

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

Broadcasting Sep 23

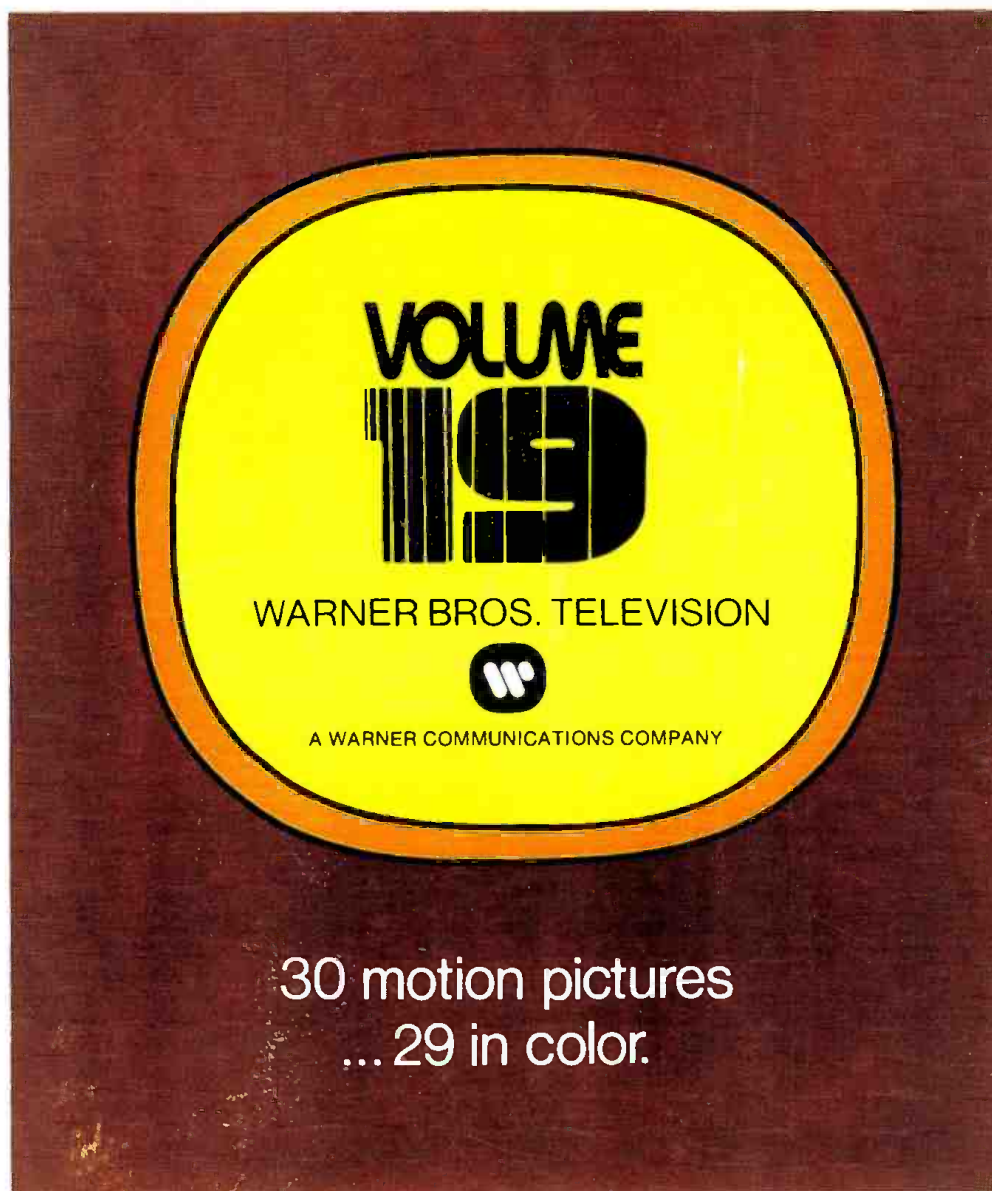
The newswkely of broadcasting and allied arts

Our 43d Year 1974

Sept. 23, 1974

MORNINGSIDE COLLEGE
LIBRARY
SIOUX CITY, IOWA

NEWSPAPER



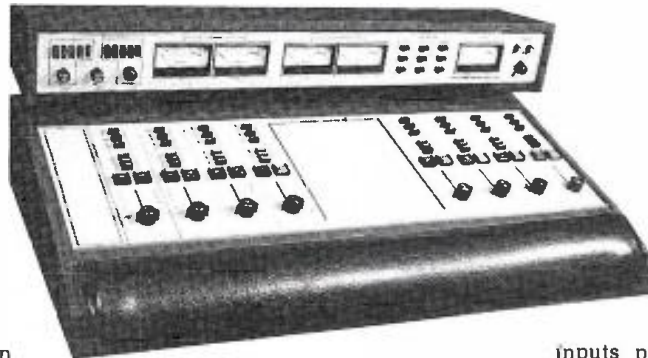
51106 B9253NRK FEB/77
MORNINGSIDE COLLEGE
LIBRARY
SIOUX CITY IA 51106

It pays to read more than the name on the front.

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

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

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



Manufacturer & Model	GATES Stereo 80	CCA 10S	COLLINS IC-10	SPOT-MASTER BESL-1006	SPARTA Centurion II
No. of Std. Program Busses	2	2	2S & Metered Mono	2	3S & Metered Mono

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

Manufacturer & Model	GATES Stereo 80	CCA 10S	COLLINS IC-10	SPOT-MASTER BESL-1006	SPARTA Centurion II
No. of Input Mixers	8	10	10	6 - 10	8 - 12

Only the SPARTA CENTURION II gives you from eight to twelve mixers in the basic console. With extender options for eighteen or twenty-four mixers.

Manufacturer & Model	GATES Stereo 80	CCA 10S	COLLINS IC-10	SPOT-MASTER BESL-1006	SPARTA Centurion II
No. of Input Sources	18 (4M)	20	28	18 - 30	24 to 36, 54 and 72
Input Level Selection	Set 3 Lo 15 Hi	Optional Cards	Selectable Hi-Low	Optional Modules	Switch Hi-Med-Low

Only the SPARTA CENTURION II gives you three

inputs per mixer module in every configuration. And every one is switch selectable for high, medium or low level inputs.

Manufacturer & Model	GATES Stereo 80	CCA 10S	COLLINS IC-10	SPOT-MASTER BESL-1006	SPARTA Centurion II
Mixer Expanders Available	No	No	No	No	Yes

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

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

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

We're in the business of You.



SPARTA
ELECTRONIC CORPORATION

5851 Florin-Perkins Road, Sacramento, Ca. 95828
(916) 383-5353 • Telex 377-488 • Cable SPARTA
a Subsidiary of Cetelec Corporation

Closed Circuit®

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

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

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

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

Change of command. With expected retirement at year end of Donald J. Berkemeyer as chairman of FCC review board, newest member of that entity — Leonidas P.B. (Lonnie) Emerson — will move up to top slot. Mr. Emerson was promoted to board from chief of Office of Opinions and Review last July. Mr. Berkemeyer is retiring after 28 years with FCC, at age 57. He has been on review board since its creation in 1962.

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

FCC vote on instructing staff to draft decision may have been significant in that commission's three newest members — James Quello, Glen O. Robinson and Abbott Wash-

burn — joined with FCC's black member, Benjamin Hooks, to form majority. Dissenters were Commissioners Robert E. Lee and Charlotte Reid. Chairman Richard Wiley disqualified himself. He participated in case as FCC general counsel in its early stages.

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

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

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

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

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

Carter's Fort Worth *Star-Telegram*, two suburban papers, WBAP(AM) and KSCS have been sold to Capital Cities Communications Corp. for \$110 million and WBAP-TV has been spun off to LIN Broadcasting for \$35 million in deals approved by FCC but not yet closed. FCC last week denied petition for reconsideration filed by owners of defunct UHF that have made repeated challenges to Dallas-Fort Worth stations. That ratified transfer approval. Carter sale contracts expire Oct. 31.

Top of the Week

Continental divide. Inflation has taken heavy toll on fortunes of Hollywood TV program suppliers. With their below-the-line costs soaring, producers claim that help is needed if their enterprises are to continue. The help they're seeking is from the networks, which, they claim, have displayed unsportsmanlike tendencies to tightwadishness. Networks, however, maintain that better times are in offing, predict 8-10% increase in program license payments this year. Page 15.

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

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

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

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

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

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

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

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

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

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



Press pal Nessen hosts Ford at post-presidential party.

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

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

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

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

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

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

New round of filings on prime-time access

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

ABC, which has always supported access rule that reduces prime time available for network programming, said it could support rule either as adopted in 1970 or as mod-

ified by commission in order issued in February. Modified rule, whose effective date was stayed by court order until at least September 1975, returns some access time to networks.

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

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

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

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

Togetherness for NAB, RAB

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

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

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

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

Anti-pay force recruits five more

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

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

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

Foster twists NCTA arms for long-term pact

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

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

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

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

Not yet on campaign spending

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

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

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

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

Ridder-Knight stations on market

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

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

In Brief

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

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

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

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

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

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

Quieting the natives. Canadian government has purchased Teleprompter Corp.'s pioneer domestic satellite portable earth station (for reported \$110,000) in effort to settle social upheaval at mammoth hydroelectric project. Teleprompter facility — which in past two years has been major experimental tool in cable and public broadcasting space studies — was placed early this summer at Radisson, Que., site of \$11.9 million James Bay project. Canadian

Broadcasting Corp. programs it is feeding to residents, it is hoped, will quell boredom which last year resulted in worker riot that caused \$4 million damage.

Late Fates. *James J. Delmonico*, VP, General Electric Broadcasting Co., named general manager of company's WGY(AM)-WGFM(FM)-WRGB(TV) Schenectady . . . *William A. Schwartz*, general manager, KTVU(TV) Oakland, named VP of licensee Cox Broadcasting Corp. . . *James D. Boaz*, president, Metro Radio Sales, New York, appointed general sales manager, WTOP-TV Washington . . . *John F. Delissio*, manager of marketing administration, RCA Broadcast Division, international operations, Camden, N.J., appointed director of international sales, Harris Corp., Gates Broadcast Equipment Division, Quincy, Ill.

Headliners



Terrell



Shiben

James R. Terrell, VP and general manager, KTVT(TV) Fort Worth, elected chairman of Association of Independent Television Stations, succeeding **Roger D. Rice**, KTVU(TV) Oakland, Calif. **James R. Herd**, KPLR-TV St. Louis, re-elected treasurer and **Herman Pease**, WUTV(TV) Buffalo, N.Y., elected secretary, succeeding Mr. Terrell. **Herman W. Land**, executive director of INTV, has new title: president. **Richard Block**, Kaiser Broadcasting, has resigned from board and is succeeded by Kaiser's **Don Curran**.

Jack Haley Jr., Peabody-Emmy award winner and producer-writer-director of current boxoffice success, "That's Entertainment," named president of 20th Century-Fox TV. He assumes post Nov. 4, succeeding William Self, Fox TV chief for past five years, who is expected to enter independent production (*Broadcasting*, July 8). Mr. Haley, son of actor, has been director of creative affairs at MGM, earlier was senior VP of Wolper Productions. He married singer-actress Liza Minnelli two weeks ago.

George Wilson, Bartell Media VP and national programming director of broadcast division (three AM, three FM stations), has been named executive vice president in charge of division, succeeding **Louis Faust**, resigned. **Russell Wittberger**, VP-general manager of group's KCBQ(AM) San Diego, has been named division's senior VP.

Richard J. Shiben, chief of renewal branch of FCC's Broadcast Bureau, appointed chief of Renewal and Transfer Division. Attorney, he's been on commission staff since 1962, served in general counsel's office and Complaints and Compliance Division before joining renewal-transfer unit in 1970.

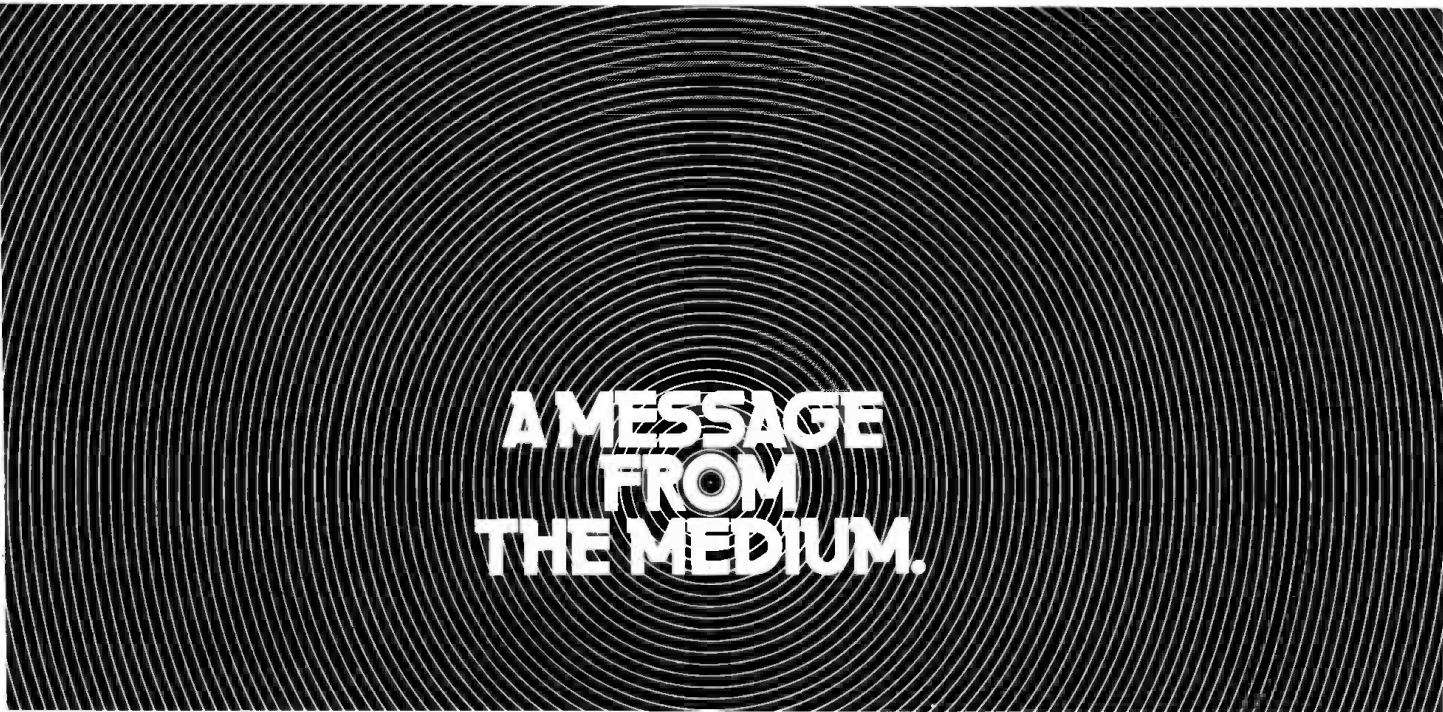
Index to Departments

Broadcast Advertising . 30
Broadcast Journalism . 28
Cablecasting . 53

Changing Hands . 46
Closed Circuit . 3
Datebook . 10
Editorials . 74
Equip. & Engineering . 58

Fates & Fortunes . 59
Finance . 56
For the Record . 62
Media . 43
Monday Memo . 12

Open Mike . 9
Playlist . 52
Profile . 73
Programming . 15
Special Report . 33



A MESSAGE FROM THE MEDIUM.

The medium is called network radio.

And in the last four years, the CBS Radio Network has been working almost single-handedly to transform it from a smoldering volcano into a very active one.

We've done it with a series of innovative and imaginative programming ideas.

In 1971: Spectrum, offering sharply outspoken opinions on current issues by spokesmen for divergent viewpoints.

In 1972: Weekend Specials, with 30 reports over one weekend on a single subject. (Six Specials have been scheduled for 1974; the next one is "The Progress of American Medicine," with CBS News Correspondent George Herman, October 12 and 13.)

In 1973: Round-The-Clock-News. CBS Radio became the first network ever (radio *or* television) to extend network-quality hourly news to 24 hours a day.

In 1974: CBS Radio Mystery Theater. We inaugurated a special drama network to update the unique magic of radio suspense for today's audience, with original dramas seven nights a week.

The response to these programming concepts has been phenomenal.

We've got the listeners glued to their radios. And we plan to keep it that way.

The secret is to keep coming up with innovative ideas. Like our series of Bicentennial Weekend Specials in '75-'76.

Which in turn attract more new listeners, and more new advertisers. (One of whom, hopefully, will be you.)

And that — concludes our message.

CBS RADIO NETWORK 

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

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

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

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

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

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

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

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

**Broadcasters Libel, Department C-9
Employers Reinsurance Corporation
21 West 10th Street
Kansas City, Missouri 64105**

Please tell me more about your Broadcasters Libel coverage.

NAME _____
TITLE _____
BUSINESS _____
ADDRESS _____
CITY, STATE, ZIP _____
TELEPHONE _____

BROADCASTING PUBLICATIONS INC.

Sol Taishoff, *chairman*.
Lawrence B. Taishoff, *president*.
Maury Long, *vice president*.
Edwin H. James, *vice president*.
Joanne T. Cowan, *secretary*.
Irving C. Miller, *treasurer*.
Lee Taishoff, *assistant treasurer*.

Broadcasting® TELEVISION®

The newswEEKLY of broadcasting and allied arts

Executive and publication headquarters
BROADCASTING-TELECASTING building,
1735 DeSales Street, N.W., Washington,
D.C. 20036. Phone: 202-638-1022.

Sol Taishoff, *editor*.

Lawrence B. Taishoff, *publisher*.

EDITORIAL

Edwin H. James, *executive editor*.
Donald West, *managing editor*.
Rufus Crater (New York), *chief correspondent*.
Leonard Zeidenberg, *senior correspondent*.
J. Daniel Rudy, *assistant to the managing editor*.
Frederick M. Fitzgerald, *senior editor*.
Joseph A. Esser, Don Richard,
Jonathan Tourtellot, *assistant editors*.
Mark Harrad, Randall Moskop, Joanne Ostrow,
staff writers.
Randi Lewis, Patricia Thach, Donna Wyckoff,
editorial assistants.
Lucille DiMauro, *secretary to the editor*.

BUSINESS

Maury Long, *vice president*.
David N. Whitcombe, *director of marketing*.
Doris Kelly, *secretary*.

ADVERTISING

Winfield R. Levi, *general sales manager (New York)*.
John Andre, *sales manager—equipment and engineering*.
David Berlyn, *Eastern sales manager (New York)*.
Ruth Lindstrom, *account supervisor (New York)*.
Bill Merritt, *Western sales manager (Hollywood)*.
Lynda Dorman, *classified advertising*.

CIRCULATION

Bill Criger, *circulation manager*.
Kwentin Keenan, *subscription manager*.
Barbara Chase, Odell Jackson, Patricia Johnson,
Jean Powers.

PRODUCTION

Harry Stevens, *production manager*.
Susan Cole.

ADMINISTRATION

Irving C. Miller, *business manager*.
Lynda Dorman, *secretary to the publisher*.
Philippe E. Boucher.

BUREAUS

NEW YORK: 7 West 51st Street, 10019.
Phone: 212-757-3260.
Rufus Crater, *chief correspondent*.
Rocco Famighetti, *senior editor*.
John M. Dempsey, *assistant editor*.
Leslie Fuller, *staff writer*.

Winfield R. Levi, *general sales manager*.
David Berlyn, *Eastern sales manager*.
Ruth Lindstrom, *account supervisor*.
Jackie Morrone, Harriette Weinberg, *advertising assistants*.

HOLLYWOOD: 1680 North Vine
Street, 90028. Phone: 213-463-3148.
Earl B. Abrams, *senior correspondent*.
Bill Merritt, *Western sales manager*.
Sandra Klausner, *assistant*.

BROADCASTING® magazine was founded in 1931 by Broadcasting Publications Inc., using the title BROADCASTING®—The News Magazine of the Fifth Estate. Broadcast Advertising® was acquired in 1932, Broadcast Reporter in 1933, Telecast® in 1953 and Television in 1961. Broadcasting-Teletesting® was introduced in 1946.



* Reg. U.S. Patent Office.
© 1974 by Broadcasting Publications Inc.

Microfilms of BROADCASTING are available from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48103.

WHAT IS A CONSULTANT?

The consultants

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

Standing corrected

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

Hidden meaning

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

Woods writes

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

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

The distaff disk jockeys

EDITOR: I was very disturbed by an article (Sept. 16) about an all-woman DJ staff on WNOR-FM Norfolk, Va. The general manager, Fred Gage, has changed

the all-female programing because of poor ratings.

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

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

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

Divided house

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

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

One after another

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

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

(It's the fourth. The antitrust section of the ABA also has a communications committee.)

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

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

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

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

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

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

M&H

McHUGH AND HOFFMAN, INC.

Communications Consultants

7900 Westpark Drive
McLean, Virginia 22101
Area Code 703
790-5050

IF BEN FRANKLIN WERE
ALIVE TODAY HE WOULD
PRODUCE THE MOST
PROFITABLE, IMAGE
BUILDING, LOCAL
BICENTENNIAL RADIO
PROGRAM AVAILABLE IN
THE U.S.



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

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

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



SUITE 202
345 SOUTH STATE STREET
SALT LAKE CITY, UTAH 84111
PHONE: (801) 532-1778

■ Indicates new or revised listing

This week

- Sept. 23-24—National Cable Television Association board meeting. Rancho La Costa, Calif.
- Sept. 23-24—Western National Religious Broadcasters chapter convention. International hotel, Los Angeles.
- Sept. 23-27—Fifth International Broadcasting convention. Grosvenor House, London.
- Sept. 24-27—CBS Radio affiliates convention. Speaker: FCC Chairman Richard E. Wiley. Arizona Biltmore hotel, Phoenix.
- Sept. 25—Milwaukee Advertising Club and Wisconsin Broadcasters Association dinner meeting. Speaker: Douglas Kiker, NBC News correspondent. Bradley Pavilion, Milwaukee.
- Sept. 27-28—Massachusetts Broadcasters Association fall convention. Williams Inn, Williamstown.
- Sept. 29-Oct. 2—Educational Media Producers Council 1974 conference. James W. Symington (D-Mo.), guest speaker. St. Louis Hilton hotel, St. Louis.
- Sept. 29 - Oct. 2—Nevada Broadcasters Association annual convention. Frontier hotel, Las Vegas.
- Sept. 29-Oct. 2—American Association of Advertising Agencies Western region meeting. Vancouver, B.C.
- Sept. 29-Oct. 2—Institute of Broadcasting Financial Management 14th annual conference. Commissioner Benjamin L. Hooks, speaker. Chase-Park Plaza, St. Louis.
- Sept. 30-Oct. 1—Midwest National Religious Broadcasters chapter convention. Moody Bible Institute, Chicago.

October

- Oct. 1—Radio Advertising Bureau large market sales clinics. Arlington Park Towers, Chicago, and Prom-Sheraton Motor Inn, Kansas City, Mo.
- Oct. 1-2—National Association of Broadcasters television code review board fall meeting. Hilton Palacio del Rio hotel, San Antonio, Tex.
- Oct. 1-3—Video Expo V, featuring exhibits of 100-plus firms in cable-industrial-educational hardware and software. Madison Square Garden, New York.
- Oct. 2-4—Tennessee Association of Broadcasters annual convention. Airport Hilton hotel, Nashville.
- Oct. 2-8—Telecom 75, second World Telecommunications Exhibition. Palais des Expositions, Geneva.
- Oct. 3—Radio Advertising Bureau large market sales clinics. Sheraton-Renton Inn, Seattle, and Hyatt Regency hotel, Houston.
- Oct. 3-6—Women in Communications Inc. annual national meeting. Bellevue Stratford hotel, Philadelphia.
- Oct. 4—Date for reply comments to FCC on per-program or per-channel charge for cablecast programs, extended from Sept. 30.
- Oct. 4-6—American Women in Radio and Television midwest area conference. Sheraton Valley Forge, Valley Forge, Pa.
- Oct. 4-6—Illinois News Broadcasters Association fall convention. Quad Cities.
- Oct. 5-8—North Carolina Association of Broadcasters annual convention. Great Smokies Hilton, Asheville.
- Oct. 7—Deadline for reply comments to FCC in prime-time access proceeding (Docket 19522), extended from Sept. 10.
- Oct. 7-8—Mutual Advertising Agency Network national meeting. Chase Park Plaza, St. Louis.
- Oct. 8—Georgia Association of Broadcasters Southeastern Broadcasting Day. Fairmont Colony Square hotel, Atlanta.
- Oct. 9—Radio Advertising Bureau large market sales clinics. Jack Tar hotel, San Francisco, and Sheraton Inn-Northeast, Washington.
- Oct. 8-10—Illinois Broadcasters Association fall convention. Hyatt-Regency O'Hare, Chicago.
- Oct. 9-11—Western Educational Society for Telecommunications annual convention. Golden Gateway Holiday Inn, San Francisco.
- Oct. 10—Radio Advertising Bureau large market sales clinics. International hotel, Los Angeles, and Marriott hotel, Cincinnati.
- Oct. 10-11—Tennessee Cable Television Association annual meeting. King of the Road motel, Nashville.

Datebook

- Oct. 10-13—Missouri Broadcasters Association fall meeting. Crown Center, Kansas City.
- Oct. 10-13—National Association of FM Broadcasters annual convention. Fairmont hotel, New Orleans.
- Oct. 11-13—American Women in Radio and Television southern area conference. Mills Hyatt House, Charleston, S.C.
- Oct. 14—Country Music Awards eighth annual show. Grand Ole Opry House, Nashville.
- Oct. 14-15—Institute of Electrical and Electronics Engineers broadcast symposium. Philip Rubin, chairman (202) 293-6160. Hotel Washington, Washington.
- Oct. 14-15—North Dakota Broadcasters Association fall meeting. Featured speaker: Vincent T. Wasilewski, National Association of Broadcasters president. Ramada Inn, Dickinson.
- Oct. 15—Radio Advertising Bureau large market sales clinic. Parker House, Boston.
- Oct. 16-18—Ohio Association of Broadcasters and Indiana Broadcasters Association joint fall convention. Speakers include Vincent Wasilewski, Richard E. Wiley, Frank Magid, Bill Monroe, State Governors Bowen and Gilligan. Kings Island Inn, Mason, Ohio.
- Oct. 16-19—WSM Grand Ole Opry 49th annual birthday celebration. Municipal Auditorium, Nashville.
- Oct. 18-19—Information Film Producers of America 1974 national conference. Vacation Village hotel, San Diego.
- Oct. 17—Radio Advertising Bureau large market sales clinic. Sheraton Inn-Laguardia, New York.
- Oct. 17—Federal Communications Bar Association luncheon. Barbara Walters, guest speaker. Army-Navy Club, Washington.
- Oct. 17-18—American Association of Advertising Agencies central regional meeting. Chicago.
- Oct. 17-19—Information Film Producers of America annual conference. Vacation Village, Mission Bay, San Diego.
- Oct. 18-19—New York State Associated Press Broadcasters Association meeting. Holiday Inn, Grand Island.
- Oct. 18-20—National Association of Radio Farm

Major meeting dates in 1974-75

- Sept. 29-Oct. 2—Institute of Broadcasting Financial Management 14th annual conference. Chase-Park Plaza, St. Louis.
- Oct. 10-13—National Association of FM Broadcasters annual convention. Fairmont hotel, New Orleans.
- Oct. 21-23—National Association of Broadcasters fall conference. Waldorf-Astoria hotel, New York.
- Oct. 27-29—National Association of Broadcasters fall conference. Hyatt Regency hotel, Atlanta.
- Oct. 27-30—Association of National Advertisers annual meeting. The Homestead, Hot Springs, Va.
- Oct. 29-31—National Association of Broadcasters fall conference. Hyatt O'Hare hotel, Chicago.
- Nov. 13-15—National Association of Broadcasters fall conference. Fairmont hotel, Dallas.
- Nov. 13-16—Society of Professional Journalists, Sigma Delta Chi annual national convention. TowneHouse hotel, Phoenix.
- Nov. 17-19—Television Bureau of Advertising 20th annual meeting. Century Plaza hotel, Los Angeles.
- Nov. 17-19—National Association of Broadcasters fall conference. Brown Palace, Denver.
- Nov. 17-20—National Association of Educational Broadcasters 50th annual convention. Las Vegas Hilton, Las Vegas.
- Nov. 19-21—National Association of Broadcasters fall conference. Sands hotel, Las Vegas.
- April 6-9, 1975—National Association of Broadcasters annual convention. Las Vegas convention center, Las Vegas.
- April 13-17, 1975—National Cable Television Association 24th annual convention. Rivergate convention center, New Orleans.
- April 23-27, 1975—American Women in Radio and Television 24th annual convention. Continental Plaza hotel, Chicago.

Broadcasters annual meeting. Crown Center, Kansas City, Mo.

Oct. 18-20—*American Women in Radio and Television* east central area conference. Marriott Inn, Ohio Hospitality Center, Cincinnati.

Oct. 18-20—*American Women in Radio and Television* west central area conference. Lincoln Hilton, Lincoln, Neb.

Oct. 18-20—*Miled*, 30th biannual International Film, TV Film and Documentary Market for film buyers and sellers. Largo Domodossola 1, 20145 Milano, Italy.

Oct. 21-23—*National Association of Broadcasters* fall conference. Waldorf-Astoria hotel, New York.

■ **Oct. 21-24**—*Electronic Industries Association* 50th annual convention. Beverly Hilton hotel, Beverly Hills, Calif.

Oct. 23-24—*Kentucky Broadcasters Association* fall convention. Holiday Inn, Lexington.

■ **Oct. 23-25**—Second oral argument at FCC on proposed revisions to pay cable antisiphoning rule. Washington.

Oct. 24-25—*American Association of Advertising Agencies* central regional meeting. Detroit.

Oct. 25—*National Association of Broadcasters* radio code board fall meeting. Royal Orleans hotel, New Orleans.

Oct. 25-26—New York chapter, *Society of Broadcast Engineers* first annual miniconvention. Tarrytown Hilton, Tarrytown. Larry Strasser, chairman, WTFM-FM, 212-357-8000.

Oct. 25-27—*American Women in Radio and Television* southwest area conference. Hilton Inn, Tulsa, Oklahoma.

Oct. 27—17th annual *National Press Photographers Association* Flying Short Course. Sheraton Airport Inn, Philadelphia.

Oct. 27-29—*National Association of Broadcasters* fall conference. Hyatt Regency hotel, Atlanta.

Oct. 27-30—*Association of National Advertisers* annual meeting. The Homestead, Hot Springs, Va.

Oct. 29—17th annual *National Press Photographers Association* Flying Short Course. Plister hotel, Milwaukee.

Oct. 29-31—*Institute of Electrical and Electronics Engineers* annual northeast electronics research and engineering meeting. John B. Hynes Veterans Auditorium, Boston.

Oct. 29-31—*National Association of Broadcasters* fall conference. Hyatt-Regency O'Hare hotel, Chicago.

Oct. 31—17th annual *National Press Photographers Association* Flying Short Course. Holiday Inn Downtown, Denver.

November

Nov. 1-3—*Loyola University* college radio conference. Lewis Towers Campus, Chicago.

Nov. 2—17th annual *National Press Photographers Association* Flying Short Course. International hotel, Los Angeles.

■ **Nov. 2-3**—*California Campus Radio Association* second annual convention. California Polytechnic State University, San Luis Obispo.

Nov. 2-4—*Texas Association of Broadcasters* convention. Engineering conference and exhibits. Sheraton hotel, Dallas.

Nov. 4-8—*International F.T.F. Corp.* film and TV festival of New York. Americana hotel, New York.

Nov. 8-10—*Educational Foundation, American Women in Radio and Television* board of trustees meeting. Houston Oaks hotel, Houston.

Nov. 8-21—*Chicago International Film Festival*, 10th anniversary. Hyatt Regency hotel, Chicago.

Nov. 10-15—*Society of Motion Picture & Television Engineers* technical conference and equipment exhibit. Four Seasons Sheraton hotel, Toronto.

Nov. 13-15—*National Association of Broadcasters* fall conference. Fairmont hotel, Dallas.

Nov. 13-16—*Society of Professional Journalists, Sigma Delta Chi* 1974 national convention. Towne-House hotel, Phoenix.

■ **Nov. 14-15**—*Oregon Association of Broadcasters* fall conference. Benson hotel, Portland.

Nov. 15—*Federal Communications Bar Association* dinner celebrating 40th anniversary of FCC. Sheraton Park hotel, Washington.

Nov. 15-17—*American Women in Radio and Television* board of directors meeting. Continental Plaza hotel, Chicago.

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

Nov. 17-19—*National Association of Broadcasters* fall conference. Brown Palace hotel, Denver.

■ **Nov. 17-20**—*National Association of Educational Broadcasters* 50th annual convention. Speaker: R. Buckminster Fuller. Las Vegas Hilton, Las Vegas.

Nov. 19-20—*American Association of Advertising Agencies* eastern region meeting. New York.

Doubleday Media Offers GREAT LAKES EXCLUSIVE

Full-time AM.
Single-station growth market.
Recreational area.
Booming region.
Offered exclusively.
\$225,000.
Call Bob Dalchau at 214-233-4334.



Doubleday Media

Brokers of Radio, TV, CATV, and Newspaper Properties.

Regional Managers

Bob Dalchau, 13601 Preston Rd., Dallas 75240, 214-233-4334.
Neil Sargent, 1202 E. Maryland Av., Phoenix 85014, 602-264-7459.
Peter V. O'Reilly, 1730 M. St. N.W., Washington 20036, 202-872-1100.

OPEN LETTER TO PROSPECTIVE NEW BROADCASTERS AND VETERANS

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

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

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

Facilities are the most modern and complete. Professionally-trained graduates are in demand by broadcasting stations throughout Florida and the nation.

Florida's booming economy makes an ideal setting for a career in Radio and Television.

Veterans receive up to \$10,000 cash benefits while earning a degree. No registration fees—no out of pocket expense. No loans to repay. The College handles all the paperwork with the V.A. Applications being accepted for fall term in day or evening classes.

For complete details contact—



JONES COLLEGE
Arlington Expressway
Jacksonville, Florida/32211
(904) 743-1122

Monday Memo®

A broadcast advertising commentary from Erwin Nicholson, vice president, Benton & Bowles, New York

How B&B keeps a sharp 'Edge' for Procter & Gamble

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

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

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

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

Were these the rantings of a homicidal maniac? No, merely part of the job of producing a daytime drama. They are verbal memoranda either for me to remember or something to discuss with our writer. But what would have happened had these tapes fallen into the wrong hands? I might have had to do some fast explaining.

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

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



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

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

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

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

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

I have not changed my thinking.

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

P. G. Wodehouse, the 93-year-old

creator of Jeeves, the butler, says of the writing on *Edge*:

"It's awfully good. The writer has got a rather good system, with four stories going at the same time and linked together so you don't tire of it."

Where does it all really begin? In the typewriter of the man of whom Mr. Wodehouse was speaking—Henry Sleasar, head writer, winner of a 1974 Emmy for best writer in daytime television.

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

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

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

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

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

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

MAJOR MARKET RADIO, INC.
proudly announces

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

has joined Major Market's select list of
Personality/Middle-of-the-Road radio stations

*America's most effective commercial broadcasters**

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

and now

WHAS LOUISVILLE



*W. R. Simmons and Associates Research, Inc.

The value of your money.

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

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

If Your Past Due Receivables currently equal...

After Years	\$10,000	\$100,000	\$250,000	\$500,000	\$1,000,000
1	\$11,000	\$110,000	\$275,000	\$550,000	\$1,100,000
3	13,310	133,100	332,750	665,500	1,331,000
5	16,105	161,050	402,627	805,255	1,610,510
7	19,487	194,870	487,179	974,358	1,948,717
10	25,937	259,370	648,435	1,296,871	2,593,742
12	31,384	313,840	784,607	1,569,214	3,138,428
15	41,772	417,720	1,044,312	2,088,624	4,177,248

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

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



Media Payment Corporation

Programing

Producers gripped in new crunch between costs and prices

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

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

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

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

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

and NBC collectively enjoyed a 66% increase in profits.

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

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

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

Said another: "There's a demand for an unprecedented increase. There's no question in my mind that the networks are going to be paying more."

Neither networks nor producers are anxious to divulge specific costs, particularly at a time of year when negotiations for the next season's offerings are at their most delicate stages. This same network official, however, postulated that in general the price the networks have been paying for an hour show averages out at

No exception to inflation. The minimum payments for writers of TV scripts increased Sept. 16, as provided under the new agreement with producers that was hammered out after the 16-week strike by the Writers Guild of America West last year. The new rate for a high-budget, half-hour prime-time program is \$4,500, up from \$4,150 for story and teleplay. A one hour show goes up to \$6,400, from \$6,000; a 90-minute show to \$9,400 from \$9,000; a two-hour show, \$11,900, up from \$11,500. Also increasing are the scale rates for rewrites, polishes, narrative synopses, formats, narratives, weekly employment and hyphenate compensation, as well as for nonprime-time dramatic programs (a 30-minute story and teleplay, to \$1,657 from \$1,563, for example) and freelance weekly rates (\$683 from \$644).

between \$230,000 and \$240,000. For a half hour, he said, the average is between \$120,000 and \$125,000. There are numerous variables. For instance, series that are shot on location, such as NBC's *Born Free* (filmed entirely in Africa) or CBS's *Hawaii-Five-O* would obviously entail higher expenses than the likes of ABC's *Marcus Welby, M.D.* (which is shot primarily in the studio with a three-camera set up). Hit series obviously command higher payments as their tenancy on the networks increases in longevity. Such an increase has undoubtedly been realized by CBS's *The Waltons*, although the precise network payment for that particular series was not disclosed. But at the same time, *The Waltons* producer, Lee Rich, advises, the cost of a single installment of that series has gone up from \$250,000 to \$300,000.

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

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

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

Everyone concedes that TV production is a risky business—a gamble at best with no hope for a short-term return. While series like *The Waltons* have much less to worry about, Mr. Rich has been on the short end of that gamble before. He points to *Doc Elliott*, one of last year's many seasonal catastrophes (it died after 15 episodes), for which the prospects for syndication are nonexistent.

Mr. Rich said he understands CBS is charging \$100,000 for one minute of advertising on *The Waltons*—averaging a \$600,000 intake for each one-hour program, "Why, I don't get even half that sum to produce the show," Mr. Rich complained, "and I'm bound to deliver two 35 mm prints, plus two or three



Class of '74. The first fall luncheon of the International Radio and Television Society is a traditional affair, the speaker being the current chairman of the FCC and the dais peopled with broadcasting brass. FCC Chairman Richard E. Wiley's speech last week was newsworthy (see story page 44); this assembly of the top echelons of the radio, TV and cable television businesses is itself worthy of note. Pictured here (l-r):

First tier—Sam Cook Dilggs, president, CBS Radio Division; C. Wrede Petersmeyer, chairman, Corinthian Broadcasting; Walter A. Schwartz, president, ABC Television; William H. Fineshriber Jr., vice president, Television Motion Picture Association of America; Joel Chaseman, president, Post-Newsweek Stations; John A. Schneider, president, CBS Broadcast Group; Barry Zorthian, vice president, Time Inc.; Elton H. Rule, president, ABC Inc.; Patricia L. Nealin, president, American Women in Radio and Television, and manager of films, WGN Continental Broadcasting; Julian Goodman, chairman, NBC Inc.; Richard E. Wiley, chairman, FCC; Maurie Webster, president, IRTS, and executive vice president, Compu/Net; Leonard H. Goldenson, chairman, ABC Inc.; Arthur H.

Taylor, president, CBS; Joseph F. Dougherty, president, Broadcast Division, Capital Cities Communications; Marvin L. Shapiro, executive vice president, Westinghouse Broadcasting, and president, Station Group; Herbert S. Schlosser, president, NBC; Clifford M. Kirtland, president, Cox Broadcasting; Edwin J. Stevens, president, Compu/Net; Peter Storer, president, Storer Broadcasting; Robert D. Wood, president, CBS-TV; Andrew M. Ockershausen, chairman, joint boards, National Association of Broadcasters, and vice president, Evening Star Broadcasting; Harold L. Neal Jr., president, ABC Radio.

Second tier—Richard W. Jencks, vice president, CBS; Arthur M. Mortensen, president and chief executive officer, Hughes Television Network; Henry Loomis, president, Corporation for Public Broadcasting; Sol J. Paul, editor and publisher, *Television/Radio Age*; John F. Dickinson, president, Station Representatives Associate, and president, Harrington, Righter & Parsons; Daniel T. Pecaro, executive vice president and general manager, WGN Continental Broadcasting; Arthur A. Watson, executive vice president, WNBC-TV New York; Robert L. Glaser, president, RKO General Television; Everett H. Erlick, senior vice presi-

16 mm prints. If they would only let me do it on 16 mm. . . ."

Mr. Rich maintains that times have never been better for the networks. A former executive at Benton & Bowles, he recalls that "we used to fight the networks on \$2 or \$3 cost-per-thousand figures and threaten to go to *Life*, *Look* or the *Saturday Evening Post*. Now advertisers are paying \$4 or \$5 and there's no objection; there's nowhere else to go."

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

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

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

"Yes," Mr. Price acknowledged, "I be-

lieve there *has* been a spreading gap between license fees and production costs, but that's being going on for the last few years." The thing that now threatens to push Hollywood over the brink, Mr. Price said, is the increasing demand for on-location shooting. In productions such as *Harry-O* (which, Warner Bros. officials lament, is required by ABC to be filmed in San Diego despite the producers' claim that a Hollywood location would suffice), *Born Free*, *Kodiak*, *Sierra* and *Petricelli*—all new this season—the inconvenience of working entirely apart from the studio adds at least 25% to the bottom line costs, Mr. Price noted.

"If you look at the studios in town," Mr. Price said, "there aren't many that are still all that healthy; we happen, of course, to be the glowing exception." (MCA Corp., parent of Universal, reported revenues from TV exhibitions last year at \$116.6 million, compared with \$31.7 million in 1972. At the same time, Columbia reported TV revenues of \$33.1 million; Twentieth Century Fox claimed \$27.4 million.)

"Take a look at the hits," Mr. Price suggested. "If you look at the series that went on the air last year, there were only three that could be qualified as hits that came over into this new season. They were *Kojak* [CBS], *\$6 Million Man* [ABC] and *Police Story* [NBC]. That's how you figure how you are going to come out. Do you have a show that's long ruining, that you can syndicate?"

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

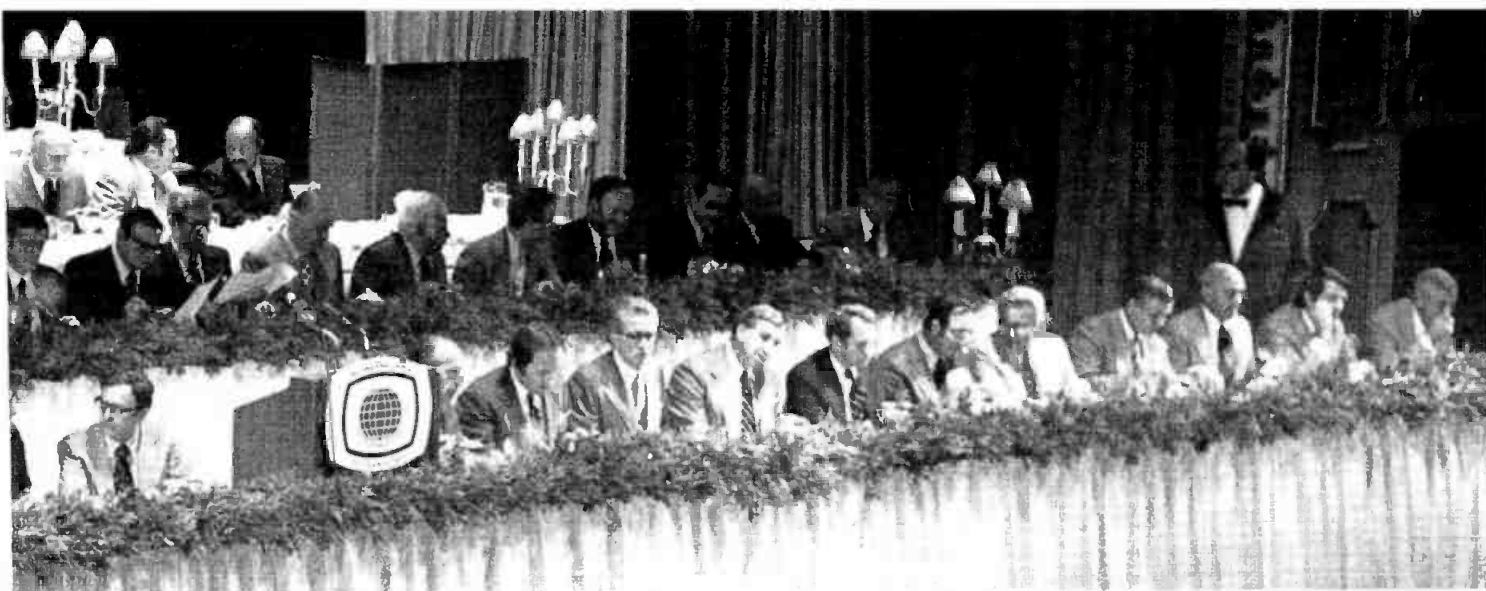
Most producers agree that while the expenditure mill has been accelerated primarily by below-the-line costs in recent

years, talent is providing some additional grist. The newly revised (upward) scales announced last week by the Writers Guild (see page 15) help attest to that. And, according to a spokesman for the American Federation of Television and Radio Artists, most AFTRA performance scales enjoyed a 5% increase last fall and are due for another 5% rise in November 1975. Basic fees for the services of major performers (with five lines or more), the spokesman noted, now stand at \$254.50 for a one-hour show and \$200.50 for a 30-minute offering. To AFTRA, it's a drop in the bucket. "The networks have been making so much money," the spokesman contended, "that the performers' salaries don't even count."

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

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

And sometimes, another network executive maintained, these costs can be reflective of waste as well as necessity. "A



dant and general counsel, ABC Inc.; Jerome Feniger, president, Horizons Communications Corp.; Leslie G. Arries Jr., vice president and general manager, WBEN-AM-FM-TV Buffalo, N.Y.; John T. Murphy, president, Avco Broadcasting; James E. Duffy, president, ABC-TV; Howard S. Meighan, president, The Catalyst Group; Sol Talshoff, chairman and editor, *Broadcasting* magazine; D. Thomas Miller, president, CBS Television Stations Division; Robert T. Howard, president, NBC-TV; Lawrence H. Rogers II, president, Taft Broadcasting; Giraud Chester, chairman National Association of Independent Television Producers and Distributors and executive vice president, Goodson-Todman Productions; Ralph M. Baruch, president, Viacom International.

Third tier—C. Edward Little, president, Mutual Broadcasting System; Vincent T. Wasilewski, president, National Association of Broadcasters; Miles David, president, Radio Advertising Bureau; James E. Conley, vice president and general manager, Meredith stations; Charles A. DeBare, president, ABC owned AM Radio Stations; Jack G. Thayer, president, NBC Radio; James M. Rupp,

group vice president, Cox Broadcasting; Roy H. Park, president, Park Broadcasting; Norman Walt, president, McGraw-Hill Broadcasting; Norman B. Glenn, president, Decisions Publications; Roger D. Rice, chairman, Association of Independent Television Stations; Kevin P. O'Sullivan, president and chief executive officer, Worldvision Enterprises; Keith Lockhart, director of advertising and public relations, National Black Network.

Fourth tier—Albert Warren, editor and publisher, *Television Digest*; Lester W. Lindow, executive director, Association of Maximum Service Telecasters; Roy Danish, director, Television Information Office; M. S. Kellner, managing director, Station Representatives Association; Pierre Sutton, vice president, WLIB(AM) New York; Donald A. Pels, chairman, president, LIN Broadcasting Corp.; John Cannon, chairman, National Academy of TV Arts & Sciences; Donald H. Curran, president, Kaiser Broadcasting; David H. Foster, president, National Cable Television Association.

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

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

Contributed a third network executive: "A lot of the studios, as far as we're concerned, are being poorly managed. From a business standpoint, they're run the same as they were years ago."

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

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

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

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

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

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

On the other side is the success factor. This is also injected into the contract at the outset, and assures the producer that the per-program license fee will increase by pre-set increments each year the show

remains on the network. A network spokesman estimated his company will be upping this incentive by 5-7% this year.

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

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

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

Thus, if the indications become reality, if the networks up their antes, if Hollywood becomes less wasteful, and if inflation is finally caged, the annual Hollywood vs. New York skirmish could result in a happy ending this year. As one network executive put it: "I'm a great believer that reality will prevail in the long run."

Back to battle on prime-time access, majors say it's a flop

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

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

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

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

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

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

The modified rule, he estimated, would cut the loss to \$37 million. He said that of the business that would be recovered,

production of public affairs and children's specials would account for about \$16 million.

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

It shows, for instance, that game shows fill far more of the access periods devoted to entertainment now than they did in 1970—66%, as compared to 11%. On the other hand, it shows that drama programming, which filled 46.3% of the entertainment access periods in the 1970 season, now fills 5% of them. And comedy, which was in 22% of those slots five years ago, is now in only 0.4%.

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

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

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

and distributed under the rule."

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

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

NBC-TV wins first week in new season

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

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

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

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

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

	Pre-rule	Post-rule			
	1970-71	1971-72	1972-73	1973-74	1974-75
Drama	46.3%	27.7	16.5	11.6	4.9
Comedy	21.7	18.8	1.7	6.6	0.4
Game	11.1	22.8	48.6	54.8	65.6
Variety	17.2	17.5	18.4	14.0	12.0
Nature Travel	2.3	6.3	7.1	10.6	11.2
Cartoon	—	0.2	4.3	1.8	0.3
Miscellaneous	1.3	6.7	3.4	0.6	5.5

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

	1971-72	1972-73	1973-74	1974-75
Programs available without access rule				
From: U.S. networks	71.8%	60.8%	61.6%	81.4%
Foreign networks	2.7	17.6	14.3	7.2
Prior syndication	15.5	19.5	18.2	5.7
Programs available "because" of rule	10.0	2.1	5.9	5.7
Total	100.0%	100.0%	100.0%	100.0%

Sony Video Tapes: made to quality standards so high we've never had a major customer complaint!

Sony Video Tape is quality video tape. It's designed, manufactured, quality controlled, marketed, and guaranteed by Sony... one of the largest video tape manufacturers in the world!

Consider this fact: Sony has never had a major customer complaint on any type of video tape we make! That's the kind of quality control that pays off... for you... with a uniformly balanced picture, in crisp black & white, or vivid color, with the highest signal-to-noise ratio available, with unmatched durability, and with benefits like no head clogging and fewer dropouts.

No matter what brand of VTR equipment you use, check this quality line-up of Sony Video Tapes:

¾-inch U-Matic Videocassette Tape*: virtually eliminates dropout and color noise. Available in playing time from 10 minutes (237 feet) to 60 minutes (1175 feet).

½-inch video tape: with special backing treatment to reduce windowing and scratching. Comes in playing time from 10 minutes (380 feet) to 60 minutes (2370 feet).

1-inch video tape: with increased density of oxide coating for optimum picture and sound.

2-inch video tape*: specially designed for critical high energy recording requirements of helical scan master VTR.

Endless Loop Video Cartridges: for continuous-use applications like trade shows and product demonstrations. Available in 5 and 10 minute playing times.

No matter how you look at it, Sony Video Tapes are quality video tapes. To find out how you can enhance the quality of your video applications, fill out and mail the coupon today.

Sony. Quality video tape!



Sony Corporation of America SN-175
Video Products Dept. BRM-094B
47-47 Van Dam St., L.I.C., New York 11101

Gentlemen: Please send me more information on the following Sony Video Tapes.

- ☐ ¾-Inch U-Matic Tape. ☐ ½-Inch Tape.
☐ 1-Inch Tape. ☐ 2-Inch Tape.
☐ Endless Loop Video Cartridges.

NAME _____
TITLE _____
COMPANY/INSTITUTION _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
PHONE _____
TYPE OF BUSINESS _____

**Sony U-matic Color
Videocassette System**

*High energy chromium dioxide video tape



new: the *Rhoda* sitcom on CBS led all shows with a 28.2 rating and 42 share; NBC's new comedy, *Chico and the Man*, finished third, with a 26.9 rating and 45 share; and NBC's controversial *World Premiere* made-for-TV movie, "Born Innocent," logged a 25.2 rating and 39 share over its two-hour run, for a fourth-place finish. *All in the Family* (CBS) came in second, with its customary high numbers (27.8 rating, 50 share).

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

The traditional network practice of front loading theatrical movies during September benefited NBC the most during premiere week: Its *Monday Night at the Movies* (Clint Eastwood in "Joe Kidd") got a 21.8 rating and 33 share, good for a 12th-place finish, and its *Saturday Night at the Movies* (Jane Fonda in "Klute") delivered a 21.5 rating and 39 share to finish 13th. The *ABC Sunday Movie* ("Fiddler on the Roof") ended up 15th, with a 20.8 rating and 36 share, and the *CBS Friday Movie* (Elliott Gould in the theatrical "M*A*S*H") got a 20.5 rating and 36 share (an 18th-place finish).

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

Critical comment, cont.

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

Sierra (NBC, Thursday 8 p.m. NYT)
"Jack Webb, whose brain has been stuck in neutral for the past 25 years, brings us another in his unending series of cartoon shows without the animation. . . . The most dramatic aspect of the show is the background music."—Gary Deeb, *Chicago Tribune*.

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

". . . combines spectacular scenery with some of the dumbest storylines to clutter prime-time TV. . . . The mountain-climbing scenes are accompanied by an overproduced music track. That's the only thing about *Sierra* that soars. The

rest never gets off the ground."—John J. O'Connor, *New York Times*.

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

Paper Moon

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

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

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

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

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

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

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

Harry O

(ABC, Thursday 10 p.m. NYT)

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

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

"If the premiere of *Harry O* is to be trusted, David Janssen is going to play his private-eye role for laughs in this new series . . . the viewer is never sure whether Janssen is wise cracking or just proving he's still awake."—John Carmody, *The Washington Post*.

"The script is third-rate. With some better support *Harry O* could work. The time is the present but the style is Dashiell

Hammett's Sam Spade of the nineteen-thirties. . . ."—John J. O'Connor, *New York Times*.

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

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

Movin' On

(NBC, Thursday 10 p.m. NYT)

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

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

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

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

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

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

Planet of the Apes

(CBS, Friday 8 p.m. NYT)

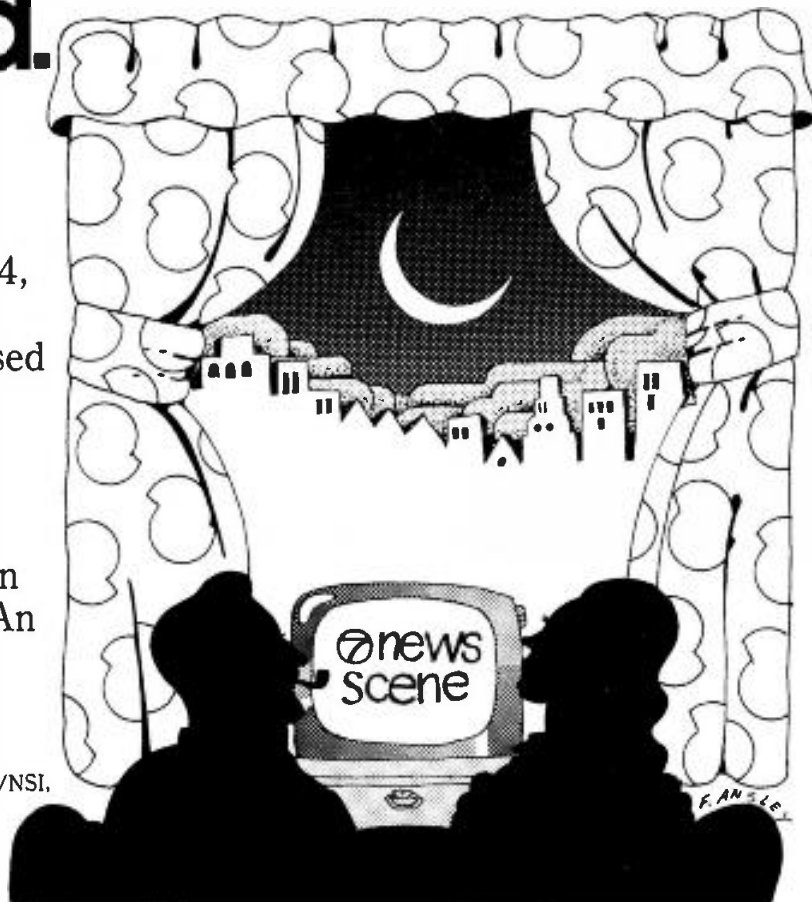
". . . translation from the theater screen to the home screen . . . suggests no reason to think it isn't going to be eminently workable. . . . McDowall does remarkably well in turning the potential hindrance of the ape's costume and make-up into an asset. . . ."—Morton Moss, *Los Angeles Herald-Examiner*.

"After viewing the premiere . . . I find it hard to fathom any reasonable adult coming back the second week. As in the various 'Apes' movies, you sometimes have to strain to understand the actors through all those gobs of monkey-mask-

More Bay Area people watch local late news on KGO-TV than the other two network stations combined.

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

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



Before you buy the San Francisco market, talk to the owners.

KGO-TV abc

All public service messages are not created gloomy.

In between the many public service announcements reminding people of the problems of drug abuse and alcoholism and disease, there should be... something else.

Like love. Companionship. Trust.

Your station needs the balance "The Word" brings to public service.

"The Word" is Unity School's public service series, now being broadcast by more than 850 television and radio stations across the nation.

This professionally-produced group of one-minute messages features well-known personalities like Phyllis Diller, Steve Allen, Pearl Bailey, Shirley Jones, Robert Wagner and many others, all expressing their philosophies.

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

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

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

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

The entire Unity program is available to you without charge.

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

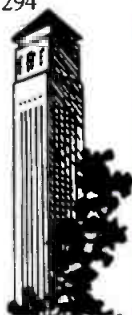
Unity Radio-Television Department

Unity School

Unity Village, Missouri 64063

Phone: 816/524-3550, Extension 294

UNITY®



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

"It should help to solace the science action fans who have little of their kind of programing to divert them on the network this season."—Jack Anderson, *Miami Herald*.

"... well-produced, provocative and entertaining... among the new season's major programs... Most of it is pretty fascinating."—Rex Polier, *Philadelphia Bulletin*.

"Beginning its life as a series, *Planet of the Apes* rehashes much of the same ground covered in the motion picture of the same title, but it does so quite entertainingly and with enough difference to give it a new feel and a sense of direction that make it a serviceable introduction for this new guise."—Percy Shain, *Boston Globe*.

"If you're queer for ape shows, then CBS's *Planet of the Apes*... could possibly be your weekly escape. It won't be ours."—Kay Gardella, *New York Daily News*.

"The only semblance of spark emanates from the precise and well-timed lines delivered by capable Roddy McDowell... Chimps—and maybe some children—may love it."—Anthony La Camera, *Boston Herald American*.

Kodiak (ABC, Friday 8 p.m. NYT)

"ABC bought *Kodiak*... because of two large and generally uncharted natural wonders—Alaska and Clint Walker. Judging from this premiere episode, neither has been used to advantage... The show would appear at this stage to be cold comfort for all concerned—and that includes viewers."—Dick Adler, *Los Angeles Times*.

"There's a minimum of dialogue, which is a plus for a dramatic zombie like Walker. Even at that, however, Clint plays fourth fiddle to a snowmobile, an airplane, and a fire hose. This dismal waste may not make it to Thanksgiving."—Gary Deeb, *Chicago Tribune*.

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

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

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

Chico and the Man

(NBC, Friday 8:30 p.m. NYT)

"... gives America its first look at

Mexican-Americans in a regular network series of their own... Despite the burden of cliché, the writing opens a promising vein of TV humor. The series does make the usual quota of positive social comments. It has an excellent chance to be a hit."—Frank Torrez, *Los Angeles Herald-Examiner*.

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

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

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

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

"... a delightful comedy of the kind that should add sparkle to Friday night viewing... Freddie Prinze... must be the 'find' of the year."—Percy Shain, *Boston Globe*.

Rockford Files

(NBC, Friday 9 p.m. NYT)

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

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

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

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

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

Texas Wheelers

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

"... doesn't hook the attention until Jack Elam, a vigorous grotesque, makes a belated entrance... Its legitimate here to fear a superfluity of cuteness... Nobody strained the imagination in putting together this package of stereotyped people and situations."—Morton Moss, *Los Angeles Herald-Examiner*.

"A completely different kind of household here—one with actual roots and edges... And when Jack Elam bursts back into their lives, the family chemistry is just about perfect."—Dick Adler, *Los Angeles Times*.

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

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

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

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

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

"... a lumpy mixture of nutty farce and ominous terror... 'Who'd believe it?' Answer: Nobody, not even the producer's immediate family."—John J. O'Connor, *New York Times*.

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

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

Police Woman

(NBC, Friday 10 p.m. NYT)

"*Police Woman*... would have been the worst new series of the year, were it not for the fact that CBS's *Sons and*



“What film and cameras can do with football is nothing less than art.

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

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

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

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

“Film just makes football better.”

Ed Sabol, president, NFL Films, Inc.



EASTMAN KODAK COMPANY
Atlanta: 404/351-6510/Chicago: 312/654-5300/Dallas: 214/351-3221
Hollywood: 213/464-6131/New York: 212/262-7100/San Francisco:
415/776-6055/Washington, D.C.: 202/554-9300.

Daughters and ABC's *Kodiak* got there first. By any standards, though, it's an excruciating hour of television."—James Brown, *Los Angeles Times*.

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

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

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

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

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

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

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

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

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

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

Friends and Lovers

(CBS, Saturday 8 p.m. NYT)

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

"The cast is all quite competent, but not sufficiently winning in the first episode to assure that the series will be a

winner."—Val Adams, *New York Daily News*.

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

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

"... mundane and average, with few laughs. I have hopes that things will get better."—Percy Shain, *Boston Globe*.

GAO hits funding of PBS series as political ploy

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

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

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

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

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

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

The other letter was written a day earlier from Dr. Donald Davies, then associate education commissioner, to the

Office of Education's then-deputy commissioner for planning, evaluation and management, Dr. John R. Ottina. "Due to the unusual interest" of the White House; the then-HEW secretary, Elliot Richardson, and the then-commissioner of education, Sidney P. Marland, he wrote: "Please . . . ask [the Contracts and Grants Division] to give this grant first priority. It is important that the money flow before outside pressure builds."

GAO said the Office of Education considered and then was forced for various reasons to reject at least two possible sources of funds for the BC/TV project before settling on Title VII of the Elementary and Secondary Education Act. But GAO suggested, that source was not appropriate. It said that Title VII requires that grant funds be used only to assist children within a school district; the BC/TV project, on the other hand, was for the development of a series aimed at a nationwide audience of children. Furthermore, GAO said, the Office of Education did not follow sound management practice in considering only BC/TV as the prospective contractor "without evidence that a sole source procurement was necessary."

HEW made its own audit of the activities carried out under the first grant, and was critical of BC/TV's operations. And Office of Education officials opposed further funding. Nevertheless, an additional grant, of \$3.5 million, was awarded in 1973 at the insistence of Dr. Ottina, then commissioner of education-designate. Dr. Ottina noted that, in competition with some 50 other applications for funds, BC/TV's was considered by panel of experts as second best among them. The money came from the Emergency School Aid Act.

However, the Office of Education is no longer funding the BC/TV project. A request for additional funds was turned down earlier this year.

TV may have to carry non-English subtitles

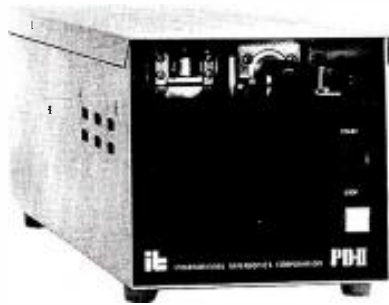
Murphy bill would make it mandatory for stations with certain percentage of foreign-speaking viewers

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

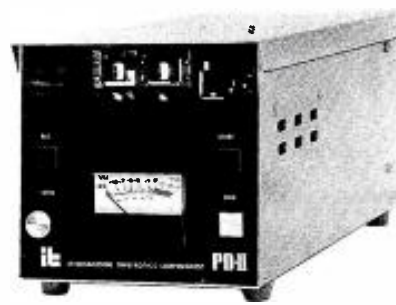
An amendment to the Communications Act, the bill would require broadcasters to determine the percentage of their non-English speaking viewers as part of their ongoing ascertainment of community needs and interests. If at least 5% of the residents speak languages other than English, the station would have to subtitle at least an hour or up to 50% of its local programming daily depending on the total of non-English-speaking residents. The bill specifies that subtitles would be used on local news, public affairs and children's programs. If more than one language group qualifies for the minimum one hour the subtitled programs

ITC does it again! All new PD-II Series

A moderate priced tape cartridge machine built to
outperform and outlast today's market.



Reproducer \$550.00



Recorder/Reproducer \$775.00

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

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

The PD-II Series includes a combination of impor-

tant features found nowhere else in the economy priced field. Examples: A direct drive capstan motor, 1/2 inch aluminum deck, an air-damped solenoid, plug-in printed circuit cards, micro-adjust head assembly, adjustable tape guides and no lubrication required. Each and every feature is designed to deliver quiet, accurate and long-lasting performance. And the units are so compact that three may be mounted side-by-side in a 19 inch rack.

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



INTERNATIONAL TAPETRONICS CORPORATION

P. O. BOX 241 2425 SOUTH MAIN STREET BLOOMINGTON, ILLINOIS 61701

A feather in your cap On This Day™ from the quill of *Jonathan Penn*

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

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

Jonathan Penn can join your staff.

"On This Day" is public service and station promotion and station profits all in one package for your Bicentennial participation.

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

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

Write or call (804) 649-9176

U.S. Bicentennial Media Group
2315 East Broad Street
Richmond, Virginia 23223

for a complete media kit, including fact sheet, rate card, sample programs and description of merchandising materials available; and feather your nest:

Name _____

Title _____ Station _____

Address _____

City _____

State _____ Zip _____

would be equally divided over the station's license period.

Passage of the bill would result in TV stations investing about \$20,000 yearly for electronic character generators and for staff translators.

Representative Murphy, whose lower Manhattan/Staten Island 17th District has a substantial non-English-speaking constituency, announced his intention to introduce the bill at a New York news conference Sept. 6. Charging broadcasters with "reluctance" to change so that public interest comes before "interest of the channel," Representative Murphy said the bill is "pioneering legislation in the area of television accountability, not television programming." Local stations would decide "what language groups dominate their service area and what types of programs would best serve the dominant foreign language group," he said.

Representative Murphy pointed to PBS's *Captioned ABC Evening News* for the deaf as evidence of "feasibility" of his new bill.

Program Briefs

Join 'em. National Academy of Television Arts and Sciences has appointed advisory committee on Emmy awards that includes many stars and producers who protested last year's proposal to limit awards to half-dozen best of year winners. Included on advisory group are Mary Tyler Moore; Lee Rich, Lorimar Productions (*Walton's*, *Apple's Way*); Grant Tinker, MTM Productions president (and resigned academy trustee), among others. Dissident group was successful in forcing academy to reverse itself on limitation by threatening to boycott 1974 Emmy award show (BROADCASTING, March 4 et seq.).

Marxing through Dixie. LBJ Productions has been named by C&C Syndication, Los Angeles, to handle syndication in southern states of *The Best of Groucho*, made up of original telecasts from *You Bet Your Life*, NBC-TV series that starred Groucho Marx and George Fenneman. LBJ Productions, 1214 McCallie Ave., Chattanooga 37404.

Animated American Revolution. More than 40 TV stations have acquired *The Spirit of '76*, 104 four-and-one-half minute animated segments dealing with American Revolution. Series is being produced by MG Animation Inc., New York, and distributed on barter or cash basis by Grey Productions, New York, part of Grey Advertising, for telecasting after Jan. 30, 1975. Among stations signed for series are WNBC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago, WBZ-TV Boston, WTOP-TV Washington and WXYZ-TV Detroit.

On the boards. New series of one-hour TV programs under title *Vaudeville*, will be produced by Metromedia Television and syndicated through Metromedia Producers Corp., both Los Angeles. Initial series of 13 starts in production in mid-October and is scheduled for prime time on six Metromedia-owned TV stations. Mort Green will write and produce.

Broadcast Journalism®

Will Ford try it with another newsman?

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

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

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

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

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

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

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

Proxmire again hits fairness doctrine

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

Continuing his campaign for repeal of the FCC's fairness doctrine (BROADCASTING, Aug. 12) Senator William Proxmire (D-Wis.) said in the *Congressional Record* that the fairness doctrine inhibits broadcast journalists from doing the kind of investigative work print journalists do. Senator Proxmire said the doctrine carries a threat for broadcasters of losing their licenses for failure to present all sides of controversial issues. "The result can be—and often is—the failure to broadcast programs that should be broadcast."

He cited the aftermath of a 1972 NBC investigative piece, *Pensions: The Broken Promise*, as an example of how the fairness doctrine can be used to inhibit broadcast investigative reports. *Pensions* got NBC in trouble with the FCC for not giving sufficient time, in the commis-

sion's opinion, to those who could give a brighter side of NBC's gloomy picture of pension plans. An appeals court decision is still pending on the FCC's order that NBC make time available for contrasting views. Senator Proxmire noted that the NBC documentary won a Peabody award for exemplary investigative journalism and suggested it may even have helped pass the pension reform legislation signed into law earlier this month.

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

FCC asked to invoke fairness on renewal bill

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

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

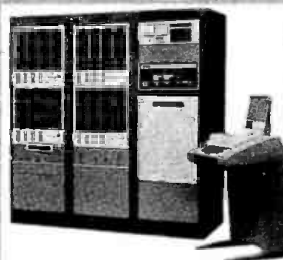
Journalism Briefs

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

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

schafer

IS RADIO AUTOMATION !



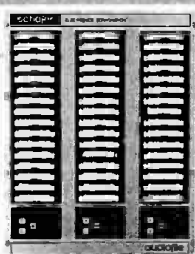
700 SERIES COMPUTERS

You can't outgrow a Schafer/NTI 700 system with integral computer! Each 700 is totally modular and may be expanded at any time to provide virtually unlimited storage and programming control. From the smallest 730 to the ultimate 770, each Schafer/NTI computer system offers standard features not available on any other system at any price. To prove it, we have a new brochure that outlines the capabilities of all the 700 computer models. Why not send for it and see for yourself . . . YOU CAN'T OUTGROW A SCHAFER/NTI 700 COMPUTER.

900 SERIES CONTROL UNITS

Pictured is the Schafer 903 time-oriented MOS Memory system with 24 hour (or up to 7 days) advance programming capability. More features are standard equipment on the 903 than on any other comparably priced system. Automatic Memory loading and Verified Encoded Logging are available, too.

The Schafer 902 is the goof-proof system. 48 format sequence thumbwheels make the 902 the ultimate in simplicity. Add a Random Access 2000-step MOS cartridge programmer, and you have the most flexible low-cost automation system in the world.



THE AUDIOFILE

THE random-access cartridge system you've been waiting for! The AUDIOFILE is all solid-state, fast, and has audio quality equal to the best single-play cart machines. Use it in your automation system, or with DJ control in your studio. THE NEW STANDARD IN MULTIPLE CARTRIDGE MACHINES . . . The AUDIOFILE. Exclusively from Schafer.

Don't forget . . . Schafer is the one-stop source for all your equipment requirements. When you need studio equipment or transmitting gear, automation or Audiofiles, reel-to-reel or cartridge recorders, consoles or turntables, transmitters or antennas, remember . . . SCHAFER HAS IT ALL.

schafer

SCHAFER ELECTRONICS CORPORATION
75 Castilian Dr.
Santa Barbara Research Park
Goleta, California 93017

Name _____
Station _____
Address _____
City _____
State _____ Zip _____

PROGRESSIVE MOR™

RPM PROGRESSIVE MOR is an exciting complete format service for automated and live radio stations. Progressive MOR combines the greatest easy listening and soft rock hits of the day with the top hits of the past ten years. This package is brought to you in brilliant stereo and matrix quadraphonic.

CUSTOM INTRO'S say more than just title and artist . . . your call letters, dial position, and marketing phrases can be included too. At no extra cost.

RPM PROGRESSIVE MOR includes music and updates, station production, promo's, graphic art, and even local spot production. As with all RPM services, actual speed duplication with the finest tape stock is standard.

Turn your market on with RPM PROGRESSIVE MOR. We have full information and demonstration tapes for you. Write us or call collect for Tom Krikorian. We'll show you why RPM delivers more where it counts, in on the air quality and personal service. Also ask about the other RPM Programming Services, Contemporary Beautiful Music, Rockin' Gold, and the Quadraphonic Concert.

rpm radio programming/management

15552 arbor place, southfield, michigan 48075 (313) 557-3246



DISCOVER THE SALES TOOL OF THE DECADE!

- COMPASS, INC. is the world's largest "Broadcast Travel Incentive Company!" This gives you, the Broadcaster, unbelievably low per seat prices to glamorous destinations for your clients.
- COMPASS, INC. is now programming trips to Las Vegas, Bahamas, Hawaii and Acapulco for Spring 1975.
- Room Portion Trade.
- We fly our own 707 Jets.
- Hundreds of our Broadcast clients swear by our promotions!
- We have In-Field Sales Consultants ... One Call Gets You the Answers!
- Call Collect (702) 458-2154

COMPASS, INC.

P. O. Box 12436
Las Vegas, NV
89112



The best beautiful
music sound in
Columbia, SC is put out
by an **AEL FM-2.5KD**
Stereo Transmitter

Just ask **WXRY**

AEL stereo transmitters always
send the very best.
FM: 2,500, 12,000, 25,000,
50,000 watts.
AM: 5,000, 10,000, 50,000 watts.



Call or Write:

AMERICAN ELECTRONIC LABORATORIES, INC.
P.O. Box 552, Lansdale, PA 19446
Tel: 215/822-2929 • TWX: 510/661-4976

Broadcast Advertising

Success of '73 test prompts sherry importer to uncork \$2-million spot-TV drive

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

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

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

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

Five of seven survive

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

Oil firm returns to spot TV in mass-transit campaign

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

The opening commercial depicts disastrous traffic congestion while Thornton F. Bradshaw, president of Atlantic Richfield, warns in a voice-over that unless all Americans become concerned over public transportation, the scene pictured will come true. He asks viewers to send in

suggestions for improving mass transportation to Atlantic Richfield and mentions that some of the ideas will be the bases for future commercials.

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

More RADAR data issued

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

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

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

Candidate's protest rejected

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

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

Stations in complaint: WHIC-TV, WTAE-TV, KDKA-TV, all Pittsburgh; WCAU-TV,

BAR reports television-network sales as of Sept. 8

ABC \$424,447,000 (30.3%), CBS \$510,147,100 (36.5%), NBC \$464,543,100 (33.2%)

Day parts	Total minutes week ended Sept. 8	Total dollars week ended Sept. 8	1974 total minutes	1974 total dollars	1973 total dollars
Monday-Friday Sign-on-10 a.m.	55	\$ 395,400	2,353	\$ 15,910,600	\$ 16,580,900
Monday-Friday 10 a.m.-6 p.m.	1,011	7,988,800	35,658	305,481,500	263,444,800
Saturday-Sunday Sign-on-6 p.m.	297	3,780,000	4,923	131,070,900	120,715,600
Monday-Saturday 6 p.m.-7:30 p.m.	105	2,075,900	3,525	72,302,400	64,573,100
Sunday 6 p.m.-7:30 p.m.	15	347,300	490	10,406,900	10,563,100
Monday-Sunday 7:30 p.m.-11 p.m.	385	18,766,700	14,068	763,281,000	700,490,800
Monday-Sunday 11 p.m.-Sign-off	188	4,398,200	6,190	100,683,900	86,467,900
Total	2,056	\$37,752,300	72,207	\$1,399,137,200	\$1,262,836,200

*Source: Broadcast Advertisers Reports network-TV dollar revenues estimates.

WPVI-TV, KYW-TV, all Philadelphia; WICU-TV Erie, WJAC-TV Johnstown; WTJ-TV Altoona and WGAL-TV Lancaster.

Candidates offered advice

Media Access Project, a Washington public-interest law firm specializing in communications matters, has published a manual designed for political candidates seeking to maximize their exposure on radio-television and to minimize their chances of "being shortchanged by broadcasters." *Broadcast Media Guide for Candidates*, written by MAP's Thomas R. Asher and J. Victor Hahn, deals with such matters as the equal-opportunities law and the fairness doctrine, the broadcast of political editorials and personal attacks, the federal candidate's right to access, the limits on what candidates may spend on broadcasting and on what broadcasters may charge them, and with the techniques available to candidates for enforcing their rights in connection with broadcasting. The *Guide* sells for \$3, which is to cover costs, according to Mr. Asher. Anyone interested in the *Guide* should write to MAP-Guide, 1910 N Street, N.W., Washington, D.C. 20036.

Readable rate cards are RAB's new aim

The Radio Advertising Bureau has formed a task force to simplify and standardize radio rate cards in hopes of making the medium easier for advertisers and agencies to buy. Chairman of the task force is William L. Viands Jr., director of radio sales, Cox Broadcasting Co., Atlanta. Other members are Sal Agovino, president, Katz Radio; Doug Auerbach, general sales manager, WBZ(AM) Boston; Kevin Cox, vice president, RKO Radio Representatives; J. William Grimes, vice president, CBS Owned AM Stations; Michael Hauptman, vice president, ABC Radio; Harvey Karkaway, publisher, SRDS; Elaine Pappas, vice president-re-

search, Metro Radio Sales; Philip Roberts, national sales manager, Greater Media Stations, and Fred Weinhaus, regional sales manager, WPAT-AM-FM Paterson, N.J.

Business Briefs

Rep appointments. WXIA-TV Atlanta: Peters, Griffin, Woodward, New York ■ KLVG(TV) Omaha, Neb. and KARD-FM Wichita, Kan.: Avco Radio Sales, New York ■ WSAI(AM)-WJDF(FM) Cincinnati: Blair Radio, New York ■ WBNY-AM-FM Buffalo, N.Y.: Buckley Radio Sales, New York.

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

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

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

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

MUSIC IS BPI

formats for automation

Programmed by the industry's leading professionals. Some are announced by broadcast superstars, top-rated in major markets. All of them, announced and unannounced, have proved themselves to be audience builders at station after station all over the country. Check the formats you want to hear and send this entire ad to BPI. We'll send you audition tapes immediately.

ROCK

- Lee Smith Rock
- Rock Gold

COUNTRY LIVING

- Bill Robinson
- Bob Jackson

MOR

- Lee Smith
- Jim French
- Don McMaster
- BPI Adult Contemporary

EASY LISTENING

- Del King
- Bob Concie
- BPI Easy Listening
- Spectrum

GOOD MUSIC

- Bright 'n Beautiful
- Sounds For All Seasons
- XL Stereo
- Concert Overtures and Encores

BPI Broadcast Programming International, Inc.
Pacific National Bank Bldg.
Bellevue, WA. 98004

Name _____
Title _____
Station _____
Address _____
City _____
State _____ Zip _____
Phone _____



ARB RATING SUMMARY—SRP CLIENTS

April/May 1974

This is the best ARB rating sweep in the history of SRP's syndicated Beautiful Music format.

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

		Overall Position AM or FM			Overall Position AM or FM
Albuquerque	KOB-FM	2	Las Vegas	KORK-FM	4
Appleton	WROE	5	Lincoln	KLIN-FM	3
Atlanta	WPCH	2	Los Angeles	KJOI	5
Baltimore	WLIF	2	Miami	WLYF	1
Binghamton	WQYT	4	Milwaukee	WEZW	2
Boston	WJIB	5	New Orleans	WBYU	4
Buffalo	WBNY	3	Oklahoma City	KKNG	3
Cedar Rapids	WMT-FM	3	Omaha	KEZO	4
Charleston	WPXI	4	Orlando	WDBO-FM	1
Charlotte	WBT-FM	3	Pensacola	WMEZ	1
Chicago	WLAK	6	Peoria	WSWT	4
Cincinnati	WWEZ	4	Philadelphia	WWSH	3
Colorado Springs	KRDO-FM	2	Phoenix	KRFM	3
Columbus	WBNS-FM	4	Pittsburgh	WSHH	2
Dallas	KOAX	3	Raleigh	WYYD	3
Denver	KLIR	3	Rockford	WROK-FM	4
Des Moines	KLYF	3	Sacramento	KEWT	1
Detroit	WWJ-FM	5	San Antonio	KQXT	3
Fresno	KKNU	3	Syracuse	WEZG	3
Grand Rapids	WOOD-FM	1	Topeka	KSWT	3
Hartford	WKSS	2	Trenton	WWSH	1
Houston	KYND	3	Tulsa	KWEN	5
Huntington	WHEZ	3	West Palm Beach	WEAT-FM	1
Indianapolis	WXTZ	5	Wichita	KBRA	4
Jackson	WLIN	5	Youngstown	WKBN-FM	1

There are: **8** overall **NUMBER ONE** stations
7 overall **SECOND**
17 in **THIRD** position
10 in **FOURTH** and
7 ranking **FIFTH**
among all AM or FM stations in each market.

For a detailed report, please write or call Jim Schulke, Phil Stout or Jim Schlichting.

Radio robots come to life as automated formats score ratings gains

Tape carts, computers and customized program services add up to lower costs, higher quality sounds and, for many stations, better ratings

There's a revolution going on in radio broadcasting, and it goes by the name of automation.

For a long time broadcasters shied from the term, which to many meant a jukebox operation—anathema to an industry that prided itself on being "live."

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

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

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

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

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

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

Three years ago, Wally Voight of

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

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

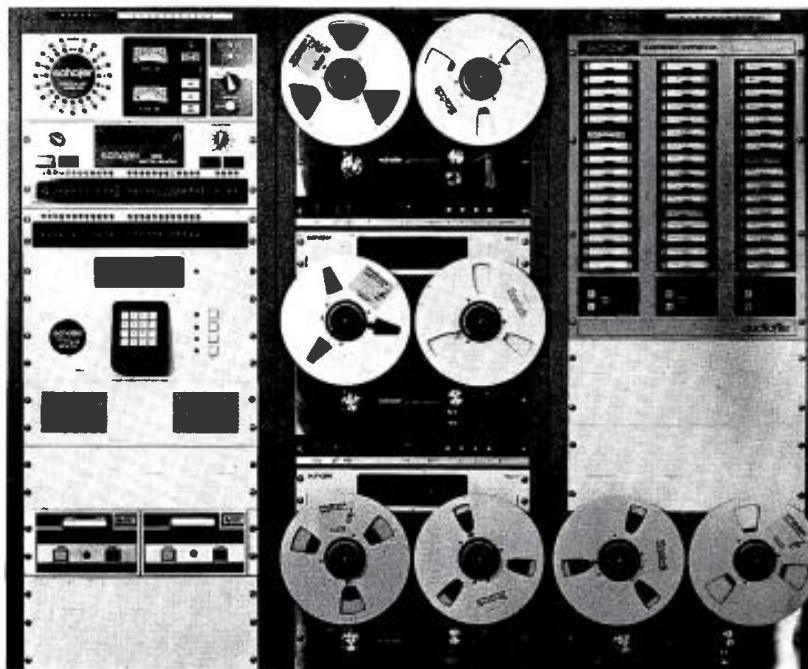
business, and from \$21 to \$23 for local.

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

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

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

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



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

WBEN-FM	Buffalo, N.Y.
WLCY-FM	Tampa, Fla.
KEEZ (FM)	San Antonio, Tex.
WDIZ (FM)	Orlando, Fla.
KEZR (FM)	San Jose, Calif.
WFBQ (FM)	Indianapolis, Ind.
KFAB-FM	Omaha, Neb.
WRKY (FM)	Stubenville, Oh.
KTQM-FM	Clovis, N.M.
KRNT-FM	Des Moines, Ia.
WIBZ (FM)	Parkersburg, W. Va.
WMBD-FM	Peoria, Ill.
KPTL (FM)	Carson City/Reno, Nev.
WCGY (FM)	Boston/Lawrence, Mass
WLAP-FM	Lexington, Ky.
WWRH (FM)	Columbus, Ga.
WPTH (FM)	Ft. Wayne, Ind.
KBBK (FM)	Boise, Id.
WQHI (FM)	Louisville, Ky.
WRXL (FM)	Richmond, Va.

and KOAQ (FM) Denver have joined the growing family of TM's STEREO ROCK since March.

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

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

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

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

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

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

TM programming, inc.	
1349 Regal Row	Dallas, Texas 75247
Name _____	Title _____
City _____	State _____
Station _____	
☐ Would like to talk. Please call me.	
☐ Is an automated station. Please send me more information.	
☐ Is not automated, but I would like some more information.	

Ernie Winn, Gen. Mgr.

(214) 634-8511

Ron Nickell, Gen. Sls. Mgr.

BE SURE TO ASK US ABOUT "TM COUNTRY" COMING NEXT MONTH!

There's more to a format than reels of tape



Important things like...

QUALITY—We're noted for the industry's highest quality of sound reproduction. Rigid quality controls give you consistent full frequency response. We use only high output, low noise tape on the industry's most modern recording and duplicating equipment, and all station tapes are dubbed one-to-one at 7½ ips. The result: a crisp, full, complete sound... a difference you can hear.

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

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

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

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

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

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

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



Telephone (714) 565-8511

PETERS PRODUCTIONS, INC.

8228 Mercury Court, San Diego, California 92111

Beautiful Music

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

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

RPM has more for you where it counts, on the air quality and continuing service at the fairest possible rate. We have full information and demonstration tapes for you. Write us or call collect for your copy. Also, ask about the other Automated Programming services, Progressive MOR, Rockin' Gold, and the Quadraphonic Concert.

RPM, THE AUTOMATED PROGRAMMING PEOPLE

rpm radio programming/management

15552 arbor place, southfield, michigan 48075 (313) 557-3246

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

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

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

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

Nevertheless, Gene Chenault, perhaps the doyen of program service consultants, emphasizes time and again that the automation program services and the special materials that Drake-Chenault provides to more than 150 stations do not alone make a radio station. In fact, in the material sent to customers, Drake-Chenault stresses, "Great skill and care, along with a high degree of professionalism, are necessary from your entire staff if your radio station is to be successful." Mr. Chenault tries to avoid the "robot" sound. He recommends to all his customers that they hire at least one top-grade disk jockey for live broadcasts, and pay him above scale to keep him.

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

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

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

SRP is a good example of how auto-

6 facts every broadcaster should know:

- 1** Bonneville provides M-O-R music structures, including a new contemporary adult service, for use on AM or FM.
- 2** Bonneville programs 44 successful radio stations. Several are now beginning their fourth Bonneville year.
- 3** 2/3 of the Bonneville stations are automated. The others operate live.
- 4** Each Bonneville subscriber is unique—programmatically tailored to best compete and meet individual market needs.
- 5** Affordable prices for your station using our quality tape music service.
- 6** Call Bonneville now for a format sampler and more information. The telephone number is 201-567-8800.



274 County Road, Tenafly, N.J. 07670
A Division of Bonneville International Corporation



Granddaddies. Three of the syndicated programming firms that serve the automated radio field are names to be reckoned with, not so much by their numbers of client stations or gross revenues, but as innovators in the field. They are the Drake Chenault firm, represented by (top, l-r) Gene Chenault and Bill Drake; Stereo Radio Productions, Jim Schulke, president (bottom l), and Bonneville Broadcast Consultants, Marlin Taylor, president (bottom r).

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

SRP is very stern in the responsibilities it requires from its customers. One provision, for example, written into the con-

tract limits the number of commercials to six minutes during an hour of SRP good music.

The idea that automated stations are nothing but jukeboxes, playing so-called background music, causes Marlin Taylor of Bonneville Broadcast Consultants to bridle. He calls it "foreground" music, because he says no one can hear it without noticing it. Mr. Taylor, who is out of WRFM(FM) New York and other Bonneville-related stations, feels a need to provide customers with a programming

service that is related to market needs and station operations. Bonneville's formats are basically conservative, adult listening. Clients, which number 50-plus, are supplied with 200 hours of programming—sufficient for eight days without repeating. Also, as do other services, BBC provides special hours of holiday music.

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

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

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

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

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

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

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

PROGRESSIVE MOR™

RPM PROGRESSIVE MOR is an exciting complete format service for automated and live radio stations. Progressive MOR combines the greatest easy listening and soft rock hits of the day with the top hits of the past ten years. This package is brought to you in brilliant stereo and matrix quadraphonic.

CUSTOM INTRO'S say more than just title and artist . . . your call letters, dial position, and marketing phrases can be included too. At no extra cost.

RPM PROGRESSIVE MOR includes music and updates, station production, promo's, graphic art, and even local spot production. As with all RPM services, actual speed duplication with the finest tape stock is standard.

Turn your market on with RPM PROGRESSIVE MOR. We have full information and demonstration tapes for you. Write us or call collect for Tom Krikorian. We'll show you why RPM delivers more where it counts, in on the air quality and personal service. Also ask about the other RPM Programming Services, Contemporary Beautiful Music, Rockin' Gold, and the Quadraphonic Concert.

rpm radio programming/management

15652 arbor place, southfield, michigan 48075 (313) 557-3246



"THIS IS A TESTIMONIAL FOR LOVEWORDS ...

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

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



WALLY NELSKOG
President of KIXI, Inc.

KIXI CBS
RADIO
91 AM · 96 FM STEREO

Represented
nationally by H-R/Stone Radio

LOVEWORDS, created and produced by Harry O'Connor, is marketed exclusively by the Milt Klein Company, Suite 711, 1680 Vine, Hollywood. Phone 213-461-7534.

AMERICA



is the super bicentennial
radio promotion for
stations and advertisers

- Inspiring, meaningful, prestigious!
- Powerful audience/sales builder!
- Exploding with excitement!
- Will enrich your station's image!
- Easy to program!
- Exclusive in your market!

There won't be another like it for
a hundred years!

Only from

TONY VISK

CREATIVE BROADCASTING

Koger Executive Center.

Suite 114 2971 Flowers Road S..

Atlanta, Georgia 30341 (404) 451-7783

ARE YOU OVERLOOKING AN ENORMOUS RADIO AUDIENCE?

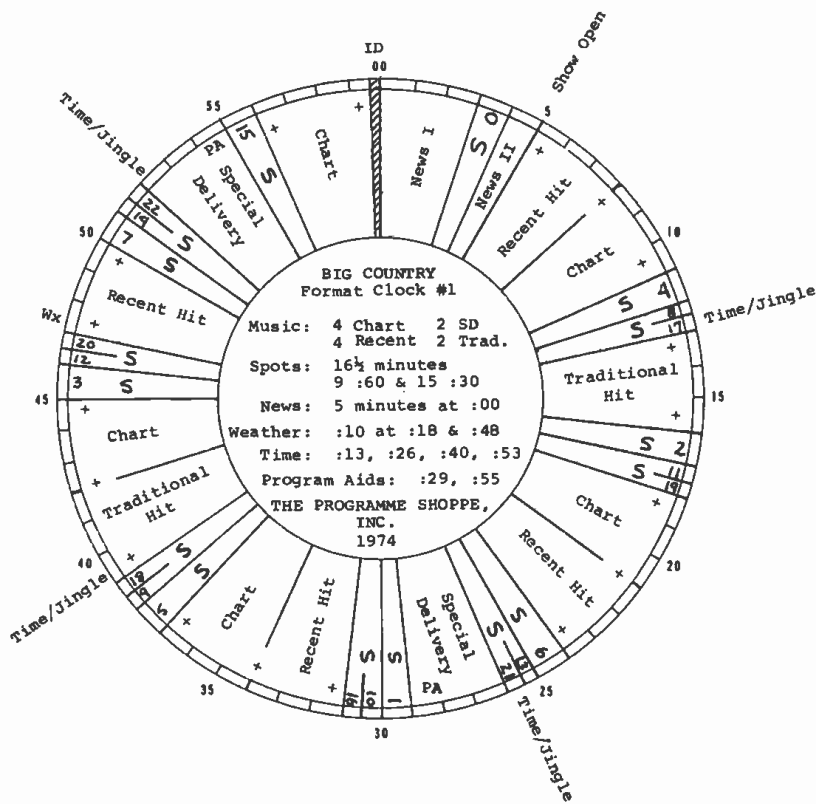
This added audience can be yours.
With SBC's exciting new syndicated
format — ADULT CONTEMPO ROCK.

Different than most syndicated
formats, it sounds "live" though
run on an automation system.
Announcers have their daily shows
just as in live radio. Current
music is updated weekly and all
music play is controlled.

To hear how ADULT CONTEMPO ROCK
will build audience on your station,
call or write

SBC

Stereo Broadcasting Corporation
Fresno Towne House, Suite 535
Fresno, California 93721
(209) 486-5294



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

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

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

Another staunch believer in automation is Bill Meeks of PAMS, also in Dallas. In fact, Mr. Meeks feels automation can do things that are impossible to do on live radio. PAMS was established in 1951 as a production-advertising-merchandising-sales office. It began music library services for automated radio stations in 1971 and now serves 35 clients and grosses about \$200,000 annually. In five years, Mr. Meeks foresees PAMS serving 125-150 stations, with a gross of

\$2 million. Industrywide, Mr. Meeks estimates that the total revenues for all program syndication business now are \$5-\$6 million; in five or six years, he foresees total revenues for all such services at the \$20-\$25 million level.

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

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

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

A shopper's guide to automated programing services

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

Alto Communications Inc., Los Angeles. Formats: Big Country, Rock Unlimited, Something to Love, Swinging Velvet, Gentle Persuasion. Monthly rates (depending on market size and service): \$700-\$2,000.

Toby Arnold & Associates Inc., Dallas. PGMS Foreground MOR, PGMS Contemporary, PGMS Gold, PGMS Rock, PGMS Country (due end of year). \$600-\$3,600.

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

Broadcast Programing International Inc., Bellevue, Wash. MOR Service, Rock Gold, Easy Listening, Sounds for All Seasons, Country Living, Spectrum, Light Classics, XL Stereo. \$100-\$800.

CnB Studios, Belmont, Calif. A Library, B Library, C Library, Sound of Music, Latin, Country and Western, Big Band, Soft Sweet. \$1,550 (package price).

Drake-Chenault, Canoga Park, Calif. Hitparader, XT-40, Great American Country, Classic Gold, Solid Gold. \$550-\$5,000.

Fun Music Radio, Scottsdale, Ariz. FM Radio. \$275.

More Music Enterprises Inc., Los Angeles. The Great Hits. \$250-\$500.

Harry O'Connor Productions, Los Angeles. Beautiful Music (begins January 1975). \$300-\$5,000.

PAMS Productions, Dallas. Escape, Bright 'n Easy, MOR, Super Rok, Old Gold, Country. \$200-\$2,000.

Peters Productions Inc., San Diego. Music for Two of Us, MOR, Country and Western, Contemporary. \$400-\$2,500.

RPM, Southfield, Mich. Progressive MOR, Contemporary Beautiful Music, Rockin' Gold, Quadraphonic Concert (due next year). \$375-\$1,400.

Stereo Broadcasting Corp., Fresno, Calif. Adult Contemporary Rock. \$400-\$1,500.

Stereo Radio Productions Ltd., New York. Beautiful Music. \$800-\$6,000.

Studio West, Anaheim, Calif. The Sound of Love. \$300-\$1,000.

TM Programing Inc., Dallas. Good Music, Beautiful Music, Stereo Rock. Country (due to start next month). \$575-\$3,000.

Ultra-Sonic Productions Inc., Belleville, Ill. Side of the Road, Audio I, Golden Greats, Country Sunshine (due in 60 days). \$215-\$3,500.

WNA Music, Seattle. Bright 'n Beautiful (sold through Broadcast Programing International). \$350-\$1,000.

five years he hopes to reach the \$1 million mark. Part of the service that WNA provides is a "citizen of the day" segment and a "reach out" public service feature.

In Belleville, Ill., is Ultra-Sonic Productions, whose Jim Bolen is out of mid-west radio and TV station management. The firm was established in 1973 and is now grossing, Mr. Bolen says, about \$675,000 annually and serving some 45 customers. Mr. Bolen says he hopes to raise that gross to \$2.5 million yearly, from some 500 customers in five years time. By then, Mr. Bolen says, all FM's will be automated, and many AM's too.

Claiming to have the youngest staff and management among the program producers (all except two are in the mid-to-late 20's) is RPM, organized in 1970. Its president, Thomas M. Kirkorian, began radio in suburban Detroit at age 14.

RPM, with about 30 customers, specializes in what Mr. Kirkorian claims is a computer-derived program that positions a client station against the competition in programing, promotion, spot load and news. RPM has a gross annual volume of over \$100,000, Mr. Kirkorian says, and is growing.

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

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

Also in California, at Anaheim, Jim

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

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

Adlai Ferguson Jr., is a broadcaster whose career has spanned a quarter of a century in the heartland of America; he owns four stations, in two towns named Paris, WPRS(AM) and WACF(FM) in Paris, Ill., automated for the last four years, and WBGR-AM-FM in Paris, Ky., automated since January 1973.

Asked about his attitude toward automation, he responds:

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

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

(This "Special Report" was written by Earl B. Abrams, senior correspondent, Hollywood.)

Think of us as your music department

When you choose KalaMusic for your station, you're buying a service with a proven track record in major, medium and small markets. We don't try and sell you equipment, jingles or half a dozen other services.

We'll provide you with the beautiful music we use ourselves every day. Because it's so successful for us, and stations like yours, think of us as your music department. Write for a free demo tape or call Stephen Trivers or Bill Wertz collect at 616 - 345-7121.



KalaMusic

*the good music package that is
unique, compelling, successful*

Suite 334
Industrial State Bank Building
Kalamazoo, Michigan 49006

Why did WTQR(FM) become the dominant #1 station in Winston-Salem, North Carolina in its first book?

How did KRSI(AM) become the #1 country station in Minneapolis?

How did WUUN(FM) in Marquette, Michigan sign \$100,000 in business before going on the air?

How has WMAZ-FM maintained its #1 position in total persons in Macon, Georgia for years?

The answer is Drake-Chenault... and a lot of hard work.

Your station can now join over 100 AM and FM stations around the country who have the special Drake-Chenault formula for increased audience and sales, with decreased operating costs.

A great deal has happened in radio since 1968 when we pioneered quality, competitive, contemporary programming for automation. We've developed special programming techniques, increased the flexibility of formats for automation, integrated more local flavor into our stations, and once again have led the way in the utilization of computers as a programming aid.

Our five flexible programming alternatives cover a wide spectrum... from Top-40 to Easy Listening, from Country to All-Oldies. And in most cases, Drake-Chenault programming can offer you FIVE BIG ADVANTAGES over live programming:

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

Our new step-by-step approach to radio success can quickly bring you a better bottom line. The Drake-Chenault team is ready to go to work for you... at a price which, in most markets, is about what you would pay one good disc jockey; in some, it's even less than \$1 an hour.

Let's start today! Our experts are just a collect phone call away at (213) 883-7400.



Please rush me the new Drake-Chenault demo album and details on your FIVE STEP PLAN FOR A BETTER BOTTOM LINE.

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

Name _____

Title _____

Station _____

Address _____

City _____ State _____ Zip _____

Renewal relief starts moving in the Senate

Committee adopts Pastore bill that broadcasters say improved over weekend but still stops short of shield for crossownerships and leaves license terms untouched

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

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

The House-passed bill's (H.R. 12993) Section 2(B) prohibiting FCC consideration of multiple ownership in renewals was eliminated in the Senate Commerce Committee's version, which states only that the FCC shall complete its pending crossownership rulemaking (Docket 18110) by Dec. 31, 1974. Senator Pastore said during the committee session last week his subcommittee will review the FCC ruling when it is made.

But Senator Philip Hart (D-Mich.) wanted assurance last week that considerations of multiple ownership could be a factor in renewal before he would vote for the Pastore-Baker bill, which ultimately passed the committee unanimously. And it was unclear whether he was given such assurance.

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

The following day, however, Senator Pastore's subcommittee staff counsel, Nicholas Zapple, said he did not understand Senator Pastore to have indicated that multiple ownership could be a de-

ciding factor in denying a license. Observers in both camps, for and against FCC consideration of ownership questions, wondered whether there had been a meeting of minds between Senator Hart and Senator Pastore at last week's meeting.

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

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

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

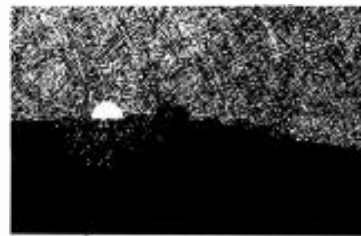
The new standard, "effectively met," according to Senator Hart, "would not have the confusing history of the present language." The committee decided, however, to keep the "substantially met" language and directed the staff to define the term in the report.

Given the uncertainties surrounding the ownership question, reactions to the Pastore-Baker bill were mixed on both sides of the bill. A spokesman for the National Association of Broadcasters said the bill "is one we can live with." Once the renewal applicant has won a presumption in his favor, the burden of proof to deny renewal falls on the competing applicant, and "that's where it should be," said an NAB executive. "A broadcaster should have no difficulty maintaining his license," he said.

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

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

In his remarks at last week's meeting, Senator Pastore said: "Our objective was not to favor one side or the other, but to come out with something in the public interest." Because neither got all it wanted, Senator Pastore said the bill is a good compromise.



BIG COUNTRY

is on TOP in

- Lancaster, Pa.
- Milwaukee, Wisconsin
- Sioux City, Iowa
- Owensboro, Ky.

BIG COUNTRY is America's *only* LIVE pre-programmed modern country format.

BIG COUNTRY offers Chris Lane, Hugh Cherry, Chuck Roberts, & Bob London doing new LIVE programs every day, 7 days a week, around-the-clock.

BIG COUNTRY is complete with an extensive music library, Big Country thematics, artwork, localization of air personalities, updated hits weekly, exclusive new records before the competition, and more.

BIG COUNTRY is pre-programmed to be LIVE so it relates to every day of the year with special attention to holidays.

BIG COUNTRY is the most exciting radio format ever conceived for automated stations. And we have the track record to prove it. That's why in 3 years NO Big Country station has ever cancelled. Ask our customers or listen to the monitor lines . . . they're our best salesmen.

Call John Price right now at (213) 466-9261.



ALTO COMMUNICATIONS, INC.
6362 Hollywood Blvd.
Hollywood, Calif. 90028

AUTOMATION



The Sensible Approach

Automation — today's big word in broadcasting. It usually means high cost and many problems. But at SPOTMASTER we have given automation a new meaning — simplicity.

Why? Because we have taken the sensible approach to automation. We don't move the cartridges around in complex machines. In fact, hardly anything moves. The cartridges remain fixed, and the sequencing is all electronic and pre-programmable. We do it with our multiple deck units — from 3 to 15 decks in one package. It's simple, it's reliable, it's low in cost, but most of all it's sensible.

Spotmaster®

From BROADCAST ELECTRONICS
A Filmways Company



8810 Brookville Road, Silver Spring, Md. 20910
Phone 301-588-4983

Crossownership, Wiley style

Which apparently is not that different from what rest of commission has in mind: no across-the-board divestitures, but break-ups in monopoly markets; he also sets in motion study on regional multimedia patterns

FCC Chairman Richard E. Wiley has gone public with his general view as to the manner in which the commission should resolve the long-pending and controversial rule aimed at breaking up multimedia holdings in individual markets. And in general it parallels the approach the commission has been reported to be taking (BROADCASTING, Sept. 16).

But, in a speech to the International Radio and Television Society in New York on Wednesday, he also disclosed that he has added a new dimension to the concentration-of-media-control issue. He said he has asked the commission staff to check into "the related question of regional concentration of media control."

Chairman Wiley, pointing out that he was speaking only for himself, said he believes the commission's policy "favoring diversity of ownership and control to be a sound one"—but not to the point of supporting across-the-board forced divestiture of media outlets.

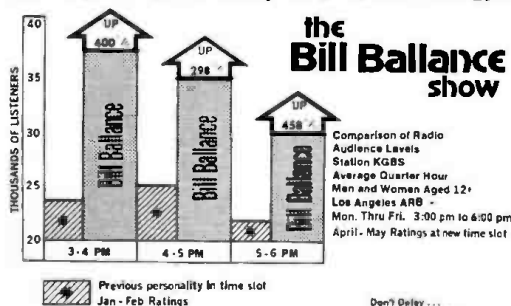
Given the structure of the broadcasting business as it has developed over the years, he said, such a sweeping order "would cause great disruption" and "might result in the removal from broadcasting of many licensees with a proven record of public service." He said he has not been persuaded that such "an extreme action" would serve the public interest "in cities served by numerous print and broadcast media."

His alternative: require divestiture in communities in which "serious monopoly ownership patterns have been allowed to develop and adopt prospective rules to prevent the future acquisition of a "joint-newspaper broadcast operation in the same city," and to require divestiture in the event such combinations are transferred. His reference to "broadcasting" apparently included radio as well as television stations. However, some commissioners are known to oppose banning newspaper acquisition of radio stations.

Mr. Wiley noted that the commission two weeks ago instructed the staff on drafting a final report and order. But the instructions were "tentative," he said, in that some commissioners want to "mull over the issue" and review an actual draft document. In any case, he expects a final decision by the end of the year.

In discussing his forced-divestiture proposal, the chairman cited, as an example of the kind of situation he finds disturbing, one in which "the only daily newspaper in a given community owns the only television station—and no other station provides as much as a 'city grade' service to the locale." (As many as nine

When men & women age 12+ are hard to get, it's time to get



creative radio show 9121 Sunset Blvd., Los Angeles, Calif. 90069 / (213) 276-5022

SET UP FOR AUTOMATION

The syndicated BILL BALLANCE SHOW

- *WGML, Greenville, N.C....
Johnny West, G.M. "Great response & easy to sell."
- *KTRB, Modesto, Calif....
Mike Pappas, Pres. "The audience reaction is fantastic."
- *KHYT, Tucson, Ariz....
Bob Scholz, Pres. "It's my 2nd year & sales power is still unbelievable."
- *WPDC, Elizabethtown, Pa....
Charles Smith, G.M. "It's my 2nd year & yes, it works."
- *WHON, Richmond, Ind....
Mike Day, Sales Mgr. "The impact in this market has been tremendous."

LET IT WORK FOR YOU!

markets might be affected by a rule breaking up newspaper-television monopolies. If radio-newspaper monopolies were affected also, the number would be much higher.)

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

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

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

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

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

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

Mr. Wiley said he has no firm idea of the kind of shape a new regional concentration policy—which would probably be developed in a new proceeding—should take. But he suggested the ban on a prospective basis of a certain number of stations within a given state or within a certain mileage radius. (The staff is now required to submit to the commission for its consideration on pro-

25% of our programming is either very wrong or very RIGHT!

25% of our programming is cuts from today's top selling albums . . . Cat Stevens, Elton John, Chicago, John Denver, James Taylor and Carole King. Not many top 40 stations play any album cuts, except the hit single. But there's lots of other good music in those albums, and those are the albums the high-end listener is plunking down his dollar to buy. It makes dollars and sense that a station that wants the high-end rock market . . . college, young marrieds, military . . . would be playing the music that they're buying. At the same time, it can really separate you from the crowd. 50% of our programming is current hits and 25% is oldies. FUN MUSIC RADIO programming is designed for a minimum of automation equipment . . . just two reel-to-reel decks. And at a price of 275.00 a month, that can't be anything but right!

AROUND-THE-CLOCK ANNOUNCED AUTOMATED ROCK

**Fun Music
RADIO**

P. O. Box 2049, Scottsdale, AZ 85252 (602) 946-2093

No. 3 in a series for radio managers

PROMISE VS. PERFORMANCE

Promises are easy to make, but they can be hard to keep. A 5% Public Affairs commitment in your license renewal application was a nice promise, but you may have a tough time finding the material you need to perform up to your own standards. If you were a subscribing member of the PUBLIC AFFAIRS BROADCAST GROUP, you would have plenty of good material from us and all the help you need in producing your own. To find out more, call or write:



260 South Beverly Drive
Suite 210
Beverly Hills, California 90212
(213) 276-7085

posed sales in which a licensee would acquire a third station within a 100-mile radius.) But whatever the rule that is adopted, he said, the commission should stick with it, with waivers granted only on the basis of carefully stated criteria.

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

FCC people top billing at industry conferences

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

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

Chairman Richard E. Wiley is to speak at the NAB meeting in Chicago on Oct. 31 (he is already scheduled to be in Chicago then, in connection with an FCC regional meeting). And two of the new commissioners are also scheduled to ad-

dress NAB meetings—Glen O. Robinson in Denver on Nov. 19 and James Quello in Las Vegas on Nov. 21. A staff member, still to be chosen, will attend the Dallas meeting on Nov. 15.

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

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

Changing Hands

Announced

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

■ **WKGN(AM)** Knoxville, Tenn.: Sold by Mooney Broadcasting Corp. to Creative Display Inc. for \$600,000. Mooney is publicly traded (George P. Mooney is president and holds 26.5%), and owns **WMAK(AM)** Nashville, **WSBR(AM)** Pensa-

cola, Fla.; **WERC-AM-FM** Birmingham, Ala.; **WUNO(AM)** San Juan, Puerto Rico, and **Signs-O-Rama**, advertising display firm in Atlanta and Knoxville. Principals in buyer are Lewis Manderson Jr., president (45%), Frank Moody, vice president (20%) and H. H. Pritchett, secretary-treasurer (20%). Creative Display is outdoor advertising chain based in Tuscaloosa, Ala., and has no other broadcast interests. **WKGN** is on 1340 khz with 1 kw day and 250 w night. Broker: Blackburn & Co.

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

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

Approved:

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

■ **WDSM-TV** Superior, Wis.: Sold by Northwest Publications Inc. to RJR Communications Inc. for \$1,500,000 plus assumption of liabilities and current assets. Ridder Publications Inc. is parent of Northwest Publications and owns **KSSS(AM)** Colorado Springs, Colo., and **WDSM(AM)** Superior, and has 80% interest in **KSDN(AM)** Aberdeen, S.D., and 26% interest in **WCCO-AM-FM-TV** Minneapolis-St. Paul and associated cable system at Rice Lake, Wis. Ridder publications include: *St. Paul Pioneer-Press* and *Dispatch* and *Duluth News-Tribune* and *Herald*, all Minnesota. Principals in buyer are Robert J. Rich, president (60%), and Richard Pearson, vice president (10%). Mr. Rich is general manager and Mr. Pearson is station manager at **WDSM-TV**. **WDSM-TV** is NBC affiliate on ch. 6 with 100 kw visual and 20 kw aural and antenna 1,010 feet above average terrain.

■ **WBNB-TV** Charlotte Amalie, Virgin Islands: Sold by Federated Media Inc. to District Communications Inc. for \$991,127. Principals in seller are John Dille Jr., chairman, and Paul E. Van Hook, president. Federated, which has been publicly traded, has now liquidated all



FEATURED BY AMERICA'S OUTSTANDING MEDIA BROKER

JUST ONE THING HAS MADE US THE LEADER.

PERFORMANCE.

BLACKBURN & COMPANY, INC.

RADIO • TV • CATV • NEWSPAPER BROKERS / NEGOTIATIONS • FINANCING • APPRAISALS

• WASHINGTON, D.C. (20006): 1725 K St., N.W.
James W. Blackburn, Sr., Jack V. Harvey, Joseph M. Sirrick, Frank Nowaczek, James W. Blackburn, Jr. (202) 331-9270

• CHICAGO, Illinois 60601: 333 North Michigan Ave., Hub Jackson, Bud Doss, Roger H. O'Sullivan (312) 346-6460

• ATLANTA, Georgia (30361): 400 Colony Square, Suite 510, Clifford B. Marshall, Robert A. Marshall (404) 892-4655

• BEVERLY HILLS, California (90212): 9465 Wilshire Blvd., Colin M. Selph, Roy Rowan (213) 274-8151

74-3

broadcast interests. District Communications is minority group of Washington professionals and businessmen and has total of 10 stockholders with principals including Theodore Ledbetter Jr., president (9%), Cleveland L. Dennard, secretary-treasurer (21.2%), Jeanus B. Parks Jr., chairman (18.2%), and Samuel C. Jackson, director (15.2%). WBNB-TV is on ch. 10 with 60.3 kw visual; 6.3 w aural and antenna 1,610 feet above average terrain.

▪ Other sales approved last week include: WFTN(AM) Franklin, N.H.; KUKI-AM-FM Ukiah, Calif.; WJMK(FM) Plainfield, Ind.; WIUC(FM) Winchester, Ind.; KCTM(FM) Canton, Mo.; KOLS(AM)-KKMA-FM Pryor, Okla., and WQXL(AM) Columbia, S.C. See page 63 for details.

AP, UPI radio services deny they're networks

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

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

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

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

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

New U starts in Sacramento

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

According to the 20-year veteran of television (New York, Texas and now California), three movies in sequence are repeated three times daily. Each movie. Mr. Grayson noted, has a "movie jock" appearing a maximum of six times in the show, as host and for entertainment and information. The movies, it was

pointed out, are aimed at the demographics of the daypart—serials ("Flash Gordon," "Captain America," "Commando Cody") begin at 7 a.m. To fulfill other licensee responsibilities, KMUV-TV has a five-minute newscast at 31 minutes after each hour. Public service programs, in the form of discussions, are taped, then segmented into 60-second spots and spaced evenly throughout a single movie.

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

Media Briefs

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

Said before. Ethel C. Hale and W. Paul Wharton have put their names on record with FCC to deny license renewals to KSL-AM-FM-TV Salt Lake City as recommended by Justice Department (BROADCASTING, Sept. 9). Individuals six years

ago had made similar arguments against stations' parent organization, the Mormon Church, but at time FCC referred allegations of concentration of control to Justice; now Justice has referred matter back to commission.

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

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

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

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

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

SOUTHWEST EXCLUSIVE FIRST TIME OFFERED

Class C FM-fully automated

With steady growth history — equipment in excellent condition — living conditions offer ideal, hunting and fishing opportunity.

\$275,000 Cash

Contact Dan Hayslett-Dallas Office

Hamilton-Landis & Associates
INC.

America's most dynamic and experienced media brokers.

WASHINGTON, D.C.: 1730 K Street, N.W., 20006 (202) 393-3456

CHICAGO: 1429 Tribune Tower 60611 (312) 337-2754

DALLAS: 1511 Bryan Street, 75201 (214) 748-0345

SAN FRANCISCO: 111 Sutter Street, 94104 (415) 392-5671

Brokers of Newspaper, Radio, CATV & TV Properties

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

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

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

The organizations involved in the

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

How broadcasters and cable interests ante up for friends on Hill

Candidates' financial reports show substantial contributions

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

In the case of Representative Torbert Macdonald (D-Mass), chairman of the

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

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

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

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

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

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

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



Latest word. Metromedia's WTCN-TV Minneapolis dedicated a new \$6 million facility last week with fanfare appropriate to what it calls "the most modern and fully equipped broadcasting complex in the Midwest." Among its facts, figures and distinctions: 60,000 square feet over all, 7,500 feet of studio space, 11 color cameras, five video-tape units with computerized editing, total on-air computerization and automation and a collection of contemporary art including works by Max Bill, Ellsworth Kelly, Robert Rauschenberg, Frank Stella, Jasper Johns and Roy Lichtenstein. (Bottom picture) Dignitaries at the inaugural *What's New* broadcast included (l to r): John W. Kluge, president and chairman of Metromedia; R. Kent Replogle, president of Metromedia Television; special guest Merv Griffin, and Minnesota Governor Wendell Anderson. Present but not pictured: Albert P. Krivin, MM senior vice president; Clemens W. Weber, senior VP and treasurer; Herbert G. Klein, VP for corporate relations, and Robert C. Fransen, the station's VP and general manager.

paign committee, \$1,000 for Senator Magnuson's campaign came from Joseph H. McConnell, board chairman of Comsat, Washington, \$500 from Stimpson Bullitt, Seattle, former president of King Broadcasting Co., \$500 from Pierson, Ball & Dowd and \$250 from former FCC Commissioner Kenneth A. Cox, Bethesda, Md.

Further contributions to Senator Magnuson's campaign include \$200 from Jack Valenti, president of the Motion Picture Association of America and \$400 from Mr. Valenti's wife, Mary Margaret Valenti. Mrs. Valenti's name recurs on lists of contributors to the campaigns of Representative Macdonald, to which she gave \$200, and of Senate Communications Subcommittees members Daniel Inouye (D-Hawaii), \$100, and Ernest Hollings (D-S.C.), \$200.

Other names that appear on contributor lists of more than one of the campaigns studied include Peter Kenney, NBC vice president, Washington, who gave \$500 to Representative Macdonald's campaign, \$300 to Senator Marlow Cook's campaign and \$100 to Representative Goodloe Byron's (D-Md.) campaign; Senator Cook and Representative Byron are members of the Communications Subcommittees of their respective houses. Another is Douglas Manship, president and general manager of the Louisiana Television Broadcasters Corp., Baton Rouge, who gave \$500 to Representative Macdonald's campaign and \$200 to the campaign of Senator Russell Long (D-La.), a member of the Senate Communications Subcommittee. Aside from its contributions to the campaigns of Representative Macdonald and Senator Magnuson, Pierson, Ball & Dowd gave \$1,000 to House Communications Subcommittee member Lionel Van Deerlin (D-Calif.). NBC's chairman of the board, David C. Adams, gave \$500 to Representative Macdonald's campaign and \$300 to Senator Cook's campaign.

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

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

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

SOUND LIVE

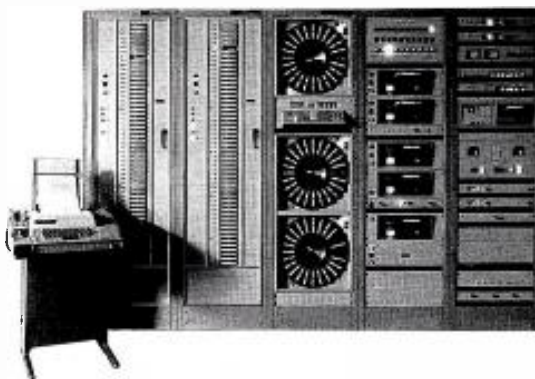
Harris/Gates digital program automation systems provide a real "live sound" capability. Because we take the time to custom design each system to your particular needs. And add the flexibility to change easily if your needs should change.

A Harris/Gates system can also help you maintain tighter control over your programming. Maximize the efforts of your staff. And give you significant operating economy.

For additional information, write Harris Corporation, Gates Broadcast Equipment Division, Quincy, Illinois 62301.



HARRIS
COMMUNICATIONS AND
INFORMATION HANDLING



OCTOBER

**A BANNER MONTH
FOR YOU AND PSI!**

October is the month for a lot of chances to see the exciting "BAT" Billing, Accounting, Traffic, and payroll systems for broadcast.

BAT Systems and PSI Personnel will be on hand at the IBFM in St. Louis, the Illinois Broadcasters in Chicago, the NAFMB National Radio Conference in New Orleans, the Indiana-Ohio Broadcasters in Mason, and the CCBA in Montreal. And we'll be near most NAB Regionals, too.

Why not take the time to visit one of these important meetings and see why stations all over the continent are saving time and getting the job done better with these modern Systems. It could make October a milestone month for your station's growth.

**PSI paperwork
systems inc.**

P. O. Box 38 2000 "A" St., Bellingham, WA 98225 (206) 733-8510

ident, KOMO-TV Seattle, \$200; Jack Valenti, \$200; Mary Margaret Valenti, \$400; David Mintz, vice president and general manager, KVOS-TV, Bellingham, Wash., \$400; Julian Scheer, communications consultant, Washington, \$200; Mark Austad (Mark Evans), public relations, Metromedia Inc., Washington, \$200; National Committee for the Support of Free Broadcasting, affiliated with NAB, Washington, \$2,500. Lou Lavinthal, president, ABC Record and Tape, Seattle, \$200; American Federation of Musicians, New York, \$500; Stimpson Bullitt, Seattle, former president, King Broadcasting Co., \$500; Pierson, Ball & Dowd, \$500; Joseph H. McConnell, board chairman, Comsat, Washington, \$1,000; Kenneth A. Cox, former FCC commissioner, now attorney, Bethesda, Md., \$250.

To Sen. Daniel Inouye (D-Hawaii): Mary Margaret Valenti, \$100; Arthur B. Krim, board chairman and chief executive officer, United Artists, New York, \$500.

To Sen. Russell Long (D-La.): Douglas Manship, president and general manager, Louisiana Television Broadcasters Corp., Baton Rouge, \$200; Mrs. Marie Gifford, president and general manager, KEEL(AM) Shreveport, La., \$100; Winston Linam, president and general manager, KSLA-TV Shreveport, \$200; G. Russell Chambers, owner, KPLC-TV Lake Charles, La., \$200; National Cable TV Political Action Committee, \$100.

To Sen. Marlow Cook (R-Ky.): C. R. Kopp, president, Leo Burnett Co., Chicago, \$250; Mrs. Mary Wells Lawrence, president and chief executive officer, Wells, Rich & Green, New York, \$750; Richard T. O'Reilly, vice chairman, Wells, Rich & Green, \$250; T. B. Morton Jr., president, Orion Broadcasting Inc., Louisville, Ky., \$200; James M. Caldwell, vice president, Orion Broadcasting, \$250; David C. Adams, board chairman, NBC, New York, \$300; Carl Shipley, Washington communications attorney, \$400; Peter Kenney, NBC, Washington, \$300; National Committee for the Support of Free Broadcasting, \$1,500.

To Sen. Ernest Hollings (D-S.C.): Mary Margaret Valenti, \$200; Joe Wilder, president and general manager, WBAA-AM-FM Barnwell, S.C., \$100; B. Calhoun Hipp, board chairman, Cosmos Broadcasting Corp., Columbia, S.C., \$110; National Committee for the Support of Free Broadcasting, \$1,200.

To Rep. Lionel Van Deerlin (D-Calif.): Donald Williams, lists self as cable television employee, San Diego, Calif., \$200; Bud Palmer, KFMB-TV San Diego, \$200; Warren M. Gannon, president, San

Jose TV Association, San Jose, Calif., \$100; C. Dan McKinnon, president, KSON(AM) San Diego, \$100; Bert Whalen, vice president and general manager, KSON, \$100; Gail Keebe, KITT(FM) San Diego, \$100; Pierson, Ball & Dowd, \$1,000; Julian Kaufman, vice president and general manager, XETV(TV) Tijuana, San Diego, \$200; National Committee for the Support of Free Broadcasting, \$500.

To Rep. Clarence Brown (R-Ohio): Thomas Dillon, president, BBDO, New York, \$100; National Committee for the Support of Free Broadcasting, \$1,000.

To Rep. John Murphy (D-N.Y.): Don Lewis, who lists self as radio executive, WMPI, New York, \$1,000; National Committee for the Support of Free Broadcasting, \$200; American Radio Association, AFL-CIO, New York, \$200.

To Rep. Goodloe Byron (D-Md.): Peter Kenney, \$100; National Cable TV Political Action Committee, \$100; National Committee for the Support of Free Broadcasting, \$500.

The following is a list of candidates, all but one incumbents, whose campaigns received contributions from NAB's National Committee for the Support of Free Broadcasting and the NCTA Political Action Committee so far this year. (The one exception is Mr. Rapp, who defeated former FCC Commissioner Johnson for the Democratic nomination for Iowa's third district congressional seat. The incumbent in that district is Republican Representative H. R. Gross, retiring.)

From the National Committee for the Support of Free Broadcasting to members of House and Senate Communications Subcommittees: Sen. Ernest Hollings (D-S.C.), \$1,200; Sen. Marlow Cook (R-Ky.), \$1,500; Sen. Warren G. Magnuson (D-Wash.), \$2,500; Sen. Frank Moss (D-Utah), \$500; Rep. Lionel Van Deerlin (D-Calif.), \$500; Rep. Macdonald, \$2,000; Rep. John Murphy (D-N.Y.), \$200; Rep. Goodloe Byron (D-Md.), \$500; Rep. Clarence Brown (R-Ohio), \$1,000;

From the NCSFB to members of the House Commerce Committee: Brock Adams (D-Wash.), \$200; Charles J. Canay (D-Ohio), \$200; Joe Skubitz (R-Kan.), \$200; Peter Kyros (D-Me.), \$200; Norman Lent (R-N.Y.), \$200; William Roy (O-Kan.), \$200; James Hastings (R-N.Y.), \$500; Thomas Luken (D-Ohio), \$300; Rep. John Jarman (O-Okla.), \$500; Rep. Paul Rogers (D-Fla.), \$500; Rep. Samuel Devine (R-Ohio), \$500; Rep. James Broyhill (R-N.C.), \$500;

From the NCSFB to others: Rep. Louis Wyman (R-N.H.), \$200; Rep. Ray Madden (D-Ind.), \$200; Rep. John Rhodes (R-Ariz.), \$250; Rep. Elford Cederberg (R-Mich.), \$200; Sen. Robert Oole (R-Kan.), \$300; Sen. Mike Gravel (D-Alaska), \$200; Sen. Milton Young (R-N.O.), \$200; Rep. Clarence Long (D-Md.), \$100; Sen. Richard Schweiker (R-Pa.), \$200; Sen. J. William Fulbright (D-Ark.), \$1,000; Sen. Bob Packwood (R-Ore.), \$300; Rep. John Brademas (D-Ind.), \$200; Rep. Joel Broyhill (R-N.Y.), \$200; Rep. Wayne Hays (D-Ohio), \$300; Rep. Don Brotzman (R-Colo.), \$1,000; Stephen Rapp, \$1,000; Sen. Birch Bayh (D-Ind.), \$200; Rep. James Olesney (D-N.Y.), \$200; Rep. Bert Wilson (R-Calif.), \$200; Rep. Guy Vander Jagt (R-Mich.), \$150;

From the NCTA Political Action Committee to members of the House and Senate Communications Subcommittees: Sen. Marlow Cook (R-Ky.), \$100; Sen. Russell Long (D-La.), \$100; Rep. Torbert Macdonald (D-Mass.), \$500; Rep. John Murphy (D-N.Y.), \$200; Rep. Goodloe Byron (D-Md.), \$100;

From the NCTA Political Action Committee to members of the House Commerce Committee: Rep. Charles Canay (D-Ohio), \$100; Rep. Joe Skubitz (R-Kan.), \$100; Rep. Samuel Devine (R-Ohio), \$100; Rep. Peter Kyros (D-Me.), \$100; Rep. John Dingell (D-Mich.), \$100; Rep. William Roy (D-Kan.), \$100; Rep. Thomas Luken (D-Ohio), \$100;

From the NCTA Political Action Committee to others: Rep. John Rhodes (R-Ariz.), \$100; Rep. Gus Yatron (D-Pa.), \$100; Rep. John McFall (D-Calif.), \$100; Rep. Elford Cederberg (R-Mich.), \$100; Sen. Milton Young (R-N.D.), \$100; Sen. Richard Schweiker (R-Pa.), \$100; Rep. Clarence Long (D-Md.), \$50; Rep. Edward Mezvinsky (D-Iowa), \$100; Sen. Henry Jackson (D-Wash.), \$125 (Sen. Jackson later returned it); Rep. Robert Tiernan (D-R.I.), \$100; Rep. Victor Vaysey (R-Calif.), \$100; Sen. J. William Fulbright (D-Ark.), \$100; Sen. Bob Packwood (R-Ore.), \$100; Rep. John Culver (D-Iowa), \$100; Rep. Jerome Waldie (D-Calif.), \$50; Rep. Wayne Owens (D-Utah), \$100; Rep. Mark Andrews (R-N.D.), \$100; Sen. Gaylord Nelson (D-Wis.), \$50 (Sen. Nelson later returned it); Rep. John Conyers (D-Mich.), \$200; Rep. Robert Drinan (D-Mass.), \$100; Sen. Birch Bayh (D-Ind.), \$100; Rep. Joshua Eilberg (D-Pa.), \$50; Rep. Bob Wilson (R-Calif.), \$100; Rep. Lindy Boggs (D-La.), \$100; Rep. Edward Roush (D-Ind.), \$100; Rep. Earl Ruth (R-N.C.), \$100.

Charges of racism may cost Alabama public TV licenses

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

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

For after a two-hour oral argument on Wednesday, the commission is said to have voted tentatively to strip Alabama Educational Television Commission of the licenses for the nine television stations that make up a statewide network. The vote was understood to be 4-to-2. Chairman Richard E. Wiley, who had participated in the case while general counsel, is not taking part as a commissioner.

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

What's more, the commission has rarely been moved to action by a petition to deny filed by a citizen group. The oral argument was the first since the WLBT-TV Jackson, Miss., case in June 1968, which was held in a renewal proceeding brought by a group of citizens. And although WLBT eventually lost its license, that death sentence was virtually ordered by the U.S. Court of Appeals in Washington. Thus, citizen groups would regard denial of the Alabama licenses with new hope; broadcasters, with new concern.

It is understood that the commission's action would not prohibit Alabama from future status as a licensee. Sources said that the commission would probably allow AETC to apply for the frequencies involved. However, AETC would be obliged to compete on an equal footing with any other applicants seeking the channels.

At issue in the proceeding are eight renewal applications, for WAIQ(TV) Montgomery, WBIQ(TV) Birmingham, WCIG(TV) Mt. Cheaha State Park, WDIQ(TV) Dozier, WEIQ(TV) Mobile, WFIQ(TV) Florence, WGIQ(TV) Louisville and WHIQ(TV) Huntsville; and one application for a license to cover the construction permit for WIIQ(TV) Demopolis. All are VHF's.

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

FCC Administrative Law Judge Chester Naumowicz in an initial decision issued last year recommended that the

East . . . class B FM . . . top 4 markets. Grossing over \$1-million yearly.

Midwest . . . top 15 markets. 5 Kw full time with class C FM. \$1-million on terms.

Pacific Northwest . . . class C FM with full 5 Kw AM. Terms. Excellent radio market.

Television . . . top 50 markets . . . V network. Cash flow approximately \$750,000 yearly. \$7.5-million on terms.

East . . . AM full time 5 Kw . . . doing approx. \$500,000. Priced at 2 times gross on terms.

La Rue Media Brokers, Inc.
RADIO TV CATV
116 Central Park South
New York, N.Y. 10019
212 265-3430

commission grant the applications. He cited a "praiseworthy desire to present programming of value to everyone," and a lack of "malice" on the part of AETC in the programming decisions that resulted in "a paucity of programs" designed to appeal to Alabama's black citizens (BROADCASTING, Aug. 27, 1973).

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

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

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

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

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

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

provide a basis for public broadcasting.

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

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

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

NAB radio members counseled by RIO

Committee debunks stepchild notions, announces national image promotion

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

stronger identity for the radio industry outside the NAB.

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

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

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

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

LOOKS CAN BE DECEIVING!



FIDELIPAC®
3 Olney Ave., Cherry Hill, NJ 08034
(609) 424-1234



These carts, Fidelipac's original Model 300 of 1956 and one we've just made, may look the same but there's a world of difference. Today's Fidelipac® has:

- High heat, high impact Plexiglas® DR case.
- Welded, leadless polyester faced foam pressure pads.
- Low friction polyester tape, positive reel brake action, hand winding, assembly and inspection of all carts as well as the other features that make Fidelipac the standard.

If you're using or considering buying another brand, don't be deceived... call your Fidelipac Distributor today and see why Fidelipac is the state-of-the-art cartridge, the cartridge with more in use worldwide than all other brands combined.

Fidelipac is a registered trademark of Telepro Industries Incorporated
Plexiglas is a registered trademark of Rohm and Haas Company

The Broadcasting Playlist™ Sep 23

These are the top songs in air-play popularity on U.S. radio, as reported to *Broadcasting* by a nationwide sample of stations that program contemporary, "top-40" formats. Each song has been "weighted" in terms of The Pulse Inc. audience ratings for the reporting station on which it is played and for the part of the day in which it appears. (▲) indicates an upward movement of 10 or more chart positions over the previous *Playlist* week.

Over-all rank Last week	This week	Title (length) Artist—label	Rank by day parts			
			6-10a	10a-3p	3-7p	7-12p
2	1	I Shot the Sheriff (3:19) Eric Clapton—RSO	1	2	1	2
1	2	(You're) Having My Baby (2:32) Paul Anka—United Artists	2	1	2	1
7	3	Then Came You (3:53) Dionne Warwick & the Spinners—Atlantic	5	5	3	4
10	4	I Honestly Love You (3:35) Olivia Newton-John—MCA	4	3	6	3
5	5	Rock Me Gently (3:28) Andy Kim—Capitol	3	6	4	7
3	6	The Night Chicago Died (3:30) Paper Lace—Mercury	8	7	5	6
9	7	Nothing from Nothing (2:40) Billy Preston—A&M	7	4	9	5
4	8	Can't Get Enough of Your Love Babe (3:15) Barry White—20th Century	6	8	7	8
8	9	Tell Me Something Good (3:30) Rufus—ABC/Dunhill	9	9	8	9
6	10	Feel Like Makin' Love (2:55) Roberta Flack—Atlantic	11	13	10	13
11	11	I'm Leaving It (All) Up to You (2:46) Donny & Marie Osmond—MGM	10	12	11	12
12	12	Who Do You Think You Are (2:59) Bo Donaldson & the Heywoods—ABC/Dunhill	12	10	13	11
17	13	Beach Baby (3:02) First Class—U. K. Records	13	11	12	10
13	14	You Haven't Done Nothin' (3:20) Stevie Wonder—Tamla	14	14	15	14
32	15	Can Get Enough (3:20) Bad Company—Atlantic	15	15	14	15
30	16	Never My Love (2:27) Blue Swede—EMI	19	16	16	16
22	17	Sweet Home Alabama (3:20) Lynyrd Skynyrd—MCA	21	20	17	17
15	18	Another Saturday Night (2:28) Cat Stevens—A&M	17	17	18	18
19	19	You & Me Against the World (3:08) Helen Reddy—Capitol	16	18	20	20
20	20	Let's Put It All Together (2:55) Stylistics—Avco	18	19	19	19
37	21	You Little Trustmaker (2:49) Tymes—RCA	20	22	21	28
35	22	Jazzman (3:43) Carole King—Ode	22	21	22	24
18	23	Skin Tight (2:05) Ohio Players—Mercury	26	24	26	22
14	24	Hang On in There Baby (3:23) Johnnie Bristol—MGM	23	23	29	26
25	25	It's Only Rock 'n Roll (4:46) Rolling Stones—Rolling Stones	24	25	23	32
23	26	Clap for the Wolfman (3:29) Guess Who—RCA	27	26	25	31
24	27	Don't Let the Sun Go Down on Me (5:33) Elton John—MCA	25	27	27	29
21	28	Please Come to Boston (3:57) Dave Loggins—Epic	41	31	24	21
16	29	Taking Care of Business (3:13) Bachman-Turner Overdrive—Mercury	33	28	33	25
43	30	Stop & Smell the Roses (2:55) Mac Davis—Columbia	28	29	30	39
40	31	Free Man in Paris (2:56) Jon Mitchell—Elektra/Asylum	30	30	34	30
33	32	The Bitch Is Back (3:50) Elton John—MCA	35	40	28	27
26	33	Earache My Eye (5:17) Cheech & Chong—A&M	38	39	31	23
38	34	Steppin' Out (Gonna Boogie Tonight) (2:51) Tony Orlando & Dawn—Bell	29	33	32	41
36	35	Do It Baby (2:55) Miracles—Tamla	32	34	35	38
48	36	Tin Man (3:25) America—Warner Brothers	34	36	36	37
42	37	Love Me for a Reason (3:45) Osmonds—MGM	31	35	38	43
59	38	Life Is a Rock (But the Radio Rolled Me) (2:54) Reunion—RCA	39	37	41	34
27	39	Wild Thing (2:56) Fancy—Big Tree	46	32	46	36
54	40	Kings of the Party (3:20) Brownsville Station—Big Tree	55	48	37	33
28	41	Rock the Boat (3:05) Hues Corp.—RCA	48	38	42	40

Over-all rank Last week	This week	Title (length) Artist—label	Rank by day parts			
			6-10a	10a-3p	3-7p	7-12p
51	42	You Ain't Seen Nothin' Yet (3:29) Bachman-Turner Overdrive—Mercury	47	44	40	42
55	43	Back Home Again (4:42) John Denver—RCA	36	42	47	45
31	44	Wildwood Weed (2:40) Jim Stafford—MGM	37	47	43	54
68	45	Second Avenue (2:50) Art Garfunkel—Columbia	54	49	49	35
53	46	Carefree Highway (3:45) Gordon Lightfoot—Reprise	45	46	45	48
47	47	I Love My Friend (2:24) Charlie Rich—Epic	42	43	48	53
66	48	I've Got the Music in Me (3:40) Kiki Dee—MCA	44	50	52	49
34	49	Annie's Song (2:58) John Denver—RCA	40	76	39	67
29	50	Rock Your Baby (3:14) George McCrae—T.K. Records	58	41	56	44
41	51	Sideshow (3:25) Blue Magic—Atco	50	51	50	46
60	52	Give It to the People (3:18) Righteous Brothers—ABC/Dunhill	52	54	51	52
—	53	When Will I See You Again (2:58) Three Degrees—Philadelphia Int'l.	51	52	53	56
52	54	Falling in Love (3:30) Souther, Hillman, Furay Band—Asylum	53	53	55	51
39	55	The Air that I Breathe (3:33) Hollies—Epic	43	87	44	91
61	55	People Gotta Move (3:18) Gino Vanelli—A&M	56	55	54	55
44	57	Radar Love (2:53) Golden Earrings—MCA	74	45	80	47
70	58	Straight Shootin' Woman (2:57) Steppenwolf—Mums	72	64	57	50
46	59	Keep on Smiling (3:25) Wet Willie—Capricorn	49	56	68	74
58	60	It Could Have Been Me (3:17) Sami Jo—MGM South	59	63	58	62
—	61	Travelin' Shoes (3:00) Elvin Bishop—Capricorn	61	66	65	57
—	62	After the Goldrush (2:04) Prelude—Island	57	58	70	68
—	63	Wall Street Shuffle (3:41) 10 C.C.—U.K. Records	63	68	61	60
—	64	I Can Help (2:57) Billy Swan—Monument	64	62	64	63
45	65	Ballad of Evel Knievel (3:21) John Culliton Mahoney—Amherst	69	72	60	61
—	66	Early Morning Love (2:44) Sammy Johns—GRC	71	71	62	59
63	67	I Saw a Man and He Danced with His Wife (3:13) Cher—MCA	70	59	63	71
74	68	So You Are a Star (3:45) Hudson Brothers—Casablanca	60	65	66	69
—	69	Overnight Sensation (3:38) Raspberries—Capitol	66	69	67	58
57	70	Rub It In (2:12) Billy "Crash" Craddock—ABC/Dunhill	62	57	72	65
62	71	You Can Have Her (3:00) Sam Neely—A&M	68	61	73	64
75	72	Boogie Bands & One Night Stands (3:25) Kathy Dalton—Discreet	73	60	76	75
72	73	Second Avenue (3:51) Tim Moore—Asylum	79	80	59	73
—	74	The Need to Be (3:53) Jim Weatherly—Buddah	67	73	78	76
71	75	Honey Honey (2:55) ABBA—Atlantic	77	77	69	70

Alphabetical list (with this week's over-all rank): After the Goldrush (62), The Air that I Breathe (55), Annie's Song (49), Another Saturday Night (18), Back Home Again (43), Ballad of Evel Knievel (65), Beach Baby (13), The Bitch Is Back (32), Boogie Bands & One Night Stands (72), Can't Get Enough (15), Can't Get Enough of Your Love Babe (8), Carefree Highway (46), Clap for the Wolfman (26), Do It Baby (35), Don't Let the Sun Go Down on Me (27), Earache My Eye (33), Early Morning Love (66), Falling in Love (54), Feel Like Makin' Love (10), Free Man in Paris (31), Give It to the People (52), Hang On in There Baby (24), (You're) Having My Baby (2), Honey Honey (75), I Can Help (64), I Honestly Love You (4), I Love My Friend (47), I Saw a Man and He Danced with His Wife (67), I Shot the Sheriff (1), It Could Have Been Me (60), I'm Leaving It All Up to You (11), I've Got the Music in Me (48), It's Only Rock'n Roll (25), Jazzman (22), Keep on Smiling (59), Kings of the Party (40), Let's Put It All Together (20), Life Is a Rock (But the Radio Rolled Me) (38), Love Me for a Reason (37), The Need to Be (74), Never My Love (16), The Night Chicago Died (6), Nothing from Nothing (7), Overnight Sensation (69), People Gotta Move (55), Please Come to Boston (28), Radar Love (57), Rock Me Gently (5), Rock the Boat (41), Rock Your Baby (50), Rub It In (70), Second Avenue (45), Second Avenue (73), Sideshow (51), Skin Tight (23), So You Are a Star (68), Steppin' Out (Gonna Boogie Tonight) (34), Stop & Smell the Roses (30), Straight Shootin' Woman (58), Sweet Home Alabama (17), Taking Care of Business (29), Tell Me Something Good (9), Then Came You (3), Tin Man (36), Travelin' Shoes (61), Wall Street Shuffle (63), When Will I See You Again (53), Who Do You Think You Are (12), Wild Thing (39), Wildwood Weed (44), You Ain't Seen Nothin' Yet (42), You & Me Against the World (19), You Can Have Her (71), You Haven't Done Nothin' (14), You Little Trustmaker (21).

NCTA cracks door for board meeting

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

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

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

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

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

What the staff has in mind is the presentation of a "shopping list" to the board,

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

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

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

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

Michigan Bell runs into FCC stop sign

Proposed rate hike for cable systems suspended to allow expedited inquiry

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

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

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



Ever wonder why some of the nation's top broadcasters use a little brokerage firm in Casanova, Virginia?

...and use it over and over and over?

They tell us they like the total personal service when buying, selling or financing. We only tackle an assignment when total time and effort can be applied to the job.

They tell us they like the way our appraisals hold up under test.

They tell us they like the way we protect both buyer and seller from the rumor mill.

Perhaps you are looking for this kind of brokerage representation!

We currently have over twenty selected AM and FM stations priced from three hundred thousand to six million dollars; and a few television properties that might meet your requirements.

Write or call if you would like a list of references from those famous broadcasters who prefer to use a little brokerage firm in Casanova, Virginia.

WILLIAM T. STUBBLEFIELD
COMPANY

Media Brokerage Media Appraisals

P.O. Box TV
Casanova, Virginia 22017
703-788-4101

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

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

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

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

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

FCC may get hot potato

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

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

Cox Cable stable as other firms flounder in stagflation

Along with Viacom and ATC, it stands on firm ground; franchising policy and credit obtained at low interest cited

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

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

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

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

There is, however, one major simi-

larity between the two: Both are owned primarily by major group broadcast concerns—RKO General in the case of Cablecom and Cox Broadcasting in the case of Cox Cable.

Cablecom need not be singled out for detrimental treatment. Its misfortunes, it is generally acknowledged in the cable industry, reflect the norm of an industry on which tight money and runaway inflation weigh heavily.

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

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

"We haven't pulled back or gone in the shell on franchising," he maintains. "But then, we've been rather conservative in this all along."

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

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

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

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

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

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

That's where the opportunism enters the picture. More than a year ago, when the prime interest rate was still at around 8½%, Cox obtained a \$30-million line of credit from a group of banks and insurance companies—at about one-quarter above prime. Today, that same arrangement would command interest rates above 12%—prohibitive in the case of most cable firms.

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

Thus far, there have been few, if any, disappointments. After less than two years of development, the Quint Cities system, for instance, has attracted 17,500 subscribers (a 40% penetration) and is now breaking even. Saginaw, which has been operative for less than a year, now has about 8,000 subscribers.

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

Florida pole fees to go up

Florida cable operators are the latest to feel the threat of pole-attachment increases by a public utility. The Florida Power & Light Co. has advised operators in the state that it will raise pole rates from \$3.90 to \$6.50 per unit as of March 1975. The Florida Cable Television Association has organized a committee to fight the increase, claiming the utility's reasoning is "grossly out of line." Committee Chairman Vern Coolidge (Dynamic Cablevision, Hialeah) said the 66⅓% increase would break the backs of marginal cable systems. No negotia-

tions with the utility are presently contemplated. The hope is that the National Cable Television Association's national negotiators can reach a private settlement with telco interests, creating a precedent that would make the electric companies back off.

Origination rule misses the mark, Geller claims

Former FCC general counsel proposes in Rand study that rule be dumped and replaced by requirement for three public access channels

To former FCC General Counsel Henry Geller, the FCC's requirement that cable systems with 3,500 subscribers or more originate their own programming is another example of regulatory overkill.

Hence, Mr. Geller, now under the employ of the Rand Corp., has proposed that the commission's local origination rule be scrapped. In its place, he suggests, the commission should require all systems surpassing the 3,500-subscriber benchmark to provide three access channels—government, educational and public. In major markets, where such a rule is already in effect (in addition to the origination requirement), such an alteration would mean no change. It would, however, subject small-market operators with the necessary subscriber penetration to adopt the access scheme, while abandoning the origination service if they so desire.

Mr. Geller maintains his proposal, which is embodied in a new Rand study, is justified because the present origination requirement does not serve the public interest. There are three reasons for this, he asserts: Origination can impose higher costs on the operator, and thus "interfere with accomplishment of the system's basic function—to provide needed TV service and access." And it seems unjustifiable to force a cable operator to "become a broadcaster" with the origination requirement, especially in cases where limited channel capacity necessitates a choice between serving the access function and that of a programmer. Finally, the origination rule is "inconsistent" with the cabinet-level report on

cable regulation, which strongly recommends that the programming and technological functions of cable be separated and administered by different concerns.

At present, the local origination rule has been stayed by the FCC pending reconsideration. The primary issue involved in a consideration of the origination rules' necessity, Mr. Geller maintains, is one of "economic feasibility." While a fully operative origination channel is capable of taking a substantial financial bath absent adequate ad revenues, he observes, a cable operator with at least 3,500 subscribers should be financially capable of maintaining facilities for access programming.

The first-year cost, he contends, can be limited to \$10,000. Included in the total would be the purchase of a simple black-and-white production facility including a camera, recorder, time-base corrector, modulator and accessories (\$6,570). A 15% maintenance cost would increase the tab by \$990. A part-time production assistant to operate the facilities could be obtained for \$3,825 a year.

"It is not realistic or crucial," Mr. Geller maintains, "that these small system operators have the same high-quality technical presentation as that of a large TV station." What is important, he feels, is that those with a message—particularly local officials—be heard, "even if the technical quality is lower than that of broadcast signals retransmitted on the system."

Cables given OK to import shows in the wee hours

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

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

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

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

HOWARD E. STARK

Brokers—Consultants

445 PARK AVENUE

NEW YORK, N. Y. 10022

(212) 355-0405

system to import late-night programming from the sign-off of the last station it carries to the sign-on of the first station it carries.

The new ruling will enable CATV systems to begin importation on the hour or half-hour without waiting for the termination of a local station's broadcast day if the sign-off takes place less than 30 minutes after the hour or less than 30 minutes after the half-hour.

The commission also said that since exceptions for importation of otherwise unavailable network programming do not require compliance with leapfrogging rules, it could see no reason to extend those rules to this "analogous" situation. For similar reasons, prior certification or notification for imported programming will not be required, the FCC said.

The new rules, which amend part 76 of the FCC's cable TV rules, become effective Oct. 18.

FCC ad-hocs HBO-Yankees issue

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

The FCC has side-stepped a basic interpretation of its rules on pay cable and has authorized Home Box Office Inc. to present on a subscription basis the remaining New York Yankee baseball games in this season's package. HBO is scheduled to provide cable systems with

not more than three of the Yankee games remaining this season.

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

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

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

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

Cable Briefs

Nothing to hide. Pennsylvania Governor Milton Shapp said there was "nothing irregular" in his sale of three cable systems in that state on which, it's now revealed,

he made \$1.8-million profit. Transactions, executed in 1972, involved systems in Williamsport, Greensburg and Reading. Mr. Shapp drew fire several months ago with accusations that he had been instrumental in obtaining well-paying state jobs for two officials in Williamsport after governor's firm succeeded in acquiring cable franchise there. Mr. Shapp has denied impropriety, but state legislative committee headed by Assemblyman Patrick Gleason is looking into matter.

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

Coming back. Lawrence R. Walz, formerly head of old NBC CATV division, has recently entered cable business. National Cablesystems Inc., new firm which Mr. Walz heads, has purchased 1,100-subscriber system serving Pascagoula, Moss Point and Jackson county, all Mississippi, from Crest Television Inc. Daniels & Associates was broker. Terms were not disclosed.

Sold. American Cablevision Co. has acquired for undisclosed amount 870-subscriber system serving Madisonville, Tex. Facility, with 1,300-homes passed, was purchased from Irving Mermel. Daniels & Associates was broker.

Broadcasting's index of 137 stocks allied with electronic media

Stock symbol	Exch.	Closing Wed. Sept. 18	Closing Wed. Sept. 11	Net change in week	% change in week	High 1974	Low	P/E ratio	Approx. shares out (000)	Total market capitalization (000)
Broadcasting										
ABC	ABC	N	17 1/4	16	+ 1 1/4	+ 7.81	28 3/8	14 5/8	6	16,582
CAPITAL CITIES	CCB	N	22 1/2	24 1/4	- 1 3/4	- 7.21	39 1/4	22 1/2	8	7,164
CBS	CBS	N	30 1/4	34 1/4	- 4	- 11.67	40	25	9	28,092
CONCERT NETWORK*	D		1/4	1/4		.00	7/8	1/4		2,200
COX	COX	N	9 1/2	10	- 1/2	- 5.00	19 3/8	9 1/2	5	5,831
GROSS TELECASTING	GGG	A	6 1/2	6 5/8	- 1/8	- 1.88	13 5/8	6 1/2	4	800
LIN	LINB	O	2	2 1/8	- 1/8	- 5.88	6 3/4	2	2	2,297
MOONEY*	MOON	O	1 1/2	2 1/8	- 5/8	- 29.41	3 5/8	1 1/2	4	385
PACIFIC & SOUTHERN**	PSOU	O	4 3/4	4 3/4		.00	6 1/4	3 1/8	1	1,750
RAHALL	RAHL	O	2 1/2	2 1/4	+ 1/4	+ 11.11	6	2 1/4	5	1,297
SCRIPPS-HOWARD	SCRIP	O	14 1/4	14 1/4		.00	17 1/2	14	6	2,589
STARR	SRG	M	4 1/2	4 3/4	- 1/4	- 5.26	9	4 1/8	4	1,069
STORER	SBK	N	11 7/8	11 1/4	+ 5/8	+ 5.55	17 3/8	11 1/4	5	4,751
TAFT	TFB	N	13 3/8	13 3/8		.00	23 3/8	13 3/8	5	4,011
WOODS COMM.*	D		5/8	5/8		.00	1	1/4	5	292
TOTAL									79,110	1,526,831
Broadcasting with other major interests										
ADAMS-RUSSELL	AAR	A	1 3/8	1 1/2	- 1/8	- 8.33	2 1/2	1 3/8	4	1,259
AVCO	AV	N	3 1/2	3 5/8	- 1/8	- 3.44	8 7/8	3 1/2	4	11,481
BARTLE MEDIA	BMC	A	5/8	3/4	- 1/8	- 16.66	2 3/8	5/8	1	2,257
JOHN BLAIR	BJ	N	5	4 3/4	+ 1/4	+ 5.26	7 1/2	4 5/8	4	2,403
CAMPDOWN INDUSTRIES*	D		1/4	1/4		.00	7/8	1/4	3	1,138
CHRIS-CRAFT	CCN	N	1 7/8	1 7/8		.00	4 1/4	1 7/8	7	4,162
COMBINED COMM.	CCA	A	6 3/8	7 1/2	- 1 1/8	- 15.00	13	6 3/8	4	3,280
COWLES	CWL	N	4	4 1/2	- 1/2	- 11.11	7 1/8	4	7	3,969
DUN & BRADSTREET	DNB	N	17 5/8	20	- 2 3/8	- 11.87	36	17 5/8	12	26,555
FAIRCHILD IND.	FEN	N	4 3/8	4 1/2	- 1/8	- 2.77	6 3/4	4 1/8	6	4,550
FUQUA	FQA	N	5 3/8	5 1/2	- 1/8	- 2.27	10 3/4	5 3/8	3	7,273
GENERAL TIRE	GY	N	12 1/4	12 3/8	- 1/8	- 1.01	18 1/4	12 1/4	3	21,515
GLOBETROTTER	GLBTA	D	2 1/2	2 1/8	+ 3/8	+ 17.64	4 3/4	1 3/4	3	2,731
GRAY COMMUN.*	D		5	5		.00	8 1/2	5	4	475

	Stock symbol	Exch.	Closing Wed. Sept. 18	Closing Tues. Sept. 11	Net change in week	% change in week	1973-1974		P/E ratio	Approx. shares out (000)	Total market capital- ization (000)	
							High	Low				
HARTE-HANKS	HHN	N	7 1/4	7 1/8	+	1 7/5	14 1/4	7 1/8	6	4,330	31,392	
JEFFERSON-PILOT	JP	N	20 1/2	22	-	1 1/2	38 1/4	20 1/2	10	24,126	494,583	
KAISER INDUSTRIES*	KI	A	5 3/4	5	+	3/4	8 1/2	5	3	27,487	158,050	
KANSAS STATE NET.*	KSN	O	3 3/8	3 1/2	-	1/8	3 7/8	3 1/4	6	1,741	5,875	
KINGSTIP	KTP	A	2 7/8	2 3/4	+	1/8	4 3/4	2 1/2	5	1,154	3,317	
LAMB COMMUN.***	P		1 1/4	1 1/4		.00	1 1/4	1 1/8	25	475	593	
LEE ENTERPRISES	LNT	A	12 3/4	13 1/4	-	1/2	14 1/4	10 3/4	8	3,352	42,738	
LIBERTY	LC	N	8 1/2	8 5/8	-	1/8	15 5/8	8 1/2	4	6,632	56,372	
MCGRAW-HILL	MHP	N	6	6 1/4	-	1/4	9	6	5	23,426	140,556	
MEDIA GENERAL	MEG	A	17 1/8	19	-	1 7/8	26 1/2	17 1/8	7	3,552	60,828	
MEREDITH	MDP	N	8 7/8	8 7/8		.00	11 3/8	8 1/4	4	2,908	25,808	
METROMEDIA	MET	N	4 1/2	4 1/2		.00	10 5/8	4 1/2	4	6,447	29,011	
MULTIMEDIA	MMED	O	9 1/2	9 1/2		.00	14 1/4	9 1/2	7	4,388	41,686	
NEW YORK TIMES CO.	NYKA	A	8	8 1/4	-	1/4	13 3/4	8	5	10,231	81,848	
OUTLET CO.	DTU	N	7 1/4	7 3/8	-	1/8	9 3/4	7	3	1,379	9,997	
POST CORP.	POST	O	5	5 3/4	-	3/4	10 3/4	5	4	882	4,410	
PSA	PSA	N	4 1/2	5	-	1/2	10.00	4 1/2	5	3,181	14,314	
REEVES TELECOM	RBT	A	1 1/8	1	+	1/8	12.50	1 3/4	13	2,376	2,673	
RIDDER PUBLICATIONS	RPI	N	12 3/4	13 1/8	-	3/8	16 5/8	11	8	8,305	105,888	
ROLLINS	ROL	N	7 3/4	7 5/8	+	1/8	19 3/4	6 1/2	7	12,705	98,463	
RUST CRAFT	RUS	A	6 1/4	6 1/8	+	1/8	10 1/4	5 7/8	5	2,366	14,787	
SAN JUAN RACING	SJR	N	8 1/8	8	+	1/8	13 3/8	8	6	2,367	19,231	
SCHERING-PLOUGH	SGP	N	50 1/4	56	-	5 3/4	74 3/8	46 1/2	24	53,823	2,704,605	
SONDERLING	SDB	A	4 1/8	4 1/4	-	1/8	2.94	4 1/8	2	788	3,250	
TECHNICAL OPERATIONS	TO	A	3 3/8	3 5/8	-	1/4	6.89	3 3/8	3	1,344	4,536	
TIMES MIRROR CO.	TMC	N	10	11	-	1	9.09	17 5/8	9 3/4	6	31,385	313,850
TURNER COMM.***	O		3 3/8	3 3/8		.00	4	3	6	1,373	4,633	
WASHINGTON POST CO.	WPPI	A	16 3/8	16 3/8		.00	24 3/8	14 3/4	6	4,749	77,764	
WOMETCO	WOM	N	6 1/2	7	-	1/2	7.14	10 1/4	6 1/2	5	6,034	39,221
TOTAL										346,354	5,490,280	

Cablecasting

AMECO**	ACO	O	7/8	7/8			.00	1 7/8	1/8		1,200	1,050
AMER. ELECT. LABS	AELBA	O	1	1			.00	2 1/8	3/4	3	1,673	1,673
AMERICAN TV & COMM.	AMTV	O	6	6			.00	19 1/4	6	14	3,181	19,086
ATHENA COMM.**		O	1/4	1/4			.00	3/4	1/4		2,374	593
BURNUP & SIMS	BSIM	O	3 1/2	4 1/2	-	1	22.22	24 1/8	3 1/2	4	7,907	27,674
CABLECOM-GENERAL	CCG	A	2	1 3/4	+	1/4	14.28	4 1/2	1 3/4	11	2,560	5,120
CABLE FUNDING*	CFUN	O	3 7/8	4 1/2	-	5/8	13.88	7 3/8	3 7/8	18	1,121	4,343
CABLE INFO.++		O	1/4	1/4			.00	3/4	1/4	1	663	165
CITIZENS FIN.**	CPN	A	1 1/2	1 3/4	-	1/4	14.28	4 1/4	1 3/8	7	2,697	4,045
COMCAST*		O	2	2			.00	2 1/2	1 1/2	8	1,705	3,410
COMMUNICATIONS PROP.	COMU	O	1 3/8	1 3/8			.00	3 3/8	1 3/8	15	4,761	6,546
COX CABLE	CXC	A	3 7/8	3 3/4	+	1/8	3.33	15 1/4	3 3/4	7	3,560	13,795
ENTRON*	ENT	O	5/8	5/8			.00	7/8	1/2	4	1,358	848
GENERAL INSTRUMENT	GRL	N	6	5 7/8	+	1/8	2.12	17 1/8	5 7/8	3	7,060	42,360
GENERAL TV*		O	3/4	1 1/4	-	1/2	40.00	1 1/2	3/4	38	1,000	750
SCIENTIFIC-ATLANTA	SFA	A	5 3/8	5 1/4	+	1/8	2.38	9 1/2	5 1/4	6	917	4,928
TELE-COMMUNICATION**	TCOM	O	1	1 1/4	-	1/4	20.00	5 3/4	1		5,181	5,181
TELEPROMPTER**	TP	N	2 1/8	2 1/8			.00	8 1/4	1 7/8		16,013	34,027
TIME INC.	TL	N	33 1/2	33 3/4	-	1/4	.74	40 1/4	30 3/4	6	9,986	334,531
TOCOM*	TOCM	O	2 7/8	3	-	1/8	4.16	4 7/8	2 1/2	7	634	1,822
UA-COLUMBIA CABLE	UACC	O	4 1/4	4 1/2	-	1/4	5.55	6	3 3/4	9	1,795	7,628
UNITED CABLE TV CORP	UCTV	O	1 5/8	1 7/8	-	1/4	13.33	4 5/8	1 5/8	33	1,879	3,053
VIACOM	VIA	N	3 1/8	3	+	1/8	4.16	7 1/2	3	5	3,850	12,031
VIKOA**	VIK	A	1 1/2	1 1/4	+	1/4	20.00	4	1 1/4	6	2,534	3,801
TOTAL											85,609	538,460

Programming

COLUMBIA PICTURES**	CPS	N	1 3/4	2	-	1/4	-	12.50	4 3/4	1 5/8		6,748	11,809
DISNEY	DIS	N	25 1/4	27 1/4	-	2	-	7.33	54 1/2	25 1/4	16	29,155	736,163
FILMWAYS	FWY	A	2 1/4	2 1/2	-	1/4	-	10.00	6	2 1/4	3	1,791	4,029
FOUR STAR			1/4	3/4	-	1/2	-	66.66	1 3/8	1/4		665,950	166,487
GULF + WESTERN	GW	N	18 5/8	19 1/4	-	5/8	-	3.24	29 1/8	18 3/8	4	14,088	262,389
MCA	MCA	N	20	20 1/4	-	1/4	-	1.23	25 1/2	19 1/4	6	8,386	167,720
MGM	MGM	N	11 5/8	13	-	1 3/8	-	10.57	16 3/8	9 1/4	12	5,918	68,796
TELE-TAPE**	O		3/8	1/2	-	1/8	-	25.00	3/4	1/8		2,190	821
TELETRONICS INTL.*	O		2	2				.00	4 1/8	2	4	943	1,886
TRANSAMERICA	TA	N	5 7/8	5 3/4	+	1/8	+	2.17	10 3/8	5 1/2	5	65,115	382,550
20TH CENTURY-FDX	TF	N	5	5 3/4	-	3/4	-	13.04	9 1/8	4 3/4	7	8,280	41,400
WALTER READE**	WALT	O	1/8	1/4	-	1/8	-	50.00	1/2	1/8		4,467	558
WARNER	WCI	N	7 1/4	7 1/8	+	1/8	+	1.75	18 1/2	7 1/8	3	16,317	118,298
WRATHER	WCO	A	2 1/8	2 1/2	-	3/8	-	15.00	8 1/8	2 1/8	24	2,229	4,736
TOTAL											831,577	1,967,642	

Service

BDO INC.	O	10 5/8	11 1/2	-	7/8	-	7.60	14 1/4	10	5	2,513	26,700
COMSAT	CO	N	23 3/4	25	-	1 1/4	5.00	40 3/8	23 3/4	6	10,000	237,500
CREATIVE MANAGEMENT	CMA	A	3 3/8	3 5/8	-	1/4	6.89	6 5/8	3	4	1,016	3,429
DOYLE DANE BERNBACH	DDYL	O	6 3/4	7 1/4	-	1/2	6.89	11 1/2	6 1/2	4	1,796	12,123
ELKINS INSTITUTE***	ELKN	O	3/8	3/8			.00	5/8	1/4		1,897	711
FOOTE CONE & BELDING	FCB	N	6 1/2	6 1/4	+	1/4	4.00	11 1/4	6	4	2,065	13,422
GREY ADVERTISING	GREY	D	6 1/4	6 3/8	-	1/8	1.96	8 3/8	6 1/4	3	1,255	7,843
INTERPUBLIC GROUP	IPG	N	8 1/2	9	-	1/2	5.55	13	8 1/2	3	2,319	19,711
MARVIN JOSEPHSON*	MRVN	O	3 3/4	3 1/4	+	1/2	15.38	8 1/2	3 1/4	3	802	3,007
MCI COMMUNICATIONS+	MCIC	O	1 7/8	1 3/4	+	1/8	7.14	6 1/2	1 5/8		12,912	24,210

	Stock symbol	Exch.	Closing Wed. Sept. 18	Closing Wed Sept. 11	Net change In week	% change In week	High 1974	Low	P/E ratio	Approx. shares out (000)	Total market capitali- zation (000)
MOVIELAB	MOV	A	5/8	3/4	- 1/8	- 16.66	1 5/8	5/8	3	1,407	879
MPO VIDEOTRONICS**	MPO	A	1 3/8	1 3/8		.00	2 5/8	1 1/8		539	741
NEEDHAM, HARPER	NDHMA	O	4 3/4	5	- 1/4	- 5.00	7 1/2	4	2	918	4,360
A. C. NIELSEN	NIELB	O	10 1/4	11 3/8	- 1 1/8	- 9.89	28	9 7/8	10	10,598	108,629
OGILVY & MATHER	OGIL	O	13	12 1/2	+ 1/2	+ 4.00	17 1/4	12 1/2	5	1,807	23,491
PKL CO.***	PKL	O	1	1		.00	1 3/4	1/4	6	818	818
J. WALTER THOMPSON	JWT	N	6 1/8	6 5/8	- 1/2	- 7.54	12	6 1/8	14	2,624	16,072
UNIVERSAL COMM.***	O		5/8	5/8		.00	3/4	1/2	1	715	446
WELLS, RICH, GREENE	WRG	N	7 5/8	7 5/8		.00	9 5/8	5 1/2	4	1,632	12,444
TOTAL										57,633	516,536

Electronics

AMPEX	APX	N	3 1/4	3 1/4				.00	4 7/8	2 7/8	9	10,878	35,353
CCA ELECTRONICS*	CCAE	O	7/8	1	-	1/8	-	12.50	1 1/8	5/8	1	881	770
COHU, INC.	COH	A	1 3/4	2 1/8	-	3/8	-	17.64	3 7/8	1 3/4	5	1,542	2,698
COMPUTER EQUIPMENT	CEC	A	1 1/4	1 1/4				.00	2 1/8	1 1/4	7	2,333	2,916
CONRAC	CAX	N	10	11 3/4	-	1 3/4	-	14.89	21	10	4	1,261	12,610
GENERAL ELECTRIC	GE	N	35 3/8	33	+	2 3/8	+	7.19	65	30	11	182,114	6,442,282
HARRIS CORP.	HRS	N	13 3/4	13 3/4				.00	33 1/2	13 3/4	4	6,229	85,648
INTERNATIONAL VIDEO	IVCP	O	2 1/4	2 1/2	-	1/4	-	10.00	7 1/2	2 1/4	8	2,728	6,138
MAGNAVOX	MAG	N	9 1/4	9 1/4				.00	9 7/8	4	51	17,799	164,640
3M	MMM	N	53	56	-	3	-	5.35	80 1/2	53	19	113,401	6,010,253
MOTOROLA	MOT	N	39 1/4	41 1/8	-	1 7/8	-	4.55	61 7/8	39 1/4	13	27,968	1,097,744
OAK INDUSTRIES	OEN	N	9	8 3/4	+	1/4	+	2.85	12 7/8	8 3/4	4	1,639	14,751
RCA	RCA	N	11 1/4	11 3/4	-	1/2	-	4.25	21 1/2	11 1/4	5	74,457	837,641
ROCKWELL INTL.	ROK	N	22 3/8	22 1/4	+	1/8	+	.56	28 3/8	20 3/8	5	30,315	678,298
RSC INDUSTRIES	RSC	A	1 1/8	1	+	1/8	+	12.50	2 1/8	1	7	3,458	3,890
SONY CORP	SNE	N	5 7/8	6 1/8	-	1/4	-	4.08	29 7/8	5 7/8	11	165,625	973,046
TEKTRONIX	TEK	N	23	23 5/8	-	5/8	-	2.64	47 3/4	23	9	8,651	198,973
TELEMATION	TIMT	O	1 1/4	1 3/4	-	1/2	-	28.57	2 3/4	1 1/4	7	1,050	1,312
TELEPRO IND.***	O		7	7				.00	8	2 1/2	44	475	3,325
VARIAN ASSOCIATES	VAR	N	6 3/8	6 3/4	-	3/8	-	5.55	13 1/4	6 3/8	5	6,617	42,183
WESTINGHOUSE	WX	N	10	9 1/8	+	7/8	+	9.58	26	9 1/8	7	87,876	878,760
ZENITH	ZE	N	14 1/4	15 5/8	-	1 3/8	-	8.80	31 5/8	14 1/4	6	18,797	267,857
TOTAL												766,094	17,761,088
GRAND TOTAL												2,166,377	27,800,837

Standard & Poor's Industrial Average 76.2 77.1 -0.9

A-American Stock Exchange
M-Midwest Stock Exchange
N-New York Stock Exchange
O-Over the counter (bid price shown)
P-Pacific Coast Stock Exchange
††Stock did not trade on Wednesday;
closing price shown is last traded price.

Over-the-counter bid prices supplied by
Hornblower & Weeks, Hemphill-Noyes Inc.,
Washington.
Yearly highs and lows are drawn from
trading days reported by Broadcasting.
Actual figures may vary slightly.

P/E ratios are based on earnings-per-share
figures for the last 12 months as published
by Standard & Poor's Corp. or as obtained
through Broadcasting's own research. Earning
figures are exclusive of extraordinary
gains or losses.
†††Stock split.

* P/E ratio computed with
earnings figures for last 12
months published by company.
† No annual earnings figures
are available.
** No P/E ratio is computed;
company registered net losses.

Week's worth of earnings reports from stocks on Broadcasting's index

Company	Period/Ended	CURRENT AND CHANGE				YEAR EARLIER		
		Revenues	Change	Net Income	Change	Per Share	Revenues	Net Income
Citizens Financial Corp.	6 mo. 6/30	22,290,000	(- 2.0%)	(1,128,000)	*	(.42)	22,769,000	530,000
Marvin Josephson	year 6/30	13,699,200	(+ 22.6%)	1,423,100	(+ 4.0%)	1.42	11,162,900	1,368,300
San Juan Racing	3 mo. 7/31	6,176,085	(+ 14.0%)	992,523	(+ 31.3%)	.43	5,416,304	755,487
Teleprompter	6 mo. 6/30	39,026,000	(+ 51.0%)	(3,051,000)	*	(.19)	33,931,000	4,582,000

* Change too great to be meaningful.

Equipment & Engineering

Cutting film costs

Paramount unveils new Magicam, which permits mixing of separate scenes

Paramount Pictures Corp. has demonstrated a new photographic system it hailed as a means of enhancing television and motion-picture production values at reasonable costs.

The system, called Magicam, uses two cameras and miniature sets. One camera views the actors and the other the miniature set. The two images are combined

electronically into a composite scene.

Frank Yablans, president of Paramount Pictures Corp. and Paramount Television, told newsmen at the demonstration that sets formerly impossible or too expensive to construct can be made available within a producer's budget through Magicam. He said that if Magicam had been available, the production cost of Paramount's "The Great Gatsby" feature film would have been reduced by about \$2.5 million. He added that the sets for Paramount's pilot of a projected TV series, *War of the Worlds*, cost only \$10,000 because of Magicam; without it, the outlay would be more than \$300,000.

The system was developed by Magicam Inc., Santa Monica, Calif., a sub-

sidary of Paramount. It is available to producers on a daily or long-term basis for filming at either the user's facility or on the newly built Magicam stage at the Paramount studio in Hollywood. Magicam has opened its own construction facility for the design and building of miniature sets.

FCC starts revamping rules for remote pick-up outlets

The FCC has proposed a revision of its regulations governing the licensing and operations of remote pick-up broadcast stations. The proposal is in partial response to a petition filed by the National

Association of Broadcasters in 1971 and as a result of the commission's ongoing broadcast re-regulation study. The major areas under consideration for revision include: channel-splitting in the 450 mhz band and the earmarking of certain frequencies for transmission of program material only and the use of a limited number of narrow-band channels for operational communications only; a provision for licensing station groups as a system authorized to a single license; a requirement for the use of type-accepted equipment; changes in logging requirements, and the specification of additional frequencies for use by low-power broadcast auxiliary stations.

The proposal would affect most rules in subpart D of Part 74 of the commission's rules and regulations.

The deadline for filing comments on the proposed revisions is Nov. 21. Reply comments are due Dec. 20.

Technical Briefs

Harmony. CBS facilities on West Coast are being operated by regular personnel, following agreement by network with Local 45, International Brotherhood of Electrical Workers, that settled three-week-old strike of 18 air conditioning and electrical maintenance workers at network's TV City and KNXT(TV) and KNX-AM-FM, all Los Angeles. Maintenance workers, whose contract expired June 30, struck Aug. 21. New agreement runs 15 months so that all IBEW contracts expire simultaneously, Sept. 30, 1975. It grants employees 17% increase in wages in two steps, adds two paid holidays to schedule, and increases paid lunch time to one hour.

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

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

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

Fates & Fortunes®

Media



Brown



Jones

Robert L. Brown, president, KARK-TV Little Rock, Ark., named president-general manager, KTAR-TV Phoenix, succeeding Jack Clifford (BROADCASTING, Sept. 9). **David Jones**, VP-general sales manager, KARK-TV, succeeds Mr. Brown at KARK-TV. Both are Combined Communications stations.

Mike Estivo, manager of market development, promotion and research, CBS Television, New York, named director of

planning and administration, CBS-owned KMOX-TV St. Louis.

C. Ronald Rogers, president and chief executive officer, Dynamic Broadcasting Corp., Austin, Tex., named president, KOKE-AM-FM Austin in which he has acquired ownership interest. He will continue role with Dynamic, licensee of KJOE(AM) Shreveport, La., KIKN(AM) Sinton-Corpus Christi, and KTRM-AM-FM Beaumont, both Texas.

Howard Fisher, general manager, KPRO(AM) Riverside, Calif., elected VP.

Cecil R. Forster Jr., VP and secretary of Pepsi-Cola Metropolitan Bottling Co., New York, named to newly created post of VP and director of company business affairs, Westinghouse Electric Corp. (Broadcasting, Learning and Leisure Industries), New York.

John P. Capps, general manager, KWCK(AM) Searcy, Ark., and member of Arkansas House of Representatives, elected president, Arkansas Broadcasters Association. Also elected were **Glen O'Neal**,

YOUR EXECUTIVE SEARCH STARTS HERE

Station operators looking for a top-flight executive to fill a vital station position: start your executive search with us.

Tell us the kind of person you're looking for and we'll send you some of the best available professionals in broadcasting.

We represent radio and television station general managers, sales managers, program directors, production managers, promotion directors, chief engineers, producers and directors, in addition to all news personnel, from news directors to anchorman, reporters and producers.

Call us. We may have the man or woman you're looking for.

Sherlee Barish
(212) 355-2672

Broadcast Personnel Agency, Inc.
527 Madison Avenue, N.Y.C. 10022

QUALITY TALKS FOR XEFB

Monterrey, Mexico



Continental's new 5/10 kW AM transmitter is setting records for acceptance. It has performance and efficiency, with the cleanest sound around. Listen to Continental: quality talks.

Continental Electronics

CONTINENTAL ELECTRONICS MFG. CO.
BOX 17040 DALLAS, TEXAS 75217

KWHN(AM)-KMAG(FM) Fort Smith, first VP-president elect; Phil Phillips, KBRs-(AM) Springdale, second VP; Lynn Farr, KFIN-FM Jonesboro, secretary-treasurer.

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

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

June Carter Perry, freelance writer-producer, Washington radio programs, named director of community affairs, WGMS-AM-FM Washington.

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

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

Broadcast Advertising

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

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

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

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

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

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

George L. Babick, general sales manager,

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

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

David Lowe, David Lowe & Associates Advertising Agency, Knoxville, Tenn., joins WINN(AM) Louisville, Ky., as general sales manager.

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

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

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

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

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

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

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

Patricia Layson, producer, Marschalk Co., New York, joins Kelly, Nason Inc., New York, as television producer.

Bertram F. Bartlett, executive VP, Bill Rolle & Associates, named manager, J. Walter Thompson's new Washington office.

Katharine Graham, chairman and chief executive officer, Washington Post Co.,

named 1974 recipient of Advertising Council's award for public service. Award will be presented at council's annual dinner, Nov. 20, Waldorf-Astoria, New York.

Programing



Harfst

Eric S. Harfst, audit manager and entertainment industry specialist, Price Waterhouse & Co., New York, elected VP-finance, Worldvision Enterprises Inc., headquartered in New York.

Ron Nickell, general sales manager, TM Programing, Dallas,

elected VP-general sales manager.

Harold Breacher, director of sales and distribution, United Kingdom and Europe, Warner Bros. Television, London, appointed director of production in Europe and United Kingdom, MGM Television, London.

Irving D. Ross, general manager, Don Fedderson Productions syndication division, elected VP.

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

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

David A. Greacen, VP-Midwest manager, radio sales, Avco Radio-Television Sales, named director of marketing and sales, Chicago Radio Syndicate, Chicago.

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

Jimmy Dean, announcer, WTOB(AM) Winston-Salem, N.C., joins WZOO(AM) Asheboro, N.C., as program director.

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

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

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

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

Broadcast Journalism

Scott Osborne, reporter-anchorman, WNBC-TV New York, named anchorman, NBC-owned WKYC-TV Cleveland. Mike Landess, reporter-anchorman, KYW-TV Philadelphia, joins WKYC-TV as co-anchorman. Kevin Boyle, reporter, WJW(AM) Cleveland; Brian Ross, reporter, WCKT-TV Miami, and Martha Bateman, reporter,

NORTHEAST - EXCLUSIVE FULL AM/FM - \$1,250,000

MEDIUM MARKET. FM is a regional facility with a high tower and undeveloped potential. AM cash flow can support debt service. Price approx. 2½ X gross, including real estate. Terms to qualified buyer.

CECIL L. RICHARDS, INC.

Media Brokers

Radio — TV — Newspapers

Suite 817, 1625 Eye St., N.W., Washington, D.C. 20006

(202) 296-2310

WWL-TV New Orleans, named reporters, WKYC-TV.

Sue Simmons, reporter, WTNH-TV New Haven, Conn., named co-anchorperson, WBAL-TV Baltimore.

Mark Edwards, weekend anchorman, KWGN-TV Denver, joins WKRC-TV Cincinnati as weekday anchorman. **Mark Pierce**, news director and anchor, WKEF-TV Dayton, Ohio, joins WKRC-TV as weekend anchorman.

Sandra Feldman, news reporter, non-commercial KUT-FM and KLRN-TV Austin, Tex., joins KTRK-TV Houston in same capacity.

Murray Fromson, CBS News correspondent, Soviet Union, named to same position in Hong Kong. **Richard Roth**, CBS News Chicago bureau, succeeds Mr. Fromson in Moscow.

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

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

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

Hal Levenson, writer-producer, noncommercial WNET(TV) New York, named managing editor, WNEW-TV New York.

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

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

Kenneth D. Brantley, minority affairs director, noncommercial KUHT(TV) Houston, joins KCOH(AM) Houston as news reporter.

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

Ronald D. Lyon, newsman, WGNA(FM) Albany, N.Y., named public affairs director.

Louis R. Heckler, news director, WWBT(TV) Richmond, Va., joins WBT(TV) Charlotte, N.C., as community affairs director.

Ernie Baur, director, *Eyewitness News*, WTOP(TV) Washington, named public affairs producer-director, WMAL-TV Washington.

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

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

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

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

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

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

Bruce Twyman, reporter, WLVA-TV Lynchburg, Va., joins WCVE-TV Richmond, Va., news and public affairs staff as anchorperson.

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

Cable



Dugan

and Sitka Alaska Television, elected president, Alaska Cable Television Association, Juneau, Alaska.

J. Patrick Dugan, senior VP and treasurer-controller, Export-Import Bank of the U.S., Washington, named senior VP-finance, Warner Cable Corp., New York.

R. D. Jensen, president-general manager, Ketchikan Alaska Television

Equipment & Engineering

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

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

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

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

netic Audio-Video division.

Gerald G. Heitel, director of sales, International Video Corp., Sunnyvale, Calif., elected VP-marketing.

Allied Fields



Hecht

gineer, media research division, elected VP, same division.

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

Alan L. Heil Jr., chief, New York program center and deputy chief, news and current affairs, Voice of America, Washington, named chief of news and current affairs.

Deaths

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

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

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

Please send

Broadcasting

The newsworthy of broadcasting and allied arts

Name _____ Position _____

Company _____

☐ Business Address

☐ Home Address

City _____ State _____ Zip _____

SUBSCRIBER SERVICE

☐ 3 years \$60

☐ 2 years \$45

☐ 1 year \$25

Canada Add \$4 Per Year

Foreign Add \$6 Per Year

☐ 1975 Cable

Sourcebook \$10.00

(If payment with

order: \$8.50)

☐ 1975 Yearbook \$17.50

(If payment with

order: \$15.00)

☐ Payment enclosed

☐ Bill me

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

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

For the Record®

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

Abbreviations: ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SH—specified hours. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New stations

TV applications

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

■ Albuquerque, N.M.—Spanish Television of New Mexico seeks ch. 23 (524-530 mhz); ERP 11.7 kw vis., 2.2 kw aur., HAAT minus 25 ft.; ant. height above ground 291 ft. P.O. address: 7221 N. Hills Blvd., NE, Albuquerque 87109. Estimated construction cost \$42,950; first-year operating cost \$82,175; revenue \$108,500. Legal counsel Daly, Joyce, Borsari & George, Washington; consulting engineer Howard E. Griffith, Principals: Odie L. Echols Jr. (44.2%), Clarence L. Holgerson (13.4%), Herbert J. Taylor (13.4%), et al. Mr. Echols has interest in New Mexico shopping center. Mr. Holgerson is CATV program salesman for Spanish International Network and Mr. Taylor is owner of gas distributorship and drugstore in Gallup, N.M. Ann. Sept. 3.

TV action

■ Middletown, Va.—Broadcast Bureau dismissed application for new TV on ch. 42, ERP 134 kw vis., 20.2 kw aur., HAAT 2271 ft., at request of Shenandoah Valley Educational Television Corp., applicant. Ann. Sept. 12.

AM action

■ Tallapoosa, Ga.—West Georgia Broadcasting Co. Broadcast Bureau granted 1060 khz, 1 kw-D, P.O. address 202 Norwood Drive, Gadsden, Ala. 35901. Estimated construction cost \$12,869; first-year operating cost \$31,000; revenue \$48,000. Principals: James M. Davis and Ronald H. Livengood (each 50%). Mr. Davis owns WEIS(AM) Centre, Ala. and Mr. Livengood is assistant manager of WAAX-

(AM) Gadsden, Ala. (BP-19542). Action Sept. 5.

AM licenses

Broadcast Bureau granted following licenses covering new stations:

■ WOZN Jacksonville, Fla., WBOM, Inc. (BL-13677). Action Sept. 6.

■ WCKS Milton, Fla., Millard F. Adams Jr. (BL-13695). Action Sept. 6.

■ WYAZ Yazoo City, Miss., Gateway Broadcasting Co. (BL-13673). Action Sept. 6.

FM applications

■ Prescott, Ariz.—Southwest Broadcasting Co. seeks 98.3 mhz, 3 kw., HAAT 300 ft. P.O. address: Box 1631, Prescott 86301. Estimated construction cost \$10,750; first-year operating cost \$20,400; revenue \$18,000. Format: C&W. Principals: Mr. and Mrs. Louis Silverstein (90%) and John F. Goodson (10%). Mr. Silverstein is sales representative of Phoenix Publishing Co., Mrs. Silverstein is operations assistant at KHEP-FM Phoenix and Mr. Goodson is Phoenix attorney. Ann. Sept. 13.

■ *Broderick, Calif.—Washington Unified School District seeks 89.1 mhz, 10 w. P.O. address: 930 West Acres Rd., West Sacramento, Calif. 95691. Estimated construction cost \$9,380; first-year operating cost \$10,000. Principal: August Vicceti, assistant superintendent. Ann. Sept. 11.

■ *Grand Junction, Colo.—Mesa College seeks 91.3 mhz, 10 w., HAAT 80 ft. P.O. address: 1175 Texas Ave., Grand Junction 81501. Estimated construction cost \$3,356 first-year operating cost \$3,500. Principal: Charles R. Hendrickson, director of audio visual services. Ann. Sept. 10.

■ Bossier City, La.—Coastal Broadcasting Corp. seeks 100.1 mhz, 3 kw., HAAT 288 ft. P.O. address: 13601 Preston Rd., Dallas 75240. Estimated construction cost \$24,950; first-year operating cost \$51,300; revenue \$75,000. Format: oldies. Principals: John Mitchell (40%), Interstate Venture Capital Corp. (35%) and O. L. Kumbrough (25%). Mr. Mitchell is general manager of KTEO(AM) San Angelo, Tex. Mr. Kumbrough owns KES(AM) Gladewater, Tex. Lamar E. Ozley Jr. is chairman of board of Interstate Coastal is seeking assignment of license of KJOE(AM) Shreveport, La. Ann. Sept. 4.

■ *Amherst, Mass.—Middlesex Broadcasting Co. seeks 100.9 mhz, 3 kw., HAAT 300 ft. P.O. address: 47 Wildwood Dr., Bedford, Mass. 01730. Estimated construction cost \$89,330; first-year operating cost \$67,866; revenue \$78,640. Format: diversfd. Principals: Mark H. Burnmeister and Robert A. Morley (50% each) are electrical engineers. Ann. Sept. 5.

■ Flint, Mich.—Flint Metro Mass Media seeks 92.7 mhz, 3 kw., HAAT 300 ft. P.O. address: 3910 Sterling St., Flint 48504. Estimated construction cost \$56,984; first-year operating cost \$91,300; revenue \$110,000. Format: R&B/jazz. Principals: Clarence B. Kimbrough, Vernon Merritt Jr. (28.6% each), Martin L. Beard, Samuel R. Dismond Jr. and

Warren E. Southall (14.3% each). Messrs. Kimbrough, Beard, Dismond and Southall are Flint physicians. Mr. Merritt is marketing representative for IBM. Ann. Sept. 13.

■ Sault Ste. Marie, Mich.—Q Communications Corp. seeks 101.3 mhz, 100 kw., HAAT 328 ft. P.O. address: 545 Burroughs Ave., Flint, Mich. 48507. Estimated construction cost \$5,000; first-year operating cost \$76,000; revenue \$104,000. Format: MOR. Principals: Gary L. Ballard (26.3%), Robert A. Naismith (26.3%), Jerry D. Vinson (23.7%) and Jim Wegerly (23.7%). Mr. Ballard is program director of WCNZ(AM)-WWCK(FM) Flint, Mich. Messrs. Naismith, Vinson and Wegerly are respectively advertising manager, president and owner of Vinson's Amusements, Miami amusement ride company. Ann. Sept. 10.

■ Gulfport, Miss.—Gulf South Broadcasters of Mississippi seeks 96.7 mhz, 3 kw., HAAT 300 ft. P.O. address: Box 6071, New Orleans 70114. Estimated construction cost \$34,504; first-year operating cost \$27,360; revenue \$60,000. Format: contemp. Principals: Joseph M. Costello III (70%) and Fred E. Fayard Jr. (30%). Mr. Costello has interest in several Louisiana stations, including WRNO(FM) New Orleans. Retired Lt. Col. Fayard has interest in communications systems company in Gulfport. Ann. Sept. 13.

■ *Albuquerque, N.M.—Christian Broadcasting Academy seeks 88.3 mhz, 10 w. P.O. address: Box 25973, Albuquerque 87125. Estimated construction cost \$1,985; first-year operating cost \$1,200. Principal: David Briggs, radio engineer. Ann. Sept. 10.

■ Johnstown, Ohio—Radio Johnstown seeks 103.1 mhz, 3 kw., HAAT 300 ft. P.O. address: 3463 Dahlgreen Dr., Westerville, Ohio 43081. Estimated construction cost \$22,861; first-year operating cost \$8,100; revenue \$40,000. Format: variety. Principals: Richard Neal Seiler Jr., general manager of WBBY-FM Westerville, Ohio; Robert George Shaw, announcer at WMVO(AM) Mount Vernon, Ohio; John Wayne Smith, technician at WOSU(AM) Columbus, Ohio (33 1/3% each). Ann. Sept. 6.

■ Media, Pa.—Roberts Broadcasting Corp. seeks 100.3 mhz, 50 kw., HAAT 318 ft. P.O. address: 227 Barclay Bldg., Bala Cynwyd, Pa. 19004. Estimated construction cost \$144,439; first-year operating cost \$132,540; revenue \$65,000. Format: diversfd. Principals: Suzanne F. Roberts (85%), et al. Mrs. Roberts is mental health scientist in Philadelphia. Ann. Sept. 6.

■ Brattleboro, Vt.—Radio Brattleboro seeks 92.7 mhz, 410 w., HAAT 712 ft. P.O. address: Box 818, Brattleboro 05301. Estimated construction cost \$66,864; first-year operating cost \$15,080; revenue \$20,000. Format: Standard pops. Principals: David E. Parnigoni (97%) et al. Mr. Parnigoni is president and general manager of WKVT(AM) Brattleboro. Ann. Sept. 13.

FM actions

■ Burley, Idaho—Mini-Cassia Broadcasting. Broadcast Bureau granted 98.3 mhz, 3 kw. HAAT 103 ft. P.O. address: 1841 West Main, Burley 83318. Estimated construction cost \$54,738; first-year operating cost \$12,000; revenue \$24,000. Principals: Dean S. Leshner (45%), Dean Leshner II (25%), et al. Leshners own Leshner Newspapers and KBAR(AM) Burley (BPH-8874). Action Sept. 6.

■ *Community High School, District No. 217, Summit, Ill.—Application for CP for new noncommercial FM on 88.9 mhz, 10 w. dismissed (BPED-1759). Ann. Sept. 10.

■ Ottumwa, Iowa—Kleeco Radio. Broadcast Bureau granted 97.7 mhz, 3 kw. HAAT 172 ft. P.O. address: 2112 1/2 East Main Street, Ottumwa 52501. Estimated construction cost \$19,252; first-year operating cost \$7,730; revenue \$20,800. Principals: Thomas L. Davis and Ray Freedman (shares not given) own KLEE(AM) Ottumwa, which proposed FM would duplicate, and have interest WGLB-AM-FM Port Washington, Wis. Mr. Davis has interest in WSDR(AM) Sterling, Ill. (BPH-8881). Action Sept. 6.

■ Detroit Lakes, Minn.—Knutson-Leighton Inc. Broadcast Bureau granted 95.3 mhz, 3 kw. HAAT 281 ft. P.O. address: Box 746 Detroit Lakes 56501. Estimated construction cost \$38,749; first-year operating cost \$41,000; revenue \$60,000. Principals: Alver G. Leighton (80%), David H. Knutson (20%). Mr. Leighton is director and holds stock in KDLM(AM) Detroit Lakes, KNIA(AM)-KRLS(FM) Knoxville, Iowa, KOUR-AM-FM Independence, Iowa, KCII(AM) Washington, Iowa, and KLGR(AM) Redwood Falls, Minn. Mr. Knutson is officer and stockholder in stations KDLM,

NOTE
NEW
ADDRESS

**EDWIN TORNERG
& COMPANY, INC.**

**Negotiators For The Purchase And Sale Of
Radio And TV Stations • CATV
Appraisers • Financial Advisors**

Washington—5530 Wisconsin Ave., Washington, D.C. 20015
301-652-3766
West Coast—P.O. Box 218, Carmel Valley, Calif. 93924
408-375-3164

KCII and KNIA (BPH-920). Action Sept. 5.

■ **Amarillo, Tex.**—Amarillo Junior College District. Broadcast Bureau granted 93.1 mhz, 14.1 kw. HAAT 481 ft. P.O. address Box 447, Amarillo 79178. Estimated construction cost \$37,821; first-year operating cost \$38,725; revenue none. Principals: Dr. A. B. Martin is president of Amarillo College (BPH-8799). Action Sept. 5.

FM starts

■ ***WHIL-FM Mobile, Ala.**—Authorized program operation on 91.3 mhz, 10 w. Action Aug. 29.

■ **WQHY Amory, Miss.**—Authorized program operation on 95.3 mhz, ERP 3 kw, HAAT 255 ft. Action Aug. 29.

■ **WAAT Johnstown, Pa.**—Authorized program operation on 92.1 mhz, ERP 175 w, HAAT 1000 ft. Action Aug. 28.

FM licenses

Broadcast Bureau granted following license covering new station:

■ **WIGL Miami Mission East Co. (BHL-6289).** Action Sept. 12.

Ownership changes

Applications

■ **WKDL(AM) Clarksdale, Miss. (AM: 1600 khz, 1 kw-D)**—Seeks assignment of license from Coahoma Broadcasting Co. to Delta Media for \$50,783. Seller: Robert J. McIntosh, principal owner, plans to retire. Buyer's Joseph F. Ellis Jr. (93.3%) et al. Mr. Ellis is director of Coahoma National Bank and major stockholder of Delta Press Publishing Co., both in Clarksdale. Ann. Sept. 12.

■ **WKTA (FM) McKenzie, Tenn. (106.9 mhz, 7.1 kw)**—Seeks assignment of license from Carroll Broadcasting Corp. to Huntingdon-McKenzie Broadcasting Co. for \$130,000. Seller: Michael R. Freeland also owns WFVL(AM) Camden, Tenn. and WNOI(FM) Flora, Ill. and has interest in WBAR(AM) Bartow, Fla. Buyers: Meredith Colon Johnston (75%), owner of WCEP(AM) Carthage, Miss.; and Richard E. Bennett (25%), general manager of WKTA. Ann. Sept. 12.

■ **WTAP-TV (ch. 15) Parkersburg, W. Va.**—Seeks assignment of license from Broadcasting Services to PMA Communications for \$300,000. Seller: R. L. Drake (100%). Buyers: George R. Abels, Sherman A. Grimm and eight Parkersburg and central Ohio businessmen (10% each). Mr. Abels has interest in food processing firm and Mr. Grimm is general manager of WTAP-TV. Ann. Sept. 3.

Actions

■ **KUKI-AM-FM Ukiah, Calif. (AM: 1400 khz, 1 kw-D, 250 w-N; FM permit: 103.3 mhz, 66 kw)**—Broadcast Bureau granted assignment of license from Daniel S. and Emma J. Cubberly to Concerned Communications Corp. for \$200,000. Sellers: Cubberlys are retiring. Buyers: Michael D. Landrith (24%), Todd N. Baker (24%), Charles A. Lawton 3rd (52%). All own Concerned Marketing Corp. (broadcast promotions) and are buying KOBQ(AM) Yuba City, Calif. (BAL-8155). Action Sept. 5.

■ **WPCF(AM)-WPFM(FM) Panama City, Fla. (AM: 1430 khz, 5 kw-U; FM: 107.9 mhz, 89 kw)**—Broadcast Bureau granted assignment of license from Bay County Broadcasting Co. to Magnasonics for \$666,215. Seller: E. L. Duhate (100%), retiring president and manager of licensee. Buyers (both 50%): Berkeley L. Fraser, former manager and VP of WYDE(AM) Birmingham, Ala., and Joseph Bruno, Birmingham businessman (BAL-8148). Action Sept. 4.

■ **WJMK(FM) Plainfield, Ind. (98.2 mhz, 3 kw)**—Broadcast Bureau granted assignment of license from James T. Barlow to A&R Broadcasting for \$140,000. Seller: Mr. Barlow is retiring from Broadcasting ownership and manager. Buyers: Thomas M. Allebrandi (45%), Keith L. Reising (50%), Betty M. Allebrandi (5%). Mr. Allebrandi is chief engineer at WJMK. Mr. Reising has interest in WQXE(AM) Elizabethtown, Ky. and Old Capital Cables (CATV) Corydon, Ind. Mrs. Allebrandi is secretary (BALH-20008). Action Sept. 4.

■ **WIUC(FM) Winchester, Ind.**—Broadcast Bureau granted acquisition of positive control of Ind-10 Radio, licensee corporation, by Martin R. Williams Sr. (13% before, 55.5% after) through purchase of stock from Fern H. Hamilton, C. C. Hamilton, Richard A. Mustin, et al. (jointly 42.5% before, none after). Consideration: \$21,250. (BTC-7500). Action Aug. 28.

■ **WAMM(AM) Flint Mich.**—Broadcast Bureau granted transfer of negative control of WAMM Inc. from Mary Scher (25% before, none after) to Gerald Scher (25% before, 50% after). Consideration \$50,000 (BTC-7503). Action Aug. 28.

■ **KCTM(FM) Canton, Mo. (102.3 mhz, 3 kw)**—Broadcast Bureau, upon showing of compliance

Call letters

Applications

Call	Sought by
*KTEJ	New TV Arkansas Educational Television Commission, Jonesboro, Ark.
KADQ	New FM's Theodore W. Austin, Rexburg, Idaho
WGOT	Robert L. Tatum, Newton, Miss.
WQIV	Existing FM's WNCN New York
WQBE	WKAZ-FM Charleston, W. Va.
WTWF	WMMC-FM Moncks Corner, S.C.

Grants

Call	Assigned to
WCOA-TV	New TV Marion Communications Corp., Ocala, Fla.
*WSKG-FM	New FM's Southern Tier Educational Associates, Binghamton, N.Y.
WKMX	Jones Wallace Miller, Enterprise, Ala.
WTLT	Existing TV's WMCV Nashville
KMOL-TV	WQAI-TV San Antonio, Tex.
WRLU-TV	WRFT-TV Roanoke, Va.
KBUK	Existing AM KWBA Baytown, Tex.
WBDY	Existing FM's WKJC Bluefield, Va.
WPAJ-FM	WLCM-FM Lancaster, S.C.
*WERN	WILA-FM Madison, Wis.
KLVE	KEZM Los Angeles
KPXI	KIMP-FM Mount Pleasant, Tex.
WMAS-FM	WHVY Springfield, Mass.

with exception to three-year holding rule, granted assignment of license from Lewis County Broadcasting Co. to Decatur Broadcasting for \$40,000. Sellers: Francis L. and Frances M. Hollon (100%). Buyers: Milton D. Friedland, Wally Gair, and six other Illinois businessmen (12.5% each). Mr. Friedland is general manager of WICS(TV) Springfield, Ill. and Mr. Gair has interest in public relations firm (BAHL-1953). Action Sept. 5.

■ **WGIV(AM) Charlotte, N.C. (1600 khz, 1 kw-D, 500 w-N)**—Broadcast Bureau granted assignment of license from WGIV Inc. to New GIV Inc. for \$1,011,980. Seller: Tracy Broadcasting Co., 100% owned by Richard B. Stevens, also owns KGFJ(AM) Los Angeles; KPOK-AM-FM Portland, Ore., and KUTE-FM Glendale, Calif. Buyer: Broadcast Enterprises Network (100%), licensee of WOAK(AM) Atlanta, is owned by Ragan A. Henry (52%), Milton Clark (7%), Otten Hinnant, trustee (7.2%), et al. Mr. Henry is lawyer, banker, and businessman in Philadelphia, and has interest in WAMO-AM-FM Pittsburgh, WUFO(AM) Amherst, N.Y., and WILD(AM) Boston. Mr. Clark has interest in services of Joe Frazier, boxer, and Mr. Hinnant is lawyer and officer of athletic management firm (BAL-8133). Action Sept. 4.

■ **KOLS-AM-KKMA-FM Pryor, Okla. (AM: 1570 khz, 1 kw-D; FM: 104.5 mhz, 100 kw)**—Broadcast Bureau granted assignment of license from L. L. Gaffaney to Communications Consultants for \$240,875. Seller: Mr. Gaffaney owns and manages both stations. Buyers (33 1/3% each): Duane V. Smith, James W. Rhea, Robert M. Candlin, Messrs. Smith and Rhea are media professors at Oklahoma State University; Mr. Candlin is administrator at University of Kansas (BAL-8138). Action Sept. 4.

■ **KGRL(AM) and unassigned FM Bend, Ore.**—Juniper Broadcasting; KACI(AM) The Dalles, Ore., Radio KACI Inc.; KTIX(AM) Pendleton, Ore., Eastern Oregon Broadcasters—Broadcast Bureau granted relinquishment of negative control of Juniper, parent corporation of Radio KACI and majority stockholder of Eastern, by each Inland Radio (50% before, 43.7% after) and Gary L. and Sharon J. Capps (jointly 50% before, 43.7% after), through transfer of stock to David N. Capps (none before, 12.6% after (BTC-7498). Action Aug. 28.

■ **WQXL(AM) Columbia, S.C. (1470 khz, 5 kw-D)**—Broadcast Bureau granted assignment of

license from Statesville Broadcasting Co. to Metro Communications for \$341,440. Sellers: L. A. Parks, president, et al. own WSIC(AM)-WFMX-FM Statesville and WIST(AM) Charlotte, both North Carolina. Buyers: Garrett and Dorothea Alderfer (50% each) have interest in Statesville Broadcasting Co. (BAL-8079). Action Aug. 26.

■ **KCOM(AM) Comanche, Tex.**—Broadcast Bureau granted assignment of license from Roy E. Parker to Arrowhead Broadcasting. Seller: Roy E. Parker retains 60% control. Buyer: Bill B. Day (40%). No consideration given. (BAL-8207). Action Aug. 28.

■ **WCHV(AM)-WCCV-FM Charlottesville, Va.**—Broadcast Bureau granted assignment of license from Clay Broadcasting of Virginia to Clay Realty Co., which owns Clay Broadcasting Corp. (100%) (BAL-8209). Action Aug. 28.

■ **WLPM(AM)-WFOG(FM) Suffolk, Va. (AM: 1450 khz, 1 kw-D, 250 w-N, DA-N; FM: 92.9 mhz, 80 kw)**—Broadcast Bureau granted transfer of control of Suffolk Broadcasting Co. from Hynda B. Gerstenfeld, Marsha B. Shiff, Marilyn B. Lane and Edmund D. Baydush (together 100% before, none after) to Smiles of Tidewater (none before, 100% after). Consideration: \$1,315,000. Principals: Norman J. Suttles and Derwood H. Godwin, et al. Messrs. Suttles and Godwin have interest in WFBS(AM) Spring Lake, WISP(AM) Kingston, WSML(AM) Graham, WRNC(AM) Raleigh and WSMY(AM) Weldon, all North Carolina, and have recently sold WGAI(AM) Elizabeth City, N.C. (BTC-7352). Action Sept. 6.

■ **WYXE(FM) Sun Prairie, Wis.**—Broadcast Bureau granted transfer of control of Sun Broadcasting, licensee corporation, from Carl Como Tuter, Melvin J. Andre and Earl Gilling to Total Radio, with Messrs. Tuter, Andre and Gilling retaining same interests (BTC-7506). Action Aug. 28.

■ **WDSM-TV (ch. 6) Superior, Wis.**—Broadcast Bureau granted assignment of license from Northwest Publications to RJR Communications for \$1,864,000. Seller: Ridder Publications, parent of Northwest, owns WDSM(AM) Superior and KSSS(AM) Colorado Springs, Colo. and has interest in WCCO-AM-FM-TV, Minneapolis and KSDN(AM) Aberdeen, S.D. Buyers: Robert J. Rich (60%), Richard W. Pearson (10%), et al. Messrs. Rich and Pearson are respectively general manager and station manager of WDSM-TV (BAPLCT-112). Action Sept. 5.

Facilities changes

AM applications

■ **KPCR Bowling Green, Mo.**—Seeks CP to increase tower height to 335 ft. and side mount FM ant. on tower. Ann. Sept. 10.

■ **WENE Endicott, N.Y.**—Seeks CP to change MEOW's for nighttime DA radiation pattern. Ann. Sept. 10.

■ **KOPY, Alice, Tex.**—Seeks CP to increase height of southeast tower to accommodate FM ant. Ann. Sept. 10.

■ **KBAM Longview, Wash.**—Seeks CP to change ant.-trans. site to 910 Lone Oak Rd., Longview. Ann. Sept. 10.

AM actions

■ **WRBN Warner Robins, Ga.**—Broadcast Bureau granted mod. of CP to change ant.-trans. location (BMP-13843). Action Sept. 6.

■ ***WKAR East Lansing, Mich.**—Broadcast Bureau granted mod. of license covering operation of trans. by remote control from Michigan State University, East Lansing (BRC-3714). Action Sept. 5.

■ **WWWE Cleveland**—Broadcast Bureau granted CP to move trans. site to 8200 Snowville Rd., Brecksville, Ohio; change to non-directional operation and change main studio location and remote control site to 12th and Chester, Park Centre, Cleveland (BP-19770). Action Sept. 5.

■ **WKRC(AM) Cincinnati**—Broadcast Bureau granted CP to install new alt. main trans. (BP-19768). Action Sept. 5.

■ **KLCO Poteau, Okla.**—Broadcast Bureau granted mod. of CP to change main studio location to 224 Dewey Ave., Poteau, and permit remote control from main studio (BRC-3724). Action Aug. 28.

Presunrise service authority. Broadcast Bureau granted following stations on indicated date PSA for operation between 6:00 a.m. and sunrise times with power shown: WHA Madison, Wis. (July 2); WCCN Flint, Mich. (July 9); KBOX Dallas (July 12); KPJA Ironton, Mo. (July 17); WGNL Greenville, N.C. (July 17); WBKH Hattiesburg, Miss. (Aug. 1); WVOY Charlevoix, Mich. (Aug. 1); WAYC Bedford, Pa. (Aug. 5); KVAN Portland, Ore. (Aug. 19); WWBD Bamberg, S.C. (Aug. 27); KCOM Comanche, Tex. (June 27); WMOO Mobile, Ala. (June 27); WPTN Cookeville, Tenn. (June 27); KQXI Arvada, Colo. (Aug. 15); WSCP Sandy Creek, N.Y. (Aug. 15); KBYE Oklahoma City (Aug. 21); KXOJ Sapulpa, Okla. (Aug. 30); WCSV

Summary of broadcasting

FCC tabulations as of Aug. 31, 1974

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,390	2	24	4,416	55	4,471
Commercial FM	2,530	0	50	2,580	160	2,740
Educational FM	677	0	16	693	90	783
Total radio	7,597	2	90	7,689	305	7,994
Commercial TV	697	1	11	709	37	759
VHF	506	1	7	514	5	521
UHF	191	0	4	195	32	238
Educational TV	221	0	14	235	15	251
VHF	88	0	4	92	5	98
UHF	133	0	10	143	10	153
Total TV	918	1	25	944	52	1,010

* Special temporary authorization

** Includes off-air licenses

Crossville, Tenn. (Sept. 3); KACO Bellville, Tex. (Sept. 4).

AM starts

■ Following stations were authorized program operating authority for changed facilities on date shown: WAKY Louisville, Ky. (BP-19,106), Aug. 28; WKIS Orlando, Fla. (BP-19,483), Aug. 29; WNNO Wisconsin Dells, Wis. (BP-19,573), Aug. 28.

FM actions

■ *WQTO Hartford, Conn.—Broadcast Bureau granted CP to change trans. and studio locations to 315 Granby St.; make change in ant. system (BPED-1870). Action Sept. 12.

■ *WRRG River Grove, Ill.—Broadcast Bureau granted mod. of CP to change ant. and transmission line (BMPED-1157). Action Sept. 6.

■ WDSC Portland, Me.—Broadcast Bureau granted mod. of CP to change ant.; make change in ant. system; ERP 49 kw; ant. height 500 ft.; remote control permitted (BMPH-14219). Action Sept. 6.

■ WQHY Amory, Miss.—Broadcast Bureau granted mod. of CP to change trans. and ant.; add circular polarization to ERP; ERP 3 kw; ant. height 265 ft. (BMPH-14217). Action Sept. 6.

■ WRJH Brandon, Miss.—Broadcast Bureau granted mod. of CP to change trans. and ant. (BMPH-14216). Action Sept. 6.

■ KALS Kalispell, Mont.—Broadcast Bureau granted mod. of CP to change studio location to trans. site Highway U.S. 2, six miles east of Kalispell; delete remote control; change trans., ant., and transmission line; ERP 70 kw (horizontal) 30 kw (vertical); ant. height minus 195 ft. (BMPH-14220). Action Sept. 6.

■ KROA Grand Island, Neb.—Broadcast Bureau granted request for waiver of rules to identify as Grand Island-Aurora, Neb. Action Aug. 6.

■ WPLJ New York—Broadcast application for CP to install new alt. main trans., cancelled by request of applicant's attorney (BPH-8584). Ann. Sept. 10.

■ *WQFS Greensboro, N.C.—Broadcast Bureau granted CP to install new ant. and make changes in ant. system; ant. height 119 ft. (BPED-1619). Action Sept. 9.

■ *KWGS Tulsa, Okla.—Broadcast Bureau granted CP to change trans. location to 1133 N. Lewis St., Tulsa; install new ant.; make change in ant. system; ERP 5.5 kw; ant. height 350 ft.; remote control permitted (BPED-1871). Action Sept. 9.

■ WTJS-FM Jackson, Tenn.—Broadcast Bureau returned CP to install new ant.; increase ant. height; change TPO; ERP 100 kw (h), 72 kw (v); HAAT 655 ft. Ann. Sept. 13.

FM starts

■ Following stations were authorized program operating authority for changed facilities on date shown: KARD Wichita, Kan. (BPH-8891), Sept. 3; KPRS Kansas City, Mo. (BPH-8774), Aug. 30; WEXM-FM Exmore, Va. (BPH-8875), Aug. 30; WJML-FM Petoskey, Mich. (BPH-8852), Aug. 29; WKEM-FM Bonita Springs, Fla. (Doc. 19160), Aug. 29; WWKI Kokomo, Ind. (BPH-8838), Aug. 30.

In contest

Case assignments

Chief Administrative Law Judge Arthur A. Gladstone made following assignments on date shown:

■ Fresno, Calif., FM proceeding: Atlas Broadcasting Co. and Pacific Quadracasting, competing for 105.9 mhz (Docs. 20143-4)—Designated ALJ James F. Tierney as presiding judge and scheduled hearing for Nov. 25. Action Sept. 6.

ing for Nov. 25. Action Sept. 6.

■ Brookhaven, Miss., FM proceeding: Brookhaven Broadcasting Co. and 21st Century Broadcasters, competing for 92.1 mhz (Docs. 20145-6)—Designated ALJ Byron E. Harrison as presiding judge, and scheduled hearing for Nov. 25. Action Sept. 6.

Procedural rulings

■ Breckenridge, Colo., FM proceeding: Zap Communications and Breckenridge Broadcasting Co., competing for 102.3 mhz at Breckenridge (Docs. 20047-8)—ALJ Thomas B. Fitzpatrick scheduled hearing for Sept. 23. Action Sept. 4.

■ Milton, Fla., AM proceeding: Aaron J. Wells, Jimmie H. Howell and Mapoles Broadcasting Co., competing for 1330 khz (Docs. 19882-5)—ALJ Herbert Sharfman rescheduled hearing from Sept. 20 to Oct. 7. Action Sept. 9.

■ WCFM(AM) Chicago, renewal proceeding: Chicago Federation of Labor and Industrial Union Council (Doc. 20064)—Chief ALJ Arthur A. Gladstone, on request by Better Broadcasting Council, Taskforce for Community Broadcasting and Illinois Citizens Committee for Broadcasting, changed site of hearing from Washington to Chicago. ALJ Thomas B. Fitzpatrick scheduled hearing for Dec. 2 in Chicago. Actions Sept. 4.

■ *Elgin and Glen Ellyn, Ill., educational FM proceeding: Board of Education, Union School District #46 [WEPS(FM) Elgin] and College of DuPage District 502, competing for 90.9 mhz (Docs. 19820-2)—ALJ James F. Tierney ordered hearing for Nov. 6. Action Sept. 5.

■ WIFE-AM-FM Indianapolis, KOIL-AM-FM Omaha, and KISN(AM) Vancouver, Wash., renewal proceedings: Star Stations of Indiana, Central States Broadcasting and Star Broadcasting (all owned by Star Stations) (Docs. 19122-25)—FCC scheduled oral argument for Oct. 15. Supplemental initial decision by ALJ Chester F. Naumowicz Jr. proposed grant of applications of Star Stations for renewal of licenses of WIFE-FM, KOIL-AM-FM and KISN; and proposed denial of application for renewal of license for WIFE(AM) and grant of competing application of Indianapolis Broadcasting for WIFE(AM) facilities. Action Sept. 5.

■ Harlan, Ky., AM proceeding: Radio Harlan (WHLN(AM) Harlan) and Eastern Broadcasting Co. (Docs. 19614-5)—FCC scheduled oral argument for Oct. 7. In initial decision, ALJ Byron E. Harrison proposed grant of application of Radio Harlan for renewal of license of WHLN, and grant of application of Eastern Broadcasting Co. for CP for new AM at Harlan. Action Sept. 6.

■ Lake Charles, La., FM proceeding: United Broadcast Industries, Dixie Broadcasters, Amalgamated Research and Development and D.J. of Lake Charles, competing for new FM (Docs. 20114-7)—ALJ Byron E. Harrison scheduled hearing for Nov. 10. Action Sept. 5.

■ Westbrook, Me., FM proceeding: Japat Inc. and Down East Broadcasting, competing for 100.9 mhz at Westbrook (Docs. 20053-4)—ALJ Lenore G. Ehrig granted motion by Down East for summary decision and favorably resolved ascertainment issue as to Down East. Action Sept. 4.

■ WIIM-AM-FM-TV Lansing, Mich., renewal proceeding: Gross Telecasting (Doc. 20014)—ALJ Byron E. Harrison scheduled hearing for Feb. 11, 1975, at Lansing. Action Sept. 9.

■ WSWG-AM-FM Greenwood, Miss., license renewal proceeding: Leflore Broadcasting Co. (WSWG-AM) and Dixie Broadcasting Co. (WSWG-FM) (Docs. 20025, 67)—ALJ Rueben Lozner denied licensee's motion for change in hearing date filed Sept. 4, since good cause for relief was not shown. Action Sept. 9.

■ Jackson, Miss., TV proceeding: Lamar Life Broadcasting Co., Dixie National Broadcasting, Civic Communications Corp., Channel 3 Inc. and Jackson Television, competing for ch. 3 (Docs. 18845-9)—Review board granted appeal from ALJ ruling to extent that Office of Communication of United

Church of Christ and Community Coalition for Better Broadcasting were made parties to proceeding for limited purposes. Both Civic and Office of Communications charged that Dixie principal had concealed from commission full extent of involvement with corporation which filed for bankruptcy and was under investigation by Securities and Exchange Commission. Board pointed out that courts have held that if an outsider makes serious charges as to applicant's qualifications, commission must "affirmatively and objectively" investigate allegations. Action Sept. 6.

■ Amsterdam, N.Y., FM proceeding: Community Service Broadcasting Corp. of Amsterdam and WKOL Inc., competing for 97.7 mhz (Docs. 20105-6)—ALJ Byron E. Harrison, on motion by Broadcast Bureau, postponed Nov. 12 hearing date to Dec. 10. Action Sept. 10.

■ New York, TV proceeding: RKO General (WOR-TV) and Multi-State Communications, competing for ch. 9 (Docs. 19991-2)—Review board denied appeal by Multi-State Communications, from ALJ Chester F. Naumowicz, Jr., rule ordering hearing on single qualifying issue. Noting that authority to determine order in which evidence should be presented is within discretion of presiding judge, board concluded that judge acted within scope of his broad authority. Action Sept. 5. Review board also denied appeal by American Board of Missions to Jews, its subsidiary, Beth Sar Shalom Inc. and Daniel Fuchs from ruling of judge. In his ruling, ALJ Chester F. Naumowicz Jr. denied Missions to Jews intervention in proceeding. Review board said Missions to Jews failed to be representative of listening or viewing public. Action Sept. 6.

■ WLLE(AM) Raleigh, N.C., renewal proceeding: WLLE Inc. (Doc. 19908)—Chief ALJ Arthur A. Gladstone, in absence of ALJ Nash and due to unavailability of courtroom for dates set for hearing, postponed hearing from Oct. 1 to Nov. 4, in Raleigh. Action Sept. 6.

■ Dallas, TV proceeding: WADECO Inc. and Belo Broadcasting Corp. (WFAA-TV), competing for ch. 8 (Docs. 19744-5)—Review board denied request by WADECO to add issues against Belo. WADECO contended that existence of three discrimination complaints filed against Belo's parent, A. H. Belo Corp., establishing pattern of offenses which should be investigated in evaluation of Belo's qualifications to be licensee. Review board said since alleged discriminatory activities relate only to parent corporation, until such time as they have been resolved, board would not burden this proceeding with their consideration. Action Sept. 5.

■ Buena Vista, Va., AM proceeding: Harry R. Peyton and WANV Inc., competing for 1270 khz at Buena Vista (Docs. 20036-7)—ALJ Thomas B. Fitzpatrick cancelled hearing scheduled for Sept. 12. Action Sept. 6.

■ KUPY Puyallup, Wash., renewal proceeding: KAYE Broadcasters (Doc. 19829)—ALJ Lenore G. Ehrig, on request of Broadcast Bureau, scheduled hearing conference for Sept. 16. Action Sept. 11.

Dismissed

■ Carlisle, Pa., FM proceeding: Cumberland Broadcasting Co. and WIOO Inc., competing for new FM (Docs. 19468, 19471)—Review board, in response to motion by Cumberland Broadcasting Co. dismissed its application for new FM at Carlisle. Action Sept. 6.

Joint agreement

■ Steamboat Springs, Colo., AM proceeding: Big Country Radio and Steamboat Broadcasting Co., competing for 1230 khz (Docs. 20067-8)—ALJ Jay A. Kyle granted joint request for approval of agreement, seeking dismissal of Steamboat's application with prejudice, legal and engineering expenses incurred by Steamboat not exceeding \$10,400; dismissed Steamboat's application with prejudice and retained Big Country's application in hearing. Action Sept. 5.

Initial decision

■ WMUR-TV Manchester, N.H. and KECC-TV El Centro, Calif., TV proceedings: Richard Eaton (Docs. 19336, 8)—ALJ Ernest Nash granted application for renewal of license of WMUR-TV and CP for KECC-TV, provided Mr. Eaton acts within 60 days to sell stations. Evidence had been presented in another case (Doc. 18811) concerning consultancy agreement between Mr. Eaton and Carmine Patti, then director of station relations of American Broadcasting Companies. As result, commission ordered hearing on Nov. 4, 1971, to determine whether grant of applications would be in public interest. Judge Nash concluded that "Eaton strayed from standard of conduct licensee should be bound to observe." Ann. Sept. 12.

Complaint

■ WCAX-TV Burlington, Vt.—Commission denied request of Dennis J. Morrisseau, for review of Broadcast Bureau ruling denying his complaint that

Professional Cards

JANSKY & BAILEY
Atlantic Research Corporation
5390 Cherokee Ave.
Alexandria, Va. 22314
(703) 354-2400
Member AFCCE

—Established 1926—
PAUL GODLEY CO.
CONSULTING ENGINEERS
Box 798, Upper Montclair, N.J. 07043
Phone: (201) 746-3000
Member AFOOE

**EDWARD F. LORENTZ
& ASSOCIATES**
Consulting Engineers
(formerly Commercial Radio)
1334 G St., N.W., Suite 500
347-1319
Washington, D. C. 20005
Member AFCCE

COHEN and DIPPELL, P.C.
CONSULTING ENGINEERS
527 Munsey Bldg.
(202) 783-0111
Washington, D.C. 20004
Member AFCCE

A. D. Ring & Associates
CONSULTING RADIO ENGINEERS
1771 N St., N.W. 296-2315
WASHINGTON, D. C. 20036
Member AFOOE

GAUTNEY & JONES
CONSULTING RADIO ENGINEERS
2922 Telestar Ct. (703) 560-6800
Falls Church, Va. 22042
Member AFOOE

LOHNES & CULVER
Consulting Engineers
1156 15th St., N.W., Suite 606
Washington, D.C. 20005
(202) 296-2722
Member AFCCE

A. EARL CULLUM, JR.
CONSULTING ENGINEERS
INWOOD POST OFFICE
BOX 7004
DALLAS, TEXAS 75209
(214) 631-8360
Member AFCCE

**SILLIMAN, MOFFET
& KOWALSKI**
711 14th St., N.W.
Republic 7-6646
Washington, D. C. 20005
Member AFOOE

STEEL, ANDRUS & ADAIR
2029 K Street, N.W.
Washington, D.C. 20006
(301) 827-8725
(301) 770-7470
(202) 223-4664
Member AFCCE

HAMMETT & EDISON
CONSULTING ENGINEERS
Radio & Television
Box 68, International Airport
San Francisco, California 94128
(415) 342-5208
Member AFOOE

JOHN B. HEFFELFINGER
9208 Wyoming Pl. Hiland 4-7010
KANSAS CITY, MISSOURI 64114

**JULES COHEN
& ASSOCIATES**
Suite 716, Associations Bldg.
1145 19th St., N.W., 659-3707
Washington, D. C. 20036
Member AFOOE

CARL E. SMITH
CONSULTING RADIO ENGINEERS
8200 Snowville Road
Cleveland, Ohio 44141
Phone: 216-526-4386
Member AFOOE

VIR JAMES
CONSULTING RADIO ENGINEERS
Applications and Field Engineering
Computerized Frequency Surveys
345 Colorado Blvd.—80206
(303) 333-5562
DENVER, COLORADO
Member AFCCE

**E. Harold Munn, Jr.,
& Associates, Inc.**
Broadcast Engineering Consultants
Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339

**ROSNER TELEVISION
SYSTEMS**
CONSULTING & ENGINEERING
250 West 57th Street
New York, New York 10019
(212) 246-3967

JOHN H. MULLANEY
CONSULTING RADIO ENGINEERS
9616 Pinkney Court
Potomac, Maryland 20854
301 - 299-3900
Member AFCCE

MERL SAXON
CONSULTING RADIO ENGINEER
622 Hoskins Street
Lufkin, Texas 75901
634-9558 632-2821

DAWKINS ESPY
Consulting Radio Engineers
Applications/Field Engineering
P.O. Box 3127—Olympic Station 90212
BEVERLY HILLS, CALIF.
(213) 272-3344

Service Directory

**COMMERCIAL RADIO
MONITORING CO.**
PRECISION FREQUENCY
MEASUREMENTS, AM-FM-TV
Monitors Repaired & Certified
103 S. Market St.
Lee's Summit, Mo. 64063
Phone (816) 524-3777

CAMBRIDGE CRYSTALS
PRECISION FREQUENCY
MEASURING SERVICE
SPECIALISTS FOR AM-FM-TV
445 Concord Ave.
Cambridge, Mass. 02138
Phone (617) 876-2810

SPOT YOUR FIRM'S NAME HERE
To Be Seen by 120,000* Readers—
among them, the decision making sta-
tion owners and managers, chief engi-
neers and technicians—applicants for
am fm tv and facsimile facilities.
*1970 Readership Survey showing 3.2
readers per copy.

Oscar Leon Cuellar
Consulting Engineer
1563 South Hudson
(303) 756-8456
DENVER, Colorado 80222
Member AFCCE

contact
BROADCASTING MAGAZINE
1735 DeSales St. N.W.
Washington, D. C. 20036
for availabilities
Phone: (202) 638-1022

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

Fines

■ WQOT(AM) Savannah, Ga.—Broadcast Bureau, by letter, notified WQOT Inc. that it incurred apparent liability for forfeiture of \$300 for failing to log required weekly entries on tower base current ammeter and remote ant. ammeter in maintenance log from Sept. 20 to Dec. 29, 1973. Action Aug. 29.

■ WFR(AM) Hammond, La.—Broadcast Bureau, by letter, notified Airweb Inc. that it incurred apparent liability for forfeiture of \$2,000 for operating station during nighttime hours with daytime power. By memorandum opinion and order, rescinded forfeiture notice of July 23 for \$2,000 for violations of rules by operation before sunrise and after sunset with full daytime power, due to licensee's reply that errors were made in logging. Action Aug. 30.

Allocations

Actions

FCC took following actions on FM allocations:

■ Sheffield, Ala.—Broadcast Bureau proposed assignment of FM ch. 224A to Sheffield, in lieu of ch. 292A, which is in operation as WRCK-FM, licensed to Radio Station WRCK. Action was in response to petition by Helton and Norris Enterprises and Radio South, licensee of WARF(AM) Jasper, Ala. (Doc. 19551). Action Sept. 6.

■ Bullhead City, Ariz.—Broadcast Bureau proposed amendment of FM table of assignments to assign ch. 272A as first FM assignment to Bullhead City. Action was in response to petition by Albert C. Freeman (RM-190) (Doc. 20187). Action Sept. 9.

■ Parker, Ariz.—Broadcast Bureau proposed assignment of ch. 257A or 258 as first FM assignment to Parker, in response to petitions by Shoblom Broadcasting (RM-1979) and Rick Murphy (RM-2047). Shoblom is owner of KFWJ(AM)-KBAS-FM Lake Havasu City, Ariz., 25 miles north of Parker (Doc. 20186). Action Sept. 9.

■ San Diego—Broadcast Bureau chief dismissed petition filed by Meyer Gottesman to amend FM table of assignments to assign ch. 297 to San Diego (RM-1869). Action Sept. 9.

■ Crowley and Houma, La.—FCC denied petition by KCIL Inc., licensee of KJIN(AM)-KCIL(FM) Houma, to amend FM table of assignments by substituting ch. 275 for 296A at Houma and ch. 221A for unoccupied ch. 275 at Crowley. Commission concluded that reassignment of ch. 275 to Houma would result in denial of possible first FM service to 3,000 persons. Action Sept. 5.

■ Attica, N.Y.—Broadcast Bureau proposed assignment of ch. 269A as first FM and first local broadcast service to Attica. Action was in response to petition by Batavia Broadcasting Corp., licensee of WBTA(AM) Batavia, N.Y., requesting assignment to Attica-Batavia (RM-2183) (Doc. 20184). Action Sept. 9.

■ Schulenberg, Tex.—Broadcast Bureau proposed amendment of FM table of assignments to assign ch. 269A as first FM assignment to Schulenberg. Action was in response to petition by Dr. A. J. A. Watzlavick (RM-1510) (Doc. 20185). Action Sept. 9.

Rulemaking

Actions

■ Following extended discussion meeting concerning issue of newspaper-broadcast cross-ownership, commission issued tentative instructions on preparation of proposed report. It is estimated that final report should be completed and released by end of 1974 (Doc. 18110). Ann. Sept. 11.

■ Commission adopted policy for waivers of prime time access rule for 1974-75 broadcast season. Waiver policies of past years will generally be continued for coming season. Waivers will extend only until Sept. 15, 1975. Action Sept. 11.

Translator

Application

■ Upper Piedra TV Association, Upper Piedra, Colo.—Seeks ch. 2, rebroadcasting KOAT-TV Albuquerque, N.M. (BPTTV-5090). Ann. Sept. 12.

Cable

Applications

Following operators of cable TV systems requested certificates of compliance, FCC announced Sept. 11 (stations listed are TV signals proposed for carriage):

■ Pine Strawberry Cable Co., Box 515, Scottsdale, Ariz. 85252, for Pine (CAC-4254) and Strawberry (CAC-4255), both Arizona; KOAI Flagstaff, Ariz.; KTVK, KPHO-TV, KAET, KOOL-TV Phoenix; KTAR-TV Mesa, Ariz.

■ Florida TV Cable, 1420 Harbor City Blvd., Melbourne, Fla. 32901, for Brevard county (CAC-4247), TV Cable Cocoa/Rockledge, 360 S. Monroe St., Denver 80209, for Brevard county (CAC-4248), and TV Cable Merritt Island, 360 S. Monroe St., Denver 80209, for Merritt Island (CAC-4249), both Florida: Request certification of existing CATV operations.

■ Fernandina Cable Television Co., 121 N. 6th St., Fernandina Beach, Fla. 32034, for Fernandina Beach (CAC-4261): WJXT, WTLV, WJKS-TV, WJCT Jacksonville, Fla.; WUFT Gainesville, Fla.; WXGA-TV Waycross, Ga.; WTCG Atlanta.

■ Valley Cable TV, Box 508, Fort Valley, Ga. 31030, for Fort Valley (CAC-4245) and Peach county (CAC-4246) both Georgia: Add WGTV Athens, Ga.

■ St. Landry Cable TV, Box 1907, Alexandria, La. 71301, for Opelousas, La. (CAC-4260): Add WRBT Baton Rouge.

■ Canandaigua Video Corp., Box 311, Liberty, N.Y. 12754, for Canandaigua, N.Y. (CAC-4251): WROC-TV, WHEC-TV, WOKR, WXXI Rochester, N.Y.; WSYR-TV, WHEN-TV, WNYX Syracuse, N.Y.; WOR-TV, WPIX-TV New York.

■ Enterprise-Joseph Cablevision, 116½ South River, Enterprise, Ore. 97828, for Enterprise (CAC-4256), and Joseph (CAC-4257), both Oregon: Add KOAP-TV, KPTV Portland, Ore.

■ New Garden Transvision Corp., 1336 Sulphur Spring Rd., Baltimore 21227, for New Garden township, Pa. (CAC-4258): KYW-TV, WPVI-TV, WCAU-TV, WPHL-TV, WTAJ-TV, WUHY-TV Philadelphia; WKBS-TV Burlington, N.J.; WGAL-TV, WLYH-TV Lancaster, Pa.; WHP-TV, WTPA Harrisburg, Pa.; WSBA-TV York, Pa.; WHYY-TV Wilmington, Del.; WNJS Camden, N.J.; WBFF Baltimore; WTTG Washington.

■ Dilley Cable T.V., Box 216, Dilley, Tex. 78017, for Dilley (CAC-4252): WOAI-TV, KENS-TV, KSAT-TV, KLRN, KWEX-TV San Antonio, Tex.; KGNS-TV Laredo, Texas.

■ Texas Cablevision, 26 West Concho, San Angelo, Tex. 76901, for Tom Green county, Tex. (CAC-4250): Add KWEX-TV San Antonio, Tex.

■ Vunior Company of Laredo, 1313 W. Calton Rd., Laredo, Tex. 78040, for Webb county, Tex. (CAC-4253): Add XHDF-TV Mexico City, Mex.

■ Cable Sparta, 209 E. Main St., Sparta, Wis. 54656, for Sparta (CAC-4259): Add WVTM Milwaukee.

Certification actions

■ Milan, Ill.—FCC granted application of Teleprompter Cable Communication Corp. for certificate of compliance for cable system at Milan. Milan is located in Davenport, Iowa-Rock Island-Moline, Ill. major TV market. Teleprompter proposed to carry WHBF-TV Rock Island; WOC-TV Davenport; WQAD-TV Moline; WGN-TV, WSNS-TV and *WITW Chicago; and *KIIN-TV Iowa City.

■ Frederick County, Md.—FCC granted application by Discovery Cable TV Corp. to operate new cable system at specified unincorporated areas of Frederick county, contiguous to Walkersville, Md. Discovery proposed to carry WHAG-TV, *WWPB-TV Hagerstown, Md.; WMAR-TV, WBAL-TV, WJZ-TV, and *WMPB Baltimore; *WETA-TV, WRC-TV, WTTG, WMAL-TV and WTOP-TV, Washington. Action Sept. 11.

■ Plymouth, N.C.—FCC granted application by Windsor Cablevision for certificate of compliance for its proposed cable system at Plymouth, located in Greenville-Washington-New Bern, N.C., major TV market. Windsor proposed to carry *WUND-TV Columbia, N.C.; WITN-TV Washington; WNCT-TV Greenville; and WCTI-TV New Bern, N.C.; WTAR-TV Norfolk, Va.; WAVY-TV, WYAH-TV Portsmouth, Va.; and WVEC-TV Hampton, Va. Continental Television filed objection to application, alleging that Windsor's franchise was inconsistent with rules. Windsor subsequently submitted amendments to its application and franchise which corrected deficiencies noted by Continental. Action Sept. 11.

■ Toledo, Ohio—FCC authorized Buckeye Cablevision, operator of cable system in Toledo, to extend carriage of WWJ-TV and WXON, Detroit to certain portions of Toledo, where it had previously been prohibited. FCC authorized Buckeye to extend carriage of WWJ-TV and WXON to all existing and future pocket areas entirely within

the existing geographic limits of discrete areas. Action Sept. 6.

■ Pennsylvania—FCC granted Telesonic Associates certificates of compliance for new cable systems at Central City, Hooversville, Stoystown and Shade township. All four communities are in Johnstown-Altoona, Pa., major TV market. Telesonic will carry following Pennsylvania signals: WJNL-TV, WJAC-TV Johnstown, WTAJ-TV, WOPC, Altoona; *WPSX-TV Clearfield; and KDKA-TV, WTAE-TV, and *WQED Pittsburgh. Opposition by Eastern Telecom Corporation was denied (CAC-3113-6). Action Sept. 6.

■ Vernon and Putney, Vt.—CATV Bureau withdrew, upon request applications for certificates of compliance filed in October, 1973 by Southern Vermont Telecable Corp. Action Sept. 10.

Other actions

■ California—FCC granted request of Sammons Communications for special relief to extend grandfathering rights to four out-of-market network signals from Turlock, Calif. to unincorporated area 7 of Stanislaus county, Calif. Commission said that refusal to permit full signal complement available under rules to Turlock and unincorporated area 7 would penalize Sammons for failure to comply with former rules but would also prevent cable subscribers from receiving all signals to which they are entitled. Action Sept. 11.

■ Stockton, Calif.—FCC denied request of Big Valley Cablevision, for reconsideration of commission's Dec. 5, 1973 decision to delete authorization for carriage of KEMO-TV San Francisco, foreign language station. In its decision to delete Big Valley's authorization to import second foreign language station, Commission said public interest would be served by avoiding potential harm to KLOC-TV Modesto, Calif., already vulnerable foreign language UHF station. Action Sept. 5.

■ Beaumont, Tex.—FCC granted Beaumont Cablevision, operator of cable system at Beaumont, special temporary authorization to carry KHOU-TV Houston during station's telecast of Church of Jesus Christ of Latter-Day Saint's semi-annual conference at Salt Lake City on Oct. 6. Action Sept. 11.

■ Port Arthur, Tex.—Commission denied Port Arthur Cablevision and city of Port Arthur reconsideration of April 9 denial of certificate of compliance to Cablevision. In that action, commission denied Cablevision's request to add KATC and KFLY-TV Lafayette, La., and KTRK-TV Houston, to its existing cable system at Port Arthur. Commission said it would not grant waiver requests that lack supporting factual data (CAC-721). Sept. 11.

■ Medina, Wash.—FCC directed Crystal Cablevision, operator of cable system in Medina, to comply with cable television rules within 30 days. Failure to do so, commission said, would result in issuance of order to show cause why it should not cease and desist from further operation. Commission said Crystal's application for certificate of compliance raised "serious public interest questions," and at no time before March 31, 1972 (date of commission's current cable regulations) did Crystal properly qualify for cable operation. Action Sept. 5.

In contest

■ Warrensburg, Mo.—Review board denied applications of United Transmission and United Telephone Co. of Missouri for certificates for construction and operation of cable TV facilities in Warrensburg. Board also prohibited sale of facilities without prior commission approval and ordered operation of cable facilities by Warner-CCC, United successor, to end within 180 days. Proceeding combines complaint of Warrensburg Cable against United companies Board said that, through their economic power and monopolistic control of telephone poles, United companies attempted to prevent, frustrate or discourage cable competition in Warrensburg. (Docs. 19151-2). Action Aug. 23.

Rulemaking

■ Prestonsburg, Ky.—FCC granted request of Flannery and Dings TV and Electronics, operator of cable system at Prestonsburg, for waiver of network program exclusivity rules. Commission said that to deny Prestonsburg cable subscribers access to station that has exclusively carried severe weather warnings would serve no useful purpose. Action Sept. 11.

■ Chief, CATV Bureau, on request of ABC, extended from Sept. 30 to Oct. 4 time for reply comments on further notice of proposed rulemaking and order for oral argument in matter of amendment of rules on cablecasting of programs for which per-program or per-channel charge is made (Doc. 19554). Action Sept. 10.

■ FCC amended late-night cable programming rules so that CATV systems may import late-night programming when no local stations are on air. Leapfrogging and certification rules will not apply to imported programming, and FCC would not grandfather system's carriage of such programming (Doc. 20020). Action Sept. 6.

Classified Advertising

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

RADIO

Help Wanted Management

General sales manager for a major market station owned by a multi-station corporation. Must have proven ability to recruit, train, motivate and direct an aggressive retail oriented sales staff. Applicant should be a dynamic salesperson who works with the sales staff in the field, not from behind the desk. This individual will also be involved in national sales and must know how to translate ratings into sales. Excellent future to move into station management. Our requirements are demanding but the income potential is unlimited. Replies in strict confidence. Box J-126, BROADCASTING.

Sales Manager needed for number one FM in a top 35 market. Excellent income and fringes for aggressive young account executive with strong local sales background. Send resume to Box J-132, BROADCASTING.

5% of gross sales could be your income. Must have heavy sales management background and figures to prove it. Will need to build sales staff. Sales potential \$750,000. Midwest medium market. Station No. 1. All replies confidential. Send resume, other important information. Box J-170, BROADCASTING.

Top station in thriving southwestern market needs selling, motivating leader to be sales manager. Excellent benefits, superb company. All replies answered. Box J-179, BROADCASTING.

Top-rated AM/FM in top 35 market desires sales manager. Strength necessary in local sales and motivation of sales force. Box J-180, BROADCASTING.

Opportunity for full charge manager with good track record desiring ownership opportunity. High power small market AM Midwest/Southwest area. Box J-183, BROADCASTING.

Thoroughly experienced self starter Sales Manager to buy in as partner. Tremendous Florida major market rocker. Equal Opportunity Employer. Resume. Box J-207, BROADCASTING.

Wanted, General Manager for Pacifica Radio Station KPFA-FM. Commitment to the First Amendment and alternative listener-sponsored communication; ability to work with people and fund-raising. Radio experience helpful. Reply, Will Lewis, 2207 Shattuck, Berkeley, CA 94704. An Equal Opportunity Employer.

Sales Manager Wanted WRAC-WRKR, Racine, Wisconsin needs a sales manager or an experienced salesperson ready to be sales manager. Bright future for right person. Send resume to 2200 N. Green Bay Road.

Help Wanted Sales

St. Louis station needs two exceptional young account executives to sell the number three product in the market—and help make it number one. Prefer at least one year of selling experience in a Midwest market, but will consider all applications. Send resume to Box J-133, BROADCASTING.

South Dakota—Fulltime AM needs salesperson with management goals. Replace man moving within organization. Work with established list, base plus commission and plenty of training. Our people know. Box J-162, BROADCASTING.

Opportunity for Sales person with announcing ability in Growing community. Promotion creates opening Southwest area. 1st Class helpful. Box J-184, BROADCASTING.

Community of 15,000 AM-FM station. Opening for a salesperson or salesperson/announcer. Room to grow and we offer a number of important extras. Seeking applicants from the Mountain West or Southwest. Good housing for small family. State salary requirements, phone number and background. Write Box J-185, BROADCASTING.

AM & FM Local Sales Department in medium sized Midwest market needs a person with radio or TV Sales experience to take over established list. Excellent facilities, staff and ratings. Salary plus commission. Male and female applicants from all races desired. Box J-186, BROADCASTING.

Modern Country small market station in Arizona needs aggressive successful sales manager. Good base and liberal commission. Send resume, photo, and track record to Box J-200, BROADCASTING.

Help Wanted Sales Continued

October opening. Experienced Radio Time Salesperson. Active account list, salary plus commission, company benefits. Send resume and sales history to Manager, KHAK-AM-FM, Box 1360, Cedar Rapids, IA 52406.

A Pennsylvania Daytimer with great potential that is doing well needs combination salesperson/morning anchor newperson. Must be authoritative with good voice. Must be a professional in each department. Take over established list including on air accounts. Salary for announcing. Commission for sales. Guaranteed \$300 weekly. Benefits. Send letter and resume. Only very experienced apply, please. William E. Sullivan, WAHT, Lebanon, PA 17042.

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

Radio Salespeople, Picturesque D.C. Suburbs and Atlanta, Georgia area. D.C. station top 40 AM, Atlanta programmed Contemporary Country, both owned by chain operator. Salary open. Phone collect 703-471-7676 or write WOHN, P.O. Box 666, Herndon, VA 22070.

Salesperson wanted. WRAC-WRKR, Racine, Wisconsin need two salespeople (men or women). Booming market—good opportunity. Send resume to 2200 N. Green Bay Road.

Los Angeles area station accepting applications from experienced salespeople. Brad Melton, P.O. Box 100, Corona, CA 91720, 714-737-1370.

Group-owned, small market daytimer looking for mature, versatile broadcaster with radio sales experience. Call Mr. T. Boone, 617-544-2321.

Colorado medium market sales opportunity. Contemporary format. Career opportunity with expanding radio group for experienced, successful broadcaster. Charlie Powers, Pres. 415/376-0397, P.O. Box 68, Moraga, CA 94556. EOE/M-F.

On Florida's West coast—self-starter with experience. Take over account list and expand. Guarantee plus. Barry Rimler, Box 1038, Bradenton 33505, 813-746-2183.

Help Wanted Announcers

Wanted: Talented Rock jock, experienced, to entertain to one a.m. Box J-90, BROADCASTING.

Midwest medium market MOR wants proven personality for afternoons, serving as Music Director and have production responsibilities. Real opportunity for individual who can deliver. Send complete resume, Reply Box J-205, BROADCASTING.

At last, Aspen Morning individual w/moderate personality. Urbane, articulate, informed; to play light contemporary, jazz, folk, classical plus sales. Serious, stable individual. Tape, resume: Dale Tucker, KSPN, Box 1071, Aspen, Co 81611.

A Pennsylvania Daytimer with great potential that is doing well needs combination salesperson/morning anchor newperson. Must be authoritative with good voice. Must be a professional in each department. Take over established list including on air accounts. Salary for announcing. Commission for sales. Guaranteed \$300 weekly. Benefits. Send letter and resume. Only very experienced apply, please. William E. Sullivan, WAHT, Lebanon, PA 17042.

Immediate opening for announcer with First Class license. WAMD, Aberdeen, MD 21001.

Small market station in Northwest Michigan is seeking mature announcer for MOR-pop format. Experience a must. Send resume to: Stan Smart, WATT Radio, Box 520, Cadillac, MI 49601.

Beautiful Music. Mature pros with 3rd wanted. Send tape & resume. WAYV-FM, Ritz Apts., Atlantic City, NJ 08401.

WDAK needs a worker who is excited about radio and can get involved with his audience, on and off the air! Heavy on production abilities. WDAK is adult contemporary, ARB and Pulse rated No. 1 in Georgia's Second Market. Send telescoped, unedited aircheck, resume, references, and photo if available to Alan Boyd, Post Office Box 1640, Columbus, GA 31902.

Help Wanted Announcers Continued

Production person who wants to get into sales. Will get good account list and air shift. Contact Bob Thorburn, WLBB, Box 569, Carrollton, GA 30117.

New England beautiful music station has an immediate opening for a staff announcer with a first phone. Send tape, resume and salary requirement to Tony Rizzini P.D. WLKW, 228 Weybosset Street, Providence, RI 02903. EOE No Calls.

Leading adult music station would like to hear audition tapes from staff announcers interested in filling future vacancy. Non-automated, continuous music format. Good wages, stability, new facilities. Equal Opportunity Employer. Tape and resume to: WSRB, P.O. Box 961, West Side Station, Worcester, MA 01602.

Top Central Indiana Contemporary Station seeking mid-day person with experience. Ideal opportunity for that small to medium market move. 317-644-1255. Jim Jacobs, PD. An equal opportunity employer.

Wanted experienced pro for 5,000 watt clear channel southeast Georgia station. College town, contemporary M-O-R format. Send Air Check, resume and picture to P.O. Box 860, Douglas, GA 31533.

Top adult Contemporary station, #1 in market needs daytime jock. Strong on production. Send tape and resume to: Box 36, Green Bay, WI 54301.

Help Wanted Technical

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

Chief Engineer—Announcer. KBMY, Billings, Montana. Permanent position for sober, able individual who likes to work with top-rated C&W fulltime operation. Good salary and benefits. Call manager at 406-259-4586 or write Box 20316, Billings.

Multi-station group seeks Chief Engineer knowledgeable in all phases, including five kilowatt, four-tower directional array, 100,000 watt stereo FM with SCA, complete microwave STL system and automation systems. Top pay, excellent facilities, profit sharing plan, group insurance and other incentives. Contact Bob Russell, General Manager, KEW/KSWT, P.O. Box 4407, Topeka, KS 66604. Please send full resume and brief description of your goals.

Chief Engineer for AM-FM Stereo Station in Small College town. Automation experience necessary. Good equipment. Group insurance. Profit sharing plan. Good people to work with. Contact Ed McKernan, Station Manager, KVOE, Emporia, KS 66801. Phone 316-342-1400.

Chief Engineer, knowledgeable all phases. Existing 10 kw, 3 tower directional array AM. 100,000 watt stereo FM with SCA, STL microwave system, remote control and SMC automation now under construction. Includes installation of FM and relocation of AM studios. First rate equipment. Contact John L. Breece, KXRB Radio, 605-336-7393, Sioux Falls, SD.

Central Indiana non-directional AM and FM stereo combination needs chief engineer who can assume responsibility. Full resume and salary requirements to David Butler, WHUT, P.O. Box 151, Anderson, IN 46015. An equal opportunity employer.

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

Chief engineer, immediate opening. Fulltime facility. A professionally operated station that has consistently held the #1 position in the market. Ample equipment, including auxiliary backup and power supply. Total operation is located at the transmitter site. New modern buildings situated in a beautiful landscaped setting. The person we are looking for must have the experience to maintain the equipment in topnotch condition and work as part of the team. Excellent starting salary—good fringe benefits. Send resume to: R. T. Oldenburg, WVOJ Radio, 1435 Ellis Road South, Jacksonville, FL 32205.

Need chief engineer, for AM-FM, capable of 3 hour MOR air shift, immediately. Call Jim Vernon, 606-528-6617.

Help Wanted News

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

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

Wanted: News Director for progressive adult AM/FM, medium market with competitive news climate, to take over local news dept., operate, give leadership and direction. Immediate opening. Box J-154, BROADCASTING.

Experienced newperson needed at medium market station in Northern Indiana. Income based on ability and experience, creative atmosphere, pleasant surroundings, Christian staff. Send resume. Box J-155, BROADCASTING.

Aggressive, competent, hard-working hustler who can anchor and field report. Tape resume and salary requirements to News Director, KBCM Radio, Sioux City, IA 51105.

News, News, News. Dig, write, air strong local news. News Director, do it all in a town of 22,000, fifty miles from Chicago. Experienced, ambitious, motivated newperson apply to Len Ellis, WAKE Radio, Valparaiso, IN.

Wanted—Morning Drive-time newscaster. Number one contemporary rock music station. Number one news, need serious individual with authority, writing abilities and sound judgment. Salary based on experience and ability. Great opportunity with growing Southern Broadcasting Company. Excellent working conditions. Send resume and tape. Immediate opening. Contact: Pete Taylor, WSGN Radio, City Federal Building, Birmingham, AL 35203.

Help Wanted Programing, Production, Others

Creative producer needed for 50 kw. AM major-mkt. station. Must be capable of classy, polished, creative spots and promo's. Send tape and resume. Box A-3354, Chicago, IL 60690.

#2-#3 rated AM Rocker looking for "exceptional" Program Director with experience and desire to be #1. Send resume and tape to P.O. Box 9168, JFK Government Center, Boston, MA 02114.

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

Station Relations Associate—NPR Washington. Liaison between NPR staff and member stations plus other assigned duties. Needed: Minimum 5 yrs. radio experience, BA or BS, able to travel 30%, write well. Contact J. Rowe, 202-785-5483. NPR is an Equal Opportunity-Affirmative Action employer.

Top 20 market Midwest station seeking tremendously creative Production/Copy Director who wants to pull short air shift. Contact: R. Bernard, 317-359-5511.

Situations Wanted Management

Jon Holliday, highly successful in medium, major markets. Can make your station AM and/or FM return biggest profits with proven "between the rock and the soft stuff" format. Will manage, and/or consult. Phone 206-774-4288. Box J-100, BROADCASTING.

Radio. Thoroughly experienced all phases of operation. Fifteen years successful management in medium and large markets. Strong sales and programing background. Family man. Top references. Available immediately. Box J-149, BROADCASTING.

General Manager medium and large markets. Radio is my life. Over twenty five years experience. Looking for opportunity to run and become part owner small or medium market. Let's talk. Box J-150, BROADCASTING.

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

Oie veigh! It's officially a recession. Protect your investment, increase your profits. Hire creative radio sales consultant, now. William Gallagher, Four Ingress Way, Matawan, NJ.

Situations Wanted Management Continued

30 year old manager, top 50 California market wants to settle in small or medium market. College education with 10 year background in sales, programing, management. 916-481-2926.

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

Manager-Sales Manager recognized in the industry for ability to promote station growth. Ready for another competitive medium market challenge. Knowledgeable, enthused and stable! What more could you want? Write King, 1529 S. Walnut, Casper, WY 82601.

Situations Wanted Sales

Am 27 years old and am interested to find opening in Sales Department or Business Department in Radio. Graduated from St. Lawrence University. Became Lt. J.G. in Navy. Then graduated this year from Wharton School of Finance. Have worked parts of two summers in Business Office of Radio Station during high school years. Box J-112, BROADCASTING.

Situations Wanted Announcers

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

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

Is there a good job somewhere for a good broadcaster? Prefer and have experience in sports and PBP but can do and have experience as Top 40 and MOR jock. Good production and some PD experience. I'm not expensive. All offers considered. Box J-123, BROADCASTING.

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

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

Three years morning personality, two years music director, Top 40. Gotta move up now, first phone, tape tells story. Box J-165, BROADCASTING.

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

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

DJ, tight board, good news, commercials, looking for first break, creative and aggressive, ready now. Box J-187, BROADCASTING.

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

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

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

The rocker I'm at is just a toy for the boss' wife. I'm tired of being played with. 4 1/2 years experience, 1 1/2 commercially, college broadcasting degree, third, single. Box J-211, BROADCASTING.

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

Seeking SE NYS, NJ, CN opening. 1 year experience. Have done some work for Bonneville station in large market. Frank, 212-592-4350 between 11 and 1.

Announcer with 3 years college and 4 years radio, desires mid market gig in or around Tennessee area. Currently working in Memphis market. Third phone BC. Call Bill Wagner, 901-452-7825 or 274-2453 before 10 a.m.

Attention! Fine D.J., mature voice, good commercial and news delivery. 3rd phone. 1 1/2 years experience. John Tsikretis, Rt. 1, Box 108, South Elgin, IL 60177 or call 312-695-7047.

Wanted: Full time MOR/C&W. Presently Detroit C&W. Excellent background. Will relocate. Call Jerry, AC 313-271-7464 or write 6803 Auburn, Detroit, MI 48228.

Situations Wanted Announcers Continued

DJ with great music mind. B.A., 3rd class. Will work anywhere. Rock-jazz. Excellent references, resume, tapes upon request. Peter Shendell, 911 Oakland Ct., North Bellmore, NY 11710. 516-781-9021.

Medium market personality, prefer MOR, but will consider all. Including small market PD if sales too. Call 615-886-2888, ask for Steve.

First phone announcer. Desires to gain experience in sales. Looking for combo in Maryland, D.C., or Virginia. Bob Madle, 301-460-4712.

3 1/2 years in FM/AM and automation, entertaining individual, self-starter, production, some sales, first phone, some maintenance, stable, honest references, definite asset, looking. Keith, 507-Rocket 9-4140.

Hard working, experienced DJ, programing, music, currently working, seeks opportunity on medium to large market. Will relocate. Basil Gordon, 21 Pleasant Place, Brooklyn, NY 11233. Call 643-0122 or 622-6246.

Black spec's grad. Radio experience. College. R.B. or MOR. Go anywhere. Tight board. 194 East Grand Blvd., Apt. 202, Detroit, MI 48207. 1-313-824-8653.

3 years experience, 3rd ticket, excellent references, prefer warm climate and up-tempo MOR or light top 40 in medium market. Eric Hardenbrook, Ridge Road, Holley, NY. 716-638-8571.

Bob & Ray, Crosby & Hope, Woody & Allen. Now the Cleveland Kids, socko radio team. Tommy—famous comedy writer. Jimmy—versatile radio raconteur. Notre Dame grads, 25 years old. 5179 Eastover Road, Lyndhurst, OH 44124. 216-442-0063.

Have been anncr. for years, a real pro, all formats, excellent production, PD several stations, avail immed. Dick Brown, 169 Merrimac St., New Bedford, MA. 617-992-0059.

First Phone announcer seeking first break. Don Martin grad, will relocate. Mark Conrath, 1734 N. Van Ness Ave., Hollywood, CA 90028. 213-464-9452.

DJ Third Phone, tight board, good news, fantastic production. 4 yrs experience black oriented. Some college, call: Isaiah Gay, 716-896-6298.

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

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

Augment your staff with a capable Broadcaster. Many years experience all phases radio, looking for permanent position anywhere. First Phone, good voice, tight board. Call 303-346-5408.

Situations Wanted Technical

Director of engineering seeks group or Chief major market AM-FM. Thoroughly experienced administration, labor negotiation, directionals, stereo, recording, remote control, etc. Box J-163, BROADCASTING.

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

Attention medium and smaller markets, northwest and southwest! Here's a real pro: Top CE with sales background and good announcer, tool Directionals, proofs, automation, AM/FM, etc. 805-947-4260. Box J-194, BROADCASTING.

Transmitter, Audio, Automation. Send for resume, Ed Jurich, 2545 North Maryland, Apt. 110, Milwaukee, WI 414-332-4594.

Situations Wanted News

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

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

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

Situations Wanted News Continued

Highly experienced, take-charge news director. Tired of causes and forced awareness. Seeking solid major-medium operation. 1st phone. Consider telephone talk show, sports. Box J-167, BROADCASTING.

Can you beat—high motivation, experience, integrity, and good delivery? Medium or major market Midwest news operation needing stable family man. All replies considered. Box J-168, BROADCASTING.

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

First phone, 3 years TV, 2 years radio, desires opportunity in news. Experienced in TV directing and most phases of production. AA degree. Box J-195, BROADCASTING.

Sportscaster-news-caster: 4 years. Bpb baseball, basketball, football. News and sports anchor. May '74 Temple U. RTF grad. Available now, will relocate. Contact Howie Herman, 915 Woodbine St., Pittsburgh, PA 15201, or 412-781-9378.

Newsperson, good writing, great delivery, look for 1st break. Coll. grad., relocate, train. D. O. Nelson, 1916 Crotona Ave., NY 10457. 212-294-4028.

1974 MSJ from Columbia. Seeks job as reporter or writer. Experience major college radio news and sports. Prefer Northeast, but would consider others. Call Edward Schimmel, 212-538-4375, or write 1005 Jerome Ave., Bronx, NY 10452.

Pro finds Big Apple has worms. Want big gun news operation in major market. Call Don, 212-875-5519.

Situations Wanted Programing, Production, Others

Black Professional B.G.S.-station management. Experience: PD, ND, C.A.D., MD, POP. Box J-59, BROADCASTING.

Trade experience and dependability for security. PD/operations mgr. with active FCC first and 7 years experience in all areas including heavy play-by-play. All locations, all positions considered. 916-726-8748 or Box J-212, BROADCASTING.

See My Ad under "Situation Wanted—Management"—Jon Holiday.

Buy Me, 32, single, 10 years, all market sizes, all phases. Seeking freedom with strong FM. Medium-major market for automated or live contemporary rock, or ? Ron Wortham, 602-635-4431 ext. 142, 602-635-4488.

TELEVISION

Help Wanted Sales

Immediate opening for experienced aggressive TV salesperson with highly rated Mid-America network station in sparkling city of 300,000. Strong emphasis on local sales and creative production. Replacement for man moving on to management. Excellent incentive remuneration plan. Other company benefits, including profit sharing plan. Send resume to Box J-128, BROADCASTING.

Leading broadcast company now adding experienced salespersons. Excellent opportunities in our television stations and company owned rep division. All replies confidential. Send resume to Box J-138, BROADCASTING.

Medium market Midwest station offers excellent starting sales position to right Radio/TV graduate. Some sales experience desirable, but we're looking for someone who can grow. Box J-139, BROADCASTING.

Help Wanted Technical

Two positions open in large midwestern commercial videotape production company for qualified technicians. Must have strong background in videotape and video operation, with some maintenance ability preferred. Send complete resume—in strict confidence to Box J-52, BROADCASTING.

Wanted: Engineer for special job offer. \$15,000 plus for one year guaranteed work plus bonus and fringe benefits. Liberal working conditions. Located in upper mid-west. Must be prepared to oversee maintenance of television, studio and transmitter. Some solid state microwave. This is an unique offer, open to all qualified applicants. Excellent opportunity for C.E. experience. Box J-71, BROADCASTING.

Help Wanted Technical Continued

Require applicant for studio supervisory and maintenance duties at upper Midwest station. Highest premium salary. Incentive compensation. All benefits offered. Ideal working conditions. This is an opportunity for an engineer to gain excellent experience leading up to C.E. Write Box J-136, BROADCASTING.

Experienced Chief Engineer, strong in administration, for Southeastern coastal market. Salary \$22K to \$24K. All replies confidential. Box J-140, BROADCASTING.

TV Studio Engineers. Long-established Midwestern Radio/TV operation with engineering-oriented management seeks engineers with extensive maintenance experience on quad VTRs and color film chains. Send resume in confidence detailing education, experience and salary history. An Equal Opportunity Employer. Director of Engineering Box J-148, BROADCASTING.

Are you qualified to assume position as chief engineer? Send details to: C. H. Balding, KXII-TV, P.O. Box 1175, Sherman, TX.

Need Energetic Chief Engineer for a new ABC UHF. Transmitter-Studio experience required. Excellent opportunity planning new construction. WOPEC(TV), Altoona. 814-943-2607.

Experienced UHF Transmitter and Microwave Maintenance Technician. Must be self reliant, considerable in-state travel with network vehicle. Good working conditions, and excellent fringe benefits. Send complete resume to: Director of Engineering, New Hampshire Network, Box Z, Durham, NH 03824 an equal opportunity affirmative action employer.

Transmitter Technician immediate opening excellent working conditions and fringe benefits. 1st class required, experience preferred, others considered. Send complete resume to Director of Engineering, New Hampshire Network, Box Z, Durham, NH 03824 an equal opportunity affirmative action employer.

Chief engineer, ETV station: Must be maintenance oriented with color, studio, and transmitter experience and have ability to motivate eight-man engineering staff. Coordinate with other departments and maintain broadcasting facilities, translators, and four-station ITFS system. Salary range \$13,488 to \$16,391, overtime available. Send resume of training and experience by September 30, 1974, to Clark County School District, Classified Personnel Department, 2832 East Flamingo, Las Vegas, NV 89121. Equal opportunity employer.

Position open for technician. Must be skilled in maintenance, TV Broadcast equipment mostly RCA—including VTR's. First ticket. No age limits. Good climate. Growing community. University of Arizona and Community Colleges. Send brief resume to R. M. Holtsclaw, C. E. Channel 4 TV, Box 5188, Tucson, AZ 85705.

Immediate Vacancy for television engineers. Highest salary, all fringe benefits. Special bonus situation offered. Call now. Will accept recent first ticket graduates. Call 701-825-6292. Ask for Mr. Vincent.

Television engineers needed. Openings for licensed and unlicensed engineers having television broadcast experience. All-color operation. For more information, contact: University of Missouri Personnel Services, 309 Hitt Street, Columbia, MO 65201. Phone: 314-822-4221. Equal opportunity employer.

Help Wanted News

Field reporter for top rated eastern news department. Solid feature ability and creative films directions a must. Send resume, pic, and script samples. Equal-opportunity Employer. Box J-63, BROADCASTING.

News Director, On Air Professional! Top 75 station wants fresh look and new image. Must be creative communicator with solid background—will consider #2 individual with top credentials for leadership. Southeast. Resume and salary history to: Box J-89, BROADCASTING.

Hard news investigative reporter with TV/film background for aggressive Florida market. Experienced only apply. Equal opportunity employer. Box J-159, BROADCASTING.

We need a great weathercaster to replace this market's top act. If you can compete in a top 15 market send a complete resume and have your tape ready to send when requested. Meteorological qualifications may make the difference. Box J-202, BROADCASTING.

Newsperson: Reporter-photographer with some weekend on-air duties. Also help produce news specials. Experienced or good educational background. Send resume, picture, VTR or film to John Froyd, News Dir., KCMT-TV, Alexandria, MN 56308.

Help Wanted News Continued

Aggressive reporter to handle news beat, standups, some anchor. Excellent salary, plus company paid benefits. Send video tape and resume to Eric Johnson, WICU-TV, Box 860, Erie, PA 16512.

Top 100 Market ABC affiliate seeking mature professional anchorperson. Good salary. Send VTR and resume to Rich Gimmel, WTVQ-TV, P.O. Box 11730, Lexington, KY 40511.

Help Wanted Programing, Production, Others

Number 1 operation in major northeast market seeks aggressive, imaginative news producer/writer. Great opportunity for strong journalist quickly outgrowing medium market. Rush writing and production samples. An Equal Opportunity Employer. Box J-62, BROADCASTING.

News photographers who can't hussle, innovate, sniff out the essence of the story or capture excitement and emotion on film need not apply to this large market station. Others may send clips. An Equal Opportunity Employer. Box J-64, BROADCASTING.

Wanted: Experienced television lighting person. Must know commercial and location work. Must have sample reels when requested. Box J-121, BROADCASTING.

Promotion Copywriter for New Orleans "V". Experience necessary in writing and producing on-air and print advertising. Send resume, writing sample, to: Box J-218, BROADCASTING.

Wanted: Director of Graphic Arts at a large Northeastern television station. Must have at least five years of experience in graphic design for television. Will also be responsible for printed material. Must be able to supervise other Graphic Artists. Salary negotiable depending on qualifications and practical experience of the candidate. Equal opportunity employer. Job available as of September 26, 1974. Box J-124, BROADCASTING.

Situations Wanted Management

19 years TV, Radio, Group; excellent experience—results, all phases; young 40's, family, community active. Box J-88, BROADCASTING.

Strong sales management background in medium market, plus rep experience makes me ready for bigger things in sales management or general management. 32, marketing degree. Box J-141, BROADCASTING.

Corporate financial management with group. Seeking new challenge. Offer extensive experience corporate and station, TV and radio in administration, budgeting, cost control, acquisitions and accounting. Box J-166, BROADCASTING.

Corporate PR and advertising director desires to relocate to Chicago area. Previous broadcast and film production experience. Age 31, BS, MBA. Will send resume. Box J-217, BROADCASTING.

Situations Wanted Technical

Chief engineer available. Years of experience. Television station, production, remotes. Resume upon request. Box J-210, BROADCASTING.

Recent tech. school graduate with first phone looking for engineer position. Willing to relocate at anytime. Contact: Frank Michalski, 3910 Norfolk Ave., Lorain, OH 44055. 216-277-7467.

Situations Wanted News

Sportscaster for all seasons. Experienced pro seeking major market affiliation. Top references. Box J-25, BROADCASTING.

Cameraman/Editor/Writer. Documentary, news film, commercial pro. Twelve yrs. Sixth and fourth markets. Also worked as magazine show host/producer. Investigative and series reporter. Wants medium market challenge or news directors job small market. Best references. Box J-103, BROADCASTING.

Female reporter, two plus years general assignment experience, medium market TV news, net affiliate. Hard working, creative, seeks same or larger market. Features specialty. Box J-176, BROADCASTING.

News director, 20 yrs. experience, film-tape documentaries, med. mkt. Available now. Will relocate. Top references. \$15-16M. Box J-192, BROADCASTING.

3 years directing, switching 6-11 p.m. news, desires opportunity to participate with news team as street reporter. Box J-196, BROADCASTING.

Situations Wanted News Continued

Producer-reporter. Black. Experienced, film-air. M.S. Seeks TV or radio, news or public affairs. Box J-206, BROADCASTING.

National award-winning anchorman seeking an organization in the top 150 markets that will allow me to work long and hard to produce a polished product they can be proud of. Young, married, degreed. Box J-214, BROADCASTING.

Olympic Broadcast veteran available now for news or sports anchor. Five years experience. Excellent references. Call 701-232-1910.

Situations Wanted Programing, Production, Others

Promotion Manager, knowledgeable, creative, 5 years experience in Top 40 market. Know all phases, current income \$15K. Box J-142, BROADCASTING.

TV Program Manager ready for greater responsibility. Began in sales, found programing is my thing. Have programed both independent and network affiliates in medium markets. 37 years old, degree. Box J-143, BROADCASTING.

Creative, versatile, college graduate seeks position in television programing or public relations. M.A., B.A. in communications; A.A. in commercial art. Will relocate immediately. 301-439-8756 or Box J-171, BROADCASTING.

Producer/writer: Award winning, young, hard working; major market exper. in tape, film and remote, children's TV. Wants challenging creative position. Excellent references. Box J-174, BROADCASTING.

Wanted: Adventurous TV station which wants creative, imaginative, witty writer-producer. Write Box J-182, BROADCASTING.

Camerman/writer experienced in newsfilm and film continuity seeks position as news or documentary cinematographer/producer, commercial, PTV. Relocate. Box J-188, BROADCASTING.

Producer/director, production manager. Creative ideas with practical approaches. Broad background in all phases of television broadcasting. Box J-189, BROADCASTING.

Promotion director. Creative production, print, sales know-how. Seeking progressive television operation vying for attention in their market. Box J-190, BROADCASTING.

Female, creative and intelligent, seeks position in any phase TV production, B.S. in Mass Comm., have directed pilot at WGBY-TV. Will send resume and references upon request. Ellen Landau, 71 Brentwood Lane, Valley Stream, NY 11581, 516-791-5055.

WTOP-AM-TV in Washington, D.C. has available competent Assistant Directors, Writers and Reporters who have completed our year-long minority training program. Resumes may be obtained by writing Training Program, WTOP, 4001 Brandywine St., N.W., Washington, DC 20016.

Top childrens personality, 14 year background, includes-Ringling Bros. clown, Ronald McDonald, commercials, operated childrens night club, comedy writer, producer of theme park shows. Vietnam vet, seeks chance to get new start. Attend Sylvania TV. Studio School in New York. Ambitious, prefer network or production house of childrens shows, films. Great references. Richard Shapiro, 317 S. Chestnut St., Westfield, NJ 07090.

Production manager/director with UHF independent looking. Heavy on remote/studio local origination. Mornings. 1-602-968-8072.

CABLE

Help Wanted Management

Bright, aggressive recent college graduate with strong interest in cable television sales, marketing and promotion should reply at once. Here is your chance to learn the cable television business inside and out. The last two people to hold this position are now a general manager and marketing director in our company. Send confidential resume to Box J-127, BROADCASTING.

Help Wanted Technical

Installers and Technicians wanted. Top pay and benefits, salary commensurate with experience. For interview, call Mr. Underwood 201-561-2288, or send resume to Plainfield CableVision, Inc., P.O. Box 1069, Plainfield, NJ 07060.

WANTED TO BUY EQUIPMENT

RCA TR3 or 4 Lo Band Color VTR. Must have ATC. Call MAZE 205-591-4800.

We need used 250, 50, 1 KW, 10 KW AM and FM transmitter. No junk. Guarantee Radio Supply Corp., 1314 Turbide St., Laredo, TX 78040.

Moseley WRC-10T remote control, complete or studio unit only, in working condition. Call Manager, KLFM, 515-232-0104.

FOR SALE EQUIPMENT

G.R. 916A R.F. Bridge, Clean condition and calib'd \$375. Box J-105, BROADCASTING.

Gates BC-1G AM transmitter 1000/250 watts. Presently tuned to 1,300 khz. Good condition—3 years old. Available September. \$4,750. Write Kin Jones, KYNO Inc., 2125 N. Barton Ave., Fresno, CA 93703.

Synchronous Q-prompter system with two reader units, extra cable and hand controls, four position central control box. Charles Schuerhoff, WGBH Channel 2, Boston, MA 02134. 617-868-3800.

50 KW and 5 kw Westinghouse transmitter available middle Fall. Many spares and tubes for each. Purchaser to dismantle and transport. Offers to John Battison 216-781-1100 WWWE, Cleveland, OH 44114.

For sale: Complete operating automation system. Includes 4 carousels with Cherry switch random selectors, two cartridge playbacks, time announcer, digital clock, line amplifier, tone switching with silence backup, automatic re-selector, wire for remote control, 20 inputs control center. James B. Hartline, Ch. Eng., WJNC/WRCM, Jacksonville, NC 28540. 919-455-2202.

Marti. Immediate delivery from our inventory, reconditioned remote pickups and studio transmitter links. Terms available. BESCO, 8585 Stemmons Freeway, Suite 924, Dallas, TX 75247. 214-630-3600.

250 watt AM transmitters: RCA DTA-250M CCA AM 250D Raytheon RA-250 Gates DC-250C. Communication Systems Inc., 1001 Perry, Cape Girardeau, MO 63701. Phone 314-334-6097.

Helix-styroflex. Large stock—bargain prices—tested and certified. Write for price and stock lists. Sierra Western Electric, Box 23872, Oakland CA 94628.

Like-new TIM 400 Telestrator (animated-TV-graphics-over unit), \$8,000. Only 2 years old, and never used except to test another system. Mr. Zanetti, Scott-Engineering Sciences, Pompano Beach, FL 305-946-4470.

COMEDY

Deejays: New. sure-fire comedy! 11,000 classified one-timers, \$10. Catalog free! Edmund Orrin, 2786-B West Roberts, Fresno, CA 93705.

Jack Shorts! Twice-monthly Contemporary comedy for top deejays. Free issue. Library. 5804-B Twineing, Dallas, TX 75227.

"Reminiscing in old-time radio" Daily 5 minute classic old-time comedy programs. Demo-information—Hayden Huddleston Productions, 305 Shenandoah Bldg., Roanoke, VA 24011. 703-342-2170.

Jokes! One-liners! Topical humor! Exclusively for jocks. Free sample. "Funnies", Box 11-511, Newington, CT.

Political One-Liners. 40 Carson-type originals every ten days. 3 month trial \$10. Jack Posner, 220 Madison Ave., New York, NY 10016.

MISCELLANEOUS

Prizes Prizes! Prizes! National brands for promotions, contests, programing. No barter or trade . . . better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611, call collect 312-944-3700.

"Free" Catalog . . . everything for the deejay! Custom I.D.'s, Promos, Airchecks, Wild Tracks, Books, FCC tests, Comedy and more. Write: Command, Box 26348, San Francisco, CA 94126.

Biographies on hundreds of rock groups. Free samples. Write Rock Bio's Unltd., Box 978, Beloit, WI 53511.

Paperchex! Openings The Chucker 1 yr. \$30; 1/2 yr. \$18; 1/4 yr. \$10; samples 50¢; 249 North St., Buffalo NY 14201.

INSTRUCTION

Broadcast Technicians: Learn advanced electronics and earn your degree by correspondence. Free brochure. Grantham, 2002 Stoner Avenue, Los Angeles, CA 90025.

In Chicago, OMEGA Services has the best price for a First Class License. Day or evening. Guaranteed results! OMEGA Services, 333 East Ontario. 312-649-0927.

Job opportunities and announcer-d.i.—1st class F.C.C. license training at Announcer Training Studios, 25W 43rd St., N.Y.C., Licensed and V.A. benefits.

First Class FCC License in 6 weeks. Veterans approved. Day and Evening Classes. Ervin Institute (formerly Elkins Institute) 8010 Blue Ash Road, Cincinnati, OH 45236. Telephone 513-791-1770.

No: tuition, rent! Memorize, study—Command's "Tests-Answers" for FCC first class license.—plus—"Self-Study Ability Test." Proven! \$9.95. Moneyback guarantee. Command Productions, Box 26348, San Francisco 94126. (Since 1967).

First Class FCC—6 weeks—\$370. Money back guarantee. Vet approved. National Institute of Communications, 11516 Oxnard St., N. Hollywood, CA 91606. 213-980-5212.

Chicago or Milwaukee. FCC license. Results guaranteed. Veterans approved. Lowest prices available. Institute of Broadcast Arts, 75 East Wacker Drive. 312-236-8105 or 414-445-3090.

FCC license the right way, through understanding, at a price you can afford. Home study. Free catalog. Genn Tech., 5540 Hollywood Blvd., CA 90028.

REI teaches electronics. Over 98% of our graduates pass FCC exams in 5 weeks. Classes: Sept. 30, Nov. 11, Jan. 6. REI, 61 N. Pineapple, Sarasota, FL 33577. Phone 813-955-6922. REI, 2402 Tidewater Trail, Fredericksburg, VA 22401. Phone 703-373-1441.

San Francisco, FCC license, 6 weeks, 11/4. Results guaranteed. Veterans approved. School of Communication Electronics, 150 Powell, 94102. 415-392-0194.

RADIO

Help Wanted Management

GENERAL MANAGER

For major market AM/FM Radio Station. Must be extremely strong in sales in all areas with past record to prove it. Expected to be his own sales manager and attract street fighter sales staff. Unusual opportunity. Big earning potential. Write:

J-204, BROADCASTING

The only executive search company specializing in the communications industry is looking for some of America's top young radio or television sales producers. Must have a degree, superior intelligence, and radio or television sales experience. In short, you must be sharp! Send full particulars to Rick Davenport, Ron Curtis & Company, O'Hare Plaza, 5725 East River Road, Chicago, Illinois 60631. All replies answered.

Employment Services

A SUCCESSFUL CAREER IN BROADCASTING Starts With A Subscription To



Box 61, Lindolndale, N.Y. 10540

Number "One" in Weekly, Nationwide Employment Listings for Radio, TV, PD's, News, Sales and Engineers

\$5.00 per month (4 issues); \$12.00 3 months (12 issues); \$30.00 12 months (50 issues) Remit Cash With Order, Please!

Help Wanted Sales

SALES—HEAVY WEIGHT!!

You want to make money . . . we want to sell time! It's that simple! You've got the experience and ability *already* and we've got the hottest contemporary station around. We want the pro who's good and who knows it . . . the kind of person who can produce, and get into promotion, and the fun of selling a great radio station! We're a New England resort market and we're looking for the big time producer for the big market buck. If you're good and you know it . . . contact us immediately. We're ready to move and we're ready to pay for the right person!

You want to make money and we want to sell time! It's that simple!

Box J-199, BROADCASTING

Help Wanted Announcers

MOVE UP to successful Texas light contemporary. Retirement, hospitalization, other benefits for experienced announcer-production.

Box J-203, BROADCASTING

Help Wanted News

NEWS. Need heavy, powerhouse newscaster, writer, reporter. Must have extensive news background and desire to dig into local scene. A rare opening at number one AM/FM/TV Ohio outlet. An equal opportunity employer. Send resume, salary requirements to:

Box J-175, BROADCASTING

Help Wanted Programing, Production, Others

CONTROLLER

Excellent opportunity to become Controller of Dallas based chain of television and radio stations. Experience in communications accounting. Salary commensurate with experience and ability. Mail resume,

Box J-169, BROADCASTING

Situations Wanted Management

YOUNG LAWYER/BROADCASTER

Seeks work with small-to-medium size broadcast group or company as Assistant to President or Owner who desires an extra right hand to work in various phases of company business activities and station operations.

- B.A., Columbia University. Juris Doctor. Member, State Bar and ABA.
- Ten years Radio-TV experience in production, programing, engineering and administration.
- Former assistant to Washington broadcast attorney. Knowledge of FCC rules and procedures.
- Currently Assistant to VP-GM at nation's top UHF Independent.

Married. Age 27. Highest recommendations. Detailed resume on request.

Box J-193, BROADCASTING

Situations Wanted Management Continued

EXPERIENCE—Management

One of nation's leading broadcast executives wants new challenge. 20 yrs. in management, sales, programing, news. Finest references. Major or medium market. Prefer West Coast but will consider other areas.

Box J-197, BROADCASTING

Manager available soon for absentee owner. 28-years in broadcasting-telecasting field including network level staff position. Currently Radio-TV-film Director of Expo '74, the World's Fair. Prefer smaller market in the Pacific Northwest. Reply to: 509-456-5619, P.O. Box 1974, Spokane, Washington 99210.

Situations Wanted Announcers

EXPERIENCED FEMALE

Progressive Announcer seeks medium market. 5 years progressive/MOR announcing, plus music directing, news reporting, commercial production. I want to do more than decorate your Eq. Employment report.

Contact: Pam Peterson, RD6, Halseyville Rd. Ithaca, New York 14850 or 607-272-9118.

Situations Wanted News

AVAILABLE NOW. 12 years radio & TV experience. Served as news director both radio & TV. Also talk show host, TV weather, sports play by play. Top references, in present market 9 years.

Call 608-879-2851

TELEVISION Help Wanted Management

CREATIVE JOURNALIST

Person with educational and practical command of television news to immediately become involved on national level. Growing company has management position for intelligent, energetic, ambitious person with Master's Degree. Send resume and photograph to:

Box J-177, BROADCASTING

Situations Wanted Management

YOUNG COLLEGE GRAD. with major market programing, production, and engineering experience, seeks management trainee position with major/medium station or chain. Excellent references.

Box J-191, BROADCASTING

Miscellaneous

WANTED—Information on whereabouts of Nina Ardizzone. Last known address, Santa Monica, CA.

Box J-201, BROADCASTING

ATTENTION

Automation stations looking for a good country music service.

Call Stereo Country Productions
713-985-2543

ATTENTION: STATION OWNERS AND MANAGERS

Successful community service project initiated by Canadian Broadcasting Corporation in 1972 now available to U.S. markets with high unemployment. This concept is local initiative programing at its best and has been praised by senior government officials plus very appreciative audiences. Sold on 'First Come' exclusive basis. Your salesmen sell concept under 1, 3, 5 or 10 minute formats. Since programs assist your citizens seeking new opportunities 85% of local firms are potential sponsors.

In markets of 1 million population or more—total cost to your station is \$200.00. 500,000 to 1M—\$150.00. 100,000 to 500,000—\$100.00. Less than 100,000 population, \$65.00. This complete and final price includes right to title in your community, operational formats and selling presentations for your salesmen. This is information radio at its best. It also proves the power of radio in creating jobs and assisting in manpower search. Confirm for your community today!

RECRUITER-AT-LARGE
P.O. BOX 507—STATION 'J'
TORONTO, CANADA M4J 4Z2
(416) 465-8570

GOLDEN DAYS OF RADIO

Now in its 8th year on AFRTS. The original Golden Days of Radio can be a money maker in your market. Five minute format for disc jockey shows—Half hour version also available. Send for free audition record, and rates.

ALEX LITROV ASSOCIATES
1207 North Flores
Hollywood, Calif. 90069

ATTENTION —RADIO STATIONS —TV STATIONS

WOULD YOU BE INTERESTED
IN A P.I. DEAL THAT PAYS
YOU 100% ON LEADS . . . ???

FOR INFORMATION
CALL COLLECT
317/257-1359

Situations Wanted Programing, Production, Others

PD-MD in medium market would like to be MUSIC DIRECTOR at a M-O-R station in a Top 30 market. Full knowledge of M-O-R music, including OLDIES.

Box J-213, BROADCASTING

PAUL MITCHELL

Major market and network owned program director with newly created contemporary music format, geared for demolishing not fractionalizing the top 30 competition. Demo tape available. Call: 215-457-7784. You have nothing to lose but a phone call. All replies kept confidential.

You belong in

Broadcasting
The newsworthy of broadcasting and allied arts

Miscellaneous
Continued

Broadcast Sales Training At Your Station

Increase your sales with a new sales training aid. This is a nuts 'n bolts, no-nonsense cassette tape to aid salesmen in selling broadcast time more effectively. For the new salesman, it's a must, and it will stimulate (and even educate) the oldest pro! Listen and learn individually, at home, in the car or use in sales meetings.

Over 25 vital tips for radio and TV salesmen including: packaging a sale, the 1-2-3 punch, weekly planning, your best pitch, keeping records, the sales call—3 elements. It's all about broadcast sales—proven advice based on our 20 years of broadcast sales experience and pared down to a practical, useable form that won't be time consuming for your salesmen. It's all on one compact cassette. For your Broadcast Sales Training cassette tape, send \$35 check or money order to:

Richard F. Palmquist, Inc.
Sales Training Division
1300 South Green Bay Road
Racine, Wisconsin 53406

Wanted to Buy Stations

How far will up to \$50,000 cash go toward buying a profitable radio station, anywhere? I've 20 years in the business, all phases.

Box J-87, BROADCASTING

Corporation wishes to purchase disastrous TV, AM or FM situations. Preference to Northeastern area. Prepared to make fast decision. No money making or gilt edged properties need apply.

Box J-161, BROADCASTING

For Sale Stations

UNDER \$75,000

WASHINGTON. 250 w-D. Metro suburban with real potential. Valuable real estate. Beautiful setting. Needs owner-manager.

MONTANA. Class IV. Turn-around situation but the potential is there. Includes real estate.

SOUTH DAKOTA. Class IV. Rural station showing good profit. Safe investment. Flexible terms.

MONTANA. Class IV. Developing recreation area near larger city. Showing small profit—can be much larger.

Buy them ALL for \$255,000!

MOUNTAIN STATES MEDIA BROKERS
Box 99, Broomfield, Colorado 80020
303-466-3851



SOVRAN
ASSOCIATES, INC.
BROKERS & CONSULTANTS
SUITE 217
11300 NORTH CENTRAL EXPRESSWAY
DALLAS, TEXAS 75231 (214) 389-8545



Brokers & Consultants
to the
Communications Industry

THE KEITH W. HORTON COMPANY, INC.
200 William Street • Elmira, New York 14902
(P.O. Box 948) • (607) 733-7138
New England office • St. Albans, Vermont 05478
(P.O. Box 270) • (802) 524-5963

For Sale Stations Continued

SE	Small	AM & FM	275M	20%
South	Met	Fulltime	800M	Nego
SW	Met	AM & FM	1.2MM	29%
MW	Maj	Daytime	550M	Cash



CHAPMAN ASSOCIATES, INC.
business brokerage service

Atlanta—Boston—Chicago—Detroit
Dallas—San Francisco

Please Write: 5 Dunwoody Park
Atlanta, Georgia 30341

FLORIDA MAJOR MARKET

Daytimer with PSA

(5 kw Non DA)

\$300,000.00

AT YOUR SERVICE WITH
20 YEARS EXPERIENCE.

RICHARD A. SHAHEEN, INC.
Media Brokers

435 N. Michigan Ave. Chicago, Ill 60611
312/467-0040



BROADCASTING'S CLASSIFIED RATES

Payable in advance. Check or money order only.

When placing an ad indicate the EXACT category desired. Television or Radio, Help Wanted or Situations Wanted. Management, Sales, etc. If this information is omitted we will determine, according to the copy enclosed, where the ad should be placed. No make goods will be run if all information is not included.

The Publisher is not responsible for errors in printing due to illegible copy. Type or print clearly all copy!

Copy: Deadline is **MONDAY** for the following Monday's issue. Copy must be submitted in writing.

No telephone copy accepted.

Replies to ads with a box number should be addressed to Box Number, c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

Since January 1, 1974, BROADCASTING no longer forwards audio tapes, transcriptions, films or VTR's. BROADCASTING cannot accept copy requesting audio tapes, transcriptions, films or tapes to be sent to a box number.

Rates, classified listings ads:

- Help Wanted, 50¢ per word—\$10.00 weekly minimum. (Billing charge to stations and firms: \$1.00).
- Situations Wanted, 40¢ per word—\$5.00 weekly minimum.
- All other classifications, 60¢ per word—\$10.00 weekly minimum.
- Add \$2.00 for Box Number per issue.

Rates, classified display ads:

- Situations Wanted (Personal ads) \$25.00 per inch.
- All other \$45.00 per inch.
- More than 4" billed at run-of-book rate.
- Stations for Sale, Wanted to Buy Stations, Employment Agencies and Business Opportunity advertising requires display space.

Agency Commission only on display space.

Word Count: Include name and address. Name of city (Des Moines) or of state (New York) counts as two words. Zip Code or phone number including area code counts as one word. (Publisher reserves the right to omit Zip code and/or abbreviate words if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PD, GM, etc. count as one word. Hyphenated words count as two words.

Name _____ Phone _____

City _____ State _____ Zip _____

Insert _____ time(s). Starting date _____ Box No. _____

Display _____ (number of inches).

Indicate desired category: _____

Copy: _____

Profile

Bill Grimes: on a fast track at CBS

When Bill Grimes arrived in New York City from West Virginia, at age 22, he checked into the Seventh Avenue YMCA and studied want ads for any job that said "management." Eleven years later, he's back on Seventh Avenue—in a nice hotel suite this time, fresh from a winning season as general manager of CBS's WEEI(AM) Boston, and one month into a vice presidency that descended on him before he could formally pack up and move to New York. Now he's a manager's manager: namely, vice president, CBS Radio Division, for CBS's seven owned AM stations.

Mr. Grimes knows a lot about living in hotels and traveling light. In six years with CBS, he has held six different jobs, and hasn't spent Christmas in the same place twice.

One of the people responsible for Mr. Grimes's whirlwind series of promotions is Sam Cook Digges, CBS Radio Division president, who observed that with the broadcast division's "farm system" of circulating its executives, "each new job is a further test of your ability. And if you have a lot of ability, you can move on a pretty fast track." Mr. Grimes, he said, "has demonstrated ability to perform as a damn good executive." That kind of statement is significant in the CBS radio department, where a consortium of young, eager and talented people compete for the same brass rings. Praise from one of Mr. Grimes's competitors for his current post means, perhaps, even more: "He's the most effective executive I ever met," said one. "His talents are not necessarily related to broadcasting. He'd be an effective executive no matter where he was. There are a lot of heavy executives around here, and he's one of the heaviest."

"Heavy" may be taken to mean far-reaching in effect, and not as a reference to the fact that the All American-looking Mr. Grimes (who resembles a blond Gene Kelly) is somewhat heavier than the "scrappy, skinny" kid old West Virginia friends remember. Soft-spoken and serious, he is known for a "patient firmness" and extreme thoroughness—"over-preparedness," according to one associate.

"Bill is one of the most analytical guys I ever met," a friend said. "Usually analytical types are not creative, but Bill is creative and innovative. He's the whole package." That would appear to coincide with Mr. Grimes's own description of the essence of a good executive: a combination of management and leadership abilities. "Management is a science, it's a very organized mental process; leadership is an art, it's chemistry, the people thing. The good people have both."

The determination to keep up with the "fast track"—in Mr. Grimes's case four sales jobs and one general managership before the current position—can be an



John William Grimes—vice president, CBS Radio Division, CBS Owned AM Stations; b. March 7, 1941, Wheeling, W. Va.; BA West Virginia Wesleyan College, Buchanan, 1963; sales recruiter, account executive, R. H. Donnelly Co., New York, and account executive, *Marketing/Communications* magazine, 1964-68; account executive, CBS Radio Spot Sales, 1968-70; New York sales manager, CBS Radio Spot Sales, 1970-71; director of sales, CBS-owned WCAU(AM) Philadelphia, 1971; vice president, radio spot sales, 1972-73; vice president, CBS Radio Division, and general manager, CBS-owned WEEI(AM) Boston 1973-74; m. Barbara Leathers, Dec. 19, 1964; three children—Spencer, 8; Leland, 5; Colby, 4.

achievement in itself, and this man freely admits that he lives chiefly for his work. Next month he will visit each of the seven AM stations for about two days, taking status reports from every department head and communicating the will to win with which he is associated. He concedes that he takes over this vice presidency with an advantage: the two CBS AM stations not using an all-news format will enter record profits this year, and the other five—although not all are number one in their markets—are doing very well. Mr. Grimes's proposition, of course, is that they should all be number one.

In Boston, Mr. Grimes took on what Mr. Digges calls "trial by fire"—that is, changing a station's format. Since it went all-news in April, under Mr. Grimes's leadership, WEEI is hovering around its market's second place instead of its usual fourth.

Mr. Grimes's early ambition was to be a basketball coach. Old friends recall his

passionate absorption in the game which brought him a college scholarship. "He was a very sports-minded young man," an old school chum said, adding a list of athletic trophies and two team captainships to the observation. Mr. Grimes's objectives for CBS's seven AM stations tend to revolve around a coach's instincts to get people to work as a team. He wants the stations to use a little teamwork in bringing each one to first place, and he foresees a time some 15 years from now when all broadcasters will have to consider that approach to fiscal security. The "style and prestige" Mr. Grimes admires about the CBS team he compares to that enjoyed by the New York Yankees during their erstwhile pennant-winning streak.

Wheeling, W.Va., was, during the 1950's, a place that nourished a young man's athletic goals but, by virtue of its size (pop. 48,000) tended to encourage a great exodus of young men with professional ambitions.

After graduating from college, about 100 miles from Wheeling, Mr. Grimes also dropped his first ambition, to be an English teacher/basketball coach, in favor of the greater resources and opportunities of New York living. Furthermore, the persistent memory of a New York girl he'd gone to college with and would soon marry contributed to the New York initiative. Those YMCA days soon yielded to a house and kids and a roster of jobs related to sales work—in which he had been told his future loomed.

Today he believes sales work is essential to broadcasting because "good salespeople learn how to negotiate, or persuade, and that gets more important the higher you get in management. Also, sales people tend in general to have more drive to make the extra effort to succeed." It fits the picture of a man whose favorite TV show was the old *Run For Your Life* saga, and who says he's "never been accused of having a great sense of humor."

"He's not a 'yuk-em-up' guy," said Mr. Digges, "he's the quiet type." The type who, in fact, is a member of the Book-of-the-Month Club and who used to study business journals in the old YMCA days. However, Mr. Grimes will nonetheless be found in the Ground Floor restaurant of the CBS building after hours, chatting with the best and brightest members of the CBS radio coterie, and among the topics he may insert at such times is a secret love for the movies. And a good friend or two may report that Mr. Grimes has a talent for rock 'n roll dancing and that he can remember old 50's pop songs almost as well as ratings figures.

"The fact is," ponders Mr. Digges, "that these guys work hard because they really like their jobs. It shouldn't surprise people that they enjoy what they're doing."

Editorials

Short of first down

An inch or so of ground was recovered last week in the Senate Commerce Committee's mark-up of a license renewal bill. As rewritten last Tuesday, the bill prepared by Senator John O. Pastore (D-R.I.), chairman of the Communications Subcommittee, was an improvement over the original that Mr. Pastore had introduced the week before. But broadcasters have no reason yet to start dancing in the streets.

The Pastore bill, in its second version, would create a "presumption" of licensee advantage against a challenger at renewal time if the licensee had abided by FCC rules prescribing methods of ascertaining "problems, needs and interests" of the population in its service area, had "substantially met" the ascertained problems, needs and interests and had not been guilty of "serious deficiencies."

The broadcast interests that are willing to settle for that language are saying that by implication it affords protection against challenges based on grounds of multimedia ownerships or unintegrated ownerships and managements — the WHDH-TV precedents that broadcasters hoped to eliminate by legislation. The same interests add that it would be helpful if an accompanying committee report could be written to explain away the Senate's rejection of a provision in the House-passed renewal bill explicitly prohibiting the FCC from considering multimedia or ownership-management conditions in renewal cases if the licensees conform to FCC rules.

There are, however, other broadcast interests that worry about how an appellate court might read a legislative history containing House adoption and Senate rejection of protection against case-by-case challenges to crossownerships. That school fears that a clever appellant could argue that the Congress had upheld the principle of WHDH, thus widening the exposure of multimedia or publicly owned licensees to competing applicants who lack communications experience or ties.

Whatever imperfections the bigger licensees with multimedia interests may see in the Pastore bill, they are of no greater magnitude, in the eyes of smaller broadcasters, than the absence of a reference to the term of license. The House adopted a five-year term. Being silent on the subject, the Pastore bill leaves it at three. If the National Association of Broadcasters officials who have been working for renewal relief fail to get at least some extension of the license term, they will face a horde of disgruntled members.

Time is running out on the 93d Congress and perhaps it is just as well. If the Pastore bill is the best that can be had this year, broadcasters would be losing little if the bill disappeared with the 93d Congress.

Government graded broadcasting

The FCC is showing signs of heading toward an unprecedented usurpation of program control over radio and television. Unless deflected from its present course, it will soon be telling broadcasters how much of what they must broadcast. What an odd role for an agency with a Republican majority that is presumably opposed to accretions of federal power.

The FCC's young and energetic chairman, Richard E. Wiley, gave a clue to the new direction in a speech to the Radio Television News Directors Association (*Broadcasting*, Sept. 16). Mr. Wiley has discovered hitherto hidden mean-

ings in the fairness doctrine. Not only does the doctrine require broadcasters to present conflicting views if their programming gets into controversial issues, said Mr. Wiley; it also obliges them to initiate the kind of programming that puts the fairness doctrine in play. Mr. Wiley specifically mentioned news that goes beyond "rip and read" and "happy talk," public affairs and local programming of all kinds.

Mr. Wiley spoke of these requirements in context with a "new renewal policy," and although he said nothing more about that, he had said enough to lay the whole plan out. As is known, the commission staff is working on criteria which, if met by renewal applicants, would assure an approval without the involvement of commissioners, or, if unmet, would assure extended, awkward and perhaps perilous review.

The purpose ascribed to this exercise is the delegation of authority to the staff and the expedition of routine renewals for deserving applicants. The practical effect will be the creation of government standards. The word will soon get around that X% of local programming, Y% of news and Z% of public affairs will be stamped U.S. certified and that anything less will cause trouble. Within a single renewal cycle, the industry will fall in line.

There is of course nothing new in this proposal, which is merely Mr. Wiley's application of a program-quota concept originated some years ago by Henry Geller, then general counsel of the FCC, and advocated later by Dean Burch as FCC chairman. The quota concept was included in a notice of inquiry on television renewal procedures but never adopted.

In its new form, the concept requires no rulemaking or other public process. It can be adopted by the FCC as an internal guide to the staff, but the practical effect will be as pervasive as the formal establishment of industrywide standards. And until the deed is done, no one outside the FCC need be told what kind of programming will be specified or in what volume.

Mr. Wiley may be thanked for openness and candor in tipping outsiders to what is going on. The outline of intentions is not, however, quite enough. What is going on, Mr. Wiley?



Drawn for *Broadcasting* by Jack Schmidt

"Are we supposed to be running the commercial comparing the VW to the Capri, or the Capri to the VW?"

A PENNY FOR YOUR THOUGHTS

Every penny you spend on advertising should create a favorable impression for your product. Radio can... and for pennies, at that. What's more, radio can make the impression stick. Scoring listeners and viewers for accurate recall of advertised brands, W. R. Simmons found that Personality/Middle-of-the-Road radio rates 38% higher than average television. And average radio scores only 15% less than average TV. When it comes to making people feel favorable toward the products advertised, radio and television rate virtually the same. So why spend a "pretty penny" on television when you can use your good cents on radio and do as well or better? For more information about the Simmons Commercial Impact Study, call Major Market Radio, Inc. Or one of the outstanding Personality/MOR radio stations listed below.

The "Commercial Impact Study" was made in Los Angeles in March and May, 1973. The percentages quoted here are estimates based on systematic random sampling and are subject to statistical variations inherent in the methodology.

A complete copy of the Simmons Study, including technical data and an explanation of the methodology, is available on request.

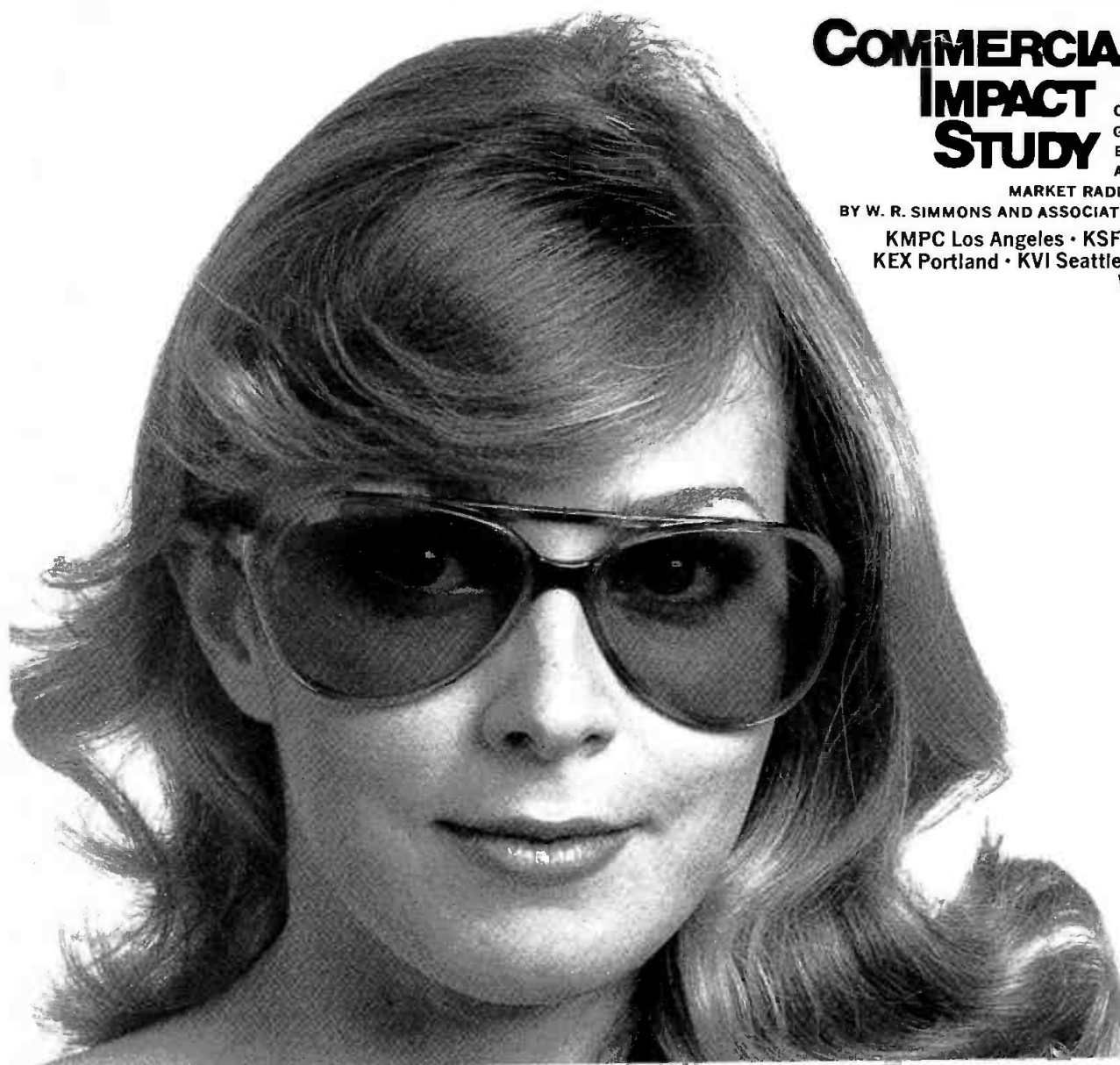
COMMERCIAL IMPACT STUDY

CONDUCTED FOR
GOLDEN WEST
BROADCASTERS
AND MAJOR

MARKET RADIO INC.

BY W. R. SIMMONS AND ASSOCIATES RESEARCH, INC.

KMPC Los Angeles • KSFO San Francisco
KEX Portland • KVI Seattle • WBEN Buffalo
WHAS Louisville



**NOW USED BY ALL 4 NETS
AND A LARGE GROUP OF INDEPENDENTS**

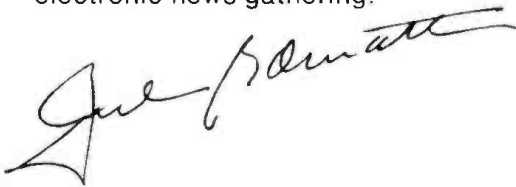
IKEGAMI

**HL-33 Mini-Portable Camera For
Electronic News Gathering**



JULIUS BARNATHAN,
Vice President in charge of
Broadcast and Engineering, ABC
says:

"We selected the IKEGAMI
Portable Camera because
we believe it is state-of-
the-art and has excellent
reliability so essential for
electronic news gathering."

A handwritten signature in dark ink, appearing to read "Julius Barnathan", written in a cursive style.

The HL-33 is completely self-contained; can operate a VTR from the back-pack. No CCU is required. The camera head weighs only 12 pounds, the back-pack 23 pounds including batteries. Its NTSC video signal can be used directly on the air, directly tape recorded or a combination of the two modes.

For further information and/or demonstration, call or write:

IKEGAMI ELECTRONICS INDUSTRIES INC. OF NEW YORK

35-27 31st Street, Long Island City, New York 11106/Telephone: (212) 932-2577

