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Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

TV's future: a forecast of a wired nation. p23
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BMI says it will terminate agreement with CBS-TV. p52
Movies on TV: a complete directory of availabilities. p61

STATUS SYMBOL

You may never have considered a garbage can as a status symbol. But to hundreds of Houston families in the old "Third Ward"—our neighbors—a garbage can would have been a proud possession. We say "would have been" because these families had none and couldn't afford to buy one. So garbage piled up in the streets and gutters—and the rats loved it. KPRC-TV reported the ugly situation—and drew an immediate response from other good neighbors. Houstonians by the hundreds donated new garbage cans.

There are still rats in the Third Ward—and elsewhere in Houston—but they're finding the picking a little less easy. And for that, residents are thanking their good neighbors—including—

Good Neighbor KPRC-TV!

NBC in Houston on Channel 2

Edward Petry & Co., National Representatives

You'll sell more razor blades if you



advertise to the guys who shave.



Radio commercials are too valuable to be wasted.

So if you have an adult product like razor blades, you should advertise it to the people most likely to buy it.

Adults.

Which, by some happy coincidence, we happen to have plenty of.

Our Group W music and news stations in Chicago, Boston, Pittsburgh and Fort Wayne have a common goal. To reach the big spending 25 to 49 age group.

We play the kind of music they want. Like Tom Jones, Gary Puckett and the Union Gap, mixed in with Dionne Warwick.

We broadcast the kind of news they want. News and commentary so comprehensive, it can only be provided by a world-wide news bureau the size of Group W's. Working together with local news staffs as large as ours.

And we have the kind of personalities they want. People who talk to adults the way they want to be talked to. Like adults.

We do all this and we still find time to put our two cents into everything that concerns our community. Like segregation in housing, congested airports and inadequate garbage collection.

Our programming is working.

Each of our stations is either number 1, 2 or 3 in its market with adult listeners who spend.*

In other words, we have a lot of ears. And a lot of beards.

WIND CHICAGO
WBZ BOSTON
WOWO FORT WAYNE
KDKA PITTSBURGH
GROUP W

WESTINGHOUSE BROADCASTING COMPANY

Where you reach men. Not boys.

ADULTS, 25-49, METRO AREA MON.-SUN. 6 AM-MID, CUMULATIVE AUDIENCE. ARB: CHICAGO, JULY, 1969; PITTSBURGH, APRIL-MAY, 1969; BOSTON, APRIL-MAY, 1969; PULSE: FT. WAYNE, OCT.-NOV., 1968. THE AUDIENCE FIGURES SHOWN ARE ESTIMATES SUBJECT TO THE LIMITATIONS OF THE TECHNIQUES AND PROCEDURES USED BY THE SERVICE NOTED.



People Turn Us On!

In the nation's 12th ranked television market, KRLD-TV is the turned-on station — by more people than any other station.

The February/March 1969 ARB Audience Estimates show that from 9:00 a.m. to midnight, Sunday through Saturday, 13.8% more people view Channel 4 per average quarter-hour than the second station in the market.

Ask your H-R representative for choice availabilities to turn on the Dallas-Fort Worth market for your client.

KRLD-TV



represented nationally by  H-R

The Dallas Times Herald Station

CLYDE W. REMBERT, President

For openers?

What has happened so far in license renewal of WIFE-AM-FM Indianapolis, including House Commerce Committee's voting of contempt citation against now retired FCC Chairman Rosel Hyde, may foretell sticky investigation, according to insiders. Improprieties having political overtones are hinted at. Don W. Burden stations also include KISM-AM-1 Vancouver, Wash. (Portland, Ore.) and KOIL-AM-FM Omaha (see page 26).

Other side

Despite considerable agency criticism of independent media-buying operations (see page 82), what is being said about them in privacy of agency executive suites is not always so uncomplimentary and may sometimes be envious. At least two leading agencies reportedly are giving serious thought to idea of spinning off their own media-buying subsidiaries and one of the top-100 spot agencies recently considered first that, and then idea of assigning big chunk of buying to independent buying service on relatively permanent basis, but finally decided to stand pat, at least for now.

Untangling wires

FCC's next move on CATV may be on ownership front, with proposed rules aimed at barring CATV operations from coming under control of media owners in same area. General counsel reportedly has drafted notice of proposed rulemaking that would bar television licensee from owning CATV within station's grade B contour; radio licensee, within station's normally protected contour. Newspapers would be prohibited from owning systems within their metropolitan areas, and television networks would be prohibited from owning them anywhere. Furthermore, draft notice provides for divestiture of holdings to bring existing multimedia owners within proposed restrictions. Commission received draft notice about two weeks ago, but has not yet considered it.

Station relations

ABC-TV has agreed to absorb its entire estimated \$5.8 million increase in AT&T rates for first year and may do so even longer—if. Decision is sharp turnabout: ABC first sought to pass entire increase on to station, then pro-

posed to share it 50-50. In explanation, ABC officials say AT&T increase is equal to about 10% of affiliates' annual network compensation—which would put ABC-TV's total station payments at about \$58 million—and that even 50-50 plan would have forced many to cut back news, promotion and other activities and to increase network-program pre-emptions, all to detriment of network. If instead they provide better clearances and step up other activities to strengthen network, ABC officials said they will consider continuing to absorb AT&T increase beyond next Oct. 1.

Notifying stations in wire sent Friday (Oct. 31), ABC-TV affiliates chairman, Mort Cohn, WLOS-TV Asheville, N.C., called ABC move "outstanding demonstration of understanding and cooperation," particularly since CBS-TV and NBC-TV had not yet met with their affiliates on issue. He thereby touched sensitive point: Whenever networks face hard dealings with affiliates, each hopes another will try first, to test reaction and pave way, and CBS and NBC undoubtedly had drawn strength from ABC's original bid to have affiliates carry full load. Now they face meetings with their own affiliates' boards—CBS-TV this week, NBC-TV Nov. 17-19—with contrary precedent. Consensus late last week was that they would still seek affiliate participation in cost increases but that ABC had clearly weakened their hands—and materially strengthened their affiliates.

Going west

Soon to be announced will be acquisition of three Wisconsin TV stations (one CP only) by Horizons Communications Corp. of Wisconsin from Benton-Floyd-Ruben broadcast interests for \$3 million, subject to FCC approval. Stations are ch. 9 WAOW-TV Wausau (ABC-TV); ch. 27 WKOW-TV Madison (ABC-TV) and CP for ch. 19 WXOW-TV La Crosse—all licensed to Midcontinent Broadcasting Co. of Wisconsin. Principals of Horizons are William Mulvey, chairman, McCann-Erickson; Ed Wood, president, Island Broadcasting, (WALK-AM-FM Patchogue; WRIV-AM-TV Riverhead, New York); and Jerry Feniger, vice-president, Grey Advertising, N.Y.

BFR (N. L. Benton, Joseph L. Floyd, Edmond R. Ruben) in addition to Wisconsin properties, owns KELO-AM-FM-TV Sioux Falls, KLDO-FM-TV Florence and KPLO-TV Reliance, all South Dakota; WLOL-AM-FM Minneapolis. Tony Moe, executive vice president and

general manager of WKOW-TV, and five percent owner, will stay on with new group as president, upon FCC approval.

Glance in advance

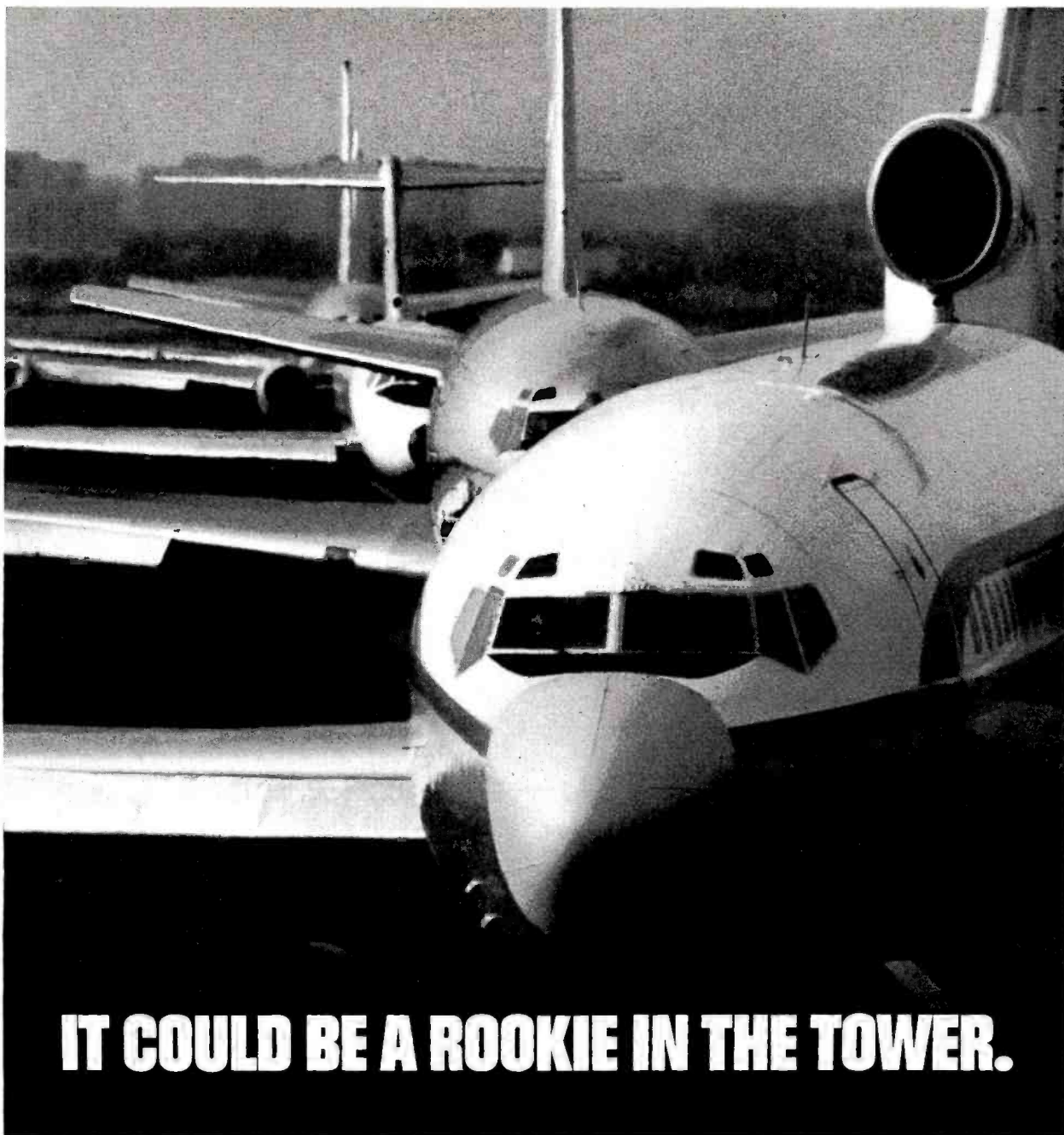
Development projects and pilots are in works at three networks for 1970-71 season. Not many surprises are in store. Antiviolence climate will prevail—indeed may seem to be oppressive. Several more medical and legal series are in planning stages. Twist to medical shows for next season will be accent on psychiatry. Continuing trend, taped variety shows with personality hosts, will grab big slice of next season's action. Also coming on strong are comedies starring dominant name personalities, some of whom, such as Mary Tyler Moore and Andy Griffith, are returning to renew reputations first made on TV. There are more hour prospects than half-hours, with large number of hours coming as spinoffs from 90-minute or two-hour feature-film-type presentations made for TV.

First rebuff

Boston attorney John Gianetti's effort to move into radio ownership on major scale has hit snag at outset. FCC reportedly is not prepared to grant Mr. Gianetti's application to acquire Knorr Broadcasting Co.'s WKNR-AM-FM Dearborn-Detroit, Mich., without hearing. Commission instructed staff to write letter informing applicants it feels Mr. Gianetti's survey of community needs and his proposed method of financing \$5.5-million deal are inadequate and that hearing on those issues would be necessary. Mr. Gianetti, who owns venture-capital company, has application pending for acquisition of KRKD Los Angeles for \$5 million and is said to be interested in acquiring full complement of radio stations in top-10 markets (BROADCASTING, April 28).

Market promotion

Patterned after successful Southern California Broadcasters Association, new sales promotion group to sell FM and AM radio on market basis will be incorporated soon by two dozen stations and eight major station representatives in Chicago eight-county area. Group particularly spotlights FM and suburban-station strengths as well as traditional big AM's. Name choice is down to two: Radio First, Chicagoland Radio Broadcasters Association. Founding president: Marvin Astrin. WGN Chicago.



IT COULD BE A ROOKIE IN THE TOWER.

Maybe you haven't heard: student air traffic controllers get on-the-job training.

It came out on "Martin Agronsky's Washington" when we interviewed a member of the Senate Commerce Committee with an official of the air traffic controllers' organization.

They also told us it's common for air traffic controllers to work 10 hours a day in the tower.

Six days a week.

That the cumulative effect of the strain of getting planes up and down safely is taking its physical and mental toll.

The FAA needs 5000 additional air traffic controllers, starting now.

But the Senator's bill to get the ball rolling has been stalled almost a year, waiting for the Department of Transportation to report on what it thinks should be done.

Meanwhile, time is flying. On time.

"Martin Agronsky's Washington." Provocative. Five nights a week. 6 to 7.

WTOP-TV

A Post-Newsweek Station
Represented by TvAR

Implying end of need for over-air broadcasting, Electronics Industries Association backs concept of broadband wired nation, putting CATV foremost in carriage of broad range of services—including TV programs. See . . .

TV's future: off air, on cable? . . . 23

Communications Satellite Corp. proposes \$100-million, 48-channel domestic satellite system geared primarily to TV and costing 'well under' \$65 million a year networks now pay to AT&T for ground-based distribution. See . . .

Comsat suggests domestic satellite . . . 24

On eve of his retirement, House Commerce Committee seeks contempt of Congress citation against FCC Chairman Rosel H. Hyde after he refuses to turn over confidential records in WIFE-AM-FM Indianapolis case. See . . .

Test of the FCC's independence . . . 26

Dean Burch and Robert Wells, now FCC chairman and commissioner, are in as Senate approves their nominations without dissent late last week. Extra hearing on nominations apparently has scant effect. See . . .

Senate approves Burch, Wells . . . 32

Major FCC approvals include sale of WDBJ-TV Roanoke, Va., for \$8.2 million; KFAC-AM-FM Los Angeles/WERE-AM-FM Cleveland package for estimated \$7.7 million, and WALA-TV Mobile, Ala., for \$4.75 million. See . . .

Station-sale block hot at FCC . . . 42

AT&T eases its restrictions on CATV systems' use of its transmission facilities as it announces it will allow attachment of 'any communications system' on Bell-controlled utility poles. See . . .

AT&T drops leash on CATV leaseback . . . 48

Broadcast Music Inc. pulls rug out from under CBS-TV by issuing notice of termination of its BMI music license effective Jan. 1, 1970. BMI cites unsuccessful attempt in getting network to negotiate new contract. See . . .

BMI-CBS: No harmony in the music . . . 52

SPECIAL REPORT shows track record of all movies played on networks from Sept. 1, 1961, to Sept. 13, 1969, with description of titles, play dates, ratings, shares for each film and where to buy them. See . . .

What happened on 1,001 movies nights . . . 61

At eastern annual conference of American Association of Advertising Agencies, held last week in New York, AAAA President John Crichton warns of dark omens in Washington, citing hard tacks expected at FCC, FTC. See . . .

Some hurricane flags hoisted at 4A's . . . 81

Albert Petcavage, Doyle Dane Bernbach's media vice president, tells American Association of Advertising Agencies that independent media buyers' performance has been 'erratic and uneven.' See . . .

Middlemen get a rejection slip . . . 82

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Broadcasting

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WOR/AM's Rambling with Gambling

—Radio's Largest Audience—

Outdraws

- Walter Cronkite...**
- Huntley-Brinkley**

Primetime TV News!

Here are the facts in the New York Market

	Adults 18+
Rambling with Gambling	6-9:00 a.m. Mon.-Fri. 705,800*
Walter Cronkite News	7-7:30 p.m. Mon.-Fri. 680,400**
Huntley-Brinkley Report	7-7:30 p.m. Mon.-Fri. 677,900**

*RADIO—JULY/AUG. 1969 ARB, Total Survey Area—Av. ¼ hr. **TV—JULY/AUG. 1969 ARB, Total Survey Area—Av. ¼ hr.
Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.



House leaders join

Drive for legislation that would protect licensees from competing applications at renewal time is beginning to get off dead center.

On House side, House Commerce Committee Chairman Harley O. Staggers (D-W. Va.) and committee's ranking minority member, Representative William Springer (R-Ill.) introduced bills (H.R. 14573 and 14602), joining others in favor of protective steps.

There was no apparent rush to hold hearings on bills.

Senate schedule is said to be as indefinite as ever, but Senator John O. Pastore (D-R.I.), who introduced primary Senate bill, was vehement in support of it at last week's hearing on FCC appointments of Dean Burch and Robert Wells (see page 32). Senator locked horns with representatives of National Citizens Committee for Broadcasting, which opposed bill, telling them: "You can't just tell a licensee to 'go fish' and forfeit his investment. . . . I don't think you get better broadcast service by harassing people."

Pay TV hearing date

House Communications Subcommittee has tentatively scheduled hearing on pay TV for Nov. 18. Witness list is not yet set, but is expected to be similar to that originally announced for now-abandoned full committee hearing (BROADCASTING, Sept. 22), with broadcast, government and would-be pay-TV representatives.

Lady lingerie—live?

Exquisite Form Industries Inc. plans to challenge National Association of Broadcasters restrictions of advertising of undergarments. Announcement comes on heels of Avco Broadcasting decision to accept tasteful advertising for undergarments using live models—up to now off-limits to code subscribers. (BROADCASTING, Oct. 13).

Battle plans, according to Irwin Roseman, vice president, sales and advertising at Exquisite Form, include production of two sets of commercials in spring of 1970, one with mannequins, one with live models. Storyboards will be submitted to Avco, and, if cleared, will be offered to Avco and other code-member networks and stations. If refused, company expects to institute legal proceedings. Exquisite Form launched first television campaign in years last September with se-

ries of demure, code-acceptable spots. Print advertising has been suspended and entire ad budget invested in TV.

Matter is on agenda of code board for reconsideration when board meets Dec. 8-9. Board considered subject of undergarment advertising in December 1968 and at that time directed continuation of restrictions.

CBS tops Nielsens

CBS-TV with its fourth-run "Peanuts" Special, "It's the Great Pumpkin, Charlie Brown" topping program list, captured first place in average Nielsen MNA ratings for week of Oct. 20-26. CBS's rating was 19.4. NBC-TV had 18.6 and ABC-TV had 16.9.

Three movies, CBS' "Two on a Guillotine" and "The Great Last Challenge" and ABC's "The Monk" were included in top 20, but otherwise list was comprised of time-tested series.

Fire hazard

Fire hazards from color TV sets officially flared into open Friday (Oct. 31) when National Commission on Product Safety held news conference following Washington meeting with TV set manufacturers.

Safety commission said there have been estimated 5,000 fires in color TV receivers, with 10 reported deaths. It called on set makers to improve safety features. Key fault, commission indicated, came from flyback transformers. There are estimated 20 million color TV sets in hands of public.

Industry assured commission they were assigning top technical experts to develop maximum safety standards.

Color TV fire hazard comes two years after first alarm was raised concerning x-radiation from color TV sets; finally received this summer when standards were established by Department of Health, Education and Welfare.

Sale hearing sustained

FCC Friday (Oct. 31) denied reconsideration of Sept. 3 order designating for hearing sale of KTVH-TV Hutchinson, Kan. (BROADCASTING, Sept. 22).

Transfer, from Minneapolis Star and Tribune Co. to WKY Television System Inc., was set for hearing on issues including possible concentration of control of mass media, programing. and financial matters.

Chairman Burch

Dean Burch, named to FCC and designated as chairman by President Nixon, was sworn in Friday at 4:30 p.m., succeeding Rosel H. Hyde.

Chief FCC Hearing Examiner Arthur Gladstone administered oath of office to Mr. Burch, Tucson, Ariz., lawyer, one-time aide to Senator Barry Goldwater (R-Ariz.) and former chairman of Republican National Committee.

Senate had confirmed him and Robert Wells, Garden City, Kan., broadcaster, as members of commission on Thursday (see page 32). Mr. Wells, who is to succeed Commissioner James J. Wadsworth, will be sworn in this week, probably Thursday, when he is scheduled to arrive in Washington.

Smoking issue for RAB

Issue of whether cigarette advertising on radio can be salvaged is to be carried to Radio Advertising Bureau board meeting in Phoenix late this month. Miles David, RAB president, said Friday (Oct. 31) that he "personally" does not believe radio and television should be "linked together" in consideration of legislation to phase out cigarette advertising.

RAB board consideration is result of campaign led by Clair Stout, vice president and secretary-treasurer of Golden West Broadcasters, and joined in by number of fellow broadcasters ("Closed Circuit," Oct. 6).

Hyde peril cools

Issue of House Commerce Committee's proposed contempt citation of retired FCC Chairman Rosel H. Hyde (see page 26) cooled on Friday (Oct. 31). Chairman Hartley D. Staggers (D-W. Va.) who earlier in week indicated he was not anxious to take case to court, is now reportedly hesitating to go as far as House floor.

And committee Democrats, who supported chairman without exception in executive session, later indicated they were more concerned with legal principle of congressional supremacy over agencies than with getting Mr. Hyde.

Okays station sales

FCC ended busy week of granting station transfers (see page 42) with announcement Friday (Oct. 31) it had approved sales of three more stations—WRVA-AM-FM Richmond, Va., and KNUJ-

Week's Headliners



Mr. Stanley Jaffe



Mr. Membrado



Mr. Greenwald



Mr. Donahue



Mr. Herb Jaffe



Mr. Gillen



Mr. Miller

Stanley Jaffe, independent motion picture producer, named executive VP and chief operating officer of Paramount Pictures Corp., with responsibility over company's motion picture and television activities. He succeeds **Martin S. Davis**, who has been appointed senior VP of Gulf & Western Industries, parent company of Paramount, and chairman of G&W's corporate development committee. Mr. Jaffe has produced such feature films as "Good-Bye Columbus" and "A New Leaf," both for Paramount release, and has served in TV production capacities for Seven Arts Television.

Michael T. Membrado and **James L. Greenwald** elected presidents, respectively, of Katz Television and Katz Radio divisions of The Katz Agency Inc., New York, effective next Jan. 1. Mr. Membrado has been VP, TV sales. In effect he succeeds **Scott Donahue**, Katz VP, television and since 1955 VP of corporation and member of board, who has announced his decision to retire at end of this year. Both Mr. Greenwald,

who has headed radio division as VP since 1966, and Mr. Membrado are Katz board members and VP's of corporation. Also newly elected is **Frank McCann**, sales manager, Katz TV Midwest, to replace Mr. Membrado as VP, TV sales. **Gordan Zellner**, TV salesman, succeeds Mr. McCann.

Herb Jaffe, VP in charge of West Coast operations for United Artists Corp., named VP in charge of world-wide production. He shifts his headquarters from Hollywood to New York. Mr. Jaffe, UA production executive since 1965, assumed his West Coast post in 1966. **David Chasman**, currently VP in charge of production for United Kingdom, replaces Mr. Jaffe in Hollywood as VP in charge of West Coast operations. **Alexander (Sandy) White-law**, currently Mr. Jaffe's assistant in Hollywood, appointed executive in charge of European production. **Mort Engelberg**, publicity manager in New York, named production executive in Hollywood, working under Mr. Chasman. All changes are effective Jan. 1,

1970.

Albert J. Gillen, executive VP, Poole Broadcasting Co. (WJRT-TV Flint, Mich., and WPRI-TV Providence, R.I.) since 1964, elected president and chief executive officer. John B. Poole is board chairman. Before he joined Poole Broadcasting, Mr. Gillen had been in sales executive position with Capital Cities (WPRO-TV Providence, now WPRI-TV) and Newhouse broadcast group.

Harold Miller, VP, media and programming services, Grey Advertising, New York, joins Sullivan, Stauffer, Colwell & Bayles, that city, as senior VP for media and broadcast programming. Mr. Miller was with Grey nine years, and before then served as VP and manager of media department, Benton & Bowles, New York.

Barry H. Thurston, program manager for Kaiser Broadcasting-owned WKBD-TV Detroit, named corporate director of programming with responsibilities for entire Kaiser station group. **S. Mort Rosenman**, program manager for Kaiser-owned WKBS-TV Burlington, N.J.-Philadelphia, named senior program manager for Kaiser Broadcasting. Both are newly created positions. Mr. Thurston, with Kaiser Broadcasting since 1965, will be based at corporate headquarters in Oakland, Calif. Mr. Rosenman, formerly program director for WTCN-TV Minneapolis-St. Paul, will continue as program manager for WKBS-TV in addition to his new corporate duties.

Ken Oelschlager, senior VP and general manager of Campbell-Mithun Advertising's Minneapolis office, elected president of Knox Reeves Advertising, Minneapolis, effective today (Nov. 3). He replaces **Thomas B. Kilbride**, who assumes duties of board chairman. **Barron B. Boe**, VP of agency, becomes senior VP and management representative, and **Dwight R. Bohmbach**, senior VP and creative director, elected executive VP.

For other personnel changes of the week see "Fates & Fortunes."

(AM) Makawao, Hawaii.

Group owner Southern Broadcasting Co. purchased Richmond stations from Larus Investing Co. for \$3,075,000. FM station will be spun off in separate sale (BROADCASTING, Jan. 27). Grant was made subject to outcome of FCC's one-to-customer rulemaking. Tenneco Corp. acquired Qualitron Aero Inc., licensee of KNUI(AM), for \$1,750,000

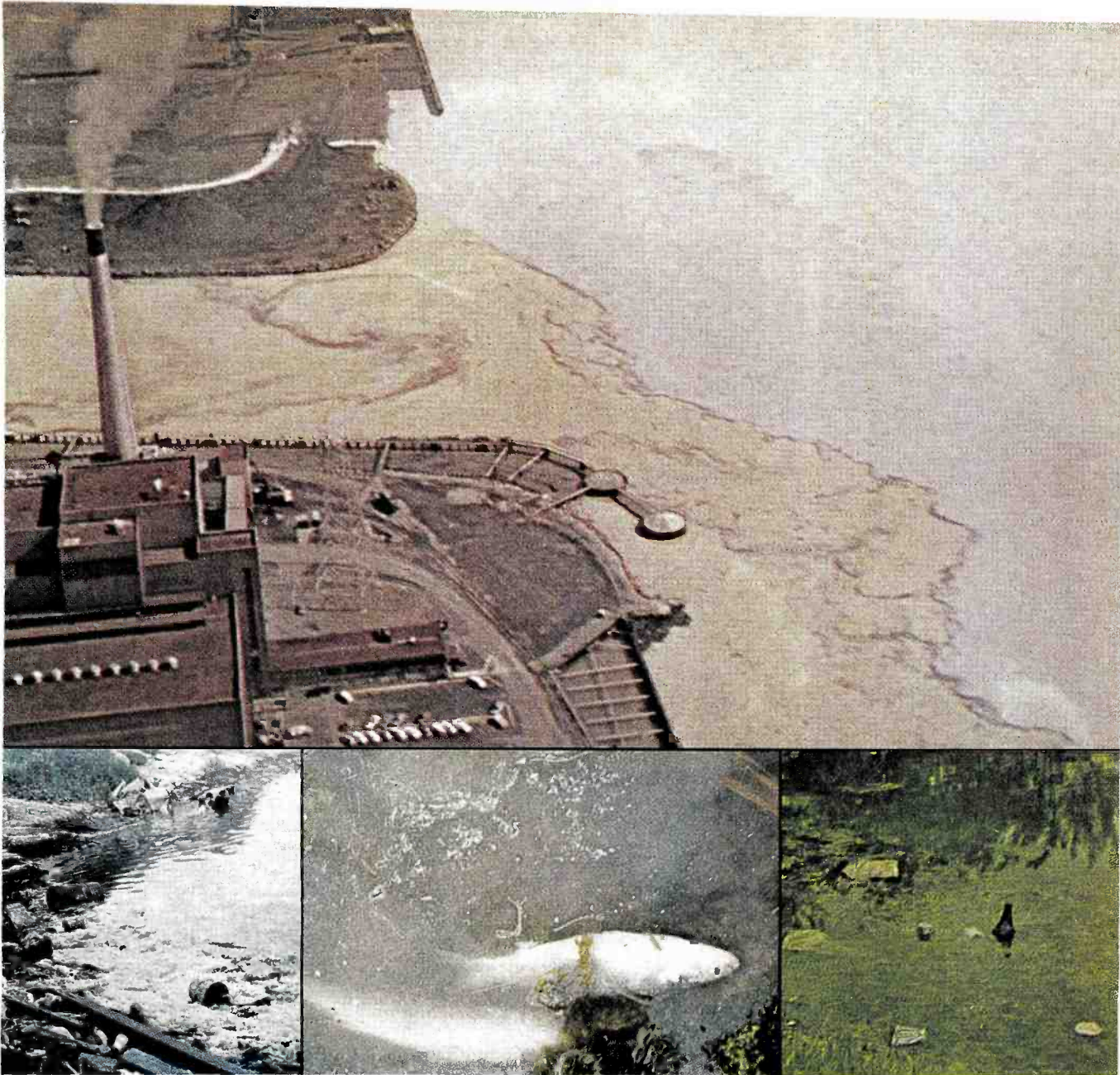
worth of stock. Tenneco is highly diversified New York—and Houston—based company which owns oil and gas transmission facilities.

Suspends rate boost

FCC has suspended for three months and ordered hearing on AT&T's proposed rate increase for audio-program transmission service. Rate increase,

which would boost AT&T revenues estimated \$3,533,000 annually, was to have gone into effect Nov. 1.

Commission will consolidate hearing on audio-program transmission tariff with one it ordered in September on video-transmission rates. AT&T's new tariff for television would boost company's revenues estimated \$15 million annually.



“And Not a Drop to Drink...”

In their continuing efforts to combat water pollution, Storer stations have shown themselves articulate, ingenious and effective. A documentary on the crisis in Lake Erie produced by WSPD-TV, Toledo, was not only widely retelecast in Ohio and Michigan, but prints were also requested for use by Congressional and Cabinet groups in Washington. In New York, Radio Station WHN hired an independent research laboratory to analyze samples of Hudson River water

from its crystal-clear source to its dirty, refuse laden mouth. Miami's WGBS Radio, Milwaukee's WITI-TV and Cleveland's WJW Radio and WJW-TV — all serving communities with major water problems—are deeply involved in intensive programs of documentaries, editorials and in-depth news features on the subject. This mounting concern with America's economic and esthetic stake in preserving the purity of its “water, water everywhere” takes a lot of

doing. But in this, as in every phase of their broadcast operations, Storer stations do as a matter of routine things that community leaders often consider rather special. That's why Storer stations stand out — another reason why it's good business to do business with Storer.



CLEVELAND WJW-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	BOSTON WSBK-TV	MILWAUKEE WITI-TV	ATLANTA WAGA-TV
CLEVELAND WJW	DETROIT WJBK	TOLEDO WSPD	MIAMI WGBS	NEW YORK WHN	LOS ANGELES KGBS

COMPARE—
YOU'LL BUY A



INSTANT START
TURNTABLE



- World's Largest Selling Broadcast Turntable
- Originator of "Instant Start" Technique
- 25,000 Satisfied Users
- Unsurpassed Quality and Factory Service
- Immediate Availability East & West Coast Plants
- Realistically Priced for 25 Years
- Instant Warranty Service

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CALIFORNIA 93703 • Phone: 209 251-4213
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Datebook®

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

■Indicates first or revised listing.

November

Nov. 3—New deadline for reply comments on FCC's proposed rulemaking requiring licensees to show nondiscrimination in employment practices. Previous deadline was Sept. 5.

■Nov. 3-6—Meeting of CBS-TV affiliates board. Lyford Cay, Nassau, Bahamas.

Nov. 3-7—Annual armed forces audio-visual communications conference with *Department of Army* as host. Annual audio-visual, pictorial, TV and communications equipment symposium will be held in conjunction with conference, Sheraton-Park hotel, Washington.

Nov. 5—"The Computer—from ESP to EDP." One of *International Radio and Television Society* seminars. Bankers Trust Auditorium, 280 Park Ave., New York.

Nov. 5-6—*Association of National Advertisers* workshop. Delmonico's hotel, New York.

■Nov. 6—Hearing before special subcommittee of *House Rules Committee* on draft bill to permit broadcast access to House chamber and committee proceedings, Washington.

Nov. 6—Luncheon honoring FCC Commissioner Nicholas Johnson, sponsored by *National Citizens Committee for Broadcasting*. Speakers include Nicholas Johnson and Charles Benton, president of Films Inc. NCCB chairman P. F. Hoving will preside. St. Regis hotel, New York.

■Nov. 6-7—Annual meeting of Central region of *American Association of Advertising Agencies*. Hotel Pontchartrain, Detroit.

Nov. 6-8—Cablecasting seminar, sponsored by the *National Cable TV Association*, National Cable TV Center, Pennsylvania State University. University Park, Pa.

Nov. 6-9 — *American Advertising Federation's* Western region fall conference, Sacramento Inn. Sacramento, Calif.

Nov. 7—Meeting of *Asociacion Nacional de la Publicidad*, A. C., Mexico City. Hugh R. Best, VP and creative director, Arndt, Preston, Chapin, Lamb & Keen Philadelphia, will speak.

Nov. 7—Black tie dinner honoring retiring FCC Chairman Rosel H. Hyde, sponsored by *Federal Communications Bar Association*. Shoreham hotel, Washington.

Nov. 7-8—Annual fall meeting, *Maryland-District of Columbia-Delaware Association of Broadcasters*. Annapolis Hilton hotel, Annapolis, Md.

■Nov. 7-9—Meeting of board of directors, *American Women in Radio and Television Inc.* Washington Hilton, Washington.

■Nov. 7-9—Meeting of board of trustees, educational foundation of *American Women in Radio and Television Inc.*, Washington Hilton, Washington.

Nov. 8-12—Annual convention, *National Association of Educational Broadcasters*. Sheraton-Park hotel, Washington.

Nov. 9-12—Annual seminar of *Broadcasters Promotion Association*, Marriott motor hotel, Philadelphia

Nov. 9-12—Meeting, *California Community Television Association*. Contacts are Walter Kaltz, program: Frank Masters, exhibits. Del Coronado hotel, San Diego.

Nov. 10—Annual *Petry promotion seminar*, Jefferson Room, Presidential apartments,

Philadelphia.

Nov. 10-11—Combined workshop-management conference sessions, *Radio Advertising Bureau*. Continental Plaza, Chicago.

Nov. 11—Du Pont awards presentations, under auspices of *Columbia University School of Journalism*. New York.

■Nov. 12—Annual stockholders meeting, *Four Star International*, Culver City, Calif.

Nov. 12-13—Regular meeting, board of directors, *National Cable Television Association*. Del Coronado hotel, San Diego.

Nov. 12-15—Annual convention, *Sigma Delta Chi*. El Cortez hotel, San Diego.

Nov. 14—New deadline for filing reply comments on FCC's proposed rulemaking banning cigarette advertising. Previous deadline was Oct. 17.

■Nov. 14—Meeting of *Broadcast Advertising Club of Chicago*. FCC Commissioner Nicholas Johnson will speak. Sheraton-Chicago.

Nov. 16-19—22nd national conference, *Public Relations Society of America*. Speakers include: Saul Bass, president, Saul Bass & Associates; Jack Hanrahan, writer-producer. *Rowan and Martin's Laugh-In* series. Also scheduled to speak are Ronald Reagan, governor of California; Sam Yorty, mayor of Los Angeles; Whitney Young, executive director, Urban League. Century Plaza hotel, Los Angeles.

■Nov. 17-19—Meeting of *NBC-TV affiliates board*. Tryall, Jamaica, West Indies.

Nov. 18—Deadline for filing comments in FCC's proposed rulemaking permitting the inclusion of coded information in TV visual transmissions for the purpose of program identification.

Nov. 18—"Media Trends." One in series of advanced media concepts seminars, sponsored by *International Radio and Television Society*. Joseph Ostrow of Young & Rubicam will speak, 10th floor screening room of Grey Advertising, 777 Third Avenue, New York.

Nov. 18-21—Annual seminar on CATV and its emerging problems, sponsored by *Practicing Law Institute*. Essex House, New York.

■Nov. 19—Luncheon sponsored by *International Radio & Television Society*. Newsmaker is Herbert Klein, White House director of communications.

Nov. 21—Annual fall management seminar, *Kansas Association of Broadcasters*. Ramada Inn, Lawrence.

Nov. 22 — Meeting of *Arizona Associated Press Broadcasters*. Camelback Inn, Phoenix.

■Nov. 24—Deadline for filing reply comments on Part Five of FCC's proposed rulemaking dealing with CATV policy. Previous deadline was Nov. 3.

Nov. 25—"Media Futures." One in series of advanced media concepts seminars, sponsored by *International Radio and Television Society*. Erwin Ephron of Carl Ally Inc. will speak. 10th floor screening room of Grey Advertising, 777 Third Avenue, New York.

Nov. 28-30—Fall convention of *National Association of Farm Broadcasters*, Conrad

NAB regional conferences

Nov. 13-14—Marriott, Dallas.

Nov. 17-18—Brown Palace, Denver.

Nov. 20-21—Sheraton motor inn, Portland, Ore.



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December

Dec. 4-5—Special board of directors meeting of *Association of Maximum Service Telecasters Inc.* La Quinta hotel, La Quinta, Calif.

Dec. 5-7 — Fourth annual Radio Program Conference, sponsored by programing consultant *Bill Gawn*. Representatives John V. Tunney (D-Calif.), and Julian Bond, member of Georgia House of Representatives, special guests. Panels on new concepts and directions in broadcast programing. Music roundtable with representatives from top-40, non-rock, country, rhythm-and-blues music stations. Regency Hyatt House, Atlanta.

Dec. 7-10—Annual meeting of *Association of National Advertisers*. Camelback and Mountain Shadows Inn, Scottsdale, Ariz.

Dec. 6-11—Galaxy conference on adult education, sponsored by *Committee of Adult Education Associations*. Utilization of TV for continuing education, among other subjects, will be explored. John W. Macy Jr., president of Corp. for Public Broadcasting and Henry Alter, National Educational Television, are scheduled to speak. Sheraton-Park and Shoreham hotels, Washington.

Dec. 8-12—Annual National Association of Broadcasters engineering/management seminar. Purdue University, West Lafayette, Ind.

Dec. 15—Presentation of first national awards in communications media by *American Civil Liberties Union*, New York.

Dec. 17—Deadline for filing reply comments in FCC's proposed rulemaking permitting the inclusion of coded information in TV visual transmissions for the purpose of program identification.

Dec. 19—Pre-hearing conference on license renewal hearing of KRON-FM-TV San

ARB TV seminars and research clinics

Nov. 25—New York Hilton, New York.
Dec. 9—Continental Plaza, Chicago.
Dec. 11—Thunderbolt hotel, San Francisco.
Jan. 6, 1970—Hilton Airport Inn, Atlanta.
Jan. 8, 1970—Marriott, Dallas.
Jan. 13, 1970—Denver Hilton, Denver.
Jan. 15, 1970—Wilshire Hyatt House, Los Angeles.
Jan. 20, 1970—Sheraton Plaza, Boston.

Francisco. Washington.

January 1970

Jan. 8—Renewal hearing for KRON-FM-TV San Francisco. Washington.

Jan. 8-10—Convention of *Rocky Mountain Cable Television Association*. Safari hotel, Scottsdale, Ariz.

Jan. 9-12—Seminar on "Responsibilities of Communications Media," conducted by *Ditchley Foundation*, Oxford, England.

Jan. 12-17—Exhibition of American electronics equipment sponsored by the *Bureau of International Commerce of the U.S. Department of Commerce*, U.S. Trade Center, Paris.

Jan. 16—Board of directors meeting of *Institute of Broadcasting Financial Management*. Royal Orleans hotel, New Orleans.

Jan. 19-23—Winter meeting of *National Association of Broadcasters* board of directors. Sheraton Maui hotel, Maui, Hawaii.

Jan. 26-30—Supervisory development workshop, sponsored by *National Cable TV Center*, Pennsylvania State University, University Park, Pa.

Jan. 26—Annual winter meeting of *Virginia Association of Broadcasters*. Sheraton Motor Inn, Richmond.

Jan. 26-29—Annual convention of *National Religious Broadcasters*, Washington.

BookNotes

"*Mass Communications and American Empire*." 1969, by Herbert I. Schiller. Augustus M. Kelley Publishers. New York. 170 pp. \$9.00.

Writings about television and radio are rarely "critical" in any fundamental sense. The statement may sound curious to broadcasters who find themselves surrounded by detractors, but the fact remains that a perusal of recent literature on broadcasting reveals remarkably little of the radical, systematic questioning faced by many American institutions in the last decade. Herbert Schiller's book is an exception.

This book is probably the first sustained attempt to relate the mass media to the expanding global influence of American military and industrial power. According to Mr. Schiller, "The same forces that have produced the military-industrial complex in American society-at-large have accounted for the rise of a powerful sub-sector, but by no means miniature, complex in communications."

Domestically, he says, the growth of American commercial broadcasting has been intimately linked to "the mass pro-

duction way of life, accommodating itself quite easily to the requirements and priorities of its developers and promoters" — many of whom, he notes, were involved in the manufacture and sale of receivers.

The growing centralization and militarization of social institutions, he argues, has also been reflected in "the organic fusion of the American electronics industry and the military establishment."

The result, according to Mr. Schiller, is a communications monolith which fails to air possible alternatives to the existing American social structure because it is so thoroughly wedded to that structure.

The media are pictured as, in effect, "agents" of American power at home and abroad.

The solution? A "democratic reconstruction" of mass communications. "To provide invigorating and enlightening communications, the mass media must lead, not follow," he says. "Commercial broadcasting cannot do this." Neither can "public" broadcasting, according to Mr. Schiller, because of its ties to gov-

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Yes, this is our Art Director

Jim Finney, WZZM-TV's Art Director, also races high powered sports cars.

As Vice President of the Grand Valley Corvette Association, Jim and his club do much to improve highway safety in West Michigan. In competition or on the highways, they demonstrate safe and sane driving. The club's contributions are acclaimed by state highway authorities as constructive and essential in promoting driving safety.

Stockholders, executives and employees of the WZZM stations believe in being close to West Michigan. As our Art Director says, "I'm glad our club's work is endorsed, especially by the young, and that our examples are accepted by the total community." And WZZM-TV is proud of Jim and his selfless involvement in programs designed to make Michigan highways safe.

It's no wonder that of our 85 employees 43 are active in their churches, 11 are in professional organizations, 37 are in community activities, and 13 are active in educational groups.

Communication—even broadcasting communication—is a two way street; we intend to keep it well traveled!



WEST MICHIGAN TELECASTERS, INC.,
serving Grand Rapids, Kalamazoo, Muskegon

ernment.

This is not "liberalism" talking. This is radical criticism, related more to the black militants and to the recent report of the Institute for Policy Studies (BROADCASTING, Oct. 6)—to which Mr. Schiller, a University of Illinois professor, contributed an article—than to the mass-circulation television critics or the United Church of Christ office of communication.

It goes without saying that broadcasters will deplore this revolution come to roost on their door-step. It should be added that nobody in recent years has gained very much by not taking it seriously.

"The Talk Radio Handbook," by Willis Duff. Plastic-bound and 60 mimeographed pages. \$3.75. Orders can be sent to P.O. Box 26582, San Francisco 94126.

The masters of the radio talk shows now have a reference book to place beside their telephones.

Examining the sometimes humorous and at times dramatic problems of the talk-newscaster, Willis Duff, general manager of KSAN-FM San Francisco, attempts to make the blending of the microphone and the telephone an easier experience for both the announcer and his audience.

Offering sound logic and good taste as strong verbal armaments, Mr. Duff describes some situations that a "communicaster" must face in a typical day.

OpenMike®

Thank you

EDITOR: I just wanted to drop you a note to thank you for the wonderful support BROADCASTING is giving the fund-raising campaign for the Broadcast Pioneers information center and library. I know when some of the troops see the announcement about the progress of the campaign, it will give the campaign a shot in the arm as well as deserved recognition to those who have supported the effort.—Roger W. Clipp, co-chairman, Broadcast Pioneers, campaign fund, 2 East 54th St., New York 10022.

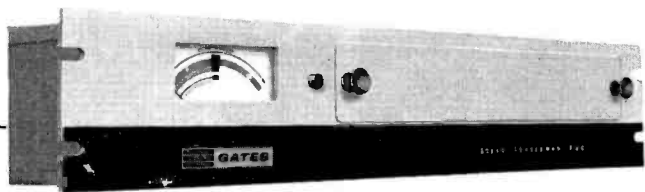
Tells it like it is

EDITOR: It has become apparent that there is a vast need for young well-educated people to fill positions in our expanding broadcasting field. There are many colleges and universities doing fine jobs in preparing young people for broadcasting. However, to make an individual effort, I have accepted a part-time teaching schedule at California

For the finest in solid state amplifiers ...look and listen to Gates

AUTOMATIC GAIN CONTROL AMPLIFIER

The most flexible unit you can buy! Features include: Selective "fast, medium, slow" recovery times; a better than 30:1 compression ratio; up to 15 dB expansion; separate expansion and compression disable switches; separate input and output attenuators. All silicon solid state and field tested. Model No. 994-6629.



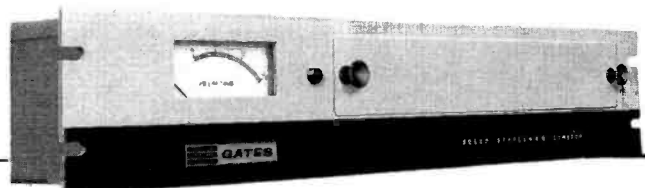
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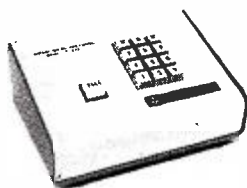


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State College in Long Beach.

My question was: How can one communicate his understanding to the students?

The college department recommends a good but rather dated text book. I do feel that the history and progression of the broadcasting field should be touched upon, but what is most important, especially to a student, is today and how today relates to him.

Therefore, what text supplement could be more suitable than BROADCASTING magazine? The entire class has subscribed to BROADCASTING and reads it from cover to cover.

Once a week the entire period is devoted to the articles in that weeks issue. In this way the student gets a working knowledge of what's happening now in the industry.—William Varecha, vice president, KNAC (FM), Long Beach, Calif.

Misplaced in the Midwest

EDITOR: In "Matching TV Markets and Sales Areas" (BROADCASTING, Oct. 13) . . . I couldn't find our market, Sioux City, Iowa, in the category where I expected to find it. I did find a Sioux City, S.D., so we sent out scouts and they couldn't find any other Sioux City but Sioux City, Iowa. . . —Jim Henry, promotion manager, KCAU-TV Sioux City, Iowa.

(The 112th markets should have been Sioux City, Iowa)

Fits them to a 'T'

EDITOR: In the June 23 BROADCASTING there appeared an illustration by Sid Hix, which is of interest to those of us with The Travelers Insurance Co.'s public information and advertising department. Prominently displayed in the cartoon is an umbrella with an oval T, quite obviously a reference to The Travelers well-known red umbrella.

May we kindly have permission to reprint this in our monthly magazine for agents and brokers?—Glenn W. Cayward, managing editor, Protection Magazine, Hartford, Conn.

(Permission granted)



Drawn for BROADCASTING by Sid Hix
"Call that insurance company and tell them their man forgot his umbrella again!"

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Broadcasting[®]

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Sol Taishoff, editor and publisher
Lawrence B. Taishoff, executive VP

EDITORIAL

Edwin H. James, vice president and executive editor

Rufus Crater, editorial director (New York)

Art King, managing editor.
Frederick M. Fitzgerald, Earl B. Abrams, Leonard Zeldenberg, senior editors.

Joseph A. Esser, William R. Loch, Robert A. Malone, associate editors.
Alan Steele Jarvis, Mehrl Martin, Timothy M. McLean, Steve Millard, staff writers; Albert N. Abrams, Donna Gallette, Deborah May Nordh, J. Daniel Rudy, Robert Sellers, editorial assistants; Gladys L. Hall, secretary to the editor and publisher. Erwin Ephron (vice president, director of media, programing and media research, Carl Ally), research adviser.

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BUSINESS

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BUREAUS

New York: 444 Madison Avenue, 10022.
Phone: 212-755-0610.
Rufus Crater, editorial director; David Berlyn, Rocco Famighetti, senior editors.
Hazel Hardy, Frank Lyons, Helen Manassian, Caroline H. Meyer, staff writers.
Warren W. Middleton, sales manager; Eleanor R. Manning, institutional sales manager; Greg Masfield, Eastern sales manager; Laura D. Grupinski, Harriette Weinberg, advertising assistants.

Chicago: 360 North Michigan Avenue, 60601. Phone: 312-236-4115.
Lawrence Christopher, senior editor.
T. Byrne O'Donnell, Midwest sales manager.
Rose Adragna, assistant.

Hollywood: 1680 North Vine Street, 90028. Phone: 213-463-3148.
Morris Gelman, senior editor.
Bill Merritt, Western sales manager.
Sandra Klausner, assistant.

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*Reg. U.S. Patent Office.
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*beautiful
...just beautiful*



The Twin Voices of Alabama **WAPI-AM • WAPI-FM STEREO**

THE SIGHTS • THE SOUNDS • THE SPORTS • THE STEREO

All these things set WAPI-AM and FM apart from all the rest. This most beautiful combination in Alabama produces the "sales combination" for major advertisers everywhere. No wonder they think our twins are beautiful.

Represented Nationally by *HENRY I. CRISTAL* Co., Inc.

BROADCASTING, Nov. 3, 1969



FM 100,000 WATTS
AM 50,000 WATTS
BIRMINGHAM

Account-switching need not be a way of life

In case you didn't keep track, more than \$200 million in advertising accounts changed hands last summer. So, you ask, what else is new? Not much, actually—except that we know an advertiser who is happy with his agency.

He happens to be one of our clients. But that's not the point. What is pertinent is a business environment that seems to have its values reversed—a mood, so to speak, that advertising client-agency relationships are just naturally temporary and the axe is bound to fall sooner or later.

Can we conclude otherwise after watching agencies come up with award-winning programs that evoke from their clients a casual “thanks a lot—and so long?”

No wonder we were stunned when Faygo Beverages Inc. announced it was staging a luncheon to honor us for “over three decades of creative excellence.” It just isn't done, not these days anyway.

Faygo, thank goodness, has more important things to do than play Madison Avenue's version of hide-and-seek. As one of the nation's largest independent soft-drink producers and bottlers, the firm has repeatedly demonstrated that its independence extends to marketing and communications strategies. Item: Faygo was the first local independent soft-drink bottler to dare venture into television when only Coke and Pepsi were using it; today 95% of its \$1 million-plus budget goes to TV and radio.

Nor is Morton Feigenson, the company's president, inhibited when it comes to sounding off about matters in which he takes a serious interest. At Faygo's luncheon for our agency—with a healthy sprinkling of newsmen taking notes—he bluntly questioned the reasoning behind the current outbreak of account transfers.

“Many companies,” he remarked, “seem to think that after any agency produces one or two top commercials it is time to get a new one. After an agency does a great job—and I'm thinking of Alka-Seltzer and Contac—the client almost seems to take the position ‘Well, the agency probably has done its best so maybe we ought to get somebody else in a hurry.’”

He dismissed such thinking, and added: “Agencies can continue to pro-

duce top-quality commercials for the same client.” He cited General Motors and Procter & Gamble as leading advertisers who have shown unusual loyalty to their agencies.

Yet, he didn't paint a rosy picture of the Faygo-Doner relationship, which dates back to 1937, the year our agency was organized in Detroit. The relationship began when Faygo handed \$2,000 to our fledgling agency and urged us to “spend it carefully.” “There have been times,” he admitted, “when we thought about changing, too. But we have always felt that intelligent people can generally work out their differences.”

On a reminiscent note, he recalled: “We realize now that a lot of our problems were not attributable to the agency. There were periods in the past when our packaging was weak . . . when our sales force wasn't as sharp as it ought to be. There were years when the advertising held the company together.”

Clearly, Morton Feigenson isn't a run-of-the-mill executive. If there were more of his stripe running American business, advertising would probably lose a good deal of its windmill quality. With surer footing, the agency-client relationship is likely to result in more effective advertising—leading in turn to more effective selling.

If this seems over-simplified, try the Faygo marketing story on for size: The company started in Detroit; now it sells its products throughout Michigan, Ohio, and Indiana and into Canada; next stop is Pittsburgh, and points east. And each link in the chain has brought more jobs for Faygo and for the retailers who sell

its soft drinks to a thirsty public.

Moreover, each new market means new revenues for radio and television, Faygo's prime media for over 20 years.

In his luncheon remarks, Morton Feigenson remembered accompanying a Doner account man to Hollywood to oversee production of the company's first TV commercial. He recalled that we recommended a first-class job, no cutting corners. “It took about half of our budget to produce the first two commercials for TV.”

Can you think of a better testimony to a relationship between advertiser and agency that is based on mutual respect of judgment?

This mutual respect was reaffirmed in the latest Faygo campaign. Its theme is nostalgia, reflecting the findings of our client's market research group that mature adults—especially those much-maligned “over 30's”—drink flavored soft drinks after all, contrary to the industry's majority opinion.

So we developed a campaign calculated to evoke nostalgia, keyed to remind people of their childhoods when soft drinks were important and assure them soft drinks could still be as tasty.

These seem like small things. After all, agencies are supposed to propose themes, and copy lines, and dramatic visual ideas. That's what we get paid for. And clients are supposed to evaluate our suggestions, and to accept or reject as they see fit. Ours, you might say, was a perfectly normal client-agency experience.

Granted.

But why does it have to be the exception, and not the rule?



S. M. (Skip) Roberts is a vice president and member of the board of W. B. Doner & Co. in Detroit. Mr. Roberts, who is account supervisor of the Faygo Beverages Inc. account, began his advertising career in broadcast production at the Doner agency 13 years ago. He has retained responsibilities for directing certain radio and TV commercials, and is also an account supervisor on both consumer and industrial accounts, such as Fruehauf Corp. and Hygrade Foods Products.

Exciting New Late Night Talk Show.



On August 29th, 1969 at 11:00 P.M., WNEW-TV, flagship of the Metromedia stations, programmed CASABLANCA starring Humphrey Bogart and Ingrid Bergman. This was the 41st time that CASABLANCA was shown on New York television since 1956.

The Nielsen rating on WNEW-TV—a whopping 10.1 versus an average 4.4 for all three late night network talk shows, the highest rated one getting a 6.0.*

MORAL: UATV features get stronger “AS TIME GOES BY”.
So “Play it again, Sam.”



729 Seventh Avenue, New York, N.Y. 10019/212 CI 5-6000

United Artists Television

 Entertainment from Transamerica Corporation

*Source: Nielsen report for Friday Aug. 29, 1969.

20 years ago, WBTV's Fred Kirby rode out of the sunset to his Junior Rancho. Today, the Singing Cowboy and his faithful steed, Calico, entertain over 90,000 Little Rascals and 1/4 million total people on WBTV every weekend.* Fred is just one of the reasons ARB gives us 60% share of homes. † It was great to be first in the market. And we've got the talent to stay there.



WBTV Charlotte / Jefferson Standard Broadcasting Co. / WBT / WBT-FM / WBTV / WWBT / Jefferson Productions Represented by 
The audience figures are based on Feb/Mar 1969 ARB. *Average quarter-hour total persons and total children, Sun. 1-2 P.M. † Share of total homes viewing all market stations 9 am-Midnight, Sun-Sat. They are estimates only and are subject to the qualifications set forth in the survey report.

TV's future: off air, on cable?

With new unanimity, electronics industry forecasts multichannel wiring of whole U.S.

The Electronic Industries Association threw its considerable weight behind the concept of a wired nation last week, and at the same time, although without directly saying so, implied the end of the need for over-the-air broadcasting.

In a filing with the FCC, EIA called for a nationwide, wired-service concept that would put a new and bigger CATV industry foremost in the carriage of a whole range of services, including TV programs. This is the third action in the cable-TV field to turn CATV operators bullish recently. Two weeks ago the FCC ordered cable systems to begin program origination by 1971, with permission to sell advertising (BROADCASTING, Oct. 27), and earlier last week AT&T announced it was relaxing its long-time restrictions on pole-line attachments (see page 48).

In putting its 300 members, making up the bulk of the electronics industry of the nation, behind the concept of a broadband wired nation, EIA foresaw the traffic as ranging from TV entertainment to shopping services to the home and to the office.

EIA said it foresees the 1980's as the decade of broadband communications for homes, for businesses, for government services, for schools and institutions. The concept was contained in a 40-page document filed with the FCC last week in its future-of-CATV proceeding (Docket 18397).

Nothing in the EIA filing mentioned the impact of its prospectus on broadcasting, but two leading members of the special committee that drafted the document agreed that the need for over-the-air TV and radio would undoubtedly diminish.

John P. Thompson, senior research associate of Arthur D. Little Inc., who was chairman of the blue-ribbon EIA committee, said he does not see the disappearance of TV and radio before the turn of the century.

Richard P. Gifford, GE, said he didn't think TV and radio would disappear entirely. "There will always be a need for radio, both AM and FM,"

he commented at the EIA news conference on the filing last week, "to reach people in moving vehicles." Mr. Gifford is chairman of the Joint Technical Advisory Committee, sponsored by EIA and the Institute of Electrical and Electronic Engineers, which advises the FCC on technical matters.

Both concurred that there would be no need for a "massive" broadcasting system after the broadband communications system proposed by EIA becomes operative.

A check of broadcasting sources, including the networks, resulted in an interesting discovery; no one knew about the EIA recommendations.

Network officials said they were not familiar with the proposal but they tended to regard preliminary accounts of it with great skepticism.

One network authority put it blunt-

ly: "I think they are nuts." He noted that spectrum capacity had already been expanded to an extent unimaginable 10 years ago and speculated that further expansion will be made in the next 10, and much more in 20. He felt that all types of communications facilities will expand and saw no reason to think wire would get the lion's share.

Another said: "Sure, if you had 55 million homes wired for television, no doubt we would be out of the broadcasting business. But there's still the old question: How do you get there?"

CATV circles, naturally, were delighted. G. Norman Penwell, director of engineering of the National Cable TV Association, called the report "very interesting and very upbeat for CATV". He said he was especially impressed with the caliber of the members of the EIA committee. "All are from the top



John P. Thompson, senior research associate, Arthur D. Little Inc., was chairman of the blue-ribbon committee of electronic manufacturers that predicted that the 1980's are to be decade of the

wire-nation concept. He's shown here addressing the Electronic Industries Association news conference in Washington last Wednesday on the EIA proposals.

echelon of electronics," he said.

Previous onslaughts against broadcast TV have concentrated in detaching some of the UHF frequencies from the TV band for the use of land-mobile radio. The FCC has pending requests for sharing between vehicular users and TV in some areas and the reassignment of top UHF channels directly to land-mobile services. Both attacks on TV channels have had the strong support of EIA's industrial electronics division, which is the group that filed last week's document. But no other EIA division, including the consumer electronics division which represents TV and radio set manufacturers, objected to last week's filing. The filing represents the EIA, association sources said.

In substance, EIA asks the FCC to provide the "regulatory environment" that would permit the development of two types of broadband networks: (1) a video-telephone switching system with the ability to transmit and receive video and facsimile information, with limited keyboard access to computers, and (2) a 300-mc wide distribution network to provide, for home, business, government, such services as broadcast TV, first-class mail, transportation information, educational material, and locally originated entertainment and information programs.

"Such broadband systems in the 1980's," EIA said, "appear . . . to be an absolute necessity if the nation is going to find real solutions to national pollution, urban traffic and intercity transportation problems."

EIA said that it believes also that satellite relaying point-to-point, and direct broadcasting to homes and businesses in remote locations will play an increasing role in the future of broadband communications.

The video-telephone system would be a switched network facility that would provide services similar to AT&T's regular voice and Picturephone services as well as computer data exchange. It would also provide high speed (a page per second) facsimile. The 300-mc "pipe" network, on the other hand would be used on a non-switched basis, providing such broadcast services as TV entertainment, audio-visual educational material, audio material such as news, background music, advertisements or lectures, visual data of general interest, selected visual data and newspapers and magazines.

Other services foreseen for the system include first-class mail, library books, business and personal transactions, merchandise displays and information, press services, publication material, computer data exchange, all on a discrete-address, point-to-point service; third-class mail, selected visual data of limited public interest, classroom instructional material, news re-

leases, all on a multiple-address, point-to-point service.

The broadband network would also, EIA stressed, have a limited capability for returning information to a central source.

EIA calculated that the switched, two-way video-telephone system, which would have a bandwidth of a little more than 1 mc, would run from \$6,000 to \$10,000 per station; the broadband network, however, would cost about \$240 per home.

EIA assumed that there would be needed one video telephone for each 100 office telephones, at a cost of \$13 billion, and that 50% of the nation's homes would be wired for the broadband communications network, at a cost of \$11 billion.

The electronic manufacturers figured that the economy could save more than \$50 billion a year, through savings in air travel, automobiles, police and fire protection, mail, and recreation.

On regulation, EIA urged that a distinction be made between the systems and the services. The latter should be regulated lightly, it said, but the "information services" should not be regulated. The only regulation for the broadband networks, it said, should come from local municipalities or states to (1) insure equitable access to all, (2) protect the right of attachment of associated terminal equipment, and (3) insure competitive purchase of the necessary hardware. Federal regulation should be limited, it added, to insure the separation of facilities ownership from services, to eliminate interference, and to oversee the interstate interconnection of local facilities.

A detailed plan is not appropriate at this time, EIA said, although some guides should be established for planning for the use of microwaves for interconnection, for interface agreements, for reliability, and to control and guide pilot projects. It also suggested that tests of different systems and services be permitted in various cities with the industry and the public given maximum freedom to try out various combinations of facilities and services.

Ultimately, EIA said, "we visualize the services for all our broadband communication networks that in aggregate will far transcend current entertainment television via cable in importance to the American public, business and industry."

The EIA view of the communications and broadcasting future was the work of a 30-member committee. Besides Messrs. Thompson and Gifford, others who participated included Meryl Burns, Harris-Intertype (which owns Gates Radio Co.), who was chairman of the subcommittee on lifestyles; George Schupp, Zenith Radio, who was chairman of the subcommittee on serv-

Comsat suggests domestic satellite

48-channel system geared to television interests network brass

Officials of the Communications Satellite Corp. tempted commercial and noncommercial TV network leaders last week with plans for a Comsat domestic satellite system geared primarily to television, offering 48 channels and costs substantially below what the networks are currently paying AT&T for ground-based distribution of their programs.

Some participants in the two-hour, top-level meeting of network and Comsat heads said the cost estimates were under \$100 million for construction of the satellite system, including ground stations, and under \$25 million a year for operating it.

Comsat authorities did not confirm the estimates but did say the cost to the networks would be "well under" the \$65 million a year they will pay AT&T under the new rates that went into effect Oct. 2.

Both Comsat and network sources said the proposed system envisioned two satellites of 24 channels each, devoted primarily to television and related fields, such as cable television, and transmission of dispatches for wire services and other news media.

ices, John Mitchell, Motorola, who was chairman of the subcommittee on regulation, and Dr. Bruno Veiri, Xerox, who was chairman of the subcommittee on technical matters. The committee also included Donald Bond, RCA, and Richard James, AT&T, among others.

P&S enters Chicago cable fray

A major competition for exclusive cable-television rights for Chicago began to take shape last week as a third applicant, Pacific and Southern Broadcasting Co., New York-based group owner, presented its intentions to enter the fight for the franchise by means of a proposed ordinance read before the Chicago city council last Wednesday (Oct. 29).

Teleprompter Corp. and Corplex International Co. already have presented their intentions to compete for the franchise through similar bills. All three proposals have been referred to the city council's finance committee

Unlike most satellite plans in the past, it does not envision transmission of telephone messages, but Comsat authorities said it does not necessarily exclude telephony either, although a different type of ground station would be required to handle telephone.

Comsat authorities estimated the proposed system could be in operation two years after FCC gave the go-ahead. Other sources said Comsat wanted to have it in operation by 1972 to beat Canada, which is planning its own domestic satellite system.

Although Comsat would operate the satellite under the proposed plan, Comsat sources indicated that they would not be unalterably opposed if broadcasters wanted to own the ground stations—the so-called “receive stations”—that take the signals from the satellite for relay to network affiliates.

By agreement at the meeting, network officials declined to discuss it officially. They apparently were sufficiently interested by what Comsat told them, however, to agree to send technical and operational experts to further meetings with Comsat's experts. The first such meeting, it was reported, may be held during the week of Nov. 9.

Comsat arranged last week's meeting after Dr. Frank Stanton, president of CBS Inc., called for a consortium of the three major networks to operate a \$100-million satellite system that would relay the commercial networks' programs—and, on a no-charge basis, those of noncommercial television—to

stations in all 50 states and the offshore islands (BROADCASTING, Oct. 20, 27).

The meeting, held Wednesday (Oct. 29) from 2:30 to about 4:30 p.m. at the University Club in New York and carefully described as an “informational” rather than “negotiating” session, was a rare get-together of television's top-most brass.

Present were Presidents Leonard Goldenson of ABC, Stanton of CBS, Julian Goodman of NBC, John W. Macy Jr. of the Corp. for Public Broadcasting and Joseph Charyk of Comsat, plus two chairmen—Frank Pace of CPB and James McCormack of Comsat—and one or two specialists at the vice presidential level from each of the commercial networks.

Leaders in other fields, when they learned of plans for the meeting had tried to get themselves invited and still others had expressed a desire to at least be informed of Comsat's plans.

These groups included Teleprompter, a leading CATV operator that is also exploring the possibilities of developing its own satellite system (BROADCASTING, Oct. 27), the Hughes Sports Network, the National Cable Television Association, United Press International, and the American Newspaper Publishers Association.

Comsat officials decided, however, that the initial meeting should be with leaders of network TV only, but gave assurances that they would hold similar meetings with other interested

groups later. A meeting between Comsat's Dr. Charyk and President Richard Bailey Sr. of the Hughes Sports Network reportedly was tentatively set for Friday (Oct. 31).

The *Wall Street Journal* and the *Washington Post* in the past reportedly have also expressed interest in using satellites for news transmission.

The domestic satellite issue has been locked up within the FCC for more than two years while a special White House panel studied—and now restudies—the question.

Over the years, numerous proposals for satellite operation have been advanced, ranging from one by ABC in 1965 to Teleprompter's announcement of candidacy 10 days ago.

Other advocates on record include the Ford Foundation, NBC, the General Electric Co., and McCall Corp.

GE proposed the establishment of a new entity, as an alternative to existing common carriers, to provide new kinds of record communications as well as broadcasting and other specialized services, but stopped short of offering such a system if it were approved by the FCC (BROADCASTING, Feb. 24).

McCall Corp. applied to FCC over a year ago for exclusive use of one color channel, in a satellite pilot program that Comsat had proposed, for use in relaying TV programming to be produced by McCall and for computerized data transmission and computerized printing operations (BROADCASTING, July 15, 1968).

where a public hearing is expected to be held soon.

Pacific and Southern's move in Chicago was its first excursion into CATV. Teleprompter already is deeply involved in CATV. Corplex operates a commercial closed-circuit TV system covering the major Chicago hotels.

Network's CPB tests of satellite underway

When TV network heads and leaders of the Communications Satellite Corp. met last week to review Comsat plans for a domestic satellite geared primarily to TV (see story page 24), a test of transcontinental TV relaying by satellite had already started.

The first test transmission from the East Coast to the West Coast, bouncing signals off an orbiting craft that had already completed its original mission, was sent Monday night (Oct. 27), according to informed sources.

The tests, expected to continue over a period of time if the initial relay is deemed to warrant continuation, are

being conducted by ABC-TV, CBS-TV, NBC-TV and the Corp. for Public Broadcasting in cooperation with Comsat and the National Aeronautic and Space Administration. The orbiting satellites designated for use are known as ATS 1 and ATS 3.

Authorities said last Thursday (Oct. 30) that results of the Monday night transmission were still being evaluated and that the question of further tests would be decided by the outcome of the evaluation. The ground receiving station being used is said to be comparable to those that network affiliates might use in regular satellite service. It is believed to be the Hughes Aircraft transportable model based in the Los Angeles area.

Proposed line hikes held peril to remotes

The prospect of a drastic curtailment in services offered by small, local radio stations in the wake of AT&T's proposed raises in AM-FM line charges has been pointed up by the manager of a 1 kw midwestern station “serving

87,000 families.”

In a letter to BROADCASTING, the station's manager said that under AT&T's original revised rate schedule, which represented more than a 300% increase over present charges paid by the station, such services as remote coverage of news and sports would be cut back and an award-winning series carried for 20 years, in which small-town editors gave daily newscasts from their communities, would be canceled.

“Those are the types of programs the FCC seems to be especially fond of,” the manager, who requested anonymity, added.

An FCC staff member said the commission has received a number of similar letters from concerned broadcasters. The commission's Common Carrier Bureau rejected AT&T's original tariff. Following the submission of a revised tariff Sept. 25, ABC, CBS and NBC, and the National Association of Broadcasters asked the commission to also reject the new tariff, contending that AT&T had not remedied deficiencies contained in its previous tariff (BROADCASTING, Oct. 27).

Test of the FCC's independence

Commerce Committee cites Hyde for contempt
in refusal to turn over case that's still open

The eternal conflict between congressional authority and regulatory independence lurched into public view last week, laden with irony, ambivalence and a touch of the bizarre. The House Commerce Committee, in a vote mysteriously but almost perfectly divided along party lines, decided to ask the House to cite FCC Chairman Rosel H. Hyde for contempt of Congress. The action was taken on the day before he retired.

The committee, acting just as farewell ceremonies for Mr. Hyde were getting under way at the FCC (see page 28), charged the former chairman with illegally refusing to produce confidential documents involved in the commission's grant of a short-term license renewal to WIFE-AM-FM Indianapolis. The material, which had been requested and then subpoenaed by the committee's House Investigations Subcommittee, was to become available for inspection today (Nov. 3) in any event, when the time for review was scheduled to expire.

However, a majority of full committee and subcommittee members regarded that fact as irrelevant. They saw the case as a test of their supremacy over the regulatory agencies, which they consider to be arms of Congress. Their view was that Congress has the right to examine any agency documents it wants. The commission's opinion, as stated in a written answer to the subcommittee, was that unlimited congressional access to the documents "would undermine the integrity of this quasi-judicial hearing proceeding." The commission acknowledged that if the subcommittee wanted to investigate alleged wrongdoing, or corruption, it had ample power to do so, with full cooperation from the commission. Since the subcommittee had made no such charge—it asked for the documents as part of its "continuing legislative oversight"—Mr. Hyde, with the unanimous backing of his six colleagues, refused to deliver.

The battle got serious two weeks ago, when the subcommittee stopped asking for the records and issued its subpoena (BROADCASTING, Oct. 27). Mr. Hyde first appeared personally before the subcommittee to present the

commission's position, then was given 24 hours to return with the documents or face a contempt citation. He sent a letter of refusal the next day. Then, early this week, the subcommittee voted 7-to-4 to seek a citation. That action was upheld by a vote of 20-to-13 in the full committee.

The issue now bypasses the House Rules Committee, which normally sets the agenda for House floor proceedings, and becomes a privileged matter to be scheduled at the discretion of Chairman Harley O. Staggers (D-W. Va.) and House leaders. If the House upholds its Commerce Committee, the matter would be taken to a federal district court and prosecuted by a Justice Department attorney. The most drastic possible outcome is that Rosel Hyde, 45-veteran of government service and now retired from the scene of battle, could go to jail. A contempt citation is technically a misdemeanor, punishable by a fine ranging from \$100 to \$1,000 and a jail term of from one month to one year.

That outcome is generally regarded as highly unlikely. Adding to its unlikeli-

hood is a report that the Justice Department itself has expressed reservations about the cogency of the committee's position and the desirability of prosecution. Still more intriguing—and, as of late last week, inexplicable—were reports that Chairman Staggers, in executive session, said he has no desire to take the case to court.

The split of the vote along party lines was also unexplained—except that Mr. Hyde is a Republican and Chairman Staggers is a Democrat. Committee Democrats supported their chairman without exception; among Republicans only two sided with the Democrats: Representatives Glenn Cunningham (R-Neb.) and Fletcher Thompson (R-Ga.).

One of the Republicans' primary complaints was that they had no prior knowledge of the WIFE case when it came up last Wednesday (Oct. 30). The commission renewed the licenses for six months after finding that the stations had conducted a fraudulent contest and sent false invoices and affidavits to advertisers. The stations were already on probation for similar offenses. The commission vote was 4-to-3, with Commissioners Robert Bartley, Nicholas Johnson and Kenneth A. Cox dissenting.

The minority members of the committee said they were unaware of these and other pertinent facts when the initial executive session began. Some openly regarded the two executive sessions as a railroad. As one Republican put it: "This thing was sprung on us cold, with no background on the case beforehand, with the chairman serving as prosecutor and defense attorney. When we asked to have the commission appear to present its case, we were turned down. When a resolution was introduced proposing that the subcommittee state that it was exploring charges of wrongdoing [which everyone agrees would give it the power to examine the documents], we were turned down, and the chairman said there was no evidence of wrongdoing. We want to know why we were foreclosed from getting information and why it was necessary to act so speedily."

Although Chairman Staggers has de-



Representative Staggers

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Nov. 3 isn't just another Monday.

In New York and New Jersey it's the last day you have to decide who you're going to vote for. And why.

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All the candidates for Mayor of New York City. All the candidates for Governor of

New Jersey. All day long. From 7:00 a.m. Monday to 2:00 a.m. Tuesday. Each will receive four segments of equal, live airtime.

We'll also be carrying voter information throughout the day. So that once you decide on a candidate, you'll know when and where to vote for him. And how to find him on the ballot.

The only interruption will be for President Nixon's address to the nation at 9:30 p.m.

"Before You Vote"

7:00 a.m. Monday – 2:00 a.m. Tuesday

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nied that the subcommittee wants to go beyond general legislative oversight, one of the FCC's written responses noted that the subcommittee has also requested non-public files on KJSN(AM) Vancouver, Wash.; KOIL-AM-FM Omaha; WPDQ(AM) Jacksonville, Fla.; and "other specified stations." All stations mentioned have at some time been owned wholly or in part by Don Burden, present owner of WIFE-AM-FM. Some of the stations were cited for various misdeeds.

There are committee dissenters who shared the commission's feeling that this congressional examination of a restricted adjudicatory proceeding would indeed constitute unwarranted interference. It has even been argued that in practical effect a congressional subcommittee's entry into an agency case for the purpose of passing judgment on the decision is not too different from the alleged intrusion of an administrative assistant to House Speaker John McCormack (D-Mass.) into an affair at the Securities and Exchange Commission. Speaker McCormack's assistant, Dr. Martin Sweig, allegedly arranged a meeting with SEC officials and those of Parvin-Dohrmann Co., whose stock was under a temporary SEC ban. The ban was lifted shortly thereafter.

The commission made a similar case in its written response to the Investigations Subcommittee. "The law is clear," it said, "that the adjudicatory hearing case must be conducted exclusively upon the record, free from external pressures. . . . The committee, however, by intervening at this stage to request the nonpublic files, has in effect said to the commission: 'Our reaction to your decision to renew WIFE's license is to commence an investigation—to exercise oversight concerning the soundness of the decision.' Clearly, in view of the committee's prestigious position to review commission activities, this is a 'powerful external influence.' Were the commission to take any action during the reconsideration period against WIFE, the latter could argue that the commission had not acted impartially upon the exclusive record but rather under the threat of a congressional investigation."

In a footnote the commission made the same point in another way: "Stated differently, no member of the committee would call or write the commission, after issuance of the WIFE decision, to say that if the commission did not act to re-open the case and deny WIFE's renewal, an investigation would be held. Yet, however unintended, the practical effect of the present committee action, coming at this stage of the proceeding, is the same."

Commerce Committee Democrats viewed the situation in precisely opposite fashion. One acknowledged that the action represented "the most unstra-

Hyde's FCC role praised as 'unique'

Letters from Nixon, LBJ hail contribution while Hill unit votes contempt

"Unprecedented" and "unique" were words frequently associated with Rosel H. Hyde in his final days as chairman and member of the FCC last week, but not always in the same context.

He was honored on Thursday at an "unprecedented" ceremony, where his "unique" contribution to government in the past 45 years, 41 of them in the regulation of communications, was hailed by such as President Richard M. Nixon.

And while that ceremony was under way, at a theater in the FCC building, the House Commerce Committee, meeting on Capitol Hill, was voting to cite him for contempt of Congress (see page 26). As far as anyone could recall, such an action against the head of a government agency was unprecedented.

Mr. Hyde was honored twice on Thursday. The ceremony in the theater was held in the morning and was presided over by Metromedia Inc.'s Mark Evans. In the afternoon, Mr. Hyde shared the tributes of his fellow commissioners with outgoing Commissioner James J. Wadsworth, who is to become a member of the U. S. delegation to the International Telecommunications Satellite conference.

Many old colleagues were among the 500 or so who virtually filled the theater. Former commission Chairmen Paul Porter, John Doerfer and Frederick W. Ford were there. So were former Commissioners Eugene Merrill, Edward Webster and Lee Loevinger.

Herbert Klein, President Nixon's director of communications, was on hand to express the President's "deepest appreciation" for his years of service.

But the President spoke for himself, in a "Dear Rosel" letter that was read at the ceremony and that praised Mr. Hyde for his "steadfast devotion to the public trust" he has held, and to his "integrity, impartiality and talent."

Former President Johnson, who appointed Mr. Hyde chairman in 1966, was equally lavish in a note from Austin, Tex.

There were dozens of such messages, including letters and wires from Vice President Spiro T. Agnew; Judge Oren Harris, who for 10 years was chairman of the House Commerce Committee; Senate Commerce Committee Chairman Warren G. Magnuson, and former FCC Chairmen Newton N. Minow and E. William Henry.

There was one, also, from Representative Torbert H. Macdonald (D-Mass.), chairman of the House Commerce Committee's Communications Subcommittee. His letter, which referred to Mr. Hyde's "deserved reputation for honesty and sincerity," was read at about the time the Commerce Committee was voting its contempt citation against the outgoing chairman. Mr. Hyde's final day on the FCC was Friday, Oct. 31.

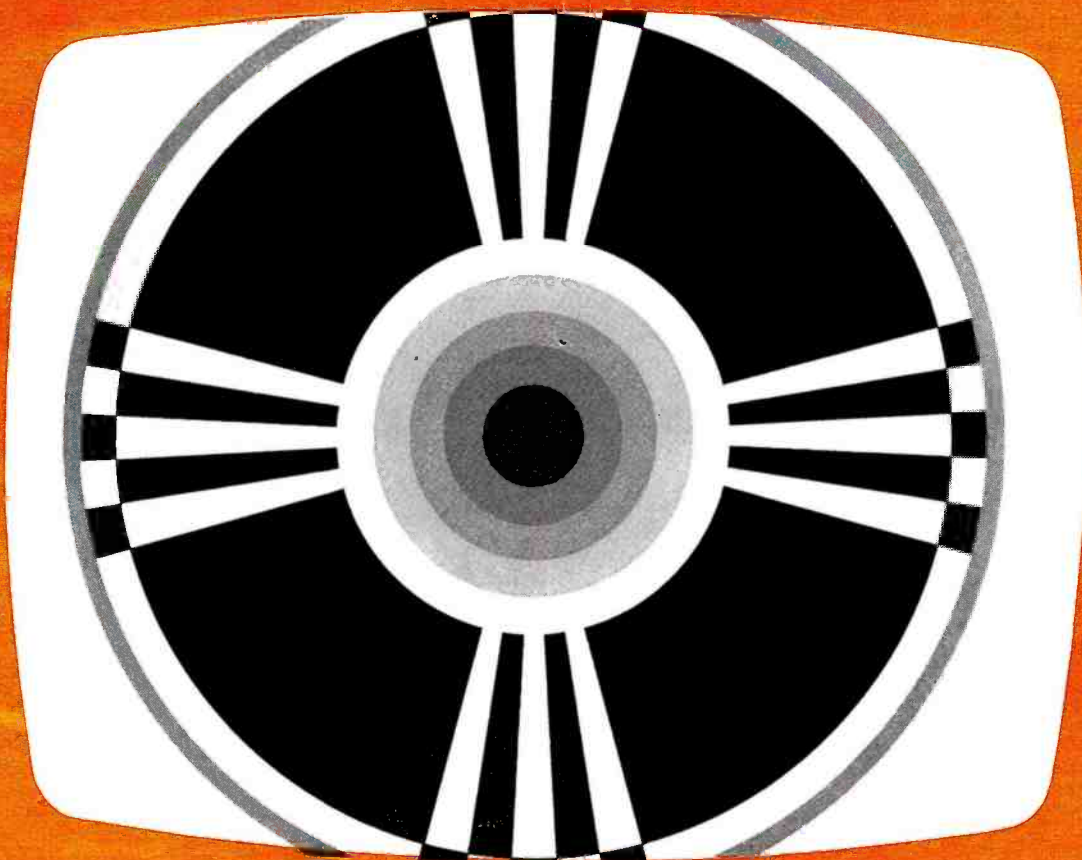


On the same day their replacements were confirmed by the Senate, the retiring FCC Chairman Rosel H. Hyde (r) and resigning FCC Commissioners James J. Wadsworth (l) were honored at a reception in the agency's Washing-

ton headquarters. Their wives stood next to them in the receiving line. Earlier that day Mr. Hyde's retirement was marked by another gathering at which messages of appreciation from notables, including two Presidents, were read.

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thousands of dollars**

But viewers look at programming



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tegic and politically bad timing possible," in view of Mr. Hyde's retirement and the fact that the subcommittee could get the records after Nov. 3 anyway. Nonetheless, he contended, it was inexcusable "for an arm of Congress to defy a congressional committee." Another Democrat was harsher; he called Mr. Hyde's resistance "a last-minute act of bravado by a man who now feels he can afford to make a show of independence." Chairman Staggers could not be reached for comment.

There was also some difference of opinion as to whether the citation of a retired chairman would be either legally sound or strategically necessary.

Democrats placed the responsibility for the commission's action squarely on Mr. Hyde's shoulders, and said that his retirement from the commission is irrelevant, since the deed is done. Some Republicans thought otherwise; one said that "if we're going to cite anybody we ought to cite the whole commission."

There was no indication as of Thursday (Oct. 30) when the Hyde affair might be taken to the House floor.

MSG maker given air time to reply

A monosodium glutamate manufacturer said last Thursday (Oct. 30) that it had received "favorable response" from about 30% of the 150 stations and networks that were asked last week "to grant to manufacturers of monosodium glutamate reasonable opportunity to present other viewpoints on this subject."

Nelson C. White, president of International Minerals and Chemicals Corp., Skokie, Ill., sent telegrams with this request when the safety of the food additive, known as MSG, was questioned along with that of cyclamates (BROADCASTING, Oct. 27).

Two networks, ABC and NBC, replied that they felt they were meeting the standards of equal coverage of both sides of the issue, a spokesman for International Minerals said. A CBS official noted that Mr. White's telegram had been received and was taken under advisement by corporate management.

A number of local stations had answered that they would be sure to present both sides of the issue in future coverage, the manufacturer's spokesman reported, and other stations that had broadcast stories casting doubts about the safety of MSG granted manufacturers telephone interviews.

Mr. White did not ask for a block of time for manufacturers to give their side of the story, the official noted. He said the firms wanted to receive assurances from broadcasters that reports would not be "one-sided."

Lee raps Pacifica for airing poem Commissioner in dissent on renewal grant cites lines of 'obscene' verse

FCC Commissioner Robert E. Lee, who has long been troubled by allegedly obscene material broadcast by the Pacifica Foundation's noncommercial educational stations, went to unusual lengths last week to publicize the cause of his concern.

At issue was the commission's 5-2 decision approving Pacifica's application for a construction permit to operate a noncommercial educational FM station in Houston. It will be the foundation's fifth outlet.

Commissioner Lee, who with Commissioner James J. Wadsworth dissented, issued a statement in which he quoted in full a 54-line poem that had been cited in a recent complaint against Pacifica's KPFF(FM) Los Angeles.

The poem, which figured in a dispute over academic freedom in Los Angeles, is entitled "Jehovah's Child" and refers to the Diety, makes use of four-letter words, and contains crude terms for genitals.

Commissioner Lee said he could find no "redeeming social value" in it. And he said free speech does not permit the broadcast of "obscene, indecent, or profane matter to the general public." Nor does it "pre-empt the public interest finding which I must make," he added.

But Commissioner Kenneth A. Cox defended the station, and the commission's decision, in a statement. He said KPFF, airing the poem, had "exercised a bona-fide programming judgment which was well within its discretion in serving the needs and interests of its area." He also said the station had acted responsibly in the manner in which it broadcast the poem.

He noted that the station carried the poem on Sept. 21 in connection with a round-table discussion of the dismissal by Los Angeles Valley College of two women English teachers who had read "Jehovah's Child," written by one of them, to their classes.

Furthermore, he said, the program on which the discussion was broadcast, was rescheduled from its usual time, 10:30 a.m., to 10:30 p.m. And it was prefaced, he added, by a suggestion that those "easily offended" by language some may find "blasphemous or obscene," should turn off their radios or send their children from the room.

Commissioner Cox also argued that the poem is not obscene under the standard laid down by the Supreme Court. This requires the presence of three elements—the dominant theme of

the material taken as a whole must appeal to a purient interest in sex; the material must be patently offensive because it affronts contemporary standards; and the material must be "utterly without redeeming social value."

Commissioner Lee's depth of feeling about the matter was indicated by more than his quotation of the poem in a dissent, which assures it of public distribution by the commission. He sent copies of his statement to members of the Senate and House Commerce Committees. Senator John O. Pastore (D-R.I.) chairman of the Communications Subcommittee, has frequently expressed concern about allegedly obscene or suggestive programming.

Besides KPFF, Pacifica is licensee of KPFA(FM) and KPFB(FM), both Berkeley, Calif., and WBAI(FM) New York.

Its application for another noncommercial FM in Washington has been set for hearing with a mutually exclusive application by the group called the National Education Foundation (BROADCASTING, Aug. 25). The commission's grant of the Houston application was made conditional on the outcome of the Washington hearing, in which Pacifica's qualification to operate a noncommercial educational station is an issue.

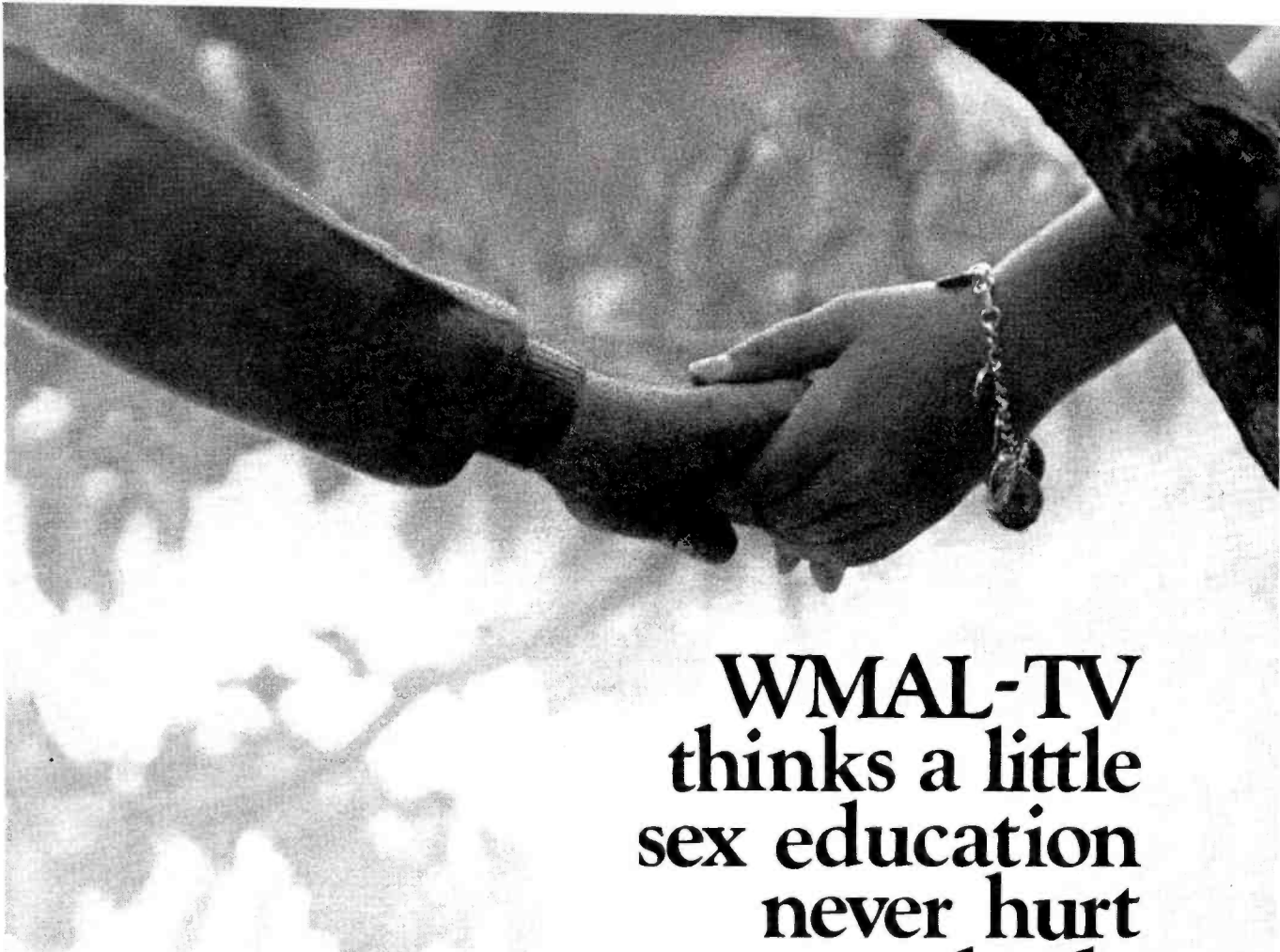
Time may run out for WBVI-TV

FCC Hearing Examiner Thomas H. Donahue has proposed denial of Bay Video Inc.'s application for more time to build WBVI-TV Panama City, Fla. Last week's proposal would throw the channel 13 construction permit, held by Bay Video since Feb. 6, 1961, open for new applications.

Bay Video's latest application for extension of time was filed March 6, 1962, and set for hearing on an issue to decide if the seven-and-a-half year delay in construction was caused by the permittee's individual economic considerations or by circumstances beyond its control.

The examiner recommended denial of the extension application because of commission precedents. He noted that the commission takes "a dim view of respondents claiming diligent behavior as an excuse, when that behavior has been occasioned by a business judgment rather than a desire to serve the public. Bay Video's diligence in this case has been mainly directed at securing antenna sites."

Bay Video based its failure to construct on misjudgment as to population growth, inability to decide what kind of station to build, inability to sell out and "profound faith in the inexhaustible patience of the commission over construction delay."



WMAL-TV thinks a little sex education never hurt anybody

But it has to be the right kind. When it is, it can go a long way. Toward richer fulfillment as an adult. Toward a greater understanding of life itself.

WMAL-TV doesn't see any need to keep children in the dark about sex. Or lie to them. Or chance the sad complications of naive experimentation. WMAL-TV says so.

WMAL-TV editorials favoring sex education in Washington area schools were aired at a time when sex was being linked with communism. Which led WMAL-TV to comment, "If communism has a monopoly on sex, capitalism is doomed."

WMAL-TV editorials never mince words about touchy subjects just because they're touchy. And people listen because WMAL is talking about what they're talking about.

Which keeps people talking about WMAL-TV.

WMAL-TV 

The Evening Star Broadcasting Company
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Represented by
Harrington, Richter & Parsons, Inc.

Senate approves Burch, Wells

Voice vote OKs Nixon FCC nominees; final hearing draws out questions facing new men

Dean Burch and Robert Wells are in. The President's FCC nominations breezed without dissent through a Senate Commerce Committee executive session and a voice vote in the Senate chamber late last week, after having been delayed by an additional hearing at which three citizens' groups presented their views on the nominations and on broadcast matters. The swearing-in of Messrs. Burch and Wells to be chairman and commissioner, respectively, was scheduled for Friday (Oct. 31).

The extra hearing apparently had scant effect on the senators' votes, but it did provide a forum for questions that will probably confront the new regulators frequently in the coming months. Neither Mr. Burch nor Mr. Wells was present.

The witnesses won their opportunity to be heard after Communications Subcommittee Chairman John O. Pastore (D-R.I.) received a letter earlier this month from Absalom Jordan, chairman of Black Efforts for Soul in Television (BEST), charging that the subcommittee's handling of the appointments was a "travesty" and an apparent "attempt to engineer a railroad job." Mr. Jordan had spoken against the nominations at the initial hearing (BROADCASTING, Oct. 20, 27).

At last week's hearing, the subcommittee heard spokesmen for the National Citizens Committee for Broadcasting support one of Mr. Jordan's primary arguments—that a black man should have been appointed to the FCC. Rev. Robert F. Drinan, dean of Boston College's school of law, and William B. Branch, a playwright and independent film producer—two of NCCB's executive committeemen—also questioned whether Messrs. Burch and Wells would take what the committee would consider appropriate stands on such issues as concentration of media control, political broadcasting and the Pastore bill (S. 2004) to protect licenses from competing applications at renewal time.

The opposition to S. 2004 once again prompted Senator Pastore to defend the bill and to deny that it would grant licenses in perpetuity.

The senators went along with the notion that a black man ought to serve on the FCC, but were not inclined to implement the idea at the expense of either Mr. Burch or Mr. Wells. As Senator Pastore put it: "Do you think

we ought to reject these two white men, and others who might be nominated, because the President might eventually get the bright idea to send up a black man?"

Senator Philip A. Hart (D-Mich.), who probably has as much sympathy with NCCB's position as anyone on the subcommittee, sided with Senator Pastore on this question. He commented that he would be reluctant to deal with the nominations on a purely racial basis. "If you were to wake up black tomorrow," Mr. Branch said, "by the time you went to bed tomorrow night you would not hold that opinion."

Spokesmen for two other groups did not specifically oppose the nominations, choosing instead to raise questions for consideration by the senators and the new commissioners. Mrs. Lillian Ambrosino, representing a group called Action for Children's Television, attacked the "pervasive commercialism . . . [which] condones the shallowness, the violence, and the mediocrity of programs for children."

"It is the shame of American television," she said, "that after 20 years an industry that has received the greatest return on its initial investment still looks upon children as potential consumers. Now, Mr. Burch and Mr. Wells, what can and should the FCC do to improve children's television?"

ACT had an answer of its own. "We are asking that children's television be

seen as a public service whose mandate is to be as noncommercial as possible," Mrs. Ambrosino said. "ACT, therefore, is seeking a national understanding of the conditions for children's programming, one that would be stated in a code of ethics and enforced by a strengthened FCC." The code, as she outlined it, would encourage "appropriate" programs for children of different ages, while separating programming from sales by a ban on promotions of brand-name products during children's programs, whether the messages took the form of commercials or endorsements. Commercials should be limited to the beginning and end of such programs, she said.

Robert Bennett, a former aide to FCC Commissioner Nicholas Johnson and presently an attorney for the Citizens Committee to Save WFMT (FM), also declined to speak "either as an opponent or a proponent" of the nominations. He chose instead to offer some general comments about the dangers of media concentration, which he said must be avoided "as a prophylactic measure—because in the long run only diversity of ownership will prevent abuse of the media."

Mr. Bennett noted that Messrs. Burch and Wells have expressed some general opposition to excessive concentration of control. "This is not sufficient," he said. "Being against concentration of control is as easy as being against pollution or crime, or for God and country." He added that if the nominees would not support some reasonable equivalent of the one-to-a-customer proposal now before the FCC, they should not serve on the commission.

The senators seemed to be sympathetic to much of the testimony by



NCCB's Ben Kubasik



Mr. Bennett

Mr. Bennett and Mrs. Ambrosino, Senator Pastore indicated a belief that the FCC might indeed be able to do something about children's programing, although he was not specific. He scoffed at those who "hide behind the Communications Act prohibition of censorship," and said: "I don't see any harm in broadcasters being called to account."

The subcommittee chairman also said he shares Mr. Bennett's concern about concentration of control—although, again, the concern was expressed in general terms. "A few pioneers got themselves all this power, and then grandfather clause after grandfather clause preserved that power," the senator said. "It's a bad situation, getting worse."

FCC grants reprieve for KWAL license

The dismissal of the renewal application of KWAL(AM) Wallace, Idaho, has been rescinded by the FCC, but the commission instead levied a \$500 fine against the station for failure to reply to commission correspondence.

In May 1968 the commission issued a notice of violation to Metals Broadcasting Co., licensee of KWAL, as a result of rule infractions discovered during an inspection. Metals did not answer subsequent correspondence about the matter, and last June the commission dismissed the station's renewal application and deleted its call letters. A petition by Metals attributed its failure to reply to the physical incapacity of R. L. Black, sole owner of Metals; loss of its station manager, and construction of a highway between the station's two towers.



Reverend Drinan

Knight boosts its circulation

Newspaper chain buys two Philadelphia dailies from Triangle, but stations aren't involved in sale

Triangle Publications Inc. last week announced it will sell two of its newspapers to Knight Newspapers Inc. for about \$55 million. And although the Philadelphia-based group broadcaster may sell its CATV properties, it will apparently retain its radio and television stations.

The transfer of ownership of the *Philadelphia Inquirer* and the *Philadelphia Daily News* has been approved by the boards of both companies and is scheduled for completion Oct. 31. Walter H. Annenberg, head of Triangle and currently ambassador to Great Britain will become editor and publisher emeritus of the newspapers, and Frederick Chait, general manager of the *Inquirer*, will become president of the new Knight subsidiary company.

A statement about the sale from Mr. Annenberg said: "With the passing of my only son, there is no likely possibility of family transference, and hence my desire to insure future ownership in which I have confidence." Mr. Annenberg's son, Roger, died in 1962 at the age of 22. A Triangle spokesman said Mr. Annenberg had an "emotional" involvement with the newspapers and took an active role in the editorial policy of both. He said that although Triangle may sell its CATV properties (individually or as a package), it would retain *TV Guide* and *Seventeen* Magazines, the *New York Morning Telegraph* (a racing publication) and the *Daily Racing Form* (a racing news service), in addition to its radio and television stations. Triangle is even seeking addi-

tional broadcast properties, he said.

Triangle's broadcast properties are WFIL-AM-FM-TV Philadelphia, WFBG-AM-FM-TV Altoona and WLYH-TV Lancaster-Lebanon, all Pennsylvania; WNBZ-AM-FM-TV Binghamton, N. Y.; WNHC-AM-FM-TV Hartford-New Haven, Conn., and KFRE-AM-FM-TV Fresno, Calif.

Triangle also owns cable systems in Binghamton, Downingtown, Perkasio and Sellersville, all Pennsylvania. In addition, it owns 60% of a Lebanon, Pa., system, holds franchises for numerous Pennsylvania cities and has 50% interest in franchises for several California cities.

The *Inquirer*, a morning newspaper, has a daily circulation of over 483,000 and the afternoon *Daily News*, has over 251,000.

The Knight group owns the *Miami Herald*, *Detroit Free Press*, *Akron (Ohio) Beacon Journal*, *Charlotte (N. C.) Observer* and *News, Macon (Ga.) Telegraph* and *News, Tallahassee (Fla.) Democrat* and the *Boca Raton (Fla.) News*. The group also publishes several community newspapers in Florida and one in Georgia and has minority interests in WAKR-AM-FM-TV Akron, Ohio; KBOX-AM-FM Dallas, and WONE(AM) Dayton, Ohio. John S. Knight is editorial chairman and senior officer of the Knight newspaper chain and Lee Hills is president and executive editor.

For the first nine months of this year, the Knight chain had a net income of \$9 million or \$1.75 per share on revenues of \$119.3 million.



Mr. Branch



Mrs. Ambrosino

A Rosel Hyde retrospective

A gentle man who was pained by controversy was called to lead in a time of mavericks

One day recently, as he was in the final countdown of his term as chairman and a member of the FCC, Rosel H. Hyde sat in his shirt-sleeves at a long table in his office picking over the oddments from his years of government service.

There were copies of orders he had helped draft and of speeches he had delivered, including the penciled manuscript of one he had given somewhere in Texas and never had transcribed, and letters. There was, also, a 16-year-old copy of a trade magazine bearing his picture on the cover, with the legend, "FCC's Ninth Chairman."

"How about that?" he said to a visitor who had called his attention to it. "I sure don't look like that any more, do I? The ravages of time have taken their toll."

He delivered the line with the lightness the cliché deserved. But, although one has the feeling his native Bannock county, Idaho, would still recognize him, there had been changes since the days of his first tour as commission chairman. The face smiling out from the trade journal was youthful looking, even for a man of 53, lean and handsome with even features and thick gray hair waving back from a high forehead.

The face is still relatively unlined and pink-cheeked, and there is spring in his step and a quickness in his movements. But, at 69, there are pouches under the eyes; the hair, now white, has thinned, and there is a thickness behind the belt that, one is sure, the man in the photograph never knew.

To survive—indeed, to thrive, as Mr. Hyde has—for 45 years in the jungles of Washington requires a good measure of skill, resourcefulness, resilience and patience. And in the last three-and-a-half years, in his second tour as commission chairman, he has had to dig deep into his resources of those qualities. The commission seemed at times about to be overwhelmed by two revolutions—one technological, the other social.

Problems related to domestic and international satellites, computers, CATV and pay television, the soaring spectrum demands of land-mobile radio users, high-capacity undersea cables—all these and more seemed at times to stretch the commission's technical facilities beyond the breaking point. And the growing rash of petitions to deny television renewal applications, by citizens' groups dissatisfied with the service they are receiving, and of competing applica-

tions, by bold, well-financed local groups prepared to battle such broadcast giants as NBC and RKO General Inc. for TV channels in major markets, have presented the commission with the kind of judging jobs seldom known in an earlier, more ordered day.

It has not been a time for slack administration.

"You know what the referee says when he gives the fighters their instructions before a fight," Mr. Hyde was saying, by way of explaining what he meant by the ravages of time, "protect yourselves at all times." That's how I feel when I go into a commission meeting—I have to be prepared to protect myself at all times."

The image was an odd one. For Mr. Hyde is a gentle man who never developed a reputation as a battler. This fact frequently dismayed his friends in and out of the agency who felt the conservative Mr. Hyde was not holding the line against the demands of the activists on the commission—Commissioners Kenneth A. Cox and Nicholas Johnson. They have increasingly sought to fill what they seemed to regard as a power vacuum in commission leadership.

One former commission official who greatly admires Mr. Hyde nevertheless felt constrained to say recently: "He was no real leader. He acted in meetings on the assumption that other commissioners could read [the material on the issues before them]. He did not try to impose his views."

This view overlooks some essentials. Mr. Hyde, in a series of rulings on complaints about various broadcast-news reports, managed to persuade the commission to "eschew the censor's role" and give broadcasters considerable latitude in their news and documentary efforts.

In the last such ruling, dealing with CBS's documentary, *Hunger in America*, Mr. Hyde drew considerable satisfaction from the commission's promise not to defer action on a license renewal because of complaints against a station's news programming, unless there is evidence the licensee or top management is involved (BROADCASTING, Oct. 20). The commission, over the chairman's objections, had previously deferred action on CBS's California renewals while *Hunger in America* was under investigation.

He felt that the disposition to withhold license renewals while an inves-

tigation was under way represented a serious threat to the free flow of information. And in his farewell appearance before the International Radio and Television Society last month, he made his position public, and clear: "The greatest service to healthy and vigorous broadcast journalism the Federal Communications Commission can render is to set aside the temptation to interfere with the freest workings of the journalist's craft," he said. "Overzealous government intervention," he added, "is more to be feared than the dishonest reporter" (BROADCASTING, Sept. 29).

Mr. Hyde took a leading role in other matters, too—in the fashioning of commission policy on international and domestic communications satellites and on CATV and, more spectacularly, the commission's actions in first applying the fairness doctrine to cigarette advertising and then in proposing to ban all such advertising from radio and television. He also prides himself on his role in helping to develop the fairness doctrine. And under him, the commission adopted rules prohibiting broadcasters from discriminating in employment on the basis of race, and is now considering making those rules tighter and more extensive.

However, he seemed out of character in supporting two proposals that could have far-reaching effects on the structure of broadcast ownership. One was the notice of rulemaking looking to bar owners of one full-time station from acquiring another one in the same market. The other provided for an investigation of conglomerate ownerships of broadcast stations. Those proposals seemed to have been forced upon him.

And his refusal to vote in the WHDH-TV Boston case stunned broadcasters everywhere. The commission, in a 3-to-1 decision last January, denied WHDH-TV a renewal of its license and awarded the contested channel 5 to a competing applicant, principally on grounds of diversification of ownership of mass media (WHDH-TV is owned by the Boston *Herald Traveler*) and on the promise of the proposed winner, Boston Broadcasters Inc., to provide greater integration of management and ownership of the station. Mr. Hyde, who had voted for and against WHDH-TV in two previous rounds of the 15-year-old case, found it "no less difficult" in the third round to choose among the applicants, so he abstained. He noted his vote would not affect the result (BROADCASTING, Jan. 27). However, nervous multi-

ple-owner broadcasters wondered how the chairman could walk away from a decision which, to them, threatened the foundations on which the industry had been built, and which has given encouragement, if not inspiration, to groups challenging renewal applicants for their facilities.

It is no secret that the job of running the commission has been difficult, particularly in the past year, following the departure of former Commissioner Lee Loevinger. Mr. Loevinger, a combative type who shared Mr. Hyde's distaste for strong government regulation of broadcasting, seemed to relish taking on Commissioners Cox and Johnson in their efforts to persuade the commission to take a harder-nosed attitude than Mr. Hyde favored.

After Mr. Loevinger departed, the chairman was left with dwindling support. Commissioner Robert T. Bartley, who is second in seniority on the commission only to Mr. Hyde, increasingly found himself aligned with Commissioners Cox and Johnson, while H. Rex Lee, who succeeded Mr. Loevinger, has attempted to avoid the embrace of the activist wing of the commission while at the same time remaining independent of Mr. Hyde. Mr. Hyde's fellow Republicans on the commission, Robert E. Lee and James J. Wadsworth, offered him their votes and sympathy, but not much else.

The strain on Mr. Hyde was sometimes evident. Late one Wednesday afternoon, after a commission meeting in which the activists had pressed hard for a policy the chairman was doing his best to stave off, he sat slumped at his desk, looking weary, his usual store of optimism temporarily depleted. "I feel," he said, "like I'm being overrun by the Vietcong."

The kind of bitter divisiveness that so tried him that day represented one of the heaviest burdens he had to bear, "and one of the most difficult challenges in 23 years as a commissioner," according to one commission official who knows him well.

Mr. Hyde was particularly disturbed by Commissioner Johnson's frequent free-swinging dissents and statements which the chairman interpreted as attacks on the commission's integrity and intellectual capacity. Commissioner Johnson has accused the commission, at various times, of making a "mockery" of its public-service responsibility, of serving the "economic interest" of one of its "favored broadcast licensees," and of being a "do-nothing" agency that is the captive of the industry it is supposed to regulate.

"The chairman likes everyone to have his say," one official said. "But he doesn't think it helps the commission to engage in name-calling as to skulduggery or alleging intellectual incom-

petence." And although the chairman occasionally hit back at some Johnson remarks, he more often held his tongue, fearing again, according to commission sources, that a public debate with someone "at the other end of the policy pole" would reflect adversely on the commission.

Frequently, debates within the commission centered on renewal matters, with Commissioners Cox and Johnson urging the agency to look closely at, and set standards for, program service. But the chairman, wary of violating First Amendment rights, has held back (although the Supreme Court decision in the fairness-doctrine case last June appears to bolster the Cox-Johnson position). Station sales to multiple owners have also been controversial, with Commissioners Cox and Johnson—invariably backed by Commissioner Robert T. Bartley whose position on

simply feels that the public interest is served best when the regulatory agency provides a climate for industry development." (On this point, though, some communications lawyers see inconsistency in his position on CATV; they feel he tends to be anticompetitive and protective of the broadcast industry. However, that view of him may change as a result of the recent commission order he helped prepare that requires CATV systems with more than 3,500 subscribers to originate programming and permits them to sell advertising, all in competition with radio and TV stations [BROADCASTING, Oct. 27]).

But the chairman's problems were not only internal. When it was suggested, that day as he looked at the 16-year-old picture of himself, that he would miss the commission in retirement, he said, with an irony not unusual for him: "Oh sure, I'll miss the warm



Perhaps the biggest news conference that FCC Chairman Rosel Hyde ever held was called for the announcement of the FCC's proposed prohibition of cigarette advertising on radio and television. A Mormon with personal and

religious aversions to smoking, Mr. Hyde made no effort to conceal his satisfaction at the FCC's unanimous vote to start rulemaking. At the time cigarette billings on radio and television were running some \$230 million a year.

the issue antedates their arrival at the commission—expressing concern about the danger of placing too much "political power" in the hands of multiple owners. Mr. Hyde felt they never demonstrated the reality of that danger.

Mr. Hyde's position on matters has caused some to suggest that he is a "captive of the industry"—a term that is easier to express than to define. But one former official who knows him well and who could not himself be considered "pro-industry" says such a description is unfair. "Hyde's philosophy was arrived at through his experience and background," he said. "He

and friendly relationship I've had with the House Interstate and Foreign Commerce Committee." That congressional unit has spent considerable time and effort trying to "get something" on the commission.

And his remark was made more than two weeks before the committee took the extraordinary actions of recommending that the House of Representatives cite Mr. Hyde for contempt for refusal to turn over confidential documents that the full commission said could not be released without violating the law (see page 26).

The fact is, of course, that he will

miss the House committee and the rest. For the other side of the pain inflicted by Representative Harley O. Staggers's (D-W. Va.) group and by his own personal Vietcong was the pleasure and pride he took in a career that was truly extraordinary.

It began in 1924, when he entered government service through a Civil Service examination as a member of the staff of the Civil Service Commission. Four years later, after earning his law degree at George Washington University in Washington, he joined the Federal Radio Commission. He was absorbed with it into the new Federal Communications Commission in 1934, rose through the ranks to become general counsel and, in April 1946, was named to the commission by President Harry S. Truman.

The Republican Mr. Hyde has had the distinction of being named chairman by two different presidents—Eisenhower and Johnson. And in the view of many, he was treated with greater consideration under Democratic administrations than Republican. President Eisenhower named him chairman for only one year, ostensibly on the theory the chairmanship was to be rotated. One reason given for President Eisenhower's action was that the White House felt Mr. Hyde lacked the talent for firing Democratic officeholders. Another, not necessarily mutually exclusive, theory was that Mr. Hyde was simply not regarded as "a regular Republican."

Mr. Hyde, who had risen to the top of the commission staff and to the commission itself, under Democrats, was returned to the chairmanship by President Johnson in June 1966, to succeed E. William Henry. President Johnson reportedly broke precedent to name a member of the opposite

party because of his sensitivity to the fact of his family's ownership of broadcast properties and his desire to name as chairman a respected, non-controversial figure. (The former President apparently had no prejudice against controversial figures as such, for at the same time that he elevated Mr. Hyde to the chairmanship, he named Nicholas Johnson, then the very controversial head of the Maritime Administration, to the commission vacancy. But if one apparently well-grounded story circulating Washington is correct, President Johnson apparently did not expect the commission to rock as violently as it has. He is said to have invited both men to the White House, together, before they assumed their new duties, praised Mr. Hyde lavishly and advised Mr. Johnson to take his lead from the wise veteran. No advice was ever ignored as fast.)

After President Nixon's election victory last fall, one of the Republican's tasks was finding a replacement for Mr. Hyde, whose term was to expire on June 30. As that day drew near, with no successor in sight, it seemed Mr. Hyde would be asked to stay on; he wasn't to reach the mandatory retirement age of 70 until April 12, 1970. But it wasn't until mid-June that Mr. Hyde got from the White House a request that he fill the gap until a replacement could be found.

When Mr. Hyde went to work for the FCC's predecessor agency, its main task was to bring some order out of the chaos that the lack of federal regulation had allowed to develop—whim and presumably financial resources were the only factors governing the location, power and frequency of the stations then on the air. One of its jobs was taking about 150 of the country's 732 AM stations off the air. Today, the FCC regulates some 8,000 radio and tele-

vision stations, is struggling to develop policy for the regulation of the new CATV industry, has set color-television standards and authorized a new pay-TV service, presides over the enormous telephone and telegraph industries and is deeply involved in space-age communications by computers and satellites. (An ironic footnote to all this is that one of the commission's current headaches is, of all things, the need to tighten up its AM allocations policy; the number of stations has been growing at a rate that threatens to create a chaotic situation.) In all of these matters, Mr. Hyde had a hand.

He has also dealt with those men in and out of government who have shaped the communications industry. There were FCC Chairmen Paul Porter, who was principal figure behind the commission's 1946 Blue Book, a statement of policy on broadcasters' public-service responsibilities; James Lawrence Fly, who preceded him and, in a moment of anger at a 1941 National Association of Broadcasters convention, referred to radio management as a "dead mackerel in the moonlight which both shines and stinks;" and Newton N. Minow, who gained a measure of immortality for himself in 1961 by referring to television as a "vast wasteland."

And on the other side there were David Sarnoff of RCA, William Paley and Frank Stanton of CBS, Leonard Goldenson of ABC, and the men who over the years have held the chief posts at AT&T, ITT and Western Union. Mr. Hyde had come a long way from Bannock county.

Perhaps even more remarkable than the length of his career, and the significance of the events it covers, is that he is leaving government with no visible enemies, many friends—and free of any taint of corruption. It is these qualities that those who deal with the commission speak of first in discussing Mr. Hyde. "His integrity is something to which all public officials should aspire," said one prominent communications attorney. "He lent a moral tone to the commission," said another. The same attorney labeled him "the most popular chairman of the FCC" in years—possibly in the agency's history. And there is evidence this is the case.

The Federal Communications Bar Association will break precedent by honoring him at a testimonial dinner on Nov. 7. The National Association of Broadcasters is expected to name him its Man of the Year at its convention next spring. The National Association of Railroad and Utilities Commissioners has already honored him by awarding him its first distinguished service award.

Mr. Hyde, on the eve of his retirement, has some regrets. "I'm sorry we didn't get a domestic satellite policy



It used to be a standard ritual for government officials visiting the West to be invested with a pseudo chiefdom and a war bonnet. Here Rosel Hyde (far right), while still an FCC commis-

sioner, submits to what was then tradition. The occasion was a Rotary Club meeting in Pocatello, Idaho, and the man at the microphone was Henry Fletcher, president of KSEI Pocatello.

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Your policy provides that we defend you—even if you have a deductible provision.

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9. If you need more insurance, your policy provides that we be given first refusal. Which means your additional coverage will be compatible with primary coverage.

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Call the nearby independent agent who represents us. (You'll find him listed in the Yellow Pages.) And tell him: "I want more facts on Fireman's Fund's Broadcasters' Professional Errors and Omission Insurance."

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out," he said. Actually, that wasn't the fault of the commission. Reviews ordered by Presidents Johnson and Nixon stalled commission action.

"On CATV," he added, "we hoped we would have made more progress in resolving what is somewhat of a stalemate," he said in one of his gentle understatements.

But he thinks, these days, not of the past but of the future. "Things are just starting," he says, "in terms of the economic, cultural, and technical potential being created by the technological revolution under way in the communications industry."

And although he has spent an entire lifetime in the service of the FCC, he is prepared to see it superseded by a Department of Telecommunications—a department that would centralize within it all related communications regulation functions and command the appropriations to do the necessary research and spectrum management. He made the suggestion in his IRTS speech as a counter to suggestions by the Department of Commerce that it be given the commission's spectrum-management function.

For some men, it seems, 45 years, however difficult, are not enough, and the past isn't all there is. Mr. Hyde says he has no plans, outside of taking a



On March 29, 1945, Charles R. Denny Jr. (l), who had been the FCC's general counsel, moved into a commissioner-ship, and Rosel Hyde, who had for years been assistant general counsel, succeeded Mr. Denny. Later Mr. Hyde was to follow Mr. Denny into a commission seat and the chairmanship. Mr. Denny left government to join NBC. He is now vice president and head of the international division of NBC's parent, RCA.

vacation. One has the impression that he would like to give the government a few years more.

Free ticket found to finance complaints?

FCC may rule on whether stations have to pay expenses incurred by renewal opponents

The practice of coming to terms with citizens' groups that have filed petitions to deny renewal applications is becoming an accepted way for broadcasters to avoid trouble at the FCC. But soon there may be a new clause in those agreements—one requiring broadcasters to pay their opponents' expenses.

The commission now has under consideration a request that it approve such an agreement. It was part of the overall settlement KTAL-TV Texarkana, Tex.-Shreveport, La., reached last June with 12 black groups, and it provides for payment of \$15,000 to the United Church of Christ.

The church had aided the groups in first doing the research and preparing the documents to oppose KTAL-TV's renewal application and then in negotiating the settlement which the parties reached in June and which the commission cited in August in renewing the station's license (BROADCASTING, Aug. 4).

Earle K. Moore, counsel for the church, in an Oct. 1 letter to the commission that came to light last week, said the station has "indicated a willingness" to pay the \$15,000 "and

did not dispute the reasonableness of the amount."

But, Mr. Moore added: "Since there appeared to be no precedent for this action, the licensee declined to take it without a ruling by the commission as to its propriety under all the circumstances."

With the number of citizens' groups in license-renewal proceedings thus on the rise, and with stations showing an interest in reaching agreement with them, the church's request for a approval of reimbursement by KTAL-TV takes on added significance.

"Approval of the proposed reimbursement would encourage the resolution of disputes by cooperation at the community level," Mr. Moore said in his letter to the commission, adding, "it would also make it possible for community groups to finance continued efforts to improve broadcast service."

According to affidavits accompanying the letter, the bulk of the \$15,000 reimbursement would go to Mr. Moore's firm—Moore, Berson, Hamburg & Bernstein. Mr. Moore said the firm billed the church \$9,501.16 for



KORK-TV bet on a sure thing when it went to color for local news.

"The mechanics of our switch to the Kodak ME-4 Process weren't very spectacular, but that just goes to show how easy the whole thing was," says Herb Herpolsheimer, Photo Chief for the Las Vegas station. "But when we presented B&W local news one day and color local news the next—now that got a reaction from viewers, advertisers, and competition.

"Speaking of advertisers, we got a lot of local advertiser interest when we went full color. It's a lot easier for us and the advertiser now that we can shoot color film commercials at his business.

"We've got a new mini-ME-4 processor which we were able to put into a small lab room because it was so compact. It processes 20

feet of color film per minute, and we're doing about 10,000 feet per month for news, sports, and advertising.

"We haven't had any trouble with the ME-4 Process. A Kodak representative helped us mix our first packaged chemicals, and we haven't had any bad film yet.

"Management is very pleased with the change to full color. It re-

inforced our number-one spot in the market. It gave us increased viewer and advertiser interest. It saved us lab space. And it's even paying us back something through the Kodak Silver Recovery System. We hit the jackpot!"

Color for your station now comes in small, less expensive processors. Packaged chemicals keep it easy. Kodak help is a call away. Find out how easily you can get into full color by calling a Kodak Regional Chief Engineer. Call John Waner in Hollywood; Dick Potter, Chicago; Ray Wulf, New York. Go!



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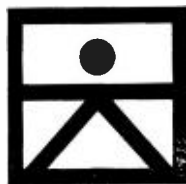
any source may be entered — local and national sales presentations, brochures, advertisements, etc.

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legal services and expenses. The church submitted an itemized list of expenses totaling \$5,635.95.

Mr. Moore said the expenses were incurred in actions "which served the public interest." He said that before the black groups acted there was insufficient communication between them and the station, resulting in "deficiencies" in the station's service to the black community.

He said relations between the blacks and the station have improved, as has the station's public-service programming, as a result of the actions the black groups took. Under the agreement ending the dispute, KTAL-TV undertook to air all sides of controversial issues on regular programs, using both black and white participants, to consult "all segments of the public" on programming and to meet monthly with a committee designated by Negro groups to discuss program policy. In all, the agreement covered 13 points.

Mr. Moore stressed that the settlement was reached without regard to the requested reimbursement. He said none of the 12 black groups will share in the reimbursement and that the settlement was consummated before the request for approval was submitted to the commission.

He also noted that the church is a nonprofit organization and that no individual will benefit financially from the reimbursement. The church's good faith, he added, was demonstrated by its "expenditure of substantial sums for the prosecution of other similar proceedings"—a reference to the WLBT case—"without regard for the possibility of settlement."

High court backs FCC on Rochester TV grant

The eight-year battle over Rochester, N.Y., channel 13 ended last week, with Flower City Television Corp. confirmed by the Supreme Court as the winner over eight other applicants.

The high court last week refused to review a lower court's decision affirming the commission's decision in August 1967 granting Flower City's application.

That action signals the end of the joint operation in which the nine applicants have operated on the channel on an interim basis, as WOKR(TV), since 1962.

The losing applicants, in appealing the commission's decision, reached on a 4-to-2 vote, argued that the commission had misused its comparative process and had acted arbitrarily in granting Flower City's application.

The U.S. Court of Appeals rejected these arguments by a 2-to-1 vote, with Judge Warren E. Burger, now Chief

Justice of the U.S., in the majority.

The commission decision involved the first application in a major case of the commission's policy statement on comparative criteria, adopted in 1965. Flower failed to receive first preference in the six standard comparative criteria—which include questions of ownership of other media and proposed integration of management with ownership—but was eventually declared the winner by elimination over two other applicants.

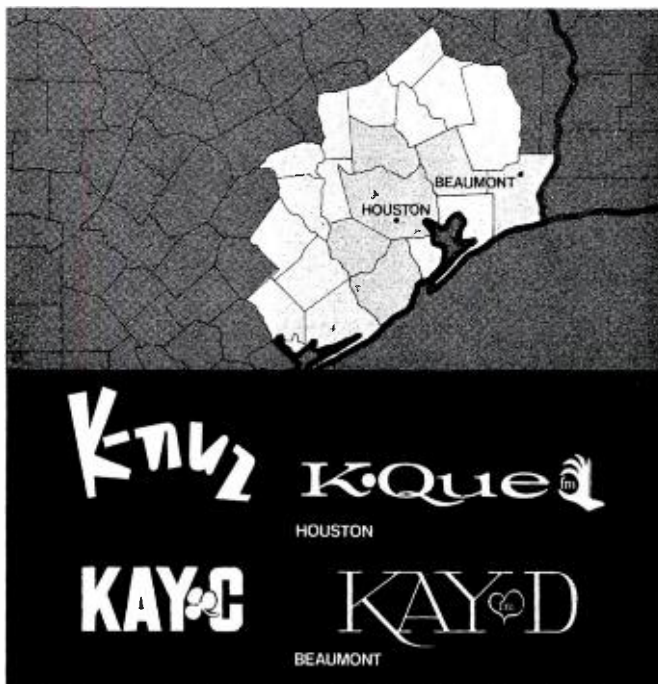
One of the principals, G. Bennett Larson, now a station broker but for many years active as manager or part owner of broadcasting properties, including KDYL-AM-TV Salt Lake City and

WPIX(TV) New York. He is executive vice president and 10% owner of Flower City, and will manage the station. About 46% of the stock is owned by two family groups, one headed by John Wehle, the other by Harper Sibley Jr., both local businessmen.

New cutoff called 'pro-industry' rule

Five months after casting the lone vote against the commission's order establishing a new cutoff rule for the filing of competing applications or petitions to deny renewal applications of stations, FCC Commissioner Nicholas Johnson last week issued a statement explain-

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ing his position.

He said that the commission failed to justify its reasons for setting 60 days after an application is filed as the cut-off and that there are reasons for extending that period. He noted that in its notice of proposed rulemaking, the commission had suggested a 75-day deadline.

But more than that, he saw in the proceeding a manifestation of the commission's "pro-industry orientation." He said that in the 22 days offered for comment on the "pro-industry rule," the commission received comments from a "vast aggregation of industry wealth and power" but from only two groups representing the public — the United Church of Christ and the National Citizens Committee for Broadcasting.

The commission rule, adopted as the number of competing applicants and petitions to deny was on the rise, protects renewal applicants against such challenges being filed long after their renewals are due for action. Previously, such challenges could be filed until the day before the commission acted on a renewal application—and it is not unusual for the commission to defer such action for weeks, even months beyond the station's license period.

The commission said the 60-day cut-

off "reasonably balances all the pertinent considerations of the public interest, administration practicality and reasonable notice to prospective applicants" (BROADCASTING, May 19).

But Commissioner Johnson said the decision does not say why or how the cutoff is in the public interest. And on the face of it, he added, "it seems obvious that any reduction of the time for filing comments by the public would *prima facie* not be in the public's interest—although obviously in the industry's interest."

ACTS says FCC rules bar success to UHF's

The All-Channel Television Society last week urged the FCC to drop its "building block" approach to UHF television and adopt a decision-making process that would take into consideration the total, cumulative effect of commission action on UHF stations.

In a letter to outgoing Chairman Rosel H. Hyde from Martin E. Firestone, ACTS general counsel, ACTS charged the FCC with raising a barrier to the success of UHF—establishing an unrealistic geographical protection zone of 35 miles for local stations in its pro-

posed CATV rules, permitting CATV origination of programming and carriage of commercials, proposing reallocation of prime UHF channels for land mobile use and allowing an AT&T tariff burdensome to UHF outlets.

ACTS cited the case of Julian Myers, owner of the now-dark KKOG-TV (ch. 16) Ventura, Calif. (BROADCASTING, Sept. 22), who "started his station with the dream of providing his audience with . . . totally live local television" and ended in bankruptcy after trying with limited resources to promote the new service, compete against the larger stations and fight low UHF saturation.

ACTS said Mr. Myers's station was the "penultimate goal envisioned in the All-Channel Receiver Law."

Nixon signs CPB money bill

President Nixon last week signed a bill authorizing \$20 million for the Corp. for Public Broadcasting and \$15 million for three years for facilities grants through the department of Health, Education and Welfare. The authorization must now withstand the scrutiny of congressional appropriations committees, which have in past years made substantial cuts in ETV money.

Station-sale block hot at FCC

WDBJ spin-offs, WERE-AM-FM, WALA-TV are among 14 transactions approved by commission

The FCC did a land-office business last week in approving ownership transfers of radio and television stations.

The sale of WDBJ-TV Roanoke, Va., from Times-World Corp. to the *South Bend* (Ind.) *Tribune* for \$8.2 million and the spin-offs of its AM and FM counterparts were approved—along with the transfers of KFAC-AM-FM Los Angeles; WERE-AM-FM Cleveland; WALA-TV Mobile, Ala., and KHEY(AM) El Paso.

The commission also approved, subject to the outcome of its one-to-a-customer rulemaking, the sales of WIBU(AM) Poynette and WWCF(FM) Baraboo, both Wisconsin; WHSL(AM) and the construction permit for WHSL-FM, both Wilmington, N. C., and KFH-FM Wichita, Kan.

Times World Corp., which is selling its newspapers to Landmark Communications (BROADCASTING, Nov. 18, 1968), decided to spin off its broadcast properties—principally because of the overlap between WDBJ-TV and Landmark's WFMY-TV Greensboro, N. C. Times-World is headed by M. W. Arnaistead III. Franklin D. Schurz is president of

the *South Bend Tribune*, buyer of WDBJ-TV and owner of WSBT-AM-FM-TV South Bend and other newspapers in California, Indiana and Maryland. WDBJ-TV is a channel 7 CBS-TV affiliate. The commission vote was 7-to-0.

WDBJ(AM) is being sold for \$775,000 to WHBC Inc. The buying group is principally owned by Gerald F. Boyd, Joseph Kelly Vodrey and William H. Vodrey and families, who own WHBC-AM-FM Canton, Ohio. WDBJ is full time on 960 kc with 5 kw.

Former Washington sportscaster Jim Gibbons has purchased WDBJ-FM for \$40,000. Mr. Gibbons owns WFMD-AM-FM Frederick, Md. WDBJ-FM is on 94.9 with 14.5 kw and an antenna height of 1,940 feet above average terrain.

KFAC-AM-FM Los Angeles and WERE-AM-FM Cleveland were sold by Cleveland Broadcasting Inc. to Atlantic States Industries Inc. for an estimated \$7.7 million. Grant of the sale was conditioned on Atlantic States disposing of WERE-FM "as soon as practicable."

Although WLEC-AM-FM Sandusky, Ohio, had been included in the transfer application (boosting the original total price to \$9 million), the commission

said action on the proposal to sell the stations would "be held in abeyance pending the filing of such applications as may be necessary to permit the stockholders of Cleveland Broadcasting Inc., or any group of such stockholders, to make arrangements for disposing of these stations."

Atlantic States Industries had filed applications proposing to spin off the Sandusky stations to RadiOhio Inc. (WBNS-AM-FM-TV Columbus, Ohio) for \$835,000 (BROADCASTING, Dec. 2, 1968). ASI also proposed selling WERE-FM to L. E. Chenault (KYNO[AM] Fresno, Calif.) for about \$500,000; however, that sale fell through.

In granting the KFAC-AM-FM portion of the transaction, the FCC waived its interim one-to-a-customer policy. It was argued that the public interest would best be served by allowing the KFAC stations, which provide a classical-music service, to remain under common ownership. The FCC said no such showing was made in support of such ownership of WERE-AM-FM and noted ASI's earlier proposal to spin off WERE-FM.

Principals of Cleveland Broadcasting

THE AWARD...

The Radio and TV News Directors Association Award for Distinguished TV Editorializing



WDSU-TV's Ed Planer, Vice President—News, and John Chase, Editorial Cartoonist, accept the RTNDA award from Herbert G. Klein, White House Director of Communications.

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In 1968, the doors of the Louisiana Loan & Thrift Association closed for the last time. The institution was bankrupt. Hundreds of its depositors lost their life savings. It was a scene right from the Depression. What caused it? How could it happen in a state where the state government keeps a close

eye on such institutions? WDSU-TV reporters did some digging. Records proved embarrassing as it became obvious that prominent state politicians were not only aware of LL&T's shaky status, some had been involved with the firm's operations. One such man was State Attorney General Jack Gremlillion. WDSU-TV made its expose' in a series of news stories, editorials, and editorial cartoons. The editorials and cartoons won the RTNDA award. And Mr. Gremlillion was subsequently indicted.

WDSU-TV
Channel **6** • NBC in New Orleans • Blair

include its president, Richard H. Miller, and Washington attorney Paul Aiken. ASI, the parent of station-representative McGavren-Guild-PGW, owns WRYT(AM) Boston; WLOB-AM-FM Portland, Me.; WNNY(AM) Pensacola, Fla.; KMAK-AM-FM Fresno, Calif. and KROY(AM) Sacramento, Calif.

Vote on the sale of the Los Angeles and Cleveland stations was 6-to-1. Commissioner James T. Wadsworth dissented to requiring the spin-off of WERE-FM. Commissioner Nicholas Johnson dissented.

KFAC(AM) is full time on 1330 kc with 5 kw; KFAC-FM is on 92.3 mc with 59 kw and an antenna height of 2,820 feet above average terrain. WERE(AM) is full time on 1300 kc with 5 kw; WERE-FM is on 98.5 mc with 50 kw and its antenna height is 542 feet above average terrain.

WALA-TV Mobile, Ala., was sold by the Roywood Corp. to Universal Communications Corp. for \$4,750,000. Roywood is 41% owned by Royal Street Corp., which is controlled by Edgar B. Stern and family. Royal Street owns WDSU-AM-FM-TV New Orleans.

Universal is wholly owned by the Evening News Association, owner of the *Detroit Evening News* and WWJ-AM-FM-TV that city. The Evening News Association also bought KOLD-TV

Tucson, Ariz., earlier this year from Gene Autry and others for \$4.1 million (BROADCASTING, June 2).

Vote on the sale of the channel 10 NBC-TV affiliate was 6-to-1 with Commissioner H. Rex Lee dissenting.

KHEY(AM) El Paso was sold by Mrs. Nancy W. Sleight, Frank C. Napier, Bert E. Wahlen, Jack C. Millis and Roderic O. Matthews to Jimmy Ray Phillips, Charles B. Jordan Jr. and Gary Ackers for \$640,000. Mr. Phillips has interest in KNEL(AM) Brady and is president of KPUR(AM) Amarillo, both Texas. Mr. Jordan has interest in KPUR and Mr. Ackers has interests in KRBC(AM) Abilene, Tex., and KENM(AM) Portales, N. M. KHEY is full time on 690 kc with 10 kw.

WIBU(AM) Poynette and WWCF(FM) Baraboo, both Wisconsin, were sold by William C. Forrest to Thomas R. Holter for \$292,000. Mr. Holter formerly had interest in WISM-FM Madison, Wis. WIBU is full time on 1240 kc with 1 kw day and 250 w night. WWCF(FM) is on 94.9 mc with 37 kw and an antenna height of 1,300 feet above average terrain.

Commissioner Wadsworth concurred in part and dissented in part.

William O. Jones, William W. Dixon and Eric H. Henderson bought WHSL(AM) Wilmington, N. C., and the CP

for WHSL-FM from Sidney W. Wilson for \$114,500. Messrs. Jones and Dixon have interest in WRMA(AM) Montgomery, Ala., and Mr. Henderson has interest in textile manufacturing companies. WHSL is full time on 1490 kc with 1 kw day and 250 w night. WHSL-FM has a CP for 97.3 mc with 27.5 kw and an antenna height of 125 feet above average terrain.

Vote on the transfer was 6-to-1 with Commissioner Johnson dissenting.

KFH-FM Wichita, Kan., was sold by Walter W. Ahlschlager Jr. and Preston P. Reynolds to John P. and Nancy L. Kassebaum, Thomas B. Bashaw, John E. Rees, John C. Landon and Robert J. Adams for \$150,000.

Mrs. Kassebaum and Mr. Landon are the daughter and son of broadcaster and former Kansas Governor Alf Landon. Mrs. Kassebaum and John Landon have interest in WREN(AM) Topeka, Kan.; John Kassebaum and Mr. Rees are attorneys and Messrs. Bashaw and Adams are KFHM-AM-FM general manager and sales manager, respectively.

The FCC had originally dismissed the KFHM sale when it approved the sale of KFHM(AM) last month (BROADCASTING, Oct. 6), on grounds that insufficient reason was given for waiving its interim one-to-a-customer policy. The assignment of KFHM-FM resulted from a petition for reconsideration filed by Messrs. Ahlschlager and Reynolds. In support of their request, the buyers said the pending outcome of the commission's one-to-a-customer rulemaking would not cause an increase in concentration of control of mass media because the AM and FM were commonly owned before the grant of the KFHM sale. They also pointed out that there are five FM channels assigned to Wichita, only four of which are being used; KFHM-FM is not a profitable operation, and that under the new ownership the station will continue to be operated with substantially all of its programs non-duplicated. Commissioner Wadsworth concurred in part and dissented in part; Commissioner Johnson dissented and Commissioner Kenneth A. Cox abstained.

KFH-FM is on 97.9 mc with 31 kw and an antenna height of 370 feet above average terrain.

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Changing Hands

Announced:

The following station sales were reported last week and will be subject to FCC approval:

■ WALO(AM) Humacao, P. R.: Sold by Antonio L. Ochoa to Efrain Archilla Roig for \$400,000. Mr. Archilla-

Roig is a lawyer and owns 55.4% of WMNT-AM-FM Manati, P. R. WALO is full time on 1240 kc with 1 kw day and 250 w night.

■ WLET-AM-FM Toccoa, Ga.: Sold by Dr. Gene Cravens and Dr. H. F. Lawson to Henry O. and Betty R. McDonald and others for \$240,000. Dr. Lawson owns WAEW-AM-FM Crossville, Tenn. Dr. Cravens, who owns 50% of WDEB(AM) Jamestown, Tenn., is buying 40% of WAEW-AM-FM. H. O. and Betty McDonald have interest in WELP-AM-FM Easley, S. C. WLET(AM) is a daytimer on 1240 with 5 kw. WLET-FM is on 106.1 mc with 730 w and an antenna height of 190 feet above average terrain.

■ WTGA(AM) Thomaston, Ga.: Sold by Herbert Strickland to William J. Gribben for \$87,500. Mr. Gribben is a Chattanooga businessman. WTGA is a daytimer on 1590 kc with 500 w. Broker: Blackburn & Co.

Approved:

The following transfers of station ownership were approved by the FCC last week (for other FCC activities see "For the Record," page 99).

■ WDBJ-TV Roanoke, Va.: Sold by Times-World Corp. to *South Bend* (Ind.) *Tribune* for \$8.2 million (see page 42).

■ WDBJ(AM) Roanoke, Va.: Sold by Times-World Corp. to Gerald F. Boyd, Joseph Kelly Vodrey and William H. Vodrey and families for \$775,000 (see page 42).

■ WDBJ-FM Roanoke, Va.: Sold by Times-World Corp. to Jim Gibbons for \$40,000 (see page 42).

■ KFAC-AM-FM Los Angeles and WERE-AM-FM Cleveland: Sold by Richard H. Miller, Paul Aiken and others to Atlantic States Industries Inc. for about \$7.7 million (see page 42).

■ WALA-TV Mobile, Ala.: Sold by Roywood Corp. to Evening News Association for \$4,750,000 (see page 42).

■ KHEY(AM) El Paso: Sold by Mrs. Nancy W. Sleight and others to Jimmy Ray Phillips and others for \$640,000 (see page 42).

■ WIBU(AM) Poynette and WWCF(FM) Baraboo, both Wisconsin: Sold by William C. Forrest to Thomas R. Holter for \$292,000 (see page 42).

■ KFH-FM Wichita, Kan.: Sold by Walter W. Ahlschlager Jr. and Preston P. Reynolds to John P. and Nancy L. Kassebaum and others for \$150,000 (see page 42).

■ WHSL(AM) and construction permit for WHSL-FM, both Wilmington, N. C.: Sold by Sidney W. Wilson to William O. Jones, William W. Dixon and Eric H. Henderson for \$114,500 (see page 42).

WFMT(FM) given to Chicago ETV's

Award of fine-arts station to educational broadcaster may close citizens' case

The Chicago Educational Television Association, operator of Chicago non-commercial educational stations WTTW-TV (ch. 11) and WXXW-TV (ch. 20), is to be the recipient of the million-dollar gift of the commercial "fine arts" pioneer FM there, WFMT.

The gift, announced last Thursday by WGN-AM-TV Chicago, is subject to FCC approval. WFMT would continue commercial.

More than 50 educational and charitable institutions have sought the outlet since the proposed gift was announced several weeks ago. The WGN group's acquisition of WFMT has been in litigation as a result of protests by the Citizens Committee to Save WFMT. The disposal of the property would appear to close that controversy (BROADCASTING, Oct. 13).

J. Howard Wood, chairman of the board of Tribune Co., and Ward L. Quaal, president of WGN Continental Broadcasting Co., a Tribune Co. sub-

sidiary, disclosed late Thursday that the stock of WGN Continental FM Co., operator of WFMT, would be given to the WTTW licensee with FCC approval. The plan still requires approval by the board of WTTW.

"WGN's prime concern," Mr. Quaal said, "was that WFMT's fine-arts program service would continue to be available to the people of Chicago." Mr. Wood noted that WTTW's extensive experience and achievements in broadcasting were a factor, as were WTTW's intentions to retain the present WFMT format and its staff.

Edward Ryerson, honorary chairman of the Chicago ETA, said: "This magnificent and generous gift by WGN has no parallel in the history of support for educational television. It is the largest gift ever made to WTTW."

Robert Bennett, counsel for the citizens' committee, said the committee will meet soon to decide its future course in the case. His reaction was "that this is a very desirable result, given the alternative of having it go to the Tribune Co. There are certain disturbing elements, however, in that the recipient already controls one medium—educational television. But if you have to have a multi-media owner in this field, it is best to have a broadly based community group such as the WTTW and WXXW operator is."

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New CATV rules rile NABers

Program origination, advertising on cable worry small radio-station broadcasters

Ominous rumbles of dismay and anger at the obvious threat to advertising revenues of broadcasters—particularly small radio-station owners—surfaced at the fall regionals of the National Association of Broadcasters last week as the FCC CATV ruling hit home.

The Oct. 24 ruling, putting the cable industry forcefully into program origination and permitting the sale of advertising (BROADCASTING, Oct. 27), had just been announced to stunned members attending the NAB sessions at the Boston Statler-Hilton hotel. The ruling was hailed by many operators of urban CATV systems—282 already are originating programs—but was seen as a complete loss by many broadcasters.

Anger, frustration and bitterness were expressed by delegates with the NAB boards drawing sharpest criticism. The NAB boards had rejected a staff formulated agreement with the National Cable Television Association (BROADCASTING, June 2). Since that agreement was dropped, NAB General Counsel Douglas A. Anello has resigned and subsequent negotiations with cable interests have failed to get off center (BROADCASTING, Sept. 8, et seq.).

Although official comments were delayed pending study of the FCC statement, two immediate reactions were definite. Small radio-station operators, fearing fragmentation of advertising dollars, eyed the possibility of leasing competing cable systems. Some members raised the possibility CATV systems needed to be and would inevitably be licensed by the FCC.

At sessions that otherwise were largely repeats of attitudes expressed at the first NAB fall conference the previous week in Chicago, the FCC cable issue and the political-advertising rate proposals created the most feedback.

Richard Beesemyer, ABC vice president for station relations, reviewed the NAB negotiations with National Cable Television Association. He declared the cable industry eventually must be regulated and "the regulation can't be on copyrights alone." He noted that NAB wanted no advertising permitted on cable-system originations, "directly or indirectly." He asserted that NCTA was not interested in negotiations and refused to accept any restriction on originations.

Mr. Beesemyer declared the FCC ruling will fractionalize markets. "Broadcasters must resist unfair competition; this can change the whole face of broadcasting," he said, observing that the "NAB itself is fragmented on

the issue; some say let's join."

Donald Thurston, president of WMNB-AM-FM North Adams, Mass., speaking from the floor, scored the NAB boards for rejecting the agreement arrived at by the staffs of NAB and NCTA. The Department of Justice in a subsequent opinion sharply criticized that staff agreement as being overly protective and the commission's CATV policy statement stressed its objections to agreements that would curb competition.

Mr. Thurston, however, charged the NAB boards failed to give the staff any credit. He said cable television will not go away just because it's ignored and that the staff agreement recognized this. He insisted the staff agreement was the basis for agreement and noted that everything contained in the FCC Oct. 24 statement had been given thorough airing in staff discussions.

In later conversations Mr. Thurston declared: "There are cable people who recognize the principle that some of the competition will be unfair. The staff agreement or a similar pact would have required legislation, but I refuse to believe CATV can be held back."

Mr. Thurston, a member of the NAB radio board, charged that the staff agreement worked out with NCTA was torpedoed by large broadcasters who felt it gave away too much. However, the FCC policy statement indicated it, as the Justice Department, did not like features of the proposed agreement that might hinder competition or

Ford grants to support minority writers-editors

The Ford Foundation has announced three grants totaling \$134,500 in support of programs aimed at increasing the number of minority-group writers and editors in radio, television, newspapers and publishing.

The Potomac Institute received \$64,500 to train 10 black journalists in news and feature writing through Robert W. Spivak's Reporters' News Syndicate, Washington, D.C.

The New York Urban Coalition was granted \$50,000 in support of its communications skills bank, which places minority-group editorial personnel.

Ford allotted \$20,000 to the WGBH Educational Foundation, Boston, for the production of original one-hour television dramas by black writers.

prevent interconnection of cable systems to bring in special programming.

Mr. Thurston said that the chief threat from cable advertising is to the small radio operator whose rates are more nearly what cable rates presumably would be. He expects cable advertising to cut into the budget not being allocated to radio. The commission took notice of this problem. It said it would take whatever action was warranted in cases where CATV competition had adverse impact on radio revenues.

John A. Dimling Jr., NAB vice president for research, at a later session at the convention, noted that his staff will be making studies on the consequences of the CATV ruling. It will seek answers to the question of diversity, the future of the broadcasting industry and the decline in local television and multi-ownership.

NAB seeks fairness in media ad bans

In Boston broadcasters rue the departure of cigarette advertising

An industry under fire, its owners and operators on the defensive and anxious to fight back, and not quite knowing how, fittingly describes the atmosphere of the National Association of Broadcasters second fall conference held last week (Oct. 27-28) in Boston.

The general feeling expressed by many was that not enough had been done to fight the proposed end of cigarette commercials. NAB President Vincent T. Wasilewski reviewed the association's efforts to have a phase-out plan accepted. He noted the tobacco industry's counter proposal to end all cigarette commercials Sept. 1, 1970, if granted an antitrust exemption. Asked why the NAB did not continue to oppose the action, considered discriminatory against broadcasting, he reiterated his oft-taken position that this was exactly what NAB is doing. He said the action to end the commercials was inevitable in the present political climate, that the best course was to fight for equitable action.

Assistant general counsel for the NAB, John Summers, noted that congressional forces, anxious to end cigarette advertising, were reluctant to attack it in other media because of the feeling the legal grounds were less secure in areas that were not licensed by the government.

Loud and adamant opposition to rate-cutting for political campaigns was expressed. Several radio broadcasters vowed to continue charging for politi-

WGN
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**WGN RADIO REACHES MORE
ADULTS IN ONE WEEK THAN
THE ENTIRE POPULATION* OF**

PITTSBURGH, OR ST. LOUIS, OR BOSTON,
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NEAPOLIS / ST. PAUL, OR DALLAS, OR MIL-
WAUKEE, OR CINCINNATI, OR ATLANTA,
OR SEATTLE, OR HOUSTON.

**MORE ADULTS THAN
ANY OTHER CHICAGO
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*Source: "ARB Market Report, July/
August 1969, Cume estimates, total adults
18+, 6 am-Midnight, Monday-Sunday,
Total Survey Area. Subject to qualifications
listed in the report."

**Source: "SRDS Consumer Market Data,
January 1, 1969, SMSA's."



The most
turned on station
in Chicago

cal time, saying past experience found politicians simply used funds saved in broadcasting to boost their advertising campaigns in print. The feeling was expressed by several that radio was being used as a whipping boy for the high-rate structure of television.

NAB staff members, Mr. Wasilewski and others and Willard E. Walbridge, KTRK-TV Houston, chairman of the NAB joint boards, repeatedly urged broadcasters to contact congressmen to make their feelings known. "The only relief is in Congress," was the rallying cry.

Mr. Walbridge, who is tentatively scheduled to appear on *Face the Nation* CBS-TV Nov. 23, said he hoped to put forth some of the points about broadcasting. He said he wanted to make it clear that broadcasting is "not something controlled by six fat cats . . . going into thousands of homes."

Mr. Summers indicated an FCC ruling on its proposed "one-to-a-customer rule" is expected momentarily. He said it was expected the limit would be one full-time station in a market, television or radio. But he noted that it was possible in the future the FCC would order divestiture of one or more stations now held in multiple ownership.

"Your only relief is Congress," he said.

Mr. Summers explained that the U.S. Supreme Court has upheld the fairness doctrine for broadcasters, long a target of NAB. He said "broadcasters do not have the same rights as newspapers. You must broadcast controversy, you must give time to the coverage of issues."

The problem of license renewals was discussed at the final session of the conference. Although the renewal date for New England, New York and Pennsylvania licenses is past for another three years, interest was high in the procedures to be followed in the future.

Leading the discussion were Mr. Summers, Morton H. Wilner of Wilner, Scheiner & Greeley, Washington, and Robert Rawson, chief of renewals and transfers, FCC.

Mr. Summers stressed the importance of the renewal procedure. "It's a deadly serious business, a new ball game since the WHDH decision" (BROADCASTING, Jan. 27). The speakers dwelt at length on the requirement that a station ascertain community needs. Mr. Wilner said that the time to start on renewals is immediately after one is granted. He said broadcasters must

maintain a diligent and continuing effort to ascertain the taste and needs of their area. He noted that serving community needs is mandatory and community leaders in all segments of the citizenry must be contacted.

Mr. Rawson discussed the use of a programming-needs survey to determine the problems of a community. He also noted that engineering problems have been uncovered frequently in station reports and noted that the station's own engineers should catch and correct them.

Stockton Helffrich, NAB code authority director, also took note of the continuing attacks on broadcasting. He declared "no other medium or business group has devoted as much time, money and effort to an active program of self-regulation and has realized such positive public interest as the broadcast industry."

NAB's fall conference series continued Thursday and Friday with sessions in Atlanta.

At the fourth conference in Dallas, Nov. 13-14, Representative Torbert H. Macdonald (D-Mass.) will be the speaker at the luncheon on the first day.

AT&T drops leash on CATV leaseback

Supreme Court decision prompts Bell System to make its facilities more readily available

CATV systems that have long complained about what they described as the telephone companies' anticompetitive control over their transmission facilities saw that grip loosened last week.

AT&T announced it was altering its policies to allow CATV systems greater access to its Bell affiliates' facilities, and to ease restrictions on the use that cable companies can make of those facilities.

AT&T, in a letter to FCC Chairman Rosel H. Hyde, said its decision followed a review of policies affecting services to CATV systems. But the timing indicates the company was influenced by a Supreme Court decision that, in effect, affirmed the commission's authority to act on complaints concerning those policies.

The announcement came on the same day—Monday (Oct. 27)—that the high court refused to review the telephone-company industry's appeal of an FCC order last year bringing telephone companies' dealings with CATV systems under the commission's jurisdiction (BROADCASTING, July 1, 1968).

The commission order—praised by CATV systems as essential to their well-being—requires telephone companies to apply for a certificate of public convenience and necessity before building

facilities for CATV systems. Without such a requirement, CATV systems said, telephone companies would have no governmental forum in which to air complaints against telephone companies that provide CATV channel facilities.

Thirty-five affiliates of AT&T, General Telephone & Electronics Corp. and United Utilities Inc., in one case, and the National Association of Regulatory Utility Commissioners in another, appealed the order. They contended that since the service involved was intrastate, the federal agency lacked the authority to regulate it.

But the U.S. Court of Appeals for the District of Columbia upheld the commission's argument that the interstate nature of the broadcast signals makes such limitations on the commission's jurisdiction inapplicable. It also held that state jurisdiction over such matters would fragment CATV regulations.

AT&T, in its letter to the commission, said it would provide for the attachment "of any communications system" to Bell-controlled space or utility poles and provide space in underground telephone conduits, where it can "reasonably" be made available, for the lines of any lawful communications sys-

tem. It also said it would permit CATV systems, both those that attach their own lines to telephone-company poles and those that use telephone-company channel service, to use the transmission facilities for all types of signals.

The changes affect policies that have figured in many CATV complaints to the commission. Until now, Bell companies have allowed only one CATV system attachment to a pole. And CATV systems have asserted that Bell companies favor CATV systems that have agreed to lease facilities from them. There have also been complaints about AT&T's policy barring CATV systems from placing their own cable in underground conduits.

And the policy of restricting CATV systems using Bell facilities to the relay of "off-the-air" signals and to the transmission of local entertainment or educational programming was seen by CATV operators as an effort to bar them from expanding their business. Various types of services—adding up to the so-called home-communications center—can be accommodated on the CATV cable. And CATV operators have claimed that AT&T is trying to reserve that business for itself.

The AT&T letter, signed by Vice-President D. E. Emerson, said the Bell companies believe their policies and practices in the past have been reasonable, but that "evolving circumstances have indicated that certain modifications may be appropriate."

CATV industry representatives hailed

OVERWHELMING LEADERSHIP IN MOVIES

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Prime Time Movies of Competing Stations**

March 1969 ARB

**93% More Homes Than Station B
88% More Homes Than Station C**

		Homes	Women	Women 18-49
WSYR-TV*	Mon. 9-11pm	123,000	100,900	61,300
Station "B"	Wed. 8:30-11pm	63,600	51,800	36,000
Station "C"	Fri. 9-11pm	65,500	51,200	32,700
WSYR-TV Advantage over Station "B"		93%	95%	70%
Station "C"		88%	97%	87%

March 1969 NSI

**95% More Homes Than Station B
72% More Homes Than Station C**

		Homes	Women	Women 18-49
WSYR-TV*	Mon. 9-11pm	119,000	106,000	67,000
Station "B"	Wed. 8:30-11pm	61,000	56,000	41,000
Station "C"	Fri. 9-11pm	69,000	55,000	36,000
WSYR-TV Advantage over Station "B"		95%	89%	63%
Station "C"		72%	93%	86%

*WSYR-TV figures include satellite WSYE-TV, Elmira, N. Y.
Audience measurements are estimates only, subject to the limitations of the source.

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the AT&T announcement. Bruce Lovett, general counsel of the National Cable Television Association, called it "very good news."

Mr. Lovett said the announcement bears on a problem NCTA has been trying to resolve for four years.

"We are happy that the Bell System is now taking a more cooperative attitude towards the CATV industry," he said. "This indicates that Bell now recognizes the public interest character of CATV."

Justice sets talks on network hiring

Sessions with IATSE on 'roster' system aim to bar discrimination

Representatives of ABC, CBS and NBC and the union representing the networks' program-production personnel last week opened talks in Washington with Justice Department attorneys in an effort to head off a suit charging them with discriminating in hiring on the basis of race (BROADCASTING, Oct. 27).

Major motion picture companies were to be represented in similar talks with the department. The date for those talks had not yet been set late last week.

But it is understood the department expects to wind up its talks with the two industry groups and the International Alliance of Theatrical and Stage Employees by mid-November.

The department scheduled the conferences after checking into recommendations of the Equal Employment Opportunity Commission, which held hearings in Los Angeles in March on charges that the television and motion picture companies were discriminating against minority groups in hiring workers.

The EEOC had urged the department to move against the "experience roster" system under which IATSE locals furnish workers for the Hollywood studios. Justice is now said to maintain that the unions exclude Negroes and Mexican-Americans from the rosters.

Those participating in the talks say the aim is to develop a means of assuring that workers hired by the production companies are more representative of minority groups. "Everyone," according to one source close to the talks, endorses that goal. One method said to be under consideration is the development of a training program with union cooperation.

Community survey firms blossom

FCC requirements for license renewals create inducements for new businesses

The FCC, albeit unintentionally, has given rise to a new form of entrepreneur. Several research-consultant firms are now offering to survey community needs for radio and television stations, usually in connection with their renewal applications but also in between renewals, to determine community needs and problems as well as the esteem or disfavor in which the station is held.

The commission requires every broadcast station to undertake such surveys every three years and report the results on its renewal application form. Within the last year or so it has become more stringent in its requirements, calling for "extensive" surveys of both community leaders and the general public in a station's service area. In some cases, applicants have encountered renewal delays because they failed to submit adequate surveys.

The more exacting reporting requirements stem from the commission's stepped-up enforcement of a 1960 policy statement, which calls for "documented program submissions prepared as the result of assiduous planning and consultation" with community leaders and the general public. The Federal Communications Bar Association has complained that commission policy in this area is "chaotic" and stems as much from "administrative fiat" as from promulgated rules. FCBA noted that "for years the form of the survey was left for licensee discretion" (BROADCASTING, Oct. 27).

The Pulse Inc., a leader in the public opinion and audience research field, has become "involved in conducting public opinion research for individual broadcasters" in connection with their renewal applications during the last year or so (BROADCASTING, Oct. 20). But Dr. Sydney Roslow, company director, indicated that the company is taking a nonaggressive approach thus far, letting stations come to it. It has conducted studies for four individual stations in as many states, not all of them in connection with renewal applications.

A more aggressive attack, specifically geared to the FCC's reporting requirements, is evinced by Gale Associates, a Washington-based consulting firm founded in 1966. Gale sends letters to stations whose licenses are approaching renewal and offers to provide "a comprehensive package which includes the design of an individualized questionnaire, the conduct of the actual survey and an evaluation of the survey which would be used in your renewal

application."

Gale has conducted surveys for KPAL(AM) Palm Springs, Calif., and WOOL(AM) Washington, and actively seeks business.

Another relatively new firm, The Datamize Corp., New York, focuses on a "total community approach." The marketing research and survey firm says that with its approach, "any station manager and his staff of program, news, public-service and special-events directors, and his editorial writer, would be able positively to aim their station's efforts toward arranging for talks, interviews, editorial campaigns, special events and even full-blown public-service campaigns in their community. This could then be reported to the FCC at license-renewal time."

Richard F. Hess, executive vice president of Datamize, formerly with CBS for some 28 years, primarily in station-group management, said: "We wanted to solve the problem of measuring community needs that has bedevilled both the broadcasters and the FCC for such a long time."

The firm has conducted a pilot study of the Suffolk county area in New York, but as yet has not undertaken a survey for a specific station. Mr. Hess indicated that the firm will approach group owners rather than individual stations in proffering its services.

UHF impact plea wins for Columbus permittee

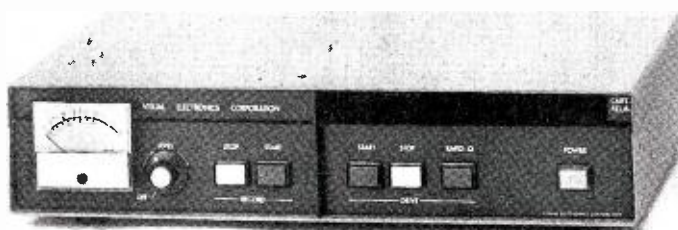
In a decision resolving a question of overlap between TV stations in Columbus, Ga., and Montgomery, Ala., the FCC has granted an application by Eagle Broadcasting Co., permittee of WYEA-TV (ch. 38) Columbus, for a major modification of facilities. At the same time the commission denied group owner Cosmos Broadcasting Corp.'s petition to deny the application.

Eagle had proposed moving the station's transmitter site and increasing its antenna height and power. The commission noted the changes would result in more than a 50% increase in WYEA-TV's grade-B contour.

Two obtain film fellowships

An NBC newsman and a film producer at WGBH-TV Boston are the recipients of fellowships at the American Film Institute under a \$30,000 grant from the Corp. for Public Broadcasting. They are Gerald Quinn, producer and news writer for NBC News since 1966, and Tim Hunter, who joined WGBH-TV in 1968.

the end of the pregnant pause



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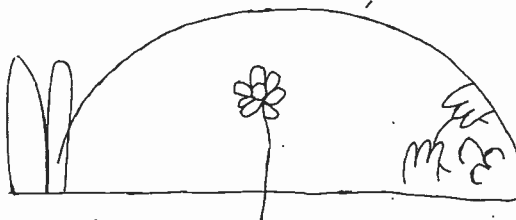
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all of this for the price of most inexpensive tape units . . . while sacrificing nothing in playback quality, versatility, and reliability.

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BMI-CBS: No harmony in the music

**Licensing group may lift preforming rights
because network failed to negotiate new contract**

In a move without known precedent, Broadcast Music Inc. last week gave CBS-TV notice of termination of its license to use BMI music, effective Jan. 1, 1970.

BMI officials said they had served the notice on CBS-TV—but not on the other television networks—because they were negotiating new contracts with ABC-TV and NBC-TV, but had been unsuccessful in getting CBS-TV to negotiate.

The move, even CBS authorities acknowledged, seemed virtually certain of getting negotiations going.

Since network-TV programming is extensively prerecorded long in advance, observers generally thought it would be next to impossible to get all BMI music out of CBS-TV programming by Jan. 1.

BMI had prepared promotion material, before the seeming impasse with CBS-TV occurred, asserting that 16 regularly scheduled prime-time series on CBS-TV this season contain BMI-licensed theme music or BMI original music, or both. According to the BMI compilation, ABC-TV has 18 such series and NBC-TV has 11.

Those figures don't include movies, in which BMI music has been increasingly represented in recent years, or other prime-time presentations that normally include BMI music.

The statutory penalty for copyright infringement, upon conviction, is at least \$250 per infringement.

One CBS authority said network officials "have had some talks" with BMI, but indicated BMI was making impossibly high demands.

BMI traditionally does not make public the details of its bargaining, but its leaders have made no secret of their belief that, based on the extent to which BMI music is used, BMI is entitled to payments a great deal closer to parity with those received by the American Society of Composers, Authors and Publishers. BMI's rates currently are approximately one-half of ASCAP's.

BMI President Edward Cramer said he was confident the negotiations in progress with NBC-TV and ABC-TV would result in new contracts that would be effective Jan. 1. The termination date he gave to CBS-TV in a letter

dated Oct. 29.

The termination notice was sent in accordance with a 1965 agreement under which the license was continued until terminated by either party on 60 days notice. The BMI licenses with ABC-TV and NBC-TV are continuing on the same basis.

A CBS official said a precise "second-by-second" analysis of music actually used on television was needed to establish the relative positions of the music of ASCAP and BMI, the major music-licensing organizations. He said CBS did a big study along those lines eight to 10 years ago in preparation for a round of negotiations with ASCAP and that it took "four or five months, 15

TV residuals for WGA went up in September

The downward trend of television residuals for members of the Writers Guild of America was checked in September. Residuals from both television programs and films sold to TV showed gains during the month.

TV-program residual revenues were up to \$504,768 for September 1969 from \$423,916 for the like period a year previous. Films-to-TV residuals climbed to \$56,898 for the month from \$33,081 during September 1968.

For the nine months of 1969, however, TV programming was still down 7.4%, while films-to-TV residuals held at 5.56% up over last year. Residuals from TV programs were \$3,455,648, compared to \$3,734,812 the previous nine month period. Residuals from films-to-TV were \$682,645 for the nine months of 1969, compared to \$646,660 for the first nine months of 1968.

WGA also revealed that the number of writers employed in television for August 1969 was 576. A total of 541 WGA writers worked in television in August 1968. Peak employment period for TV writers this year was May with 681 working. Low employment point over the last 12 months was December 1969 when 440 writers were employed.

people and an awful lot of money."

If CBS should undertake another one now—as he thought it conceivably might do—he expressed hope, and belief, that BMI would hold up the license termination long enough for the study to be completed, "if we show a willingness to negotiate, as we certainly would."

BMI's President Cramer said last week, in response to questions, that BMI was also holding discussions with NBC for back payments based on that network's agreement to pay ASCAP an extra \$3 million over what it had paid in prior years—more than \$22.9 million for the years 1963-68—and a total of \$5.68 million for 1969 (BROADCASTING, Oct. 27).

BMI's theory is that since both ASCAP and BMI are paid on the basis of network revenues, if a network has underpaid ASCAP, it has also underpaid BMI.

There were indications that BMI had also sought repeatedly to reach an agreement with CBS regarding back payments from CBS-TV, based on that network's agreement—approved in court but never signed by CBS—to pay ASCAP an extra \$4.2 million in addition to \$23.7 million already paid for prior years and also, like NBC, to pay \$5.68 million for 1969.

CBS officials contend that since they never signed the lump-sum agreement, the only deal they have with ASCAP is the one the lump-sum agreement would have replaced—one reached between ASCAP and all the TV networks in 1964 calling for payments on a percentage-of-revenues basis.

BMI's push for additional back payments undoubtedly will extend to ABC-TV as well as CBS-TV and NBC-TV if ABC comes to terms with ASCAP on a lump-sum deal for which negotiations are said to be in progress.

FCC advises WMCA on replies to editorials

Broadcasters who afford time for reply to their endorsements of political candidates can't be too careful about how they phrase the introduction for those replies. They might lay themselves open to the charge they are giving their posi-

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tion additional exposure.

WMCA(AM) New York found that out last week when the Commission's staff sided with Democratic mayoralty candidate Mario Procaccino in a fairness-doctrine complaint he filed against the station.

WMCA, which broadcast 10 editorials in support of the re-election of Mayor John Lindsay, offered 10 spots each to spokesmen for the mayor's five opponents, including Mr. Procaccino.

But Mr. Procaccino complained that in introducing the spokesmen, the station noted that they were appearing in response "to WMCA's endorsement of Mayor Lindsay for re-election."

And William B. Ray, chief of the commission's complaints and compliance division, in his telegram to the station, said that language would appear to "provide additional exposure" to the viewpoint expressed in the endorsement of the mayor. "Such exposure," he added, "would result in an imbalance inconsistent with [the] fairness doctrine" and the intent of the commission's rules applying to political editorials.

WMCA dropped its reference to Mayor Lindsay after receiving the telegram—but not without a public show of displeasure.

R. Peter Straus, president of Straus Broadcasting, licensee of the station, issued a statement asserting that the ruling "forces us to confuse our listeners."

With six candidates in the race, he said "a listener who hears only a reply has a right to know, as a point of information, which of the other five candidates the station supports." He said two "angry listeners" called the station after hearing the Communist candidate's reply, "and demanded to know why we're supporting a Communist for mayor."

He also expressed concern about the ruling's possible implications. He noted that broadcasters who editorialize frequently introduce a reply with a brief statement on the position that triggered it.

He wondered whether the commission is holding that this is unfair.

Mr. Straus promised to pursue the matter with the commission after the election.

The language used in the introductions for the replies wasn't all that disturbed Mr. Procaccino. He had complained, also, about WMCA scheduling five of its pro-Lindsay editorials for Nov. 1, after the other candidates' 10 spots had been aired.

However, Mr. Ray said the commission does not regard the scheduling of the Procaccino replies in relation to the endorsements as inconsistent with the fairness doctrine and commission rules and policies.

A third vote for program minimums

Robert Lee would set standard percentages for program categories

FCC Commissioner Robert E. Lee, who in the past has taken a conservative, hands-off attitude toward programing matters when new or renewal applications were under consideration, now would vote for a rule which would specify the minimum percentages of time broadcasters must devote to various programing categories.

The commissioner's conversion to a position normally associated only with Commissioners Kenneth A. Cox and Nicholas Johnson is a result of the Supreme Court decision last June upholding the commission's fairness doctrine (BROADCASTING, June 16). It is also in accord with General Counsel Henry Geller's analysis of that decision. (BROADCASTING, Sept. 15).

Commissioner Lee who expressing his position in a speech before the Piedmont Triad Advertising Club of Greensboro, N.C., noted that the court had held that the commission would not exceed its authority "in interesting itself in general program format and the kinds of programs broadcast by licensees." He also said the court's decision indicates that licensees must give suitable time "to matters beyond the typical controversial issue of public importance" and that broadcasters must be "fiduciaries" or "proxies" for the community.

These holdings, Commissioner Lee said, "would permit me to seriously consider and perhaps vote for a rule which would specify minimum percentages of time to be devoted to various programing categories, provided a reasonable public-interest basis is demonstrated for the specification."

But the commissioner, while noting that he was taking a new position, suggested such a rule might be a means of affording broadcasters protection against the rising tide of competing applications that are being filed against renewal applications.

If the commission set minimum levels of programing—and he would establish them by category and not content—broadcasters who met them "should be free from the threat of cross filings at renewal time barring other contingencies," he said.

But should a broadcaster not meet those standards "or pollute the airways with obscenity" or otherwise violate commission rules or policies, the commissioner said, "he should expect serious obstacles to further enjoyment of

the broadcast privileges. . ."

Commissioner Lee suggested that the commission move into a policy of setting minimum percentages by stages. He would restrict such a policy initially to television, where stations have a generalized program format rather than the specialized formats found in AM or FM radio. And he would limit prescribed minimum percentages to controversial issues. There should be no breakdown for other categories of programing—religion, education, cultural programing—only an over-all percentage, with the licensee deciding how the time would be divided among them.

The court decision interpreted the congressional intent and the constitution as placing considerable power in the commission, he said, adding such power has limits. He would still look to broadcasters to determine the needs of their community and to decide how the controversial issues will be covered—in terms of the time to be devoted to them, the spokesmen to be used and the balance to be achieved among the conflicting points of view.

Free TV time is backed by violence commission

The National Commission on the Causes and Prevention of Violence called on broadcasters to give free time to presidential candidates, and at the same time urged incumbent Presidents to use TV more—both in order to cut down on the threat of assassination.

The statement of the commission on assassination, issued today (Nov. 3), finds that presidential assassinations in the U.S. have always occurred when the President is appearing amid crowds.

To overcome this danger, the commission, whose chairman is Dr. Milton S. Eisenhower, president-emeritus of the Johns Hopkins University, said that the "continued and possibly expanded use [of TV] by the President is to be encouraged."

And, it continued, "the most promising vehicle for campaigns" is television. It then recommended that Congress enact a law that would grant free TV time to presidential candidates during the final weeks of a national election.

Discussing this view, the commission said that free time might be allocated in half-hour blocks. It also asked that "consideration" be given to the question of whether all networks should be required to carry each program or only one network at a time, with the burden shared in rotation.

The commission concluded this part of its report (other sections dealt with other means of protection) with this comment: "Though this proposal is put forth out of a desire to lessen the

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to cut taxes and yet increase spending. For example, the expenditure for each student has doubled in the past two years.

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risk of assassination to Presidents and presidential candidates, other considerations lend merit to the proposal. The superiority of television as a forum for serious consideration of modern complex issues has already been noted. Moreover, political allies attract the curious and the party faithful. Many of the marginally motivated stay home. On the premise that it is easier to flick a dial in the living room than to drive across town to a rally, we note that television programs could widen the base of political participation in America."

The commission was established in 1968 following the assassination of Senator Robert F. Kennedy. Last month, it issued a report on violence in TV, calling on broadcasters to reduce the amount of violence in TV entertainment programs (BROADCASTING, Sept. 29).

Night owls will see Apollo 12 spectaculars

If Apollo 12 lifts off from Cape Kennedy, Fla., as expected at 11:22 a.m. EST Friday, Nov. 14, the television and radio networks will be faced once again with supplying hours of live coverage in the middle of the night.

There will be two moon walks this time, one scheduled for 6 a.m. Wednesday, Nov. 19, and the other for 12:30 a.m. Thursday, Nov. 20. Each is expected to last three hours or more, and if the astronauts explore a moon crater, as planned, they will be totally out of television or radio contact with the earth.

The moon landing in the Ocean of Storms is also scheduled for an early morning hour—1:57 a.m. Wednesday, Nov. 19. The lift-off from the lunar surface at 9:27 a.m. Thursday, Nov. 20, is a more normal hour for viewers on the East Coast, but still a little early for the West Coast. The translunar injection, lunar orbit injection, undocking and separation, redocking, transearth injection, and finally splashdown in the Pacific Nov. 24, all to be covered live, are scheduled during normal hours for the news departments.

The three astronauts—Charles (Pete) Conrad Jr., Richard F. Gordon Jr., and Alan L. Bean—plan five color transmissions from inside the command module. The networks are also hoping to receive color transmissions from the camera placed on the surface of the moon, but as of last week, technical difficulties had not been worked out, and the National Aeronautics and Space Administration reportedly was going ahead with installation of black-and-white equipment in the lunar module.

Live network-television coverage will total about 20 hours. In addition, each

Something borrowed, something new on TV

Networks begin hunt for midseason shows to bolster sagging ratings

ABC-TV disclosed last week that it has two shows developed for midseason replacement duty: the one-hour variety series, *The Johnny Cash Show*, that served as a replacement show last summer, and a half-hour comedy, *The Pat Paulsen Show*.

ABC said the country-music *Cash* series will be scheduled as a replacement series in late January. *Paulsen*, it said, will be placed on the network "in 1970." ABC also is said to have two variety series—a pilot, *The Young Americans*, and a show that will star British pop-singer Engelbert Humperdinck—and a comedy series, *Nanny*, in position as possible replacements.

Reports persisted at advertising agencies in New York that CBS-TV would make changes on its schedule affecting *The Leslie Uggams Show* (Sunday, 9-10 p.m. EST) and *Good Guys* (Friday, 8-8:30 p.m.). The one-hour *Hee Haw*,

a summer replacement show, and a new *The Tim Conway Show* comedy series were high on the list as midseason vehicles.

Hee Haw, it was said, may move into the hour now filled by another show, possibly the *Glen Campbell Hour* (Wednesday, 7:30-8:30 p.m.), which in turn would replace *Uggams*. CBS officials declined comment, though word had been passed along unofficially that programers were anticipating that a revised schedule would be reported to the CBS-TV affiliates board meeting this week at Lyford Cay, Nassau, the Bahamas.

It was noted, however, by agency executives that Chevrolet is a major sponsor in both *Campbell* on CBS and the show it would compete with if moved to Sunday night—*Bonanza* on NBC-TV.

These advertising executives detected little movement at NBC for the present, though officials were said to be considering the possible rescheduling of *The Andy Williams Show* (Saturday, 7:30-8:30 p.m.) to a later period on some other night. NBC's new *Then Came Bronson* on Wednesday, 10-11 p.m., was regarded by some agency executives as likely to be replaced at midseason.

network will provide progress reports and taped highlights.

But none of the networks will present the marathon coverage between the maneuvers in space and on the moon that they did for the first moon-landing mission by Apollo 11 last July.

The television networks will continue to use the techniques of simulation, reports on reactions from around the world, and occasional specials relating to the space shot to round out their live and bulletin coverage.

The radio networks plan continuous coverage with hourly reports throughout the 11-day mission and live coverage during the critical maneuvers.

NET plans series on book

A \$150,000 grant from the Ford Foundation will be used by National Educational Television for a series of films on environmental issues. The eight half-hour films to be produced by Mary Louis and Shelly Grossman, will be based on the couple's book, "Our Vanishing Wilderness." Naturalist John Hamlet will assist in the production. The programs are scheduled to be shown on NET in the fall of 1970. The NET grant, announced last week, is one of several Ford grants for education and action programs dealing with environmental problems.

New production house formed in Yongestreet

The producers of ABC-TV's long-running *The Hollywood Palace* series and the producers of CBS-TV's probable mid-season replacement *Hee Haw* series have merged their interests and formed Yongestreet Productions in Hollywood.

The principals involved are Nick Vanoff and Bill Harbach, executive producers of *The Hollywood Palace*, and Frank Peppiatt and John Aylesworth, executive producers of *Hee Haw*. *The Hollywood Palace* is now in its seventh season on ABC-TV. *Hee Haw* had a successful run as a summer replacement show this year and is likely to return as a mid-season replacement on CBS-TV early next year.

Besides the now merged interests in the two network series, Yongestreet has a production schedule that includes five TV specials, two TV pilots and a feature motion picture. Initial project of the new company was *The Brass are Coming* special, starring Herb Alpert, which was aired by NBC-TV last week. Other specials either already taped or set for tape production are Bing Crosby with Carol Burnett in *Together Again for the First Time*, set

CRITICAL CHEERS FOR NBC SPECIALS

IN OCTOBER...



"Chrysler Presents The Bob Hope Special" "...Hope's hour was fast, funny and first-rate from opening monologue to closing credits."

—Pete Rahn, St. Louis Globe-Democrat



"From Here To The Seventies" "This super-documentary was intriguing both in what it said and how it was said."

—Time Magazine



"Mitzel's Second Special" "...Essentially a one-woman show...an exciting dancer, a good singer, and she obviously enjoys comedy."

—Cynthia Lowry, AP



"The Friars Club 'Roasts' Milton Berle" "...Japes, jests and jokes burst forth like so many Roman candles."

—Ben Gross, New York Daily News

AND IN NOV

IF IT'S REALLY "SPECIAL" IT'S ON NBC

THURSDAY/NOV. 6



Debbie Reynolds And The Sound Of Children (7:30-8:30) Debbie and hundreds of kids celebrate the myriad joys of childhood.

THURSDAY/NOV. 6



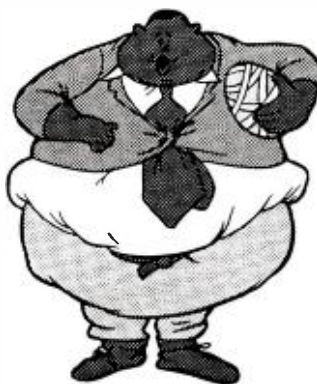
Chrysler Presents The Bob Hope Special (8:30-10:00) A new "Roberta," starring Bob, Michele Lee, John Davidson and Janis Paige. On Nov. 24, another Hope special, with Steve Lawrence, Eydie Gorme and Danny Thomas.

SUNDAY/NOV. 9



An Evening With Julie Andrews And Harry Belafonte (9:00-10:00) A new special produced and directed by Gower Champion, with music directed by Michel LeGrand.

WEDNESDAY/NOV. 12/MULTI-SPECIAL NIGHT



Hey, Hey, Hey-It's Fat Albert (7:30-8:00) An animated special based on Bill Cosby characters. Bill supplies a number of the voices.

WEDNESDAY/NOV. 12/MULTI-SPECIAL NIGHT



Monsanto Night: Johnny Carson' Repertory Company In An Evening Of Comedy (8:00-9:00) Johnny is joined by George C. Scott, Marian Mercer and Maureen Stapleton in a program of original sketches.

WEDNESDAY/NOV. 12/MULTI-SPECIAL NIGHT



Diana Ross And The Supremes And The Temptations On Broadway (9:00-10:00) The "now" sound is applied to show tunes.

ALL IN COLOR ON NBC/THI

EMBER...

EDNESDAY/NOV. 12/MULTI-SPECIAL NIGHT



Norman Rockwell's America (10:00-11:00) The famed magazine covers inspire an hour of music and comedy. With Jonathan Winters, Dick Smothers and Michele Lee.

THURSDAY/NOV. 13



E Monogram Series: "The Wolf Men" (8:30-9:30) A study of the ways in which dedicated scientists are trying to save the wolf from extinction. James Coburn is the narrator.

FRIDAY/NOV. 21



The File On Devlin (8:30-10:00) Dame Judith Anderson, Elizabeth Ashley, David McCallum are the principals in an original "Hallmark Hall of Fame" espionage drama.

FRIDAY/NOV. 21



Mirror, Mirror, Off The Wall (10:00-11:00) George C. Scott and Maureen Stapleton star in a thought-provoking and highly original comedy from "Prudential's On Stage."

MONDAY/NOV. 24



The Peepicker In Piccadilly (10:00-11:00) Blimey! Tennessee Ernie Ford pays a musical visit to England. Guests include Terry-Thomas, Davy Jones, Harry Secombe.

SUNDAY/NOV. 30



Peggy Fleming At Madison Square Garden With The Ice Follies (9:00-10:00) Singer Jose Feliciano is the special guest.

FULL COLOR NETWORK

for NBC-TV on Dec. 18; a Don Adams special, CBS-TV, February 25, 1970; a Don Knotts special, CBS-TV, date to be determined; and a Bing Crosby with Dean Martin special, NBC-TV, April 15, 1970.

Pilots to be produced by Yongestreet are *Happy Days Are Here Again* and *The Half Pints*, both are for CBS-TV. The first named is an hour variety, with a depression-era setting and a contemporary personality as host. The latter pilot is for a half-hour series to star performers 10 years of age or younger.

Three network projects set by production houses

P&P Productions and Bantee Enterprises, both Los Angeles, have announced development of three projects scheduled for network broadcasting in 1970.

Audience Participation Theater, two one-hour dramas, and *Holiday Cavalcade for Children of the World*, a one-hour Christmas variety program in association with an arm of the United Nations, will be produced by P&P Pro-

ductions for NBC-TV and CBS-TV respectively. The plays, in which the audience present at the taping will select the direction of the plot, are slated for broadcast October or November 1970. The children's show will be televised in December. Highlights of Bantee Enterprises' first project, a rock festival at Los Angeles Coliseum next spring, will be taped for broadcast in early April.

Columnists strip series due for November release

The Martin J. Brown Production Co., Chicago, last week began video-tape production in Hollywood of a series of five-minute feature programs for distribution in TV syndication on a strip basis. The feature series, *Celebrity Byline*, is meant to be a television version of the newspaper syndicated-columnists tradition.

Signed for regular appearances in the series are Arlene Francis, Sylvia Porter, Oleg Cassini, Poly Bergen and Jack Linkletter. Miss Francis will report on things of interest to homemakers and on travel; Miss Porter's continuing assignment is home eco-

nomics and consumer affairs; Mr. Cassini will cover the fashion beat; Miss Bergen will be the expert on beauty care; and Mr. Linkletter will contribute celebrity and personality interviews.

Segments in the series will be taped in New York and Chicago as well as Hollywood. Distribution is expected to begin in mid-November. Jerome Wechslar, sales executive formerly with both Warner Bros. and United Artists, will supervise distribution from the production company's Chicago headquarters in the State Lake-ABC-TV building. Martin J. Brown, head of the production company, also is a sales executive who formerly worked for ABC-TV, Wolper Productions, and Warner Bros.

NBC in Nielsen lead

NBC-TV reclaimed the lead in average Fast National Nielsen Ratings for the week of Oct. 13-19 after a one-week advance to the top by CBS-TV. NBC had a 20.1 rating, representing a 2% increase over 1968; CBS had an 18.6 rating, a 4% decline; and ABC-TV had a 16.2 rating for the week, a 3% increase.

Program notes:

Distribution agreement ■ Western Video Industries Inc., Hollywood, has been granted distribution rights to *Bill Burrud's Wild World*, a package of 104 half-hour programs about animals, and Burrud Productions *Project 70*, a group of 18, hour specials, a number of which are youth-oriented. The two syndication packages, produced on film, will be transferred to tape by Hollywood Video Center, a WVI video tape facility.

Two for MPC ■ Allen Ludden, the host on a recently presented nightly series of 90-minute talk-variety programs for Metromedia Producers Corp., is preparing two pilots in association with the same company. One is for a youth-oriented, talk-variety hour series, *The Gathering*, to be video taped in late October at Lewron Television, Hollywood. The other pilot is for a game show, *Catch A Star*. Mr. Ludden created the game show and will produce (but not appear on) the talk show.

New film firm ■ Construction is under way on a new, 20,000 square ft. studio and production building for Northwest Teleproductions Inc., Minneapolis, subsidiary of Empire Photosound Inc., Endina, Minn. Slated for use in early January, it will house facilities for color video-tape productions of TV commercials, syndicated and industrial programs. Included are color remote video-

taping facilities for on-location use. Address is: 4455 West 77th Street.

Plasticene Plimpton ■ Wolper Productions has signed George Plimpton, author, editor of the *Paris Review*, and amateur football player and musician, to write and perform in three TV specials. Two of the specials call for Mr. Plimpton to pitch for a major league baseball team and enter the bullring. Plans for the third special have not been worked out. Plans for selling the specials to a network or placing them in syndication also have not been determined.

Clever deduction ■ Prime TV Films Inc., New York, have acquired rights to 39 *Sherlock Holmes* half-hour shows to be released Jan. 1, 1970. The shows were originally produced in England and star Roland Howard as Sherlock Holmes.

Pilot for syndication ■ Production will start next month on a pilot for a projected new series for syndication, *Contention*. The series is being prepared by New Day Productions and will be distributed by Entervolve Inc., with Gold Coast Television as sales representative. The half-hour format calls for a panel to settle disputes between guests, such as husband and wives.

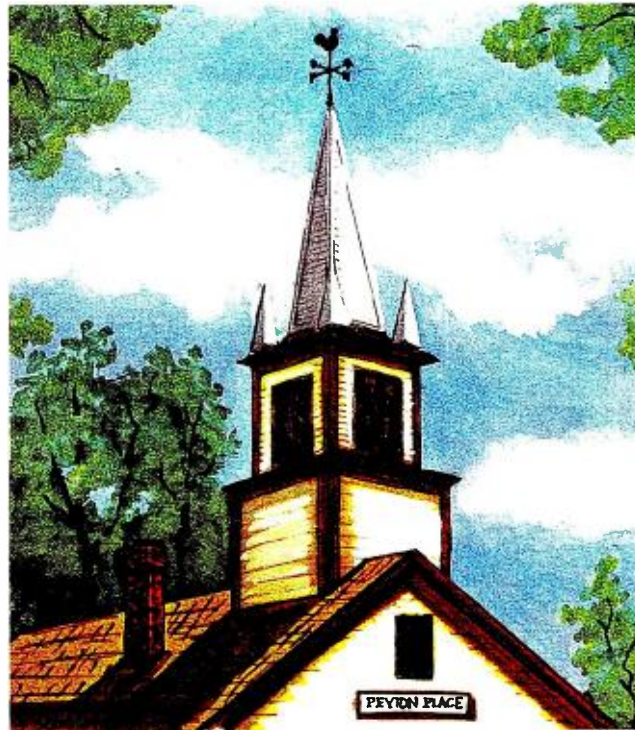
Santa 'lane' ■ Metromedia Program Sales, New York, will syndicate the Nov. 26 "Santa Claus Lane" parade in Hollywood for the first time. The two-

hour special has been shown on Metromedia outlets WNEW-TV New York and KTTV(TV) Los Angeles for the past two years. In addition to these stations, nine others have already signed for the program.

Gulf film ■ The Gulf Oil Corp., Pittsburgh, through the facilities of Association Films Inc., New York, has released a 28-minute color film *Power for People*. The film stresses the similarities in the daily lives of people all over the world and shows Gulf's efforts to help them. It is available on a free-loan basis from Association Films' centers.

Pigskin telecasts ■ Hughes Sports Network is planning to televise the Orange Blossom Classic, Tangerine Bowl and Bluebonnet Bowl post-season college football games again this December. Last year the Orange Blossom and Tangerine Bowl games were shown on regional networks, and the Bluebonnet on about 150 stations coast-to-coast. Stations have not been cleared yet for this year's games, to be played Dec. 6, 26 and 31, respectively.

Soul acquisition ■ Black Audio Network, New York, which services black-oriented radio stations with daily news transmissions of black interest, announced it has acquired Soul News Network, headquartered in Washington. With the acquisition, BAN, which was the first full-time black-oriented world-news service, is now the largest.



This is the
continuing story of...

CHAPTER 1

A new concept in television drama is born and 49% of the viewing audience watches the premiere on the ABC-TV network.



Eli Carson



Rodney Harrington



David Schuster



Doris Schuster



Ada Jacks



Leslie Harrington



Stella Chernak



Betty

CHAPTER 2

PEYTON PLACE breaks records in viewer loyalty and response. Under executive producer Paul Monash, PEYTON PLACE showcases talents of established stars... Academy Award winner Dorothy Malone, Emmy winner Lee Grant, Dan Duryea, George Macready and others.

PEYTON



Martin Peyton



Dr. Harry Miles



Julie Anderson



Constance



Dr. Claire Morton

CHAPTER 3

PEYTON PLACE names are household words and audiences heap stardom on exciting young performers Mia Farrow, Ryan O'Neal, Barbara Parkins, Patricia Morrow and Chris Connelly.



Hannah Cord

CHAPTER 4

Four years old now, and viewers in 52 nations are following the lives of PEYTON PLACE residents.



Susan Winter



Lew Miles



Eddie Jacks



Joe Rossi



Sandy Webber



Allison Mackenzie



Dr. Robert Morton

CHAPTER 5

New faces in town bring contemporary color and generation-gap crises to PEYTON PLACE ...the only television program ideally suited for strip-programming produced by a major studio.

PLACE



Elliot Carson

CHAPTER 6

PEYTON PLACE completes its network run with 514 episodes on film, a 32% National Nielsen 5-year average share, and a 33% MNA 5-year average share. Consistently over 65% of women viewing are 18-49.



Norman Harrington



Rita



Dr. Michael Rossi



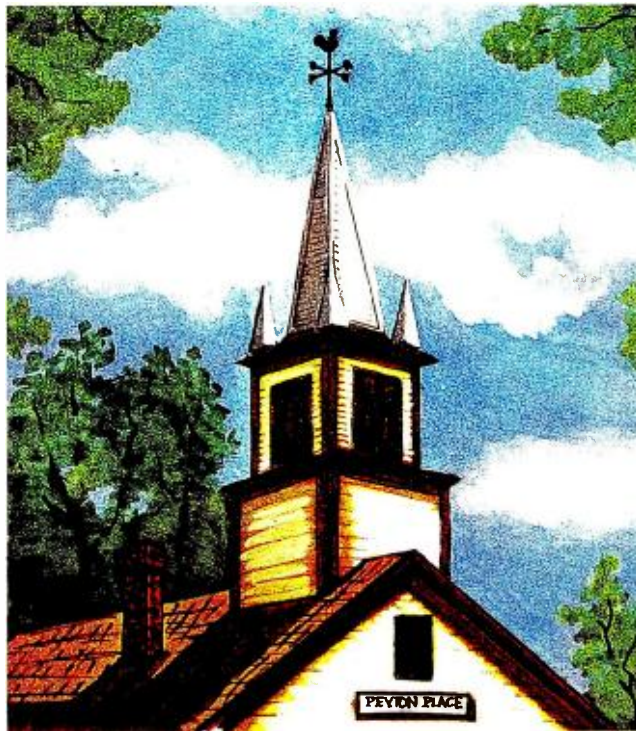
Rachel Welles



Rev. Tom Winter



Ann Howard



And the story is continuing...

Now the same dramatic half-hour series that made history on network TV is available in syndication.

Already sold—Metromedia Television for New York, Los Angeles, Washington, D.C. and Kansas City. Avco Broadcasting for Cincinnati, Indianapolis and Columbus, Ohio.

And: Houston, Ft. Worth, Memphis, St. Louis.



20th Century-Fox Television 444 West 56th Street, New York (212) 957-5010

What happened on 1,001 movie nights

A special survey tracks the exact performances of all those movies the networks have played

Feature films, like cotton futures, are sensitive to the laws of supply and demand. For a while it looked as if a distributor could ask and get top price for an Army training film—that is how hungry the networks and stations were for movies. Broadcasters awaited with dread what was thought inevitable: sky-high price tags on low-grade features.

But the broadcasters' worst fears have failed to materialize. Good new films are scarcer than ever, but the available films are cheaper. While distributors three short years ago were looking forward to soon reaching the \$1-million high-water mark for the average film sold to television, the average film price has fallen off instead. The reason for the drop: Stations and networks seem to be buying less—perhaps because, in a perverse development of recent motion-picture production, there is less to buy. Some of the most successful pictures now playing theaters have little chance of being seen soon if ever on the tube; they are considered too explicit for indiscriminate delivery to the mass audience. The new releases that do meet television's present moral standards may lack audience appeal.

In addition, the buying binges of several years ago gave television well-stocked film libraries, and that is another reason that buying has slowed down. The program chief of a major station group says the price drop was noticed by stations first, as first-run quality film was skimmed off the market by the networks. He claims to know of three or four movie distributors who are "desperate" to syndicate features but who can find no takers. He is now stocked with enough film to program well into 1972. Recalling that the highest price he ever paid for a film package was in February 1966, he now notes that prices are down more than 25%. The average film, which cost him \$800,000 in 1966, would now go for \$600,000, he says.

Low quality and unsuitable content of new features have made broadcasters turn to other forms of programming. Broadcasters are under increasing pressure to avoid sex and violence at a time

when the films in theatrical distribution contain more of both. A station-group executive says that for years he has been urging film companies to shoot

Market still firm in network movies

Network advertisers are still paying plenty to get into network movies—which are doing well in ratings in the new season. Network asking prices this season averaged from 2% to 5% above last year's asking prices and from 5% to 10% above last year's going prices. Network advertisers have whittled down this year's asking prices by approximately 7% per commercial minute in prime-time movies.

Here is what the networks originally asked and approximately what they are getting per feature-film minute in the fourth quarter, according to the best available sources:

ABC-TV asked \$56,000 per minute and is reported to be getting \$51,500 for its Sunday movie. ABC's Wednesday movie asked \$53,000 and is getting \$49,000.

CBS-TV is doing a little better with its original \$60,000 price tag on both its Thursday and Friday night movies. A recent Thursday movie went for \$58,400 per minute and a recent Friday movie went for \$56,500.

NBC-TV is getting about \$53,000 per minute in all of its movies. The asking price for NBC's Monday and Tuesday night movies was \$56,000 a minute, and for its Saturday night movie, \$60,000 a minute.

Reprints available

Additional copies of this section may be ordered from the Circulation Director, BROADCASTING, 1735 DeSales Street, N.W., Washington, D.C. 20036. Up to five copies, 50 cents each; six-10 copies, 45 cents each; 11-99, 40 cents each; 100-500, 30 cents each; over 500, 20 cents each.

and edit in such a way that films can be adapted to the home screen. A large portion of his film library is restricted to airing in "adult" time periods, and he expects, with the addition of more recent film product, that category will grow.

Most broadcasters apparently are ruling out the use any time soon of motion pictures rated "X" by the movie industry's own code (BROADCASTING, Oct. 27). This was the consensus of answers to an inquiry recently made by Senator John McClellan (D-Ark.). Broadcasters hope that editing will make possible the use of "M" and "R" pictures.

The emergency measures that broadcasting took when it realized it was running out of feature film are beginning to pay off. The syndicated, off-network series, the network talk shows, the syndicated, taped game shows, and made-for-television features have all eaten into the feature-film market and, consequently, lowered prices. Some of these substitutes have a hidden advantage over pictures in that they do not involve the money commitments that a long-term feature-film contract does. A seven-year contract, with future delivery dates, means interest and carrying charges. A syndicated, taped game or talk show is pay-as-you-go. A broadcaster who thought he had negotiated a good buy in a half-million-dollar film deal a few years back recalls that he later learned that money costs doubled the original price.

If new movies present the broadcaster with uncertainties, there are many others with track records on the air. These are the pictures that have been shown on the networks and are in or headed for syndication. The following data, gathered for BROADCASTING by NBC under the direction of Allen Cooper, vice president, planning, is a compendium of network-played pictures that were aired from Sept. 1, 1961, through Sept. 13, 1969. In addition to brief descriptions of the titles, this fact sheet offers play dates, ratings, shares for each film and where to buy it. In fact, the only thing this feature-film catalogue is not going to tell you is how much it is going to cost.

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Play Date					Network	Rating	Share	Package	
						Run	Year	Month	Day	Starting Time					
El Cid—Part I Part II	Drama	1961	160	Color		1	68	11	18	Mon	9p.m.	N	22.2	36.0	Cavalcade-60's/ V Calvacade-60's/ V Cavalcade-60's/ V
Fifty Five Days at Peking	Drama	1963	150	Color		1	68	11	24	Tue	9p.m.	N	20.3	36.0	
Thin Red Line	War	1964	99	B&W	x	2	69	9	7	Sun	8p.m.	A	14.8	27.0	
Tickle Me	Musical	1965	90	Color	x	2	68	8	15	Thu	9p.m.	C	17.0	28.3	
Young Dillinger	Drama	1965	102	B&W	x	2	68	7	25	Thu	9p.m.	C	11.0	23.0	
						2	68	7	25	Fri	9p.m.	C	26.6	43.5	
						2	68	7	25	Thu	9p.m.	C	19.0	38.0	
						1	68	2	1	Thu	9p.m.	C	21.8	33.8	
Bang Bang You're Dead	Comedy	1966	92	Color		1	69	1	26	Sun	9p.m.	A	14.7	24.0	Young Adult Young Adult
Beach Party	Comedy	1963	101	Color	x	2	69	7	30	Wed	9p.m.	A	11.9	25.0	
Bikini Beach	Comedy	1964	100	Color	x	1	67	9	8	Fri	9p.m.	C	19.3	35.5	
						2	69	7	9	Wed	9p.m.	A	16.8	29.0	
						2	69	7	9	Wed	9p.m.	A	13.3	28.0	
Dirty Game	Drama	1966	91	B&W		1	69	1	19	Sun	9p.m.	A	13.0	21.0	Young Adult
						2	69	7	23	Wed	9p.m.	A	8.0	17.0	
Ski Party	Comedy	1965	90	Color	x	1	67	12	27	Wed	9p.m.	A	20.6	34.9	
					x	2	68	7	24	Wed	9p.m.	A	16.1	33.0	
Morgan	Comedy	1966	97	B&W	x	1	68	11	30	Sat	9p.m.	N	NR	NR	Showcorp— Part 2
Advise and Consent	Drama	1962	139	B&W	x	1	66	11	10	Thu	9p.m.	C	15.4		Post 60's/III
						2	67	4	28	Fri	9p.m.	C	14.1	29.2	
Alvarez Kelly	War	1966	116	Color		1	68	11	10	Sun	9p.m.	A	17.3	29.0	Post 60's/II
						2	69	5	18	Sun	9p.m.	A	17.6	31.0	
Baby the Rain Must Fall	Drama	1965	100	B&W	x	1	66	12	15	Thu	9p.m.	C	22.2		Post 60's/III
						2	67	5	5	Fri	9p.m.	C	18.7	35.0	
Barabbas	Drama	1962	144	Color	x	1	66	11	25	Fri	9p.m.	C	22.9		Post 60's/III
						2	67	8	17	Thu	9p.m.	C	20.0	43.4	
Because They're Young	Drama	1960	102	B&W	x	1	66	11	18	Fri	9p.m.	C	20.1		Post 60's/III
						2	67	5	19	Fri	9p.m.	C	17.0	32.9	
Bedford Incident	Drama	1965	102	B&W	x	1	67	11	1	Wed	9p.m.	A	17.7	32.8	Post 60's/III
						2	68	5	15	Wed	9p.m.	A	13.6	25.0	
Behold A Pale Horse	Drama	1964	118	B&W	x	1	67	1	26	Thu	9p.m.	C	16.6	29.8	Post 60's/III
						2	67	6	23	Fri	9p.m.	C	NR	NR	
Best of Enemies	Comedy	1962	104	Color	x	1	66	4	7	Thu	9p.m.	C	15.9		Post 60's/I
Bridge on the River Kwai	War	1957	161	Color		1	66	9	25	Sun	8p.m.	A	38.3		
Bunny Lake is Missing	Mystery	1965	107	B&W	x	2	68	3	10	Sun	8p.m.	A	20.2	31.5	Post 60's/II
						1	69	1	8	Wed	9p.m.	A	15.4	27.0	
Bye Bye Birdie	Musical	1963	112	Color	x	2	69	6	15	Sun	9p.m.	A	12.4	24.0	Post 60's/II
						1	66	10	14	Fri	9p.m.	C	23.0		
Cardinal	Drama	1963	175	Color	x	2	67	3	2	Thu	9p.m.	C	19.1	33.6	Post 60's/I
Cat Ballou	Comedy	1965	96	Color	x	1	69	3	9	Sun	9p.m.	A	16.8	33.0	
Chase	Drama	1966	135	Color		1	68	10	2	Wed	9p.m.	A	28.8	49.0	Post 60's/I
						1	69	2	19	Wed	8:30p.m.	A	16.5	28.0	
Cry For Happy	Comedy	1961	110	Color	x	2	69	8	3	Sun	9p.m.	A	18.2	39.0	Post 60's/I
Damn the Defiant	Adv	1962	101	Color	x	1	66	1	13	Thu	9p.m.	C	19.2		
						1	66	12	30	Fri	9p.m.	C	15.8		Post 60's/II
Devil at 4 O'Clock	Adv	1961	126	Color	x	2	67	6	8	Thu	9p.m.	C	11.6	23.3	
						1	66	3	3	Thu	9p.m.	C	23.9		Post 60's/I
Diamond Head	Drama	1963	107	Color	x	2	66	9	1	Thu	9p.m.	C	16.1		
						1	68	11	15	Fri	9p.m.	C	21.8	37.0	Post 60's/III
Die! Die! My Darling.	Drama	1965	97	Color	x	2	69	8	21	Thu	9p.m.	C	15.0	30.0	
						1	67	1	27	Fri	9p.m.	C	19.7	34.2	Post 60's/II
Doctor Strangelove	Drama	1964	93	B&W		2	67	7	13	Thu	9p.m.	C	17.0	34.7	
						1	68	10	9	Wed	9p.m.	A	16.2	32.0	Post 60's/II
East of Sudan	Adv	1964	84	Color		2	69	7	13	Sun	9p.m.	A	14.3	28.0	
Experiment in Terror	Drama	1962	123	B&W	x	1	68	12	26	Thu	9p.m.	C	NR	NR	Post 60's/I
						2	69	7	17	Thu	9p.m.	C	12.0	25.0	
Fail Safe	Drama	1964	111	B&W	x	1	65	11	18	Thu	9p.m.	C	22.3		Post 60's/I
						2	66	6	2	Thu	9p.m.	C	18.6		
First Men in the Moon	Sci-Fi	1964	103	Color	x	1	66	11	3	Thu	9p.m.	C	16.8		Post 60's/II
						2	67	8	4	Fri	9p.m.	C	11.5	24.4	
Five Finger Exercise	Drama	1962	109	B&W	x	1	66	11	4	Fri	9p.m.	C	15.8		Post 60's/II
						2	67	6	22	Thu	9p.m.	C	NR	NR	
Genghis Khan	Adv	1965	124	Color	x	1	66	12	29	Thu	9p.m.	C	17.8		Post 60's/II
						2	67	5	26	Fri	9p.m.	C	13.7	28.5	
Gidget Goes Hawaiian	Comedy	1961	102	Color	x	1	66	12	9	Fri	9p.m.	C	20.4		Post 60's/II
Gidget Goes to Rome	Comedy	1963	101	Color	x	2	67	8	3	Thu	9p.m.	C	15.6	33.1	
						1	66	3	31	Thu	9p.m.	C	29.6		Post 60's/I
Good Neighbor Sam	Comedy	1964	130	Color	x	1	66	10	28	Fri	9p.m.	C	19.5		
						2	67	6	16	Fri	9p.m.	C	15.7	34.7	Post 60's/II
Great Sioux Massacre	Western	1964	91	Color	x	1	66	9	22	Thu	9p.m.	C	20.5		
						2	67	2	10	Fri	9p.m.	C	24.5	41.4	Post 60's/III
Happening	Comedy	1965	91	Color	x	1	68	12	22	Sun	9p.m.	A	15.5	26.0	
						2	69	5	14	Wed	9p.m.	A	13.8	26.0	Post 60's/III
Hellions	Western	1967	101	Color		1	69	1	29	Wed	9p.m.	A	17.8	30.0	
						2	69	8	17	Sun	9p.m.	A	13.8	28.0	Post 60's/III
						1	68	3	29	Fri	9p.m.	C	20.3	35.7	
						2	69	6	19	Thu	9p.m.	C	13.0	25.0	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Interns	Drama	1962	120	B&W	x	1	66	3	10	Thu 9p.m.	C	20.7			Post 60's/I
Jason and the Argonauts	Adv	1963	104	Color	x	2	66	8	11	Thu 9p.m.	C	14.7			Post 60's/II
						1	66	11	24	Thu 9p.m.	C	18.2			
King Rat	War	1965	133	B&W	x	2	67	7	28	Fri 9p.m.	C	13.7	29.7		
Long Ships	Adv	1964	126	Color	x	1	67	12	3	Sun 9p.m.	A	17.5	29.0		Post 60's/II
						2	68	4	28	Sun 9p.m.	A	13.5	24.0		
Lost Command	War	1966	129	Color	x	1	67	4	7	Fri 9p.m.	C	22.6	42.2		
						2	67	7	6	Thu 9p.m.	C	17.0	34.4		
Love Has Many Faces	Drama	1965	105	Color	x	1	69	2	26	Wed 8:30p.m.	A	11.7	20.0		Post 60's/II
						2	69	9	3	Wed 9p.m.	A	10.4	21.0		
Major Dundee	Adv	1965	134	Color	x	1	66	12	1	Thu 9p.m.	C	18.2			
Man From the Diners Club	Comedy	1963	96	B&W	x	2	67	5	11	Thu 9p.m.	C	21.9	37.8		Post 60's/III
						1	66	11	11	Fri 9p.m.	C	23.7			
Mickey One	Drama	1965	93	B&W	x	2	67	3	16	Thu 9p.m.	C	17.8	30.7		Post 60's/III
Mysterious Island	Sci-Fi	1961	101	Color	x	1	66	12	2	Fri 9p.m.	C	18.2			Post 60's/III
						2	67	5	18	Thu 9p.m.	C	16.0	30.9		
New Interns	Drama	1965	93	B&W	x	1	69	3	23	Sun 9p.m.	A	13.1	22.0		Post 60's/III
Notorious Landlady	Mystery	1961	101	Color	x	2	69	6	29	Sun 9p.m.	A	NR	NR		Post 60's/I
						1	65	11	25	Thu 9p.m.	C	26.1			
Pepe	Comedy	1964	123	B&W	x	2	66	7	14	Thu 9p.m.	C	19.8			Post 60's/III
						1	67	11	12	Sun 9p.m.	A	20.5	34.4		
Pumpkin Eater	Drama	1962	123	B&W	x	2	68	5	19	Sun 9p.m.	A	12.6	21.0		Post 60's/I
Raisin in the Sun	Comedy	1961	157	Color	x	2	66	3	17	Thu 9p.m.	C	NR			Post 60's/I
						1	67	2	17	Fri 9p.m.	C	22.7	41.9		
Pumpkin Eater	Drama	1964	110	B&W	x	2	67	7	20	Thu 9p.m.	C	15.0	33.7		Post 60's/III
						1	69	3	19	Wed 9p.m.	A	11.7	20.0		
Raisin in the Sun	Drama	1961	128	B&W	x	2	69	5	28	Wed 9p.m.	A	9.3	19.0		
Requiem for a Heavyweight	Drama	1962	100	B&W	x	1	66	12	22	Thu 9p.m.	C	NR	NR		Post 60's/III
						2	67	4	20	Thu 9p.m.	C	NR	NR		
Ride Beyond Vengeance	Western	1966	100	Color	x	1	66	1	6	Thu 9p.m.	C	18.7			Post 60's/I
Ride the Wild Surf	Drama	1966	100	Color	x	1	68	12	8	Sun 9p.m.	A	19.7	32.0		Post 60's/III
						2	69	5	7	Wed 9p.m.	A	14.8	28.0		
Running Man	Drama	1964	101	Color	x	1	67	11	22	Wed 9p.m.	A	21.1	35.5		Post 60's/III
						2	69	1	1	Wed 9p.m.	A	16.6	27.0		
Running Man	Adv	1963	103	Color	x	1	66	1	27	Thu 9p.m.	C	19.8			Post 60's/I
Sail a Crooked Ship	Comedy	1962	81	B&W	x	1	66	12	16	Fri 9p.m.	C	18.9			Post 60's/II
Scallock	Western	1966	98	Color	x	2	67	5	25	Thu 9p.m.	C	15.1	27.7		Post 60's/II
						1	66	4	10	Sun 9p.m.	A	14.8			
Shadow of the Land	Drama	1968	100	Color	x	1	68	12	4	Wed 9p.m.	A	13.7	25.0		
Ship of Fools	Drama	1965	150	B&W	x	2	69	4	27	Sun 9p.m.	A	NR	NR		Post 60's/III
						1	68	1	28	Sun 9p.m.	A	18.7	32.6		
Siege of the Saxons	Drama	1963	85	Color	x	2	68	5	5	Sun 9p.m.	A	10.5	20.0		Post 60's/III
						1	69	4	25	Fri 9p.m.	C	NR	NR		
Suddenly Last Summer	Drama	1963	110	Color	x	2	69	7	31	Thu 9p.m.	C	10.0	21.0		
Trouble With Angels	Comedy	1960	114	B&W	x	1	68	10	13	Sun 9p.m.	A	20.5	36.0		
Two Rode Together	Western	1966	112	Color	x	1	68	11	13	Wed 9p.m.	A	21.6	40.0		Post 60's/I
						1	65	12	16	Thu 9p.m.	C	19.9			
Under the Yum Yum Tree	Comedy	1961	109	Color	x	2	66	7	21	Thu 9p.m.	C	17.3			Post 60's/III
						1	67	10	8	Sun 9p.m.	A	25.3	41.0		
Underworld U.S.A.	Drama	1963	110	Color	x	2	68	9	8	Sun 9p.m.	A	19.8	36.0		Post 60's/II
						1	67	3	30	Thu 9p.m.	C	18.8	31.4		
Victors	War	1961	99	B&W	x	2	67	7	21	Fri 9p.m.	C	14.3	31.0		
Wackiest Ship in the Army	Comedy	1963	175	B&W	x	1	66	10	13	Thu 9p.m.	C	18.7			Post 60's/II
						2	67	3	31	Fri 9p.m.	C	19.2	39.1		
Walk On the Wild Side	Drama	1961	99	Color	x	1	65	11	11	Thu 9p.m.	C	21.0			Post 60's/I
						2	66	5	26	Thu 9p.m.	C	18.5			
War Lover	Drama	1962	114	B&W	x	1	68	2	4	Sun 9p.m.	A	22.9	36.5		Post 60's/III
						2	68	6	2	Sun 9p.m.	A	12.5	23.0		
War Lover	War	1962	105	Color	x	1	66	1	20	Thu 9p.m.	C	20.3			Post 60's/I
					x	2	66	6	23	Thu 9p.m.	C	NR			
Oscar Sands of Kalahari	Drama	1966	119	Color	x	1	69	2	12	Wed 8:30p.m.	A	18.0	29.0		28 for 68
Zulu	Adv	1965	119	Color	x	1	69	2	2	Sun 9p.m.	A	20.4	35.0		28 for 68
						2	69	8	20	Wed 9p.m.	A	12.8	26.0		
Zulu	Adv	1964	138	Color	x	1	69	1	12	Sun 9p.m.	A	16.2	30.0		
					x	2	69	8	31	Sun 8p.m.	A	NR	NR		
Legend of Silent Night	Drama	1968	100	Color		1	68	12	25	Wed 9p.m.	A	NR	NR		
Action of the Tiger	Adv	1957	93	Color	x	1	64	1	20	Mon 7:30p.m.	N	15.8			MGM/6
Ada	Drama	1961	108	Color	x	1	67	4	5	Wed 9p.m.	A	17.6	32.1		MGM/7
Adam's Rib	Comedy	1949	101	B&W	x	2	67	6	28	Wed 9p.m.	A	12.1	24.3		MGM/6
						1	64	12	26	Sat 9p.m.	N	NR			
Advance to the Rear	Comedy	1964	97	B&W	x	2	65	8	5	Wed 9p.m.	N	NR			
						1	68	12	13	Fri 9p.m.	C	19.7	35.0		
Adventures of Huckleberry Finn—Part I	Adv	1960	107	Color	x	1	67	9	29	Fri 7:30p.m.	A	12.4	23.7		
						2	68	3	22	Fri 7:30p.m.	A	14.5	24.2		
Part II	Adv	1960	107	Color	x	1	67	10	6	Fri 7:30p.m.	A	14.2	26.9		
						2	68	3	29	Fri 7:30p.m.	A	8.2	14.5		
Alphabet Murders	Comedy	1966	90	B&W	x	1	69	5	9	Fri 9p.m.	C	13.5	26.0		
Americanization of Emily	Comedy	1964	115	B&W	x	1	69	2	20	Thu 9p.m.	C	22.3	37.0		

Columbia
Screen
Gems
(cont.)

Embassy

Harry Rasky
Productions

Metro-
Goldwyn-
Mayer

* NR—Not Rated

Continued

Metro-Goldwyn-Mayer (cont.)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Angry Hills	War	1959	105	B&W		1	65	2	3	Wed 9p.m.	N	21.5		
						2	65	8	4	Wed 9p.m.	N	15.5		
Annie Get Your Gun	Musical	1950	107	Color		1	65	4	24	Sat 9p.m.	C	NR		
Around the World Under the Sea	Sci-Fi	1966	110	Color		1	67	11	24	Fri 9p.m.	C	19.4	34.9	
Ask Any Girl	Comedy	1959	98	Color		2	68	8	9	Fri 9p.m.	C	10.6	25.0	
						1	63	10	5	Sat 9p.m.	N	19.5		
Asphalt Jungle	Adv	1950	112	B&W	x	2	64	9	20	Mon 7:30p.m.	N	14.8		MGM/6
						1	63	10	12	Sat 9p.m.	N	19.7		
Atlantis Lost Continent	Sci-Fi	1961	90	Color		2	64	6	13	Sat 9p.m.	N	11.7		
						1	64	12	23	Wed 9p.m.	N	NR		
Bachelor in Paradise	Comedy	1961	109	Color		2	65	7	3	Sat 9p.m.	N	12.8		
						1	66	11	6	Sun 9p.m.	A	20.8		
Bad Day at Black Rock	Adv	1945	81	Color	x	2	67	4	30	Sun 9p.m.	A	16.4	26.9	MGM/7
						1	64	12	5	Sat 9p.m.	N	23.5		
Band Wagon	Musical	1953	112	Color		2	65	6	2	Wed 9p.m.	N	18.2		
Battleground	War	1949	118	B&W		1	64	2	8	Sat 9p.m.	N	16.5		
						1	65	3	6	Sat 9p.m.	N	24.1		
Bells Are Ringing	Musical	1960	127	Color		2	65	9	11	Sat 9p.m.	N	17.0		
Betrayed	War	1954	108	Color	x	1	65	12	11	Sat 9p.m.	N	16.7		MGM/6
						1	65	2	13	Sat 9p.m.	N	23.3		
Billy Rose's Jumbo Boys' Night Out	Musical	1963	124	Color	x	2	65	5	19	Sat 9p.m.	N	14.6		
	Comedy	1962	115	Color		2	67	7	30	Sun 9p.m.	A	14.6	30.9	MGM/7
						1	65	10	16	Sat 9p.m.	N	23.3		
						2	66	5	7	Sat 9p.m.	N	19.7		
						3	69	2	14	Fri 9p.m.	C	19.6	35.0	
						4	69	7	3	Thu 9p.m.	C	12.3	28.0	
Bridge to the Sun	Bio	1961	113	B&W		1	66	2	5	Sat 9p.m.	N	22.1		
Brothers Karamazov	Adv	1958	146	Color		1	65	1	20	Wed 9p.m.	N	18.7		
Captain Sinbad—Part I	Adv	1963	85	Color		1	68	1	12	Fri 7:30p.m.	A	13.2	21.4	
Part II						1	68	1	19	Fri 7:30p.m.	A	15.1	24.6	
Cat on a Hot Tin Roof	Drama	1958	108	Color		1	67	9	28	Thu 9p.m.	C	32.2	50.0	
						2	69	1	30	Thu 9p.m.	C	25.3	41.0	
Catered Affair	Comedy	1956	93	B&W		1	65	3	10	Wed 9p.m.	N	24.4		
						2	65	8	7	Sat 9p.m.	N	13.1		
Clarence the Cross-Eyed Lion—Part I	Comedy	1965	98	Color		1	67	9	8	Fri 7:30p.m.	A	13.4	27.5	
Part II						2	68	3	1	Fri 7:30p.m.	A	10.7	19.1	
						1	67	9	15	Fri 7:30p.m.	A	10.1	21.7	
						2	68	3	8	Fri 7:30p.m.	A	11.5	21.2	
Count Your Blessings	Comedy	1959	102	Color		1	63	11	30	Sat 9p.m.	N	20.7		
						2	64	5	25	Mon 7:30p.m.	N	13.3		
Courtship of Eddie's Father	Comedy	1963	117	Color	x	1	66	11	20	Sun 9p.m.	A	23.4		
Cry Terror	Mystery	1958	96	B&W		2	67	5	28	Sun 9p.m.	A	18.0	32.7	MGM/7
						1	64	12	2	Wed 9p.m.	N	23.2		
Dangerous Days of Kiowa Jones	Western	1966	120	Color	x	2	65	4	28	Wed 9p.m.	N	19.0		
Designing Woman	Comedy	1957	118	Color	x	1	66	12	25	Sun 9p.m.	A	NR	30.0	MGM/7
						2	67	6	18	Sun 9p.m.	A	15.0		MGM/6
						1	64	11	28	Sat 9p.m.	N	20.5		
Edge of the City	Adv	1957	85	B&W		2	65	8	24	Tue 9p.m.	N	NR		
						1	64	2	15	Sat 9p.m.	N	16.2		
Escape From East Berlin	Drama	1962	94	B&W	x	2	64	7	11	Sat 9p.m.	N	9.9		
						1	67	12	22	Fri 9p.m.	C	NR	NR	MGM/7
Escape from Fort Bravo	Adv	1953	98	Color		2	68	4	18	Thu 9p.m.	C	NR		
						1	64	10	10	Sat 9p.m.	N	23.4		
Executive Suite	Drama	1954	104	B&W	x	2	65	7	31	Sat 9p.m.	N	15.5		
						3	69	4	18	Fri 9p.m.	C	19.3	35.0	
						1	63	9	30	Mon 7:30p.m.	N	15.4		MGM/6
Fastest Gun Alive	Western	1955	91	B&W		2	64	5	9	Sat 9p.m.	N	14.0		
						1	66	1	4	Tue 9p.m.	N	21.0		
Father of the Bride	Comedy	1950	93	B&W	x	2	66	5	24	Tue 9p.m.	N	15.0		
						1	63	11	11	Mon 7:30p.m.	N	19.3		MGM/6
Flipper—Part I	Drama	1963	90	Color		2	64	4	27	Mon 7:30p.m.	N	14.9		
Part II						1	67	12	1	Fri 7:30p.m.	A	15.6	28.2	
Follow the Boys	Comedy	1963	95	Color		1	67	12	8	Fri 7:30p.m.	A	11.6	19.5	
Four Horsemen of the Apocalypse	Adv	1962	153	Color		1	65	12	28	Tue 9p.m.	N	17.7		
						1	66	12	4	Sun 9p.m.	A	18.7		
Gaby	Drama	1956	97	Color	x	2	67	4	23	Sun 9p.m.	A	NR	NR	MGM/7
Gazebo	Mystery	1960	102	B&W		1	64	11	4	Wed 9p.m.	N	16.5		
						1	66	1	15	Sat 9p.m.	N	17.9		
Girl Happy	Musical	1965	96	Color		2	66	6	21	Tue 9p.m.	N	NR		
Glass Bottom Boat	Comedy	1966	110	Color		1	69	1	24	Fri 9p.m.	C	25.1	41.0	
						1	68	10	10	Thu 9p.m.	C	23.6	41.0	
						2	69	2	28	Fri 9p.m.	C	21.6	37.0	
Glass Slipper—Part I	Musical	1955	94	Color		1	68	2	2	Fri 7:30p.m.	A	15.2	25.6	
Part II						1	68	2	9	Fri 7:30p.m.	A	15.7	25.6	
Global Affair	Comedy	1964	84	B&W		1	68	12	20	Fri 9p.m.	C	16.0	29.0	
						2	69	5	16	Fri 9p.m.	C	15.1	28.0	
Green Mansions	Adv	1959	104	Color		1	64	9	30	Wed 9p.m.	N	17.6		
Gypsy Colt	Drama	1954	72	Color		1	67	12	15	Fri 7:30p.m.	A	14.5	25.2	
Harum Scarum	Musical	1965	95	Color		1	68	10	24	Thu 9p.m.	C	19.9	33.0	
						2	69	3	14	Fri 9p.m.	C	18.1	31.0	
Haunting	Drama	1964	112	B&W	x	1	67	3	12	Sun 9p.m.	A	19.3	31.8	MGM/7
						2	67	7	23	Sun 9p.m.	A	16.0	31.6	
High Society	Comedy	1956	107	Color	x	1	67	1	22	Sun 9p.m.	A	20.3	32.1	MGM/7
						2	67	7	2	Sun 9p.m.	A	14.9	30.8	
Home From the Hill	Drama	1960	150	Color		1	66	3	1	Tue 8:30p.m.	N	24.8		
						2	66	9	6	Tue 8:30p.m.	N	15.6		
Honeymoon Hotel	Comedy	1964	89	Color		1	66	2	1	Tue 9p.m.	N	19.6		
						2	66	8	16	Tue 9p.m.	N	14.2		

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Honeymoon Machine	Comedy	1961	87	Color		1	65	10	9	Sat 9p.m.	N	20.7		
Hook	Adv	1963	98	B&W		2	66	5	10	Tue 9p.m.	N	15.8		
Horizontal Lieutenant	Comedy	1962	90	Color	x	1	65	12	7	Tue 9p.m.	N	17.0		
						2	67	12	1	Fri 9p.m.	C	22.9	40.2	MGM/7
Hot Rods to Hell	Drama	1968	92	Color	x	2	68	8	23	Fri 9p.m.	C	16.9	38.0	
						1	68	2	21	Wed 9p.m.	A	23.6	38.1	MGM/7
						2	68	7	10	Wed 9p.m.	A	17.2	34.0	
House of Numbers	Adv	1957	92	B&W		1	63	12	2	Mon 7:30p.m.	N	16.7		
						2	64	8	8	Mon 7:30p.m.	N	NR		
House of Seven Hawks	Mystery	1964	92	B&W		1	68	12	27	Fri 9p.m.	C	NR	NR	
						2	69	6	3	Fri 9p.m.	C	12.6	27.0	
Imitation General	Comedy	1958	87	B&W	x	1	64	1	11	Sat 9p.m.	N	21.0		MGM/6
						2	64	7	27	Mon 7:30p.m.	N	11.9		
In the Cool of the Day	Drama	1963	89	Color		1	68	12	5	Thu 9p.m.	C	18.1	31.0	
						2	69	5	22	Thu 9p.m.	C	13.4	24.0	
It Happened at the World's Fair	Musical	1963	105	Color	x	1	67	1	1	Sun 9p.m.	A	21.5	35.8	MGM/7
						2	67	7	9	Sun 9p.m.	A	17.0	34.1	
It Started With A Kiss	Comedy	1959	103	Color		1	65	9	21	Tue 9p.m.	N	18.0		
						2	66	8	30	Tue 9p.m.	N	18.0		
Journey	Adv	1959	122	Color		1	63	9	28	Sat 9p.m.	N	16.9		
						2	64	8	15	Sat 9p.m.	N	NR		
Julie	Mystery	1956	97	B&W	x	1	64	12	16	Wed 9p.m.	N	22.2		MGM/6
						2	65	5	19	Wed 9p.m.	N	15.8		
Jumbo	Musical	1962	125	Color		1	66	11	13	Sun 9p.m.	A	16.0		
Key to the City	Comedy	1950	99	B&W	x	1	65	2	24	Wed 9p.m.	N	23.1		MGM/6
						2	65	7	28	Wed 9p.m.	N	15.4		
King Solomon's Mines	Adv	1950	102	Color		1	66	9	18	Sun 9p.m.	A	18.1		
					x	2	67	8	13	Sun 9p.m.	A	18.1	36.5	MGM/7
Kissin' Cousins	Musical	1964	96	Color		1	66	10	23	Sun 9p.m.	A	22.3		
					x	2	67	4	2	Sun 9p.m.	A	20.4	35.6	MGM/7
Kiss Me Kate	Musical	1953	109	Color		1	63	12	30	Mon 7:30p.m.	N	15.9		
Last Hunt	Adv	1956	108	Color		1	65	1	2	Sat 9p.m.	N	22.8		
						2	65	4	21	Wed 9p.m.	N	NR		
Last Voyage	Adv	1960	91	Color		1	65	5	24	Wed 9p.m.	N	26.8		
						2	65	8	21	Sat 9p.m.	N	15.4		
Les Girls	Musical	1957	114	Color		1	65	2	20	Sat 9p.m.	N	16.3		
Light in the Piazza	Drama	1962	101	Color		1	65	12	14	Tue 9p.m.	N	17.2		
						2	66	4	19	Tue 9p.m.	N	NR		
Lili—Part I	Musical	1953	81	Color		1	67	10	20	Fri 7:30p.m.	A	14.0	26.7	
Part II						1	67	10	27	Fri 7:30p.m.	A	13.3	25.0	
Long, Long Trailer	Comedy	1954	95	Color		1	65	11	27	Sat 9p.m.	N	22.0		
						2	66	5	31	Tue 9p.m.	N	17.6		
Lust for Life	Bio	1956	122	Color	x	1	64	2	1	Sat 9p.m.	N	16.3		MGM/6
						2	64	6	27	Sat 9p.m.	N	NR		
Made In Paris	Comedy	1966	105	Color		1	69	1	31	Fri 9p.m.	C	19.4	34.0	
Man On Fire	Drama	1957	96	B&W		1	64	3	2	Sat 9p.m.	N	18.2		
						2	64	8	31	Mon 7:30p.m.	N	14.1		
Marco the Magnificent	Adv	1966	100	Color		1	68	11	28	Thu 9p.m.	C	14.2	26.0	
						2	69	7	4	Fri 9p.m.	C	8.0	24.0	
Mating Game	Comedy	1959	96	Color	x	1	63	10	21	Mon 7:30p.m.	N	27.1		MGM/6
						2	64	9	19	Sat 9p.m.	N	24.6		
Meet Me In Las Vegas	Musical	1956	112	Color		1	66	2	19	Sat 9p.m.	N	19.4		
Merry Andrew	Comedy	1958	103	Color		1	65	10	30	Sat 9p.m.	N	16.6		
						2	66	4	23	Sat 9p.m.	N	NR		
Money Trap	Drama	1966	92	B&W	x	1	67	11	30	Thu 9p.m.	C	22.2	36.2	MGM/7
						2	68	5	23	Thu 9p.m.	C	NR		
Mutiny On the Bounty	Drama	1963	185	Color	x	1	67	9	24	Sun 8p.m.	A	23.0	38.3	MGM/7
Naked Spur	Adv	1953	94	Color		1	64	1	18	Sat 9p.m.	N	21.9		
						2	64	9	5	Sat 9p.m.	N	16.2		
Never Let Me Go	Adv	1953	94	B&W		1	64	4	13	Mon 7:30p.m.	N	17.1		
						2	64	6	15	Mon 7:30p.m.	N	13.6		
Never So Few	War	1959	124	Color	x	1	64	10	17	Sat 9p.m.	N	23.0		MGM/6
						2	65	8	17	Tue 9p.m.	N	17.4		
Night of the Iguana	Drama	1964	125	B&W		1	68	10	3	Thu 9p.m.	C	22.6	39.0	
						2	69	3	27	Thu 9p.m.	C	17.6	30.0	
North By Northwest	Mystery	1959	136	Color	x	1	67	9	29	Fri 9p.m.	C	27.8	49.6	MGM/7
						2	68	11	29	Fri 9p.m.	C	22.6	43.0	
Of Human Bondage	Drama	1964	99	B&W	x	1	67	2	26	Sun 9p.m.	A	19.6	31.7	MGM/7
						2	67	6	25	Sun 9:30p.m.	A	NR	NR	
Opposite Sex	Comedy	1956	116	Color		1	63	12	14	Sat 9p.m.	N	22.2		
						2	64	6	6	Sat 9p.m.	N	17.8		
Paris When It Sizzles	Comedy	1964	110	Color		1	69	3	20	Thu 9p.m.	C	19.3	34.0	
Party Girl	Drama	1958	99	Color	x	1	67	12	14	Thu 9p.m.	C	19.3	32.5	MGM/7
						2	68	9	5	Thu 9p.m.	C	17.6	32.0	
Penelope	Comedy	1966	97	Color		1	69	2	7	Fri 9p.m.	C	22.0	39.0	
Period of Adjustment	Comedy	1962	112	B&W		1	66	12	11	Sun 9p.m.	A	19.7		
					x	2	67	8	6	Sun 9p.m.	A	16.9	32.7	MGM/7
Please Don't Eat the Daisies	Comedy	1960	111	Color		1	65	11	20	Sat 9p.m.	N	23.9		
						2	66	6	4	Sat 9p.m.	N	18.0		
						3	69	2	6	Thu 9p.m.	C	21.5	37.0	
Power and the Prize	Drama	1956	89	B&W		1	63	12	23	Mon 7:30p.m.	N	NR	NR	
Prize	Drama	1963	136	Color		1	66	10	30	Sun 9p.m.	A	20.7		
					x	2	67	4	16	Sun 9p.m.	A	16.8	31.1	MGM/7
Proud Rebel	Drama	1958	103	Color		1	65	11	30	Tue 9p.m.	N	19.4		
						2	66	7	12	Tue 9p.m.	N	15.2		
Quick Before It Melts	Comedy	1965	98	Color		1	68	11	1	Fri 9p.m.	C	13.9	27.0	
						2	69	7	24	Thu 9p.m.	C	14.0	28.0	

Metro-Goldwyn-Mayer (cont.)

* NR—Not Rated

Continued

Metro-Goldwyn-Mayer (cont.)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Rack	Drama	1956	100	B&W		1	64	11	25	Wed 9p.m.	N	23.3		
Ransom	Drama	1956	104	B&W		2	65	5	15	Sat 9p.m.	N	14.3		
Reluctant Debutante	Comedy	1958	96	Color		1	66	1	25	Tue 9p.m.	N	17.2		
Return of the Gunfighter	Western	1967	98	Color	x	2	66	6	25	Sat 9p.m.	N	NR	NR	
Rhapsody Rhino	Musical Adv	1954 1964	115 91	Color Color	x	1	63	11	18	Mon 7:30p.m.	N	16.5		
Ride the High Country	Western	1962	94	Color		2	64	4	25	Sat 9p.m.	N	NR		
Ring of Fire	Adv	1961	91	Color		1	67	1	29	Sun 9p.m.	A	22.3	35.9	MGM/7
Safecracker	Adv	1958	96	B&W	x	2	67	8	20	Sun 9p.m.	A	21.1	41.1	
Scorpio Letters	Drama	1967	98	Color	x	1	65	4	17	Sat 9p.m.	N	15.8		
Secret Partner	Mystery	1961	91	B&W		1	67	9	22	Fri 7:30p.m.	A	12.2	25.3	MGM/7
Seven Brides for Seven Brothers	Musical	1954	102	Color		2	68	3	15	Fri 7:30p.m.	A	12.3	22.3	
Sheepman	Western	1958	91	Color	X	1	66	2	22	Tue 9p.m.	N	19.8		
Singin' In the Rain	Musical	1952	103	Color		2	66	7	2	Sat 9p.m.	N	14.4		
Singing Nun	Drama	1966	98	Color		1	66	3	22	Tue 9p.m.	N	18.1		
Some Came Running	Drama	1959	136	Color	x	1	64	2	17	Mon 7:30p.m.	N	13.4		
Something of Value	Adv	1957	113	B&W	x	1	67	2	19	Sun 9p.m.	A	17.8	28.4	MGM/7
Story of Three Loves	Drama	1953	121	Color		2	67	8	27	Sun 9p.m.	A	NR	NR	
Swan	Comedy	1956	108	Color	x	1	63	12	28	Sat 9p.m.	N	NR	NR	
Tarzan the Ape Man	Adv	1959	82	Color		1	69	2	21	Fri 9p.m.	C	21.0	36.0	
Tarzan Goes to India	Adv	1962	82	Color		1	67	2	12	Sun 9p.m.	A	25.7	40.3	MGM/7
Teahouse Of the August Moon	Comedy	1956	123	Color	x	2	67	9	3	Sun 9p.m.	A	19.5	36.6	
Ten Thousand Bedrooms	Comedy	1957	113	Color		1	64	1	13	Mon 7:30p.m.	N	19.4		
Then Came Bronson	Drama	1968	110	Color		2	64	6	1	Mon 7:30p.m.	N	13.1		
This Could Be the Night	Comedy	1957	103	B&W		1	68	10	4	Fri 9p.m.	C	23.0	40.0	
Thunder of Drums	Western	1961	97	Color		2	69	4	4	Fri 9p.m.	C	18.8	33.0	
Ticklish Affair	Comedy	1963	81	Color		1	64	11	14	Sat 9p.m.	N	23.8		MGM/6
Time Machine	Sci-Fi	1960	103	Color		2	65	9	4	Sat 9p.m.	N	18.2		
Torpedo Run	War	1958	98	Color		1	63	10	26	Sat 9p.m.	N	29.6		MGM/6
Trial	Drama	1955	105	B&W		2	64	5	30	Sat 9p.m.	N	16.1		
Tunnel Of Love	Comedy	1958	98	B&W		1	64	2	22	Sat 9p.m.	N	15.8		
Two Loves	Drama	1961	100	Color		1	65	1	16	Sat 9p.m.	N	20.7		
Under Water Warrior	War	1958	91	B&W	x	1	68	2	23	Fri 7:30p.m.	A	12.5	22.0	MGM/6
Until They Sail	Drama	1957	95	B&W	x	1	69	5	29	Thu 9p.m.	C	13.9	29.0	
Vintage VIPs	Drama	1957 1963	92 119	Color Color	x	2	69	8	29	Fri 9p.m.	C	NR	NR	MGM/6
Viva Las Vegas	Musical	1964	85	Color	x	1	64	10	31	Sat 9p.m.	N	16.8		
Welcome to Hard Times	Drama	1967	103	Color	x	2	65	8	28	Sat 9p.m.	N	NR		
Westward the Women	Western	1951	118	B&W		1	66	3	19	Sat 9p.m.	N	18.5		
Wheeler Dealers	Comedy	1963	106	Color		2	66	8	20	Sat 9p.m.	N	19.0		
When the Boys Meet the Girls	Comedy	1965	100	Color		1	69	3	24	Mon 9p.m.	N	24.8	40.0	
Where the Boys Are	Comedy	1960	99	Color		2	69	8	2	Sat 9p.m.	N	14.5	30.0	
Where the Spies Are	Mystery	1966	110	Color	x	1	65	1	6	Wed 9p.m.	N	23.8		
Wings of Eagles	Bio	1957	110	Color	x	2	65	6	30	Wed 9p.m.	N	16.2		
World, Flesh and Devil	Drama	1959	95	B&W		1	65	9	28	Tue 9p.m.	N	19.2		
Wreck of Mary Deare	Adv	1959	105	Color		2	66	5	28	Sat 9p.m.	N	20.2		
Yellow Rolls-Royce	Comedy	1965	122	Color	x	1	65	12	18	Sat 9p.m.	N	21.4		
						2	66	6	7	Tue 9p.m.	N	16.1		
						1	65	9	25	Sat 9p.m.	N	22.2		
						2	66	4	26	Tue 9p.m.	N	15.1		
						1	64	10	14	Wed 9p.m.	N	23.4		
						2	65	9	1	Wed 9p.m.	N	21.2		
						3	68	1	18	Thu 9p.m.	C	17.1	26.9	
						4	68	8	2	Fri 9p.m.	C	NR	NR	
						1	65	3	27	Sat 9p.m.	N	18.7		
						2	65	8	14	Sat 9p.m.	N	10.6		
						1	65	11	23	Tue 9p.m.	N	17.9		
						1	66	3	15	Tue 9p.m.	N	15.3		
						1	64	3	2	Mon 7:30p.m.	N	16.0		MGM/6
						2	64	6	22	Mon 7:30p.m.	N	NR		
						1	64	1	25	Sat 9p.m.	N	21.0		MGM/6
						2	64	7	25	Sat 9p.m.	N	14.6		
						1	64	4	11	Sat 9p.m.	N	15.8		
						1	67	1	15	Sun 9p.m.	A	25.5	40.9	MGM/7
						2	67	4	9	Sun 9p.m.	A	15.5	28.2	
						1	67	10	6	Fri 9p.m.	C	24.2	43.4	MGM/7
						2	68	9	13	Fri 9p.m.	C	22.8	43.0	
						1	67	12	10	Sun 9p.m.	A	20.4	32.1	MGM/7
						2	68	7	7	Sun 9p.m.	A	12.7	26.0	
						1	66	1	8	Sat 9p.m.	N	23.5		
						2	66	6	11	Sat 9p.m.	N	18.1		
						3	68	9	19	Thu 9p.m.	C	13.9	24.0	
						4	69	7	25	Fri 9p.m.	C	13.8	30.0	
						1	65	10	5	Tue 9p.m.	N	18.8		
						2	66	5	17	Tue 9p.m.	N	17.8		
						1	68	11	8	Fri 9p.m.	C	19.9	34.0	
						2	68	5	30	Fri 9p.m.	C	16.3	37.0	
						1	66	3	26	Sat 9p.m.	N	23.3		
						2	66	7	19	Tue 9p.m.	N	17.2		
						3	69	1	10	Fri 9p.m.	C	21.8	35.0	MGM/7
						1	68	1	25	Thu 9p.m.	C	17.8	28.6	
						2	68	6	27	Thu 9p.m.	C	NR	NR	
						1	63	12	9	Mon 7:30p.m.	N	22.3		MGM/6
						2	64	9	21	Mon 7:30p.m.	N	14.3		
						1	68	11	7	Thu 9p.m.	C	22.4	37.0	
						1	63	10	7	Mon 7:30p.m.	N	15.5		
						2	64	6	29	Mon 7:30p.m.	N	10.1		
						1	67	10	5	Thu 9p.m.	C	22.3	39.1	MGM/7
						2	68	8	30	Fri 9p.m.	C	16.9	36.0	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B & W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Young Cassidy	Drama	1965	110	Color	x	1	67	9	7	Thu 9p.m.	C	19.8	35.9	MGM/7
Your Cheatin' Heart	Drama	1964	99	B & W		2	68	4	19	Fri 9p.m.	C	NR	NR	
Zebra in the Kitchen Part I	Comedy	1965	93	Color		2	68	4	5	Fri 9p.m.	C	29.7	50.0	
Part II						1	67	12	22	Fri 7:30p.m.	A	NR	NR	
						1	67	12	29	Fri 7:30p.m.	A	NR	NR	
Man With the Golden Arm	Drama	1956	119	B & W		1	67	2	5	Sun 9p.m.	A	22.7	37.0	Otto Preminger
						2	67	5	21	Sun 9p.m.	A	13.3	24.1	
About Mrs. Leslie	Drama	1954	104	B & W	x	1	67	4	13	Thu 9p.m.	C	19.6	33.2	Portfolio II
All in a Night's Work	Mystery	1961	94	Color	x	2	67	7	14	Fri 9p.m.	C	15.7	31.8	Portfolio I
All the Way Home	Drama	1963	97	B & W		2	67	4	14	Fri 9p.m.	C	22.3	26.6	
Amorous Adventures of Moll Flanders	Comedy	1965	125	Color		1	67	4	4	Tue 9p.m.	N	23.6	43.0	Portfolio I
Another Time, Another Place	Drama	1958	95	B & W		1	67	12	17	Sun 9p.m.	A	15.9	27.7	
Anything Can Happen	Comedy	1952	107	B & W		2	68	6	16	Sun 9p.m.	A	14.6	25.1	Portfolio I
Anything Goes	Musical	1956	106	Color		1	67	4	11	Tue 9p.m.	N	12.4	25.0	
Arrowhead	Western	1953	105	Color		2	66	6	14	Tue 9p.m.	N	15.7	26.9	Portfolio I
Assault On A Queen	Adv	1966	106	Color		1	68	10	20	Sun 9p.m.	A	18.8	34.0	
Beau James	Bio	1957	105	Color	x	2	69	4	9	Wed 9p.m.	A	10.5	18.0	Portfolio I
Becket	Drama	1964	148	Color	x	1	64	10	21	Wed 9p.m.	N	18.8	41.0	
Big Carnival	Drama	1951	112	B & W	x	2	65	6	23	Wed 9p.m.	N	NR	26.0	Portfolio I
Birds And the Bees	Comedy	1956	94	Color		1	65	12	4	Sat 9p.m.	N	13.3	19.1	
Black Orchid	Drama	1959	95	B & W		2	66	7	23	Sat 9p.m.	N	14.3	29.5	Portfolio I
Blue Hawaii	Musical	1962	101	Color		1	66	4	5	Tue 9p.m.	N	15.9	NR	
Boeing, Boeing	Comedy	1965	102	Color	x	1	67	3	11	Sat 9p.m.	N	18.4	35.6	Portfolio III
Branded	Western	1950	95	Color		2	67	8	26	Sat 9p.m.	N	20.6	39.0	
Breakfast At Tiffany's	Comedy	1961	115	Color		1	66	10	6	Thu 9p.m.	C	20.4	29.0	Portfolio III
Bridges At Toko-Ri	War	1954	103	Color		2	69	6	22	Sun 9p.m.	A	15.6	27.2	
Buccaneers	Adv	1958	121	Color	x	1	66	10	6	Thu 9p.m.	C	16.1	36.7	Portfolio I
But Not For Me	Comedy	1959	105	B & W		2	67	2	24	Fri 9p.m.	C	23.2	33.0	
Caddy	Comedy	1953	95	B & W		3	69	6	1	Sun 9p.m.	A	21.1	36.7	Portfolio I
Career	Drama	1959	105	B & W		1	65	9	14	Tue 9p.m.	N	17.9	33.0	
Carpetbaggers	Drama	1964	150	Color		2	66	12	6	Tue 9p.m.	N	22.8	26.0	Portfolio I
Casanova's Big Night	Comedy	1954	86	Color		1	66	10	29	Sat 9p.m.	N	18.4	NR	
Cinderfella	Comedy	1960	91	Color	x	2	67	4	22	Sat 9p.m.	N	NR	21.3	Portfolio III
Circus World	Drama	1964	135	Color		1	64	9	23	Wed 9p.m.	N	15.7	37.3	
Come Back Little Sheba	Drama	1953	99	B & W		2	65	7	17	Sat 9p.m.	N	23.4	33.0	Portfolio III
Come Blow Your Horn	Comedy	1963	112	Color		1	65	3	20	Sat 9p.m.	N	19.2	29.0	
Counterfeit Traitor	Adv	1962	140	Color		2	65	6	16	Wed 9p.m.	N	17.9	36.0	Portfolio I
Country Girl	Drama	1954	104	B & W	x	1	64	9	23	Wed 9p.m.	N	17.9	36.0	
Court Jester	Comedy	1956	101	Color		1	69	2	16	Sun 9p.m.	A	27.6	48.0	Portfolio I
Crack In the World	Sci-Fi	1965	96	Color		1	67	12	6	Wed 9p.m.	A	15.7	24.3	
Dark City	Drama	1950	97	B & W		1	67	8	25	Sun 9p.m.	A	12.6	24.0	Portfolio III
Delicate Delinquent	Comedy	1957	101	Color	x	2	68	8	25	Sun 9p.m.	A	21.1	37.3	
Desperate Hours	Drama	1955	112	B & W		1	67	10	24	Tue 9p.m.	N	15.7	33.0	Portfolio I
Detective Story	Drama	1951	103	B & W		2	68	8	24	Sat 9p.m.	N	13.6	29.0	
Donovan's Reef	Comedy	1963	109	Color	x	3	69	7	2	Wed 9p.m.	A	18.5	36.0	Portfolio I
Don't Give Up the Ship	Comedy	1959	89	B & W	x	1	68	11	3	Sun 9p.m.	A	18.1	33.0	
						2	69	5	19	Mon 9p.m.	N	14.8	26.0	Portfolio I
						1	68	9	29	Sun 9p.m.	A	18.4	31.0	
						2	69	7	16	Wed 9p.m.	A	12.9	27.0	Portfolio I
						1	65	9	23	Thu 9p.m.	C	15.7	32.6	
						2	67	3	23	Thu 9p.m.	C	17.7	32.6	Portfolio II
						1	66	11	17	Thu 9p.m.	C	23.1	33.2	
						2	67	5	12	Fri 9p.m.	C	17.4	33.2	Portfolio II
						1	66	11	22	Tue 9p.m.	N	14.5	24.0	
						1	68	12	11	Wed 7:30p.m.	A	13.5	NR	Portfolio II
						2	69	8	27	Wed 9p.m.	A	NR	NR	
						1	67	2	11	Sat 9p.m.	N	17.9	29.2	Portfolio II
						1	67	1	20	Fri 9p.m.	C	26.0	44.6	
						2	67	6	1	Thu 9p.m.	C	18.9	35.5	Portfolio II
						1	65	11	6	Sat 9p.m.	N	20.3	20.3	
						2	66	7	9	Sat 9p.m.	N	15.5	22.2	Portfolio II
						1	65	1	27	Wed 9p.m.	N	NR	NR	
						2	65	6	26	Sat 9p.m.	N	23.9	37.0	Portfolio II
						1	66	9	17	Sat 9p.m.	N	21.3	34.0	
						3	69	6	8	Sun 9p.m.	A	18.2	25.7	Portfolio II
						1	65	2	6	Sat 9p.m.	N	17.0	17.0	

Metro-Goldwyn-Mayer (cont.)

Otto Preminger

Paramount

* NR—Not Rated

Continued

**Paramount
(cont.)**

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Elephant Walk	Adv	1954	103	Color	x	1	64	12	30	Wed 9p.m.	N	24.8		Portfolio I
						2	65	9	8	Wed 9p.m.	N	17.5		
Errand Boy	Comedy	1961	92	B&W	x	3	69	5	4	Sun 9p.m.	A	17.3	30.0	Portfolio II
						1	67	9	26	Tue 9p.m.	N	19.1	33.7	Portfolio II
Escape from Zahrain	Drama	1962	93	Color	x	2	68	7	13	Sat 9p.m.	N	13.8	28.0	
						1	67	3	17	Fri 9p.m.	C	18.3	31.9	Portfolio II
Fancy Pants	Comedy	1950	92	Color		2	67	6	15	Thu 9p.m.	C	15.5	32.3	
Fear Strikes Out	Bio	1957	100	B&W	x	1	65	3	31	Wed 9p.m.	N	22.5		
						2	65	7	21	Wed 9p.m.	N	14.3		
Five Branded Women	Drama	1960	106	B&W		1	67	1	6	Fri 9p.m.	C	20.4	49.5	
						2	67	5	31	Thu 9p.m.	C	19.6	37.3	
Forever Female	Comedy	1953	93	B&W		1	66	2	15	Tue 9p.m.	N	16.9		
Fun in Acapulco	Comedy	1963	97	Color		2	66	8	23	Tue 9p.m.	N	NR		
						1	67	9	12	Tue 9p.m.	N	25.4	42.6	
						2	68	4	27	Sat 9p.m.	N	20.9	36.0	
Funny Face	Musical	1957	103	Color		3	69	4	30	Wed 9p.m.	A	16.1	29.0	
Geisha Boy	Comedy	1958	98	Color		1	65	10	12	Tue 9p.m.	N	13.9		
						1	66	9	30	Fri 9p.m.	C	23.6		
G.I. Blues	Comedy	1960	104	Color		2	67	3	10	Fri 9p.m.	C	20.7	37.4	
						1	65	11	9	Tue 9p.m.	N	20.4		
Girl Named Tamiko	Drama	1963	110	Color	x	2	66	4	12	Tue 9p.m.	N	21.3		
						1	67	12	30	Sun 9p.m.	A	14.3	25.9	Portfolio II
Girls, Girls, Girls	Musical	1962	106	B&W	x	2	68	6	30	Sun 9p.m.	A	NR	NR	
						1	67	10	10	Tue 9p.m.	N	25.1	41.6	
						2	68	6	15	Sat 9p.m.	N	18.3	37.0	
						3	69	4	29	Sun 9p.m.	A	16.1	27.0	
Girls of Pleasure Island	Comedy	1953	95	Color		1	66	4	9	Sat 9p.m.	N	21.3		
						2	66	8	2	Tue 9p.m.	N	15.3		
Greatest Show On Earth	Drama	1951	153	Color		1	67	9	17	Sun 9p.m.	A	15.5	29.5	
						2	68	8	18	Sun 9p.m.	A	15.6	34.0	Portfolio III
Gunfight At O.K. Corral	Western	1957	122	Color	x	1	65	9	18	Sat 9p.m.	N	20.3		
						2	66	5	14	Sat 9p.m.	N	21.2		
Harlow	Drama	1965	125	Color		1	67	10	15	Sun 9p.m.	A	26.3	43.4	
						2	68	3	20	Wed 8:30p.m.	A	12.3	20.7	
Hatari	Adv	1962	159	Color		1	68	1	14	Sun 9p.m.	A	23.0	39.3	
						2	68	7	28	Sun 9p.m.	A	15.4	34.0	
Heller In Pink Tights	Drama	1960	100	Color		1	66	10	11	Tue 9p.m.	N	18.4		
						2	67	4	18	Tue 9p.m.	N	NR	NR	
Hell Is For Heroes	War	1962	90	B&W	x	1	65	1	13	Wed 9p.m.	N	23.7		Portfolio I
						2	65	5	26	Wed 9p.m.	N	17.0		
Here Comes the Groom	Musical	1951	113	B&W		1	65	12	25	Sat 9p.m.	N	NR	NR	
Hot Spell	Drama	1958	86	B&W		1	65	3	17	Wed 9p.m.	N	26.9		
						2	65	8	18	Wed 9p.m.	N	15.3		
Houdini	Bio	1953	106	Color	x	1	65	1	30	Sat 9p.m.	N	25.4		Portfolio I
						2	65	4	14	Wed 9p.m.	N	18.3		
Houseboat	Comedy	1958	110	Color		1	65	10	14	Thu 9p.m.	C	23.0		
						2	66	4	28	Thu 9p.m.	C	20.7		
						3	69	3	16	Sun 9p.m.	A	21.6	36.0	Portfolio III
Hud	Drama	1963	112	B&W	x	1	67	10	29	Sun 9p.m.	A	25.4	42.0	Portfolio II
						2	68	4	7	Sun 9p.m.	A	17.4	29.0	
Is Paris Burning?	War	1966	173	B&W	x	1	68	10	27	Sun 9p.m.	A	15.2	31.0	
						2	69	8	24	Sun 8p.m.	A	13.4	26.0	
It's Only Money	Comedy	1962	84	B&W		1	67	2	1	Wed 9p.m.	A	18.5	30.4	
						2	67	7	19	Wed 9p.m.	A	14.7	28.4	
It Started In Naples	Comedy	1960	100	Color		1	66	1	11	Tue 9p.m.	N	18.5		
						2	66	8	13	Sat 9p.m.	N	19.1		
Jayhawkers	Adv	1959	100	Color	x	3	68	7	3	Wed 9p.m.	A	13.0	29.0	Portfolio III
						1	64	11	7	Sat 9p.m.	N	22.2		
Joker Is Wild	Drama	1957	126	B&W		2	65	5	22	Sat 9p.m.	N	16.8		
						1	66	10	8	Sat 9p.m.	N	22.0		
Jumping Jacks	Comedy	1952	96	B&W		2	67	5	20	Sat 9p.m.	N	18.3	32.2	
						1	69	1	6	Mon 9p.m.	N	20.8	33.0	
Just For You	Musical	1952	104	Color	x	2	69	7	12	Sat 9p.m.	N	13.4	29.0	
Ladies Man	Musical	1961	91	B&W		1	65	1	9	Sat 9p.m.	N	19.8		Portfolio I
						1	66	3	24	Thu 9p.m.	C	22.3		
Last Train From Gun Hill	Western	1959	94	Color		2	66	9	8	Thu 9p.m.	C	13.4		
Li'l Abner	Musical	1959	113	Color	x	1	64	10	24	Sat 9p.m.	N	23.1		
						2	65	5	12	Wed 9p.m.	N	19.6		
Little Boy Lost	Drama	1953	95	B&W		1	65	3	13	Sat 9p.m.	N	22.9		Portfolio I
						2	65	8	31	Tue 9p.m.	N	15.4		
Living It Up	Musical	1954	95	Color		1	65	11	2	Tue 9p.m.	N	13.4		
						1	66	9	13	Tue 9p.m.	N	19.2		
Love With the Proper Stranger	Drama	1964	100	B&W	x	2	67	5	9	Tue 9p.m.	N	19.8	34.9	
						1	67	10	11	Wed 9p.m.	A	24.6	40.7	Portfolio II
Man Who Knew Too Much	Mystery	1956	120	Color	x	2	68	9	11	Wed 9p.m.	A	18.6	35.0	
						1	66	11	12	Sat 9p.m.	N	23.1		
Man Who Shot Liberty Valence	Western	1962	123	B&W	x	2	67	5	13	Sat 9p.m.	N	19.5	35.2	
						1	67	9	22	Fri 9p.m.	C	25.7	46.4	Portfolio II
Maracaibo	Adv	1958	88	Color		2	68	2	8	Thu 9p.m.	C	24.6	39.6	
Matchmaker	Comedy	1958	101	B&W		1	66	2	12	Sat 9p.m.	N	20.6		
Mountain	Adv	1956	105	Color		1	66	12	24	Sat 9p.m.	N	NR		
						1	65	11	16	Tue 9p.m.	N	18.3		
						2	66	7	30	Sat 9p.m.	N	16.7		
My Favorite Spy	Comedy	1951	93	B&W	x	1	66	2	26	Sat 9p.m.	N	22.4		Portfolio I
						2	66	7	5	Tue 9p.m.	N	14.2		

* NR—Not Rated

Continued

Paramount
(cont.)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Play Date					Network	Rating	Share	Package
						Run	Year	Month	Day	Starting Time				
My Geisha	Comedy	1962	120	Color		1 67	1	19	Thu	9p.m.	C	21.7	36.0	Portfolio III
My Six Loves	Comedy	1963	98	Color		2 67	8	11	Fri	9p.m.	C	17.9	35.5	
Naked Jungle	Adv	1954	95	Color		1 66	9	20	Tue	9p.m.	N	19.7		
New Kind of Love	Comedy	1963	110	Color		2 67	5	30	Tue	9p.m.	N	21.3	38.1	
Night of the Grizzly	Western	1966	102	Color	x	1 65	2	10	Wed	9p.m.	N	26.2		
Nutty Professor	Comedy	1963	107	Color	x	2 65	5	8	Sat	9p.m.	N	19.5		
Off Limits	Comedy	1953	89	B&W		1 67	9	27	Wed	9p.m.	A	21.2	37.2	
Omar Khayyam	Adv	1957	101	Color		2 68	8	14	Wed	9p.m.	A	18.7	38.0	
One-Eyed Jacks	Western	1961	141	Color		1 68	12	15	Sun	9p.m.	A	22.6	36.0	
Papa's Delicate Condition	Comedy	1963	98	Color	x	1 68	12	15	Sun	9p.m.	A	16.8	31.0	
Paradise Hawaiian Style	Musical	1966	91	Color		2 69	7	27	Sun	9p.m.	A	16.0	31.0	Portfolio II
Pardners	Comedy	1956	88	Color		1 66	4	2	Sat	9p.m.	N	22.6		
Patsy	Comedy	1964	101	Color		2 66	7	26	Tue	9p.m.	N	14.5		
Pigeon That Took Rome	Comedy	1962	101	B&W		1 66	12	20	Tue	9p.m.	N	NR		
Place In the Sun	Drama	1951	122	B&W		1 66	10	21	Fri	9p.m.	C	21.7		
Pleasure of His Company	Comedy	1961	114	Color		2 67	2	16	Thu	9p.m.	C	20.0	35.5	
Pony Express	Western	1953	101	Color	x	1 66	10	18	Tue	9p.m.	N	17.7		
Proud And the Profane	War	1956	111	B&W		2 67	7	25	Tue	9p.m.	N	16.5	32.2	
Rat Race	Comedy	1960	105	Color		1 67	9	20	Wed	9p.m.	A	21.8	36.0	
Rear Window	Mystery	1954	112	Color		2 68	9	15	Sun	9p.m.	A	16.5	27.0	
Riding High	Musical	1950	112	B&W		1 67	1	10	Tue	7:30p.m.	N	16.7	25.2	Portfolio I
Robinson Crusoe On Mars	Sci-Fi	1965	110	Color		2 67	8	29	Tue	9p.m.	N	14.4	23.1	
Rock-A-Bye Baby	Comedy	1958	103	Color		1 69	1	22	Wed	9p.m.	A	14.2	25.0	
Roman Holiday	Drama	1953	119	B&W		2 69	8	6	Wed	9p.m.	A	12.0	26.0	
Rope of Sand	Drama	1949	104	B&W		1 67	3	3	Fri	9p.m.	C	21.6	39.6	
Roustabout	Drama	1964	101	Color		2 67	6	29	Thu	9p.m.	C	16.7	35.0	
Sabrina	Comedy	1954	113	B&W		1 66	3	12	Sat	9p.m.	N	23.6		
Sad Sack	Comedy	1957	98	B&W		2 67	8	15	Tue	8:30p.m.	N	16.8	33.7	
Savage	Western	1952	95	Color		1 67	2	2	Thu	9p.m.	C	25.3	42.4	
Savage Innocents	Adv	1961	110	Color		2 67	6	30	Fri	9p.m.	C	14.5	33.9	
Secret of the Incas	Adv	1954	101	Color		1 67	1	31	Tue	9p.m.	N	20.1	32.1	Portfolio I
September Affair	Drama	1950	112	B&W	x	2 67	7	4	Tue	9p.m.	N	16.6	36.7	
Seven Days In May	Drama	1964	118	B&W		1 66	10	22	Sat	9p.m.	N	22.1		
Shane	Western	1953	117	Color	x	2 67	7	15	Sat	9p.m.	N	16.6	32.5	
Slender Thread	Drama	1966	98	B&W		1 66	10	20	Thu	9p.m.	C	21.8		
Sons of Katie Elder	Western	1965	122	Color		2 67	9	1	Fri	9p.m.	C	19.3	39.5	
Sorry Wrong Number	Drama	1948	89	B&W		1 66	10	1	Sat	9p.m.	N	25.6		
Spanish Affair	Drama	1957	95	Color		2 67	4	15	Sat	9p.m.	N	19.7	35.7	
Stalag 17	War	1953	120	B&W		1 65	2	27	Sat	9p.m.	N	18.3		
Strategic Air Command	War	1955	114	Color		1 66	12	10	Sat	9p.m.	N	21.7	41.6	Portfolio I
Submarine Command	War	1951	87	B&W	x	2 67	6	10	Sat	9p.m.	N	19.9		
Summer And Smoke	Drama	1961	118	Color		1 65	10	26	Tue	9p.m.	N	18.7		
Sunset Boulevard	Drama	1950	110	B&W		2 66	6	18	Sat	9p.m.	N	19.8		
Teacher's Pet	Comedy	1958	120	B&W		1 66	11	5	Sat	9p.m.	N	19.8		
Tempest	Adv	1959	123	Color		2 66	6	17	Sat	9p.m.	N	15.3	33.1	
That Certain Feeling	Comedy	1956	102	Color		1 69	3	17	Mon	9p.m.	N	18.7	31.0	
That Kind of Woman	Drama	1959	92	B&W	x	2 69	6	7	Sat	9p.m.	N	11.2	23.0	
						1 68	1	3	Wed	9p.m.	A	29.1	47.8	
						2 68	9	18	Wed	9p.m.	A	19.5	34.0	
						1 67	1	14	Sat	9p.m.	N	24.8	40.1	Portfolio II
						2 67	6	3	Sat	9p.m.	N	19.8	39.8	
						1 64	11	11	Wed	9p.m.	N	22.8		
						2 65	5	5	Wed	9p.m.	N	20.0		
						1 65	10	19	Tue	9p.m.	N	20.2		
						2 66	5	3	Tue	9p.m.	N	18.1		
						1 65	12	21	Tue	9p.m.	N	NR	NR	
						1 66	2	8	Tue	9p.m.	N	16.5		
						2 66	8	27	Sat	9p.m.	N	NR	NR	
						1 66	3	8	Tue	9p.m.	N	15.7		Portfolio I
						1 69	4	3	Thu	9p.m.	C	18.3	32.0	
						2 69	8	14	Thu	9p.m.	C	11.9	25.0	
						1 68	2	18	Sun	9p.m.	A	24.7	39.5	
						2 69	2	30	Sun	9p.m.	A	20.6	34.0	
						1 69	2	23	Sun	9p.m.	A	21.1	34.0	
						2 69	6	4	Wed	9p.m.	A	11.1	21.0	
						1 68	11	17	Sun	9p.m.	A	27.7	46.0	
						1 69	3	25	Tue	9p.m.	N	22.8	39.0	
						2 69	7	5	Sat	9p.m.	N	12.8	29.0	
						1 66	4	16	Sat	9p.m.	N	15.2		Portfolio III
						1 65	10	23	Sat	9p.m.	N	24.7		
						2 66	12	3	Sat	9p.m.	N	23.5		
						3 69	3	21	Fri	9p.m.	C	18.9	33.0	
						1 64	10	23	Sat	9p.m.	N	21.2		
						2 66	4	30	Sat	9p.m.	N	19.6		
						1 65	2	17	Wed	9p.m.	N	21.0		
						1 67	1	5	Thu	9p.m.	C	23.4	39.3	
						2 67	8	18	Fri	9p.m.	C	17.6	36.9	
						1 65	10	2	Sat	9p.m.	N	17.8		
						2 66	8	6	Sat	9p.m.	N	13.8		Portfolio III
						1 67	1	28	Sat	9p.m.	N	24.3	40.0	
						2 67	9	5	Tue	8:30p.m.	N	18.5	30.7	
						1 67	4	1	Sat	9p.m.	N	15.7	28.5	
						1 67	1	24	Tue	9p.m.	N	18.9	31.5	
						2 67	8	1	Tue	9p.m.	N	17.2	33.0	
						1 69	1	5	Sun	9p.m.	A	17.7	28.0	
						2 69	6	11	Wed	9p.m.	A	9.9	20.0	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Three Violent People	Adv	1956	100	Color	x	1 64	11	21	Sat	9p.m.	N	22.9		Portfolio I	
Thunder In the East Tin Star	Adv	1953	98	B&W	x	2 65	5	29	Sat	9p.m.	N	15.2		Portfolio I	
	Western	1957	93	B&W		1 65	4	7	Wed	9p.m.	N	15.7			
						1 66	1	18	Tue	9p.m.	N	18.7			
To Catch A Thief	Mystery	1955	97	Color		2 66	9	3	Sat	9p.m.	N	22.6		Portfolio II	
						1 64	9	16	Wed	9p.m.	N	22.4			
						2 65	5	1	Sat	9p.m.	N	17.4			
Top O' the Morning Touch of Larceny	Musical Comedy	1949 1963	100 93	B&W B&W		3 68	6	5	Wed	9p.m.	A	14.6	25.0	Portfolio II	
						1 67	3	21	Tue	9p.m.	N	15.5	26.0		
						1 67	1	3	Tue	9p.m.	N	18.3	31.3		
Trouble With Harry	Comedy	1955	99	Color		2 67	6	20	Tue	9p.m.	N	NR	NR		
						1 67	10	4	Wed	9p.m.	A	17.0	30.4		
						2 68	4	3	Wed	9p.m.	A	11.9	21.0		
Under Ten Flags Vertigo	Drama Mystery	1960 1958	92 120	B&W Color		1 67	2	7	Tue	9p.m.	N	19.0	29.9		
						1 65	11	13	Sat	9p.m.	N	21.8			
						2 66	5	21	Sat	9p.m.	N	18.1			
Visit to A Small Planet	Comedy	1960	85	B&W	x	1 67	2	28	Tue	9p.m.	N	19.3	31.4	Portfolio I	
						2 67	8	8	Tue	9p.m.	N	19.7	38.1		
						1 66	3	29	Tue	9p.m.	N	17.3			
Walk Like A Dragon	Drama	1960	95	B&W		2 66	8	9	Tue	9p.m.	N	16.3		Portfolio I	
						1 64	12	12	Sat	9p.m.	N	20.0			
						1 67	2	21	Tue	9p.m.	N	21.8	33.1		
War and Peace War of the Worlds	Adv Sci-Fi	1956 1953	208 85	Color Color	x	2 67	8	22	Tue	9p.m.	N	NR	NR	Portfolio II	
						3 69	4	13	Sun	9p.m.	A	18.6	31.0		
						1 65	4	3	Sat	9p.m.	N	19.7			
Warpath	Western	1951	95	Color	x	2 65	7	10	Sat	9p.m.	N	14.1		Portfolio I	
We're No Angels	Comedy	1955	106	Color	x	1 64	12	9	Wed	9p.m.	N	20.7		Portfolio I	
						2 65	6	9	Wed	9p.m.	N	15.1			
						1 67	11	8	Wed	9p.m.	A	21.7	37.4		
Where Love Has Gone	Drama	1964	114	Color		2 68	4	24	Wed	9p.m.	A	17.3	30.0		
						1 64	12	19	Sat	9p.m.	N	23.9			
						2 66	12	17	Sat	9p.m.	N	23.1			
White Christmas	Musical	1954	120	B&W		3 67	12	16	Sat	9p.m.	N	25.2	42.7		
						4 68	12	21	Sat	9p.m.	N	17.7	29.0		
						1 67	9	13	Wed	9p.m.	A	21.1	35.8		
Who's Been Sleeping In My Bed?	Comedy	1963	103	Color		2 68	9	4	Wed	9p.m.	A	22.0	40.0	Portfolio I	
						1 68	9	25	Wed	9p.m.	A	14.9	25.0		
						1 65	4	10	Sat	9p.m.	N	20.2			
Who's Got the Action? Wild Is the Wind	Comedy Drama	1963 1957	93 114	Color B&W	x	2 65	7	24	Sat	9p.m.	N	9.2			
						1 67	11	29	Wed	9p.m.	A	18.8	31.0		
						2 68	5	29	Wed	9p.m.	A	15.3	29.0		
Wives And Lovers	Comedy	1963	103	B&W		1 66	1	22	Sat	9p.m.	N	25.5			
You're Never Too Young	Comedy	1955	102	Color		2 66	6	28	Tue	9p.m.	N	16.2			
Joan Of Arc	Bio	1950	145	Color		1 68	4	12	Fri	9p.m.	C	17.0	31.0		
						2 68	8	1	Thu	9p.m.	C	NR	NR		
Guys And Dolls	Musical	1955	149	Color	x	1 67	2	8	Wed	8p.m.	A	22.3	35.3	Goldwyn Greats	
Hans Christian Anderson	Musical	1952	120	Color	x	2 68	3	24	Sun	9p.m.	A	11.3	21.9	Goldwyn Greats	
						2 68	3	13	Wed	8:30p.m.	A	13.8	22.5		
Porgy And Bess	Musical	1959	146	Color	x	1 67	3	5	Sun	9p.m.	A	17.8	29.9	Goldwyn Greats	
Under Capricorn	Drama	1949	117	Color	x	1 67	12	7	Thu	9p.m.	C	18.4	30.8	Part One	
Destructors	Adv	1968	101	Color	x	1 68	3	22	Fri	9p.m.	C	19.5	34.1	19 for 66-67	
Tokyo Olympiad	Docum	1966	93	B&W		1 68	8	4	Sun	9p.m.	A	NR	NR		
Adventures of a Young Man	Drama	1962	145	Color	x	1 67	11	18	Sat	9p.m.	N	21.2	39.3	SA/Vol XIII	
Affair to Remember	Drama	1957	114	Color	x	2 68	9	10	Tue	8p.m.	N	16.2	30.0	SA/20th Century II	
						1 63	4	15	Mon	7:30p.m.	N	18.7			
Agony and the Ecstasy	Drama	1965	140	Color		2 63	7	15	Mon	7:30p.m.	N	11.6			
						1 69	3	2	Sun	9p.m.	A	16.8	31.0		
All Hands On Deck	Comedy	1961	98	Color		2 69	8	10	Sun	9p.m.	A	10.6	23.0		
						1 69	3	7	Fri	9p.m.	C	20.6	36.0		
Anastasia	Drama	1956	105	Color	x	2 69	9	4	Thu	9p.m.	C	14.5	27.0		
April Love	Musical	1957	97	Color	x	1 65	9	26	Sun	9p.m.	A	16.1		SA/Vol XI	
						2 66	8	17	Wed	9p.m.	A	11.5			
Bachelor Flat	Comedy	1962	91	Color		1 63	4	8	Mon	7:30p.m.	N	18.9		SA/20th Century II	
						2 63	8	12	Mon	7:30p.m.	N	15.8			
Barbarian and the Geisha	Adv	1958	108	Color	x	1 66	1	2	Sun	9p.m.	A	21.4		SA/20th Century II	
						2 66	8	31	Wed	9p.m.	A	13.8			
						1 63	4	22	Mon	7:30p.m.	N	NR			
Beloved Infidel	Drama	1959	108	Color	x	2 63	7	22	Mon	7:30p.m.	N	12.0		SA/Vol XII	
						1 66	3	27	Sun	9p.m.	A	18.4			
						2 66	8	7	Sun	9p.m.	A	13.9			

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Beneath the 12-Mile Reef	Adv	1953	102	Color	x	1	62	11	3	Sat	9p.m.	N	18.5		SA/20th Century II SA/Vol XII
Best of Everything	Drama	1959	121	Color	x	2	63	6	15	Sat	9p.m.	N	14.9		
Big Gamble	Comedy	1961	100	Color		1	66	2	13	Sun	9p.m.	A	22.1		
Big Show	Drama	1961	118	Color		2	66	7	17	Sun	9p.m.	A	11.1		
Bird of Paradise	Adv	1951	100	Color	x	1	67	12	20	Wed	9p.m.	A	NR	NR	Vol 14 SA/20th Century I
Black Rose	Adv	1950	120	Color	x	2	68	7	31	Wed	9p.m.	A	NR	NR	
Black Widow	Mystery	1954	95	Color	x	1	67	12	24	Sun	9p.m.	A	NR	NR	SA/20th Century I SA/Vol X
Blue Angel	Drama	1959	107	Color	x	2	68	4	21	Sun	9p.m.	A	NR	NR	
Boy on a Dolphin	Adv	1957	111	Color	x	1	62	3	31	Sat	9p.m.	N	19.5		Vol 14 SA/20th Century II
Bravados	Western	1958	98	Color	x	2	62	9	1	Sat	9p.m.	N	16.0		
Broken Arrow	Western	1950	92	Color	x	1	62	3	10	Sat	9p.m.	N	17.2		SA/20th Century II SA/20th Century I
Broken Lance	Western	1954	96	Color	x	2	62	8	11	Sat	9p.m.	N	12.1		
Bus Stop	Comedy	1956	94	Color		1	64	3	14	Sat	9p.m.	N	18.6		SA/20th Century II
Can-Can	Musical	1960	131	Color	x	2	64	8	3	Mon	7:30p.m.	N	12.1		
Caprice	Comedy	1967	98	Color		1	69	5	8	Thu	9p.m.	C	17.0	30.0	Vol 14
Carousel	Musical	1956	128	Color		2	69	8	15	Fri	9p.m.	C	13.5	30.0	
Certain Smile	Drama	1958	106	Color	x	1	63	3	18	Mon	7:30p.m.	N	20.3		SA/20th Century II SA/20th Century I
Cheaper by the Dozen	Comedy	1950	85	Color	x	2	63	7	8	Mon	7:30p.m.	N	11.4		
Comancheros	Western	1961	107	Color		1	63	2	11	Mon	7:30p.m.	N	19.1		SA/20th Century II SA/20th Century I
Compulsion	Drama	1959	103	B&W		2	63	6	3	Mon	7:30p.m.	N	17.1		
Condemned of Altona	Drama	1963	114	B&W		1	61	12	2	Sat	9p.m.	N	20.6		Vol 14 SA/Vol X
Daddy Long Legs	Musical	1955	126	Color	x	2	62	6	16	Sat	9p.m.	N	16.1		
David and Bathsheba	Adv	1951	116	Color	x	1	62	9	29	Sat	9p.m.	N	17.7		SA/20th Century II SA/20th Century I
Day the Earth Stood Still	Sci-Fi	1951	92	B&W	x	2	63	4	20	Sat	9p.m.	N	16.3		
Deadline U.S.A.	Drama	1952	87	B&W	x	1	67	1	25	Wed	9p.m.	A	18.8	32.0	SA/20th Century I SA/20th Century II
Dear Brigitte	Comedy	1965	100	Color		2	67	8	30	Wed	9p.m.	A	12.7	23.1	
Decision Before Dawn	Adv	1952	119	B&W	x	3	68	8	21	Wed	9p.m.	A	14.3	30.0	Vol 14 SA/Vol X
Demetrios and the Gladiators	Adv	1954	101	Color	x	1	66	11	27	Sun	9p.m.	A	20.0		
Desert Fox	War	1951	88	B&W	x	2	67	6	11	Sun	9p.m.	A	12.3	25.2	SA/20th Century II SA/20th Century I
Desert Rats	War	1953	88	B&W	x	3	68	12	29	Sun	9p.m.	A	NR	NR	
Desiree	Drama	1954	110	Color	x	1	66	3	13	Sun	9p.m.	A	15.0		Vol 14 SA/Vol X
Desperate Siege	Western	1951	86	B&W	x	2	66	6	26	Sun	9p.m.	A	12.6		
Destination Gobi	War	1953	89	Color	x	1	66	6	26	Sun	9p.m.	A	12.6		SA/20th Century II SA/20th Century I
Diary of Anne Frank	Bio	1959	170	B&W	x	2	66	3	16	Sat	9p.m.	N	18.0		
Diplomatic Courier	Adv	1952	97	B&W	x	2	63	9	7	Sat	9p.m.	N	11.7		SA/20th Century II SA/20th Century I
Do Not Disturb	Comedy	1965	102	Color		1	62	1	27	Sat	9p.m.	N	21.1		
Dreamboat Egyptian	Musical	1952	83	B&W	x	1	65	10	31	Sun	9p.m.	A	20.7		SA/20th Century II SA/20th Century I
Enemy Below	War	1957	98	Color	x	2	66	7	20	Wed	9p.m.	A	16.7		
Farwell to Arms	Drama	1957	151	Color	x	3	67	4	26	Wed	9p.m.	A	15.9		SA/20th Century II SA/Vol XI
Ferry to Hong-Kong	Drama	1961	103	Color		1	69	1	15	Wed	9p.m.	A	15.1	28.9	
Five Fingers	Adv	1952	108	B&W	x	2	69	5	25	Sun	9p.m.	A	17.6	31.0	Vol 14 SA/Vol X
Flame Over India	Drama	1960	130	Color	x	1	68	11	20	Wed	9p.m.	A	16.8		
Flaming Star	Drama	1960	92	Color		2	66	3	13	Sun	9p.m.	A	15.0		SA/20th Century II SA/Vol X
Fourteen Hours	Drama	1951	92	B&W	x	1	63	9	23	Mon	7:30p.m.	N	17.9		
Francis of Assisi	Relig	1961	105	Color	x	2	64	9	7	Mon	7:30p.m.	N	16.8		SA/20th Century I SA/20th Century II
						1	62	3	3	Sat	9p.m.	N	25.6		
						2	62	8	4	Sat	9p.m.	N	16.7		SA/20th Century I SA/20th Century II
						1	63	1	26	Sat	9p.m.	N	17.1		
						1	67	11	19	Sun	9p.m.	A	17.5	28.4	SA/20th Century I SA/20th Century II
						2	68	7	14	Sun	9p.m.	A	12.6	25.0	
						1	63	1	5	Sat	9p.m.	N	20.0		SA/20th Century II SA/20th Century I
						2	63	7	20	Sat	9p.m.	N	11.8		
						1	61	11	18	Sat	9p.m.	N	21.8		SA/20th Century I SA/20th Century I
						2	62	6	9	Sat	9p.m.	N	17.2		
						1	61	10	21	Sat	9p.m.	N	NR		SA/20th Century I SA/20th Century I
						2	62	5	26	Sat	9p.m.	N	14.7		
						1	62	11	10	Sat	9p.m.	N	19.3		SA/20th Century II SA/20th Century II
						2	63	6	8	Sat	9p.m.	N	11.7		
						1	62	12	15	Sat	9p.m.	N	15.0		SA/20th Century II SA/20th Century II
						1	62	12	29	Sat	9p.m.	N	NR		
						1	61	12	16	Sat	9p.m.	N	19.3		SA/20th Century I SA/Vol X
						2	62	7	14	Sat	9p.m.	N	14.9		
						1	63	11	9	Sat	9p.m.	N	23.1		SA/20th Century I SA/Vol X
						2	64	9	12	Sat	9p.m.	N	13.6		
						1	62	4	14	Sat	9p.m.	N	18.9		SA/20th Century I SA/20th Century I
						2	62	9	15	Sat	9p.m.	N	13.0		
						1	68	10	6	Sun	9p.m.	A	17.0	28.0	SA/20th Century I SA/20th Century II
						2	69	4	16	Wed	9p.m.	A	15.1	26.0	
						1	61	11	25	Sat	9p.m.	N	15.7		SA/20th Century I SA/20th Century II
						1	62	10	6	Sat	9p.m.	N	20.9		
						2	63	5	25	Sat	9p.m.	N	16.7		SA/20th Century II SA/20th Century II
						1	63	2	4	Mon	7:30p.m.	N	21.3		
						2	63	5	7	Mon	7:30p.m.	N	15.0		SA/20th Century II SA/Vol XI
						1	65	10	24	Sun	9p.m.	A	15.9		
						2	66	6	19	Sun	9p.m.	A	12.0		SA/20th Century I SA/20th Century I
						1	67	4	12	Wed	9p.m.	A	11.4	19.8	
						2	67	6	14	Wed	9p.m.	A	8.2	17.0	SA/20th Century I SA/20th Century I
						1	62	1	20	Sat	9p.m.	N	13.9		
						1	68	2	25	Sun	9p.m.	A	14.3	24.7	Vol 14
						x	2	68	6	9	Sun	9p.m.	A	9.7	
						1	67	1	18	Wed	9p.m.	A	16.9	25.8	SA/20th Century I SA/20th Century I
						2	67	8	16	Wed	9p.m.	A	14.4	29.0	
						3	68	7	17	Wed	9p.m.	A	16.5	34.0	SA/Vol X SA/Vol XII
						1	64	4	4	Sat	9p.m.	N	17.2		
						1	66	12	18	Sun	9p.m.	A	15.8		

20th
Century
Fox
(cont.)

* NR—Not Rated

Continued

**20th
Century
Fox
(cont.)**

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Fraulein	Adv	1958	100	Color	x	1	63	3	23	Sat 9p.m.	N	17.6	26.4	SA/20th Century II
Frogmen	War	1951	96	B&W	x	2	63	8	31	Sat 9p.m.	N	NR		SA/20th Century I
From Hell to Texas	Western	1958	100	Color	x	1	63	3	25	Mon 7:30p.m.	N	17.7	26.4	SA/20th Century II
From the Terrace	Drama	1960	144	Color		2	63	6	24	Mon 7:30p.m.	N	NR		
Garden of Evil	Adv	1954	100	Color	x	1	66	1	9	Sun 9p.m.	A	21.3	26.4	SA/20th Century I
Gentlemen Prefer Blonds	Musical	1953	91	Color	x	2	66	5	8	Sun 9p.m.	A	14.4		SA/20th Century II
Gigot	Comedy	1962	104	Color		3	67	5	17	Wed 8p.m.	A	14.4	33.0	
Girl in the Red Velvet Swing	Bio	1955	109	Color	x	1	61	10	14	Sat 9p.m.	N	21.3		
Glass Menagerie	Drama	1950	107	B&W		2	62	5	19	Sat 9p.m.	N	14.7	28.0	SA/Vol X
Good Morning Miss Dove	Drama	1955	107	Color	x	1	62	9	22	Sat 9p.m.	N	21.2		
Goodbye Charlie	Comedy	1964	117	Color		2	63	5	18	Sat 9p.m.	N	17.3	38.0	
Guns at Batasi	Adv	1964	103	Color		1	69	5	2	Fri 9p.m.	C	17.2		
Halls of Montezuma	War	1951	113	Color	x	2	69	9	12	Fri 9p.m.	C	14.2	36.0	
Harry Black and the Tiger	Adv	1958	107	Color	x	1	64	4	18	Sat 9p.m.	N	17.2		
Heaven Knows Mr. Allison	War	1957	105	Color	x	1	66	3	6	Sun 9p.m.	A	19.0	36.0	
Hell and High Water	Adv	1954	103	Color	x	2	66	8	3	Wed 9p.m.	A	9.9		
High Time	Comedy	1960	103	Color		1	63	10	28	Mon 7:30p.m.	N	19.4	20.0	SA/Vol X
Holiday for Lovers	Comedy	1959	103	Color	x	2	64	5	4	Mon 7:30p.m.	N	12.9		
House of Bamboo	Adv	1955	102	Color	x	1	68	10	18	Fri 9p.m.	C	22.3	20.0	
How to Marry a Millionaire	Comedy	1953	96	Color	x	2	69	3	6	Thu 9p.m.	C	21.1		
Hunters	War	1958	108	Color	x	1	68	12	18	Thu 9p.m.	C	12.0	NR	
Hush, Hush Sweet Charlotte	Drama	1965	133	B&W		2	69	6	27	Fri 9p.m.	C	NR		
Hustler	Drama	1961	135	B&W		1	61	11	11	Sat 9p.m.	N	20.5	43.3	SA/20th Century I
I'd Climb the Highest Mountain	Drama	1951	88	Color	x	2	62	6	2	Sat 9p.m.	N	17.9		SA/20th Century II
In Love and War	Drama	1958	111	Color	x	1	63	5	6	Mon 7:30p.m.	N	13.0	31.0	SA/20th Century II
Inn of the Sixth Happiness	Adv	1958	158	Color	x	2	63	9	9	Mon 7:30p.m.	N	14.9		SA/20th Century II
It Happens Every Spring	Comedy	1949	87	B&W	x	1	63	2	18	Mon 7:30p.m.	N	25.7	24.4	SA/20th Century II
John Goldfarb, Please Come Home	Comedy	1964	96	Color		2	63	7	10	Mon 7:30p.m.	N	14.1		
Journey to the Center of the Earth	Sci-Fi	1950	123	Color		1	63	3	4	Mon 7:30p.m.	N	19.8	28.3	SA/20th Century II
Kangaroo	Mystery	1952	84	Color	x	2	63	7	1	Mon 7:30p.m.	N	19.1		
King and I	Musical	1956	133	Color		1	65	12	19	Sun 9p.m.	A	15.5	19.0	
King of the Khyber Rifles	Adv	1953	100	Color	x	2	66	8	10	Wed 9p.m.	A	13.6		
Left Hand of God	Drama	1955	87	Color	x	1	66	2	27	Sun 9p.m.	A	18.5	28.0	SA/Vol XII
Leopard	Drama	1963	165	Color		2	66	7	27	Wed 9p.m.	A	12.6		
Let's Make Love	Musical	1960	118	Color	x	1	64	1	27	Mon 7:30p.m.	N	17.7	28.0	SA/Vol X
Lion	Drama	1962	96	Color	x	2	64	6	8	Mon 7:30p.m.	N	12.4		
Lisa	Drama	1962	112	Color		1	61	9	23	Sat 9p.m.	N	20.5	28.0	SA/30th Century II
Long Hot Summer	Drama	1958	115	Color	x	2	62	9	28	Sat 9p.m.	N	15.2		SA/20th Century II
Lost World	Sci-Fi	1960	98	Color	x	1	63	4	29	Mon 7:30p.m.	N	19.3	22.0	
Love is a Many Splendored Thing	Drama	1955	102	Color	x	2	63	8	19	Mon 7:30p.m.	N	16.4		
Madison Avenue	Drama	1962	94	B&W		1	68	1	21	Sun 9p.m.	A	26.0	22.0	
Man Called Peter	Bio	1955	119	Color	x	2	68	9	1	Sun 9p.m.	A	15.5		
Man in the Middle	Drama	1964	94	B&W		1	66	1	23	Sun 9p.m.	A	24.6	22.0	
						2	66	9	11	Sun 9p.m.	A	11.7		
						3	67	5	3	Wed 9p.m.	A	13.6	22.0	
						1	63	4	13	Sat 9p.m.	N	20.7		
						1	63	3	9	Sat 9p.m.	N	22.1	22.0	SA/20th Century II
						2	65	11	14	Sun 9p.m.	A	15.1		SA/20th Cent II
						2	66	5	15	Sun 9p.m.	A	13.6	22.0	SA/Vol XI
						1	62	4	7	Sat 9p.m.	N	19.6		
						2	62	9	8	Sat 9p.m.	N	13.2	22.0	SA/20th Century I
						1	68	11	6	Wed 9p.m.	A	14.5		
						2	69	4	23	Wed 9p.m.	A	NR	22.0	
						1	65	10	17	Sun 9p.m.	A	19.9		
						2	66	5	22	Sun 9p.m.	A	13.6	22.0	
						3	67	6	7	Wed 9p.m.	A	15.1		
						1	63	2	9	Sat 9p.m.	N	18.8	22.0	SA/20th Century II
						2	63	8	3	Sat 9p.m.	N	11.9		
						1	67	10	25	Wed 7:30p.m.	A	24.7	22.0	
						2	68	12	1	Sun 9p.m.	A	13.0		
						3	69	5	21	Wed 8:30p.m.	A	9.9	22.0	
						1	63	2	25	Mon 7:30p.m.	N	15.8		
						2	63	6	17	Mon 7:30p.m.	N	10.9	22.0	SA/20th Century II
						1	63	12	7	Sat 9p.m.	N	19.7		SA/Vol X
						2	64	6	20	Sat 9p.m.	N	12.0	22.5	
						1	67	11	5	Sun 9p.m.	A	11.1		
						2	68	5	12	Sun 9p.m.	A	6.4	22.5	Vol 14
						1	63	11	2	Sat 9p.m.	N	19.3		SA/Vol X
						2	64	7	4	Sat 9p.m.	N	12.4	22.5	
						1	67	1	17	Tue 9p.m.	N	18.4		
						2	68	4	16	Tue 9p.m.	N	NR	22.5	Vol 13
						1	68	12	12	Thu 9p.m.	C	16.5		
						2	69	6	6	Fri 9p.m.	C	13.1	22.5	
						1	63	2	16	Sat 9p.m.	N	24.6		
						2	63	8	17	Sat 9p.m.	N	16.1	22.5	SA/20th Century II
						1	63	12	16	Mon 7:30p.m.	N	20.7		SA/Vol X
						2	64	9	14	Mon 7:30p.m.	N	13.3	22.5	
						1	63	9	16	Mon 7:30p.m.	N	19.7		
						2	64	5	16	Sat 9p.m.	N	16.5	22.5	SA/Vol X
						1	69	5	1	Thu 9p.m.	C	14.4		
						2	69	9	11	Thu 9p.m.	C	11.2	22.5	
						1	63	12	21	Sat 9p.m.	N	18.8		
						2	64	8	1	Sat 9p.m.	N	12.2	22.5	SA/Vol X
						1	69	1	16	Thu 9p.m.	C	13.6		
						2	69	8	1	Fri 9p.m.	C	11.2	24.0	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Play Date					Network	Rating	Share	Package
						Run	Year	Month	Day	Starting Time				
Man on a Tightrope	Drama	1953	105	B&W	x	1	61	12	9	Sat 9p.m.	N	16.4		SA/20th Cent I SA/20th Century II
Mardi Gras	Musical	1958	107	Color	x	1	63	5	20	Mon 7:30p.m.	N	15.9		
Marines Let's Go	Comedy	1961	104	Color		2	63	8	26	Mon 7:30p.m.	N	NR		SA/Vol XIII
Marriage Go Round	Comedy	1961	98	Color	x	1	67	3	1	Wed 9p.m.	A	14.1	24.1	
Monkey Business	Comedy	1952	97	B&W	x	2	67	7	5	Wed 9p.m.	A	13.2	26.0	20th/SA Century I
Mr. Hobbs Takes a Vacation	Comedy	1962	116	B&W		1	67	10	18	Wed 9p.m.	A	20.9	37.1	
Mr. Scoutmaster Move Over, Darling	Comedy	1953	87	B&W	x	2	68	3	27	Wed 9p.m.	A	13.3	23.2	SA/20th Cent II
	Comedy	1963	103	Color		1	62	2	17	Sat 9p.m.	N	23.7		
Mudlark	Drama	1951	99	B&W	x	2	62	7	21	Sat 9p.m.	N	15.8		SA/20th Cent II
Murder Inc.	Mystery	1960	103	B&W	x	1	65	9	19	Sun 9p.m.	A	19.3		
My Cousin Rachel	Mystery	1952	98	B&W	x	2	66	5	1	Sun 9p.m.	A	15.0		SA/20th Cent II
Nanny	Mystery	1965	93	B&W		3	67	5	24	Wed 9p.m.	A	13.2	25.0	
Niagara	Mystery	1953	89	Color	x	1	62	10	27	Sat 9p.m.	N	NR		SA/20th Cent II
Night and the City	Drama	1950	95	B&W	x	1	66	10	2	Sun 9p.m.	A	25.8		
Night People	Mystery	1954	93	Color	x	2	67	3	19	Sun 9p.m.	A	23.8	37.2	SA/20th Cent II
No Down Payment	Drama	1957	105	B&W	x	3	68	4	8	Mon 8:30p.m.	A	17.9	27.0	
No Highway in the Sky	Adv	1951	98	B&W	x	1	63	5	13	Mon 7:30p.m.	N	11.6		SA/20th Cent II
North to Alaska	Comedy	1960	122	Color		1	67	2	15	Wed 9p.m.	A	13.1	21.5	
O'Henry's Full House	Drama	1952	117	B&W	x	2	67	7	26	Wed 9p.m.	A	11.1	22.9	SA/20th Cent II
On the Riviera	Musical	1951	90	Color	x	1	63	4	1	Mon 7:30p.m.	N	13.5		
People Will Talk	Comedy	1951	110	B&W	x	2	63	8	5	Mon 7:30p.m.	N	10.7		SA/20th Cent II
Phone Call From a Stranger	Drama	1952	96	B&W	x	1	68	10	31	Thu 9p.m.	C	24.2	42.0	
Pleasure Seekers	Drama	1964	107	Color		2	69	8	28	Thu 9p.m.	C	NR		SA/20th Cent II
Pony Soldier	Adv	1952	82	Color	x	2	63	2	2	Sat 9p.m.	N	21.3		
President's Lady	Drama	1953	96	B&W	x	2	63	8	10	Sat 9p.m.	N	14.9		SA/20th Cent II
Pride of St. Louis	Bio	1952	93	B&W	x	1	63	4	6	Sat 9p.m.	N	14.3		
Prince of Players	Bio	1955	102	Color	x	1	62	12	1	Sat 9p.m.	N	17.1		SA/20th Cent II
Prince Valiant	Adv	1954	100	Color	x	2	63	5	4	Sat 9p.m.	N	14.0		
Racers	Adv	1955	112	Color	x	1	62	12	8	Sat 9p.m.	N	19.2		SA/20th Cent I
Rains of Ranchipur	Drama	1955	104	Color	x	1	62	3	24	Sat 9p.m.	N	17.2		
Rally Round the Flag, Boys	Comedy	1958	106	Color	x	2	62	8	25	Sat 9p.m.	N	NR		SA/20th Cent I
Red Skies of Montana	Adv	1952	96	Color	x	1	65	10	10	Sun 9p.m.	A	22.1		
River of No Return	Adv	1954	91	Color	x	2	66	4	17	Sun 9p.m.	A	17.4		SA/20th Cent I
Robe	Relig	1953	135	Color		3	67	5	10	Wed 9p.m.	A	15.6	27.8	
Roots of Heaven	Adv	1958	131	Color	x	1	61	12	23	Sat 9p.m.	N	NR		SA/20th Cent I
Sailor of the King	War	1953	83	B&W	x	1	61	12	30	Sat 9p.m.	N	14.6		
Satan Never Sleeps	Adv	1962	126	Color	x	1	62	1	13	Sat 9p.m.	N	19.2		SA/20th Cent I
Say One for Me	Musical	1959	119	Color	x	2	62	6	30	Sat 9p.m.	N	15.5		
Second Time Around	Comedy	1961	99	Color	x	1	64	2	3	Mon 7:30p.m.	N	18.2		SA/Vol X
Seven Cities of Gold	Adv	1955	103	Color	x	2	64	5	18	Mon 7:30p.m.	N	11.5		
Seven Year Itch	Comedy	1955	105	Color	x	1	68	1	10	Wed 9p.m.	A	22.6	35.6	SA/Vol XII
Shock Treatment	Drama	1964	94	B&W		2	68	5	8	Wed 9p.m.	A	13.1	24.0	
Sink the Bismarck	War	1960	97	B&W		1	65	12	26	Sun 9p.m.	A	NR		SA/20th Cent II
Snows of Kilimanjaro	Adv	1953	114	Color	x	2	66	7	24	Sun 9p.m.	A	12.4		
Sodom and Gomorrah	Drama	1963	154	Color		1	63	2	23	Sat 9p.m.	N	19.0		SA/20th Cent II
						2	63	7	6	Sat 9p.m.	N	10.6		
						1	64	3	30	Mon 7:30p.m.	N	18.9		SA/Vol X
						2	64	7	6	Mon 7:30p.m.	N	9.9		
						1	64	2	24	Mon 7:30p.m.	N	10.6		SA/Vol X
						1	63	3	11	Mon 7:30p.m.	N	15.5		
						2	63	7	29	Mon 7:30p.m.	N	10.6		SA/Vol X
						1	64	3	23	Mon 7:30p.m.	N	16.6		
						2	64	8	17	Mon 7:30p.m.	N	12.3		SA/20th Cent II
						1	63	10	14	Mon 7:30p.m.	N	16.0		
						2	64	8	8	Sat 9p.m.	N	15.4		SA/Vol X
						1	64	3	7	Sat 9p.m.	N	20.9		
						2	64	8	22	Sat 9p.m.	N	16.7		SA/20th Cent II
						1	62	12	22	Sat 9p.m.	N	17.2		
						2	63	5	11	Sat 9p.m.	N	14.1		SA/Vol X
						1	62	10	20	Sat 9p.m.	N	25.9		
						2	63	6	1	Sat 9p.m.	N	19.6		SA/Vol X
						1	67	3	26	Sun 7p.m.	A	31.0	52.5	
						2	68	4	14	Sun 8p.m.	A	21.4	37.0	SA/20th Cent II
						3	68	12	18	Wed 8:30p.m.	A	14.9	27.0	
						4	69	4	6	Sun 9p.m.	A	13.3	25.0	SA/Vol XI
						1	63	3	2	Sat 9p.m.	N	17.6		
						2	63	8	24	Sat 9p.m.	N	11.9		SA/Vol XII
						1	62	11	24	Sat 9p.m.	N	16.6		
						2	63	6	29	Sat 9p.m.	N	NR		SA/Vol XIII
						1	65	12	5	Sun 9p.m.	A	19.6		
						2	66	6	12	Sun 9p.m.	A	13.5		SA/Vol X
						1	65	11	21	Sun 9p.m.	A	15.3		
						2	66	7	3	Sun 9p.m.	A	15.5		SA/Vol X
						1	67	10	3	Tue 9p.m.	N	27.7	48.2	
						2	68	3	19	Tue 9p.m.	N	17.4	34.8	SA/Vol X
						1	64	1	6	Mon 7:30p.m.	N	19.8		
						2	64	4	20	Mon 7:30p.m.	N	NR		SA/Vol X
						1	63	9	21	Sat 9p.m.	N	18.3		
						2	64	5	2	Sat 9p.m.	N	17.4		SA/Vol X
						1	68	10	25	Fri 9p.m.	C	17.4	31.0	
						2	69	6	5	Thu 9p.m.	C	13.1	25.0	SA/20th Cent I
						1	66	1	16	Sun 9p.m.	A	21.9		
						2	66	8	24	Wed 9p.m.	A	NR		SA/20th Cent I
						3	67	5	31	Wed 9p.m.	A	12.5	22.4	
						1	61	9	30	Sat 9p.m.	N	18.7		SA/20th Cent I
						2	62	5	5	Sat 9p.m.	N	15.4		
						1	67	3	22	Wed 8p.m.	A	14.7	22.3	SA/20th Cent I
						2	67	8	23	Wed 8p.m.	A	NR	NR	

20th
Centur/
Fox
(cont.)

* NR—Not Rated

Continued

**20th
Century
Fox
(cont.)**

Title	Type	Release Date	Length in Minutes	B & W or Color	- Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Soldier of Fortune	Adv	1955	96	Color	x	1	61	11	4	Sat	9p.m.	N	1.78	SA/20th Cent I
Song of Bernadette	Relig	1944	157	B & W		2	62	4	21	Sat	9p.m.	N	NR	
Sound and the Fury	Drama	1959	115	Color	x	1	66	2	20	Sun	9p.m.	A	21.8	SA/Vol XII
						2	66	9	4	Sun	9p.m.	A	14.2	
Stars and Stripes Forever	Musical	1952	89	Color	x	1	62	2	24	Sat	9p.m.	N	19.6	SA/20th Cent II
State Fair	Musical	1962	118	Color	x	1	65	10	3	Sun	9p.m.	A	12.6	SA/Vol XI
Story of Ruth	Relig	1960	132	Color		2	66	8	14	Sun	9p.m.	A	16.0	
						1	65	12	12	Sun	9p.m.	A	14.0	
Story on Page One	Mystery	1959	123	B & W	x	1	66	4	3	Sun	9p.m.	A	18.3	SA/Vol XII
Stripper	Drama	1963	95	B & W		2	66	4	24	Sun	9p.m.	A	18.1	
						1	69	3	13	Thu	9p.m.	C	25.8	
Sun Also Rises	Drama	1957	129	Color	x	2	69	9	5	Fri	9p.m.	C	42.0	SA/20th Cent II
Take Her She's Mine	Comedy	1963	98	Color		1	63	1	12	Sat	9p.m.	N	38.0	
						2	63	7	13	Sat	9p.m.	N	13.3	
Tall Men	Western	1955	122	Color	x	1	67	2	22	Wed	9p.m.	A	35.6	SA/Vol X
						2	67	9	6	Wed	9p.m.	A	26.1	
Tender is the Night	Drama	1962	146	Color		3	69	7	6	Sun	9p.m.	A	32.0	
Ten North Frederick	Drama	1958	102	B & W	x	1	63	10	19	Sat	9p.m.	N	22.9	SA/20th Cent II
						2	64	9	26	Sat	9p.m.	N	17.9	
There's No Business Like Show Business	Musical	1954	117	Color	x	1	66	3	20	Sun	9p.m.	A	16.3	SA/20th Cent I
These Thousand Hills	Western	1959	96	Color		2	66	7	10	Sun	9p.m.	A	16.0	
39 Steps	Mystery	1960	95	Color	x	1	63	3	29	Wed	9p.m.	A	19.9	SA/Vol X
Three Coins in the Fountain	Drama	1954	102	Color	x	2	63	9	14	Sat	9p.m.	N	17.9	
Three Faces of Eve	Drama	1957	95	B & W	x	1	61	10	28	Sat	9p.m.	N	16.2	SA/20th Cent II
300 Spartans	Adv	1962	114	Color		2	67	6	21	Wed	9p.m.	A	26.3	
						1	64	3	9	Mon	7:30p.m.	N	NR	
Titanic	Drama	1953	98	B & W	x	1	62	10	13	Sat	9p.m.	N	15.0	SA/Vol X
Treasure of the Golden Condor	Adv	1953	93	Color	x	1	62	10	13	Sat	9p.m.	N	19.5	
Untamed	Adv	1955	111	Color	x	2	63	4	27	Sat	9p.m.	N	NR	SA/Vol XII
View from Pompey's Head	Adv	1955	97	Color	x	1	66	2	6	Sun	9p.m.	A	26.0	
						2	66	8	21	Sun	9p.m.	A	11.7	
Violent Saturday	Drama	1955	90	Color	x	1	66	1	30	Sun	9p.m.	A	19.3	SA/Vol XI
Virgin Queen	Drama	1955	92	Color	x	2	66	8	28	Sun	9p.m.	A	NR	
Voyage to the Bottom of the Sea	Sci-Fi	1961	105	Color		1	61	10	7	Sat	9p.m.	N	20.0	SA/20th Cent I
Warlock	Western	1959	122	Color	x	2	62	5	12	Sat	9p.m.	N	16.6	
What A Way to Go	Comedy	1964	111	Color	x	1	64	2	10	Mon	7:30p.m.	N	17.4	SA/Vol X
						2	64	7	20	Mon	7:30p.m.	N	11.9	
What Price Glory	Comedy	1952	111	Color	x	1	63	11	16	Sat	9p.m.	N	23.0	SA/Vol X
Where the Sidewalk Ends	Drama	1950	95	B & W	x	2	64	5	23	Sat	9p.m.	N	13.6	
White Feather	Western	1955	100	Color	x	1	64	3	16	Mon	7:30p.m.	N	18.5	SA/Vol X
White Witch Doctor	Adv	1953	96	Color	x	2	64	7	18	Sat	9p.m.	N	13.1	
						1	64	2	29	Sat	9p.m.	N	16.5	SA/Vol X
Wild in the Country	Drama	1961	114	Color		1	64	4	6	Mon	7:30p.m.	N	14.4	
Wild River	Drama	1960	105	Color	x	1	67	3	8	Wed	9p.m.	A	15.5	SA/Vol X
With A Song in My Heart	Musical	1952	117	Color	x	2	67	8	9	Wed	9p.m.	A	15.2	
Woman's World	Comedy	1954	94	Color	x	1	65	11	7	Sun	9p.m.	A	21.1	SA/Vol XII
Young Lions-Part I Part II	War	1958	167	B & W		2	66	6	5	Sun	9p.m.	A	14.5	
						1	67	9	16	Sat	9p.m.	N	27.6	SA/Vol XIII
Zorba the Greek	Drama	1964	142	B & W		2	68	3	16	Sat	9p.m.	N	20.7	
						1	62	1	6	Sat	9p.m.	N	15.7	SA/20th Cent I
Alias Jesse James	Comedy	1959	92	Color		1	62	3	17	Sat	9p.m.	N	16.1	
						2	62	8	18	Sat	9p.m.	N	13.4	SA/Vol X
Ambush Bay	War	1966	109	Color		1	63	11	4	Mon	7:30p.m.	N	18.2	
Apache	Western	1954	91	Color	x	2	64	5	11	Mon	7:30p.m.	N	15.2	SA/20th Cent II
Apartment	Comedy	1960	125	B & W		1	62	11	17	Sat	9p.m.	N	22.3	
						2	63	6	22	Sat	9p.m.	N	16.3	SA/Vol X
Best Man	Drama	1964	102	B & W		1	67	3	15	Wed	9p.m.	A	21.1	
						2	67	7	12	Wed	9p.m.	A	13.7	SA/Vol X
Big Caper	Mystery	1957	84	B & W	x	1	64	3	28	Sat	9p.m.	N	21.6	
						2	64	8	29	Sat	9p.m.	N	17.9	SA/20th Cent I
Zorba the Greek	Drama	1964	142	B & W		1	62	2	10	Sat	9p.m.	N	18.8	
						2	62	6	28	Sat	9p.m.	N	NR	SA/20th Cent II
Alias Jesse James	Comedy	1959	92	Color		1	63	1	19	Sat	9p.m.	N	19.9	
						2	63	7	27	Sat	9p.m.	N	12.5	SA/20th Cent I
Ambush Bay	War	1966	109	Color		1	66	10	9	Sun	9p.m.	A	20.4	
						2	66	10	16	Sun	9p.m.	A	22.1	SA/20th Cent I
Apache	Western	1954	91	Color	x	1	67	5	14	Sun	9p.m.	A	14.7	
						3	69	3	5	Wed	8:30p.m.	A	14.3	SA/20th Cent I
Apartment	Comedy	1960	125	B & W		1	68	9	22	Sun	9p.m.	A	21.8	
						2	69	5	11	Sun	9p.m.	A	10.4	
Best Man	Drama	1964	102	B & W		1	65	2	14	Sun	9p.m.	A	18.7	Showcase III
Big Caper	Mystery	1957	84	B & W	x	2	65	7	4	Sun	9p.m.	A	11.5	
Alias Jesse James	Comedy	1959	92	Color		1	69	2	15	Sat	9p.m.	N	21.8	Showcase III
						2	69	11	11	Sun	9p.m.	A	17.4	
Ambush Bay	War	1966	109	Color		1	63	8	18	Sun	9p.m.	A	15.5	Showcase III
						2	63	9	21	Thu	9p.m.	C	25.9	
Apache	Western	1954	91	Color	x	1	68	2	2	Fri	9p.m.	C	22.3	Showcase III
						2	68	7	7	Thu	9p.m.	C	14.1	
Apartment	Comedy	1960	125	B & W		1	62	12	9	Sun	9p.m.	A	13.0	Showcase III
						2	63	5	26	Sun	9p.m.	A	9.9	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Big Country	Western	1958	166	Color		1	62	9	23	Sun	9p.m.	A	19.5	NR	Showcase II
Billie	Drama	1965	87	Color		2	65	4	11	Sun	9p.m.	A	18.7	NR	
Birdman of Alcatraz	Bio	1962	143	B&W		1	69	1	20	Mon	9p.m.	N	23.2	37.0	
						1	64	11	15	Sun	9p.m.	A	23.3	NR	
						2	65	9	12	Sun	9p.m.	A	12.9	NR	
						3	69	1	11	Sat	9p.m.	N	21.8	39.0	
						4	69	8	16	Sat	9p.m.	N	15.8	34.0	
By Love Possessed	Drama	1961	115	Color		1	66	9	29	Thu	9p.m.	C	18.6		
Call Me Bwana	Comedy	1963	103	Color		2	67	7	7	Fri	9p.m.	C	17.0	37.0	
						2	67	11	17	Fri	9p.m.	C	23.4	43.3	
Caretakers	Drama	1963	97	B&W		2	68	6	20	Thu	9p.m.	C	14.5	29.0	
						1	67	2	9	Thu	9p.m.	C	24.6	39.4	
						2	67	6	9	Fri	9:30p.m.	C	15.8	36.8	
Cast A Long Shadow	Western	1959	82	Color	x	1	63	1	20	Sun	9p.m.	A	14.5		Showcase II
Defiant Ones	Drama	1958	97	B&W		1	67	10	19	Thu	9p.m.	C	22.2	37.4	
						2	68	4	26	Fri	9p.m.	C	19.6	35.0	Showcase III
Devil's Disciple	Drama	1959	82	B&W	x	1	62	12	23	Sun	9p.m.	A	13.3		
						2	63	6	16	Sun	9p.m.	A	11.6		
Elmer Gantry	Drama	1960	145	Color		1	65	11	4	Thu	9p.m.	C	23.4		
						2	66	4	14	Thu	9p.m.	C	14.5		
Exodus-Part I	Drama	1960	212	Color		1	65	1	10	Sun	9p.m.	A	23.9		
Part II						1	65	1	17	Sun	9p.m.	A	22.3		
Part I						2	68	10	28	Mon	9p.m.	N	19.7	34.0	
Part II						2	68	10	29	Tue	9p.m.	N	20.3	35.0	
Facts of Life	Comedy	1960	103	B&W		1	64	10	4	Sun	9p.m.	A	18.2		
						2	65	5	16	Sun	9p.m.	A	15.0		
Flight From Ashiya	Adv	1964	100	Color		1	68	3	1	Fri	9p.m.	C	29.9	38.2	
						2	68	7	4	Thu	9p.m.	C	9.8	26.0	
Follow That Dream	Comedy	1962	110	Color		1	65	1	24	Sun	9p.m.	A	26.1		
						2	65	8	22	Sun	9p.m.	A	19.7		
						3	69	2	3	Mon	9p.m.	N	22.4	37.0	
For Those Who Think Young	Comedy	1964	96	Color		1	68	12	17	Tue	9p.m.	N	19.3	34.0	
Fury at Showdown	Western	1957	75	B&W	x	1	63	3	24	Sun	9p.m.	A	15.0		Showcase III
						2	63	6	30	Sun	9p.m.	A	NR		
Gallant Hours	Bio	1960	115	B&W	x	1	62	12	2	Sun	9p.m.	A	16.8		Showcase III
						2	63	5	12	Sun	9p.m.	A	10.5		
Geronimo	Western	1962	101	Color		1	64	10	25	Sun	9p.m.	A	18.4		
						2	65	7	11	Sun	9p.m.	A	18.9		
Glory Guys	Western	1965	112	Color		1	68	12	14	Sat	9p.m.	N	20.1	35.0	
						2	69	8	18	Mon 8:30p.m.	N	13.6	27.0		
God's Little Acre	Drama	1958	118	B&W		1	68	11	14	Thu	9p.m.	C	23.5	38.0	
						2	69	8	22	Fri	9p.m.	C	14.2	30.0	
Goodbye Again	Drama	1961	120	B&W		1	68	3	21	Thu	9p.m.	C	17.1	28.5	
Great Escape-Part I	War	1963	168	Color		1	67	9	14	Thu	9p.m.	C	31.1	50.6	
						2	68	2	22	Thu	9p.m.	C	20.3	33.0	
Part II						1	67	9	15	Fri	9p.m.	C	31.3	54.7	
						2	68	2	23	Fri	9p.m.	C	23.1	39.9	
Hallelujah Trail	Western	1965	145	Color		1	68	10	19	Sat	9p.m.	N	22.3	42.0	
Happy Thieves	Comedy	1962	88	B&W		1	65	3	14	Sun	9p.m.	A	11.8	NR	
Hard Day's Night	Musical	1964	85	B&W	x	1	67	10	24	Tue 7:30p.m.	N	21.6	34.7	Showcase V	
						2	68	7	6	Sat 9p.m.	N	13.7	30.0		
						3	69	5	27	Tue 9p.m.	N	13.7	27.0		
Help!	Comedy	1965	90	Color		1	68	10	12	Sat	9p.m.	N	17.0	31.0	
Hidden Fear	Mystery	1957	83	B&W	x	1	63	4	7	Sun	9p.m.	A	12.7	NR	Showcase III
Hole in the Head	Comedy	1959	120	Color		1	64	10	18	Sun	9p.m.	A	19.0		
						2	65	5	2	Sun	9p.m.	A	13.7		
						3	69	1	25	Sat 9p.m.	N	19.1	33.0		
						4	69	8	25	Mon 8:30p.m.	N	NR	NR		
Hoodlum Priest	Drama	1961	101	B&W	x	1	62	10	7	Sun	9p.m.	A	16.3		Showcase III
						2	63	4	21	Sun	9p.m.	A	12.1		
Horse Soldiers	Adv	1959	119	Color	x	1	62	10	14	Sun	9p.m.	A	15.6		Showcase II
						2	63	7	28	Sun	9p.m.	A	14.4		
How to Murder Your Wife	Comedy	1965	118	Color		1	68	9	30	Mon	9p.m.	N	21.4	36.0	Sci-Fi Package
I Bury the Living	Sci-Fi	1958	76	B&W	x	1	62	10	28	Sun	9p.m.	A	NR	NR	
I Could Go On Singing	Musical	1963	96	Color	x	1	67	12	21	Thu	9p.m.	C	NR	NR	
						2	68	6	14	Fri	9p.m.	C	11.6	26.0	Showcase V
						2	68	2	15	Thu	9p.m.	C	27.4	42.7	
I Want to Live	Drama	1958	120	B&W		2	68	7	12	Fri	9p.m.	C	14.9	34.0	
						2	68	9	17	Tue	9p.m.	N	26.8	47.0	
I'll Take Sweden	Comedy	1965	96	Color		2	69	3	31	Mon	9p.m.	N	16.9	27.0	
						1	62	4	15	Sun	9p.m.	A	19.5		Showcase of 60's
Indian Fighter	Western	1955	88	Color	x	2	62	8	12	Sun	9p.m.	A	14.3		
Inherit the Wind	Drama	1960	127	B&W	x	1	63	1	13	Sun	9p.m.	A	15.0		Showcase II
						2	63	7	21	Sun	9p.m.	A	10.8		
Invitation to a Gunfight	Western	1964	91	Color	x	1	67	11	11	Sat	9p.m.	N	23.5	39.8	Showcase V
						2	68	3	12	Tue	9p.m.	N	18.1	26.7	
						3	69	7	2	Tue	9p.m.	N	20.4	41.0	Showcase of 60's
Johnny Concho	Western	1956	84	B&W	x	1	62	7	8	Sun	9p.m.	A	15.4		
Judgment At Nuremberg	Drama	1961	178	B&W		1	65	3	7	Sun	9p.m.	A	17.2		Showcase 3
Kentuckian	Western	1955	104	Color	x	1	62	5	27	Sun	9p.m.	A	9.7		
						2	62	8	19	Sun	9p.m.	A	13.1		Showcase 3
Khartoum	Adv	1966	134	Color		1	68	10	5	Sat	9p.m.	N	15.8	30.0	
						2	69	8	4	Mon 8:30p.m.	N	11.6	24.0	Showcase 3	
Kid Galahad	Musical	1962	95	Color		1	65	2	28	Sun	9p.m.	A	20.9		
						2	65	6	13	Sun	9p.m.	A	15.7		Showcase 3
						3	68	12	9	Mon	9p.m.	N	20.4	33.0	

* NR—Not Rated

Continued

United Artists (cont.)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Starting Time	Network	Rating	Share	Package
							Year	Month	Day						
Kings Go Forth	Drama	1958	108	B&W		1 66	9	23	Fri	9p.m.	C	19.9			
Kings Of the Sun	Adv	1962	95	Color		2 67	8	24	Thu	9p.m.	C	NR	NR		
Last Days of Pompeii	Adv	1960	103	Color		1 68	4	11	Thu	9p.m.	C	19.0	34.0		
Last Time I Saw Archie	Comedy	1961	98	B&W		2 68	9	6	Fri	9p.m.	C	16.7	33.0		
Lillies Of the Field	Drama	1963	94	B&W		1 64	11	8	Sun	9p.m.	A	13.9			
Love Is A Ball	Comedy	1963	111	Color		2 65	6	27	Sun	9p.m.	A	NR			
Magnificent Seven	Western	1960	120	Color	x	1 64	12	6	Sun	9p.m.	A	17.8			
Manchurian Candidate	Drama	1962	126	B&W		2 65	5	30	Sun	9p.m.	A	15.8			
Man Of the West	Western	1958	100	Color	x	1 67	3	24	Fri	9p.m.	C	30.0	50.0		
Marty	Drama	1955	91	B&W	x	2 67	8	10	Thu	9p.m.	C	19.6	39.0		
Masquerade	Drama	1965	101	Color		1 67	10	20	Fri	9p.m.	C	21.6	40.0		
McLintock	Western	1963	127	Color		2 68	4	25	Thu	9p.m.	C	17.0	30.0		Showcase III
Men In War	War	1957	104	B&W	x	1 63	2	3	Sun	9p.m.	A	22.5			
Miracle Worker	Bio	1962	106	B&W		2 63	9	8	Sun	9p.m.	A	15.8			
Misfits	Drama	1961	124	B&W		2 66	5	12	Thu	9p.m.	C	18.3			
Mister Moses	Comedy	1965	113	Color	x	1 62	5	13	Sun	9p.m.	A	16.1			Showcase of 60's
Moby Dick	Adv	1956	116	Color	x	1 62	6	24	Sun	9p.m.	A	NR			Showcase of 60's
Naked Edge	Drama	1961	99	B&W		1 68	10	26	Sat	9p.m.	N	16.2	29.0		
Naked Maja	Drama	1959	111	Color	x	2 69	9	8	Mon	9p.m.	N	NR	NR		
Never On Sunday	Comedy	1960	91	B&W	x	1 67	11	3	Fri	9p.m.	C	31.2	53.9		
Night Fighters	Adv	1960	88	B&W	x	2 68	3	15	Fri	9p.m.	C	24.5	43.1		
Not As A Stranger	Drama	1955	135	B&W	x	1 62	6	3	Sun	9p.m.	A	17.1			Showcase of 60's
One Man's Way	Bio	1964	105	B&W		2 62	9	2	Sun	9p.m.	A	12.4			
One-Two-Three	Comedy	1961	108	B&W		1 64	10	11	Sun	9p.m.	A	22.4			
On the Beach	Drama	1959	133	B&W	x	2 65	5	9	Sun	9p.m.	A	12.5			
Paris Blues	Drama	1961	98	B&W		3 69	1	28	Tue	9p.m.	N	22.8	39.0		
Paths Of Glory	Drama	1957	86	B&W		4 69	5	24	Sat	9p.m.	N	13.7	25.0		
Pink Panther	Comedy	1964	113	Color	x	1 65	1	3	Sun	9p.m.	A	21.4			
Pocketful Of Miracles	Comedy	1961	136	Color		2 65	5	23	Sun	9p.m.	A	9.9			
Pork Chop Hill	War	1959	97	B&W	x	3 69	3	22	Sat	9p.m.	N	20.3	36.0		Showcase V
Pressure Point	Drama	1962	91	B&W	x	1 67	10	21	Sat	9p.m.	N	22.6	41.9		
Pride And the Passion	Adv	1957	131	Color	x	2 68	7	23	Tue	8:30p.m.	N	14.6	32.0		
Ride Back	Western	1957	79	B&W		3 69	8	9	Sat	9p.m.	N	13.0	29.0		Showcase II
Road to Hong Kong	Comedy	1962	91	B&W		1 62	5	20	Sun	9p.m.	A	20.5			
Run Silent-Run Deep	War	1958	93	B&W	x	2 62	12	16	Sun	9p.m.	A	16.0			Showcase II
Saratoga Trunk	Drama	1945	135	B&W	x	1 64	11	22	Sun	9p.m.	A	15.9			
Satan Bug	Drama	1965	114	Color		2 65	4	25	Sun	9p.m.	A	NR			Showcase II
Secret Invasion	War	1963	98	Color	x	1 63	2	10	Sun	9p.m.	A	11.9			Showcase II
Seventh Dawn	Drama	1964	123	Color		2 63	7	14	Sun	9p.m.	A	10.2			
Shake Hands With the Devil	Drama	1959	110	B&W	x	1 67	9	30	Sat	9p.m.	N	21.7	37.3		Showcase V
Shot In the Dark	Comedy	1964	101	Color		2 68	5	11	Sat	9p.m.	N	13.2	25.0		
633 Squadron	War	1964	94	Color	x	3 69	4	22	Tue	9p.m.	N	NR	NR		
						1 62	9	30	Sun	9p.m.	A	11.5			Showcase II
						2 63	8	4	Sun	9p.m.	A	10.6			
						1 62	6	17	Sun	9p.m.	A	16.9			Showcase of 60's
						2 62	8	26	Sun	9p.m.	A	NR			
						1 68	4	4	Thu	9p.m.	C	15.0	24.0		
						2 68	6	7	Fri	9p.m.	C	12.2	27.0		
						1 65	1	31	Sun	9p.m.	A	19.7			Showcase III
						2 65	7	25	Sun	9p.m.	A	12.6			
						1 63	1	27	Sun	9p.m.	A	21.9			
						2 63	6	23	Sun	9p.m.	A	10.0			
						1 65	3	28	Sun	9p.m.	A	14.3			
						1 68	5	1	Wed	9:30p.m.	A	11.7	22.0		
						1 67	9	23	Sat	9p.m.	N	24.2	44.6		Showcase V
						2 68	6	18	Tue	8:30p.m.	N	16.9	33.0		
						3 69	5	13	Tue	8:30p.m.	N	19.4	36.0		
						1 64	12	20	Sun	9p.m.	A	18.2			
						2 65	6	6	Sun	9p.m.	A	14.2			
						3 68	12	28	Sat	9p.m.	N	NR	NR		
						1 62	4	29	Sun	9p.m.	A	19.8			Showcase of 60's
						2 62	7	22	Sun	9p.m.	A	12.5			
						1 68	2	13	Tue	9p.m.	N	18.2	29.9		Showcase V
						2 68	5	21	Tue	9p.m.	N	NR	NR		
						3 69	4	21	Mon	9p.m.	N	NR	NR		
						1 62	7	15	Sun	9p.m.	A	19.2			Showcase of 60's
						2 62	9	16	Sun	9p.m.	A	10.2			
						1 64	12	27	Sun	9p.m.	A	NR			
						1 64	11	1	Sun	9p.m.	A	15.6			
						2 65	8	15	Sun	9p.m.	A	15.0			
						1 62	4	8	Sun	9p.m.	A	19.8			Showcase of 60's
						2 62	9	9	Sun	9p.m.	A	19.1			
						1 68	1	13	Sat	9p.m.	N	23.2	38.2		Showcase V
						1 68	10	21	Mon	9p.m.	N	20.0	35.0		
						1 68	2	9	Fri	9p.m.	C	20.5	33.7		Showcase V
						2 68	7	5	Fri	9p.m.	C	13.6	31.0		
						1 67	11	9	Thu	9p.m.	C	22.3	37.6		
						2 68	5	17	Fri	9p.m.	C	16.9	33.0		
						1 62	4	22	Sun	9p.m.	A	NR	NR		Showcase of 60's
						1 68	1	12	Fri	9p.m.	C	25.4	40.4		
						2 68	8	16	Fri	9p.m.	C	16.3	35.0		
						1 68	1	19	Fri	9p.m.	C	22.9	38.5		Showcase V
						2 68	5	31	Fri	9p.m.	C	14.8	30.0		

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Play Date					Network	Rating	Share	Package
						Run	Year	Month	Day	Starting Time				
Solomon And Sheba	Adv	1959	139	Color		1	63	1	6	Sun 9p.m.	A	18.9		
Some Like It Hot	Comedy	1959	120	B&W		2	64	11	29	Sun 9p.m.	A	18.5		
						1	64	9	27	Sun 9p.m.	A	23.3		
						2	65	4	18	Sun 9p.m.	A	16.4		
						3	69	3	1	Sat 9p.m.	N	22.5	38.0	
Something Wild	Drama	1961	112	B&W	x	4	69	7	14	Mon 9p.m.	N	16.6	37.0	
						1	67	12	30	Sat 9p.m.	N	20.9	36.0	Showcase V
						2	68	8	17	Sat 9p.m.	N	15.7	33.0	Showcase V
						3	69	7	28	Mon 8:30p.m.	N	14.4	30.0	
Stolen Hours	Drama	1963	100	Color	x	1	67	12	28	Thu 9p.m.	C	21.9	36.7	Showcase V
						2	68	8	22	Thu 9p.m.	C	13.3	27.0	
Subway In the Sky	Mystery	1959	85	B&W	x	1	62	12	30	Sun 9p.m.	A	NR	NR	Showcase II
						2	63	6	2	Sun 9p.m.	A	9.7		
Taras Bulba	Adv	1962	122	Color		1	65	3	21	Sun 9p.m.	A	19.0		
						2	65	8	8	Sun 9p.m.	A	14.7		
						3	69	2	8	Sat 9p.m.	N	18.5	33.8	
						4	69	7	21	Mon 8:30p.m.	N	14.4	28.0	
Ten Days to Tulare	Adv	1958	77	B&W	x	1	63	3	17	Sun 9p.m.	A	14.5		Showcase III
Ten Seconds to Hell	Adv	1959	93	B&W	x	1	62	7	1	Sun 9p.m.	A	14.4		Showcase of 60's
Terror In A Texas Town	Western	1958	80	B&W	x	1	63	2	17	Sun 9p.m.	A	15.1		Showcase III
						2	63	4	28	Sun 9p.m.	A	NR		
Thunder Road	Adv	1958	92	B&W	x	1	63	3	10	Sun 9p.m.	A	20.0		Showcase II
						2	63	5	19	Sun 9p.m.	A	9.7		
Timbuktu	Adv	1959	81	B&W	x	1	62	10	21	Sun 9p.m.	A	13.4		Showcase II
Topkapi	Drama	1964	120	Color		1	68	1	11	Thu 9p.m.	C	19.9	32.4	
						2	68	6	21	Fri 9p.m.	C	12.7	28.0	
Toys In the Attic	Drama	1963	90	B&W	x	1	67	4	27	Thu 9p.m.	C	22.7	40.3	Showcase V
						2	67	7	27	Thu 8:30p.m.	C	15.2	32.3	
Train	War	1965	133	B&W		1	68	9	28	Sat 9p.m.	N	20.6	38.0	
Trapeze	Drama	1956	105	Color	x	1	63	2	24	Sun 9p.m.	A	21.6		Showcase II
Trooper Hook	Western	1957	81	B&W	x	1	62	11	25	Sun 9p.m.	A	20.0		Showcase II
						2	63	6	9	Sun 9p.m.	A	10.4		
Tunes Of Glory	Adv	1960	106	Color	x	1	63	3	31	Sun 9p.m.	A	10.1		Showcase II
						2	63	7	7	Sun 9p.m.	A	6.4		
Two For the Seesaw	Drama	1962	120	B&W	x	1	67	2	23	Thu 9p.m.	C	22.7	36.7	
						2	67	6	2	Fri 9p.m.	C	13.5	27.7	
Unforgiven	Western	1960	125	Color	x	1	63	4	14	Sun 9p.m.	A	14.5		Showcase II
						2	63	9	1	Sun 9p.m.	A	NR		
Vera Cruz	Adv	1954	94	Color	x	1	62	11	4	Sun 9p.m.	A	16.2		Showcase II
						2	63	8	11	Sun 9p.m.	A	13.5		
Vikings	Adv	1958	114	Color		1	64	9	20	Sun 9p.m.	A	21.4		
						2	65	9	5	Sun 9p.m.	A	14.8		
						3	69	3	15	Sat 9p.m.	N	17.7	30.0	
						4	69	7	8	Tue 9p.m.	N	17.3	36.0	
War Hunt	War	1962	81	B&W		1	65	4	4	Sun 9p.m.	A	15.0		
Witness For the Prosecution	Drama	1957	114	B&W	x	1	62	5	6	Sun 9p.m.	A	13.6		Showcase of 60's
						2	62	7	29	Sun 9p.m.	A	10.6		Showcase V
Woman of Straw	Drama	1964	117	Color	x	1	67	11	16	Thu 9p.m.	C	22.2	37.9	
						2	68	5	9	Thu 9p.m.	C	17.6	31.0	
Wonderful Country	Western	1959	96	Color	x	1	62	6	10	Sun 9p.m.	A	13.2		Showcase of 60's
						2	62	8	5	Sun 9p.m.	A	11.2		
World of Henry Orient	Comedy	1964	106	Color		1	68	2	16	Fri 9p.m.	C	23.7	41.0	
						2	68	6	13	Thu 9p.m.	C	14.0	27.0	
X-15	Sci-Fi	1961	107	Color		1	64	12	13	Sun 9p.m.	A	11.5		
						2	65	7	18	Sun 9p.m.	A	9.7		
Young Doctors	Drama	1961	100	B&W		1	65	2	21	Sun 9p.m.	A	16.2		
						2	65	8	29	Sun 9p.m.	A	NR		
Young Savages	Drama	1961	103	B&W		1	65	2	7	Sun 9p.m.	A	21.9		
						2	65	8	1	Sun 9p.m.	A	16.6		
Any Second Now	Drama	1969	101	Color	x	1	69	2	11	Tue 9p.m.	N	23.7	41.0	U-53+1
						2	69	5	26	Mon 9p.m.	N	16.1	29.0	
Appaloosa	Drama	1966	99	Color	x	1	69	2	18	Tue 9p.m.	N	22.7	39.0	U-50
						2	69	5	17	Sat 9p.m.	N	15.6	29.0	
Art Of Love	Comedy	1965	99	Color	x	1	68	9	23	Mon 9p.m.	N	17.3	27.0	U-1-2-3
						2	69	6	14	Sat 9p.m.	N	17.1	35.0	
Back Street	Drama	1961	107	Color	x	1	67	2	4	Sat 9p.m.	N	24.0	39.1	U-1-2-3
						2	67	7	22	Sat 9p.m.	N	18.6	40.2	
Banning	Drama	1962	102	Color	x	1	68	11	2	Sat 9:30p.m.	N	16.9	32.0	U-50
						2	69	6	30	Mon 9p.m.	N	15.4	32.0	
Beau Geste	Adv	1966	105	Color	x	1	69	2	10	Mon 9p.m.	N	17.7	30.0	U-1-2-3
						2	69	7	15	Tue 9p.m.	N	13.6	30.0	
Bedtime Story	Comedy	1964	99	Color	x	1	67	11	7	Tue 9p.m.	N	23.1	39.8	U-1-2-3
						2	68	4	9	Tue 9p.m.	N	18.8	34.0	
Birds	Drama	1963	120	Color	x	1	68	1	6	Sat 9p.m.	N	38.9	58.8	U-1-2-3
						2	69	3	8	Sat 9p.m.	N	24.0	40.0	
Blindfold	Mystery	1966	102	Color	x	1	68	9	24	Tue 9p.m.	N	20.0	34.0	U-1-2-3
						2	69	4	14	Mon 9p.m.	N	14.4	23.0	
Borgia Stick	Drama	1967	100	Color	x	1	67	2	25	Sat 9p.m.	N	22.2	35.6	U-1-2-3
						2	67	6	27	Tue 9p.m.	N	15.3	29.5	
Brass Bottle	Comedy	1964	89	Color	x	1	67	12	2	Sat 9p.m.	N	25.5	43.6	U-1-2-3
						2	68	4	13	Sat 9p.m.	N	21.2	38.0	
Bus Riley's Back In Town	Drama	1965	93	Color	x	1	68	2	17	Sat 9p.m.	N	23.9	38.3	U-1-2-3
						2	68	6	4	Tue 9p.m.	N	13.9	28.0	

United Artists
(cont.)

Universal-MCA

* NR—Not Rated

Continued

**Universal-MCA
(cont.)**

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
							Year	Month	Day	Starting Time				
Captain Newman, M.D.	Comedy	1963	126	Color	x	1	68	1	20	Sat 8:30p.m.	N	23.7	37.6	U-1-2-3
Chalk Garden	Drama	1964	106	Color	x	2	68	7	2	Tue 8:30p.m.	N	13.7	30.0	
Charade	Drama	1964	113	Color	x	1	67	10	28	Sat 9p.m.	N	23.5	40.7	U-1-2-3
Come September	Comedy	1961	112	Color	x	2	68	5	4	Sat 9p.m.	N	20.3	37.0	U-1-2-3
Companions In Nightmare Deadlock	Drama	1967	100	Color	x	1	68	11	25	Mon 9p.m.	N	23.7	41.0	U-50
Doomsday Flight Dragnet	Adv Drama	1966 1967	100 100	Color Color	x x	2 2	69 69	4 8	12	Sat 9p.m. Tue 9p.m.	N N	22.3 23.5	41.0	U-1-2-3
Escape to Mindanao	War	1968	100	Color		2	67	5	27	Sat 9p.m.	N	20.2	37.9	U-50
Evil Of Frankenstein Fahrenheit 451	Sci-Fi Sci-Fi	1964 1967	87 111	Color Color	x x	1 2	68 69	1 1	21	Tue 9p.m. Tue 9p.m.	N N	18.8 15.9	30.8 30.0	U-1-2-3 U-50
Fame Is the Name Of the Game	Mystery	1966	120	Color	x	1	66	11	26	Sat 9p.m.	N	26.7	NR	U-1-2-3
Father Goose	Comedy	1965	110	Color	x	2	67	5	2	Tue 9p.m.	N	18.1	30.7	
Fear No Evil	Drama	1969	100	Color	x	1	69	1	4	Sat 8:30p.m.	N	26.7	42.0	U-50
Flower Drum Song	Musical	1961	131	Color	x	2	69	5	12	Mon 9p.m.	N	19.1	34.0	U-53+1
Fluffy	Comedy	1965	92	Color	x	1	69	3	3	Sat 9p.m.	N	18.8	31.0	
For Love or Money	Comedy	1963	108	Color	x	2	69	6	21	Sat 9p.m.	N	13.4	28.0	U-1-2-3
40 Pounds Of Trouble	Comedy	1963	106	Color	x	1	68	2	3	Sat 9p.m.	N	23.8	41.2	
Freud—Secret Passion	Drama	1963	120	B&W	x	2	68	6	22	Sat 9p.m.	N	15.2	33.0	U-1-2-3
Gambit	Comedy	1966	109	Color	x	1	67	12	12	Tue 9p.m.	N	22.7	39.8	U-1-2-3
Games	Mystery	1967	100	Color	x	2	68	5	18	Sat 9p.m.	N	20.1	35.0	
Gathering of Eagles	Drama	1963	115	Color	x	1	66	10	15	Sat 9p.m.	N	18.5	17.8	U-1-2-3
Ghost And Mr. Chicken	Comedy	1966	90	Color	x	2	67	6	24	Sat 9p.m.	N	NR	NR	
Gunfight In Abilene	Western	1967	101	Color	x	1	69	2	24	Mon 9p.m.	N	24.6	39.0	U-1-2-3
Hanged Man	Mystery	1964	110	Color	x	2	69	9	9	Tue 9p.m.	N	24.8	44.0	
Harvey	Comedy	1951	104	B&W	x	1	69	2	1	Sat 9p.m.	N	18.9	32.0	U-50
How I Spent My Summer Vacation I'd Rather Be Rich	Drama	1967	100	Color	x	2	69	6	10	Tue 9p.m.	N	17.9	35.0	
If A Man Answers	Comedy	1962	102	Color	x	1	64	11	18	Wed 9p.m.	N	21.0		U-1-2-3
Incident At Phantom Hill	Western	1966	90	Color	x	2	65	7	14	Wed 9p.m.	N	15.1		
Ironside	Drama	1966	98	Color	x	1	66	2	24	Thu 9p.m.	C	19.8		U-1-2-3
Istanbul Express	Drama	1968	100	Color		2	66	7	7	Thu 9p.m.	C	12.3		
Jokers	Drama	1967	94	Color	x	1	67	1	7	Sat 9p.m.	N	23.0	36.3	U-1-2-3
King's Pirate	Adv	1967	100	Color	x	2	67	7	18	Tue 9p.m.	N	13.5	27.4	
Kiss Of Evil	Drama	1963	88	Color	x	1	68	3	2	Sat 9p.m.	N	24.9	42.4	U-1-2-3
Last Sunset	Western	1961	112	Color	x	2	68	7	20	Sat 9p.m.	N	14.2	33.0	
List Of Adrian Messenger	Mystery	1963	94	B&W	x	1	67	12	5	Tue 9p.m.	N	21.4	36.0	U-1-2-3
Lively Set	Drama	1964	92	Color	x	2	68	9	3	Tue 9p.m.	N	17.0	32.0	
Lonely Are the Brave	Western	1962	107	B&W	x	1	67	12	9	Sat 9p.m.	N	22.2	37.9	U-1-2-3
Longest 100 Miles	War	1967	100	Color	x	2	68	5	14	Tue 9p.m.	N	18.3	33.0	U-1-2-3
Lover Come Back	Comedy	1962	107	Color	x	1	67	3	28	Tue 9p.m.	N	22.2	36.8	U-1-2-3
Madame X	Drama	1966	100	Color	x	2	67	9	2	Sat 9p.m.	N	25.3	47.1	
Man Could Get Killed	Comedy	1966	99	Color	x	1	68	10	22	Tue 9p.m.	N	19.5	34.0	
Man's Favorite Sport	Comedy	1964	120	Color	x	2	69	5	5	Mon 9p.m.	N	14.8	26.0	U-50
Marnie	Mystery	1964	130	Color	x	1	68	11	12	Tue 9p.m.	N	14.5	25.0	
						2	69	6	24	Tue 9p.m.	N	NR	NR	
						1	69	1	13	Mon 9p.m.	N	17.2	29.0	U-50
						2	69	6	17	Tue 9p.m.	N	17.0	33.0	
						1	67	12	19	Tue 8p.m.	N	NR	NR	U-1-2-3
						1	66	9	24	Sat 9p.m.	N	23.2		U-1-2-3
						2	67	5	6	Sat 9p.m.	N	21.4	38.6	
						1	66	9	27	Tue 9p.m.	N	16.4	NR	U-1-2-3
						2	68	5	25	Sat 9p.m.	N	NR	NR	
						1	68	1	23	Tue 9p.m.	N	26.1	42.7	U-1-2-3
						2	68	8	31	Sat 9p.m.	N	18.5	37.0	
						1	67	2	18	Sat 9p.m.	N	23.3	38.4	U-1-2-3
						2	67	7	1	Sat 9p.m.	N	16.5	37.5	
						1	67	1	21	Sat 9p.m.	N	27.5	42.6	U-1-2-3
						2	67	6	13	Tue 9p.m.	N	17.9	34.8	
						1	66	10	4	Tue 9p.m.	N	24.7		U-1-2-3
						2	67	5	16	Tue 9p.m.	N	19.8	34.9	
						1	68	9	16	Mon 9p.m.	N	27.9	47.0	U-1-2-3
						2	69	4	8	Tue 9p.m.	N	18.6	34.0	
						1	68	10	1	Tue 9p.m.	N	18.1	32.0	U-1-2-3
						2	69	4	28	Mon 9p.m.	N	15.7	27.0	
						1	67	10	7	Sat 9p.m.	N	26.1	46.3	U-1-2-3
						2	68	7	16	Tue 8:30p.m.	N	18.6	41.0	
						1	67	11	4	Sat 9p.m.	N	26.4	47.1	U-1-2-3
						2	68	6	11	Tue 8:30p.m.	N	19.5	40.0	

* NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Marcus Welby M.D.	Drama	1968	100	Color		1	69	3	26	Wed	9p.m.	A	19.6	33.0	
McHale's Navy	Comedy	1964	93	Color	x	2	69	9	3	Wed	9p.m.	A	11.9	22.0	
						1	67	11	28	Tue	9p.m.	N	21.3	37.0	U-1-2-3
McHale's Navy Joins the A.F.	Comedy	1965	93	Color	x	2	68	5	7	Tue	9p.m.	N	14.0	24.0	
Mirage	Drama	1965	114	B&W	x	1	68	2	6	Tue	9p.m.	N	20.2	35.0	U-1-2-3
						2	68	8	10	Sat	9p.m.	N	12.9	28.0	
Moment to Moment	Mystery	1966	109	Color	x	1	67	10	14	Sat	9p.m.	N	23.6	41.6	U-1-2-3
						2	68	3	30	Sat	9p.m.	N	18.6	34.6	
No Man Is An Island	Drama	1962	90	Color	x	1	68	3	9	Sat	9p.m.	N	19.0	32.1	U-1-2-3
						2	68	7	27	Sat	9p.m.	N	15.6	35.0	
Now You See It, Now You Don't	Comedy	1967	100	Color		1	68	11	11	Tue	8:30p.m.	N	24.4	40.7	U-1-2-3
Outsider	Drama	1967	100	Color	x	2	68	8	20	Tue	9p.m.	N	15.5	33.0	U-1-2-3
						1	68	11	21	Tue	9p.m.	N	22.8	39.5	
Pad—And How To Use It	Comedy	1966	86	Color	x	2	68	9	14	Sat	9p.m.	N	21.1	39.0	U-50
Perils Of Pauljine	Comedy	1967	99	Color	x	1	68	12	23	Mon	9p.m.	N	NR	NR	U-50
						2	69	4	26	Sat	9p.m.	N	NR	NR	
Phantom Of the Opera	Drama	1967	99	Color	x	1	69	2	25	Tue	9p.m.	N	19.7	33.0	U-50
						2	69	6	9	Mon	9p.m.	N	17.0	31.0	
Plainsman	Western	1962	84	Color	x	1	68	1	30	Tue	9p.m.	N	15.6	26.3	U-1-2-3
						2	68	6	29	Sat	9p.m.	N	NR	NR	
Prescription Murder	Western	1966	92	Color	x	1	69	3	10	Mon	9p.m.	N	21.1	35.0	U-50
						2	69	6	16	Mon	9p.m.	N	16.6	33.0	
Rare Breed	Drama	1967	100	Color	x	1	68	2	20	Tue	9p.m.	N	24.2	40.4	U-50
						2	69	4	15	Tue	9p.m.	N	19.8	36.0	
Reluctant Astronaut	Drama	1966	97	Color	x	1	68	10	7	Mon	9p.m.	N	22.2	36.0	U-1-2-3
						2	69	4	19	Sat	9p.m.	N	20.1	37.0	
Ride To Hangman's Tree	Comedy	1967	102	Color	x	1	68	10	15	Tue	9p.m.	N	19.4	32.0	U-50
See How They Run	Western	1967	90	Color	x	2	69	4	7	Mon	9p.m.	N	16.9	29.0	
Send Me No Flowers	Drama	1967	90	Color	x	1	69	3	29	Sat	9p.m.	N	24.3	41.0	U-50
						2	69	8	12	Tue	9p.m.	N	18.2	39.0	
Shadow Over Elveron	Mystery	1964	120	Color	x	1	64	10	7	Wed	9p.m.	N	19.8		U-1-2-3
Smugglers						2	65	8	11	Wed	9p.m.	N	15.5		
Something For A Lonely Man	Comedy	1964	100	Color	x	1	67	9	19	Tue	9p.m.	N	27.4	46.7	U-1-2-3
Sound Of Anger						2	68	3	23	Sat	9p.m.	N	21.5	34.8	
Spartacus—Part I	Drama	1968	100	Color	x	1	68	3	5	Tue	9p.m.	N	26.4	42.6	U-1-2-3
Part II	Drama	1968	100	Color		1	68	12	24	Tue	9p.m.	N	NR	NR	
Spiral Road	Comedy	1968	100	Color	x	1	68	11	26	Tue	9p.m.	N	23.2	40.0	U-50
						1	68	12	10	Tue	9p.m.	N	19.2	34.0	
Strange Bedfellows	History	1960	198	Color		2	69	5	10	Sat	9p.m.	N	16.5	30.0	
						1	69	2	5	Wed	9p.m.	A	16.5	28.0	
Stranger On the Run	Drama	1962	140	Color	x	1	69	2	9	Sun	9p.m.	A	22.4	36.0	
						1	67	3	4	Sat	9p.m.	N	21.8	38.7	U-1-2-3
Sunshine Patriot	Comedy	1965	99	Color	x	2	67	8	5	Sat	9p.m.	N	15.7	35.8	
Sword Of Lancaster						1	68	2	24	Sat	9p.m.	N	26.2	45.2	U-1-2-3
Tammy And the Doctor	Comedy	1967	100	Color	x	2	68	5	28	Tue	9p.m.	N	20.2	37.0	
						1	67	10	31	Tue	9p.m.	N	23.9	43.7	U-50
Tammy Tell Me True	Drama	1968	100	Color	x	2	68	3	26	Tue	9p.m.	N	16.1	29.1	
That Funny Feeling	Adv	1963	116	Color	x	1	68	12	16	Mon	9p.m.	N	18.7	31.0	U-53+1
						1	67	3	18	Sat	9p.m.	N	15.2	26.0	U-1-2-3
That Touch Of Mink	Comedy	1963	89	Color	x	2	68	6	25	Tue	8:30p.m.	N	NR	NR	
Thrill Of It All	Comedy	1963	89	Color	x	1	67	11	14	Tue	9p.m.	N	22.9	39.4	U-1-2-3
						2	68	4	2	Tue	9p.m.	N	18.1	33.0	
To Kill A Mockingbird	Comedy	1961	97	Color	x	1	66	12	27	Tue	9p.m.	N	21.9		U-1-2-3
						2	67	7	8	Sat	9p.m.	N	18.7	38.2	
Trial Run	Comedy	1965	93	Color	x	1	67	10	17	Tue	9p.m.	N	22.6	39.1	U-1-2-3
						2	68	4	23	Tue	9p.m.	N	20.3	37.0	
Truth About Spring	Comedy	1962	90	Color	x	1	68	1	9	Tue	9p.m.	N	28.2	43.1	U-1-2-3
						2	68	6	1	Sat	9p.m.	N	18.8	35.0	
Ugly American	Comedy	1963	107	Color	x	1	67	11	25	Sat	9p.m.	N	26.7	46.2	U-1-2-3
						2	68	4	6	Sat	9p.m.	N	25.1	43.0	
Whole World's Watching	Drama	1963	129	B&W	x	1	68	11	9	Sat	9p.m.	N	28.5	49.0	U-1-2-3
Wild And Wonderful	Drama	1963	129	B&W	x	2	69	9	13	Sat	8:30p.m.	N	17.6	32.0	
Wild Seed	Drama	1968	100	Color	x	1	69	1	18	Sat	9p.m.	N	19.8	33.0	U-53+1
						2	69	7	7	Sat	9p.m.	N	17.1	33.0	
Winchester 73	Drama	1965	102	Color	x	1	68	1	16	Tue	9p.m.	N	22.8	37.0	U-1-2-3
						2	68	4	30	Tue	9p.m.	N	16.6	30.0	
Wings Of Fire	Drama	1963	120	Color	x	1	67	3	7	Tue	8:30p.m.	N	19.1	29.6	U-1-2-3
						2	67	7	29	Sat	9p.m.	N	15.7	32.8	
Young Warriors	Drama	1969	100	Color	x	1	69	3	11	Tue	9p.m.	N	19.5	35.0	U-53+1
						2	69	8	23	Sat	9p.m.	N	13.2	27.0	
	Comedy	1964	88	Color	x	1	66	11	15	Tue	9p.m.	N	18.1		U-1-2-3
						2	67	12	26	Tue	9p.m.	N	19.0	34.0	
	Drama	1964	99	B&W	x	1	67	12	23	Sat	9p.m.	N	NR	NR	U-1-2-3
						2	69	8	30	Sat	9p.m.	N	NR	NR	
	Western	1967	100	Color	x	1	67	3	14	Tue	9p.m.	N	20.1	33.6	U-1-2-3
						2	68	4	20	Sat	9p.m.	N	NR	NR	
	Drama	1967	100	Color	x	1	67	2	14	Tue	9p.m.	N	21.9	37.2	U-1-2-3
						2	67	8	12	Sat	9p.m.	N	17.9	37.0	
	War	1967	93	Color	x	1	69	3	18	Tue	9p.m.	N	20.7	35.0	U-50
						2	69		26	Sat	9p.m.	N	14.1	29.0	
Agent 0084	Comedy	1965	98	Color	x	1	67	1	8	Sun	9p.m.	A	19.5	32.0	Cinema 200
						2	67	7	16	Sun	9p.m.	A	13.4	26.6	

* NR—Not Rated

Continued

	Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package
								Year	Month	Day	Starting Time				
Walter Reade (cont.)	McGuire Go Home	Drama	1966	101	Color	x	1 68 2 27	Tue	9p.m.	N	15.4	27.1	Cinema 300		
	Night To Remember	Drama	1959	123	B&W	x	2 68 8 3	Sat	9p.m.	N	NR	NR	Cinema 200		
	Tiger Bay	Mystery	1959	105	B&W	x	1 68 6 28	Fri	9p.m.	C	18.8	32.0	Cinema 200		
							2 63 3 3	Sun	9p.m.	A	17.0	NR	Cinema 90		
						2 63 5 5	Sun	9p.m.	A	8.6					
Warner Bros.-7 Arts	Act One	Bio	1964	110	B&W	x	1 68 9 12	Thu	9p.m.	C	12.6	25.0	Vol. 13		
	Bramble Bush	Drama	1960	95	Color	x	2 69 4 24	Thu	9p.m.	C	NR	NR	Group II		
	Chapman Report	Drama	1962	125	Color		1 65 12 2	Thu	9p.m.	C	21.5				
	Cheyenne Autumn	Western	1964	158	Color		2 66 6 30	Thu	9p.m.	C	16.7				
	Critics Choice	Comedy	1963	100	Color	x	1 69 4 10	Thu	9p.m.	C	20.7	35.0			
	Days Of Wine And Roses	Drama	1963	117	B&W	x	1 68 11 21	Thu	9p.m.	C	17.1	32.0	Vol. 13		
	Dead Ringer	Drama	1964	115	B&W	x	2 69 6 12	Thu	9p.m.	C	14.2	29.0	Vol. 13		
	Defector	Drama	1966	106	Color		1 67 10 26	Thu	9p.m.	C	19.5	33.0	Vol. 13		
	Distant Trumpet	War	1964	117	Color	x	2 68 5 10	Thu	9p.m.	C	19.8	38.0	Vol. 13		
	Ensign Pulver	Comedy	1964	104	Color	x	1 67 11 2	Thu	9p.m.	C	25.4	43.4	Vol. 13		
	Fever In the Blood	Drama	1961	117	B&W	x	2 68 5 3	Thu	9p.m.	C	18.1	35.0			
	Four For Texas	Western	1964	115	Color		1 69 2 13	Thu	9p.m.	C	22.8	38.0			
	Gay Purr-ee	Musical	1962	86	Color		2 69 7 10	Thu	9p.m.	C	13.6	27.0			
	Guns Of Darkness	Adv	1962	95	B&W	x	1 68 12 6	Fri	9p.m.	C	12.0	22.0			
	Gypsy	Musical	1963	49	Color	x	2 69 6 22	Thu	9p.m.	C	NR	NR			
	Incredible Mr. Limpet	Comedy	1964	99	Color	x	1 68 10 11	Fri	9p.m.	C	18.3	33.0	Vol. 13		
	Island Of Love	Comedy	1963	101	Color	x	2 69 5 15	Thu	9p.m.	C	16.1	30.0	Vol. 13		
	John Paul Jones	Bio	1959	126	Color	x	1 68 11 22	Fri	9p.m.	C	19.8	35.0	Vol. 13		
	Kisses For My President	Comedy	1964	113	B&W	x	2 69 5 23	Fri	9p.m.	C	17.2	34.0	Group II		
	Majority Of One	Comedy	1962	153	Color	x	1 66 2 10	Thu	9p.m.	C	19.5		Group II		
	Mary, Mary	Comedy	1963	126	Color	x	2 66 8 4	Thu	9p.m.	C	15.6		Group II		
	Merrill's Marauders	War	1962	98	Color	x	1 69 1 17	Fri	9p.m.	C	24.1	42.0			
	Music Man—Part I	Musical	1962	151	Color		2 67 4 21	Fri	9p.m.	C	NR	NR	Vol. 13		
	Part II						1 66 2 3	Thu	9p.m.	C	18.0	13.0	Group II		
	Never Too Late	Comedy	1965	105	Color	x	1 68 9 26	Thu	9p.m.	C	23.0	41.0	Vol. 13		
	Ocean's 11	Comedy	1960	127	Color	x	2 69 4 11	Fri	9p.m.	C	19.8	37.0			
	Palm Springs Weekend	Comedy	1963	100	Color	x	1 69 1 3	Fri	9p.m.	C	25.7	41.0	Vol. 13		
	Parrish	Drama	1961	137	Color	x	2 69 8 7	Thu	9p.m.	C	16.6	35.0	Vol. 13		
	Portrait Of A Mobster	Drama	1961	108	B&W	x	1 67 2 3	Fri	9p.m.	C	22.5	40.5	Vol. 13		
	PT 109	Bio	1963	140	Color	x	2 68 1 26	Fri	9p.m.	C	16.9	30.0	Group II		
	Rampage	Drama	1963	98	Color	x	1 66 5 5	Thu	9p.m.	C	16.8		Group II		
	Rome Adventures	Drama	1962	119	Color	x	1 69 1 9	Thu	9p.m.	C	17.1	28.0	Vol. 13		
	Sex And the Single Girl	Comedy	1964	114	Color	x	2 69 6 20	Fri	9p.m.	C	15.5	32.0	Group II		
	Sins Of Rachel Cade	Drama	1961	123	Color	x	1 66 4 21	Thu	9p.m.	C	NR	NR	Group II		
	Splendor In the Grass	Drama	1961	124	Color	x	1 65 10 28	Thu	9p.m.	C	18.0		Group II		
	Summer Place	Drama	1959	130	Color	x	2 66 7 28	Thu	9p.m.	C	16.6		Group II		
	Sunrise At Campobello	Bio	1960	143	Color	x	1 65 12 9	Thu	9p.m.	C	20.2		Group II		
	Susan Slade	Drama	1961	116	Color	x	2 66 8 18	Thu	9p.m.	C	15.6				
	Ulysses	Drama	1955	104	Color	x	1 66 9 15	Thu	9p.m.	C	22.4				
	Wall Of Noise	Drama	1963	112	B&W	x	2 68 1 4	Thu	9p.m.	C	16.7	27.3			
	Whatever Happened To Baby Jane	Drama	1962	132	B&W	x	1 66 9 16	Fri	9p.m.	C	19.8				
	Youngblood Hawke	Drama	1964	137	B&W	x	2 68 1 5	Fri	9p.m.	C	18.0	30.3			
	You're A Big Boy Now	Comedy	1967	96	Color		1 69 1 23	Thu	9p.m.	C	23.7	39.0	Group II		
							2 66 6 9	Thu	9p.m.	C	20.7		Group II		
							1 67 11 10	Fri	9p.m.	C	24.8	44.1	Vol. 13		
							2 68 5 30	Fri	9p.m.	C	19.0	35.0	Group II		
						1 65 10 7	Thu	9p.m.	C	23.5		Group II			
						2 66 5 19	Thu	9p.m.	C	20.3		Group II			
						1 67 12 29	Fri	9p.m.	C	19.4	35.4	Vol. 13			
						2 68 7 18	Fri	9p.m.	C	12.0	25.0	Vol. 13			
						1 67 1 13	Fri	9p.m.	C	29.1	49.7	Vol. 13			
						2 67 11 23	Thu	9p.m.	C	23.1	41.5	Vol. 13			
						1 67 10 27	Fri	9p.m.	C	21.3	39.7	Vol. 13			
						2 68 5 2	Thu	9p.m.	C	19.6	35.0	Group II			
						1 65 12 20	Thu	9p.m.	C	19.8		Group II			
						2 66 6 16	Thu	9p.m.	C	17.8					
						1 68 9 27	Fri	9p.m.	C	23.1	41.0	Vol. 13			
						2 69 2 27	Thu	9p.m.	C	20.8	34.0				
						1 68 3 8	Thu	9p.m.	C	22.8	38.2	Vol. 13			
						2 68 3 9	Fri	9p.m.	C	20.6	36.0				
						1 67 10 12	Thu	9p.m.	C	28.6	46.7	Vol. 13			
						2 69 1 2	Thu	9p.m.	C	21.2	33.0				
						1 67 1 12	Thu	9p.m.	C	26.0	41.1	Vol. 13			
						2 67 8 25	Fri	9p.m.	C	NR	NR				
						1 65 12 23	Thu	9p.m.	C	NR		Group II			
						1 66 2 17	Thu	9p.m.	C	22.2		Group II			
						2 66 8 25	Thu	9p.m.	C	NR					
						1 67 1 11	Wed	9p.m.	A	35.8	27.1	Vol. 13			
						2 67 8 2	Wed	9p.m.	A	12.1	24.7				
						1 67 12 15	Fri	9p.m.	C	19.9	35.8	Vol. 13			
						2 68 5 16	Fri	9p.m.	C	15.3	27.0				
						1 67 10 1	Sun	9p.m.	A	25.6	45.2				
						2 68 3 17	Sun	9p.m.	A	14.0	24.8				
						1 68 10 17	Thu	9p.m.	C	19.1	33.0	Vol. 13			
						2 69 7 11	Fri	9p.m.	C	13.9	32.0				
						1 69 3 12	Wed	9p.m.	A	13.3	23.0				

* NR—Not Rated

Some hurricane flags hoisted at 4A's

Crichton warns of possible storms out of Washington;
agency men discuss public ownership, minority employment

A tightening of the regulatory screws on advertising was forecast by John Crichton, president of the American Association of Advertising Agencies, at the AAAA eastern annual conference last week in New York.

Mr. Crichton's address Tuesday morning (Oct. 28) opened two days of sessions that also heard criticism of the so-called middlemen in media-buying (story page 82), explored the pros and cons of agencies' going public, featured case histories of outstanding advertising campaigns, dealt with the nitty-gritty of cost control, heard about computers and concentrated for half of a day on the importance—and ways and means—of increasing minority-group employment in agencies.

Mr. Crichton warned that the current wave of "consumerism" and charges of lethargy and benign regulation that have been made against such agencies as the FCC and the Federal Trade Commission may be expected to make these agencies "try to protect their role in the government, their power and their appropriations by flurries of action."

He recalled that the FTC was similarly spurred into issuing "a flurry of complaints based on television commercials in 1959-60. 'Those complaints,' he said, 'were settled in various ways, some by stipulation, some by litigation and some were simply dropped but they ranged from three to five years in the process, and they consumed a great deal of time and money.'"

In the cost-control session Clayton Huff, vice president and treasurer of BBDO, cited AAAA figures showing "that our whole [agency] business last year had an average profit level of about 0.8% of capitalized sales—only four-fifths of one percent." But other service businesses often average 2.5% to 3% or more, he said, and added:

"One last example, right in our own advertising field is the radio-TV rep. His gross income rate ordinarily is the same as our 15% and applied to the same volume base, so the capitalized sales figure is the same. John Blair & Co., one of the largest rep firms made a profit of 3.1% in the last year that their figures were not contaminated by some other businesses they bought—in other

words, reflected only their broadcast-rep business.

"I've not gone into the profit level of TV stations because I don't want you to feel worse than you do," he added.

Barton A. Cummings of Compton Advertising Chairman of AAAA, discussed the pros and cons of advertising agencies' going public and concluded that although certain major stockholders at these agencies have "made fortunes overnight," it is too early to tell the full effect of public ownership on an agency on a long-term basis.

Some of the advantages of going public, Mr. Cummings said, are that it provides a means of buying out stockholders without dissipating agency capital; increases capital for expansion and diversification, makes stock available to all employees and provides broader financial incentives, such as stock options; establishes a permanent public market for agency stock and imposes tighter fiscal control on costs.

Among the disadvantages, according to Mr. Cummings, are that it may be "a get-rich-quick scheme" for a limited number of executives and may be harmful to the agency in the long run; it diminishes the amount of stock available to key employees and makes it impossible to offer it to them at book values; it reduces incentive formerly available to future management because only part of the earnings pool is available to them; it could be a mort-

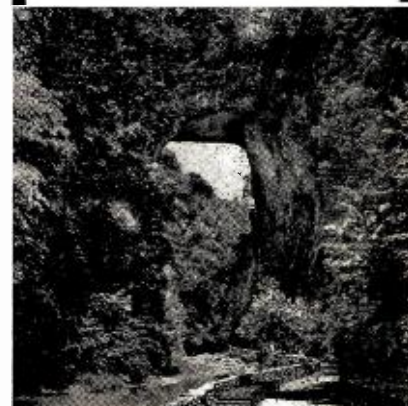
gage on the future of the agency.

He also noted that if the stock does not perform well in the market place; poor performance of stock can be interpreted unfairly as "bad agency performance."

In the manpower session, that dealt with minority group employees, John Elliott Jr. of Ogilvy & Mather, chairman of the AAAA's special committee on equal employment opportunities, reported "significant progress" for the advertising business in this area in the past two years but also cautioned that "we cannot rest on our oars."

He proposed that New York advertising agencies set a minimum goal for the end of 1972: to have 13% of their

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Sunshine changes agency

Sullivan, Stauffer, Colwell & Bayles, New York, has been named advertising agency for all biscuit division products of Sunshine Biscuits Inc., New York. The appointment is effective immediately. Cunningham & Walsh, New York, resigned the account, which includes Sunshine Biscuits, Krispy Crackers, Hi Ho Crackers, Cheez-It, Hydrox Cookies and Lemon Coolers, in September after a 44-year association (BROADCASTING, Sept. 29), billings then were estimated at \$1 million, although they had gone as high as \$4 million at one time. Sunshine has been investing approximately 90% of its ad dollars in broadcasting.

clerical staffs and also 13% of their professionals made up of minority-group members by that time.

Mr. Elliott said a survey of the 15 largest agencies in New York two weeks ago showed an average minority-group employment level of 10.5%, up 114% from the 4.9% average for the same agencies two years ago. For one agency, J. Walter Thompson Co., he said the current figure was 16.1%.

D. Parke Gibson, president of D. Parke Gibson Associates Inc., New York, offered suggestion to advertisers on ways to reach the Negro market more effectively during the 1970's.

He cited statistics showing the growth of the Negro market in terms of population, education, income, concentration of population urban centers and the demonstrated purchasing patterns among this ethnic group, and added:

"The advertising agency has a responsibility to its client to give the best possible advice, spend his money to bring the greatest return on the advertising investment, with efficiency."

In a management session, Herbert Zeltner of Needham, Harper & Steers, chairman of the AAAA's EDP Project Committee, offered a status report on the AAAA computer project, currently consisting of a study—being conducted by Arthur Anderson & Co.—to deter-



Mr. Crichton

mine the feasibility of establishing an electronic-data-processing service to work with agencies (BROADCASTING, Sept. 22 et seq.).

He also sought to clear up some confusion and remove some apprehensions. For example, he assured the agency men that the AAAA is not committed to the establishment of an elaborate computer complex regardless

of its prospects for success. He also gave assurances that if one is set up it will in no way jeopardize or compromise security on computer programs and techniques that individual agencies have developed for their own exclusive use, and that it must be sufficiently broad-based to appeal to the widest spectrum of agency needs.

As to whether such an "information central" would supplant existing computer services, incorporate them into a larger whole or supplement their work, Mr. Zeltner said there is no single clear-cut answer, adding that AAAA is seeking to develop "an assessment mechanism . . . a continuing central clearing house for evaluation and consultation."

In the creative session Anthony F. Isidore of Young & Rubicam, recounting the development of the "Give-a-Damn" campaign for the New York Urban Coalition, said that eventually \$2.25 million worth of time and space was contributed to it, but not till some problems were overcome. One, he said, was that two networks originally rejected the commercial because of the "Damn" and the third bleeped out the word.

"No kidding," he said, recalling the message's selling proposition: "Give jobs, give money, give a bleep."

Middlemen get a rejection slip

DDB's Petcavage tells 4A's 50% of agencies surveyed won't use those media buyers again

The performance of the independent media-buying services, whose emergence has been the most controversial development in advertising in the past year, was termed "highly erratic and uneven" last week by Albert Petcavage, vice president in charge of media for Doyle Dane Bernbach.

Mr. Petcavage made this observation during a speech before the 1969 Eastern annual conference of the American Association of Advertising Agencies (see page 81). His conclusion was based on a survey conducted by the AAAA last spring to which 281 agencies responded.

The survey, released last week, was a follow-up to an earlier one conducted by the 4A's in the fall of 1968 examining both media services and bartering organizations (BROADCASTING, Sept. 16, 1968) and the current study covered both of these activities, though the primary emphasis was on the media organizations.

Mr. Petcavage reported that the overwhelming criticism of outside media organizations centered on their

"poor delivery of schedules." In more specific terms, agencies expressed dissatisfaction with the efficiencies of the buys and "the great need for supervision of the buying agent's work."

Mr. Petcavage noted that 55 of the reporting agencies said they had had experience with a media-buying company, a barter organization or both. He added that about one-half of the agencies that had utilized media services indicated they would not use them again, while one-third said they would continue their experimentation.

Only about 5% planned to continue to use media specialists on a regular basis, Mr. Petcavage noted.

Among the conclusions emerging from the report, Mr. Petcavage said, were these:

- The media-buying services do not appear to provide an advertising agency with increased efficiency. He pointed out there must be heavy screening and supervision by the agency to cross-check time periods, adjacencies, ratings and audience data.

- There is evidence that buying com-

panies, contrary to their claims, are not working in partnership with agencies. They often have made initial contact with clients and the impetus for the use of the service has originated with the clients of agencies.

- It cannot be assumed that the buying is either cheaper or better if it is handled by an outside media organization. The AAAA survey showed "the high degree of dissatisfaction with delivery of schedules and markets, and the relatively low rating of an ability to produce savings, the overwhelming need for screening—all adding up to highly erratic and uneven buying practices."

- Some schedules bought by buying services were marred by a high rate of pre-emptibility and, in other instances, the selection of a station within a market that did not provide adequate coverage but could be bought economically.

"The continued existence of middlemen makes a farce out of such matters of our previous concern, such as rate increases, volume discounts, grid

cards or the proper pro-rata cost of a 30-second commercial," Mr. Petcavage observed. "It is no secret that station rate cards have little meaning in this environment. We all know this. Agencies who have not yet done so must find a way to live in what amounts to an auction market, no matter how disguised."

Mr. Petcavage stated that the survey has underlined this point: The performance of the middlemen has not matched their claims, and added "there is no magic in buying pre-emptible rates and inadequate stations and schedules. More often than not, the rabbit that is popping out of the hat has come through the false bottom."

But Mr. Petcavage suggested that out of the middleman development has come "the revitalization of the art of buying time among agencies and the renewed stress on the importance of the timebuyer." He said the agencies always have had "the really professional talent in the field," but this reputation for professionalism "has been very much on the line."

He said there is a need to continue to keep watch on the middlemen companies and how they perform. He concluded: "Too much depends on it: how we do business with media; how we structure ourselves to handle it; the kind of services we render our clients, and even the fundamental client-agency relationship."

Earlier, AAAA President John Crichton had appeared to include at least the concept of middlemen in criticism of the "notion that an advertiser can successfully buy creative work from one source, media from another, research from a third, marketing from a fourth, and put them all together into an advertising campaign."

It may be possible, he said, but it also "seems to me that people [following this course] are working very hard to reinvent the advertising agency, and that the big winners from this venture are likely to be the Xerox machine, the telephone company and the various messenger services."

Mr. Crichton also cited the \$489,200,000 cough-and-cold remedies field, pointing out that a one-point share of the market represented \$4,892,000 and that advertising per share point amounts to \$423,000. On that basis, he noted, an advertising agency would get \$63,000 per share point in commissions.

Even if the advertiser could save half that amount through "some combination of services and specialists," he emphasized, the saving would still be less than \$32,000—in a competitive field where the loss of even a fraction of a point of market share could cost the advertiser considerably more than he had saved.

In another example, assuming a \$10-

million advertising budget in the cough-and-cold remedies field, Mr. Crichton estimated that \$63,000 of the agency's \$1.5-million commission would go for media payroll expense. Thus, he said, if the advertiser took over media services, "the total dollars he is likely to save are small by comparison with the share-of-market gains or losses. Anything that reduces share of market is so sizable as to wipe out the family small amounts of money reported here."

A eulogy for a live medium

ANPA spokesman sees TV going down; TVB offers hard statistics in rebuttal

The television medium came under the direct line of fire last week of the American Newspaper Publishers Association's Bureau of Advertising, whose president ticked off a number of TV's "problems" and a prediction that print advertising would make further gains as TV "deteriorates."

Jack Kauffman, president of the Bureau of Advertising, mounted the attack during the fall forum of the Gravure Technical Association, in New York. About 200 representatives of the print media were on hand.

Mr. Kauffman said: "I don't know of a single major advertiser who isn't reconsidering his advertising expenditures because of the rising costs and deterioration of TV."

Moreover, he said, "one thing is sure, TV today is not as good as it was last year; TV next year isn't going to be as good as it is today. The beneficiary of this trend is print."

The "problems," he said, could be documented in several areas, ranging from increased costs of TV advertising and commercial production to a splitting up of audiences and a rise in commercial "clutter."

While not responding formally to Mr. Kauffman, Television Bureau of Advertising officials indicated they were not alarmed. They pointed up data that they said easily rebutted Mr. Kauffman's remarks.

To the contrary, these officials pointed up, TV has been gaining each year in the percentage of total ad volume its revenues represent (climbing from 3% in 1950 to 11% in 1955, and moving subsequently to the current level of 19%, \$3.6 billion of a total \$19.2 billion in advertising volume).

In other data marshalled by TVB, television was shown as obtaining increased budgets of "most sophisticated

advertisers" with the top-100 advertisers last year investing 63% of their measured-media budgets in television. The television spokesmen also cited an increase of 14% in national spot in 1968, with an estimated further hike of 14% in 1969; the networks' gain of last year and the estimated 10% increase expected this year, and the 24% gain of local TV in 1968 with the expectation of 15% more in 1969.

As for newspapers' courting advertisers, these officials noted that department stores, one of the newspapers' most important advertiser categories, would appear to be cutting back, with lineage in 1968 and again in 1969 about 5% below the 1967 level.

As to TV costs rising faster than those of newspaper or magazines, TVB officials said the Bureau of Advertising failed to note that in the cited interval (between 1955 and 1968), TV homes grew from 30.7 million to 56.7 million, with time spent with the TV set also rising, but newspapers and magazines showing no comparable growth.

Mr. Kauffman in his speech charged that TV advertising faces tougher competition because of the rise in the number of TV stations, both commercial and noncommercial ("the average TV home can now receive 5.6 channels, but as the number of channels grow, there is no corresponding increase in the number of homes viewing TV.") TVB spokesmen, shrugging off the possible effects of more TV stations on ad revenue, noted that advertisers are continuing to increase the use of TV because it is "the more efficient advertising buy. The advertiser judges the medium on the basis of delivered audience to each of his messages; on that basis TV still rates as the most efficient."

Rep appointments:

- WQTE(AM) Detroit and WAAM(AM) Ann Arbor, both Michigan: Edward Petry & Co., New York.
- WAVA-AM-FM Arlington, Va.; WOCN-AM-FM Miami; WWBA-AM-FM Tampa/St. Petersburg, Fla.: Jack Masla & Co., New York.
- WBOK(AM) New Orleans; KWKI-FM Kansas City, Mo.; KADI-FM and KXLW(AM) St. Louis; WLOK(AM) Memphis; KYOK(AM) Houston: Dora - Clayton Agency, Atlanta.
- WIXX-AM-FM Fort Lauderdale, Fla.: Burn-Smith, New York.
- WRBL-AM-FM Columbus, Ga.: Alan Torbet Associates, New York.
- WBRQ(AM) Augusta, Ga.; Robert E. Eastman & Co., New York.
- WCVR(AM) Randolph, Vt.: AAA Representatives, New York.

How TV-network billings stand in BAR's ranking

Broadcast Advertisers Reports' network-TV dollar revenue estimate—week ended Oct. 19, 1969
(net time and talent charges in thousands of dollars)

Day parts	ABC		CBS		NBC		Total minutes week ended Oct. 19	Total dollars week ended Oct. 19	1969 total minutes	1969 total dollars
	Week ended Oct. 19	Cume Jan. 1-Oct. 19	Week ended Oct. 19	Cume Jan. 1-Oct. 19	Week ended Oct. 19	Cume Jan. 1-Oct. 19				
Monday-Friday Sign-on-10 a.m.	\$ \$	101.9	\$ 237.8 \$	5,049.3	\$ 336.0 \$	14,342.5	116	\$ 573.8	3,738	\$ 9,493.7
Monday-Friday 10 a.m.-6 p.m.	1,894.3	60,773.1	3,312.2	111,995.8	5,889.2	92,960.5	907	11,095.7	37,152	265,729.3
Saturday-Sunday Sign-on-6 p.m.	1,421.0	38,430.8	1,738.7	45,243.7	1,019.7	34,197.1	308	4,179.4	12,056	117,871.6
Monday-Saturday 5 p.m.-7:30 p.m.	600.0	13,549.1	894.9	27,899.3	769.4	26,408.2	98	2,264.3	3,920	67,856.6
Sunday 6 p.m.-7:30 p.m.	155.9	5,538.5	597.3	9,257.1	209.4	8,157.3	22	962.6	886	22,952.9
Monday-Sunday 7:30-11 p.m.	6,347.1	200,136.3	8,756.4	269,173.9	8,201.1	266,973.4	447	23,304.6	18,333	736,283.6
Monday-Sunday 11 p.m.-Sign-off	403.1	17,183.8	431.3	7,898.8	505.7	20,683.1	115	1,340.1	3,873	45,765.7
Total	\$10,821.4	\$335,713.5	\$15,968.6	\$476,517.9	\$16,930.5	\$463,722.1	2,013	\$43,720.5	79,958	\$1,275,953.5

TV-radio still Ford's buy, but with some complaints

Television and radio will continue to be among the major media used by the Lincoln-Mercury division of Ford Motor Co. for advertising.

Lincoln-Mercury allocates about half of its over-all ad budget to television, network and spot. The division put \$1 million into radio spots for an awareness campaign built around the song, "Step to the Rear, Let a Winner Lead the Way." Dealers put up \$2 million for their own spot campaign. So television and radio stand high in esteem at Lincoln-Mercury, and M.S. (Matt) McLaughlin, Ford vice president and L-M division general manager, doesn't look "for any dramatic changes in our planning."

Yet the automotive-industry executive had some words of caution for the broadcast industry last week in a speech delivered before a luncheon meeting of the Hollywood Radio and Television Society in Beverly Hills, Calif. He said: "There are a couple of sore spots" about radio and television—particularly television—"that could dampen our enthusiasm."

Mr. McLaughlin's first complaint was what he claimed is lack of quality in programming. "It doesn't matter what Mr. Nielsen's ratings tell us about audience size if the audience is composed in large part of people who aren't prospective buyers for automobiles," he said. "Let's face it. Some programs are of such dubious quality that mature, affluent viewers will not suffer through them."

The other "sore spot" cited by Mr. McLaughlin, is overcommercialization. He said movie programs on television

are the worst offenders. "They deliver terrific tonnage and good cost per thousands," he acknowledged about the movies, "but just sit and endure four, five or six commercials in a row and then tell me whether statistics are meaningful."

Dutch Masters offers massage with a message

Consolidated Cigar's "fat-free" Dutch Masters cigars will be advertised on TV for the first time in a 30-second commercial starting late this month.

"This is how to get shaped up and enjoy it," declares a young man, cigar in hand, receiving a massage from a Swedish model. "Even my cigar is shaped up," he continues, in a description of the 'Elite cigar, one of the brands in Dutch Masters' Slim Line."

The commercial will appear on CBS-TV in National Football League post-game shows and *The Merv Griffin Show*, and on NBC-TV's American Football League post-game shows, in addition to spots in major cities.

David, Oksner & Mitchneck, New York, is agency. Focus Presentations, New York, did the production.



Harper of NH&S warns of ad glut in the 70's

The challenge of the "communications glut" in the 1970's and the increasing need for "umbrella campaigns" of a corporate nature were stressed by two top advertising executives last week at the 17th annual marketing conference of the National Industrial Conference Board in New York.

Paul C. Harper Jr., board chairman of Needham, Harper & Steers, issued a warning on the growing number of commercial messages that are likely to appear in all media in the decade ahead. He suggested that "in the uproar of the communications that lie ahead," only the advertising that is specific in its appeal has a chance of being remembered.

Gail Smith, general director, advertising and merchandising, General Motors Corp., voiced the view that the advertising management of many corporations will turn to the "corporate halo" campaign aimed at describing the nature of the manufacturer and not specific items. The idea in such campaigns, he said, is to endow all the advertiser's products with certain desirable characteristics such as engineering, workmanship and service.

"Such a campaign," he observed, "will avoid any attempts toward segmentation, thereby regaining the efficiencies of mass communications."

Agency appointments:

▪ Arthur Treacher's Fish & Chips, subsidiary of National Fast Foods Corp., Columbus, Ohio, has appointed Honig-Cooper & Harrington, San Francisco and Los Angeles, to handle its advertis-

ing. H-C&H will produce a series of TV and radio commercial on location in England to promote the food chain that now has 250 franchises in 24 states, as well as in Canada and England.

■ American Machine and Foundry Co., New York, has named Fuller & Smith & Ross Inc., there to handle its corporate, process equipment group and petroleum services group division's advertising.

ARB show on the road beginning Nov. 25

The American Research Bureau has set the dates and locations for its annual series of TV station seminars and research clinics. The purpose of the series is to aid station management in using ARB report data, emphasizing how the estimates may be used to help individual stations sell.

The seminars begin in New York on Nov. 25 at the New York Hilton. Other 1969 dates and locations are Dec. 9, Chicago, Continental Plaza hotel, and Dec. 11, San Francisco, Thunderbolt hotel at the San Francisco International Airport. In 1970 the seminars will be held Jan. 6, Atlanta, Hilton Airport Inn; Jan. 8, Dallas, Marriott hotel; Jan. 13, Denver, Denver Hilton hotel; Jan. 15, Los Angeles, Wilshire Hyatt House, and Jan. 20, Boston, Sheraton Plaza.

Business briefly:

General Mills, Minneapolis, Minn., through Wells, Rich and Greene, New York, will introduce Onyums, an onion-flavored corn snack, with a heavy schedule of day network and prime-time TV advertising in late November.

General Foods Corp., Birds Eye Division, White Plains, N.Y., through Young & Rubicam, New York, will expand its market for International Vegetables into the Northeast, Far West and Florida. TV, print and coupons will be used.

Xerox Corp., through Needham, Harper & Steers, both New York, will sponsor an ABC-TV news special on inflation, *The Great Dollar Robbery: Can We Arrest Inflation*, Monday, Dec. 15, 10-11 p.m. EST.

A. G. Spalding & Bros. Inc., Chicopee, Mass., through Robert E. Launey Advertising, New York, will furnish dealers of its ski equipment with advertising materials, including radio scripts, to promote a "Learn-To-Ski Week" package and its four product lines.

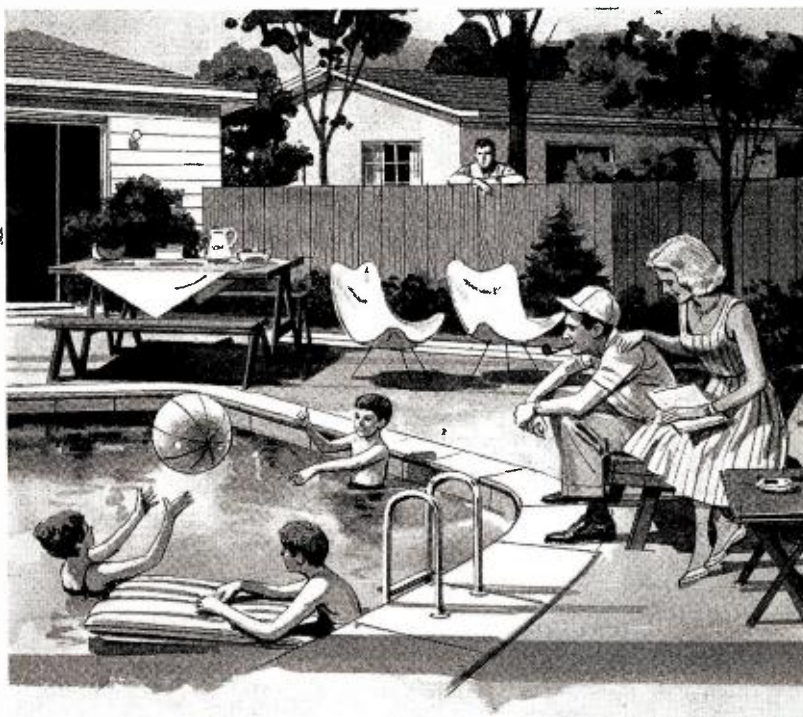
Nissan Motor Corp., Gardena, Calif., in behalf of its Datsun cars and trucks, will sponsor the *America Road Race of Champions*, filmed from Daytona Beach, Fla., Nov. 25-30. The sports special, produced by Triangle Stations,

will be syndicated to 175 stations. Parker Advertising, Palos Verdes, Calif., is the agency.

NBC Radio has announced major sponsorship purchases: **Lear Jet Industries Inc.**, Wichita, Kan., through Burton Sohigian Inc., Detroit, bought into *Monitor*. **Whitehall Laboratories**, a division of American Home Products, through William Esty Co., both New York, has purchased sponsorship on *Emphasis*, *News on the Hour* and *News of the World*. **General Motors Corp.**, through D. P. Brother & Co., both Detroit, is in *David Brinkley Reports* and *Chet Huntley*. **Colgate-Palmolive Co.**,

through Ted Bates & Co., both New York, has purchased time on *News of the World*. Church & Dwight Co., through Kelly, Nason Inc., both New York, bought into *Emphasis*, and *News on the Hour*. Petersen Manufacturing Co., De Witt, Neb., through Biddle Co., Bloomington, Ill., has purchased sponsorship on *Monitor*.

Berlitz School of Languages, through Palmer Advertising International Inc., both New York, will launch a new campaign aimed at the Spanish-speaking market of Los Angeles. Chicago and New York. Radio, television and print will be used.



Leaders follow WJEF & the Joneses try to keep up with them.

Today's WJEF-listening family is setting a fast pace.

Typically, they're under thirty, own their own home, have two cars and three children. If they live in Kent County they have a family income of approximately \$10,117. Ottawa County listeners have an average family income of \$9,193. This makes them solid leaders—with buying power to get what they want.

WJEF-ers may be bankers, businessmen or farmers. But more likely, they're among the 70 thousand or so working in the area's 880 manufacturing plants, which provide a solid base for an ever-expanding economy, one that accounts for over \$902 million in retail sales.

Ask Avery-Knodel how you can follow the leaders—and catch their attention — through WJEF.



The Folger Stations

RADIO
WJEF Kalamazoo-Battle Creek
WYAT Grand Rapids
WYUM Grand Rapids-Battle Creek
WYUM/WYAT FM Cadillac
TELEVISION
WJEF-TV Grand Rapids-Kalamazoo
WYAT-TV Cadillac-Traverse City
WYUM-TV Muskegon
WYAT-TV Lincoln Park
WJEF-TV Grand Rapids, Mich.
WYAT-TV St. Ignace, Mich.

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

Commerce is split over way to end smoking ads

The tobacco industry's proposed voluntary phase-out of broadcast cigarette advertising was jeopardized last week in a stalemated executive session of the Senate Commerce Committee.

A new plan that would simply outlaw such advertising was introduced by Senator Norris Cotton (R-N.H.). It reportedly took substantial steam out of the plan advanced by Senator Frank E. Moss (D-Utah), calling for an anti-trust exemption that would permit cigarette advertisers to vacate the airwaves (BROADCASTING, Oct. 27).

The maneuvering over tactics came as President Nixon was reported as favoring legislation that would permit the tobacco companies to drop their radio and television advertising without fear of prosecution for antitrust-law violations. A White House spokesman said the President endorsed the Justice Department's suggestion that the requested protection be afforded by exempting the companies from the antitrust laws.

The executive session followed by one day a meeting at which National Association of Broadcasters board chairman Willard E. Walbridge and Tobacco Institute President Earle Clements made their cases before the Commerce Committee. At that time, Senator Philip A. Hart (D-Mich.) reportedly sided with broadcasters against an antitrust exemption for cigarette manufacturers. Senator Hart, who is also chairman of the Senate Antitrust and Monopoly Subcommittee, regularly opposes exempting private businesses from the antitrust laws. He backed Senator Cotton's proposal at last week's executive session.

The Commerce Committee also failed to reach agreement on another proposal, also advanced by Senator Moss, that would eliminate present law prohibiting the Federal Trade Commission from requiring health warnings in

cigarette advertising. The committee plans to meet again Wednesday (Nov. 5) in an attempt to resolve the differences and vote out a bill.

At issue is the House-passed extension of the Cigarette Labeling Act. Senate pressure for tougher legislation, led by Senator Moss, led to voluntary phase-out proposals by the broadcast and tobacco industries and is certain to lead to the elimination of broadcast cigarette advertising by one route or another.

Less imbibing on TV preferred by viewers

A majority of American adults would like to see fewer drinking scenes in television programs, although slightly under a majority would not object to liquor advertising, according to a survey conducted by Sindlinger & Co., Norwood, Pa.

The questions were posed to 1,506 U.S. adults in telephone interviews between Oct. 1 and Oct. 6. A majority of this sample also indicated they would not object to liquor advertising on radio.

The percentage favoring fewer drinking scenes was 61.2%, or a projected 79.6 million adults, Sindlinger said. A projected 63.6 million adults (48.9%) reported no objection to liquor ads on television, and a projected 68.5 million (52.6%) had no objection to the ads on radio.

Religious broadcasters move on Madison Avenue

Formation of a group of religious broadcasters into a national Religious Broadcasters Advertising Association to sell time to commercial advertisers has been announced by John H. Norris, president of WXUR-AM-FM Media and of WGCN-AM-FM Red Lion, all Pennsylvania.

Mr. Norris said that more than 70 sta-

Ads depict adventure of holiday travel

Royal Traveller Luggage, by Shwayder Bros. Inc. Denver, will use an extensive line-up of spot TV commercials in a holiday season multi-media promotion program. The spots will run in the top 10 markets to dramatize how Royal Traveller luggage can stand all kinds of travel abuse. Backing up the promotion will be full-page ads in national magazines and a national consumer sweepstakes.

Handling the account for the entire promotion is Wells, Rich, Greene, New York.



tions from 33 states have expressed their intention of becoming members of RBAA. He said that the organization aims to represent at least 100 stations, and that offices will be established in New York.

In a letter to advertising agencies, Mr. Norris referred to the FCC's fairness doctrine and called on agencies to advertise to "this new and different group of listeners which have been slighted for these many years. . . ." WXUR and WGCN stations have had difficulties with FCC following charges of biased and unfair broadcasts.

Also in advertising:

Katz to tape ■ Max Katz Productions Inc., New York, previously under special assignment in TV commercial production to Pelican Films Inc., New York, is now specializing in video tape, the company has announced. The firm is at 315 East 65th Street.

DSI formed ■ Writer/director Don Stewart has formed DSI Films at 1160 Third Avenue, New York, to produce TV commercial and feature films. DSI also announced that it had completed negotiations with the Directors Center for production facilities and services.

New account ■ Barbara Coleman Productions, Washington, has named Al-ler-ton Berman & Dean, New York, to handle its account. There was no former agency.

Please send

Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

Name _____ Position _____ Company _____ ☐ Business Address ☐ Home Address City _____ State _____ Zip _____	SUBSCRIBER SERVICE ☐ 1 year \$10 ☐ 2 years \$17 ☐ 3 years \$25 Canada Add \$2 Per Year Foreign Add \$4 Per Year ☐ 1970 Yearbook \$11.50 January Publication ☐ Payment enclosed ☐ Bill me
--	--

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

ADDRESS CHANGE: Print new address above and attach address label from a recent issue, or print old address including zip code. Please allow two weeks for processing, mailing labels are addressed one to two issues in advance.

BEVR to make its early bow

NAB '70 convention may see first color model; player marketed by July

CBS disclosed last week that if its developing broadcast version of EVR (Electronic Video Recording) tests out, it will introduce the system in color at the National Association of Broadcasters convention next spring. Officials said "tests and evaluation" of BEVR, which are continuing at CBS Laboratories and at CBS-TV, should be completed this year.

The timetable on BEVR as well as on EVR developments was presented by officials during a presentation of the EVR system before the International Radio & Television Society in New York. Representing CBS were Ralph O. Briscoe, president of CBS/Comtec group; Robert E. Brockway, president, CBS Electronic Video Recording di-

vision, and Dr. Peter C. Goldmark, president and director on research, CBS Laboratories.

The CBS executives revealed the timetable in formal talks and during a question-and-answer session followed by a news conference. The EVR schedule was an official affirmation of reports emanating from CBS several weeks ago at the time of RCA's introduction of its Selectavision concept of a color TV-tape system home player (BROADCASTING, Oct. 6).

Plans include introduction and first public demonstration of color EVR at the end of 1969 or in early January; marketing of the Motorola player at a \$795 price (chiefly for industrial and educational uses) in July 1970, and probable availability of a color EVR home player in the summer of 1971.

Mr. Brockway said CBS's EVR partnership in London will soon announce player license agreements in two more countries in Europe, in addition to those already made in the United Kingdom, and that the processing plant in Basildon, England, which is about completed, will begin preliminary op-

erations next month.

In the U.S., he said, "close to 60% of the EVR processing plant's first-year capacity" is already "sold out," and with orders now being processed, he predicted that before the opening day (in July 1970) the CBS facility in Rockleigh, N.J., will have its total year's capacity spoken for and that facilities may have to be expanded.

AM's may use carrier to send meter data

The FCC last week adopted a rule amendment permitting remote-controlled AM's to transmit meter readings and other telemetry signals by direct amplitude modulation of low frequency tones on the carrier of the station. The amended rule, effective Dec. 8, frees AM licensees from having to use telephone lines to bring transmitter operating data from the transmitter to the remote control point, the method now used by most broadcasters using remote control, the commission said.

The amended rule provides that the



*MARCONI would have
wanted it that way . . .*

We think the inventor of the radio would have liked the TAPECASTER cartridge machine. We were a little too late to get Marconi's opinion, but what really matters is what our customers think of it and they like it.



TAPECASTER® TCM, INC.
Box 662 — 12326 Wilkins Avenue, Rockville, Maryland 20851
Phone: 942-6666 Area code 301

tone may have a frequency no higher than 30 cycles per second, the amplitude of modulation of the transmitter carrier by the tone may not exceed 6%, and the tone may be transmitted only when the transmitted information is actually being observed or logged.

The commission adopted a notice of proposed rule making in this proceeding on Nov. 15, 1967, in response to a petition filed by Moseley Associates Inc., Santa Barbara, Calif. Field tests were conducted at WIND(AM) Chicago and WTAE(AM) Pittsburgh, with earlier tests at WSM(AM) Nashville in 1964.

After evaluating the tests, the commission said that the "perceptibility in the presence of program material of tones of fairly short duration of frequencies no higher than 30 cycles per second at modulation levels approximating 5% is so marginal" that their detection is quite unlikely.

Video tape the star at Reeves workshop

The spotlight last week was on video tape at "Production '70," a two-day workshop sponsored by Reeves Production Services, New York.

Morton Dubin, vice president, MPO Videotronics, New York, addressing the 100 participants, tried to clear up some misconceptions. He said, in the early days, "video tape was a thing of abnormal form, a monster."

He pointed out that "video tape as a word began to be misused to mean multiple camera-shooting techniques. People began to confuse video tape as a medium of recording, with video tape as a technique of production. . . ."

He added that people misunderstand video tape to such a degree that when they are listening to someone in the tape industry, all they hear is the mechanical side of the story. He said that much of this is the fault of the industry since the big announcements are "the mechanical ones."

He also said: "I work in video tape, I

strongly believe in it. But I define my profession as advertising production, I produce advertising messages utilizing moving visual images and sounds."

Robert Schwarz, director of *The Ed Sullivan Show*, demonstrated how he used video tape to achieve different effects with one singer. "Week in and week out," he said, "we have a singer or a group, and we have to find ways of changing the presentation each time."

Fred Barzyk, producer-director, WGBH-TV Boston, demonstrated the effects he obtained by altering background colors and using lights. The workshop also included sessions on graphics, videotape editing, lighting, sets, creative cost control, and production.

Technical topics:

Dual pre-amplifier ■ QRK Electronic Products, Fresno, Calif., announces the availability of a monaural and stereo-equalized preamplifier, supplied with self-contained power supply and balanced, magnetically shielded output transformers. Called Ultimate I and Ultimate II, the equipment is said to produce plus 10 dbm output at .08% distortion, with signal-to-noise ratio of 75 db and a separation between channels in excess of 60 db.

Leasing in Atlanta ■ Systems Capital Corp., Philadelphia, has completed a \$2.5-million leasing agreement for broadcast equipment with WATL-TV Atlanta. WATL-TV is the fifth station owned by U.S. Communications to lease equipment from Systems Capital Corp. and raises to \$8.5 million the volume of TV broadcast equipment leased, it was said.

Shared van ■ Four television stations owned by or affiliated with the Church of Jesus Christ of Latter Day Saints are planning to share use of a new TV van purchased for \$650,000 from the Ampex Corp. by Bonneville International Corp., Salt Lake City, the broadcast operating organization for the Mormon church. The van, which contains

an Ampex VR-1200B high-band color Videotape recorder, six color TV cameras, a video switching and control console and an audio system, will be based at KSL-TV Salt Lake City. It also will be used for remote recording by sister stations KIRO-TV Seattle, KID-TV Idaho Falls and KBYU-TV Provo, Utah. The last-named station is an educational outlet licensed to Brigham Young University.

Antenna Watchdog ■ CCA Electronics Corp., Gloucester City, N.J., announces the availability of a VSWR "watchdog" device that cuts off power and indicates failure when antenna and/or transmission lines are overloaded due to icing, loss of air pressure, defective connections, or transmitter self oscillation. CCA instrument will instantaneously turn off transmitter when VSWR achieves any value in excess of predetermined value. At same time, a front panel light goes on to advise personnel of fault. Equipment has front panel button for restoring operation. Price: \$345.

Live color ■ RCA reports that WDCA-TV Washington plans live program origination in color this fall following acquisition of approximately \$750,000 worth of color studio and remote equipment. The purchase included four new three-tube TK-44A color cameras, three TK-27 color films islands, two TR-70 high-band color TV tape recording systems, a TCR-100 video cartridge system. Two of the cameras will be assigned to the UHF's (channel 20) mobile unit for remote pickups and two on study study.

Zenith case vacated

The U. S. Court of Appeals, Chicago, last week vacated an \$18-million judgment awarded to Zenith Radio Co. in an antitrust suit against Hazeltine Research Inc., a subsidiary of Hazeltine Corp. The case was remanded to the U.S. district court for further proceedings. It involved certain radio-TV patents and foreign markets and has been in litigation since 1963. The case once reached the U.S. Supreme Court, that court cut damages of nearly \$35 million awarded in lower court.

Better transfers claimed

Acme Film and Videotape Laboratories Inc., Hollywood, demonstrated its new "Acme Chroma" tape-to-film color transfer a fortnight ago to more than 200 agency and TV production company executives in New York. Mel Sawelson, president, said the new unit increases definition as much as 30% and allows greater stability and less variation than was previously possible. He said the research and development cost of the unit is estimated at \$150,000. Acme is a subsidiary of Filmways Inc.

"... the best musical documentary ever produced ... the most significant undertaking in Top 40 Radio."
 BILLBOARD

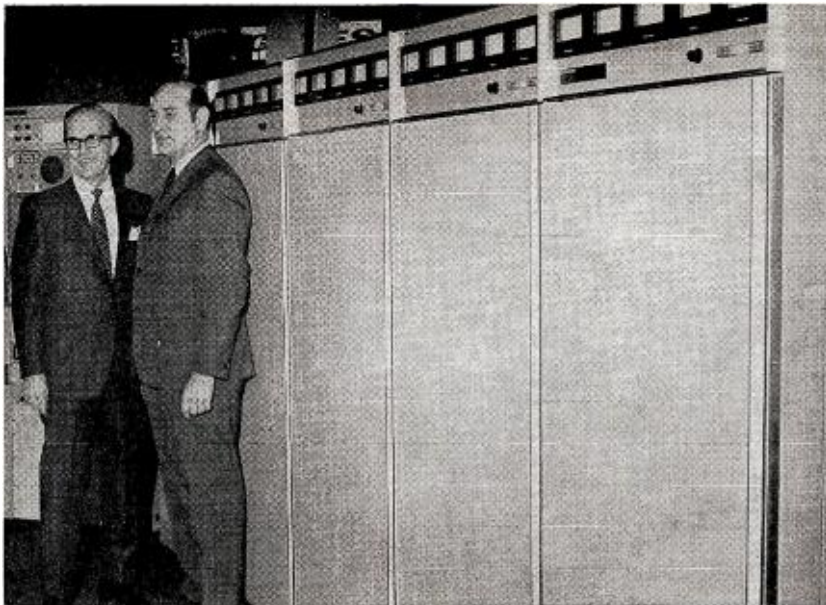
"... a major broadcasting achievement ... the anthology was delightfully cohesive."
 RECORD WORLD



THIS GREAT 48-HOUR DOCUMENTARY IS NOW AVAILABLE FOR SYNDICATION

AIR American Independent Radio, Inc.

1901 BUILDING, CENTURY CITY, LOS ANGELES, CALIFORNIA 90067/(213) 277-3395/CABLE: AIRING



Gates Radio Co.'s new VHF transmitters that use IF modulation were introduced to consulting engineers and station engineering executives in Washington last Thursday (Oct. 30). Shown

here (l to r) are Hans Bott, manager, TV development section, and Lawrence J. Cervone, vice president and general manager, Gates Radio Co., a division of Harris-Intertype Corp.

Gates's TV transmitter uses solid-state IF

Gates Radio Co., Quincy, Ill., a major radio broadcast transmitter manufacturer, has entered the TV field. Last week it showed its new VHF television transmitters, using video intermediate frequency modulation, said to produce better color pictures.

The new transmitters, ranging in power from 1,300 w to 50 kw for both the low band and high band VHF channels, range in price from \$45,000 to \$250,000. Aimed at the replacement market in VHF (UHF units are to come later), the solid state transmitters feature reliability, stability, and provision for remote control. The transmitters perform with differential phase and differential gain that produce outstanding color picture quality. Gates officials said. Operating costs are almost half of those for conventional transmitters, Gates executives said.

Use of IF modulation in place of the high level modulation procedure of conventional transmitters permits the color signal to be processed at low frequencies, it was pointed out. This results, Gates officials said, in higher quality broadcast color signals.

The new transmitters are available for channels 2 to 6 at outputs of 1,300 w, 13 kw, 18 kw and 25 kw; in the high band (channels 7-13), the transmitters are available at 1,300, 13 kw, 18 kw, 25 kw, 35 kw and 50 kw.

Since Oct. 5 WGEM-TV (channel 10) Quincy, Ill., has been using a new

Gates 35 kw solid-state model.

Lawrence J. Cervone, vice president-general manager of Gates Radio, said he sees the TV replacement market for VHF transmitters running at an average of \$7 million to \$10 million a year for the next three years.

NAB workshops set

Two workshops for management and engineering delegates will be held during the National Association of Broadcasters' 48th annual convention next spring in Chicago. One workshop will be on automatic logging of aired programs and other station operations. The other session will be on remote-control operation of television stations.

Ginsburg honored

Charles P. Ginsburg, who was project leader of the engineering team that developed the first practical Videotape recorder has received the Howard N. Potts Medal of the Franklin Institute in Philadelphia. Mr. Ginsburg, now Ampex Corp. vice president-advanced development, was similarly honored for his leadership role in the creation of the Videotape recorder by the Society of Motion Picture and Television Engineers in 1957, the Institute of Radio Engineers in 1958, the Danish Academy of Science in 1960 and the Academy of Television Arts and Sciences in 1957. Ampex Corp. introduced Videotape recording in 1956.

Your Blair Man Knows . . .

MINOR ACHIEVEMENTS? While gigantic industrial-cultural investment plans for the Wheeling-Steubenville market soar into the 70's, some unsung accomplishments were realized . . . Wheeling Tunnel . . . Urban Renewal . . . new center postoffice . . . public housing for elderly . . . mushrooming developments of Wheeling, West Liberty and Bethany Colleges . . . a new Linsly Military Institute . . . the beautiful branch of Ohio University in St. Clairsville . . . expansion of Ohio Valley General Hospital, Reynold's Memorial and Wheeling Hospital . . . the new Market Plaza and central business district renovation plus downtown parking centers . . . continuous expansions of Wheeling Park and Oglebay Park facilities . . . and, of course, our multi-billion dollar Interstate 70 highway system is completed. These are just minor projects completed in the Wheeling area alone and WTRF-TV reports them all from their new million dollar tele-production center in the heart of downtown Wheeling. Are the activated, enthusiastic TV audiences around here getting your advertising messages?

BLAIR TELEVISION Representing

WTRF-TV 7

FORWARD GROUP STATION

Color Channel 7—NBC
Wheeling, West Virginia

We're Professional Headhunters!

Gentlemen headhunters who know all the subtle ways to move people from where they are to your station where they ought to be. Contact head hunter, Ron Curtis, Nationwide Management Consultants, 645 North Michigan Avenue, Chicago, Illinois 60611 for professional help. Phone if you'd like (312) 337-5318.



A surprise award in duPont-Columbias

It goes to Dr. Parker of United Church of Christ; others given for journalism

Seven winners of the first Alfred I. duPont-Columbia University Awards in Broadcast Journalism for outstanding achievement during the 1968-69 year were announced last week by Dr. Andrew W. Cordier, president of the university.

Scheduled to receive the awards at ceremonies on Columbia's Morningside Heights campus in New York on Nov. 11 are Dr. Everett C. Parker, director of the Office of Communication of the United Church of Christ, for "championing the cause of the public interest in broadcasting;" NBC-TV for its report, "CBW (*Chemical-Biological Warfare*)—*the Secrets of Secrecy*;" and National Educational Television and the Public Broadcast Laboratory for *Defense and Domestic Needs: The Contest for Tomorrow*.

Also KNBC-TV Los Angeles for *The Slow Guillotine* (air pollution); WSB-TV Atlanta for "its continuing coverage of organized crime in its community;" noncommercial KQED(TV) San Francisco, for "its outstanding local coverage of the 1968 political contests, and WRLK(AM) Mount Ivy, N.Y., for "thoroughness of its local political coverage."

The selection of the winners by a five-member jury was made on the basis of the Alfred I. duPont-Columbia University survey of broadcast journalism, the first in a new series of annual independent studies of news and public-affairs broadcasting across the country conducted by 40 correspondents. The first survey, covering the 1968-69 season, will be published next month by Grosset & Dunlap.

In announcing the awards, the judges cited Dr. Parker's involvement in two major court decisions this year. They described one as the U. S. Supreme Court action upholding the constitutionality of the FCC's fairness doctrine requiring broadcasters to make time available for reply to personal attacks and for presentation of both sides of controversial issues. The other decision, the judges said, was the appeals-court action on WLBT(TV) Jackson, Miss., reversing the commission's approval of the station's license renewal

and declaring that the commission must encourage citizens efforts to evaluate a licensee's performance in serving the public interest.

Among the broadcast challenges in which Dr. Parker was involved, the judges said, was the KTAL-TV Texarkana, Tex.-Shreveport, La., dispute that was resolved by agreement between the black community and the station (also see page 38). Dr. Parker was also cited for giving advice to community leaders in Paradise, Calif., on how changes could be induced in a local radio station's programming.

Serving on the awards jury were its chairman, Richard T. Baker, acting dean of Columbia's Graduate School of Journalism, Edward W. Barrett, director of the Communications Institute at the Academy for Educational Development and former dean of the graduate journalism school; Sir William J. Haley, formerly director-general of the British Broadcasting Corp. and editor of the *London Times*; Marya Mannes, critic, author and TV commentator, and Michael Arlen, of the *New Yorker*.

The awards are administered by Columbia's graduate journalism school.

The duPont awards were established in 1943 under a trust established by the widow of Alfred I. duPont. The trust is administered by the Florida National Bank of Jacksonville which also oversaw the selection of awards until 1950 when that function was given to Washington and Lee University, Lexington, Va.

The trustees transferred administration of the awards to Columbia in 1968. No awards were given in 1966 or 1967.

ARB opens competition

The American Research Bureau has expanded its annual Innovator Awards program to include entries from radio stations and station rep firms as well as TV stations. The nine awards are to be made to sales presentations, ads, brochures, on-air promotions and sales aids which demonstrate creative application of audience-measurement data.

Any project employing the data from syndicated or special audience research may be entered provided the project was used between January 1969 and January 1970. Entries must be received by Jan. 31, 1970 accompanied by an official entry form obtainable from the ARB Innovator Awards committee chairman at 4320 Ammendale Road, Beltsville, Md. 20705.

How's and why's on tap for BPA membership

The Broadcasters Promotion Association's three-day 14th annual seminar opening Nov. 10 in Philadelphia will run a gamut of interests to promotion executives.

BPA will feature a keynote address by Lee Loevinger, former FCC commissioner and now a practicing attorney, and the release of a report that profiles the broadcast promotion manager.

Mr. Loevinger's address is scheduled for Monday noon, while highlights of the new survey report, prepared by BPA in conjunction with Ohio University's school of radio-television will be presented to delegates on Tuesday (Nov. 11) during an awards luncheon.

The BPA program, Nov. 10-12 at the Marriott motor hotel, will have five how-to sessions on Monday: James P. Robinson, Xerox, on "how to listen effectively," and Gilbert M. Miller, duPont, on "how to advertise effectively," both scheduled in the morning; Frederick W. Bechtold Sr. of NBC, on meeting legal requirements; a "creativity" panel with J. Donald Foley of ABC, Louis Dorfman of CBS Broadcast Group and Gerald E. Rowe of NBC, and a research discussion with Dr. Jack Allen of Brand Ratings Index, Robert Atkinson of C. E. Hooper, David Traylor of A. C. Nielsen, Robert Owens of American Research Bureau, and Richard Roslow of Pulse, all in the afternoon.

On Tuesday morning the program features a session on "how to relate to the black community" with comedian Scooby Mitchell; Coca Cola's Kelvin A. Wall; Andrew T. Hatcher of Hill & Knowlton; John H. Sengstacke of the *Chicago Daily Defender*, and Clive Brash, KYW(AM) Philadelphia.

That afternoon, three sessions will be held concurrently. The promotion of radio sales will be discussed by Allen S. Kalish of Kalish, Spiro, Walpert & Ringold; Norbert Hofman Jr. of *Newsweek*, and Frances Kline, Connecticut Bank and Trust Co. The promotion of TV sales has speakers David Arons of Gimbel Brothers', Philip Beuth of WSAZ-TV Huntington, W. Va., and Ted Mandelstam of Henry J. Kaufman and Associates. A third session is on public relations and community affairs.

The concluding session on Wednesday (Nov. 12) has Stephen A. Falk of Sterling Institute presenting a theater-in-the-round colloquy with his audience on "patterns of management."

Kerkorian associates are set for MGM board

The board of directors of Metro-Goldwyn-Mayer Inc. met in New York last Thursday (Oct. 30) and set Jan. 15, 1970, as the date for the annual meeting of stockholders.

This will be the first stockholders meeting since James T. Aubrey Jr. was elected president of MGM (BROADCASTING, Oct. 27). MGM had a reshuffling of top management and in the board of directors with the acquisition of control of 40% of the company stock by Las Vegas industrialist Kirk Kerkorian.

MGM said that in accordance with the by-laws, the board of directors will be reduced to 11 members and that the following will be voted on: Messrs. Aubrey and Kerkorian, who is board chairman of Tracy Investment Co.; James D. Aljian, secretary and treasurer of Tracy Investment; F. Arnold Daum, attorney, Cahill, Gordon, Sonnett, Reindel & Ohl; Fred Benninger, president, Tracy Investment; Frank Conant, vice chairman, Cushman & Wakefield Inc.; George L. Killion, board chairman of MGM; E. Leo Kolber, vice president and managing director, Cemp Investments Ltd.; George T. Scharffenberger, president, City Investment Co.; William Singleton, general counsel to Tracy Investment and vice chairman of MGM Inc. and Arnold McGraw, representative of Tracy Investment.

Company reports:

Pacific & Southern Broadcasting Co., New York, group broadcaster, reported a 19% increase in gross revenues and an 18% gain in net income for the nine months ended Sept. 30:

	1969	1968
Earned per share	\$0.35	\$0.29
Gross revenues	8,649,540	7,242,136
Pretax income	1,154,271	862,569
Net income*	563,271	475,569
Shares outstanding	1,627,000	1,615,000

*Figures are undiluted. Fully diluted, assuming the exercise of all stock options and warrants, and the use of the proceeds to acquire outstanding shares, per share earnings are 29 cents in the 1969 period, 25 cents in the 1968 period.

Cablecom General Inc., Colorado Springs, group operator of CATV systems and a subsidiary of RKO General Inc., reported increases in revenues and net income for the year ended Sept. 30:

	1969	1968
Earned per share	\$0.45	\$0.30
Revenues	5,037,402	4,386,316
Net income	687,014	402,713
Cash flow	2,014,445	1,561,090
Average shares outstanding	1,535,876	1,329,525

Time Inc., New York, publisher and

group broadcaster, reported an increase in revenues but a decrease in net income for the nine months ended Sept. 30:

	1969	1968
Earned per share	\$2.05	\$3.10
Revenues	437,281,000	405,309,000
Pretax income	18,069,000	31,078,000
Net income	14,851,000	22,306,000
Average shares outstanding	7,239,000	7,197,000

Gulf & Western Industries Inc., New York, diversified company and parent of Paramount Pictures, reported increases in net sales and net income for the fiscal year ended July 31:

	1969	1968
Earned per share	\$3.15	\$3.15
Net sales	1,564,000,000	1,331,000,000
Pretax income	92,150,000	104,752,000
Net income	72,050,000	70,366,000

Foote, Cone & Belding Inc., New York, advertising agency and group operator of CATV systems, reported lower gross billings but higher net income for the nine months ended Sept. 30:

	1969	1968
Earned per share	\$0.59	\$0.48
Gross billings	154,186,000	190,520,000
Pretax income	3,279,000	2,764,000
Net income	1,275,000	1,018,000
Shares outstanding	2,149,716	2,137,297

John Blair & Co., New York, radio and TV representative, reported a 27% increase in revenues and a 34% increase in net income for the nine months ended Sept. 30:

	1969	1968
Earned per share	\$1.18	\$0.87
Revenues	28,600,000	22,535,000
Pretax income	5,882,000	4,353,000
Net income	2,672,000	1,987,000
Average shares outstanding	2,265,000	2,274,000

Notes: 1969 revenues and income reflect operations of Workman Business Forms Inc., which was purchased in February 1969. Earnings for 1968 have been restated to give effect to the January 1969 acquisition of 49% interest in American Printers & Lithographers Inc., which has been accounted for as pooling of interests.

Times Mirror Co., Los Angeles, whose \$91-million acquisition of the Times Herald Printing Co., Dallas (including KRLD-TV Dallas-Fort Worth) is pend-

ing, reported net income increased 17% for the 40 weeks ended Oct. 5:

	1969	1968
Earned per share	\$1.55	\$1.32
Revenues	287,040,278	264,959,836
Net income	19,977,920	17,041,409

Note: 1969 results do not include extraordinary item of \$4,641,053 or 36 cents per share.

Fuqua Industries Inc., Atlanta-based diversified company and group broadcaster, reported a 33% increase in sales and a 32% increase in net income for the nine months ended Sept. 30:

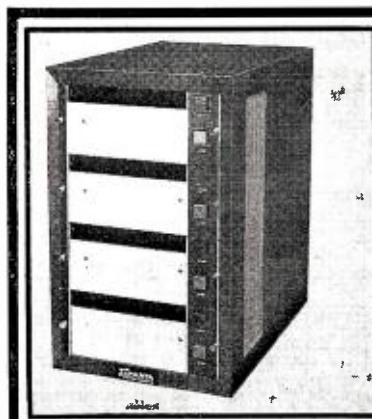
	1969	1968
Earned per share	\$1.40	\$1.06
Net sales	220,373,000	165,455,000
Net income	7,714,000	5,855,000

Notes: 1968 figures restated to include on a part or full pooling-of-interests basis businesses acquired in 1968 and 1969. Extraordinary losses per share were 7 cents for 1968 and 3 cents for 1969. Net income per share, assuming dilution for all warrants, options and unissued but future issuable contingent shares is \$1.02 for 1968 and \$1.29 for 1969.

Who traded stock during September

The Securities and Exchange Commission has reported the following stock transactions of officers and directors and of other stockholders owning more than 10% of broadcasting or allied companies in its *Official Summary* for September (all common stock unless otherwise indicated):

- ABC—John H. Regazzi exercised option to buy 765 shares, giving him a total of 1,025.
- Avco Corp.—T. Keith Glennan bought 100 shares, giving him a total of 300.
- John Blair & Co.—John P. Blair sold 200 shares, leaving 112,050 held personally and 1,000 held by wife.
- Capital Cities Broadcasting—Peter K. Orne bought 850 shares, giving him a total of 900.
- Commonwealth United — Gottfried von Meyern Hohenberg through company bought 2,000 shares, giving him a total of 5,000 held through company, 3,000 held personally and 300 held by wife.
- Comsat—Joseph H. McConnell bought 100 shares.
- Creative Management Associates, Inc.—Lawrence M. Rosenthal through one company bought 10,555 shares and sold 10,085



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A DIVISION OF COMPUTER EQUIPMENT CORPORATION
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CALIFORNIA 95828 (916) 363-5353

shares, giving him a total of 781 held through that company and 525 held through another company.

■ Cypress Communications—David Graham through trading account bought 7,229 shares and sold 5,532 shares, giving him a total of 59,069 held through trading account and 1,193 held personally.

■ Walt Disney Productions — Joseph W. Fowler sold 1,208 shares, leaving 2,561.

■ Downe Communications—Robert L. Rau bought 100 shares, giving him a total of 1,150 held personally and 150 held indirectly.

■ Doyle Dane Bernbach—Sidney Myers sold 600 shares, leaving 10,786.

■ Kansas State Network—Robert E. Canfield exercised option to buy 500 shares, giving him a total of 1,100. Donald Sharra sold 500 shares, leaving 16,270.

■ Kinney National Service Co.—Alfred Golden sold 200 shares, leaving 5,634.

■ Lamb Communications—Lamb Enterprises sold 66,000 shares, leaving 2,057,031. Husband of Priscilla Guyton bought 65,000 shares, giving him a total of 69,300 held personally, 642 held by wife, 200 held jointly with wife and 25 held by daughter's trust. Mr. Guyton also bought 5,000 of \$50 convertible preferred series A shares. Lamb Enterprises sold 5,000 of \$50 convertible preferred series A shares, leaving 51,000 of \$50 convertible preferred series A shares.

■ Metromedia Inc.—Daughters of M. E.

Austad bought 200 shares. Mr. Austad has 30,003 shares. David J. Mahoney sold 4,000 shares, leaving 697 held personally and 216 held by wife. Clemens M. Weber bought 200 shares and as custodian bought 40 shares, giving him a total of 2,060 held personally and 71 held as custodian.

■ 3M Co.—William L. McKnight sold 10,000 shares, leaving 2,597,220 held personally and 1,673,203 held by wife. John F. Whitcomb sold 200 shares, leaving 15,077 held personally and 888 held by wife.

■ Motorola Inc.—Robert W. Galvin sold 2,000 shares, leaving 943,803 held personally, 126,705 held by trust, 10,310 held by foundation, 26,290 held by wife, 23,334 held by daughters and 19,680 held as guardian. Arthur L. Reese sold 1,500 shares, leaving 4,300. Lewis D. Spencer sold 1,400 shares, leaving 100. Robert N. Swift sold 350 shares, leaving 100.

■ National General Corp.—Herbert A. Allen through trusts sold 1,400 shares, leaving 500 held through trusts and 6,600 held personally.

■ National Showmanship Services Inc.—James T. Glavin bought 200 shares, giving him a total of 4,217 held personally and 420 held by members of family.

■ Outlet Co.—Joseph S. Sinclair bought 1,050 shares and sold 2,000 shares, leaving 315,824 held personally. 1,258 held by wife's estate and 6,366 held by children.

■ Pacific & Southern Broadcasting Co.—C.

Edward Gilliam Jr. as custodian bought 150 shares, giving him a total of 390 held as custodian.

■ PKL Co.'s—William Murphy sold 330 class A shares, leaving 6,600 class A shares. Norman Grulich sold 100 class A shares, leaving 37,763 class A shares held personally and 9,510 class A shares held by members of family. Frederic Papert sold 2,700 class A shares, leaving 63,726 class A shares held personally and 34,000 class A shares held by trusts.

■ Post Corp.—Loewl & Co. bought 2,775 shares and sold 1,880 shares, giving it a total of 11,967.

■ RCA Corp.—Lawrence M. Isaacs sold 298 shares, leaving 1,422.

■ Rollins Inc.—Earl F. Gelger sold 3,000 shares, leaving 22,500. O. Wayne Rollins sold 26,000 shares, leaving 3,298,440.

■ Taft Broadcasting Co.—L. H. Lowenthal bought 1,000 shares, giving him a total of 1,051.

■ Transamerica Corp.—Robert S. Benjamin sold 1,600 shares, leaving 297,871 held personally, 1,301 held by foundation, 40 held by son and 7,752 held by trusts. Earl Clark exercised option to buy 5,770 shares, giving him a total of 11,688.

■ Vikoa Inc.—Mrs. Robert Baum sold 118 shares, leaving none held personally, 192,876 held by husband. 1,250 held by husband as custodian and 123,050 held by trusts.

The Broadcasting stock index

A weekly summary of market activity in the shares of 89 companies associated with broadcasting.

	Stock symbol	Ex- change	Closing Oct. 30	Closing Oct. 23	Closing Oct. 16	1969 High	1969 Low	Approx. Shares Out (000)	Total Market Capitali- zation (000)
Broadcasting									
ABC	ABC	N	62	59½	57	76½	45½	4,859	266,030
Atlantic States Ind.		O	8½	8½	8	15½	6	1,798	13,485
Capital Cities	CCB	N	33½	34½	32½	37½	26	5,804	173,191
CBS	CBS	N	48½	48½	47	59½	41½	25,617	1,178,382
Corinthian	CRB	N	25½	27½	26½	37½	20	3,384	79,524
Cox	COX	N	54	52	51½	59	37	2,893	130,185
Gross Telecasting	GGG	A	17½	16½	16	24½	15	805	12,172
Metromedia	MET	N	22½	20½	20½	53½	17½	5,525	105,638
Pacific & Southern		O	19½	18	20½	26½	13½	1,627	28,613
Reeves Telecom	RBT	A	19½	19½	18½	35½	12½	2,253	30,416
Scripps-Howard		O	24½	23½	27	31½	21	2,587	65,372
Sonderling	SDB	A	37½	37½	38½	47½	29½	985	28,541
Starr Broadcasting		O	13	10½	9	13	6½	338	3,211
Taft	TFB	N	33½	33½	34½	43½	27½	3,437	112,046
							Total	61,922	\$ 2,226,806
Broadcasting with other major interests									
Avco	AV	N	28	28½	29½	49½	23½	12,872	332,612
Bartell Media	BMC	A	13½	13½	13½	22½	8½	2,292	31,515
Boston Herald-Traveler		O	28	28	28	71	27	574	17,794
Chris-Craft	CCN	N	14½	12½	13	24½	11½	3,201	42,413
Combined Comm.		O	12½	11	10½	12½	8½	1,800	19,080
Cowles Communications	CWL	N	14½	13½	12½	17½	9½	3,969	42,667
Fuqua	FQA	N	35½	39½	40½	47	30½	5,073	181,360
Gannett	GCI	N	28	28½	28½	29½	24½	4,738	178,860
General Tire	GY	N	20½	20½	18½	34½	17½	17,914	325,139
Gray Communications		O	10	9½	9½	12½	8½	475	3,971
Lamb Communications		O	3½	3½	4	10	3½	2,650	9,938
Lee Enterprises		O	22½	20½	18½	22½	15½	1,957	36,694
Liberty Corp.	LC	N	20½	21½	23½	24½	14	6,743	142,412
LIN		O	14	11½	10½	23½	7½	2,174	25,545
Meredith Corp.	MDP	N	44	45½	46½	59½	32½	2,779	118,108
The Outlet Co.	OTU	N	19½	19½	18	30½	16½	1,336	24,136
Plough Inc.	PLO	N	75½	74½	73½	78½	57½	7,892	536,656
Post Corp.		O	21	19½	18½	40	14½	566	10,754
Rollins	ROL	N	39½	40	38½	41½	30½	7,983	297,367
Rust Craft	RUS	A	29	28½	28½	38½	24½	1,168	29,784
Storer	SBK	N	34	38½	34	62	24½	4,220	131,875
Time Inc.	TL	N	53½	51½	47½	100½	36½	7,239	332,948
Wometco	WOM	N	18½	18½	18½	23½	16½	5,683	107,977
							Total	105,293	\$ 2,979,605
CATV									
Ameco	ACO	A	12	9	9½	14½	7½	1,200	9,900
American TV & Comm.		O	17½	16½	15½	17½	9½	1,775	23,519
Cablecom-General	CCG	A	14½	11	9½	15½	8½	1,605	15,793
Cable Information Systems		O	2½	2½	2½	5	2½	955	1,910
Columbia Cable		O	12½	10½	10	15½	9½	900	8,775
Cox Cable Communications		O	17½	14½	14	22	12½	3,550	44,375
Cypress Communications		O	13	9½	9½	23	10½	854	8,540
Entron		O	4½	2½	2½	10½	2½	607	16,693
General Instrument Corp.	GRI	N	37	32½	45	43½	26	6,028	210,980
H & B American	HBA	A	21	17½	16½	21½	11½	5,016	75,240
Sterling Communications		O	8½	6½	7	10½	5½	500	2,500
Teleprompter	TP	A	77½	72	67½	79	46	1,007	60,420
Television Communications		O	15½	14½	13	20½	10	2,654	28,531
Vikoa	VIK	A	29½	23½	23½	33½	20	1,795	43,529
							Total	28,446	\$ 550,705

■ Walter Reade Organization—William H. McElnea Jr. sold 500 shares and through trading account bought 3,100 shares and sold 2,750 shares, leaving none held personally and giving him a total of 372 held through trading account. S. L. Highleyman bought 200 cumulative convertible preferred shares, giving him a total of 300 cumulative convertible preferred shares.

■ Zenith Radio Corp.—Robert Adler exercised option to buy 500 shares, giving him a total of 13,100. Nathan W. Aram exercised option to buy 3,000 shares, giving him a total of 6,635. Edwin M. Schroeder exercised option to buy 1,000 shares, giving him a total of 2,300 held personally and 120 held by wife as custodian.

Cox Cable slightly ahead of last year

Cox Cable Communications Inc., Atlanta, last week reported a 14% gain in operating revenues for the nine months ended September 30, 1969, as compared to that period in 1968, and

increases in net income and income per share. Revenues include Telesystems Corp. on a pooling-of-interests basis.

Cox cable wholly or partially owns CATV systems in 51 communities serving 168,000 subscribers. Cox Broadcasting Corp. owns 56.3% of Cox Cable.

For the nine months ended Sept. 30:

	1969	1968
Earned per share	\$0.29	\$0.28
Operating revenues	6,993,696	6,118,060
Net income	1,028,416	828,707

Financial notes:

■ Scripps-Howard Broadcasting Co., New York, group broadcaster and publisher, reported \$1.29 in per-share earnings for the nine months ended Sept.

30. Revenues were \$15,959,424 and net income amounted to \$3,345,569. Scripps-Howard said because of a change in financial reporting from a 13-week period to a monthly basis, the company had no comparative figures available.

■ Movielab Inc., New York, has sold recently acquired optical division of Berkey Photo, there, to Brilliant Opticals Inc., for \$650,000 in notes.

■ Computer Image Corp., Denver, which produces animation for television via a computer process, has increased the authorized capital stock of the corporation to 3 million shares. The firm made its initial public offering of 200,000 common shares, sold over-the-counter, last May. It also has been announced that Computer Image has

	Stock symbol	Ex-change	Closing Oct. 30	Closing Oct. 23	Closing Oct. 16	High 1969	Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Programming									
Columbia Pictures	CPS	N	33½	33½	33½	42	25	5,863	199,342
Disney	DIS	N	112½	107½	103½	114½	69½	4,381	425,483
Filmways	FWY	A	26½	25½	24½	38½	19½	1,244	30,478
Four Star International		O	4½	4½	5	10	3½	666	3,663
Gulf and Western	GW	N	24½	23½	25½	50½	19	16,426	354,802
Kinney National	KNS	N	30½	30½	30½	39½	19	5,940	161,865
MCA	MCA	N	23½	23½	22½	44½	20½	8,297	180,460
MGM	MGM	N	35½	34½	35½	44½	25	5,801	224,789
Transamerica	TA	N	26½	26½	28½	38½	23	61,869	1,490,657
Trans-Lux	TLX	A	30½	26½	25½	58½	17½	979	19,188
20th Century-Fox	TF	N	21½	22½	21½	41½	16½	8,155	169,950
Walter Reade Organization		O	10½	9½	8½	15½	8	2,342	21,359
Wrather Corp.		O	9½	9½	8	23	7½	2,161	17,828
							Total	126,663	\$ 3,401,992
Service									
John Blair	BJ	N	24	25½	25½	28½	17½	2,667	64,328
Comsat	CQ	N	56½	53	49½	55½	41½	10,000	482,500
Creative Management		O	10½	10½	11½	20½	8½	1,020	12,495
Doyle Dane Bernbach		O	25½	23	23	33	20½	2,104	43,658
Foot, Cone & Belding	FCB	N	13½	12½	13	15½	11	2,149	29,521
Grey Advertising		O	15½	14½	14½	18½	13	1,163	16,573
Movielab	MOV	A	9	9½	6½	14½	6	1,407	9,145
MPO Videotronics	MPO	A	10½	10½	9½	22½	7½	548	4,795
Nielsen		O	34½	34½	31½	37½	28½	5,240	154,580
Ogilvy & Mather		O	25½	25½	24½	35	16½	1,090	24,798
PKL Co.	PKL	A	14½	11½	12½	30½	10½	725	9,038
J. Walter Thompson		O	33½	32	30½	41	24½	2,778	90,980
Wells, Rich, Greene		O	10½	10½	9½	18½	8½	1,601	14,153
							Total	32,488	\$ 956,564
Manufacturing									
Admiral	ADL	N	18½	20½	20½	22½	14½	5,124	81,984
Ampex	APX	N	47½	45½	46½	49	32½	10,815	489,379
General Electric	GE	N	84½	87½	86½	98½	81	91,025	7,782,638
Magnavox	MAG	N	42½	43½	41	56½	39½	16,561	716,263
3M	MMM	N	110½	110½	113½	115½	94	54,521	6,133,613
Motorola	MOT	N	157	163½	156½	161½	102½	6,148	862,257
RCA	RCA	N	41½	43½	44½	48½	35½	62,713	2,571,233
Reeves Industries	RSC	A	5½	5½	5½	10½	4½	3,443	18,041
Visual Electronics	VIS	A	12½	13½	12½	37	9½	1,357	13,570
Westinghouse	WX	N	61½	63½	60	71½	53½	38,750	2,208,750
Zenith Radio	ZE	N	41½	42½	43½	58	35½	18,965	806,013
							Total	309,422	\$21,683,741
Grand total								666,194	\$31,799,413
Standard & Poor Industrial Average			106.52	107.06					

N-New York Exchange
A-American Stock Exchange
O-Over the counter (bid price shown)

Shares outstanding and capitalization as of October 1.
Over-the-Counter bid prices supplied by Merrill Lynch, Pierce, Fenner & Smith Inc., Washington.

entered into preliminary acquisition negotiations with Les Weisbrich Associates Inc., Beverly Hills, a graphics productions house.

■ **Cox Cable Communications Inc.**, Atlanta, has filed a registration statement with the Securities and Exchange Commission offering 248,902 outstanding common shares for public sale through Drexel Harriman Ripley Inc., Philadelphia, at \$18 per share maximum. The offering involves shares to be sold by stockholders of Television Corp. under terms of the acquisition agreement between the stockholders and Cox Cable (BROADCASTING, Aug. 11). Cox Cable acquired Telesystems in May for 1 million common shares.

■ **Kinney National Service Inc.**, New York, owner of Warner Brothers-Seven Arts, has filed with the Securities and Exchange Commission for a public offering of \$9,262,250 of 7½% subordinated debentures, 123,951 shares of series A convertible preferred, 33,190 shares of \$4.25 series B convertible preferred, 483,081 shares of 5-cent series C convertible preferred, 337,759 shares of \$1.25 series D convertible preferred and 170,739 shares of common stock. The securities are to be offered by company stockholders. In addition, Kinney is offering a maximum of 8,888 common shares to certain stockholders of the Hackensack Trust Co.

■ **Transamerica Corp.**, San Francisco, diversified parent of United Artists Corp., United Artists Broadcasting and Liberty Records/UA Inc., reported net income of \$70,722,600 or \$1.14 per

share for the nine months ended Sept. 30, compared to \$69,165,700 or \$1.13 per share for the same 1968 period. Revenue figures were not released.

■ **Reeves Industries Inc.**, Danbury, Conn., who is selling its Soundcraft Division, magnetic recording tape manufacturer, to CBS Inc. for \$2.1 million (BROADCASTING, Oct. 6), reported net income of \$452,000 on business sales of \$5.82 million for the nine months ended Sept. 30. This compares with net income of \$163,000 on sales of \$6.52 million in 1968. There were 3,442,675 shares outstanding for the 1969 period vs. 3,416,175 shares the year before.

Vikoa makes offering to finance WCIN buy

Vikoa Inc., Hoboken, N.J., has filed for a public offering with the Securities and Exchange Commission, part of the proceeds of which will be used to purchase WCIN(AM) Cincinnati, subject to FCC approval (BROADCASTING, Sept. 15).

The registration statement calls for an offering of 314,519 common shares of which 200,000 shares are to be offered by the company and 114,519 shares by company stockholders. Underwriters headed by Ladenburg, Thalmann & Co., New York, are handling the transaction at \$25 per share maximum.

Also included in the offering are 42,450 outstanding shares—7,000 shares issued in connection with the acquisition last April of an additional 6.67%

of a Willingboro, N.J., CATV system (now 86⅔%-owned by Vikoa); 6,806 issued pursuant to warrants, and 28,644 issuable upon exercise of warrants. These 42,450 shares may be offered for public sales by stockholders at a later date.

Of the net proceeds from the stock sale, \$1 million will be used for working capital, \$1.3 million will reduce bank indebtedness and another \$1.3 million will go toward the acquisition of WCIN from group-broadcaster Robert W. Rounsaville for \$2.1 million in cash and 5,000 shares of Vikoa common stock.

Vikoa has 1,796,113 shares outstanding, of which Theodore B. Baum, president, owns 19.4%; Arthur Baum, a director, 24.6%, and Robert E. Baum, executive vice president, 17.2%. Robert and Theodore Baum propose to sell 18,000 shares each; Stephen F. Krantz, vice president, 31,250, and Teachers Insurance and Annuity Association of America, 47,269.

Vikoa, a group operator of CATV systems, also manufactures cable television equipment, constructs CATV systems and, through Krantz Films Inc., produces and distributes animated cartoons and other TV programs. Wholly-owned Vikoa cable systems had a combined total of 37,721 subscribers as of Sept. 30.

The company also intends to purchase, for 90,000 shares of its common stock, Teleaction Phone Corp., which rents or sells internal communications systems or audio systems to private industry.

Fates & Fortunes

Broadcast advertising

Elaine Art, with Papert, Koenig, Lois Inc., New York, and **Jerry Mitty**, with Young & Rubicam, New York, join Carl Ally Inc. there as media supervisors.

Stephen C. Back, with Robert E. Eastman & Co., New York, appointed manager of Eastman's St. Louis office.

James Marino, eastern sales manager, RKO Television Representatives Inc., New York, named general sales manager.

Charles Lund and **John R. Morrison**, account directors with McCann-Erickson Inc., New York, named VP's. **Jack Sheridan**, formerly with Doyle Dane Bernbach, Los Angeles, appointed associate creative director and head of broadcast production for McCann-Erickson, Los Angeles.

Michael Hauptman, manager of mar-

keting services, Westinghouse Broadcasting Co., New York, joins ABC Owned Radio Stations there in newly created position of manager of retail sales development/marketing.

Richard Ferber, VP and associate creative director, Dancer-Fitzgerald-Sample, San Francisco office, joins Lennen & Newell/Pacific there as VP and creative director. **Eugene Gilmartin**, VP and account supervisor, Communications Counselor's Network Inc., New York, division of Interpublic Group of Companies, joins Lennen & Newell there as account supervisor.

David Hill, VP and management supervisor, Compton Advertising, New York, joins Norman, Craig & Kummel there as account group supervisor.

David Mackintosh and **George Shaver Jr.**, account supervisors, Dancer-Fitzgerald-Sample, New York, named senior VP's.

Marshall S. Ginsburg, general sales manager, WPIK(AM) Alexandria, Va., and **WXRA(FM)** Woodbridge, Va., named VP of sales for both stations.

Gilbert Dannehower Jr., Senior VP, Lennen & Newell, New York, joins Shulton Inc. there as assistant to president in corporate advertising and marketing.

James E. Fasules, deputy division director of Needham, Harper & Steers, Chicago, and **Norman Vale**, director of account executive department, NH&S, New York, elected senior VP's.

Bob Watson, general manager, KGNC-AM-FM-TV Amarillo, Tex., joins Rosenwald & Associates Inc., PR and advertising agency there, as VP.

John F. Eyler, VP, Gardner Advertising Co., St. Louis, also appointed account supervisor.

Jack Katz, former sales manager, KMA(AM) Shenandoah, Iowa, joins

KFAB-AM-FM Omaha as assistant sales manager.

Harold Goldbrandsen, with KAVR-AM-FM Apple Valley, Calif., appointed sales manager.

Bob W. Allen, national sales manager, WEEI(AM) Boston, joins WBZ(AM) there in newly created position of national sales coordinator.

Allen Bryan, news director, WKLO(AM) Louisville, Ky., appointed director of sales services. He is succeeded as news director by **Jackson Kane**, with news department of WKLO.



Mr. Arnold
VP and management supervisor.

Earl S. Baker, with WPRO(AM) Providence, R. I., joins WJAR(AM) there as sales manager.

Donald E. Leonard, formerly VP and corporate media director, Barickman & Selders, Kansas City, Mo., joins Media Buyer Inc., Chicago, as VP in media planning and buying. Agency is subsidiary of STP Corp.

Thomas S. Reilly, with WITI-TV Milwaukee, appointed local sales manager. He succeeds **James F. Lewis**, who resigns.

Robert G. Wilkins, former creative director and director of sales development, KCRA-TV Sacramento, Calif., joins Gish-Sprague & Associates there as senior account executive.

William F. Miller, local sales manager, KMOX-TV St. Louis, appointed to newly created position of retail sales manager.

Stanley Orlinsky, media director, Bernard Popick Associates Inc., Vineland, N. J., advertising and PR agency, named VP for marketing services.

James Ogilvie, head copy writer, appointed to newly created position of director of research and PR. **Patrick Procaccino**, art director, named VP for creative services.

Jules Lennard, former VP and director of marketing and merchandising, Griswold-Eshleman Co., New York, joins A. Eichoff & Co. agency of Chicago as VP and head of company's New York office. New York office, to be known as A. Eichoff & Co. & Lennard, will be located at 509 Madison Avenue.

Stella Z. Porter, former VP-media, Bauer-Tripp-Hening & Bressler Inc., Philadelphia, forms new firm, Media

Consultant Services. Firm is located at 116 Winchester Road, Merion, Pa. 19066; P. O. Box 132.

Rufus T. Carlson, senior VP, N. W. Ayer-F. E. Baker Inc., Seattle, named president. He succeeds **Frederick E. Baker**, who becomes chairman of board and remains chief executive officer. **Thomas J. Raser**, account supervisor in N. W. Ayer & Son's New York region, named VP.

Richard J. Plastine, coordinator of sales development, participating program sales department, NBC-TV, New York, appointed manager, sales development and merchandising, of department.

Martin Schwager, marketing research director, Doyle Dane Bernbach, Los Angeles, appointed research director, West Coast.

Lee Currin, director of marketing, CBS-TV network sales department, New York, named VP and director of special projects for CBS-TV network sales.

Philip J. Robbins, programing consultant with WDBQ(AM) Dubuque, Iowa, joins WKDA(AM) Nashville as director of sales.

Ken Leslie, local sales manager for KKHI(AM) San Francisco, appointed

national sales manager for KCBS(AM) there. He replaces **Lawrence T. Severino**, now local account executive for KCBS.

Gordon Copeland, formerly regional sales manager, WBTV(TV) Charlotte, N. C., joins WRDU(TV) Durham, N. C., as sales manager.

Al Yallen, with KFI(AM) Los Angeles, appointed director of new business development.

Robert W. Young Jr., VP-marketing, Colgate-Palmolive Co., New York, resigns. No future plans announced. Mr. Young served as VP and account supervisor at Kenyon & Eckhardt, New York, prior to joining Colgate-Palmolive Co. in 1959.

Thomas V. Belcher, director of broadcast commercial production for Compton Advertising, Los Angeles, appointed executive producer/director for EUE/Screen Gems, West Coast.

Joseph A. Viverito Jr., VP and co-creative director at Geyer-Oswald Inc., New York, joins Al Paul Lefton Co. there as VP and director of creative services.

Jerry Colvin and **Jack Tackett**, both with KTBS-TV Shreveport, La., appointed to newly created positions of national

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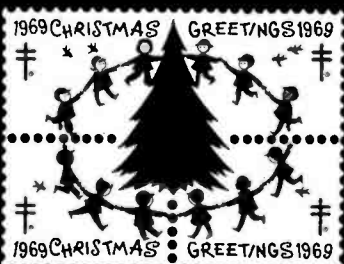
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sales manager and local sales manager, respectively.

Don Tompkins, with KOB(AM) Albuquerque, N.M., named radio sales manager.

Mannon Turner, general sales manager, WTGR(AM) Myrtle Beach, S. C., joins WIST(AM) Charlotte, N. C., as local sales manager.

Thomas M. Hickman, with Dallas office of H-R Representatives, joins radio division of Edward Petry & Co. as manager of Dallas office.

Gary A. Floyd, with WCWA-AM-FM Toledo, Ohio, appointed sales manager.

Media

Donald Carswell, VP, financial planning, NBC-TV, since November 1968, named VP, business affairs. **David Field**, budget analyst in NBC's technical operations on West Coast, named business manager there replacing **Ben Doty**, who retires Oct. 31 after 27 years with network. **Nelson P. Williams**, salary administrator, personnel, NBC, New York, appointed manager, personnel administration, NBC, Washington.



Mr. Dwyer of KEMO-TV San Francisco. Both stations are owned by U. S. Communications Corp., Philadelphia. Mr. Pollins replaces **Lawrence Turet**, who leaves company.

Hector L. Modestti, general manager, WAPA-TV San Juan, P. R., also named VP.

Bob Martin, VP of programing, promotion, operations and personnel, KOOL-AM-FM-TV Phoenix, also named VP and general executive. **Bob Davies**, program director of KOOL-TV, appointed station manager.

Tom Piskura, general manager, WHTN-TV Huntington, W. Va., also named VP.

Jack Walker, music director, WLIB(AM) New York, appointed VP-operations.

R. Thomas Cronk, national sales manager, KXOK(AM) St. Louis, joins WHB(AM) Kansas City, Mo., as general manager.

Paul K. Taff, director, children's programing, National Educational Television, New York, joins Connecticut Educational TV Corp., licensee of non-commercial WEDH(TV) Hartford, WEDN-

(TV) Norwich and WEDW(TV) Bridgeport, as president effective Jan. 1.

Robert I. Grossman, manager, WGRO(AM) Cypress Gardens, Fla., joins WORJ(AM) Orlando and WORJ-FM Mount Dora, both Florida, as general manager.

Alan F. Beach, VP and general manager, KAVR-AM-FM Apple Valley, Calif., named president. **Tom Frostig**, assistant manager, appointed station manager.

James E. Doucette, with Television Communications Corp., New York, appointed to newly created position of director of finance for CATV operations for TVC.

Pete Lassotovitch, assistant business manager, WJZ-TV Baltimore, joins KFVB(AM) Los Angeles as business manager. He is succeeded at WJZ-TV by **Arnold Scher**. Both are Westinghouse Broadcasting Co. stations.

Robert Hyland, VP and general manager of CBS-owned KMOX-AM-FM St. Louis, elected president of Municipal Theatre Association there.

Richard Raecke, curriculum coordinator, Nebraska Council for Educational Television Inc., Lincoln, Neb., joins Nebraska Educational Commission in newly created post of network education coordinator.

E. Blaney Harris, former VP-sales, WPIX(TV) New York, joins Combined Communications Corp., Phoenix, as director of marketing services.

Thomas G. Fisher, attorney and consultant in communications law in Washington and former legal assistant to FCC Commissioner James J. Wadsworth, joins legal department of Meredith Corp., New York. His headquarters are in company's broadcasting division.

Programing

Stanley A. Weston, executive VP and corporate director of Trans-Beacon Corp., New York, named president. **Stanley B. Haber**, also with Trans-Beacon Corp., named to newly created position of VP-finance. He will also serve as treasurer.

Norman Marcus, director of operations, noncommercial WHYY-TV Wilmington, Del., named VP for programing and production, WHYY Inc., Philadelphia (noncommercial WHUY-FM-TV Philadelphia and WHYY-TV Wilmington, Del.).

Edward R. Scannell, with Avco Embassy Pictures Television, New York, appointed Midwest division manager with headquarters in Chicago.

Chuck Phillips, with WKFD(AM) Wickford, R. I., appointed program director.

Dick Drury, VP-broadcast division, Heller Corp., Hollywood, resigns to

form own production company, Audio Producers Inc., there. Company will specialize in radio and TV production and station identification jingles. Offices are located at 1606 North Cahuenga Boulevard, Hollywood 90028.

David Chasman, executive in charge of production in United Kingdom for United Artists Corp., London, named corporate VP of UA in New York.

Peter Cardasis, with Movielab, New York, named VP in charge of production at Movielab's West 54th Street, New York, facilities.

Tom Fraser, commercial producer, N. W. Ayer & Son, New York, joins Tele-Tape Productions there as director. **Nanette Eiland**, former assistant to producer of *Smothers' Brothers Show* and **Frederick Potter**, news producer and director for KFMB-TV San Diego, appointed unit producers at Tele-Tape.

Alex Tod, newscaster, KGMB-AM-FM Honolulu, also appointed program director for both stations.

Jeff Shiffman, community services director, KING-TV Seattle, joins WBZ-TV Boston, as director of public affairs.

Jacqueline Smith, executive producer of daytime programs, CBS-TV, Hollywood, joins Warner Bros. Television, Burbank, Calif., as director of special projects. She assumes responsibility for development and supervision of new animated series for night-time and daytime programming, for network sales and syndication distribution. **Jordan P. Davis**, director of talent and program administration, NBC-TV, New York, joins Warner Bros. Television, Burbank, as director of TV business affairs.

Stuart Erwin Jr., currently supervising production of three regular weekly prime-time series on ABC-TV for Universal Television, Universal City, Calif., named VP.

James Harper, program director, WSMS-TV Fort Lauderdale, Fla., appointed to newly created position of director of operations.

Gerry Wood, director of Vanderbilt University news bureau, Nashville, appointed director of media, publisher and artist relations for Nashville regional offices of American Society of Composers, Authors and Publishers.

Jack Russell re-elected president, Artists Representatives Association, Chicago. He heads his own talent management firm.

News

Al Chambers, with NBC News' London bureau, appointed operations manager of NBC News' Paris bureau.

Fred J. Kennedy, reporter with Westinghouse Broadcasting Co. in Europe, appointed Group W's London corre-

spondent. **Jay Bushinsky**, Tel Aviv news correspondent for Westinghouse Broadcasting Co., appointed Tel Aviv bureau chief and Middle East correspondent.

Ted Kavanau, executive producer, Metromedia Television News, New York, appointed news director of Metromedia's WNEW-TV there.

Mel J. Kampmann, news director, KOA-AM-FM-TV Denver, joins WFIL-TV Philadelphia in same capacity. **John J. Hyland**, executive producer of news programs, WFIL-AM-FM Philadelphia, appointed news director for WFIL-AM-FM.

William J. Feest, executive news producer, WJW-TV Cleveland, appointed news director.

David Starling, production manager of KFI(AM) Los Angeles, appointed news director.

Ed Zeidner, reporter, WVIP-AM-FM Mount Kisco, N. Y., appointed news director.

John Wicklein, head of Washington production team of Public Broadcast Laboratory, appointed executive producer of Washington bureau of National Educational Television. **Elizabeth Farmer** and **Carol Oughton**, also formerly with Public Broadcast Laboratory, join NET's Washington bureau as editor and research reporter respectively.

Alton Blakeslee, science writer for AP, New York, appointed AP's science editor there. **Nicholas S. Ludington**, managing editor of *Ankara* (Turkey) *Daily News*, appointed correspondent in charge of new AP office in Ankara.

Robert Manning, editor-in-chief, *The Atlantic Monthly*, also joins WBZ-TV Boston as news commentator.

Bob Raymond, news director, WDBO-AM-FM Orlando, Fla., joins WWL(AM) New Orleans news department. He is succeeded as news director by **Fred Bradshaw**, newsmen.

Lon Dyson, newsmen and air personality, WORT(AM) Chicago, joins WLS(AM) there as newsmen.

Rick Hudson, with WREO(AM) Ashtabula, Ohio, joins WBBF(AM) Rochester, N. Y., as newsmen.

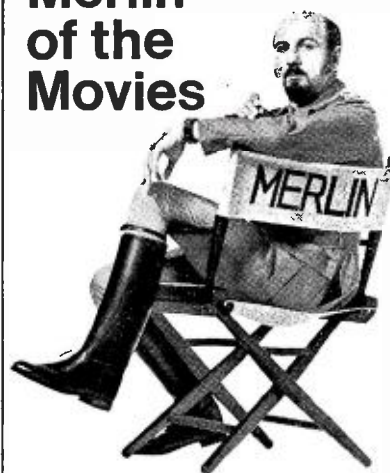
Abe Harris, with KOMU-TV Columbia, Mo., joins WLWI(TV) Indianapolis as newsmen.

Harvey E. Hutchinson, news director, WINA(AM) Charlottesville, Va., joins WLVA-AM-TV Lynchburg, Va., as reporter-newscaster.

Brenda Joyce, with WJBK-TV Detroit, appointed general assignment reporter.

Robert Kuttner, former chief of Pacifica's Washington bureau, appointed program director and public affairs director of Pacifica's noncommercial

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First, is a comprehensive list of all the titles with cast detail, synopsis information and stills. Very few people have seen every picture they are going to play. But without a clear idea of the pictures' potential appeal, the promotion isn't going to sell viewers.

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A study of ads for features by stations proved one point. That is, every station with strong feature promotion will treat the print ads differently. But isn't that what a promotion manager gets paid for? The only thing common to all is that each picture is like a new program each time it runs. The viewer has to be told and sold. That's show biz.

Merlin will answer all reasonable questions. Write to him at MGM-TV, 1350 Avenue of the Americas, N.Y., N.Y. 10019.

Books For Broadcasters

Television Station Management

The Business of Broadcasting
edited by Yale Roe

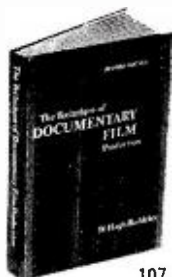


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The Technique of Documentary Film Production

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268 pages, 63 diagrams, glossary, index
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Understanding Television

An Introduction to Broadcasting
edited by Robert L. Hilliard, F.C.C.



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WBAI(FM) New York. He is succeeded in Washington by **Stephen Bookshester**, WBAI newsman. **Robert Hinton**, former reporter for WJZ-TV Baltimore, also joins Pacifica's Washington bureau.

Gary Morrell, formerly with WNAX(AM) Yankton, S. D., joins KNX(AM) Los Angeles news department.

Promotion

Howard Burkat, assistant director of advertising and promotion, WABC-TV New York, appointed manager of PR and on-air promotion. **Pete Barrett**, formerly information specialist with New York Telephone Co., New York, joins WABC-TV there as manager of advertising.

Jean Hendrix, program coordinator, WSB-TV Atlanta, appointed director of promotion and publicity.

Alfred E. Connell, assistant manager of advertising, Dynamics Corp. of America, New York, joins New York office of Arndt, Preston, Chapin, Lamb & Keen Inc., Philadelphia-based advertising agency, as publicity account manager.

Barry Mendelson, with Trans-National Communications Inc., New York, appointed corporate PR director.

Roger W. Gamm, with Audio Advertising Associates, wholly owned subsidiary of Superscope Inc., Sun Valley, Calif., appointed PR director. Mr. Gamm will direct PR activities of Superscope and its subsidiaries and divisions.

Jim Montgomery, executive VP of Harold Gardner Associates Inc., Miami Beach advertising and PR firm, joins Woroner Productions Inc., Miami, as PR director. He also becomes PR director of Woroner's subsidiary companies, Computer Sports Inc. and Ben-Scott Recording Inc.

Fred J. Mueller, promotion manager, KSD-TV St. Louis, appointed corporate and sales promotion manager of KSD-AM-TV, both St. Louis. **Harry D. Honig Jr.**, sales promotion and merchandising manager of KSD-AM-TV appointed audience promotion manager for both. **Donald F. Burns**, promotion manager, KSD(AM), appointed director of information services, KSD-AM-TV.

James A. Holechek, PR director of Unitec Industries, Baltimore, joins Ashton-Worthington Inc., PR, advertising and visual communications firm there, as partner. Firm has been re-named Ashton-Worthington Holechek Inc.

Zeke Rose, VP of PR firm of Harshe-Rotman and Druck Inc., New York, joins John De Nigris Associates Inc. there as senior VP in charge of consumer accounts. **Hal Le Vay**, group supervisor with De Nigris, named VP.

Equipment & engineering

Elmer E. Smalling III, formerly with Teletape Productions, New York, joins KYW-TV Philadelphia as chief engineer.

David Field, budget analyst in technical operations for NBC-TV, named business manager, technical operations, NBC-TV West Coast. He replaces **Ben Doty**, who retires.

Jerome M. Salesin, division manager of electronics for Montgomery-Ward, Detroit, joins Superscope Detroit Inc. there as branch manager.

Robert H. Hall, director of engineering, WHYY Inc., Philadelphia (noncommercial WUHY-FM-TV Philadelphia and non-commercial WHYY-TV Wilmington, Del.) named VP for engineering and technical services for WHYY Inc.

Don Sahlein, owner of Hollywood Camera Co., surplus photo equipment company, joins Alan Gordon Enterprises Inc., Hollywood, there as senior VP. He will also retain ownership of Hollywood Camera.

Allied fields

James D. Lyons, with Nielsen Television Index, A. C. Nielsen Co., New York, named VP of NTI.

Martin E. Goldberg, VP for electronic data processing and research, H-R Television Inc., New York, joins staff of Statistical Research Inc., Westfield, N. J. He will work with TV stations to assess community needs.

Wayne Gabrys, formerly marketing research manager, Alberto Culver Co., Melrose Park, Ill., joins Siebert & Demmy Inc., Chicago, marketing consulting firm, as director of research services.

Deaths

Jack Wolever, 61, general sales manager of KBHS-AM-FM Hot Springs, Ark., died in hospital in Hot Springs Oct. 27 following extended illness. He broadcast program called *Let's Go Fishing* from Hot Springs for 16 years and several times inserted similar feature into NBC's weekend *Monitor* program.

Wiley D. Wenger, 62, RCA broadcast transmitter administrator, died Oct. 24 while on vacation in Tucson, Ariz. Mr. Wenger had been with RCA for 26 years, most recently with company's plant at Meadow Lands, Pa.

Mrs. Constance Dowling Tors, 49, former stage and film actress and wife of TV and movie producer Ivan Tors, died in Los Angeles Oct. 28 of cardiac arrest. In addition to Mr. Tors, she is survived by three sons and one foster son.

As compiled by BROADCASTING, Oct. 21 through Oct. 28 and based on filings, authorizations and other FCC actions.

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. PSA—presunrise service authority. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STR—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. U—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational.

New TV stations

Application

■ Missoula, Mont.—Garryowen Butte TV Inc. Seeks VHF ch. 8: ERP 286 kw vis., 57.2 kw aur. Ant. height above average terrain 2,050 ft., ant. height above ground 192 ft. P.O. address: C/o Joseph S. Sample, Box 3500, Butte 59701. Estimated construction cost \$310,954; first-year operating cost \$50,000; revenue \$55,900. Geographic coordinates 47° 01' 06" north lat.; 114° 00' 41" west long. Type trans. RCA TT-25EH1. Type ant. RCA TW-12ABP. Legal counsel Midlen and Reddy, consulting engineer Sillman, Moffet and Kovalski, both Washington. Principals: Joseph S. Sample, president-treasurer (99.96%). Harvey D. Backman, vice president-asst. secretary, and Jerome Anderson, secretary (each .02%). Principals own respective interests in broadcast management firm and KXLF-TV Butte. Messrs. Sample, Backman and Anderson own 99.94%, .03% and .03%, respectively, of KXLF-TV Butte. Principals each own .14% of KOOK-AM-TV Billings, and .09% of KRTV-TV Great Falls, both Montana. Ann. Oct. 24.

Start authorized

■ WKYH-TV Hazard, Ky.—Authorized program operation on ch. 57, ERP 15 kw vis., ant. height above average terrain 800 ft. Action Oct. 20.

Other actions

■ Review board in Montgomery, Ala., TV proceeding, Doc. 16984, granted request for mod. of order specifying oral argument, filed Oct. 22, by Cosmos Broadcasting Corp. Action Oct. 27.

■ Review board in San Francisco, TV proceeding, Doc. 18500, denied Broadcast Bureau's petition for extension of time, filed Oct. 20. Action Oct. 21.

■ Review board in Washington, TV proceeding, Docs. 18559-18563, granted request to file supplement to opposition, filed July 30 and request to file further supplement to opposition, filed Aug. 20 by United Broadcasting Inc. and United Television Inc.; granted to extent indicated and denied in all other respects petition to enlarge issues, filed June 23 by Washington Community Broadcasting Co. Action Oct. 24.

■ Review board in Washington, TV proceeding, Docs. 18559-18563, granted petition for extension of time filed Oct. 22 by Broadcast Bureau. Action Oct. 24.

■ Review board in Orlando, Fla., TV proceeding, Docs. 11081, et al., denied Broadcast Bureau's petition to shift burden of proof and proceeding filed Sept. 3. Action Oct. 23.

■ Review board in Nampa, Idaho, TV proceeding, Docs. 18379-18380, granted motion filed Oct. 23 by Idaho Television Corp. and extended to Nov. 24 time to file exceptions to initial decision. Action Oct. 27.

Existing TV stations

Final actions

■ Broadcast Bureau granted licenses covering permits for changes for following:

WCIU-TV Chicago; WRAL-TV Raleigh, N.C.; KFDW-TV Clovis, N.M. Action Oct. 23.

■ Broadcast Bureau granted licenses covering changes for following: KAUS-TV Austin, Minn.; WDAF-TV Kansas City, Mo.; WPHL-TV Philadelphia. Action Oct. 23.

■ WMSL-TV Huntsville, Ala.—granted license covering changes: specify studio location as 5000 Governors Drive, 3 miles southwest of Huntsville. Action Oct. 23.

■ WGSP-TV Washington—Broadcast Bureau granted mod. of CP to change ERP to vis. 813 kw, aur. 162 kw; change type trans.: make changes in ant. structure, ant. height 480 ft. condition. Action Oct. 23.

■ WMAL-TV Washington—FCC granted deadline extension to Black United Front and other groups and individuals (petitioner) who filed petition to deny application of Evening Star Broadcasting Co. for renewal of license of WMAL-TV, Washington, D. C.; granted until Nov. 17 to respond to WMAL-TV opposition. Action Oct. 22.

■ WYEA-TV Columbus, Ga.—FCC granted application of Eagle Broadcasting Co. for major mod. of facilities and petition to deny application filed by Cosmos Broadcasting Corp., licensee of WSFA-TV Montgomery, Ala. has been denied; mod. of coverage area to increase secondary area over 50%. Action Oct. 22.

■ KHVH-TV Honolulu—Broadcast Bureau granted CP to change ERP to vis. 100 kw, aur. 20 kw; change type trans.: specify type ant.: change ant. height to minus 140 ft. Action Oct. 20.

■ KTSB-TV Topeka, Kan.—Broadcast Bureau granted license covering permit authorizing new station. Action Oct. 23.

■ WDAF-TV Kansas City, Mo.—Broadcast Bureau granted license covering an auxiliary ant. Action Oct. 23.

■ WMHT-TV Schenectady, N.Y.—Broadcast Bureau granted mod. of license covering change in studio location to Building 34, northeast Industrial Park, 1 mile from Schenectady, Rotterdam, N.Y. Action Oct. 23.

Initial decision

■ WATR-TV Waterbury, Conn.—Hearing Examiner David I. Kraushaar in initial decision proposed denial of application of WATR Inc. to change facilities of WATR-TV Waterbury, Conn. (Doc. 18376). WATR asked for increase in power and ant. height and change in ant. location. Action Oct. 24.

Actions on motions

■ Hearing Examiner David I. Kraushaar in Pocatello, Idaho (KBLI Inc. [KTLE-TV]) and Eastern Idaho Television Corp., TV proceeding, on motion by intervenor The Post Co., extended to Oct. 27 time to respond to petition of Eastern Idaho Television Corporation for leave to supplement

amendment to application (Docs 18401-2). Action Oct. 20.

■ Hearing Examiner Ernest Nash in Philadelphia (Bernard Rappaport [WGTV-TV]), TV proceeding, on request of Bernard Rappaport, dismissed with prejudice application for extension of cancelled hearing scheduled for Oct. 21 and terminated proceeding (Doc. 18524). Action Oct. 20.

Designated for hearing

■ New York—FCC designated for hearing applications by WPIX Inc., for renewal of license of WPIX-TV New York and of Forum Communications Inc., to operate on ch. 11 at New York. Action Oct. 22.

Call letter action

■ WIBF-TV. WIBF Broadcasting Co., Philadelphia, Granted WTAF-TV.

Network affiliations

ABC

■ Formula: In arriving at clearance payments ABC multiplies network's station rate by a compensation percentage (which varies according to time of day), then by the fraction of hour substantially occupied by program for which compensation is paid, then by fraction of aggregate length of all commercial availabilities during program occupied by network commercials. ABC deducts 205% of station's network rate weekly to cover expenses, including payments to ASCAP and BMI and interconnection charges.

■ WAND-TV Decatur, Ill. (WAND Television Inc.). Amendment dated March 18, 1969, extends contract dated May 17, 1967, from July 1, 1969, to July 1, 1970. First call right. Programs delivered to station's control board. Network rate, \$425; compensation paid at 30% prime time.

■ KRGV-TV Westaco, Tex. (Mobile Video Tapes Inc.). Amendment dated Jan. 1, 1968, amends contract dated Nov. 29, 1967; effective Nov. 1, 1967, to Nov. 1, 1969. No first call right. Network rate, \$500; compensation paid at 30% prime time.

CBS

■ Formula: Same as ABC.

■ WAPI-TV Birmingham, Ala. (Newhouse Broadcasting Corp.). Contract dated Jan. 26, 1968; effective Feb. 1, 1968, to Jan. 31, 1970. First call right. Programs delivered to station. Network rate, \$1,500; compensation paid at 32% prime time.

■ WBMG-TV Birmingham, Ala. (Birmingham Television Corp.). Contract dated Aug. 28, 1969; effective Sept. 1, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$175 (\$225 as of Jan. 1, 1970); compensation paid at 30% prime time.

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Summary of broadcasting

Compiled by FCC, Oct. 1, 1969

	On Air			Total On Air CP's	Total Authorized
	Licensed	STA*	CP's		
Commercial AM	4,251	3	7	4,261	4,335*
Commercial FM	2,010	0	43	2,053	2,193
Commercial TV-VHF	495	2		506	523
Commercial TV-UHF	121	0	54	175	317
Total commercial TV	616	2	63	681	840
Educational FM	375	0	10	385	429
Educational TV-VHF	71	0	6	77	84
Educational TV-UHF	89	0	16	105	118
Total educational TV	160	0	22	182	202

* Special Temporary Authorization

Includes 25 educational AM's on nonreserved channels.

Includes two license: UHF's that are not on the air.

■ WCFT-TV Tuscaloosa, Ala. (Chapman Television of Tuscaloosa Inc.). Contract dated Sept. 9, 1969; effective Sept. 22, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$15; compensation paid at 30% prime time.

■ KHBK-TV San Francisco (Kaiser Broadcasting Corp.). Contract dated Sept. 24, 1969; effective Sept. 22, 1969, to Dec. 26, 1969. First call right. Programs delivered to station. Network rate, \$120; compensation paid at 30% prime time.

■ WJKS-TV Jacksonville, Fla. (Rust Craft Broadcasting Co.). Contract dated Sept. 15, 1969; effective Sept. 22, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$250; compensation paid at 30% prime time.

■ WWOM-TV New Orleans (Channel 26 Inc.). Contract dated Sept. 3, 1969; effective Sept. 7, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$35; compensation paid at 30% prime time.

■ KFBB-TV Great Falls, Mont. (Harriscope Broadcasting Co.). Contract dated Sept. 11, 1969; effective Sept. 22, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$250; compensation paid at 30% prime time.

■ KOLO-TV Reno (Nevada Radio-Television Inc.). Contract dated Sept. 27, 1968; effective Sept. 11, 1968, to Sept. 14, 1967, and self-renewable for two-year periods thereafter. First call right. Programs delivered to station. Network rate, \$250; compensation paid at 30% prime time.

■ WWAY-TV Wilmington, N.C. (Clay Broadcasting Corp.). Contract dated Sept. 9, 1969; effective Sept. 22, 1969, to Aug. 31, 1970. First call right. Programs delivered to station. Network rate, \$275; compensation paid at 30% prime time.

■ WTVR-TV Richmond, Va. (Roy H. Park Broadcasting of Virginia Inc.). Contract dated Nov. 21, 1966; effective Nov. 1, 1966, to Feb. 28, 1968, and self-renewable for two-year periods thereafter. Renewed for two-year period beginning Feb. 28, 1970. First call right. Programs delivered to station. Network rate, \$875; compensation paid at 32% prime time.

NBC

■ Formula: NBC pays affiliates on the basis of "equivalent hours." Each hour broadcast during full rate period is equal to one equivalent hour. The fraction of total time available for network commercials that is filled with such announcements is applied against the equivalent hour value of the program period. Then, after payment on a certain number of hours is waived, the resulting figure is multiplied by the network station rate. NBC pays station a stated percentage of that multiplication—minus, usually, 3.59% for ASCAP and BMI payments.

■ WFIE-TV Evansville, Ind. (WFIE Inc.). Contract dated Dec. 1, 1967; effective Dec. 1, 1967, to Oct. 1, 1969, and self-renewable for two-year periods thereafter. First call right. Programs delivered to station. Network rate, \$425 for full-rate periods; compensation paid at 30% of all equivalent hours over 24 hours monthly, multiplied by prime-time rate.

■ WWNV-TV Carthage-Watertown, N.Y. (Brookway Co.). Contract dated Oct. 25, 1969, replaces contract dated May 9, 1969; effective Oct. 25, 1969, to termination date of programs furnished to station, but not

more than two years. No first call right. Programs delivered to station. Network rate, \$450 for full-rate periods; compensation paid at 25% all equivalent hours, multiplied by prime-time rate.

■ WSJS-TV Winston-Salem-Greensboro, N.C. (Triangle Broadcasting Corp.). Contract dated Dec. 1, 1967; effective Dec. 1, 1967, to Sept. 30, 1969, and self-renewable for two-year periods thereafter. First call right. Programs delivered to station. Network rate, \$1,000 for full-rate periods; compensation paid at 33 1/3% of all equivalent hours over 24 hours monthly, multiplied by prime-time rate.

■ KHFI-TV Austin, Tex. (Southwest Republic Corp.). Contract dated Sept. 15, 1967, replaces one dated Jan. 25, 1966; effective Jan. 1, 1968, for two years and self-renewable for two-year periods thereafter. First call right. Programs delivered to station. Network rate, \$250 for full-rate periods (\$275 as of April 1, 1970); compensation paid at 30% of all equivalent hours over 24 hours monthly, multiplied by prime-time rate.

■ KING-TV Seattle (King Broadcasting Co.). Amendment dated Oct. 20, 1969, amends agreement dated Dec. 1, 1967; effective Dec. 1, 1967, to Oct. 15, 1968, and self-renewable for two-year periods thereafter. First call right. Programs delivered to station. Network rate, \$1,550 for full-rate periods (\$1,600 as of April 1, 1970); compensation paid at 33 1/3% of all equivalent hours over 24 hours monthly, multiplied by prime-time rate.

New AM stations

Applications

■ Sterling, Colo.—Opal Rompel. Seeks 1490 kc, 250 w. U. P.O. address: 2474 Newland Street, Denver 80214. Estimated construction cost \$16,000; first-year operating cost \$26,000; revenue \$36,000. Principals: Opal Rompel, sole owner. Ann. Sept. 24.

■ Jacksonville, N.C.—Sencland Broadcasting Systems Inc. Seeks 910 kc, 5 kw, DA-D. P.O. address: 600 Court Street, Jacksonville, N.C. 28540. Estimated construction cost \$181,200; first-year operating cost \$65,000; revenue \$90,000. Principals: Julius J. Segerman, president, Leon Leder, vice president, Morris Leder, treasurer (each 24%), James R. Strickland, secretary (8%), et al. Mr. Segerman owns department store. Messrs. Leder own 33 1/3% each of WLNS-TV Jacksonville, N.C. Mr. Strickland is lawyer. Ann. Oct. 6.

Start authorized

■ KEMM Marshfield, Mo.—Authorized program operation on 1510 kc, 250 w-D. Action Oct. 22.

Final action

■ Berea, Ky.—Regional Broadcasting Co. FCC granted 1500 kc, 250 w-D. P.O. address: Box 36, Monticello, Ky. 42633. Estimated construction cost \$11,750; first-year operating cost \$20,000; revenue \$34,000. Principal: Stephen W. Staples, sole owner. Mr. Staples owns WFLW-AM-FM Monticello, Ky. Action Oct. 22.

Initial decision

■ Springfield, Mo.—Babcom Inc. Hearing Examiner Chester F. Naumowicz Jr. in initial decision granted 1060 kc, 500 w-D. P.O. address 803 Woodruff Bldg., Springfield, Estimated construction cost \$17,334;

first year operating cost \$40,800; revenue \$72,084. Principals: James Bruce Bugg (53%); Curtis Walton Brown (46%), and Leonard Walter Chinn. Mr. Bugg is casket manufacturer; Mr. Brown is salesman with KWTO(AM) Springfield, and Mr. Chinn is attorney. Action Oct. 27.

Actions on motions

■ Chief, Office of Opinions and Review in Elmhurst and Wheaton, both Illinois (Dupage County Broadcasting Inc. and Central Dupage County Broadcasting Co.) AM proceeding, granted motion by Dupage County Broadcasting Inc. and extended through Oct. 31 time to file opposition to Oct. 6 application for review of Central Dupage County Broadcasting Co. (Docs. 16965-6) Action Oct. 21.

■ Hearing Examiner Basil P. Cooper in Waynesboro, Penn. (TV Cable of Waynesboro Inc.). AM proceeding, granted motion by applicant and continued certain procedural dates for 30 days and continued date of evidentiary hearing to Dec. 16 (Doc. 18493). Action Oct. 21.

■ Hearing Examiner Basil P. Cooper in Hartsville and Florence, both South Carolina (Community Broadcasting Co. of Hartsville and Eastern Carolina Broadcasters Inc.). AM proceeding, granted motion by Eastern Carolina Broadcasters and received in evidence engineering exhibit; ordered record closed; ordered proposed findings of fact and conclusions of law be filed by Dec. 2 and reply findings by Dec. 15; denied requests of Community Broadcasting Co. of Hartsville for further hearing to receiving additional evidence on Suburban issue (Docs. 18198-9). Action Oct. 22.

■ Hearing Examiner Millard F. French in Natick, Mass. (Home Service Broadcasting Corp. and Natick Broadcast Associates Inc.). AM proceeding, ordered following dates to govern further conduct of proceeding: exchange of exhibits on Issue 5 scheduled Nov. 13; notification of witnesses on issue scheduled for Nov. 19; hearing on Issue 5 scheduled Nov. 24; further ordered following dates to govern proceeding in Issues 1, 2, 3, 4 and 6: exchange of exhibits scheduled for Dec. 15; notification of witnesses scheduled Dec. 31; hearing scheduled Jan. 6, 1970 (Docs. 18640-1). Action Oct. 22.

■ Hearing Examiner Millard F. French in Williamsburg, Suffolk and Norfolk, all Virginia (Virginia Broadcasters, et al.). AM proceeding, granted petition by Suffolk Broadcasters for leave to amend application (Docs. 17605-6 and 18375). Action Oct. 21.

■ Chief Hearing Examiner Arthur A. Gladstone in Stirling and Freehold, both New Jersey (K & M Broadcasters Inc. and Molly Pitcher Broadcasting Inc.). AM proceeding, on request of K & M Broadcasters, scheduled further prehearing conference for Oct. 21 (Docs. 18292 and 18593). Action Oct. 20.

■ Chief Hearing Examiner Arthur A. Gladstone in Stirling and Freehold, both New Jersey (K & M Broadcasters Inc. and Molly Pitcher Broadcasting Inc.). AM proceeding, mod. certain procedural dates and rescheduled hearing for Dec. 8 (Docs. 18292 and 18593). Action Oct. 21.

■ Hearing Examiner Isadore A. Honig in Henrietta, Genesee and Warsaw, all New York (What The Bible Says Inc., et al.). AM proceeding, granted petition by Bible Says ordered record reopened, received in evidence exhibit which corrects certain testimony of Reverend Baur and supplies information as to proposed purchase of property in Henrietta by Elim Bible Tabernacle Church and option proposal for purchase of property in Rochester made by city of Rochester to Elim Tabernacle Church Inc.; closed record (Docs. 17571-3). Action Oct. 21.

■ Hearing Examiner Isadore A. Honig in Henrietta, Genesee and Warsaw, all New York (What The Bible Says Inc., et al.). AM proceeding, denied request by Oxbow Broadcasting Corp. in opposition for denial of What The Bible Says Inc.'s petition; affirmed order Oct. 22 granting petition to reopen record for limited purposes by What The Bible Says Inc. (Docs. 17571-3). Action Oct. 22.

■ Hearing Examiner Isadore A. Honig in Warrenton, N.C. (Warren County Radio and Radio Voice of Warrenton). AM proceeding, examiner further postponed dates for exchange of exhibits and notifications of witnesses to Nov. 10 and 17, respectively; further postponed hearing until Dec. 2 (Docs. 18501-2). Action Oct. 21.

■ Hearing Examiner Ernest Nash in Mt. Pleasant and Chariton, both Iowa (Pleasant

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Broadcasting Co., et al.), AM-FM proceeding, granted petition by Bst. Co. of Iowa Inc. for leave to amend application to show current status of stock owned by late Charles R. Atwell; that Iowa Telephone Co. has sold 4% interest to Raymond A. Gisser, who now owns 5% of stock of applicant; provide certain information, inadvertently omitted, about Panther Drug Co., 10% stockholder (Docs. 18594-7). Action Oct. 20.

■ **Hearing Examiner Chester F. Naumowicz Jr.** in Springfield, Mo. and Ozark, Ark. (Babcom Inc. and Giant Broadcasting Inc.) AM proceeding, granted petition by Giant Broadcasting for leave to amend application to amend coordinates of trans. site (Docs. 17921 and 17923). Action Oct. 21.

■ **Hearing Examiner Herbert Sharfman** in Globe, Ariz. (Mace Broadcasting Co.) AM proceeding, on request of respondent KIKO, ordered new time for filing proposed findings of fact and conclusions, and replies, be set after action on pending petitions for leave to amend and to reopen record (Doc. 18225). Action Oct. 23.

Other actions

■ **Review board in Natick, Mass.** AM proceeding, Docs. 18640-41, granted motion for extension of time, filed Oct. 22, by Home Service Broadcasting Corp. Action Oct. 24.

■ **Review board in Franklin, N. J.** AM proceeding, Docs. 18251-53, 18256-57, denied motion for enlargement of issues, filed Aug. 11, by Lake River Broadcasting Corp. Action Oct. 27.

■ **Review board in Sapulpa, Okla.** AM proceeding, Docs. 13341-44, granted appeal from ruling of Hearing Examiner granting amendment of application of Tinker Area Broadcasting Co., filed Aug. 7, by M. W. Cooper. Action Oct. 23.

Call letter applications

■ **Christian Broadcasters** Richmond, Ky. Requests WCBR.

■ **Waynesboro Broadcasting Co.**, Waynesboro, Tenn. Requests WAAN.

Call letter action

■ **DiLeLo Broadcasting Co.** Washington, Pa. Granted WKEG.

Existing AM stations

Application

■ **WMBC** Columbus, Miss.—Seeks CP to increase power from 250 w. U. to 250 w, 1 kw-LS, and change trans. Ann. Oct. 24.

Final actions

■ **Broadcast Bureau** granted renewal of licenses for following: KUAT Tucson, Ariz.; WAVA Arlington, Va.; WBTM Danville, Va.; WHLI Hempstead, N. Y.; WHOL Allentown, Pa.; WRIB Providence, R. I. Actions Oct. 22.

■ **KRDD** Roswell, N. M.; **KRCK** Ridgecrest, Calif., and **KREN** Renton, Wash.—FCC dismissed applications for renewal of licenses effective 3:00 a.m., Nov. 24, terminating authorizations to operate and deleting call letters. Actions Oct. 15.

■ **KICM** Golden, Colo.—FCC ordered Voice of Reason Inc., temporary operator, to cease operation at close of broadcast day Oct. 23 pending outcome of hearing to determine qualifications of applicant, and whether it participated in unauthorized transfer of control of KICM. Action Oct. 22.

■ **WJCL** Savannah, Ga.—Broadcast Bureau granted mod. of CP to extend completion date to April 23, 1970; granted mod. of CP to change ERP to vis. 537 kw, aur. 53.7 kw; change trans. location to on state highway #204, approximately 15 miles west of Savannah; studio location to 10001 Abercorn Street Extension, Savannah; change type trans. and ant., ant. height 1,430 ft. Action Oct. 23.

■ **KWAL** Wallace, Idaho—FCC granted petition by Metals Broadcasting Co. and commission's June 25 action dismissing license renewal application for station has been rescinded; renewal application was placed in pending status. Action Oct. 22.

■ **WCVS** Springfield, Ill.—FCC granted Eastern Broadcasting Corp. renewal of license for remainder of regular license term for Illinois stations, which expire Dec. 1, 1970. Action Oct. 15.

■ **KOFI** Kalispell, Mont.—Broadcast Bureau granted remote control; conditions. Action Oct. 21.

■ **Brockport Broadcasting Inc.**, Brockport, N. Y.—Broadcast Bureau granted mod. of CP to change trans. location for new AM. Action Oct. 23.

■ **WGMC** Watkins Glen, N. Y.—FCC affirmed grant of one-year license renewal to Watkins Glen-Hontour Falls Broadcasting Corp. Commission denied Watkins Glen's request for reconsideration of July 9 action. Action Oct. 22.

■ **WABA** Aguadilla, P. R.—Broadcast Bureau granted mod. of CP to change ant.-transl. location to Route 442, 0.6 mile west of junction of Route 2 and 111, Espinar. Action Oct. 23.

■ **WSIB** Beaufort, S. C.—FCC granted application of Sea Island Broadcasting Corp. of South Carolina for increase in power from 100 w-N to 250 w-N. Action Oct. 22.

Actions on motions

■ **Hearing Examiner Basil P. Cooper** in Nashville (Second Thursday Corp. [WWGM and WSET-FM]), AM-FM proceeding, dismissed petition by Great Southern Broadcasting Co. for leave to intervene (Docs. 17914 and 18175). Action Oct. 20.

■ **Chief Hearing Examiner Arthur A. Gladstone** in Inglewood, Calif. (Trans America Broadcasting Corp.), renewal of licenses of KTYM-AM-FM, ordered proceeding reassigned to Hearing Examiner Ernest Nash (Doc. 18616). Action Oct. 20.

■ **Chief Hearing Examiner Arthur A. Gladstone** in Jacksonville, N. C. (Seaboard Broadcasting Inc.), revocation of license of WLAS, ordered proceeding reassigned to Hearing Examiner Forest L. McClennings (Doc. 18549). Action Oct. 20.

Other action

■ **WMHC** Gaithersburg, Md.—FCC deferred petition by Nick J. Chaconas to reopen record and remand proceeding to examiner for further hearing, and request to present oral argument on petition was denied. In same action commission modified FCC order Aug. 19, and extended for 30 days time to file exceptions to initial decision. Action Oct. 22.

Fines

■ **WSFC(AM)** and **WSEK(FM)** both Somerset, Ky.—FCC ordered to pay \$200 forfeiture for each station for repeated violation of former rules in that licensee had not made equipment performance measurements at required yearly intervals and that results of measurements were not available for examination. Action Oct. 22.

■ **KWIK** Moses Lake, Wash.—FCC ordered to pay \$200 for repeated violation of rules by failing to keep maintenance log. Action Oct. 22.

Designated for hearing

■ **WSLC** Clermont, Fla.—FCC designated for hearing application of Fidelity Broadcasting Corp. to change operation on 1340 kc. from 250 w S.H. to 250 w, 1 kw-LS. S.H. Action Oct. 22.

New FM stations

Applications

■ **Satellite Beach, Fla.**—William H. Brown. Seeks 107.1 mc. 3 kw. Ant. height above average terrain 109 ft. P. O. address: 109 Claridge Street. Satellite 32935. Estimated construction cost \$22,525; first-year operating cost \$49,300; revenue \$55,000. Principals: William H. Brown, sole owner. Mr. Brown owns 22% of WABC(AM) Cocoa, Fla. Ann. Oct. 21.

■ **Barnstable, Mass.**—Cape Cod Broadcasting Inc. Seeks 99.9 mc. 50 kw. Ant. height above average terrain 73 ft. P. O. address: 30 Hunt Street, Quincy, Mass. 02171. Estimated construction cost \$66,236; first-year operating cost \$49,300; revenue \$55,000. Principals: Donald P. Moore, president (46%), Richard D. Walsh, treasurer-vice president (39%), et al. Mr. Moore is engineer for WHDH(TV) Boston and owns broadcast audio equipment manufacturing and distribution firm. Mr. Walsh is director of engineering for Graham Jr. College, Boston. Ann. Oct. 21.

Starts authorized

■ **WRBN-FM** Warner Robins, Ga.—Authorized program operation on 101.7 mc. ERP

3 kw, ant. height above average terrain 205 ft. Action Oct. 20.

■ ***WYSU(FM)** Youngstown, Ohio—Authorized program operation on 88.5 mc. ERP 22.5 kw, ant. height above average terrain 110 ft. Action Oct. 21.

■ **KINB(FM)** Poteau, Okla. — Authorized program operation on 107.3 mc. ERP 70 kw, ant. height above average terrain 1,810 ft. Action Oct. 17.

Final actions

■ **Versailles, Ky.**—Woodlander Broadcasting Co. Broadcast Bureau granted 100.9 mc. 3 kw. Ant. height above average terrain 300 ft. P. O. address: c/o William K. Alexander, 311 Douglas Avenue, Versailles 40383. Estimated construction cost \$22,751; first-year operating cost \$31,000; revenue \$36,000. Principals: William Kenneth Alexander, president, James W. Hatcher, vice president, James T. Alexander, treasurer, and George F. Harris, secretary (each 25%). Mr. W. Alexander is purchasing director for St. Joseph's Hospital, Lexington, Ky. Mr. Hatcher is chief engineer for WSAC-AM-FM Ft. Knox and WIEL(AM) Elizabethtown and is consulting engineer, Hodgenville, all Kentucky. Mr. J. Alexander owns furniture company. Mr. Harris owns oil-gas distribution firm. Action Oct. 17.

■ ***International Falls, Minn.**—Rainy River State Junior College. Broadcast Bureau granted 91.5 mc. 10 w. P. O. address: c/o Wallace A. Simpson, Highway and 15th Street, International Falls 56649. Estimated construction cost \$14,000; first-year operating cost \$1,500; revenue none. Principals: Minnesota State Junior College Board, Bishop James Shannon, president, et al. Action Oct. 17.

Initial decision

■ **Portland, Ind.**—Glenn West. Hearing Examiner Charles J. Frederick in initial decision granted 100.9 mc 3 kw. Ant. height above average terrain 180 ft. P. O. address: Box 608, Portland 47371. Estimated construction cost \$12,995; first-year operating cost \$10,000; revenue \$15,000. Principal: Glen West, sole owner. Mr. West is owner and manager of WPGW(AM) Portland. Action Oct. 24.

Actions on motions

■ **Chief, Office of Opinions and Review** in Gordon and Macon, both Georgia (Heart of Georgia Broadcasting Inc. and Middle Georgia Broadcasting Co.), FM proceeding, granted petition by Broadcast Bureau and extended to Oct. 31 time to file responsive pleading to application for review of final review board decision released Aug. 20 (Docs. 18278-9). Action Oct. 20.

■ **Hearing Examiner Basil P. Cooper** in Ocean City, N. J. (Lester H. Allen and Salt-Tee Radio Inc.), FM proceeding, granted petition by Lester H. Allen for leave to amend application to specify main studio in Ocean City, and to operate trans. by remote control from main studio; granted request by Lester H. Allen for waiver of rules to permit response to Salt-Tee's opposition and received Allen's response and letter of credit from Gates Radio Co. (Docs. 18408-9). Action Oct. 21.

■ **Hearing Examiner Isadore A. Honig** in Lawton, Okla. (Big Chief Broadcasting Co. of Lawton Inc. and Progressive Broadcasting Co.), FM proceeding, granted in part petition by Big Chief Broadcasting for leave to amend application and accepted amendment reflecting ownership and other changes resulting from withdrawal of Mr. Omar Thompson; rejected amendment insofar as it seeks to change engineering proposal (Docs. 18599-600). Action Oct. 20.

■ **Hearing Examiner Jay A. Kyle** in Corydon and New Albany, both Indiana, Louisville, Ky. (Harrison Radio Inc., et al.), FM proceeding, granted request by Radio 900 Inc. and scheduled further hearing conference for Oct. 29; by separate action, granted petition by Lankford Broadcasting Co. for leave to amend application to supplement showing under rules concerning applicant's endeavor to make certain survey contacts in Louisville (Docs. 18636-9). Action Oct. 22.

■ **Hearing Examiner Jay A. Kyle** in Sheboygan, Wis. (WHLB Inc.), FM proceeding, granted petition by WHLB Inc. for leave to amend application to reflect new program survey and mod. of proposed proposal by addition of two program series (Doc. 18374). Action Oct. 22.

(Continued on page 109)

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Help Wanted 30¢ per word—\$2.00 minimum.

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Address replies: c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

RADIO

Help Wanted—Management

Branch manager, midwest city of 5,000. Sales plus light announcing. Play-by-play sportscasting optional. Resume, tape, photo. Box K-262, BROADCASTING.

Sales

Sales-manager. Prefer 1st phone with sales background who knows operation of station. Small AM-FM market. Good starting salary with possibilities, if proven, of part ownership of station. Send resume to Box K-233, BROADCASTING.

Houston salesman with track record. Managing now or capable of. Top opportunity. Unique situation. Good starting salary. Box L-6, BROADCASTING.

Salesman for midwest major market AM-FM facility. Not the top station in the market, but then if we were, we wouldn't be advertising for a salesman. If you are aggressive, professional and want to make money with a growing organization, write giving full particulars. All replies confidential. Box L-22, BROADCASTING.

Sales manager for small market in south central. Well established station, first in sales and audience. Opportunity to become station manager. Box L-37, BROADCASTING.

South Florida Coast—population 40,000. 5000 watt fulltime with FM. Do you and your family really enjoy life? Move away from winters, pollution and unrest. The time to change is when you are a success and can command top dollar. Complete resume starts you on your way toward a new and better life. Your reply is confidential. Box L-58, BROADCASTING.

Experienced, mature salesman, capable of management. New FM station. Salary and commission. C Chamberlain, WOGM, Bellefontaine, Ohio.

Sell magnetic car & truck signs as a sideline in your market. Agents needed nationwide. Top commissions. Write WYT1, Box 430 Rocky Mount, Virginia 24151.

Announcers

First Class License. Chicago. Permanent. Immediate. All details, requirements, first letter please. Box D-156, BROADCASTING.

Bright, capable, experienced deejay wanted by midwest full-time kilowatt with upbeat MOR format. Some news gathering and writing experience helpful. Top pay for proved ability, liberal fringe benefits. Include detailed experience, photo, references in resume, tape. Box K-224, BROADCASTING.

Religious oriented AM station in Albany, N.Y. area, has opening for top notch announcer with a 3rd class endorsed, engineering license or better. When replying send photo, sample audition tape, size of family, references and salary requirements. Box K-237, BROADCASTING.

Equal opportunity top 40 station in mid-Atlantic area looking for tight non-screamer to do late evenings or all night slot. Send tape, resume and salary requirements to: Box K-245, BROADCASTING.

"Talk Man"—one of nation's leading all-talk-news stations in major market has opening for experienced talk master, preferably liberal point of view. Some news. Top salary and potential. Send resume, air check and photo to Box L-3, BROADCASTING.

Versatile, aggressive announcer, salesman, newsmen wanted immediately. Excellent working conditions. fine community . . . 10,000 watt station in South. Rush tape, photo, resume. Box L-15, BROADCASTING.

Announcers continued

New station in small midwest market near Chicago offers unlimited opportunities in news, programming, sports, and music. If you can apply native intelligence to some ability, you can become an important part of a progressive operation. Tape, resume. Box L-20, BROADCASTING.

New Metro So. Calif. Modern C&W seeking adult first class experienced DJ. Box L-26, BROADCASTING.

\$100.00 reward for information leading to the employment by KWIX of an announcer-newsman-interviewer, all in the same body. We'll send you a check on the day your experienced program man joins our department. Box L-54, BROADCASTING.

KMRC in Morgan City, Louisiana is seeking a staff announcer. Mail tape, resume and salary requirements to Fariell Bonner, KMRC Radio, P.O. Box 1430, Morgan City, Louisiana 70380.

Urgent . . . Want first phone personality combo to rock nites . . . leading station. Good working conditions . . . Send tape, resume to KOLT, Scottsbluff, Nebraska 69361.

Number one soul station in the southwest has immediate opening for newsmen. Experience preferred but willing to accept beginner with interest in news. Send tape and complete information to Dick Oppenheimer at KYOK.

First ticket deejay. No maintenance. Top contemporary format. Salary commensurate with experience. One of our guys is moving up with our blessings. Tape, resume, and references, first letter. Bill Sullivan, WAHT Radio, P.O. Box 15, Lebanon, Pa.

Bright sounding, experienced announcer with third-endorsed needed by five kilowatt Maryland station. MOR format. Some copy and newswriting experience preferred. Good shift, fringe benefits. Advancement. Send tape, resume, WASA, Havre de Grace, Md. 21078.

Teen oriented top 40 DJ immediate opening 7 pm-midnight. Rush tape and resume to Green Bay's #1 top 40 station, WDUZ, 225 North Adams, Green Bay.

Indiana medium market is looking for a first phone contemporary experienced announcer for news, production and air shift. Only conscientious dj who meets above qualifications need apply. Send tape, resume and picture to: No calls—WERK Radio, Box 2465, Muncie, Indiana.

Experienced announcer wanted for news and/or broadcast. Must be fully qualified and have good record. Middle of road to better music format. Send tape and resume to Norm Brooks, Program Director, WCST Radio, P.O. Box 7888, Atlanta, Ga. 30309. WCST is an equal opportunity employer.

I don't mind telling you we were some kind of surprised when a few days ago we lost one of our important personalities to Uncle Sam. We don't have openings very often here and frankly we're kind of particular about the type of personality we hire. Notice we keep saying "personality"—in the old fashioned sense—Top 40 personality—not an automated time and temperature robot. We want someone who has brains—says the right things—really sells the commercials without screaming—is bright and tight—does outstanding commercial and promo productions. If you're good we offer good money, fringe benefits, security and a real future. Send air check (with examples of commercial delivery and production) plus resume and photo to Bob Howard, WPGC, Box 8550, Washington, D.C. 20027.

Morning man . . . bright and personable waker-upper for middle of the road station. Should be versatile with news and sports, 5 years experience. Send tape and resume to W. P. Cummins, WRJN, Radio Park, Racine, Wis. 53405.

Opening for all-round staff announcer and jockey who can type copy. Gene Harden, WTWA, Thomson, Georgia.

Announcers continued

If you can read, have the ability to think and will relocate to work at a progressive MOR station you may be the man we are looking for. I want a golden throated baritone who desires to stay put in a pleasant community. Call Mr. Carr, Program Director at 1-717-323-7119.

Wanted contemporary morning jock for last megapolis market. Reply Box 3577, Wilmington, Delaware.

Soul Dee Jay, First phone, needed immediately at West Coast soul station. Morning drive-time. Call a/c 206-329-1457 for Frank P. Barrow. No collect calls.

10,000 watt top-rated Northeast MOR needs announcer-salesman. Call Bob Manning. 717-296-5935.

Immediate opening—stereo FM—good tone and experience. Send tape, resume and picture in first letter to Bo Ducibellan, WEZR-FM, 3909 Oak St., Fairfax, Va. 22030.

We need an announcer salesman with 1st that wants to make money. Short announcing shift balance in sales, exclusive daytime on clear channel near St. Louis. Salary plus per cent of sales plus account list. Extra pay if you can do sports. Call 314-556-8577.

Technical

First class engineer wanted for northeast kilowatt. Seeking a man who wants only engineering; no announcing, sales, etc. Work in adult atmosphere. Box K-194, BROADCASTING.

Chief engineer, experienced in directional antenna setup for AM station in beautiful, suburban Houston. Some announcing. Please send complete resume including photo, references and salary requirements. Box K-238, BROADCASTING.

Opportunity + security + challenge + sound income = this chief engineer's job at a Virginia full time 1000 watt small market non-directional station. All fringe benefits, hospitalization, insurance, retirement. New equipment, brand new building and facilities at transmitter site. This is a stable, progressive operation with an extremely sound community image. Same ownership and management for 20 years. Great community to live and work in, 40 hour week, two weeks paid vacation. Emphasis on technical maintenance, no announcing. Reply only if you are sincerely interested in making a move. Complete resume to Box K-275, BROADCASTING.

Chief engineer FM stereo. Suburban New York. Maint. and installation. Box L-4, BROADCASTING.

Excellent opportunity now available for 1st class licensed engineer at major midwest market automated good music station. Experience required. Full insurance—profit sharing—other benefits. Send full resume to Box L-13, BROADCASTING.

Chief engineer, experienced, for VHF station in Southeastern market. Must be thoroughly familiar with color equipment and operation. Salary commensurate with experience and background. Good opportunity for young man ready to move up. Box L-24, BROADCASTING.

Immediate opening—chief engineer with experience, 5000 watt non-directional regional station, up-to-date equipment, fringe benefits. Call or write WASA AM/FM, Box 97, Havre de Grace, Maryland. 301-939-0800.

Chief engineer fully experienced in operation and maintenance of AM-FM combination with background of construction, measurements and ability to assume full responsibility. Good opportunity for advancement in earnings for man who is willing to perform. Write, giving complete details of education and work experience to WPIK, 523 First Street, Alexandria, Virginia 22314.

Technical continued

Engineer—Costa Rica. Live in beautiful Costa Rica—tropical Switzerland of the hemisphere—Latin America's most tranquil democratic country, where living is easy and cost of living low. Only 1-1/2 hours from Miami. New company directed by Americans owns largest AM-FM chain in country. Extensive expansion, upgrading planned. Need 1st class engineer—experienced planning, building, tuning, AM-FM, simple directionals. Spanish helpful but not required. Must be resourceful—patient—experienced in directing others. Unusual opportunity to escape the rat race and work with group of wonderful people. Permanent with excellent future. Replies confidential. Write giving full resume, education—background—experience. John M. MacLendon, Director, Radio Costa Rica, P.O. Box 120, Jackson, Mississippi 39205.

Wanted: Chief engineer for AM radio. Good experience in AM radio as a chief engineer—unusual opportunity. Call Mr. Silverman collect (202) 265-4734.

NEWS

News director. Air A.M. and noon news, direct staff. Experience necessary. Send air check and resume to Box L-118, BROADCASTING.

Graduate Assistant, news and public affairs director, educational FM station in the midwest. Gather, write, present news, produce public affairs programs. Send resume with cover letter. Position open December 1. Box K-230, BROADCASTING.

Newsman. New York state. News director who can get the news and do it on the air. Congenial staff. Brand new facilities. Top working conditions. Salary open. Send tape, photo and resume. Box L-10, BROADCASTING.

News Director for top N.Y. State daytimer. Excellent opportunity. Box L-43, BROADCASTING.

Aggressive, mature sounding, experienced newsman needed immediately for central Florida's top radio news staff. Send tape, resume, photo, complete info to Fred Bradshaw, News Director, WDBO, Orlando, Florida 32802.

Immediate opening WDUZ, Green Bay, for news director. Experienced, aggressive, creative, news gathering ability. Man must dig, write, deliver principal newscasts. Contact station manager collect, 414-435-5331.

On air newsman now working at small station in or near New England, ready to move up to top rated medium market operation. Five day 40 hour week. Must have brisk, authoritative delivery, zest for news. Send short news tape, writing samples, complete resume to Durham Caldwell, WHYN Radio-TV, Springfield, Mass. 01101. Or call 413-785-1911. Equal opportunity employer.

Programing, Production, Others

Wanted: Soul jock to do A.M. drive time shift. If you are presently employed in a small southern market and want to move up to a major Michigan market, we would like to hear from you. Minimum experience, two years. Send complete resume, tape and salary requirements in first letter. Box L-8, BROADCASTING.

A big signal California station is seeking an aggressive, up and coming program director with proven modern country and western experience. Must be strong in continuity, production, promotion, and air work. This is a multigroup operation with plenty of room for expansion. If you are our man, air mail complete resume and salary history, plus audio tape. Position open immediately. An equal opportunity employer. Box L-36, BROADCASTING.

Minneapolis-St. Paul, AM-FM stereo well established, respected, stable radio operation needs experienced, capable, competent, creative copy writer-producer-announcer with first-class ticket. Challenging position. Pleasant conditions. Contact Bill Stewart, President, WPBC, Richfield, Minneapolis 55423. 612-869-7503. Equal opportunity employer.

Situations Wanted Management

General management—sales—17 years experience—age 34—radio, all phases. Available January 1st 1970. Now employed. Family. Prefer more than one station. Resume and/or personal interview upon request. Box K-248, BROADCASTING.

Highly successful FM manager. 34. Aggressive self-starter. Fifteen years experience including administration, sales, programming and promotion. Outstanding rating accomplishments. Married. Large or medium markets only. Box K-254, BROADCASTING.

Management continued

Have sold my small market station and wish to relocate in Mid-West. 45 years old with 27 continuous years in broadcasting; last seven as president and treasurer of our corporation and manager of our AM station. Successful operation thru-out, but not the area for my family. Prompt personal interview at your convenience. Resume and references, upon your request. Box L-18, BROADCASTING.

1970 is coming . . . start the year right with this professional broadcaster . . . will organize top quality good music and news format for station in competitive market . . . excellent production . . . news . . . references . . . first phone, too salary negotiable . . . contact me at 618-541-7511 or Box L-53, BROADCASTING.

Sales

Salesman with outstanding sales record (currently 28 station market) willing to sacrifice for opportunity of managing not-so-successful AM station. Let's talk programing, promotion, merchandising, sales. Box L-41, BROADCASTING.

Announcers

Talk personality-announcer-DJ lively "fun type" approach—also adept at serious subjects—employed medium market-top rated show. "Big talker" but salary very negotiable. No RGR. Box K-152, BROADCASTING.

Sports director—newsman wants play-by-play college basketball. Box K-185, BROADCASTING.

Do you have an opening for a dependable beginner with third endorsed? Box K-217, BROADCASTING.

Top 40 professional . . . tight . . . very tight . . . Seeks a position in medium market top 40 station in midwest . . . 7 years experience. 3rd endorsed. Very strong production, married, draft exempt (but completely intact) . . . top references. Reply Box K-220, BROADCASTING.

Beginner wants top 40, MOR, news. Will relocate. Third phone. Box K-232, BROADCASTING.

Negro jock, dependable—versatile announcer. Third endorsed, military completed. Box K-246, BROADCASTING.

Black newsman. Radio or TV. Recent writing stint for top NYC outlet. Five years with NYC "soul station." Interested community affairs. Consider D.C. or Philadelphia. (212) 529-1317 or OL 9-5996 or Box L-2, BROADCASTING.

Vietnam returnee—1st phone personality plus—also top 40 D.—easy listening—some experience—reliable—single—eastern seaboard—call (212) SY 2-3692 evenings. Box L-5, BROADCASTING.

First phone christian announcer . . . mature, adult personality . . . 39, married . . . 14 years experience, ready for leadership. Sober, responsible, dependable. Want air work . . . production . . . programming etc. Warm, friendly approach . . . good humor. Earning \$8500. All offers considered. Box L-11, BROADCASTING.

Medium market MOR or rock? Two-man team with twelve years combined experience seeks difficult slot to jock, joke, do news, and make ratings. We know production, news, programming, and engineering. One 25—married, one 24—single with ticket. Both draft exempt. Give us the time of day, we'll give you the time of your life. Reply Box L-14, BROADCASTING.

Announcer, first phone, experienced, draft exempt, will relocate, own car. Box L-19, BROADCASTING.

Single ambitious young announcer, draft exempt, experienced in up MOR and rock would like to relocate in a west or east coast college town. B.A. in communications, third endorsed . . . Tape and resume available. Box L-23, BROADCASTING.

Humorous personality with voices, wild tracks, one liners, creativity, 1st phone, 10 years experience. Hard worker now available. Box L-27, BROADCASTING.

Professionally trained announcer, DJ, tight board, authoritative newscaster, third phone, married, will relocate, career minded. Box L-31, BROADCASTING.

Beginner. Desiring work, radio or TV, draft exempt. Box L-32, BROADCASTING.

Pulse rated #1 personality in North East market, can do it for you. Young, experienced. Music and production know-how. Desire major/medium top 40. will relocate Box L-35, BROADCASTING

Announcers continued

First phone, experienced announcer-newsman, Married, veteran, Box L-38, BROADCASTING.

First phone, military completed, looking for opportunity. One year commercial, one year armed forces radio experience. Solid production and personality. John Simmons, Box L-45, BROADCASTING.

Florida markets . . . mature combo announcer, married, 14 years radio experience. Want air plus programing duties. Thirtyish. Devoted adult personality. Five figures. Box L-49, BROADCASTING.

Modern C&W DJ desires fulltime position. Willing to relocate family. Box L-50, BROADCASTING.

DJ announcer, newscaster, control board operator, a real go getter. Box L-51, BROADCASTING.

Professional announcer . . . program director . . . production manager . . . music director . . . major market experience. 215-324-4125 or Box K-278, BROADCASTING.

Newscaster—disc jockey, professionally trained in New York City, also B.A. degree in music, prefer New York State, New Jersey or New England. George R. Dale, 4026 Carpenter Ave., New York, N. Y. 10466, phone 212-OL 4-9211.

Have talent—will travel. Mature family man, Navy veteran. 3rd endorsed broadcast school graduate now available. Strong news, sports, commercials. 914-292-7370.

MOR, pop—Assiduous. Smooth, bright delivery. Excellent production. Program Director experience. Medium market background. Best references. 25, single. 215-455-4625.

DJ announcer looking for a small market station in Florida or southwest. Professionally trained. 3rd endorsed. Single, 24, draft deferred. Contact Mike Browne, 50 Unterhill Ave., Brooklyn, N.Y. 11238, (212) ST 3-5738.

Soul DJ and new man, third endorsed, draft exempt, will travel. Call Jim Richards, 312-277-5491.

Draft exempt, married, 22, want solid position with station with secure future—medium market—announcing and sales—possible P.D.—Reply to 114 1/2 North 11th, Worland, Wyoming or call 347-3108 after 6 pm.

1st ph. 24 yrs, married, draft exempt, broad. sch. grad, with limited exp. want opportunity to do rock or soul. I'm a real cooker. Relocate anywhere. Contact John Chargualaf, 2979 Redwood St., San Diego, Calif. 92104 or (714) 284-8486.

Limited experienced beginner seeks permanent position as announcer-DJ in northeastern U.S. Alan S. Campbell, 44 Woodland Ave., Bloomfield, Connecticut 06002.

Announcer-newscaster seeking experience. College grad in speech, broadcast school grad, prior military service. William Lennox, 309 Circle Drive, Lake Bluff, Illinois 60044.

Experienced sportscaster radio-TV play-by-play four major sports, sports talk shows, college degree—broadcasting. Married, military obligation completed—Chuck Pollock, 5302 Piney Branch Court, Norfolk, Va. 23502. 703-853-2046.

Technical

Maintenance engineer. Need: Belong friendly staff. shop. own hours, \$160, \$500 relocation, fairly dry. sunny, clean Box L-16, BROADCASTING.

Maintenance engineer, \$10,000. Friendly daytimer. shcp. office. five days. Sunny, clean, dry. Box L-47, BROADCASTING.

Experienced engineer seeking position as chief engineer at small market AM station, anywhere. Call Steve, 216-688-8965.

NEWS

Newscaster - sportscaster—good delivery—excellent play by play, all sports. 3rd endorsed, four-years experience. Also experience as news writer for major network. Draft exempt. Robert Freschi, 71 Ames Avenue, Bergenfield, New Jersey 07621, 201-384-3203.

Programing, Production, Others

Creative contemporary country programmer! 1st phone, heavy production, music IQ, 9 yrs. experience. Maximum 3 hr. air shift. Let's make \$\$. Box K-234, BROADCASTING.

Situations Wanted continued

Programing, Production, Others

Program director/operations manager. Experienced all phases management and air work. Will program success for you too. Married. Military complete, Box K-263, BROADCASTING.

Paul Mitchell . . . Program director . . . production manager . . . music director for WDVR and WPBS Philadelphia now available and affordable. 215-324-4125 or Box K-279, BROADCASTING.

Production, programing management, producer-director, or promotion position sought by experienced young man with B.A. and M.A. degrees. Box L-40, BROADCASTING

See "1970 is coming" under radio management heading. Box L-53, BROADCASTING.

TELEVISION

Help Wanted—Management

Business manager—dynamic TV station in top-ten. Right hand man to general manager in finance and accounting. Good growth and income. Reply Box L-28, BROADCASTING.

General manager—CATV Cable television systems in central Mass. require aggressive, experienced general manager. Management-sales-operations experience in medium sized radio, TV, or CATV desirable. Send resume with salary requirements to Mr. Gleason, Aurovideo, Inc., 1380 Main St., Waltham, Mass. 617-891-1627.

Sales

You are a professional local TV salesman now doing a great job. You could do even better selling a top station in a top market. Your response to this ad will receive the strict confidence you must have and could bring the opportunity of your lifetime. Box K-280, BROADCASTING.

Announcers

Announcer Wanted: Group owned N.C. television station wants good production announcer with booth and on camera experience. Good music-radio D.J. will be considered. Rush complete resume, photo, audio-tape, and salary requirements to Box K-213, BROADCASTING.

Technical

Transmitter engineer. AM/FM/TV, progressive station in mountain resort area, best equipment, send qualifications to Box K-222, BROADCASTING.

Transmitter engineer with experience G.E. TT25 and TT20 Excellent working conditions, new plant, main and aux transmitters. Permanent position for qualified man with top scale. Contact Chief Engineer, KLYD TV, Bakersfield, California. Immediate opening

New York-Binghamton . . . Dependable person with first class license . . . to handle UHF transmitter and studio operation. Growth potential for the right person. Salary commensurate with experience. Call chief engineer, WBJA-TV, Binghamton, New York. 772-1122

We want two experienced TV engineers with FCC first class license. Full color CBS affiliate also doing production work. Permanent jobs with excellent fringe and pay. Send resume to: D. W. Barington, Chief Engineer, WISN-TV, 750 N. 19th St., Milwaukee, Wis. 53233. We like it here; you will too. An equal opportunity employer.

Experienced TV studio technicians wanted. Please send resume of experience to director of engineering, WNAC-TV, Government Center, Boston, Mass 02114

Wanted engineers with FCC first class license. Only experienced need replv. Fully colorized station operation Ampex, GE and Norelco color equipment. Excellent pay and benefits. Please send resume to C. Iannucci, C.E., WHNC, 135 College Street, New Haven, Connecticut 06510.

Television technician to assist chief in all technical phases of development, operation, and maintenance of CCTV, 2500 MHz installation, and radio production unit in large university's new facility. Northeastern location. Second class license and experience with quad and helical video recorders desirable. A junior position, beginning immediately. Contact Joseph Bailor, division of Instructional Communications, 6RB, Northeastern University, 360 Huntington Avenue, Boston, Mass. 02115.

Technical continued

Vacationland U.S.A. Winter-water wonderland! Coho salmon, trout, sailing, skiing, hunting, snomobiles, oh yes, full color TV too. Licensed TV technicians needed for new TV production center. Excellent pay and benefits. Phone collect or write: Robert C. Smith, WOOD-TV, 120 College Ave. S.E., Grand Rapids, Michigan 49502, (616) 459-4125.

NEWS

TV station in major eastern market seeks experienced field reporter and possible anchor potential who is capable of digging, writing and developing news stories to join growing news operation. Please write Box K-223, BROADCASTING. An equal opportunity employer (male or female).

TV sports director, a chance to do a personality show if you can back up style with knowledge and experience; major Florida market that is willing to offer good salary as well as a good place to live; must be up on auto racing and sports, immediate opening; with first letter send VTR on film which will be promptly returned. An equal opportunity employer. Box L-17, BROADCASTING.

South Texas TV station has opening for man experienced in news, weather, commercials in TV or Radio. Excellent salary. Send resume, tape and picture to Box L-25, BROADCASTING.

Chief News Photographer: Minimum five years television news photography experience. Ability to shoot, edit, maintain equipment and instruct young photojournalism majors in proper news photography techniques. Color newfilm and processing equipment. Full charge 6-man photo department, major West Coast Market. News Reporter-Writer-Producer: Minimum two to three years television news experience. Good understanding of news, ability to create and cover own feature and hard news stories. Ability to edit and produce first class television newscast. Journalism-grad. Must know film and VTR. Editorialist-Writer: Ability to research-write and announce hard hitting editorials. Minimum 5-years broadcast journalism experience, TV preferred. Man wanted is probably writing-producing TV newscast in medium market now—has editorial experience. All above send samples-pics-resumes to Box L-42, BROADCASTING.

Experienced newsmen needed by strong southeast VHF. We seek a man with solid background in major phases of TV news. High quality airwork required for standups and major newscasts. Emphasis on "film journalism" and investigative reporting. Salary open, Contact News Director, Al Fleming, WTVM, 1307 First Avenue, Columbus, Georgia 31901

Programing, Production, Others

Production manager for active community ETV station. Must be experienced producer-director. Film and remote experience desirable. Salary competitive and depends on qualifications. Send detailed resume with references to Box L-55, BROADCASTING.

Young producer/director with all around knowledge of TV production. Must be experienced and able to work well with others. Fine working conditions in this active Time-Life station. Send resume and picture to: William Wild, Television Production Mer., WOOD TV, 120 College Ave. S.E., Grand Rapids, Michigan 49502.

Situations Wanted Management

General manager—National sales manager. Thoroughly experienced all phases: station-ownership, development, management, sales management—sales (national and local), programing, film-buying, production, promotion and network-caliber announcing-hosting-newscasting. Leader in community affairs. Leader in industry. Nationally recognized as successful administrator-developer-troubleshooter. 16 years in television; 12 years in radio. Total experience since 1940, 28 years. Just turned 45. College degree. A professional, quality, aggressive competitor. Accustomed to much responsibility. Proved capable of developing substantially increased profits, prestige and value. My station just sold. Seeking another challenging medium to large station or group to manage and develop. Box L-33, BROADCASTING.

New local color UHF on the air, turning the profit corner. General manager now looking for another challenge, will build at incredible savings and profitably operate. Background, management, engineering, programing. Box L-39, BROADCASTING.

Announcers

Sports commentary or social commentary is my "bag." Experienced play-by-play. Under \$25,000 you can't afford me. Will not send tapes . . . Live auditions only. Extensive show biz and sports knowledge. Box L-12, BROADCASTING.

Technical

Network color maint. engineer desires new position. Box K-276, BROADCASTING.

News

Television newscaster, writer with 2 years experience, seeking medium or major market. BA degree in Communications. Military completed. Experienced in photography and production. 800 dollars minimum. Box L-1, BROADCASTING.

Documentary-hard news writer-producer. I come equipped with awards, major market experience, M.A. and wife. Prefer quality shop to paycheck quantity . . . to a point. Send information to Box L-30, BROADCASTING.

Professional meteorologist, age 26, with TV weather broadcasting experience seeks such affiliation. College graduate with Navy discharge. Robert W. McLain, 883 S. Cherokee Rd., Lake Forest, Ill. 312-234-3781.

Programing, Production, Others

RCA Studio School graduate—3rd phone. Hungry for experience, 29, single, will travel. Box K-249, BROADCASTING.

Director—from top 10 UHF seeks major market. Professional. 24. BA in ratv. Box K-269, BROADCASTING.

Now merchandising manager seeks assistant to television promotion/advertising manager in larger market. Creative, young executive with diversified talents will change. Box L-9, BROADCASTING.

Producer-director seeking part-time opportunity with creative organization in D.C. area. Box L-56, BROADCASTING.

Creative, aggressive November graduate in RTF seeks challenging, hardwork in television-film production. Strong in directing, but capable and experienced in most other aspects of production. Video tape available. Film soon available. Draft exempt. James M. Stob. 116 South Maple Avenue, Ames, Iowa 50010.

WANTED TO BUY—Equipment

We need used 250, 500 1 kw & 10 kw AM and FM transmitters. No junk. Guarantee Radio Supply Corp. 1214 Lyndale St. Parade Tower 78040

Moving downtown. Need remote and studio equipment. KRKC, King City, Calif. 93930.

Wanted to buy immediately; used console, preferably in good condition, with six or more channels. Contact WTRA, Latrobe, Pennsylvania.

FOR SALE—Equipment

Coaxial-cable—Helix, Styroflex, Spiroline, etc. and fittings. Unused mat'l—large stock—surplus prices. Write for price list S-W Elect. Co. Box 466 Oak and Calif. 92673 phone 415-937-3577

Stereo-Automation equipment-late model ATC, complete system delivery 2 weeks, call 1-801-262-2431. Mr. Carlson

Bauer model 707 Transmitter, 1000 watt, equipped to also operate at 500 watts, located in northern California. \$3,000. Box L-21, BROADCASTING.

Forced to sell 40 sections of 3/8" Andrew Rigid. First reasonable offer. Contact immediately W/M, 69 Carroll Ave., Lake Ronkonkoma, N.Y. 11779.

House cleaning sale. Console, Ampex 600 and 620, turntables, remote amps, ATC switcher, microphones and stands, rack, 14-inch reels. Some new, most in good condition. List available. Larry Meleer, WRF, Box 1152, Athens, Georgia 30601.

Gates proof of performance package. Excellent condition. \$500. Ben Walker, 513-771-5995.

MISCELLANEOUS

Deejays! 11,000 classified gag lines \$10.00 Unconditionally guaranteed. Comedy catalog free. Jimmy Orr, Mariposa Calif 95336

Miscellaneous continued

Games, gimmicks, intros, breaks, one liners, brain storming, all in one package! Monthly. \$2 sample. News-tearers Associates, 1312 Beverly, St. Louis. Mo.

Get your "ticket!" Memorize, study—Command's "1969 Tests—Answers" for FCC First Class License. —plus—Command's "Self-Study Ability Test." Proven. \$5.00 Command Productions, Box 26348, San Francisco 94126.

KHJ, America's top rated rock station. The ideas, music, and personality of contemporary radio at its best. Latest KHJ Airchecks. \$10.00 and your tape. Universal Aircheck Exchange, 359 Green Street, Suite B, San Francisco 94133.

Recorder character voices, set #1 150 different recorded lines on 7" tape . . . plus printed script and D.J. come-back for each! \$10.00 Sent immediately from, The Chicago Broadcast Circle, 111 E. Ontario, Chicago 60611.

Magnetic signs: we custom manufacture magnetic signs for cars, trucks, vans. Send for free color brochure. WYTI, Box 430, Rocky Mount, Virginia 24151.

Jocks! You've heard all the drop-ins voices—except these! 340 professionally taped cuts . . . \$25 (cheap!) Check or money order to Sunset Artists, Box 203, 900 Fullerton, Chicago 60614.

Voice Drop-ins. Comedy "Wild Tracks" from movies, programs. Tape of 100 only \$5.00: Running in major markets. Command, Box 26348, San Francisco 94126.

\$5.00 "Airchecks." All formats. California's top stations. Free brochure. Write: Command, Box 26348, San Francisco 94126.

3 classic Howdy Doody shows on tape; hilarious drop-ins \$5. Info: Master Radio, R. D. Delmar. N. Y. 12054.

DJ's/announcers—unemployed? Depressed? Audition tapes evaluated professionally. Enclose \$5.00 M.O. Box L-44 BROADCASTING.

INSTRUCTIONS

FCC License and Associate Degree in Electronics earned mostly by home study. Free catalog. Grantham Schools, 1505 N. Western, Hollywood, California 90027.

First Class License in six weeks. Highest success rate in the Great North Country. Theory and laboratory training. Approved for Veterans Training. Elkins Institute in Minneapolis, 4119 East Lake Street, Minneapolis, Minnesota 55406.

New Orleans now has Elkins famous 12-week Broadcast course. Professional staff, top-notch equipment. Elkins Institute, 333 St. Charles Avenue, New Orleans, Louisiana.

The nationally known six-week Elkins Training for an FCC first class license. Conveniently located on the Loop in Chicago. Fully GI approved. Elkins Institute in Chicago, 14 East Jackson Street, Chicago, Illinois 60604.

Elkins is the nation's largest and most respected name in First Class FCC licensing. Complete course in six weeks. Fully approved for Veteran's Training. Accredited by the National Association of Trade and Technical Schools. Write Elkins Institute, 2603 Inwood Road, Dallas, Texas 75235.

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Be prepared. First Class FCC License in six weeks. Top quality theory and laboratory instruction. Fully approved for Veteran's Training. Elkins Radio License School of New Orleans, 333 St. Charles Avenue, New Orleans, Louisiana 70130.

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Announcing, programming, production, newscasting, sportscasting, console operation, disc jockeying and all phases of radio and TV broadcasting. All taught by highly qualified professional teachers. The nation's newest, finest and most complete facilities including our own commercial broadcast station—KEIR. Fully approved for veterans training. Accredited by the National Association of Trade and Technical Schools. Elkins Institute, 2603 Inwood Road, Dallas, Texas 75235.

INSTRUCTIONS continued

Since 1946 Original course for FCC First Class Radio-telephone Operators License in six weeks. Approved for veterans. Low-cost dormitory facilities at school. Reservations required. Several months ahead advisable. Enrolling now for January 7, April 13, July 8. For information, references and reservations, write William B. Ogden, Radio Operational Engineering School, 5075 Warner Avenue, Huntington Beach, California 92647. (Formerly of Burbank, California)

Licensed by the New York State department of education. 1st class FCC license preparation for people who cannot afford to make mistakes. Also announcer—DJ—news—sports, training. Contact: A.T.S. 25 W. 43rd St., New York, N.Y. 10036. Phone (212) OX 5-9245. V.A. approved—student loan program.

American Institute or radio offers the nation's finest quality course for your first class license in three to five weeks. Individual instruction. Classes start every Monday. Tuition \$300.00, 2622 Old Lebanon Road, Nashville, Tennessee 37214. 615-359-0469, 615-889-2480.

Radio Engineering Incorporated Schools have the finest and fastest course available for the 1st Class Radio Telephone License (famous 5 week course). Total tuition \$360. Classes begin at all R.E.I. Schools Nov. 17, Jan. 5, Feb. 9. Call or write the R.E.I. School nearest you for information. We guarantee you Electronics, not questions and answers.

R.E.I. in Beautiful Sarasota, the home office. 1336 Main Street, Sarasota, Florida 33577. Call (813) 955-6922. Fully approved for Veterans training.

R.E.I. in Fascinating K. C. at 3123 Gillham Rd., Kansas City, Mo. 64109. Call (816) WE 1-5444. Fully approved for Veterans Training.

R.E.I. in Delightful Glendale at 625 E. Colorado St., Glendale, California 91205. Call (213) 244-6777.

R.E.I. in Historic Fredericksburg at 809 Caroline St., Fredericksburg, Va. 22401. Call (703) 373-1441.

REI's new program-learning course for Radar and Micro-wave is so easy and it is guaranteed. Pay as you go and get your Radar endorsement at home. Write REI, 1336 Main St., Sarasota, Fla. 33577.

First Class license in four weeks or less at T.I.B. . . . tuition \$295.00 . . . results guaranteed.

T.I.B./Music City, Veteran Approved. Next class starts November 24, Tennessee Institute of Broadcasting, 2106 A 5th Avenue South, Nashville, Tennessee 37204. 615-297-8084.

T.I.B./Miami . . . classes start Nov. 4, Nov. 24th . . . Technical Institute of Broadcasting, 293 South Krone Avenue, Homestead, Florida. (305) 247-1135.

Why 6 weeks when you can do it in 4? . . . and for only \$295 . . . and in sunny Florida! TIB, 233 S. Krone, Homestead, Fla.

No: Tuition, rent. Memorize, study—Command's "1969 Tests—Answers" for FCC First Class License. —plus—Command's "Self-Study Ability Test." Proven. \$5.00. Command Productions, Box 26348-R, San Francisco 94126.

Broadcasters are passing their first phone exams in six to twelve weeks through tape recorded lessons at home, plus one week personal instruction. During 1964-69, one week sessions were held in Washington, Minneapolis, Los Angeles, Portland and Seattle. An outstanding success rate has brought expansion in 1970 to Chicago, Atlanta, Detroit and Boston. Our 17th year teaching FCC license courses. Bob Johnson Radio License Training, 1060 D Duncan, Manhattan Beach, Calif. 90266. Telephone 213-379-4461.

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TALK MAN

Experienced radio broadcaster with news background. Must be able to successfully handle two-way telephone talk show with authority. Top five figure salary and liberal benefits. Ideal living and working conditions in major market. Rush tape and resume to:

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Help Wanted continued

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Openings for DJ's, salesmen, engineers, news-men and combos in small to medium sized markets. Applicants from nearby states preferred. Send typed resume and requirements. New Mexico Broadcasters Association, 120 Amherst NE, Albuquerque, N. Mex. 87106

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V.P./GENERAL MGR.

A major broadcasting corporation has retained our firm to find an outstanding radio executive interested in a new and challenging position as Vice President and General Manager of a top 15 market radio station. Interested candidates must be currently employed as either General Manager or Sales Manager of a successful major market radio station and desire the opportunity to earn a minimum of \$50,000.00 per year. Age open but preference will be given to executives between 30 to 40 years of age.

Call Ron Curtis, Nationwide Management Consultants, Chicago, at 312-337-5318 for a confidential discussion.

Announcers

Announcer

CHICAGO's largest suburban market AURORA-NAPERVILLE-FOX VALLEY Needs an aggressive C&W personality desiring to build a career as an Air man plus Sales no earnings limit. Planned promotion for show kickoff on Air and Newspaper. contest, etc.

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Hal Brokaw, Gen. Mgr., collect

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Los Angeles top forty station needs more than a time and temperature air personality. Salary open.

Chicago MOR station has immediate opening for a staff announcer. Good voice required. \$20,800.00 starting salary.

Midwest major market rocker is seeking outstanding morning man. \$500.00 per week.

Southeast MOR station needs a real "pro" and will offer \$20,000.00 minimum for top air personality.

East Coast "top forty" in large market wants bright, big voice morning man.

If you think you're heavy enough for the best openings in the country, send tape and resume today.

Carl Young, Nationwide Broadcast Personnel, 645 North Michigan Avenue, Chicago, Illinois 60611. NO FEE AND CONFIDENTIAL.

Announcers continued



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303-421-7773

NEWS

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Professional newscaster for short
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KLIF Radio
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Situations Wanted Management

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Providing complete accounting facilities for: Billing; Sales Commissions; Reports for ASCAP, BMI, Payroll Taxes, FCC Annual Financial Report, Federal Income Tax, etc. Financial statements mailed on or before the 12th, consist of: Balance Sheet, Sales and Collections, Account Receivable Aging Sheets, Profit and Loss Statement with itemized breakdown. AM or FM fee is \$150.00 base per month, plus fifty cents per check or invoice with supplies furnished.

P.O. Box 69, Detroit, Texas 75436
Phone 214-674-2775

Announcers

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Three times I've made Chicago radio stations NUMBER ONE in the Chicago market in the morning hours. Currently on the air and NUMBER ONE (18-34 women, 18-49 all, ARB). Let me do it my way and I'll make you NUMBER ONE.

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Situations Wanted

Announcers continued



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Management

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\$18,000.00

East Coast, Top 10 Market
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Television Help Wanted

Technical

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Five years' current experience in the maintenance of VHF television broadcast equipment plus first class license.

Compensation: Salary—bonus—per diem or housing—equal to \$18,500.00 plus transportation and all company benefits—liberal vacation policy.

Please send resume in confidence to R. E. Weirich, Manager, Industrial Relations.

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Sales

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Aggressive sales representatives with strong technical knowledge of TV equipment are needed in Washington, D.C., New York and Chicago.

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Number One Rated NBC station in one of California's most beautiful areas is looking for a minimum of two account executives for expanding sales staff. One of the openings is for an experienced television salesman; the second position could be filled by a young, eager, dedicated, hard-working TV salesman looking to improve himself. If he needs seasoning and direction, our management staff of true professionals can point him in the right direction. Our company has multiple broadcast holdings, and is an expanding concern. If you are our man, we will give you a fair starting guarantee against commissions plus expenses. The future will be up to you. If you are interested in joining a fast-moving organization with lots of room for promotion, write us at once with complete details including salary and work history. Positions open immediately.

Box L-52, Broadcasting.
An Equal Opportunity Employer

CHICAGO SALES OPENINGS

Several \$18,000 to \$25,000 per year sales openings exist with Chicago radio and television stations and broadcast rep firms for young, aggressive time salesmen. If you are presently employed at a radio or television station within a 300 mile radius of Chicago and are ready for the challenge of selling in this exciting market why not contact us. We will arrange interviews with leading broadcast companies at no charge to applicants. Send resume to:

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NEWS

ANCHOR MAN

S.W. TV Top 40 market CBS Affiliate wants warm, outgoing, mature man with solid news background. Send resume and tape to:

Box L-59, Broadcasting.

*TV Street Reporters

TV News Writers

TV News Editor

If you're tops in your market (Preferably top twenty), want to move up career-wise, call collect weekdays 10 AM-6 PM: 212-682-5463.

But only if you're a real pro!

*need one reporter-weekend anchor combination.

Situations Wanted News

UHF NEWS ONLY

Award-winning newswriter-producer with fresh, startling and new techniques, yet basic. Aimed at putting your station's news at the top of your market. Absurdly low budget. Salary. Opportunity.

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INSTRUCTIONS

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Sparta A-10 four channel eight input solid-state console. Good condition. \$250.00.

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(Continued from page 102)

■ Hearing Examiner Forest L. McJenning in Glendale, Ariz. (Glendale Broadcasting Corp.), FM proceeding, granted motion by Broadcast Bureau and continued hearing to Dec. 8 (Doc. 18486). Action Oct. 22.

■ Hearing Examiner Herbert Sharfman in Flora and Salem, both Illinois (Flora Broadcasting Co., Doyle Ray Flurry and Salem Broadcasting Co.), FM proceeding, granted petition by Doyle Ray Flurry to extent that application (Doc. 18298) is dismissed with prejudice (Docs. 18288-90). Action Oct. 20.

■ Hearing Examiner Herbert Sharfman in Flora and Salem, both Illinois (Flora Broadcasting Co. and Salem Broadcasting Co.), FM proceeding, ordered final action on petition by Flora Broadcasting Co. for severance of application from consolidated proceeding be held in abeyance pending developments (Docs. 18283 and 18290). Action Oct. 21.

Other action

■ Review board in Birmingham, Ala., FM proceeding, Docs. 18664-66, granted motion for extension of time, filed Oct. 21 by First Security and Exchange Co. Action Oct. 21.

Rulemaking petition

■ Dr. Alfred C. Valdez and Lew Breyer & Associates, West Allis, Wis., amended petition to substitute following plan for changing FM table of assignments in lieu of original request: Escanaba, Mich., change ch. 227 to ch. 284; Berlin, Wis., change ch. 232A to ch. 257A; Neenah-Menasha, Wis., change ch. 257A to ch. 232A; Watertown, Wis., change ch. 284 to ch. 231; West Allis, Wis., add ch. 285A. Action Oct. 10. This entry corrects item in BROADCASTING, Oct. 20.

Rulemaking actions

■ Battle Creek, Mich. — FCC assigned ch. 237A, making second FM assignment to community. Action Oct. 22.

■ FCC made following additions to FM table: Atlanta, Tex., ch. 257A; La Grange, Tex., ch. 285A; Lake Village, Ark., ch. 240A; Waverly, Iowa, ch. 257A; Tomahawk, Wis., ch. 261A; Avon Park, Fla., ch. 292A; Durand, Wis., ch. 240A; Grayling, Mich., ch. 261A, and Canton, Mo., ch. 272A. FCC ordered substitution of ch. 261A for ch. 265A at Willow Springs, Mo. FCC proposed changes in channel assignments for Weslaco and Laredo, Texas; assignments were inadvertently short spaced between ch. 245, McAllen, Tex., and ch. 247, Weslaco; commission substituted ch. 290 for ch. 247 at Weslaco, and substituted ch. 286 for ch. 289 at Laredo. Changes effective Dec. 1. Action Oct. 22.

Designated for hearing

■ St. Johns and East Devitt, both Michigan — FCC designated for hearing mutually exclusive applications of Dittmer Broadcasting Inc., St. Johns, and Carmine Broadcasting Co., East DeWitt, for CP to operate new FM on ch. 221. Action Oct. 22.

Call letter applications

■ Dixie Radio Inc., Enfaula, Ala. Requests WULA-FM.
■ Illinois Valley Broadcasting Co., Havana, Ill. Requests WDUK(FM).
■ Bradley University, Peoria, Ill. Requests *WCBU(FM).
■ Mount Mercy College, Cedar Rapids, Iowa. Requests *KWMR(FM).
■ London Broadcasting Co., London, Ky. Requests WFTG-FM.

■ University of Nebraska, Lincoln, Neb. Requests *KRNU(FM).

Call letter action

■ Hinsdale Township High School, Hinsdale, Ill. Granted *WHSD(FM).

Existing FM stations

Final actions

■ Broadcast Bureau granted mod. of CP's to extend completion dates for following: KNIX(FM) Phoenix to Nov. 15; KLBS-FM Los Banos, Calif., to Dec. 30; WRBN-FM Warner Robins, Ga., to Nov. 15; WKWL(FM) Belvidere, Ill., to April 26, 1970; WHHO-FM Hornell, N. Y., to Nov. 15;

WFOG(FM) Wilmington, N. C., to Dec. 15, and *KBOO(FM) Portland, Ore., to Jan. 3, 1970. Actions Oct. 20.

■ Broadcast Bureau granted mod. of CP's to extend completion dates for following: KCHV-FM Coachella, Calif., to April 1, 1970; KARM-FM Fresno, Calif., to Jan. 1, 1970; KHOW-FM Denver to April 6, 1970; WKOF(FM) Hopkinsville, Ky., to Dec. 1; WRAB-FM Babylon, N. Y., to Jan. 31, 1970; WBEA(FM) Elyria, Ohio, to Jan. 5, 1970; WANS-FM Anderson, S. C., to April 13, 1970; WLBC-FM Laurens, S. C., to Dec. 31. Actions Oct. 24.

■ *KPCS(FM) Los Angeles—Broadcast Bureau granted mod. of CP to change type trans. and ant., ERP to 3.8 kw; ant. height to minus 510 ft. Action Oct. 22.

■ KRON-FM-TV San Francisco—FCC denied motion by Chronicle Broadcasting Co. for postponement of license renewal hearing. Action Oct. 22.

■ WDOL-FM Athens, Ga. — Broadcast Bureau granted mod. of CP to make changes in transmission line. Action Oct. 23.

■ *WDPS(FM) Gaston, Ind.—Broadcast Bureau granted mod. of CP to change type ant. Action Oct. 23.

■ WMAR-FM Baltimore—Broadcast Bureau granted CP to change ant-trans. location to Television Hill, 3724 Parkdale Avenue, Baltimore; change type trans. and ant.; make changes in ant. system, ant. height 890 ft.; ERP 11.5 kw horiz.; 7.7 kw vert.; remote control permitted; conditions. Action Oct. 20.

■ WISZ-FM Glen Burnie, Md.—Broadcast Bureau granted CP to change ant-trans. location to Hawkins Point Road, west of Arundel Cove Avenue, Baltimore; to operate by remote control from studio location; change type trans. and ant.; make change in ant. system, ant. height 300 ft.; ERP 3 kw horiz.; 2.55 kw vert.; condition. Action Oct. 17.

■ KBEM-FM Minneapolis—Broadcast Bureau granted mod. of CP to move studio location to 1101 3d Avenue, South Minneapolis; change type trans. and ant.; make changes ant. system, ant. height 370 ft.; ERP 2.15; remote control permitted. Action Oct. 21.

■ WYSL-FM Buffalo, N. Y.—Broadcast Bureau granted CP to change type ant.; change vert. ERP to 49 kw. Action Oct. 21.

■ WJTN-FM Jamestown, N. Y.—Broadcast Bureau granted request for SCA on subcarrier frequencies of 41 kc and 67 kc. Action Oct. 24.

■ *WRNC-FM Raleigh, N. C.—Broadcast Bureau granted remote control. Action Oct. 22.

■ WKSL(FM) Greencastle, Pa. — Broadcast Bureau granted CP to change type ant.; ERP 1.70 kw; ant. height 360 ft.; remote control permitted. Action Oct. 23.

■ WHYP-FM North East, Pa.—Broadcast Bureau granted mod. of CP to change type ant.; condition. Action Oct. 23.

■ KCWM(FM) Fort Worth—Broadcast Bureau granted CP to change ant-trans. location to 2.18 miles west northwest Kennedale, Tex.; install new trans. and ant.; make changes in ant. systems ant. height 600 ft.; ERP 100 kw; remote control permitted. Action Oct. 17.

■ KFKF-FM Bellevue, Wash. — Broadcast Bureau granted mod. of CP to change type ant. Action Oct. 20.

■ WRVF(FM) River Falls, Wis.—Broadcast Bureau granted mod. of CP to change trans. and studio location to Route #3, 1.65 miles north northwest of River Falls; change type trans. and ant.; make changes in ant. system, ant. height 300 ft.; condition. Action Oct. 21.

Action on motion

■ Hearing Examiner Basil P. Cooper in Fort Smith and Hot Springs, both Arkansas (KBHS(FM))), FM proceeding, information relating to ARB survey made April 24-28, 1967, received in evidence; ordered record closed; further ordered proposed findings of fact and conclusions of law be filed by Dec. 5 and reply findings by Dec. 19 (Docs. 18241, 18388 and 18591). Action Oct. 24.

Call letter applications

■ WJZZ(FM), Nassau Broadcasting Co., Bridgeport, Conn. Requests WRIX(FM).

■ WFLT(FM), Harpeth Valley Broadcasting Co., Franklin, Tenn. Requests WIZO-FM.

It all adds up . . .

Add your name to the multiplying list of BROADCASTING subscribers.

■ KLVF-FM, Robert W. Sudbrink, Pasadena, Tex. Requests KFMZ(FM).

■ WXYW(FM), Suffolk Broadcasting Corp., Suffolk, Va. Requests WFOG(FM).

Call letter actions

■ WFOG(FM), New Hanover Broadcasting Co., Wilmington, N. C. Granted WAAV(FM).

■ WIBG-FM, Storer FM Inc., Philadelphia. Granted WPNA(FM).

Modification of CP's all stations

■ Broadcast Bureau granted mod. of CP's to extend completion dates for following: WVGTV Mount Dora, Fla., to Feb. 25, 1970; WGSP-TV Washington to April 23, 1970; KVTW(TV) Laredo, Tex., to April 23, 1970. Action Oct. 23.

Other actions, all services

■ Hearing Examiner James F. Tierney in case of American Broadcasting Companies, renewal of authority to deliver network radio and TV programs to stations in Canada and Mexico, denied further petition by Radio-Television, S.A., and Bay City Television, Inc., for protective order; ordered Western Telecasters Inc., at option provided in earlier order released Sept. 25 to pursue discovery of Emilio Azcarraga Sr. Action Oct. 23.

■ FCC denied petitions by John F. Banzhaf III, Action on Smoking and Health (ASH) and Anthony R. Martin-Trigona to revoke broadcast licenses of ABC owned and operated stations because of ABC's refusal to eliminate all cigarette advertising by end of year. Another petition from Mr. Martin-Trigona to revoke licenses of NBC owned and operated stations, on same grounds, was also denied. Action Oct. 15.

Translator actions

■ County Superintendent of Schools, Dos Palos, Calif.—Broadcast Bureau granted CP for new UHF translator to serve Dos Palos on ch. 72 by rebroadcasting KQED(TV) San Francisco. Action Oct. 21.

■ KAKE-TV and Radio Inc., Salina, Kan.—Broadcast Bureau granted CP for new UHF translator to serve Salina on ch. 78 by rebroadcasting KAKE-TV Wichita, Kan. Action Oct. 15.

■ Kentucky State Board of Education, Whitesburg, Ky.—Broadcast Bureau granted CP for new UHF translator to serve Whitesburg on ch. 73 by rebroadcasting WKHA(TV) Hazard, Ky. Action Oct. 21.

■ W09AU Laurel, Miss.—Broadcast Bureau granted mod. of CP to change type trans. of VHF translator; make changes in ant. system. Action Oct. 20.

■ K07GZ North, East, South and West suburban Minot, N. D. — Broadcast Bureau granted CP to change type trans. of VHF translator. Action Oct. 20.

■ Roger Mills Translator System, Reydon, Okla.—Broadcast Bureau granted CP's for new UHF translators to serve Cheyenne and Reydon on ch. 79 by rebroadcasting KGNC-TV and ch. 81 by rebroadcasting KVII-TV both Amarillo, Tex. Action Oct. 22.

■ Medford, Ore.—FCC denied petition by Bay Television, Coos Bay, Eastside, and North Bend, all Oregon, for reconsideration of July 15 grant of CP to Oregon Broadcasting Co. for new VHF translator K13JQ on ch. 13 to serve North Bend and Empire, both Oregon, by rebroadcasting KOBI-TV Medford, Ore. In same action Commission reaffirmed grant of CP to Oregon Broadcasting and dismissed as moot petition filed by Bay Television for stay. Action Oct. 22.

■ Tulsa TV Association, Labarge Wyo.—Broadcast Bureau granted CP for new VHF translator to serve Labarge and Big Piney, both Wyoming, on ch. 4 by rebroadcasting KUTV(TV) Salt Lake City. Action Oct. 20.

CATV

Final action

■ FCC required cable television systems with more than 3,500 subscribers to provide original programming as of Jan. 1, 1971, under terms of first report and order. Commission order also permits CATV systems to present

paid advertising during natural breaks in program originations. Action Oct. 24.

Actions on motions

■ Chief Hearing Examiner Arthur A. Gladstone in Paris, Illinois (Cardinal Telecast Corp.), CATV proceeding, designated Hearing Examiner Herbert Sharfman as presiding officer; scheduled prehearing conference for Nov. 18 and hearing for Dec. 16 (Docs. 18694). Action Oct. 20.

■ Chief Hearing Examiner Arthur A. Gladstone in Moravia and Locke, both New York (Moravia TV Cable Service), CATV proceeding, designated Hearing Examiner David I. Kraushaar as presiding officer; scheduled prehearing conference for Nov. 17 and hearing for Dec. 15 (Doc. 18693). Action Oct. 20.

■ Chief Hearing Examiner Arthur A. Gladstone in Milton-Freewater, Ore. (Twin Village Cable Inc.), CATV proceeding, designated Hearing Examiner Jay A. Kyle as presiding officer; scheduled prehearing conference for Nov. 18 and hearing for Dec. 18 (Doc. 18701). Action Oct. 20.

■ Chief Hearing Examiner Arthur A. Gladstone in Goldendale, Wash. (Wishram TV Inc.), CATV proceeding, designated Hearing Examiner Thomas H. Donahue as presiding officer; scheduled prehearing conference for Nov. 17 and hearing for Dec. 15 (Doc. 18703). Action Oct. 20.

■ Chief Hearing Examiner Arthur A. Gladstone in Wheeling, W. Va. (Wheeling Antenna Inc.), CATV proceeding, denied motion by Wheeling Antenna requesting change in venue from Washington to Wheeling (Doc. 18612). Action Oct. 20.

■ Hearing Examiner David I. Kraushaar in case of petition by Manatee Cablevision Inc. to stay construction and operation of CATV distribution facilities in Manatee County, Fla., by General Telephone System, General Telephone Co. of Florida and GT&E Communications Inc., on motion of Common Carrier bureau, rescheduled hearing for Nov. 17 (Doc. 18610). Action Oct. 23.

■ Hearing Examiner David I. Kraushaar in case concerning Better T. V. Inc. of Dutchess County, New York (complainant) v. New York Telephone Co. (defendant) et al., CATV proceeding, on separate motions by New York Telephone Company and Comtel Inc., extended to Oct. 24 time for moving parties to file answers and objections to Interrogatories filed by City of New York (Docs. 17441, 18525 and 18617-24). Action Oct. 20.

Ownership changes

Applications

■ WAJM-FM Montgomery, Ala.—Seeks assignment of license and SCA from Millieu International Inc. to Vogel—Montgomery Corp. for \$55,000. Sellers: Boyd E. Quate, president, et al. Buyers: William R. Vogel, president (50%), John D. Svartzbaugh, secretary (10%), et al. Mr. Vogel is majority owner of WGN(AM) Murfreesboro, Tenn. Ann. Oct. 22.

■ WLET-AM-FM Toccoa, Ga.—Seeks assignment of license and CP from WLET Inc. to Kelott Inc. for \$240,000. Sellers: Dr. R. Gene Cravens and Dr. H. F. Lawson (each 50%). Dr. Cravens owns 50% of WDEB(AM) Jamestown and 40% of WAEW-AM-FM Crossville, both Tennessee. Dr. Lawson owns 40% of WAEW-AM-FM. See WAEW below. Buyers: Henry O. McDonald Jr., president (50%), Betty R. McDonald, secretary-treasurer (20%), Hiram K. McDonald, vice president (15%), and Beth A. McDonald (10%). H. O. and Betty McDonald own 20% and 5%, respectively, of WELP-AM-FM Easley, S. C. Ann. Oct. 22.

■ WVOM(AM) Iuka, Miss.—Seeks assignment of license from E. C. Holtzford to Kelly S. Segars for \$65,000. Seller: E. C. Holtzford, sole owner. Buyer: Kelly S. Segars, sole owner. Mr. Segars is doctor and owns clinic. Ann. Oct. 22.

■ WVIM(AM) Vicksburg, Miss.—Seeks transfer of control of Radio Mississippi Inc. from John F. Shea (100% before, none after) to Charles W. Dowdy (none before, 100% after). Consideration: \$75,000. Principals: Mr. Dowdy owns WROA-AM-FM-TV Gulfport, Miss. Ann. Oct. 22.

■ WALO(AM) Humacao, P. R.—Seeks transfer of control of Ochoa Broadcasting Corp. from Antonio L. Ochoa (100% before, none after) to Efrain Archilla-Roig (none before, 100% after). Consideration: \$400,000. Seller: Mr. Ochoa owns recording studios. Buyer: Mr. Archilla-Roig owns 55.4% of WMNT-

AM-FM Manati, P. R., various land development interests and is lawyer. Ann. Oct. 22.

■ WAEW-AM-FM Crossville, Tenn.—Seeks transfer of control of WAEW Inc. from H. F. Lawson (100% before, 40% after) to R. Gene Cravens (none before, 40% after) and Falaria N. Brent (none before, 20% after). Consideration: \$99,600. Principals: See WLET above. Miss Brent is general manager of WAEW-AM-FM. Ann. Oct. 22.

■ WENO(AM) Madison, Tenn.—Seeks assignment of license from Central Broadcasting Corp. to Field Broadcasting Co. for \$1,200,000. Seller: H. C. Young Jr., sole owner. Mr. Young owns 87.5% of WGUS-AM-FM Augusta, Ga., and 75% of WSHO(AM) New Orleans. Buyers: Martin W. Field, chairman (95%), et al. Buyers own WPEN-AM-FM Philadelphia. Mr. Field has real estate development and building interests. Ann. Sept. 24.

Final actions

■ KBLU(AM) Yuma, Ariz.—FCC granted assignment of license from Eller Telecasting Co. of Arizona to Arizona Western College. No consideration. Assignment is donation. Donor: Robert W. Crites, president, Paul E. Morgan (each 10%), Karl Eller, chairman of board (21.33%) et al. Donor owns KBLU-TV Yuma, Ariz. Ann. Aug. 5.

■ KFMW(FM) San Bernardino, Calif.—Broadcast Bureau granted assignment of license from Chester Coleman (50% before, none after) to Frederick Cote (50% before, 100% after) for \$15,500. Seller: Mr. Coleman owns 70% of applicant for new FM at Camarillo, Calif. Buyer: Mr. Cote is general manager of KFMW(FM). Action Oct. 23.

Cable television activities

The following are activities in community-antenna television reported to BROADCASTING, through Oct. 28. Reports include applications for permission to install and operate CATV's, grants of CATV franchises and sales of existing installations.

Franchise grants are shown in *italics*.

■ Napa, Calif.—Storer Cable Television Co., Los Angeles, (multiple CATV owner) has applied for a franchise.

■ Kissimmee, Fla.—American Television & Communications Corp., Denver, (multiple CATV owner) has been granted a franchise. The system is expected to serve approximately 2,000 customers.

■ Old Town, Me.—American Telecable Services, Hyattsville, Md. (multiple CATV owner): Briggs Brothers, local businessmen; and Penobscot Cablevision Inc. have applied for a franchise. Briggs Brothers proposed a 10-year franchise on which it expected to pay \$13,000 annually in taxes and charge subscribers a maximum of \$20 for installation and a maximum of \$5 monthly. They would locate head end equipment in Old Town. Penobscot would charge a maximum of \$6 monthly, provide 12 channels, and proposed to serve Old Town by a trunk line from Bangor, Me., where the firm already has a franchise.

■ South Orange, N.J.—Essex Cable T.V. Inc. has applied for a franchise. The service would cost subscribers \$5 for installation and \$6 monthly for the first set and an extra \$2 monthly for each additional set.

■ Mountain Home Air Force Base, Idaho—Valley Cable Television, Mountain Home, Idaho, has been granted a franchise. Subscribers will be charged \$4.95 monthly. There will be no installation fee.

■ Cecil Twp., Pa.—Baisley TV Cable Co., Canonsburg, Pa., has applied for a franchise. The firm already holds franchises in Canonsburg and Houston boroughs, and Chartiers and North Strabane townships.

■ Fairchance borough, Pa.—Fayette TV Cable Co., Uniontown, Pa., a subsidiary of Vikoa Corp., Hoboken, N.J. (multiple CATV owner), has been granted an exclusive franchise.

■ Watertown, S.D.—Four firms have applied for a franchise which will be decided in a city referendum. They are: T.V. Signal Co., Watertown, composed of local businessmen; Mid-Continent Broadcasting Co., Sioux Falls, S.D.; Watertown Cable TV Inc., also composed of local businessmen; and Community Television Inc., Denver (multiple CATV owner).

For the first time in its 45-year history, the Electronic Industries Association is headed by a member of the industry. He's George Deal Butler, who became the paid president of the 300-member organization last July.

Previously, EIA and its predecessors, Radio Manufacturers Association and Radio-TV Manufacturers Association, had been led by non-industry, trade association executives.

For broadcasters, however, the fact that the president of EIA is, so to speak, one of the boys may not be as much balm as they would like. Mr. Butler is not from the radio-TV set manufacturing side, which for so many years occupied an eminent, if not pre-eminent role in EIA; he comes out of the components industry.

Because of this background, Mr. Butler represents a new view of the electronics industry. He sees it not as a distinct industry, but as an umbrella commerce that serves the total U. S. manufacturing and service community.

Electronics no longer is a separate business, he commented the other day: it's used in all areas of endeavor, business, government, personal. In the next decade, he sees electronics "exploding" in its growth, particularly in new uses. Some of these he names—computers and computer-data networks, protection devices, medicine, domestic-satellite systems, broadband communications. The last-mentioned may well become the hallmark of Mr. Butler's first year in his presidency of EIA; the association only last week (on Oct. 29) told the FCC that the future in electronics is the oft-mentioned home or business communications center resulting from broadband communications technology available now.

Focusing down to radio and TV, Mr. Butler is sanguine, although admitting that there are two conflicts among his members in this area. One involves the opposing views of the mobile-radio makers, whose hearts are with the land-mobile users who want a chunk of TV ultra-high-frequency bands, and the TV set makers who just as naturally lean toward conservation of the TV spectrum. The other conflict involves parts manufacturers who want import quotas established on components versus the set makers who object.

Aside from his work, which is to all intent his consuming interest, Mr. Butler does have one hobby. This is flying. It all started, he says with an engaging smile, in his young days when he became engrossed in building model airplanes, the kind that were put together with balsa wood, glue and rice paper. These were powered by rubber bands.

Just as space and its astronauts are the ideals of young boys today, Mr. Butler's heroes were aviators ("Lind-

EIA finally puts an industry man into its top spot

berg lands!") So it is only natural that he is a licensed pilot. In fact, Mr. Butler holds ratings that authorize him to fly transport planes, and to be a flight instructor and an instrument instructor.

His interest in broadcasting is more tenuous, but also goes back to childhood when he and his father spent hours winding wire around oatmeal boxes for crystal sets.

To illustrate his relationship to broadcasting, Mr. Butler recalls that during his Princeton days, he and his roommate rigged up their phonograph player to a low-powered transmitter (both were science majors) and for three whole weeks broadcast their rec-

ord collections to dormitory mates. They dismantled the gear when they learned they could be fined and jailed.

The only other time Mr. Butler got involved in broadcasting was some years ago when, as marketing vice president of International Resistance Co., he arranged to sponsor highlights of the then Institute of Radio Engineers convention (now the Institute of Electrical and Electronics Engineers) on TV in both New York and later in San Francisco. On the latter, he personally appeared as the interviewer of principals appearing at the San Francisco show.

Aware that he represents an "establishment" figure to his sons and their generation, and conscious of the ferment between the generations today, Mr. Butler grins and calls himself the first in the generation gap thirty years ago. In those days, "collegians" as they were called broke with their elders on a number of issues (it was the flapper age with raccoon skin coats, bathtub gin and ukeleles). The problem he had with his dad was more personal; in those days college men wore no hats. But Mr. Butler's father was a salesman for the Stetson Hat Co. His solution was to go bareheaded on campus, but to wear headgear when he was home.

He still affects the bareheaded look of his youth, crewcut and all.

As a proper businessman, Mr. Butler has been active in state and civic affairs, particularly during his years in Kansas. At one time he was chairman of the Kansas Commission on the Status of Women. He was also a member of the Kansas Economic Development Commission, and served for a spell as a city councilman for Independence, Kan., as a Republican—which he still is. He also was a director of the local Chamber of Commerce.

In EIA affairs he has been vice chairman and then chairman of the parts division; a member of the EIA board of directors, and chairman of its policy committee.

He has also been active in the American Management Association, serving on the planning council of its marketing division and lecturing for the association.

As the president of EIA (at a salary said to be in the \$60,000-a-year range) Mr. Butler directs almost 100 people. He assumed the leadership of the organization just when it is on the threshold of revision into a federation. One result of this may well be a separate consumer electronics association with its own board and chief executive. But still a part of the parent EIA organization. It's a sophisticated arrangement but Mr. Butler is certain he can keep the parts from flying apart. The whole, he says, is always greater than any of its parts.

Week's Profile



George Deal Butler—president, Electronic Industries Association, Washington; b. July 9, 1918, Philadelphia; BS (physics), Princeton University, 1940; senior project engineer, Carl L. Norden Inc., 1941-46; sales engineer and later eastern regional marketing manager, Beckman Instruments Inc., 1947-52; sales director, Carl L. Norden Inc., 1953-56; vice president-marketing, International Resistance Co. (now part of TRW Inc.), 1957-61; president and stockholder, Electra Manufacturing Co., later Electra-Midland Corp., (now part of Transitron Inc.), 1962-69; member, American Management Association; m. Dorothy Lewis, June 20, 1942; children—Jack L., 24; David H., 23; hobbies, flying, boating.

Way station

The new FCC rules permitting all cable-television systems to originate programming and advertising and requiring systems with 3,500 subscribers or more to originate programming cannot be considered ends in themselves. These new rules will merely create or intensify conditions that will lead to further regulation by the federal government.

To begin with, the broadcaster becomes the victim of unfair competition from a cable system that uses his programming as principal bait to attract an audience for other programming. At the very least the broadcaster must be given a property right that puts him in a position to protect his own product. This is probably a situation to be resolved by a new copyright law.

Beyond that, however, are public-policy questions of significance. Is the owner of a multichannel system with 12, 20 or perhaps more avenues of access to the public also to be permitted to control the programming on all of those channels?

More and more the regulatory destiny of cable television looks to lie in the direction of the common carriers. The system owner will build and maintain the physical plant for the use of unrelated program services.

The school of antijournalism

The first Alfred I. duPont-Columbia University Awards in Broadcast Journalism were announced last week. They deserve also to become known as the last Alfred I. duPont-Columbia University Awards in Broadcast Journalism. If the duPont foundation that supports these awards wishes to salvage them, it had better find a new home for them.

In selecting Dr. Everett C. Parker as the individual who above all others performed the most distinguished service to broadcast journalism in the 1968-69 season, Columbia and the judges have displayed nothing but contempt for radio and television journalism and journalists. As director of the Office of Communication of the United Church of Christ, Dr. Parker has been associated with broadcast journalism only slightly and only as a detractor.

It is altogether shocking that judges representing a major school of journalism would particularly cite Dr. Parker for his role in two court decisions that accorded broadcasting a lower order of protection under the First Amendment than is so far enjoyed by the movies or the press. Under an extension of this theory of judging, the man who can eucre a court into weakening the First Amendment's protection of, say, daily newspapers, is a shoo-in to win a Pulitzer prize. The analogy comes to mind because Columbia also administers the Pulitzers.

It adds to the travesty to note that Dr. Parker is given far more credit than he is due in one of the two decisions. His lawyer filed a brief in the fairness-doctrine case that the Supreme Court decided to the detriment of broadcast journalists, but the case was prepared, argued and won by the United States government. If individuals are to be cited for undermining the status of broadcast journalism, the two who deserve Columbia's duPont award this year are Henry Geller, the FCC's general counsel, and Erwin Griswold, the U.S. solicitor general.

The Columbia award was announced in a week when

there also came to light a squalid footnote to another case that was cited with approval by the Columbia judges. It has now been learned that a condition of the withdrawal of the Parker-backed petition to deny renewal of the license of KTAL-TV Texarkana, Tex., was the payment of \$15,000 in legal and other expenses that he and his colleagues had claimed. If the FCC approves this payment, as Dr. Parker and his lawyer, Earle K. Moore, request, it will have endorsed a method of permanent financing for the doctor's mission. In the future the pliant licensee who is subject to a Parker attack can save the larger expense of an FCC hearing by compromising on the issues the good doctor has raised and throwing in the money for his upkeep.

Surely the other "winners" of last week's awards will regard themselves as having been maligned by the association with a man who has contributed nothing to broadcast journalism. Whatever the merits of their accomplishments, they will gain no stature by acceptance of this recognition.

Isn't it the same Columbia school of journalism that has been attempting to raise money from broadcasters to underwrite institutes in broadcast journalism on the campus?

Forget it.

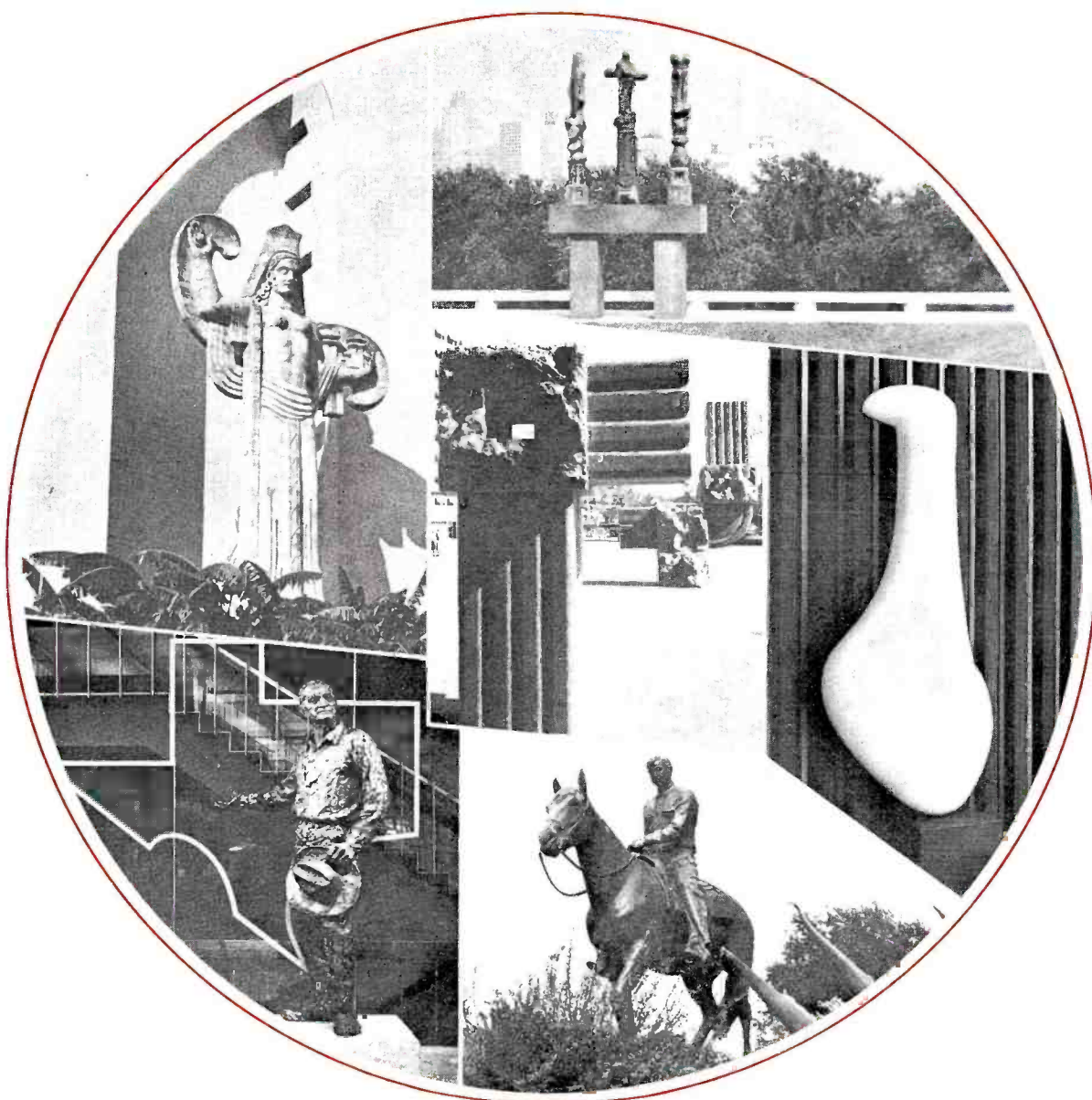
Rosel Hyde—career official

Last week the longest and most illustrious career in the regulation of communications ended with the formal retirement of Rosel H. Hyde after 41 years, the last 23 as member or chairman of the FCC. The running story of his career—a contemporary account of the communications explosion—is told elsewhere in this issue.

Mr. Hyde reaches 70 next April. He is young for his years, blessed with exceptional vigor. It would be a colossal waste of manpower, wisdom and experience to allow Mr. Hyde to remove himself permanently from public life. Certainly he has earned retirement. But after he loafs a while, if that's at all possible for a man who has never indulged in that pursuit, he should be called in by his government, when needed, as consultant and adviser in both domestic and international communications affairs.



Drawn for BROADCASTING by Sid Hix
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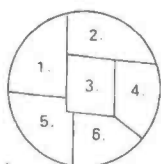
...in the 12th U. S. Market

Don't think of this market as just cowboys and rodeos and "howdy's". It's fashions, business, sports cars and art. As a matter of fact, the Dallas/Fort Worth area is the home of many art treasures of the world. And these may capture a Texan's fancy more than a bucking bronc.

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3. *The Texas Sculpture* — Fort Worth — 1st National Bank, by Isamu Noguchi
4. *The Swan* — Dallas — 1st National Bank, by Signori
5. *John W. Carpenter* — Dallas — Southland Life Center Lobby, by Robert Berks
6. *Will Rogers Bronze* — Fort Worth — Will Rogers Memorial Center, by Joseph Eddie Lipe



A black and white close-up portrait of Barbara Coleman. She has short, wavy, light-colored hair and is looking slightly off-camera with a soft smile. The lighting is dramatic, with one side of her face in shadow.

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