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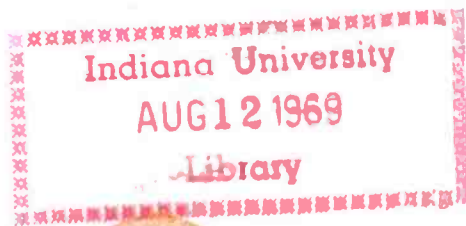
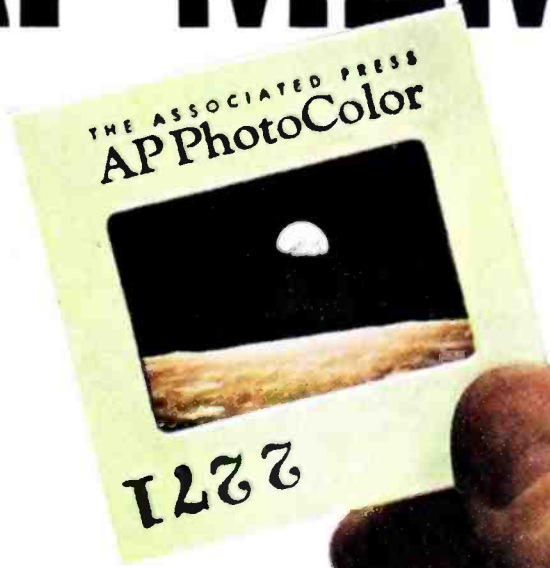
Television Age



FCC: The view from the Hill

FOR AP MEMBERS

ONLY:



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1,110 GREAT MOTION PICTURES

VOLUME 14 COMING MARCH 24

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

FILM FESTIVAL 78 78 new first-run motion pictures

VOLUME 1A 25 Blockbusters/17 in Color

VOLUME 2A 22 Blockbusters/13 in Color

STARLITE 1 30 Star-Studded Features/16 in Color

STARLITE 2 46 Star-Studded Features/34 in Color

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

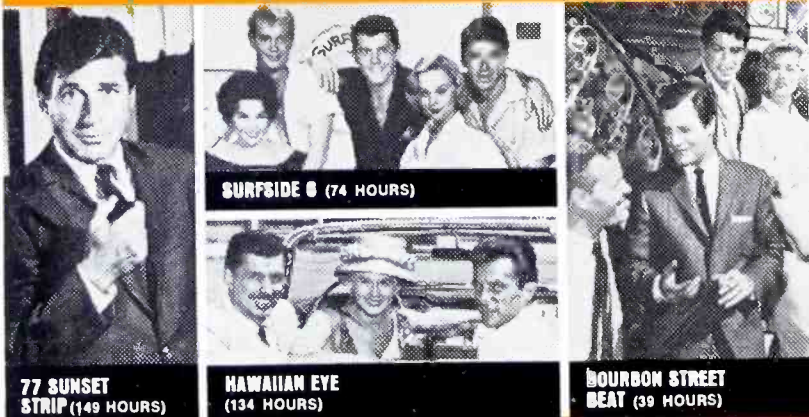
30 ASSOCIATED FEATURES first-run comedy, romance and adventure

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

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

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

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



77 SUNSET STRIP (149 HOURS)

SURFSIDE 6 (74 HOURS)

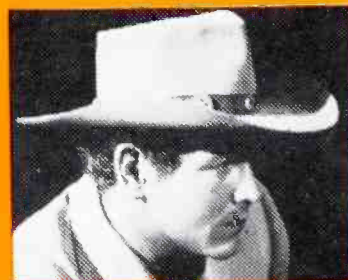
HAWAIIAN EYE (134 HOURS)

BOURBON STREET BEAT (39 HOURS)

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

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

'93 COMPELLING OFF-NETWORK TV PROGRAMS



COLT .45
 67 HALF-HOURS

Wayde Preston stars as Christopher Colt who is named by President Grant to act as an undercover agent for the Federal Government to investigate the widespread lawlessness along the frontier in the 1870's.

NEW SALES INCLUDE:

WEMT, Bangor; WMSL-TV, Decatur; KIEM-TV, Eureka; WSMS-TV, Ft. Lauderdale/Miami; KHOL-TV, Holdredge/Kearney; KTVM, Medford; WWOM-TV, New Orleans; KPHO-TV, Phoenix; KRCR-TV, Redding; KZAZ-TV, Tucson/Nogales.



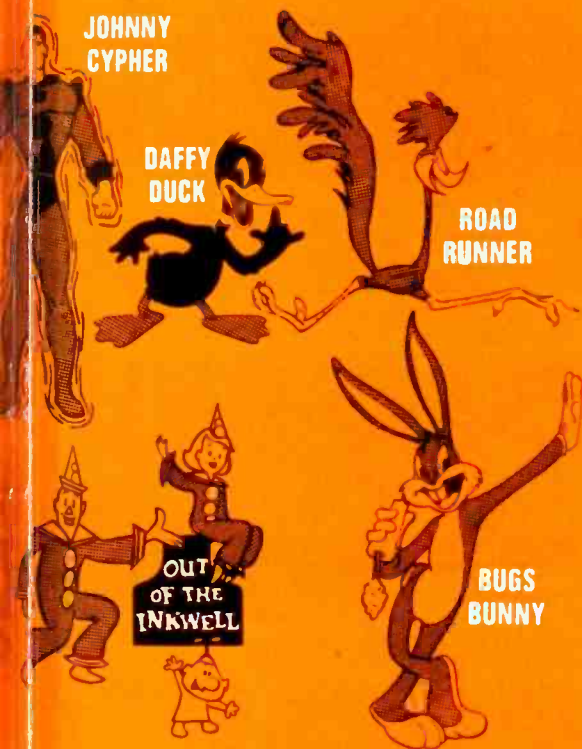
THE GALLANT
 26 HOURS

William Reynolds stars as a captain with Robert McQueeney II newspaper correspondent leads the 36th Infantry Division from the Philippines to the allies' march into

NEW SALES INCLUDE:

WMSL-TV, Decatur; KIEM-TV, Eureka; WSMS-TV, Ft. Lauderdale/Medford; KRSD-TV, Rapid City; KOLQ-TV, Redding; KOLO-TV, Rapid City; KZAZ-TV, Tucson/Nogales; KRGV-TV, Westlake.

OVER 300 GREAT TV CARTOONS



JOHNNY CYPHER

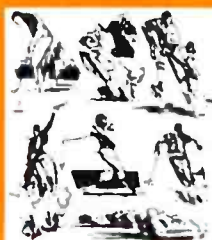
DAFFY DUCK

ROAD RUNNER

OUT OF THE INKWELL

BUGS BUNNY

FIRST-RUN TELEVISION SERIES



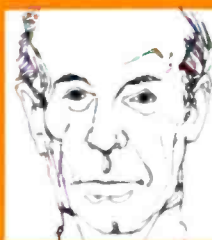
THE PROFESSIONALS
13 half-hour TV SPORTS SPECIALS in COLOR highlighted by 23 Pro-Stars from Basketball with Wilt Chamberlain to Rodeo with Larry Mahan.



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



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



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



MAN IN SPACE
6 one-hour TV SPACE SPECIALS (5 in COLOR) about America's trip to the moon and its consequences. Produced with the Cooperation of the United States Air Force and NASA.



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

Appers and The Family in SPARKLING OFF-NETWORK SERIES THE ROARING 20's



COM FOR ONE MORE



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

F TROOP



65 HALF-HOURS

MISTER ROBERTS



30 HALF-HOURS

NO TIME FOR SERGEANTS



34 HALF-HOURS

The Army, Navy and Air Force provide the theme for these proven 129 half-hours of off-network comedy entertainment. MISTER ROBERTS and NO TIME FOR SERGEANTS, based on the Broadway and motion picture boxoffice hits, join the hilarious antics of television's own smash success, F TROOP, for a winning across-the-board programming combination.



Rosel Herschel Hyde
1946- CHAIRMAN



Robert Taylor Bartley
1952-



Robert Emmett Lee
1953-



Kenneth A. Cox
1963-



James J. Wadsworth
1965-



Nicholas Johnson
1966-



H. Rex Lee
1968-



Lee Loevinger
1963-1968



*E. William Henry
1962-1966



*Frederick W. Ford
1957-1964



*Newton N. Minow
1961-1963



T. A. M. Craven
1937-1944/1956-1963



John S. Cross
1958-1962



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958**



*George C. McConaughy
1954-1957**



Edward Mount Webster
1947-1956



Frieda Barkin Henock
1948-1955**



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953**



Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952**



*Albert Wayne Coy
1947-1952**



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947**



*Ewell K. Jett
1944-1947**



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946**



*James Lawrence Fly
1939-1944**



Norman S. Case
1934-1945**



George H. Payne
1934-1943**



Frederick I. Thompson
1939-1941**



Thad H. Brown
1934-1940**



*Eugene O. Sykes
1934-1939**



*Frank R. McNinch
1937-1939**



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937**



Hampson Gary
1934**

Federal Communications Commissioners July 10, 1934 to March 3, 1969

*Served as Chairman **Deceased

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

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

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

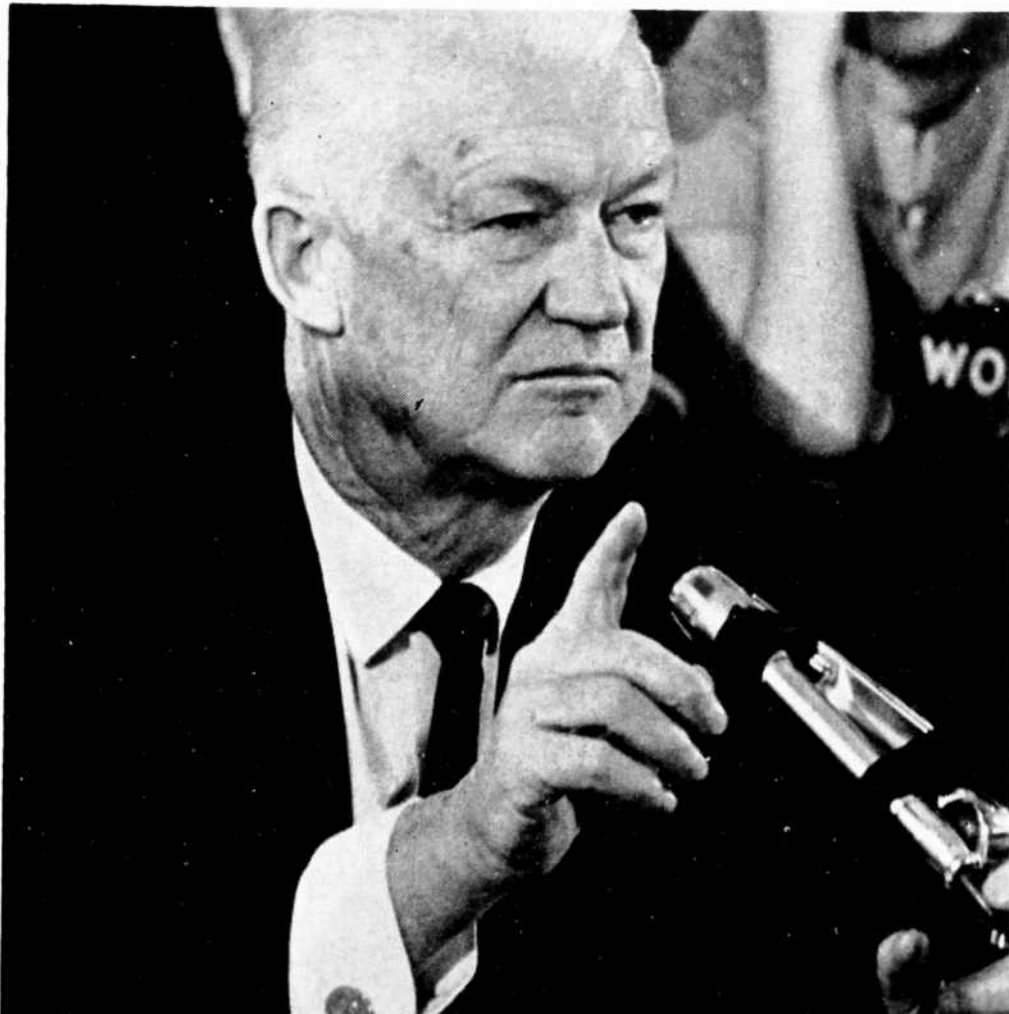
The story of communications expertise operating within a political environment is the theme of this issue. The Commission's relations with Congress and the Executive, the direct and indirect pressures from all sides are described within the framework of the realities of government in a democracy.

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

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

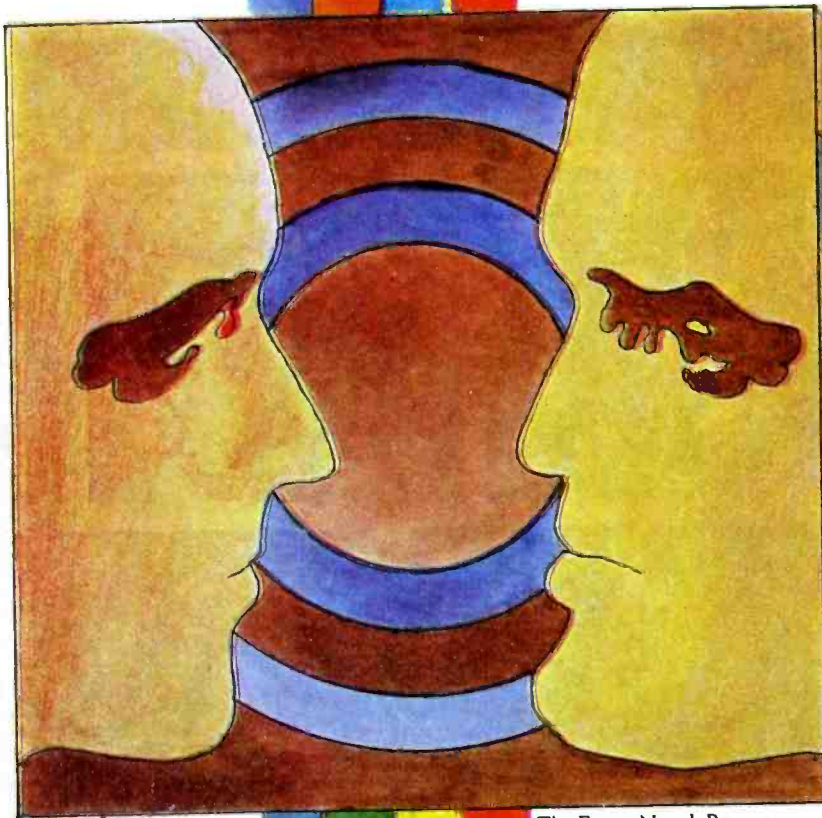
The Congress and the Commission

FCC Chairman Rosel H. Hyde testifies before Senate Communications Subcommittee.





My Favorite Martian



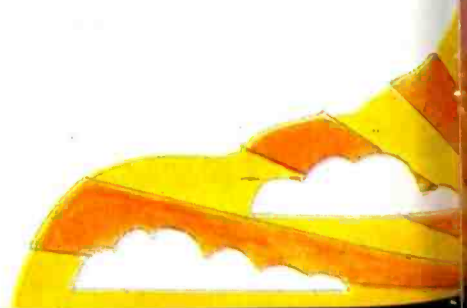
The Evans-Novak Report



Truth or Consequences
Laurel & Hardy
Crusader Rabbit
Portfolio #1 - Twenty-two Specials
and more, all from MPC.



Maurice Woodruff Predicts



Queen for a Day

The Donald O'Connor Show

9 Specials:
Big Cats, Little Cats
The Wonderful World of Horses

Phantom Farkle

Jack Paar: And A Funny Thing
Happened on the Way to Hollywood
Wall St., Where the Money Is
China: The Roots of Madness

Do Blondes Have More Fun?
The Really Big Family
Nation of Immigrants

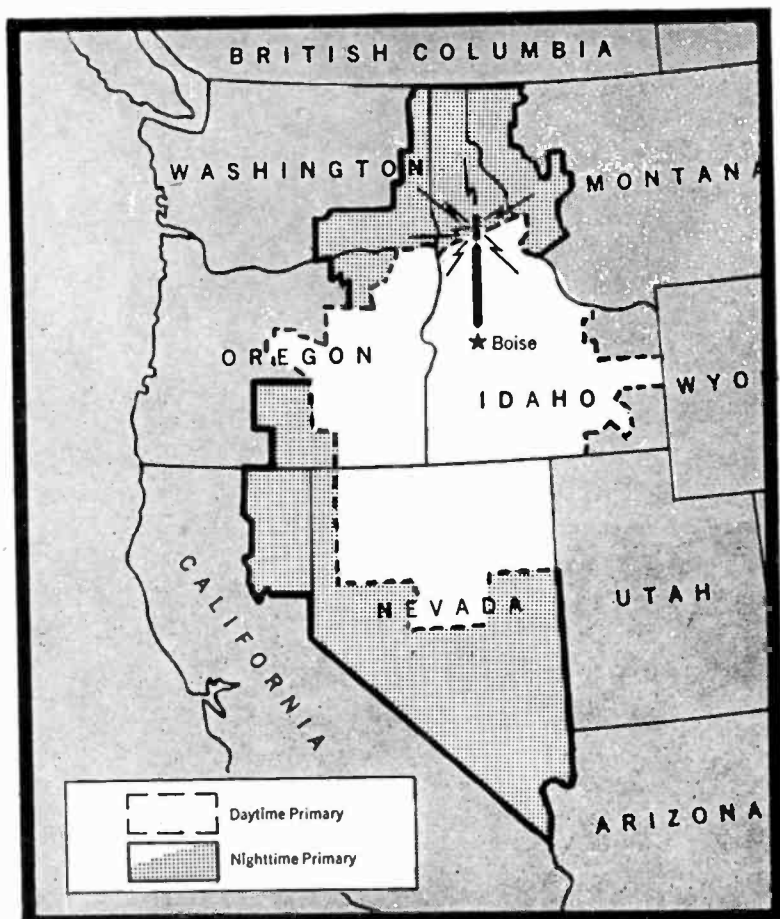
Pay Cards

We'll be at the Sheraton Park Hotel,
Suite C 240 March 23—March 26.
Please drop in. We're looking forward to
celebrating our new name
with our old friends.



KBOI

50,000 watts on 670 kc.
(25,000 watts night)



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

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

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO
50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

Television Age

VOL. XVI

No. 1

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Editorial Director: Alfred J. Jaffe
Managing Editor: Bill McGuire
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Staff Writers: Mark Chait
Sue Bricker
Washington Correspondent: Jay Lewis
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Advertising

Advertising Director: Norman Berkowitz
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Business Office: Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
205-322-6528

United Kingdom

F. A. Smyth & Assoc.
35 Dover Street
London, W. 1, England

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It's Smart To
Do Business
With A Company
On Its Way
To The Moon!

(It's not only *SMART*
It's *FUN!*)



**AVCO
EMBASSY**

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



Orbit with **AVCO EMBASSY PICTURES CORP. / TELEVISION**

At NAB Convention · Shoreham Hotel · Suite 708D

Announcing AVCO EMBASSY'S PLUS 1




THE PRODUCERS

ZERO MOSTEL
GENE WILDER
DICK SHAWN
COLOR



ROBBERY

STANLEY BAKER
JOANNA PETTET
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FRANK FINLAY
COLOR



THE TIGER AND THE PUSSYCAT

ANN-MARGRET
VITTORIO GASSMAN
ELEANOR PARKER
COLOR



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ROSSANO BRAZZI
GERT FROBE
RUTH LEUWERIK
GIORGIO ALBERTAZZI



THANK YOU AUNT

LISA GASTONI
LOU CASTEL
GABRIELE FERZETTI
COLOR



CATCH AS CATCH CAN

VITTORIO GASSMAN
MARTHA HYER
COLOR



SHOREHAM HOTEL
SUITE 708 D

AVCO EMBASSY
PICTURES CORP.
TELEVISION

12 is plus programming. Added-starters
"28 for 68" group. A dozen carefully
selected movies for prime time and late viewing,
designed to supplement our previous
offerings and your present schedule.



THE EMPTY CANVAS

BETTE DAVIS
HORST BUCHHOLZ
CATHERINE SPAAK
COLOR



CONTEMPT

BRIGITTE BARDOT
JACK PALANCE
FRITZ LANG
MICHEL PICCOLI
GEORGIA MOLL
COLOR



LET'S TALK ABOUT WOMEN

VITTORIO GASSMAN
SYLVA KOSCINA
COLOR



SON OF EL CID

MARK DAMON
ANTONELLA LUALDI
BARBARA FREY
COLOR



ALWAYS ON SUNDAY

EDDIE BRACKEN
UGO TOGNAZZI
JEAN-PIERRE AUMONT
COLOR



HONG KONG FAREWELL

GARY MERRILL
ANTONELLA LUALDI
HENRI SERRE

3 off-net; the rest
first-run on TV
PLUS
all-important **COLOR**



NEVADA SMITH

STEVE MCQUEEN
KARL MALDEN
ARTHUR KENNEDY
COLOR

28 FOR 68

The movies that are turning on the tune out — 28 feature films that span the spectrum of audience composition. Movies for prime time and late viewing. For children and adults.

Eleven off-net blockbusters equalling the office success with similar ratings on ABC, and more that are first-run on TV, with equally impressive local track records.



SANDS OF THE KALAHARI

STUART WHITMAN
STANLEY BAKER
SUSANNAH YORK
COLOR



WHERE LOVE HAS GONE

SUSAN HAYWARD
BETTE DAVIS
COLOR



THE CAPER OF THE GOLDEN BULL

STEPHEN BOYD
YVETTE MIMIEUX
COLOR



SHOREHAM HOTEL
SUITE 708 D

AVCO EMBASSY
PICTURES CORP.
TELEVISION

Have the whole story at the NAB Convention. Come
and see why these stations bought the 28 in '68:

WLW-TV Dayton
WLW-TV Indianapolis
WDAI-TV San Antonio
WBBH-TV Fort Myers
KTAL-TV Shreveport
WJTV Jackson
KFSA-TV Fort Smith
WDAM-TV Hattiesburg
WFBC-TV Greenville
WBIR-TV Knoxville

KZAZ-TV Tucson
KTVT-TV Fort Worth
WMAR-TV Baltimore
KOLO-TV Reno
WSOC-TV Charlotte
WTMJ-TV Milwaukee
WAST-TV Albany
KTHV-TV Little Rock
WDSU-TV New Orleans
WKRG-TV Mobile

WNAC-TV Boston
KELP-TV El Paso
WJBK-TV Detroit
WHEN-TV Syracuse
KPRC-TV Houston
WTVJ-TV Miami
KGMB-TV Honolulu
WTIC-TV Hartford
WICR-TV Pittsburgh
WFGA-TV Jacksonville
WAGA-TV Atlanta



WOMAN TIMES SEVEN

SHIRLEY MACLAINE
ALAN ARKIN
MICHAEL CAINE
PETER SELLERS
COLOR



SHOOT LOUD, LOUDER I DON'T UNDERSTAND

MARCELLO
MASTROIANNI
RAQUEL WELCH
COLOR



THE OSCAR

STEPHEN BOYD
ELKE SOMMER
MILTON BERLE
COLOR

ALSO IN ORBIT:

The **SECOND BEST
SECRET AGENT IN THE
WHOLE WIDE WORLD**

PICTURE MOMMY DEAD

WHERE THE BULLETS FLY

An EYE FOR AN EYE

The TERRORNAUTS

The HELLBENDERS

OSS 117—

MISSION FOR A KILLER

A MAN CALLED ADAM

PISTOL FOR RINGO

TENDER SCOUNDREL

**THEY CAME FROM
BEYOND SPACE**

The SILVER SPOON SET

A PLACE CALLED GLORY

VIVA BANDITO

MAMBO

The DAYDREAMER

**The WACKY WORLD
OF MOTHER GOOSE**

MAD MONSTER PARTY

SANTA CLAUS

CONQUERS THE MARTIANS

JACK FROST

ROMEO & JULIET

and something **SPECIAL** from **AVCO EMBASSY PICTURES CORP./TELEVISION**

AWARD WINNING SPECIALS

Four exciting programs in the public interest produced by Avco Broadcasting Corporation's Award Winning News And Special Projects Division.

These films have received widespread honor and acclaim. Among the citations they share are: A Regional Television Emmy; two NAPTE Outstanding Program Achievement awards; the Alfred P. Sloan Award; the Ohio State Award; Chic Award and the Columbus Film Festival Award.



THE LAST PROM

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



TWO WHEELS TO ETERNITY

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



DEATH DRIVER

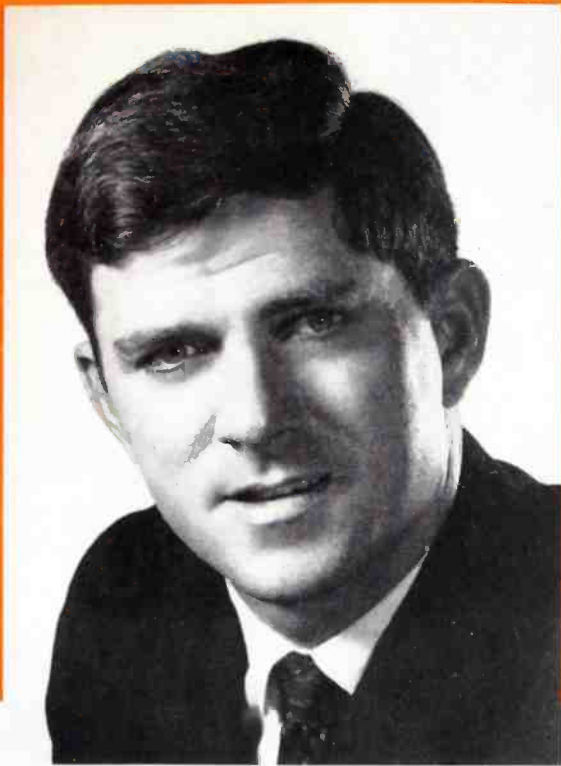
A successful 40-year-old businessman, an outstanding high school athlete and his classmate have a Christmas rendezvous with destiny. See how their lives intertwine for a brief, tragic moment—that lasts forever!



APPALACHIAN HERITAGE

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

AVCO EMBASSY PICTURES CORP./TELEVISION



THE PHIL DONAHUE SHOW

Instant involvement!

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

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

he is dynamite in Dayton. As a newsman, he built a reputation for getting to the heart of a
y. is a host of this program, Donahue's youthful good looks and straight-from-the-shoulder way
eang with subjects once considered "for men only" have made him an outstanding hit with
aces:

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



Be Feminine

with

Hanna

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

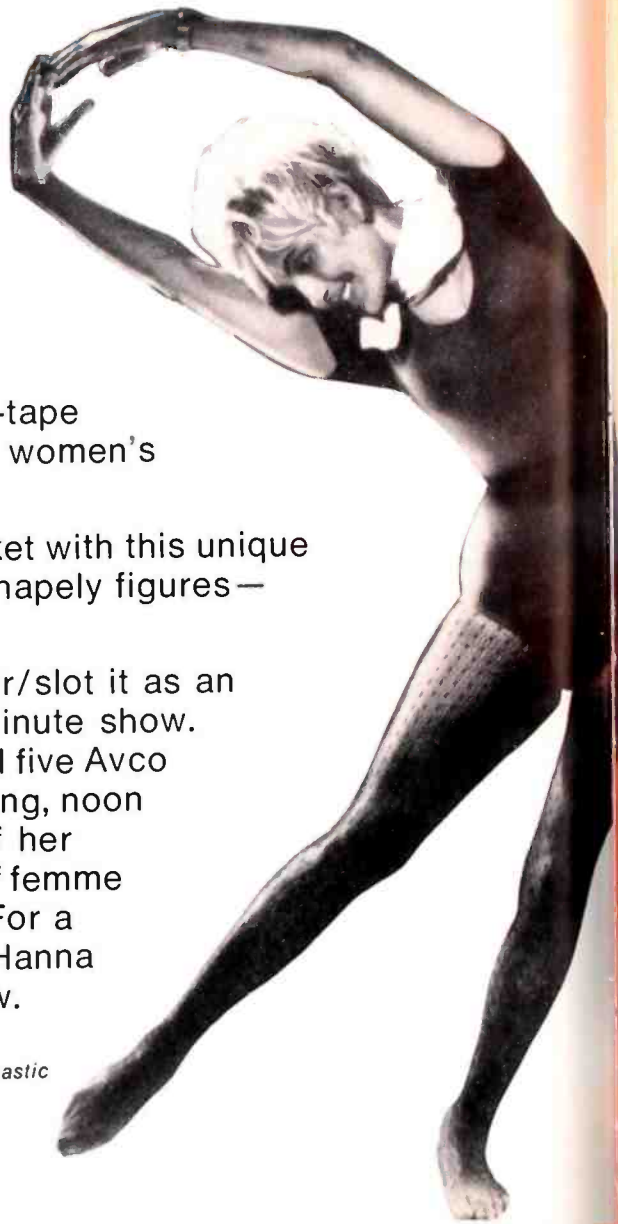
Muscles are for men. Woo the women in your market with this unique concept of non-vigorous exercise that develops shapely figures — for the gals and for the station!

"Be Feminine" is flexible: strip it as a spot carrier/slot it as an insert in women's programs/spiral it into a 15 minute show.

"Be Feminine" is being stripped successfully on all five Avco Broadcasting stations — morning, noon and mid-afternoon... proof of her versatility in drawing shares of femme viewers throughout the day. For a share of your local dollar, put Hanna on the spot in your market now.

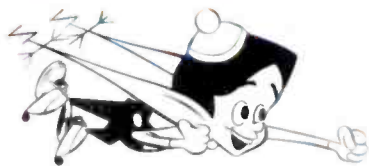


A "Queen of Iceland" beauty contest winner, Hanna Penrod is a former swimming and gymnastic instructor. Now the mother of three active children, this internationally famous celebrity is her own best on-the-air promo.



dodo - the kid from outer space!

78 FIVE MINUTE CARTOONS IN COLOR



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



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

AVCO EMBASSY PICTURES CORP. / TELEVISION

COUNTRY HAYRIDE



THE
ALL-NEW
CINCINNATI
SOUND



A brand new, up-tempo, happy sound that started in Cincinnati.

The Cincinnati Sound is a story telling sound... a youth-oriented sound... an electronically augmented sound... the sound of today's musical activists, telling it like it is today.

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



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

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

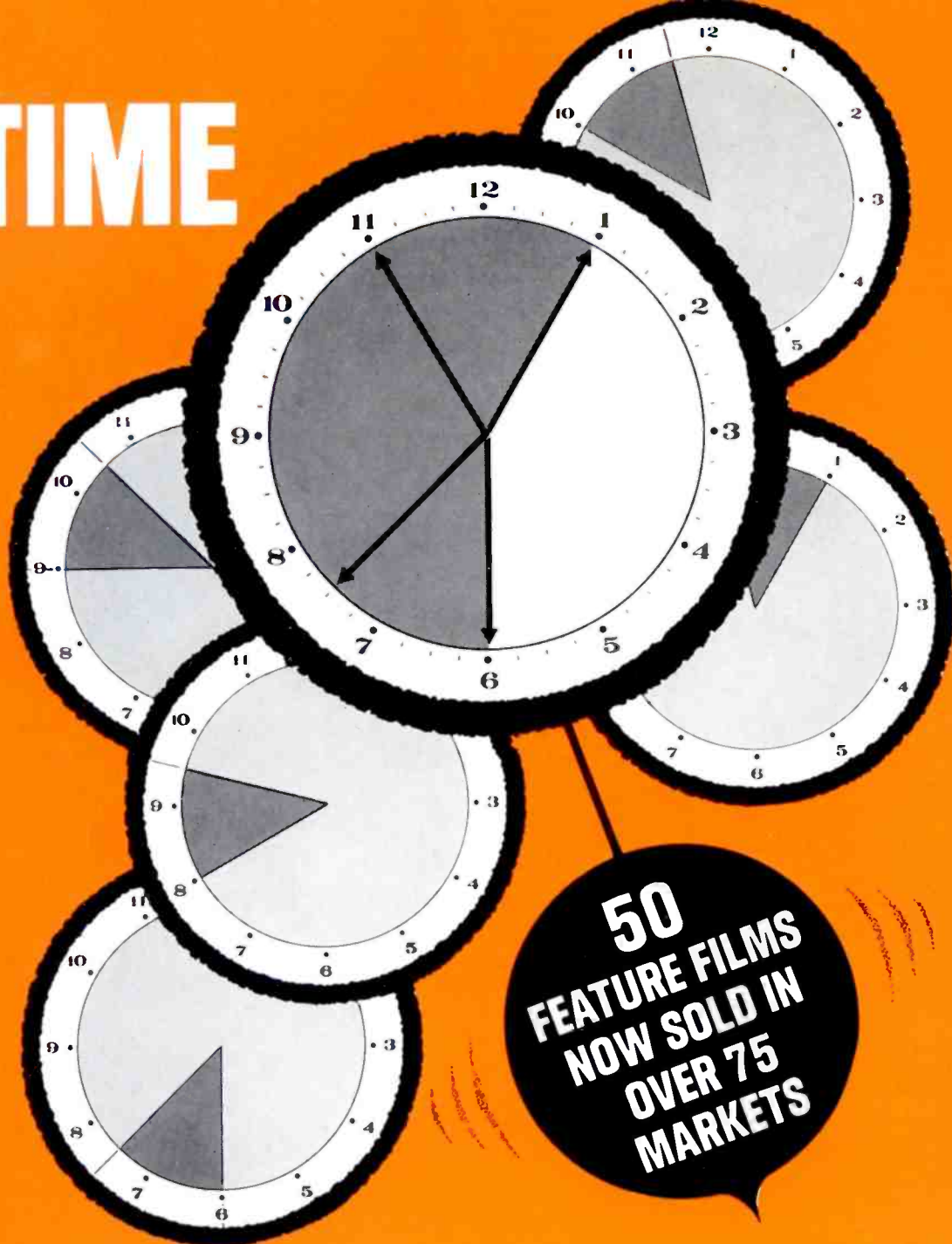
*Audience and related data herein are based on estimates provided by the source indicated and are subject to the qualifications issued by this service.

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

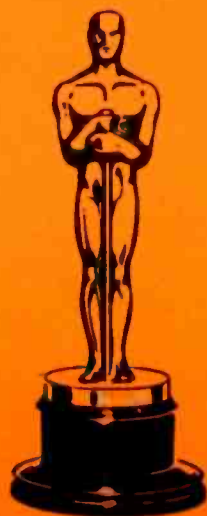
AVCO EMBASSY PICTURES CORP./TELEVISION



TOP-TIME



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



Darling —WINNER 3 ACADEMY AWARDS

FELLINI'S **8½** —WINNER 2 ACADEMY AWARDS

**YESTERDAY, TODAY
AND TOMORROW** —WINNER 1 ACADEMY AWARD

Marriage Italian Style —NOMINATED FOR ACADEMY AWARD

Casanova '70 —NOMINATED FOR ACADEMY AWARD

STILL
1st RUN
IN MANY
MARKETS!

AVCO EMBASSY PICTURES CORP./TELEVISION

NOW In Re-Release

MORE MOVIES AND AN OFF-NET SERIES

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

KICKOFF CATALOGUE

33 FEATURE FILMS
including

"TWO WOMEN"

Sophia Loren – Best Actress

"Divorce-Italian Style"

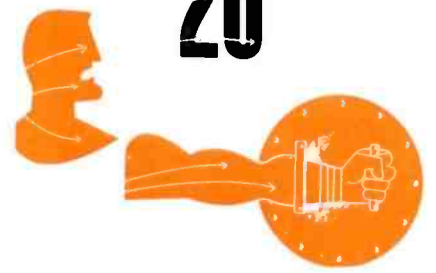
Best Original Story and Screenplay

**"THE SKY ABOVE
THE MUD BELOW"**

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

ADVENTURE

26



26 ACTION FEATURES
All in **COLOR**



THE SONS OF HERCULES

...oly thematic two-way programming available as both 13 full feature films and 26 one-off "riffhangers."

All in **COLOR**
All strong programming.

invitation to murder



- 14 feature films
- 14 almost perfect crimes
- 14 surprise endings

SCOTLAND YARD



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

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

*13 new programs added to round out the series!



**READY
TO
ORBIT
WITH
US?**

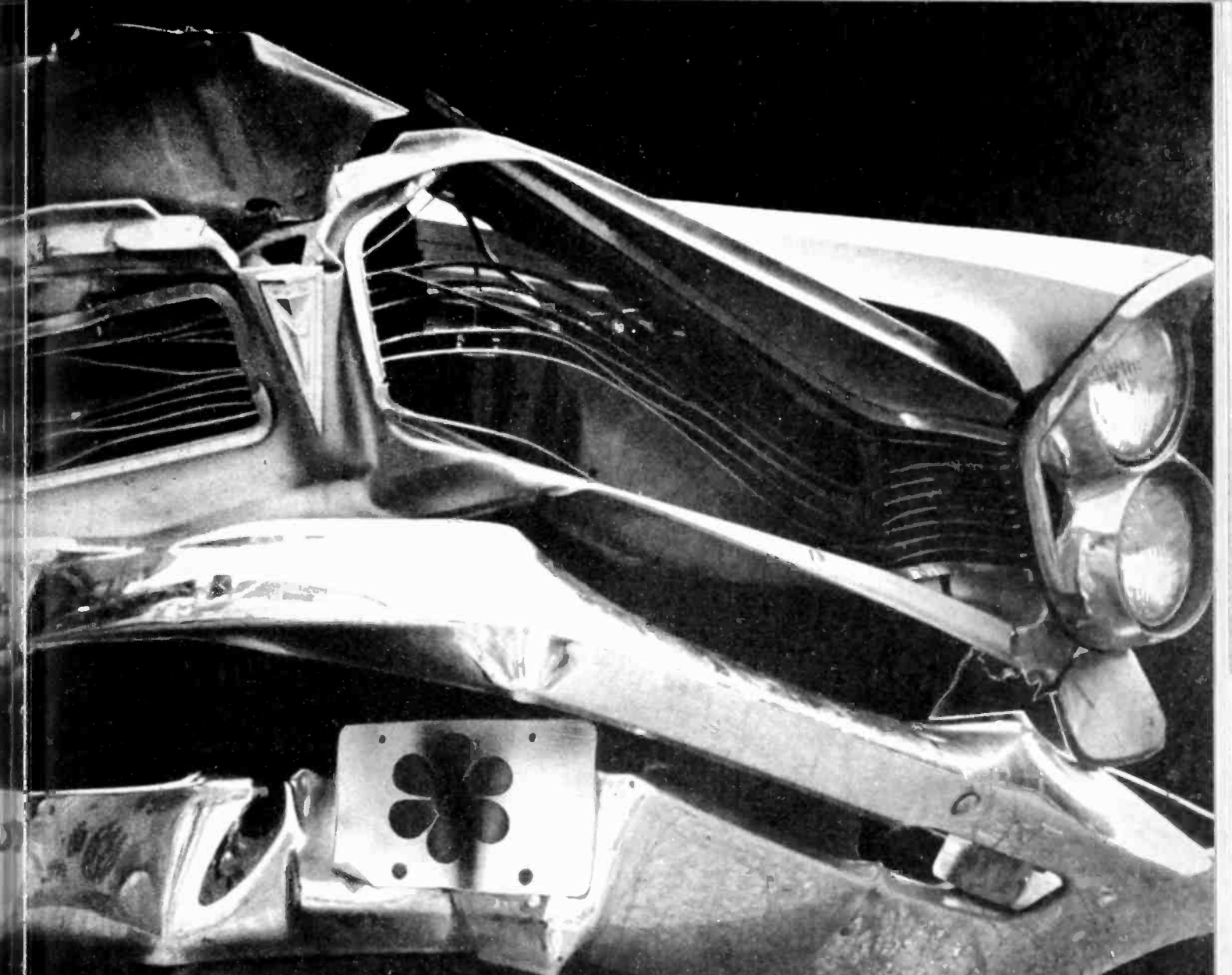
For more information about products, programs, use this check list. Tear out this page and mail to:

E. Jonny Graff, Vice President for Television, Avco Embassy Pictures Corp./Television, 1301 Avenue of the Americas, New York, N.Y. 10019, (212) 956-5528.

- PLUS 12**
- 28 FOR 68**
- APPALACHIAN HERITAGE**
- THE LAST PROM**
- TWO WHEELS TO ETERNITY**
- DEATH DRIVER**
- THE PHIL DONAHUE SHOW**
- BE FEMININE WITH HANNAH**
- DODO — The Kid From Outer Space** . .
- HAYRIDE**
- TOP TIME**
- KICKOFF CATALOGUE**
- ADVENTURE 26**
- SONS OF HERCULES**
- INVITATION TO MURDER**
- SCOTLAND YARD**

**It's Smart To
Do Business
With A Company
On Its Way
To The Moon!**

AVCO EMBASSY PICTURES CORP./TELEVISION



WE'VE SHOWN AMERICA'S TEENAGERS WHAT IT'S LIKE TO DIE.

roadcasting has used the
vision screen to portray the nightmare
image traffic fatality. By showing
ity of one tragic couple, we
scare many youngsters into a
realization of how easily a moment
of hopelessness could bring them death.
We've apparently succeeded.
Organizations have written for
parts of our TV documentary,
"The Last Prom." The film has been
shown in high schools, colleges—
enforcement groups and civic

organizations. The Peace Corps used it
in Malaysia to explain the traffic
problems in America.

The program has garnered major
awards. An Emmy, a Sloan Medal and
the only 1968 Educational Award
from the Association of Television
Program Executives.

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



AVCO BROADCASTING CORPORATION

WLWT Cincinnati / WLWD Dayton / WLWC Columbus / WLWI Indianapolis / WOAI-TV San Antonio / RADIO: WLW Cincinnati / WOAI San Antonio
Washington, D.C. / KYA & KOIT San Francisco / Represented by Avco Radio Television Sales, Inc. WWDC-FM Washington, D.C. / Represented by QMI.

The great TV

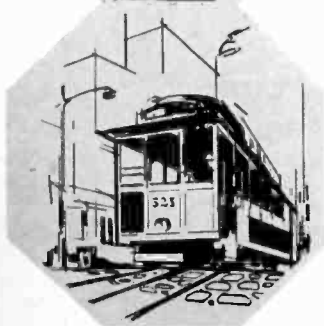
U.S. Communications put less than 12 months.

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



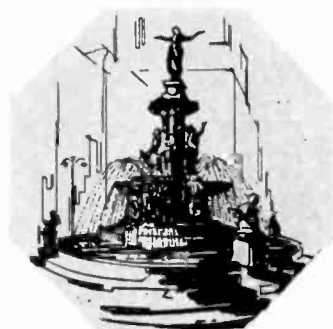
WPHL-TV Philadelphia

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



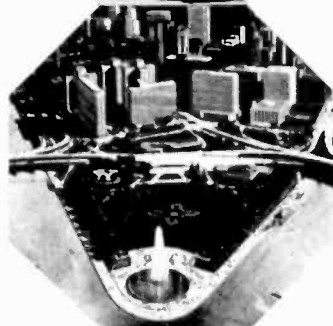
KEMO-TV San Francisco

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



WXIX-TV Cincinnati/Ne

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



WPGH-TV Pittsburgh

Channel 53 is the newest USC's stations. Here, as Cincinnati, a USC station the market's only independent ARB gave WPGH-TV a 1% and a 20% share on a live basketball game telecast 19 days after the station operation. The future looks bright in Pittsburgh!

*ARB January 1969 7:30-11 PM
Sunday-Saturday; 5-7:30 PM Monday-

put on.

3 TV stations in

g.1, '68 • WPGH-TV Feb.1, '69

WBMO-TV* **Atlanta**

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

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

KJDO-TV

Houston/Rosenberg

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



U.S. COMMUNICATIONS Corporation
Headquarters: 1500 Walnut Street,
Philadelphia, Penna. 19102

COING
US 1, 1969

COING
170

UP THE
SHARE!!!

vs. year ago
in San Diego
and again
in Albany, N.Y.

WE LOVE
U.N.C.L.E.

RESEARCH
DEPARTMENT

1ST
TOO
IN CLEVELAND
HARTFORD
& ALBANY, N.Y.

ARB. NOV. '68

MORE ADULT AUDIENCES, MAN!

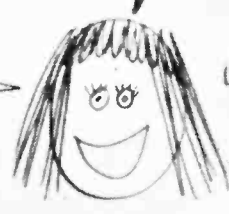
→ THAN THE GILLIGAN LEAD-IN IN FT. WAYNE
* or the Beaver lead-in in Chicago

UNCLE SWINGS

→ WITH WOMEN UNDER 35

They're the most in
PROVIDENCE
PHOENIX
CLEVELAND
HARTFORD

I LOVE ILLYA



SOLD FOR PRES.

SUNDAY IN N.Y.
55% ADULT
(71% adult Sat.)

MOTHER'S
TEENAGE
WATCHER
MY OLD MAN
(prime time Buyer)



WE EVEN LIKE THRU

RATING BOOK GRAFFITI

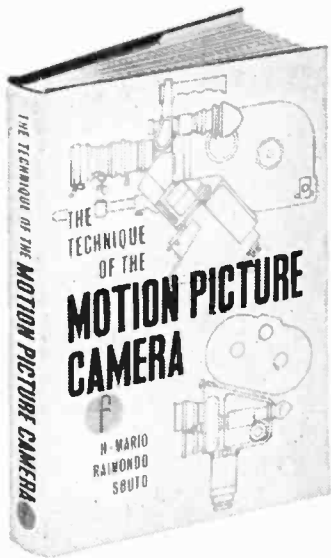
Don't miss the handwriting on the wall



MGM

New York, Chicago, Culver City, Atlanta, Dallas, Toronto

JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by

H. Mario Raimondo Souto

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

TELEVISION AGE BOOKS

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

Gentlemen:

Enclosed find \$ _____ for _____ copies of "The
Technique of the Motion Picture Camera."

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

The threat to free speech

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

In discussing these issues with FCC Commissioners and with members of the Commission staff, as well as with several Senators and Representatives (in preparation for this issue) there emerge many alarming signals. There are proposals before Congress that can seriously affect every radio and television operation in the country. (See bills introduced at this session of Congress on page 76) Most broadcasters may not be aware of the imminence or importance of this legislation. Many of the bills introduced at each session do not have a chance of passage and the legislators know it. But there is always the 92nd Congress and the 93rd and the 94th—and a change in political climate can spur passage. Further, a bill that may not affect one group of broadcasters can set off a chain reaction affecting the entire industry, like the spark from the fire of a neighbor's house. For example, an independent radio station operator may have no interest in what happens to a bill calling for regulation of television networks. But in a closely inter-related business every piece of proposed legislation affects the entire industry—whether it deals with multiple ownership, CATV, or so called concentration of control.

Major issue

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

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

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

Cordially,

We're more interested in
informing a curious audience
than in winning awards.

Maybe that's why we keep
winning awards.

"News 7"—Reporter-Photographer Larry
Lebs: *First Prize, TV Newsreels* from
White House News Photographers Asso-
ciation; *Leon M. Nevitt Journalism Award*
from D.C. Fire Fighters Association;
EMMY Award from Academy of Televi-
sion Arts and Sciences, D. C. Chapter.

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

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

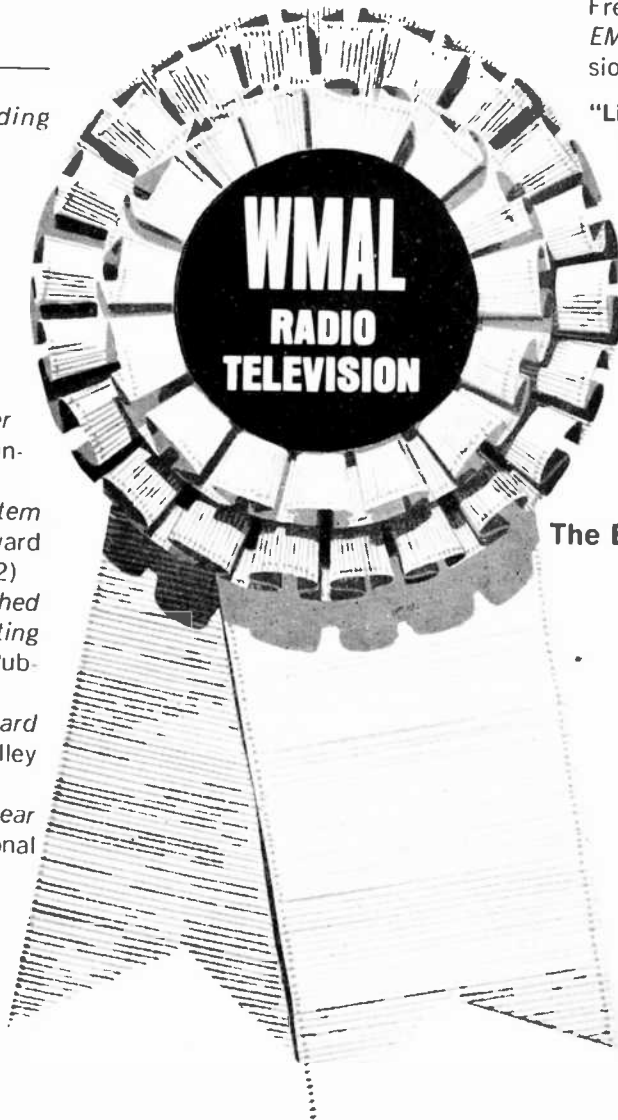
Public Affairs Specials

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

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

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

"WMAL Radio News" — *Outstanding
News Operation Award* from the
Chesapeake Associated Press
Broadcasters Association.
*Outstanding Public Affairs Series
Award* from the Chesapeake Associ-
ated Press Broadcasters Association.
Outstanding Editorializing Award
from the Virginia Associated Press
Broadcasters Association.
*Certificate of Recognition for Better
Human Relations* by the National Coun-
cil of Christians and Jews.
*Contribution to the American System
of Law and Justice*, the Silver Gavel Award
from the American Bar Association. (2)
*School Bell Award for Distinguished
Service in Reporting and Interpreting
Education* from the National School Pub-
lic Relations Association.
George Washington Honor Medal Award
from Freedoms Foundation at Valley
Forge.
Steve Gilmartin Sportscaster of the Year
from the District of Columbia by National
Sportscasters and Sports Writers.



The Evening Star Broadcasting Co.
Washington, D.C.

WTAR-TV

Norfolk, Virginia
Channel 3—CBS
announces the
appointment of
Harrington, Righter
and Parsons, Inc.
as national
representative

Effective April 1.

More backup keeps us up front with news in Milwaukee

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

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



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

WTMJ-TV



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

STATE OF INDIANA

DEPARTMENT OF VEHICLE INSPECTION



INDIANAPOLIS 46204

March 4, 1969

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

Dear Mr. Gamble:

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

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

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

We sincerely request your continued support and cooperation.

Sincerely,

A handwritten signature in cursive script that reads "Willard L. Walls".

Willard L. Walls
Administrator

WLW/eag

The station that serve



CITY OF INDIANAPOLIS

RICHARD G. LUGAR, MAYOR

December 6, 1968

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

Dear Jim:

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

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

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

Sincerely,

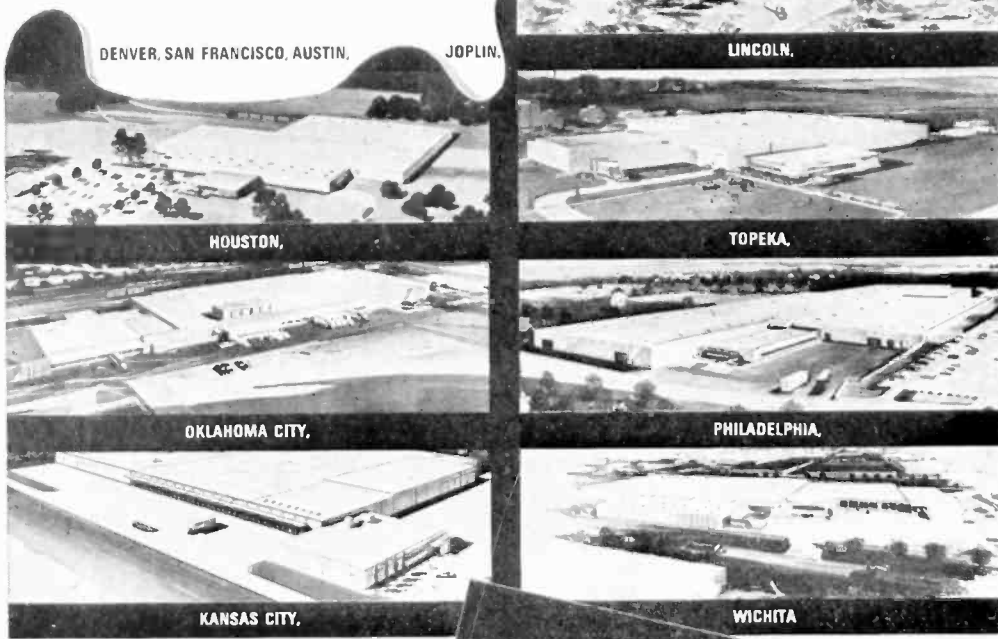
Richard G. Lugar
Mayor

RGL:mep

est sells best. the WFBM
STATIONS



Where's HEADQUARTERS?



Where else but...

TOPEKA

The Fleming Company—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

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

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

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

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

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



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

On weighting techniques

I enjoyed reading your article *The Share Holders* (TELEVISION AGE February 24, 1969, page 27).

I would like, however, to claim a point regarding the "radical reversal in NBC and CBS primetime ratings."

Although NBC has made gains, much of the disparity between 1967 and 1968 is due to faulty weighting techniques employed by ARB in the past.

As noted in your article, upweighting smaller families in 1967 resulted in reduced viewing levels. But, it was an older, smaller family-oriented CBS which benefited by this procedure. Again, to quote from your article, "... ARB studied the situation and found that weighting by number of household head (now in effect intended to give a truer picture."

In other words, in November 1967, CBS looked better and NBC worse than they should have. NBC's current leadership based on age-weighted household head weighting reflects more accurately the true rating situation.

My analysis of the ARB November 1968 sweep in 83 three-or-more television markets in which all three networks have equal facilities reveals some slight differences from the overall results shown in your article.

The one major difference: on total day tv homes share base, CBS and NBC affiliates are tied in number of wins. Here is the result of my analysis, showing number and percent of affiliates leading markets total day by tv homes share:

	TV Age 106 Markets		83 Equal Facility Markets*	
	#	%	#	%
NBC	44	41.5	41	48.2
CBS	56	52.8	41	48.2
ABC	6	5.7	3	3.5

*Includes ties

Source: ARB November 1968

AL CON
Special Research Project
NBC-TV
New York

CONTINUEZ TO
Cherchez Les Femmes!

ANOTHER
130
NEW FIRST RUN
COLOR HALF HOURS
**DIVORCE
COURT**

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

New York	WOR-TV	Seattle-Tacoma	KTNT-TV	Phoenix	KPHO-TV	Fresno	KMJ-TV
Los Angeles	KTLA-TV	Buffalo	WGR-TV	Flint, Mich.	WJRT-TV	Poland Spring	WMTW-TV
Philadelphia	WIBF-TV	Hartford	WHNB-TV	Winston-Salem	WSJS-TV	Bristol, Va.	WCYB-TV
Detroit	WJBK-TV	Milwaukee	WITI-TV	Toledo	WSPD-TV	Evansville, Ind.	WEHT-TV
Cleveland	WJW-TV	Kansas City	WDAF-TV	Wilkes-Barre	WBRE-TV	Bangor	WLBZ-TV
Washington, D.C.	WTTG	Stockton	KOVR	Rock Island	WHBF-TV	Bellingham, Wash.	KVOS-TV
Pittsburgh	WIIIC-TV	Providence	WJAR-TV	Knoxville	WBIR-TV	Charleston, S.C.	WUSN-TV
Dallas-Ft. Worth	WFAA-TV	Denver	KBTV	Pensacola	WEAR-TV	Chico, Calif.	KHSL-TV
Indianapolis	WTTV	Columbus, Ohio	WTVN-TV	Roanoke, Va.	WSLS-TV	Panama City, Fla.	WJHG-TV
Houston	KPRC-TV	San Diego	KFMB-TV	Decatur, Ill.	WAND	Tucson, Ariz.	KGUN-TV
Atlanta	WAGA-TV	Asheville, N.C.	WLOS-TV	Springfield, Ohio	WSWO-TV	West Palm Beach	WEAT-TV

No matter what the competition, "Divorce Court" consistently tops the program it replaces. And delivers excellent audiences, adult audiences — particularly the kind you are cherchezing.

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

DIVORCE COURT

Syndication's only first run drama-type program available on a strip basis



30 ROCKEFELLER PLAZA, NEW YORK, N.Y. 10020 • (212) CIRCLE 7-8300 / Chicago • Los Angeles • Dallas • Greensboro



**This is the Beaulieu
R16B "Automatic."**

**Can you find
the battery?**

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

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

If you guessed as little as 12 pounds, you guessed too much. It's 10½ pounds! And the price is just a little over \$2,650!

You don't have to give up critically important features, either.

Like rock steady pictures. Like a mirrored shutter, for reflex viewing with no prism between the lens and the film plane.

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

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

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



CINEMA  **Beaulieu**
A DIVISION OF HERVIC CORPORATION

To receive literature on Beaulieu 16mm and Super 8 cameras, or Heurtier projectors, please visit your finest camera store or write Cinema Beaulieu, General Office: 14225 Ventura Boulevard, Sherman Oaks, California 91403 or New York Office: 155 West 68th Street, New York City, New York 10023.

This ad won't win any awards



YOU COULD GET A REAL BANG OUT OF THIS

THIS TANK TRUCK COULD BE CARRYING ALMOST ANYTHING... LIKE SULPHURIC ACID. OR NITRIC ACID. OR ANY ONE OF THE HUNDREDS OF DANGEROUS CHEMICALS THAT PASS THROUGH HOUSTON EVERY DAY. TONIGHT, AT 6 AND 10 PM, DAVE WARD

AND DAN AMMERMAN CONTINUE CHANNEL 13'S EXCLUSIVE TELEVISION INVESTIGATION INTO WHAT SOME HAVE CALLED "ROLLING DEATH" ON OUR CITY STREETS...

PROBE 13

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

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

KTRK-TV
HOUSTON, TEXAS
CAPITAL CITIES
BROADCASTING
CORPORATION

The eleventh annual

KMTV TELEVISION AWARDS

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

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

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

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

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

KMTV

NBC for Omaha and Lincoln
Represented by Edward Petry and Co

MAY BROADCASTING COMPANY
KMTV, Omaha • KGUN-TV, Tucson
KMA, Shenandoah • KFAB AM-FM, Omaha



Johnson tries three 40-second piggy

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

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

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

Computerized timebuying at B&B

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

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

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

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

Manhattan Cable aims for first place

New York's lower Manhattan cable tv system expects to have more subscribers than any other single system operator by the end of 1970. Manhattan Cable, whose franchise includes all of the island below 86th St. on the East Side and 79th St. on the West, says it has already signed up 11,000 subscribers. With 375,000 families in the area they expect to have over 25,000 customers by the end of this year. They project 100,000 subscribers by 1973-74.

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

Opposition kills ABC station deal

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

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

New ball teams to score early on NBC-TV

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

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

Is the honeymoon about to end?

The *entente cordiale* between the FCC and Capitol Hill may be short lived. Although Sen. John O. Pastore (D-R.I.) complimented FCC chairman and the Commission on the job they are doing (see *The Senate and the FCC*, page 58), you can expect some fireworks from the House side.

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

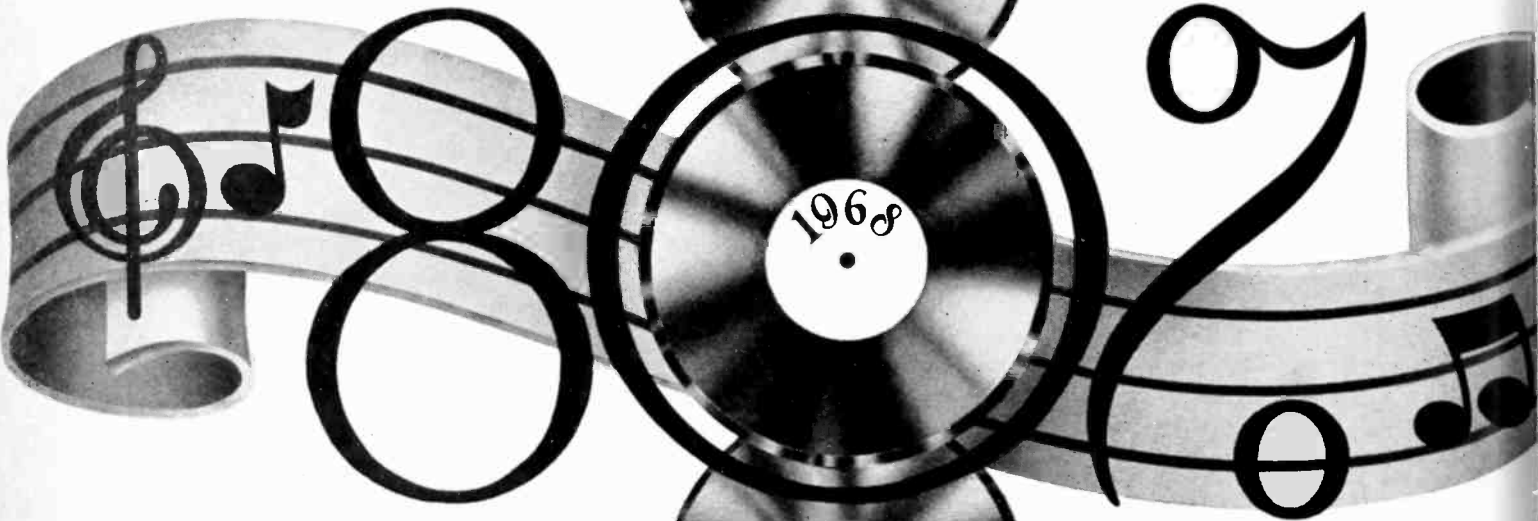
There is also a great deal of sentiment expressed by Committee members that the FCC exceeded its authority in issuing the CATV rules. Hearings will be held before the Communications Subcommittee, probably starting in late April (see *The House and the FCC*, page 60).

BAR to supply tv data

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

While final details on the types of reports to be issued have not been compiled, there will be at least monthly totals plus expanded quarterly and annual reports.

OVER



Trade paper polls showed that BMI music had over 80% of all listings of public acceptance in 1968, as it had in 1967, and in 1966.

The best score in music

BMI

BROADCAST MUSIC INCORPORATED

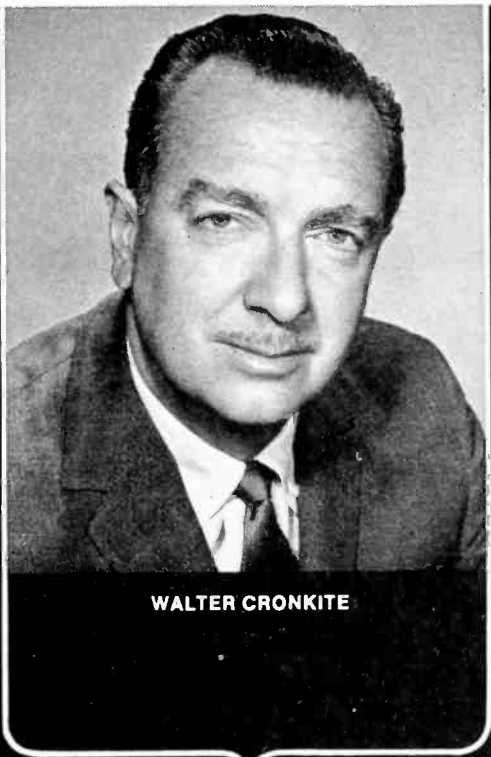
7 FIRST WITH 90 MINUTES OF AUTHORITATIVE NEWS



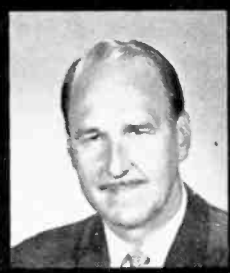
TOM FRAWLEY
News Director



DICK BIESER
Day Editor



WALTER CRONKITE



DON WAYNE
News Editor



BOB TAMASKA
News Film Supervisor



TOM HAMLIN
Sports Director



ED KRAHLING
City-County-Government



ANDY CASSELLS
Springfield News & Features



JOE WISSELL
Reporter-Photographer



DICK UPTEGROVE
Reporter-Photographer



MORT BEACH
Downtown Dayton



LYLE STIEG
News-Sports-WPAFB



HERB GATES
News Reporter



MIKE BRIGNER
Reporter-Photographer



SKIP HAPNER
Reporter-Photographer



GIL WHITNEY
Regional News



LINDA HOEFLING
News Coordinator

REGIONAL CORRESPONDENTS

- ROGER SHARP—Springfield
- KEITH WOLFRAM—Middletown
- BOB CROFT—Lima
- DEAN SHAFER—Wilmington
- DOC BOSWORTH—Columbus

Miami Valley viewers with a need to know what's happening locally, regionally, nationally or around the world pick WHIO-TV. Here's the award-winning first team with complete coverage of news, sports,

weather and business. A full hour of local, regional and state reporting split by the highly-regarded CBS Evening News with Walter Cronkite. To keep up with the fast-changing world around you, watch—

THE BIG NEWS

WHIO-TV—6-7:30 p.m. Monday thru Friday

All eyes are on



TWENTY YEARS OF RESPONSIBLE SERVICE TO THE MIAMI VALLEY



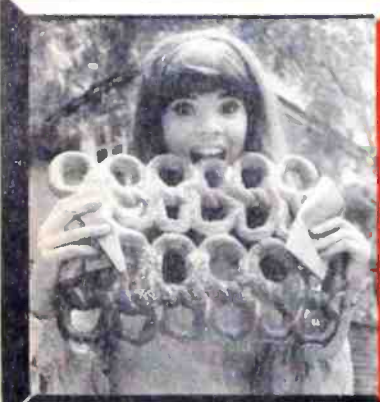
CBS Broadcasting Corporation Stations: WHIO AM-FM-TV, Dayton; WSB AM-FM-TV, Atlanta; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC TV, Pittsburgh



**Here Come
the
Doodletown
Pipers**



**AND
THERE
THEY
GO!**



Six great seasonal shows.

- Spring is Bustin' Out.
- An American Holiday
- Beach Party
- Harvest Hayride
- Way Out West
- Christmas Party

Undated and flexible.



**Videotaped
in color on
location**



Sold to Golden West in Los Angeles...Cox in San Francisco...
Time-Life in Denver...Corinthian in Houston...Hubbard in Albuquerque...
LIN in Decatur...And to these important independent stations...
among others...XETV, San Diego...KLAS-TV, Las Vegas...WSM-TV,
Nashville...WIRL-TV, Peoria...WREX-TV, Rockford...Get in touch
with Bill Mulvey...Triangle Program Sales... (215) TR 8-97

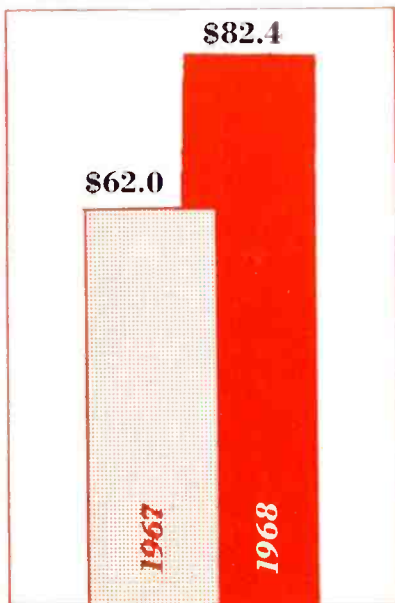
Business barometer

With December figures in, 1968 totals for spot, local and network compensation can be calculated. The spot total broke the billion dollar mark for the first time, standing at \$1,002.9 million, 15.1 per cent above the '67 total of \$871.7 million. Local's total was \$441.4 million, 21.0 per cent above the \$364.8 million the year before. Network compensation in '68 was \$249.9 million, 1.6 per cent above the '67 total of \$245.9 million.

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

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

NATIONAL SPOT

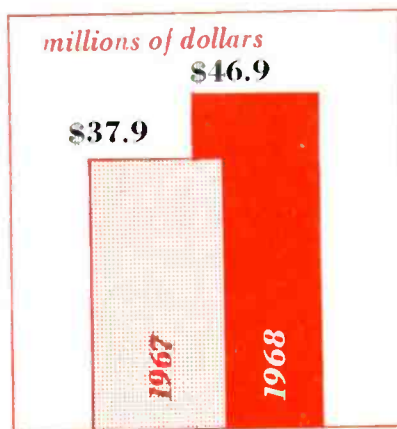


December (up 32.9%)

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

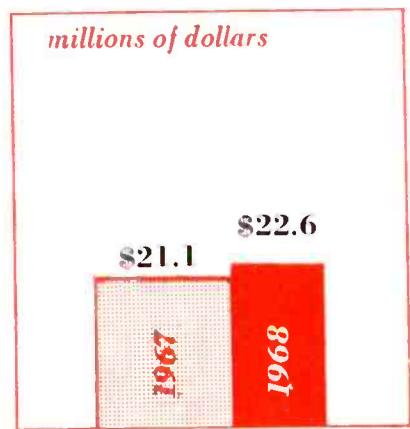
Next issue: January local and compensation data.

LOCAL

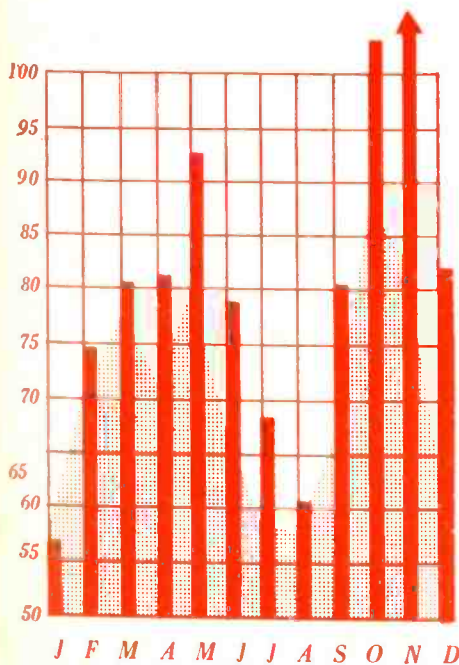


December (up 23.7%)

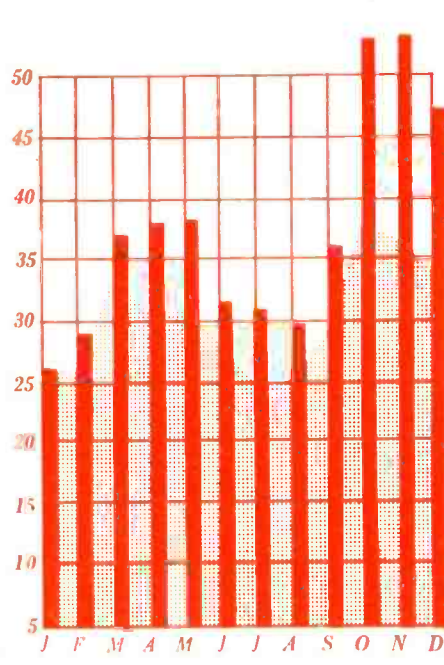
NETWORK COMPENSATION



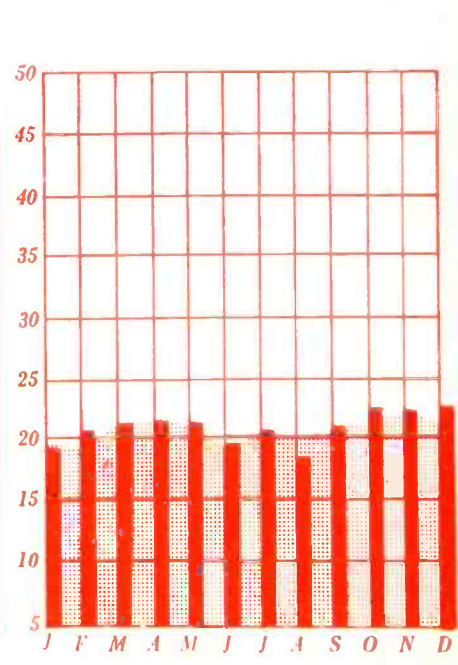
December (up 7.0%)



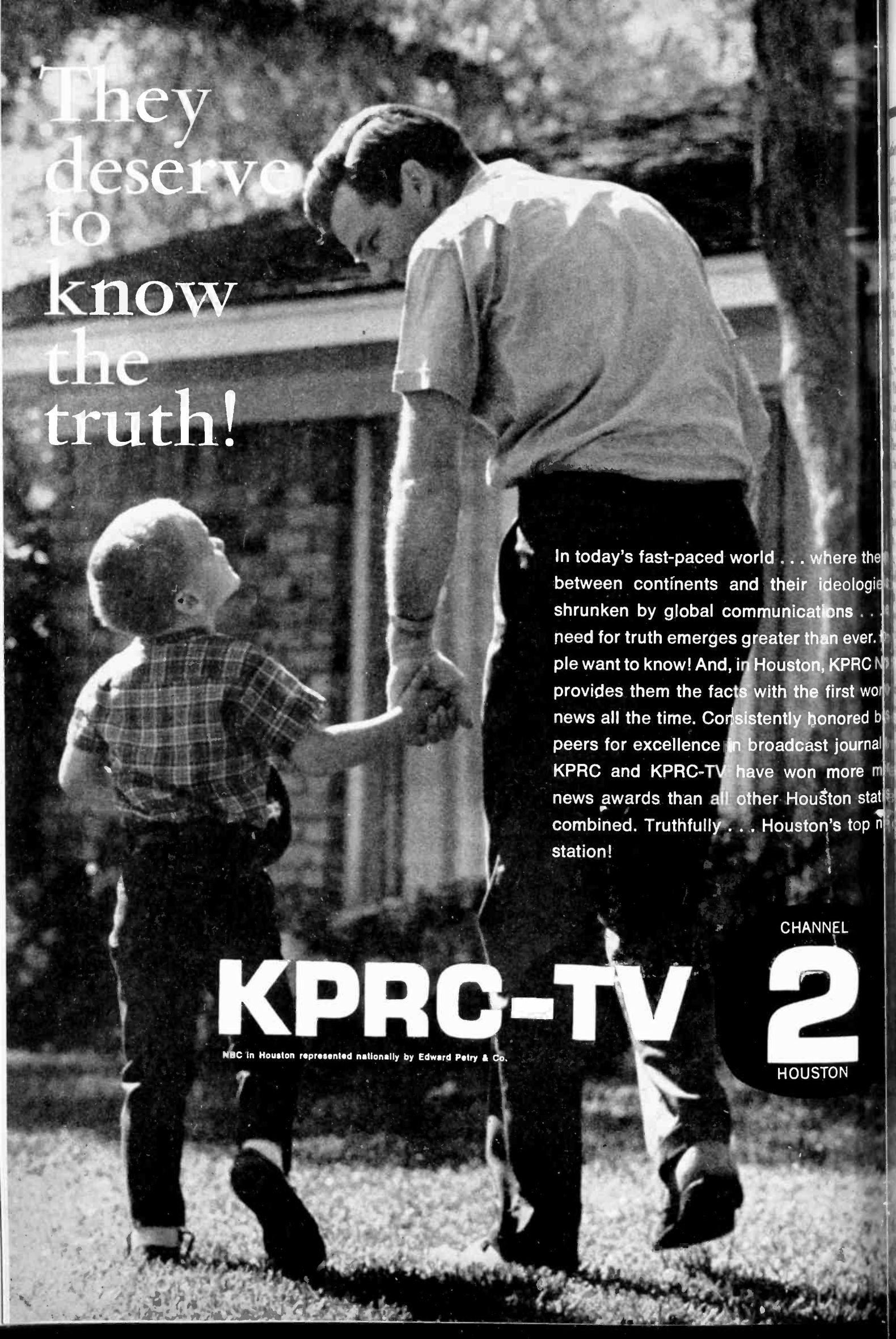
1968-67 Comparison



1968-67 Comparison



1968-67 Comparison



They
deserve
to
know
the
truth!

In today's fast-paced world . . . where the
between continents and their ideologies
shrunk by global communications . . .
need for truth emerges greater than ever.
ple want to know! And, in Houston, KPRC
provides them the facts with the first wor
news all the time. Consistently honored b
peers for excellence in broadcast journal
KPRC and KPRC-TV have won more m
news awards than all other Houston stat
combined. Truthfully . . . Houston's top n
station!

KPRC-TV

NBC in Houston represented nationally by Edward Petry & Co.

CHANNEL

2

HOUSTON

Station awards preview

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

Regional winners are competing for the Station Award Emmy which will be presented at a Television Assembly of the NAB Convention Wednesday morning March 25. There are an additional 10 finalists in the competition for the Special Citation certificate.

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

Entries double. One hundred stations submitted entries this year, double the number of last year. This despite a \$25 increase in the entry fee. A station could submit only one program for the Station Award and one for the Special Citation.

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

The preliminary judging of the entries was done by more than 140 television professionals in all ten chapter cities of the Academy. Judging of the finalists was done by two panels composed of prominent individuals in the fields of government, religion, business, law and the arts. Comprising the panel which judged the Station Award finalists were: Dr. Timothy J. Costello, deputy mayor of New York; Benjamin E. Stein, National Director, Anti-Discrimination League; Miss Rosamond Mich, radio-tv director, New York City Health Service Administration;

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

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

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

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

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

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

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

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

Job Man Caravan produced by

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

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

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

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

Pretty Soon Runs Out produced by WHA-TV Madison. Part of a series titled "The Inner Core: City Within A City". This segment dealt with the problem of urban relocation. Part I of this 2½ hour program was a filmed documentary on the problem, Part II was an open panel discussion between tenants and landlords.

Special Citations. The nominees for the Special Citation:

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

The Urban Battleground produced by WIC-TV Pittsburgh. Two half-hour programs, parts of a series, whose purpose was to explore the

entire spectrum of race relations.

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

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

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

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

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

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

McCann and specials

It was a happy day for the agency programming man when specials ensconced themselves more or less permanently in network schedules.

You might say specials made him viable; if he had to depend on developing series for his clients, that would be thin gruel, indeed, in a package plan world.

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

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

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

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

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

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

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

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

"We start from scratch. We ask the client, 'What is your problem? What are you trying to accomplish?' Once

we find out we look at what's available and if we can't find what we want we arrange to have it produced.

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

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

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

"If Coke has, say, a new package design, the client can get the story to 30 million people instantly with impact, as opposed to the frequent tactics of a participation package.

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

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

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

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

OUR PURPOSE

...the things we strive to do



- 1** Make a profit. This must lead the list of aims of any business that hopes to survive as a free enterprise.
- 2** Provide worthwhile radio and television fare—a proper balance of entertainment, information and education—for the people who live and work in the area our stations are privileged to serve.
- 3** Exercise our best judgement to avoid overemphasis of No. One at the expense of No. Two and vice versa.

Triangle Broadcasting Corporation
Harold Essex, President
Winston-Salem/Greensboro/High Point



Broadcasters— Feeling the Freeze?

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

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

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

Volumax outmodes conventional peak limiters by controlling peaks automatically with-

out side effects. It's unconditionally guaranteed to prevent overmodulation. Volumax alone has typically provided a 4 to 1 increase of average program power.

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

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

SEE THEM AT THE NAB - BOOTH 105

PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stanford, Connecticut 06905
A Division of Columbia Broadcasting System, Inc.

*Relations between the FCC
and Congress have been
stormy but currently are
more cordial than they've
been in many years*



The view from the Hill

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

The FCC, the most publicized of the regulatory agencies, is prone to a kind of paranoia because its functions are the least understood. Even on Capitol Hill, there are those who share

the popular misconception that the Commission has specific powers of censorship over programming—a power prohibited by both the First Amendment and the Communications Act.

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

Cox resign. Cox replied by pulling Roger's hair, and Rogers threw a punch at Cox.

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

The Harris Committee investigation in 1957 provided some unexpected fireworks.

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

'Odyssey of the Files'

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

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

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

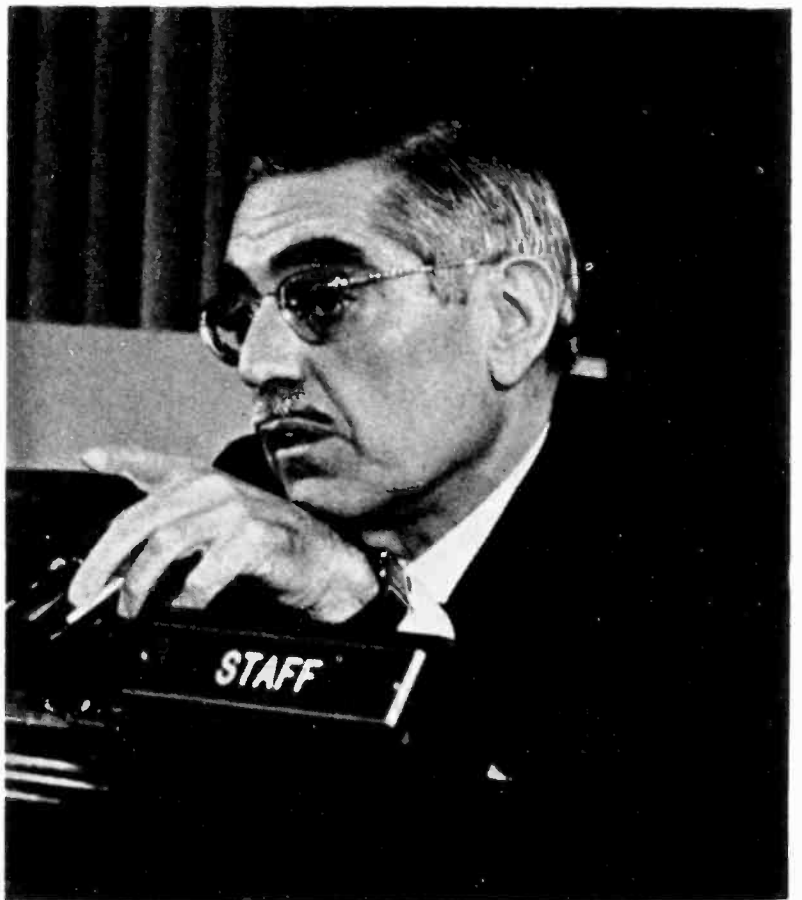
resignation of Chairman John Doerfer.

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

And mass opinion is what makes politics. In turn, Congress is made up of politicians. As a result, legislators regard broadcasting, particularly television, with a mixture of

Another factor contributing to the FCC's problem vis-a-vis broadcasting is the hypersensitive nature of the industry to any steps by the Commission which might be regarded as curtailing its freedom. A regulatory tap on the knee by the FCC results in a reflex action by Congress—inexorably keyed to the industry's nervous system.

This is not to say that Congress is composed of friends of broadcasting. If such were the case, FCC's job in getting along with Congress would be



Sen. John O. Pastore, Communications Subcommittee chairman

awe, fear, anger, and respect for the potential of the medium in making or breaking their political lives.

These feelings explain the reluctance by Congress to alter the equal time provision, Section 315 of the Communications Act. They suspended it only once, in 1960, and saw what television did for John F. Kennedy.

simple—do nothing objectionable to the industry.

Although there is a sizeable broadcasting constituency in Congress, there is also another, highly vocal group which is captive of what may be called an ideology. It can be described as dogmatically anti-industry, and purports to represent the vast but

large mute audience of radio and television, or the "public."

Lawmakers espousing this cause seek to "uplift" tv programming as well as eradicate a myriad of so-called "evils" in the present system of broadcasting.

When they urge the elimination of crime and violence without saying how it can be done. (Sen. Pastore remarked he "stays awake nights thinking about this problem.") They also say tv is bereft of quality fare, something without offering a solution. They generally view Commissioners Kenneth Cox and Nicholas Johnson as their champions on the Commission. One of them, who preferred not to reveal his name, said this:

Johnson and, to some extent, Cox are the only members of the Commission who appear to have any idea of what course the FCC should take in the public interest. Without them, the public would be without a voice on the Commission."

That this is unfair to the other five Commissioners goes without saying. It reflects a bias and locked-up mentality. But the Commission must reckon with it in dealing with Capitol Hill.

Under these countervailing pressures, it is remarkable that the FCC does not regulate, much less regulate. But it does regulate. And, amazingly, the Commission's regulatory sphere expands.

Individuals with opinions

To divide Congress into two camps, anti- and pro-broadcasting, is to sweep a generalization. Congress is composed of 535 individuals with 535 sets of opinions about broadcasting and the FCC's role in regulating it.

For example, Rep. John Moss (Calif.) is generally regarded by broadcasters as being in the enemy camp. Yet he sides with the industry on the subject of concentration of media control. He said that FCC was out of its jurisdiction in launching its multiple ownership rule-making.

And he is worried about the Justice Department's proposal last year which would bar cross-ownership of newspapers and broadcast facilities in the same market.

And Sen. Thomas Dodd (D-Conn.) is a conservative, a fact which generally would place him among those lawmakers with a conservative regulatory philosophy. But his Juvenile Delinquency Subcommittee held hearings on televised crime and violence, and gave the networks a black eye which is still visible.

areas where the large cable television equipment manufacturers are located. Such is the case of Sen. Hugh Scott, the middle-of-the-road Pennsylvania Republican.

There are a number of ways, some formalized and some not, by which Congress exerts pressure on FCC's policy-making.

The House and Senate Appropriations Committees control the funds allocated to the FCC each year. Even as presented in the President's budget message, these moneys are pitifully

COMMUNICATIONS ACT OF 1934, AS AMENDED

BEING AN ACT TO PROVIDE FOR THE REGULATION OF INTERSTATE AND FOREIGN COMMUNICATION BY WIRE OR RADIO, AND FOR OTHER PURPOSES

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

TITLE I—GENERAL PROVISIONS

PURPOSES OF ACT; CREATION OF FEDERAL COMMUNICATIONS COMMISSION

SEC. 1. For the purpose of regulating interstate and foreign commerce in communication by wire and radio so as to make available, so far as possible, to all the people of the United States a rapid, efficient, Nation-wide, and world-wide wire and radio communication service with adequate facilities at reasonable charges, for the purpose of the national defense, for the purpose of promoting safety of life and property through the use of wire and radio communication,¹ and for the purpose of securing a more effective execution of this policy by centralizing authority heretofore granted by law to several agencies and by granting additional authority with respect to interstate and foreign commerce in wire and radio communication, there is hereby created a commission to be known as the "Federal Communications Commission," which shall be constituted as hereinafter provided, and which shall execute and enforce the provisions of this Act.

The Act that set up the Federal Communications Commission

The Commission is beset by a new set of Congressional critics, crossing all previously defined philosophies, in the current CATV rule-making. Legislators whose districts are substantially served by the cable systems are naturally going to oppose Commission efforts seen as restricting CATV's growth. So are those lawmakers from

meager. And Congress nearly always shears off about \$1 million in its drive for economy. The FCC is highly vulnerable since, unlike the Veterans Administration or the Agriculture Department, there is no lobby to contend with. It does not disburse any funds, and all its money is for

(Continued on page 108)

The Senate and the FCC



*Pastore leads
a Communications
Subcommittee
well versed in
broadcast issues
and with
pronounced views*

At right: Senate Communications Subcommittee

The Congressional unit that has more influence on broadcast legislation than any other—the Communications Subcommittee of the Senate Commerce Committee—is composed of men whose expertise and interest in broadcast matters varies considerably.

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

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

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

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

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

would ban cigarette advertising broadcast media.

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

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

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

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

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

(Continued on page 152)



Commerce Committee Chairman Warren G. Magnuson (D-Wash.), 68; lawyer; elected to Senate 1946, House 1937.



Subcommittee Chairman John O. Pastore (D-R.I.), 61; lawyer; elected 1950; chairman, Joint Committee on Atomic Energy.



Ranking Republican on Commerce Committee, Norris Cotton (R-N.H.) lawyer; elected to Senate 1946, House 1938;



Carl W. Cannon (D-Mich.) 57; lawyer; elected 1958 serves on Armed Forces, Space and Science Committees.



Robert P. Griffin (R-Mich.) 44; lawyer; elected to Senate 1966, House 1956; member, Government Operations Committee.



Philip A. Hart (D-Mich.), 57; lawyer; elected 1958; authored Truth-in-Packaging; sponsored Truth-in-Lending.



William P. Hartke (D-Ind.), 59; lawyer; elected 1951; pro-labor; author of "The American Crisis in the Atom."



Russell B. Long (D-La.), 50; lawyer; elected 1948; favors competition in communications satellites area.



Frank E. Moss (D-Utah) lawyer; elected 1958; opposed to cigarette commercials, vowed to halt legislation barring FCC from restricting such ads.



Hugh Scott (R-Pa.) 68; lawyer; elected 1958; critical of FCC's CATV rule making.

*Just appointed to the Subcommittee, but not pictured: Sen. Howard H. Baker, Jr. (R-Tenn.) and Sen. Charles E. Goodell (R-N.Y.).

Senator Pastore gives his views on broadcast issues

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

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

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

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

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

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

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

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

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

(Continued on page 148)

The House and the FCC



*Not as active
as in past years, the
Communications
Subcommittee is,
however, starting
to assume a
forceful posture*

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

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

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

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

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

Also coming up in the near future is a series of recommendations dealing with the controversial Fairness Doctrine and Section 315. This report is expected to be critical of the Fairness Doctrine in its present

form and its legality as an FCC policy without statutory provision. The committee is also expected to release shortly a report blasting the FCC for its approval of the transfer of the Overmyer construction permits.

Staggers told TELEVISION AGE he would hold hearings on CATV, probably in April. He feels that the FCC has exceeded its authority in promulgating CATV rules "without consulting with Congress."

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

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

The House Communications Subcommittee will also see more action this year. Staggers allowed Macdonald to conduct a review of the FCC activities earlier this month, and other hearings are in the works.



Commerce Committee Chairman Harley O. Staggers (D-W.Va.) 61, elected 1948.



Subcommittee Chairman Torbert H. Macdonald (D-Mass.), 51; lawyer; serving eighth term.



Ranking Republican on Commerce Committee William L. Springer (R-Ill.), 59; lawyer; 10th term.



Jans T. Broyhill (R-N.C.), 41; businessman; fourth term; also on Post Office and Civil Service Committees.



Donald G. Brotzman (R-Colo.), 36; lawyer; third term; also on Special Investigations.



Clarence J. Brown, Jr. (R-O.), 41; newspaper publisher; in third term; also on Government Operations.



Jans Harvey (R-Mich.) 46; lawyer; elected 1961; strong foe of pay-tv, has urged FCC not to act on the issue.



Richard L. Ottinger (D-N.Y.), 40; lawyer; in third term; known for work against air pollution, for conservation.



Fred B. Rooney (D-Pa.), 42; businessman; fourth term; has reputation in consumer protection legislation.



Robert Owens Tiernan (D-R.I.) 40, lawyer; elected 1967.



Lionel Van Deerlin (D-Cal.), 54; broadcaster; fourth term.

The views of Macdonald (he was John F. Kennedy's roommate at Harvard) are hard to pin down on broadcast matters. As in the case of a lawmaker in the process of achieving expertise in an area, Macdonald's attitude seems to shift. At the FCC review hearings, about the only substantial insights into Macdonald's thinking were his comments on CATV and his statement that broadcast licensees should not be allowed to make political endorsements.

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

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

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

*The indications are that
leading figures in House feel
that FCC is overstepping its
authority in recent actions*

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

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

Oppose FCC on CATV

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

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

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

On the Republican side, Rep. William L. Springer of Illinois is the senior minority member of the full Commerce Committee and thus, like Staggers, has a vote on the Subcommittee. He is currently concerned about FCC's actions to break up concentration of media control, believing the Commission is charging off into territory where it has no jurisdiction. At the subcommittee's hearing

reviewing FCC actions, Springer was particularly upset at FCC's action stripping WHDH-TV Boston of its license on grounds of multiple media interests.

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

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

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

One of broadcasting's most vocal critics on the House side, Rep. John Dingell (D-Mich.), yearly introduces a flood of legislation calling for revamping the FCC and imposing new restrictions on the industry. He and Rep. John Moss (D-Calif.) sometimes team up behind the same bill and generally sing the same tune.

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

duct an investigation of tv violence

House factions

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

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

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

As Joe Martin once remarked when he was Speaker of the House "We are going to start every day with a prayer and end it with a probe." If the House Commerce Committee initiates the several probes they are talking about, more than prayers will be needed.

The Commissioners Speak Out



Some of the issues and opportunities the FCC must wrestle with—and with which Congress is often deeply involved—are detailed in the following by-line pieces by six Commissioners. (Robert T. Bartley was unable to participate.)

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

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

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

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

In the opening section, Cox identifies at length the parties to the CATV

dispute and the elements which make up the problem. Among the areas he covers is the dispute over the "wired city" concept.

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

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

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

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

Lee warns against technical "frills," against technology for technology's sake and stresses that electronic technology must be shaped to the needs of education and not the other way around.

*Members of the
FCC offer plain
talk on some of the
issues they face*

FCC Commissioners at recent Senate Communication Subcommittee hearing.



The Commission, Congress and the Executive

By ROSEL H. HYDE

The Federal Communications Commission is an independent regulatory agency positioned between the Executive and Legislative branches. Basically, it exercises functions which are legislative, judicial and administrative in nature. The functions are fulfilled by processes which may be classified broadly as rule making, adjudication and administrative or executive in type.

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

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

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

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

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

(Continued on page 134)



Rosel Herschel Hyde, 68, FCC commissioner since 1946, was appointed chairman in 1966, second term in this post; term expires this year; began in government service in 1924, working for the Civil Service Commission; from 1924-28 was on staff of Office of Public Buildings and Parks; admitted to District of Columbia bar 1928; then joined Federal Radio Commission as assistant attorney and served with it and its successor, FCC, until present; served in various legal posts; named general counsel of Commission in 1945, was vice chairman in 1953, chairman 1953-54, acting chairman 1954.

Land mobile frequency shortage— fact or fancy?

By ROBERT E. LEE

A year ago, in a speech I delivered in Atlanta, I stated that the FCC was being flim-flamed into believing there is a crisis in the land mobile services. I pointed to the inadequate methods used to license land mobile stations, with the result that some frequencies are jammed with users, while others remain untouched. I called for an abandonment of block allocations.

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

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

The Metropolitan Spectrum Congestion Task Force of the President's Task Force is reported in the December 20, 1968, issue of *Industrial Communications* to have said in part:

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

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

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

(Continued on page 1)



Robert E. Lee, 57; appointed 1953; now serving third term which expires 1974; 1935 graduate of DePaul University, Chicago; was a fiscal aide to Federal Bureau of Investigation chief J. Edgar Hoover 1939-1947; from 1947-53 worked for House Appropriations Committee as director of surveys and investigations.

CATV: Why is it so complicated?

By KENNETH A. COX

While there are many issues in communication about which people differ strongly, CATV has become, perhaps, the most violently contested question now facing the FCC. I would like to identify the parties to the dispute and to discuss in the simplest possible terms the various elements which I think make up the problem.

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

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

Then there are the large multiple cable operators, many of them broadcasters, who generally came into the industry later, buying and expanding many of the small pioneer systems and building new multi-channel systems in communities near and nearer to the hearts of our major television markets. Their existing operations are not threatened by the FCC's present or proposed rules—except insofar as they look toward banning cross-ownership of broadcast and cable facilities in the same area or limiting the number of systems a single one entity may own. But these large cable enterprises feel that their hopes of expanding into the major metropolitan area—where the prospects

(Continued on page 1)



Kenneth Allen Cox, 52, appointed to FCC in 1963; term expires next year; admitted to Washington bar 1941; Washington Supreme Court law clerk, 1941-42; assistant professor University of Michigan Law School 1946-48; practiced law in Seattle 1948-61; Senate Commerce Committee Special counsel in charge of tv inquiry 1956-57; 1961-63 chief of FCC Broadcast Bureau.

Ban on cigarette ads: the dissenter's view

By JAMES J. WADSWORTH

A proposed rule making does not obligate a member of the Federal Communications Commission to vote in favor of the adoption of any rule which may derive from it. Nevertheless, I dissent to the proposal to ban cigarette ads because I believed that the majority acted ill-advisedly at that time. My reasons fall into five broad categories.

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

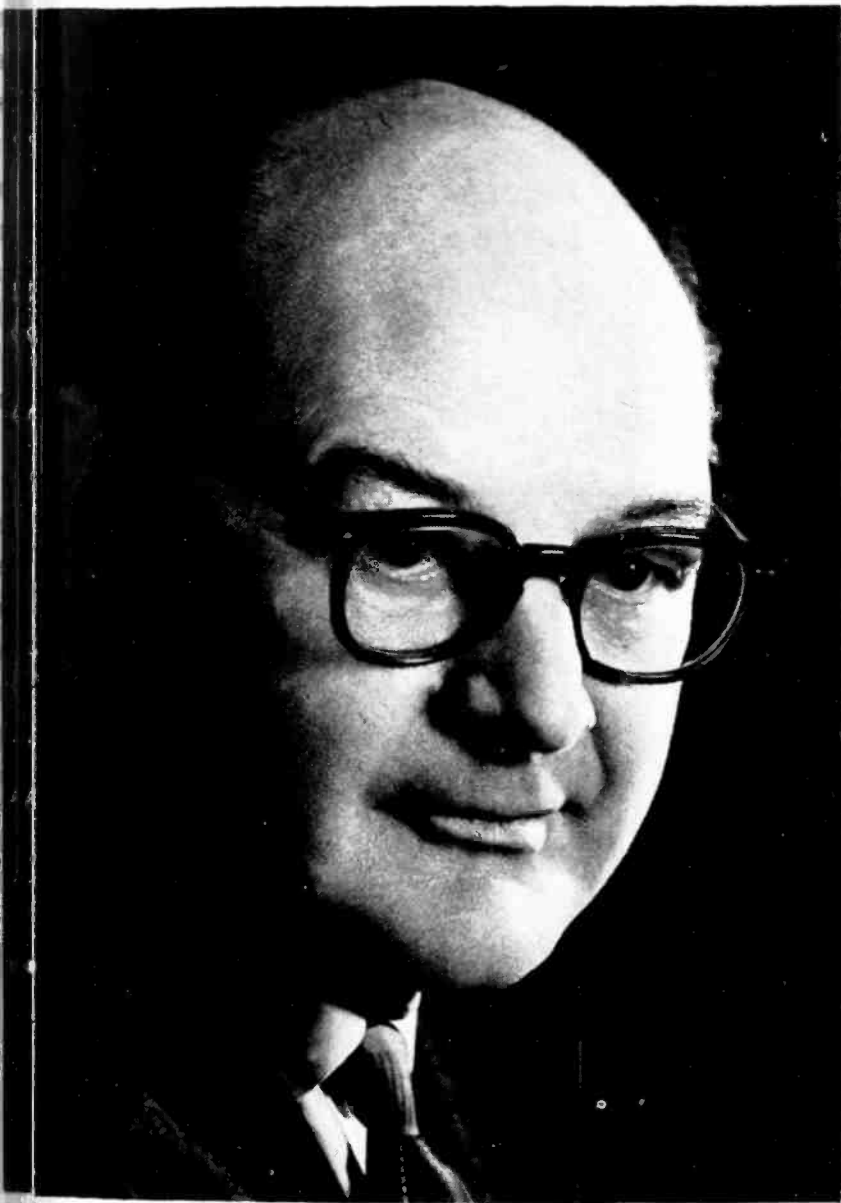
Congress has taken the position only that potential hazard of cigarette smoking should be set forth plainly on each package. The Surgeon General of the United States has declared his opinion and that of the Public Health Service that there is considerable danger to human health from smoking cigarettes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

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

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

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

(Continued on page 1)



James J. Wadsworth, 63; appointed in 1965 to fill unexpired term of Frederick Ford; term expires in 1971; from 1931-41 was member of Assembly of New York legislature; assistant manager of industrial relations, Curtiss Wright Corp., Buffalo, 1941-45; was director of service division, War Assets Administration from 1945-46; director of government affairs department, Air Transport Assn. of America 1946-48; special assistant to administrator, ECA, 1948-50; acting director, Civil Defense Office 1950; FCDA deputy administrator, 1951; deputy U.S. representative, UN, later permanent representative 1953-61; chairman board of trustees, Freedom House 1961; Peace Research Institute president, 1961-62.

Who let the public into the public interest?

By NICHOLAS JOHNSON

The FCC and the broadcasting industry recently have been confronted with a new and initially unsettling phenomenon. The public wants to become involved in the industry's serving—and the FCC finding—"the public interest."

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

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

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

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

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

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

(Continued on page



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

Broadcast media—untapped for education

By H. REX LEE

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

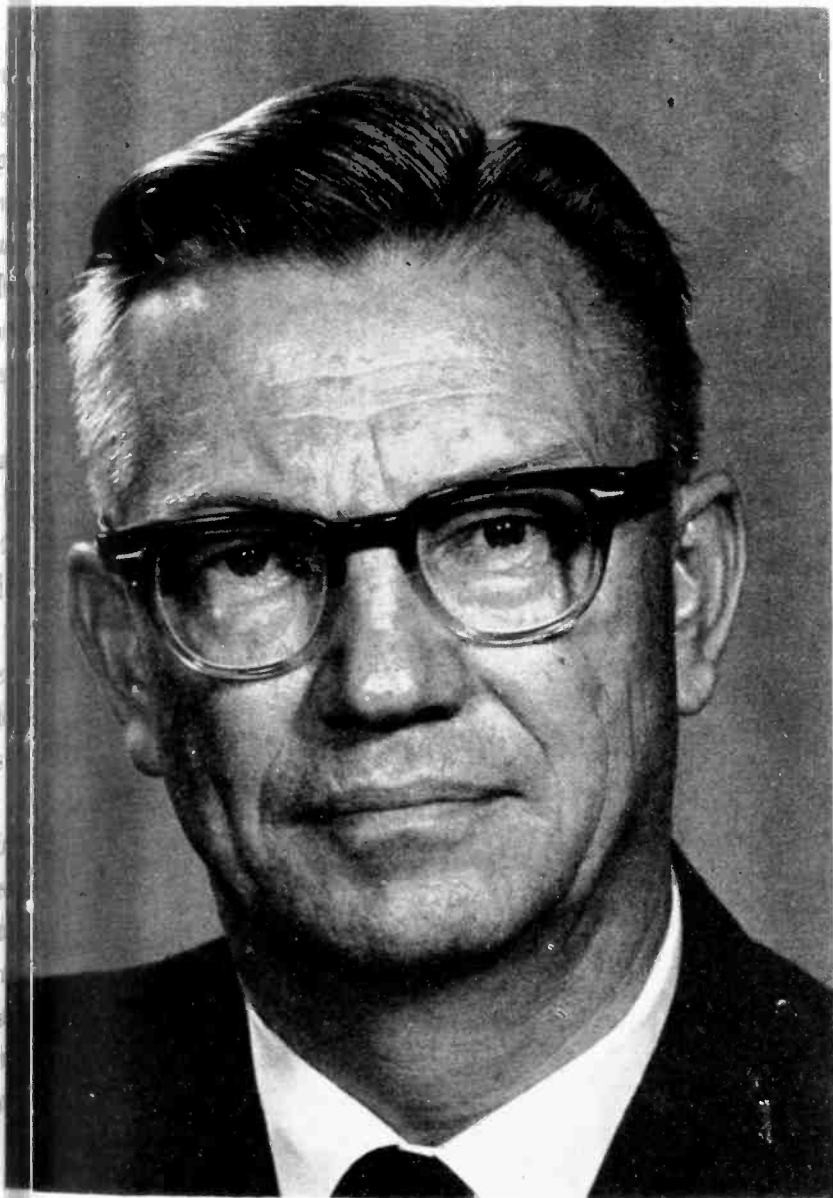
This can only be accomplished by restructuring school systems around media technologies. Policymakers, for too long, have failed to recognize the potential of the media. The educational system in the United States tends to be less adaptable to change than other existing institutions. The time has come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

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

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

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

Industry and government must begin the work of coordinating efforts to meet the challenge of education.



H. Rex Lee, 58, named in 1968 to fill vacancy left by Lee Loevinger; started career in government in Department of Agriculture; 1942, joined War Relocation Authority; 1946-50, assistant director of the Office of Territories, except in 1949 when he went on loan to State Department and United Nations to study Arab refugee problem; associate, then deputy commissioner of the Bureau of Indian Affairs, Interior Department, from 1950-61; Governor of American Samoa, 1961-67; then assistant administrator, Agency for International Development.

What's in the hopper



A rundown of proposed legislation affecting the broadcast industry in the 91st Congress

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

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

H.R. 381, by Rep. Joe D. Waggoner Jr. (D.-La.), which would exempt commercials from the Fairness Doctrine.

H.R. 420, by Rep. John D. Dingell (D.-Mich.), which would bar the FCC from authorizing pay television.

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

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

H.R. 1324, by Rep. John E. Rarick (D.-La.), which would establish new statutory policies governing the Fairness Doctrine.

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

H.R. 84, by Rep. Lionel Van Deerlin (D.-Calif.), which would direct the House Commerce Committee to hold hearings on FCC's regulation of CATV systems.

H.R. 2113, by Rep. Alvin E. O'Konski (R.-Wis.), which would require that radios be capable of receiving both AM and FM.

H.R. 3058, by Rep. John D. Dingell (D.-Mich.), which would abolish the FCC and transfer its functions to a new Federal Broadcast Commission, Telecommunications Common Carrier Commission, Telecommunications Resources Authority and to the Department of Transportation.

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

quencies.

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

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

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

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

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

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

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

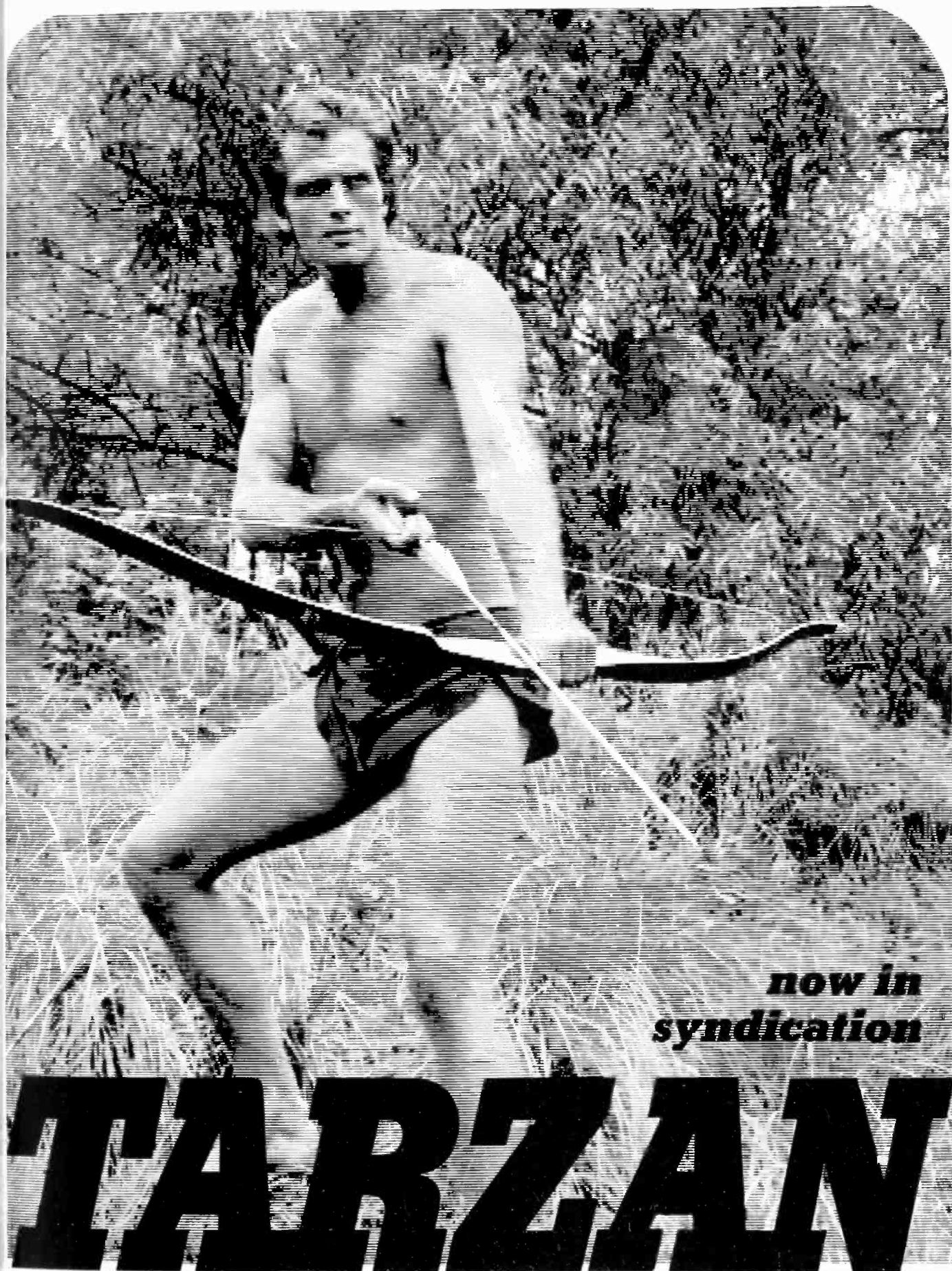
H.R. 5973, by Rep. John D. Dingell (D.-Mich.), which would impose certain safeguards on editorializing by broadcasters.

H.R. 6225, by Rep. Henry B. Gonzalez (D.-Tex.), which would provide for the licensing of television networks.

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

H.R. 6030 by Rep. J. J. "Jake" Pickle (D.-Tex.), which would provide for regulation of broadcast networks.

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



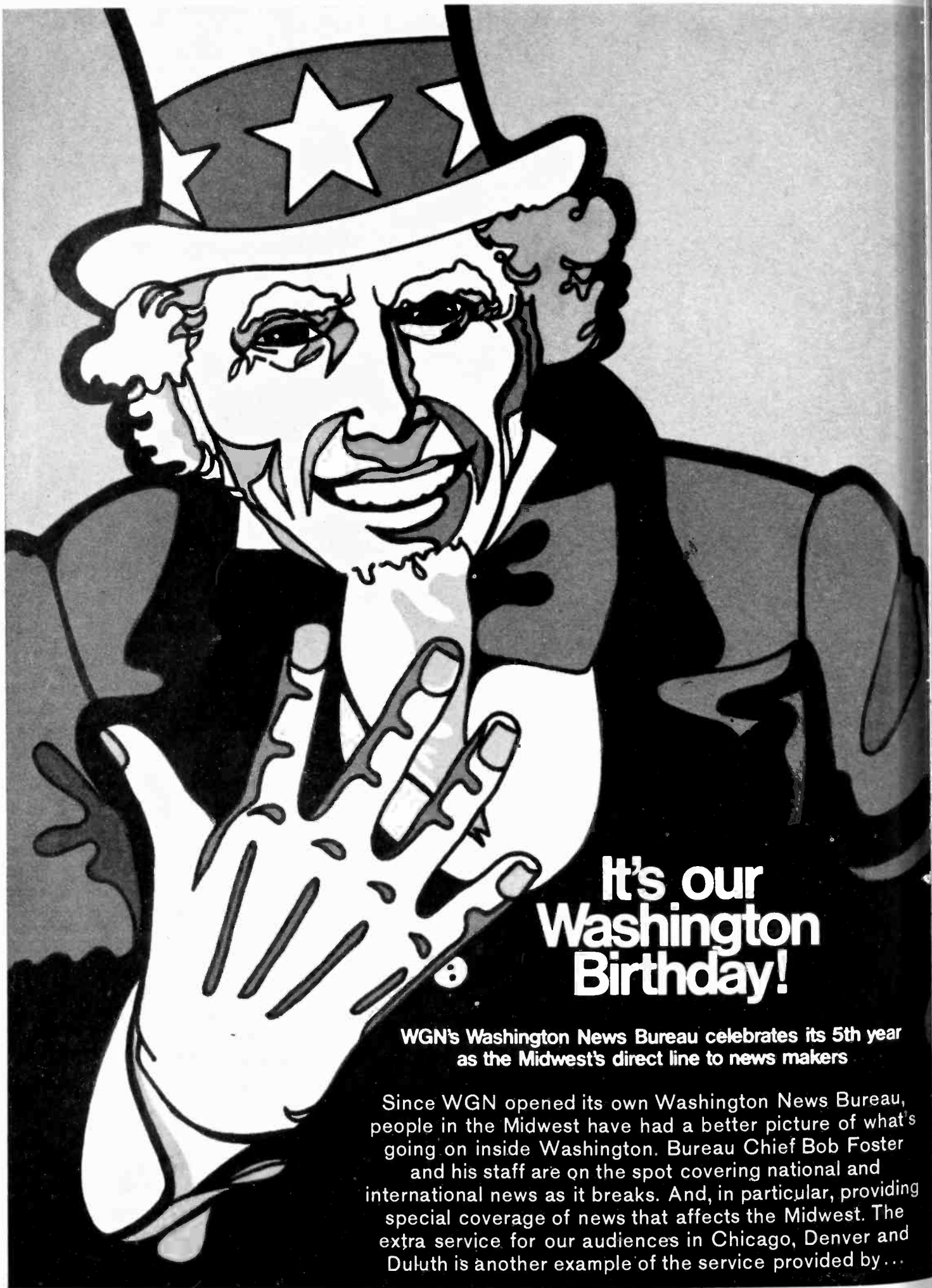
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syndication*

TARZAN

**FIRST RUN OFF-NETWORK/
57 ONE-HOUR EPISODES/
COLOR / FULL FAMILY
AUDIENCE APPEAL!**

starring **RON ELY** with
World Famous
Guest Stars
in
Every Exciting Episode!

BANNER FILMS, INC.
KEN ISRAEL / 527 MADISON AVE.
NEW YORK, NEW YORK 10022
212 - PLaza 5-4811 / A DIVISION OF
NATIONAL GENERAL CORP.



It's our Washington Birthday!

**WGN's Washington News Bureau celebrates its 5th year
as the Midwest's direct line to news makers**

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

WGN CONTINENTAL BROADCASTING COMPANY

Serving Chicago: WGN Radio and WGN Television / Duluth: KDAL Radio and KDAL Television / Denver: KWGN Television

guide to network headhunting

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

Today, the average network executive would rather have your votes on the FCC.

Courage among network chieftains used to be considered a rare commodity. At least the critics of broadcast news always thought so. Today those visionaries, those historians of broadcast blemishes and warts, must pause and wonder at the tough stands that network chieftains are taking as everybody wants to investigate their activities.

From cigarette advertising to Superman on Saturday. From the FCC, the House Commerce Committee, the Senate Commerce members, the Violence Commission, the Supreme Court, the Federal Trade Commission, and various *ad hoc* reformers want to know "what's wrong with television?" Where there's so much fire, there's got to be some smoke.

The Case In Point Is News

Cigarette smoking and Chet Huntley's steers are other people's worries. Mine involve news. Of course, news on television involves other people, too, *all* other people. The courage of network bosses in the current swirl of federal investigations comes, one believes (and one hopes because the investigators are thundering into television's proudest pastures: news and documentaries. Through its history, broadcasting, when faced with legal charges or quiz rigging or anything else, could always turn to its journalist role as a proud example of contribution to the public good. Now the investigators have turned to, and turned on, that very thing.

At the Democratic convention in Chicago, they cry, must be an example of this powerful medium run wild. Why should so many constituents cry out in pain, so many fellow politicians groan?

If the networks portrayed police as bad guys say the headlines. Everyone knows that police are good guys, they bring law and order. Everyone knows it except Daniel Walker, a very courageous Chicago attorney who examined it for the Violence Commission, had his staff make 410 statements of eyewitnesses and participants and examined 2,017 more taken by the FBI. Walker said "Police violence was a fact of convention week." and added that the actions of some police during that convention week reached a point that could only be described as a "police riot."

A terrible thing, that. Walker found himself receiving as much personal abuse as did network newscasters the previous August. His bosses, the Violence Commission, who hardly expected the Chicago potato to be too hot to handle, issued an interim report last January. Walker was never mentioned by name, his report was overlooked. It was, Commission staffers explained, held in abeyance for a final report.

It was also said that the networks had not covered the convention fairly. The FCC got letters — and decided it would send three more, one from each network all marked "Special Delivery" within 20 days.

The networks wrote their letters, but they also raised

serious questions over the propriety of the request. NBC said it broadcast news has to justify itself to the FCC after controversy then inhibition will set in, and "the broadcast press is, to that extent, no longer free." CBS said the FCC ought to be "champion of the First Amendment rather than . . . a willing inquisitor."

The FCC, at the end of February, finally replied to its penpals at the networks and allowed as how the networks apparently did not violate "fairness," that there was (in the usual FCC backwards rhetoric: never to be affirmative when you can negatively assert) no evidence "for concluding that the networks failed to afford 'reasonable opportunity for presentation of contrasting viewpoints' on the issues at the Chicago convention."

The FCC said it was puzzled by the CBS and NBC questions relating to the First Amendment. Everyone knows, wrote the Commissioners, that we encourage broadcasters to be outspoken and even make allowance for their mistakes.

Investigators' attitudes towards broadcasting and First Amendment remind one of the man who said, "I believe in the Ten Commandments, but not all ten at the same time."

The FCC, by the way, also noted four alleged cases of "staging" news at the convention. They didn't ask for 20-day letters on those. They gave the networks 30 days to comment.

One of the FCC's problems is that Congressional committees, from whom all blessings flow, were beginning to wonder why the FCC isn't tougher. The Senate Commerce committee called the Commissioners up for a review. As each Senator asked his thing, it had the flavor of Snow White and the Seven Dwarfs.

What about all that violence they wanted to know? And what about the pot party that WBBM-TV was alleged to have "staged?" Was the FCC being tough enough? Come on, confess.

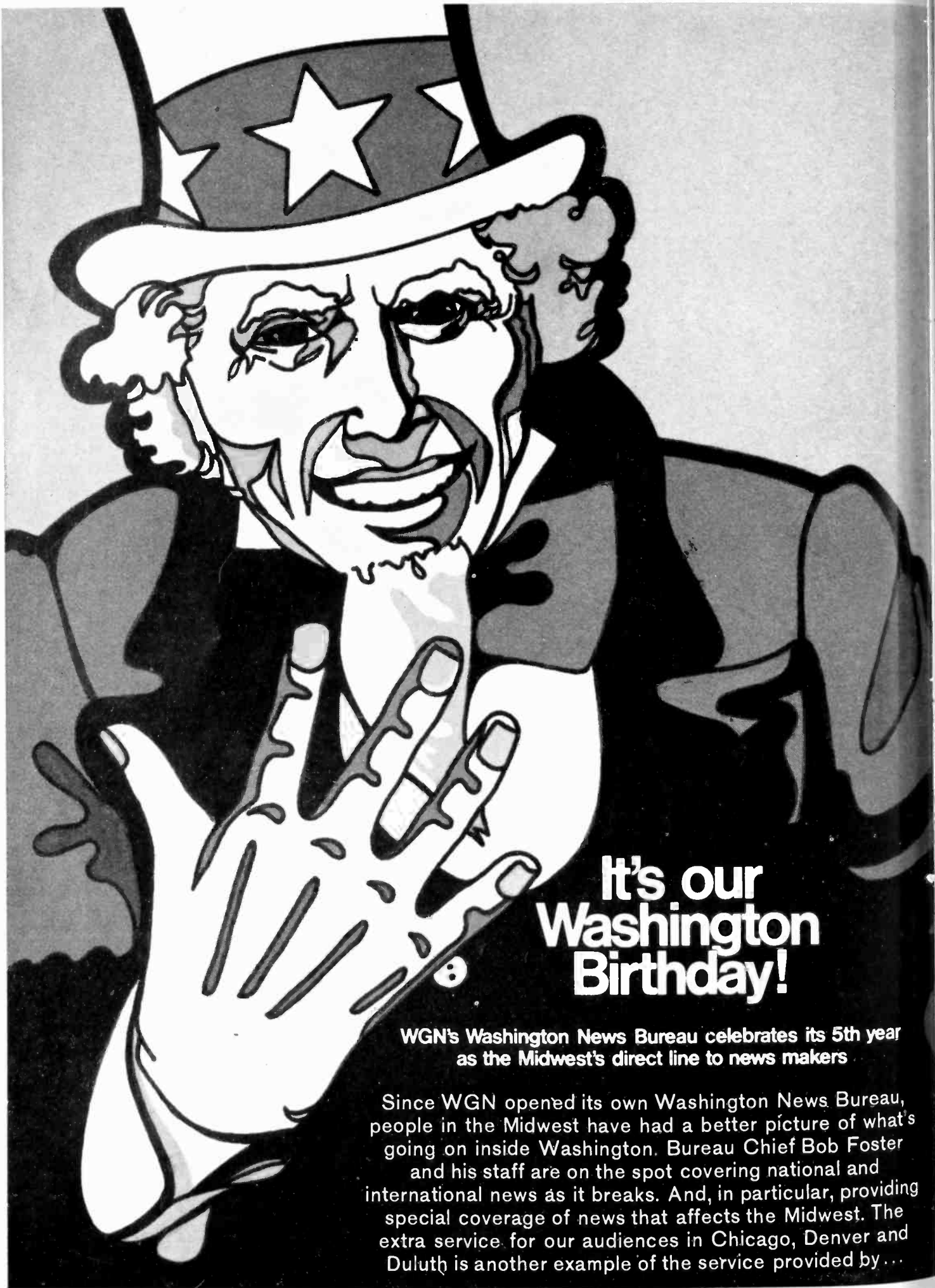


Chicago street scene, Conventiontime, 1968.

"Confession," wrote Peter De Vries "is good for the soul only in the sense that a tweed coat is good for dandruff." The FCC could clear its dandruff no better in a Senate committee room than it could by donning tweed coats.

Over on the House side, the investigators didn't want to be left behind. They plan to get into violence and cigarettes and all those other things. For starters, they don't like that pot party story in Chicago.

Neither did the FCC investigator who found all kinds of flaws in the WBBM-TV two-part series on marijuana in the Northwestern University neighborhood. The most



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serious and damning point raised by FCC Examiner Cunningham and those Congressional committees involved "calling the cops." They contend that WBBM-TV and everyone else should notify the authorities about illegal acts, not film them first.

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

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

Why all these investigations at this time?

The prime reason, one suspects, is growing awareness of the power of broadcast reporting. Electronic journal-



Mike Wallace interviews Julian Bond in Chicago.

ism does more than provide broadcasting's finest hours; it reaches the hearts and minds and guts of America more cogently than any other media of communication.

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

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

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

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

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

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

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

Lower's open-door policy

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

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

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

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

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

BATMAN

VOYAGE TO THE BOTTOM
OF THE SEA

LOST IN SPACE

THE JOHN GARY SHOW

ENTRIES IN PARADISE

12 O'CLOCK HIGH

THE
MONROES

MY
FRIEND
FLICKA

SPORTS IN CRIME

THE
GREEN HORNET

THE TIME TUNNEL

MARK 1 FEATURES

WAR TO END
ALL WARS

DOBIE
GILLIS

BRING FORTH MY PEOPLE

THE BIG BANDS

BROKEN
ARROW

HONG KONG

ANATOMY OF CRIME

SAIL TO GLORY

Shows to really light up the screen.

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



Film/Tape Report

CREATIVE MOONLIGHTERS

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

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

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

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

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

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

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

ONE-INCH EDITING

There's a cheaper way to edit color tape than tying up two-inch editing equipment at a cost of some \$200 per hour. George Gould, president of Teletronics International, has added an accessory to the Ampex VR-7800 one-inch color tape machine that numbers each frame. The digital code is visible in the lower half of the monitor and enables the editor

to work frame-by-frame if necessary.

Master tapes are recorded on Gould's VR-3000 and duped onto the VR-7800 for editing. The digital code is simultaneously recorded on both tapes every 1/30 of a second through the digital code unit he has added to the VR-7800. The master tape is then stored until editing is completed.

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



Digital frame readout.

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

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

Festivals wrap-up on page 146

- IBA winners
- SAWA deadlines-revisions
- Andy finalist count
- "Eddie" tv winner

TRIANGLE TO MAKE FEATURES

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

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

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

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

ABC'S VARIETY

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

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

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

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



First Time We Played the Game, We Won Six Hands in a Row

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

"Ste."

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

"Ste."

"Six half-hour segments. In one day"

Pate.

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

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

Don't get the idea though that

we're overplaying our hand. We're still holding all the aces in the post-production game. Still supplying those matchless Color Videofilm™ transfers. Still standing by with that well traveled Airmobile-Video™ System for location shooting anywhere in the world on a moment's notice.

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



A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710 581-4388

ON THE WAY

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

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

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

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

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

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

THE DOTTED LINE

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

The initial line-up includes WPIX New York, KCOP Los Angeles, WFIL-TV Philadelphia, WTCN-TV Minneapolis, WNBC-TV Hartford-New Haven, KTPV Portland, KFRE-TV Fresno,

WFBC-TV Altoona, WLYH-TV Lancaster-Lebanon, WNBC-TV Binghamton.

The Dick Van Dyke Show which has just been put into domestic syndication by CBS Enterprises has already been picked up by RKO General and Metromedia stations.

The six RKO General stations are WOR-TV New York, KHJ-TV Los Angeles, WNAC-TV Boston, WHCT-TV Hartford, WHBQ-TV Memphis and CKLW Windsor. The metromedia outlets are KNEW-TV San Francisco, WTTG-TV Washington, D.C., KMBC-TV Kansas City. In addition, WGR-TV Buffalo has signed for the program.

AFL/NFL SERIES

The American Football League and the National Football League will join forces for the first time in a new hour-long weekly series for the 1969 season. *This Week In Pro Football*, will be produced by AFL/NFL Films in association with Hughes Sports Network which will distribute it.



Richard Bailey Sr. Hughes Sports Network (l-r) Pat Summerall, Ed Sabol AFL/NFL Films and Pete Rozelle discuss the new program.

The program, which is the only series that will be available to local stations, is slated to air Saturday

afternoon or Sunday noon in most markets, prior to the new week's live professional football games.

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

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

ZOOMING IN ON PEOPLE

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

Other S-G appoints include AR FRANKEL named as vice president in charge of studio business affairs; AL FEDER named controller and director of management information; SHELDON MITTLEMAN, studio counsel; and ROBERT HAGEL, director of budget and controls.

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

Paramount TV's newly created position of director, special projects will be filled by GERALD DANFORD. Previously director of sales at WCBS-TV, he will be responsible for national and syndicated sales of the initiation of new projects.

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

AD MAKERS

Bozell & Jacobs has named FRED ERICK F. LAMONT, JR. director of radio and television and associate creative director of the Phoenix office. Previously he had been a creative management executive with

25 WEST 45 ST. NY
(212)757-7840

DICK SWANEK
WILLY TOMAS
SANDY DUKE
IRWIN SCHMEIZER
DICK RAUH
BILL ROWOHLT

PHOTO-PROJECTIONS-OPTICALS

16&35mm. COLOR B&W

ART ANIMATION

The Optical House
inc.

Gopton Advertising and ABC-TV in New York before coming to Phoenix in 1963.

WALTER GROUNDS has joined Needham, Harper & Steers as a television producer. Grounds was formerly with J. Walter Thompson.

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

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

Advertising Directory of SELLING COMMERCIALS



ODELL

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

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

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

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

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

WICKIE KIES, who worked for Gopton Advertising from 1955 to 1960, has rejoined the agency as an assistant tv and radio commercial producer.

QUICK CUTS

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

AT&T "Simply Beautiful" • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Denalan • William Esty Co.



SPI TELEVISION CENTER, San Francisco

Bratwursthaus • E. G. White Adv.



LOGOS TELEPRODUCTION CENTER, Arlington

Gulf Oil Corp. • Young & Rubicam



FILMFAIR, HOLLYWOOD

Cream of Wheat • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Hubley Toys • Nadler & Larimer



TELETRONICS INTERNATIONAL, INC.

Creative Corner • E. A. Korchnoy, Ltd.



WGN CONTINENTAL PRODUCTIONS, Chicago

Jean Nate Bath Gel • Clyne-Maxon



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

ENTERING SYNDICATION

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

American International has three new packages which will be introduced at the NAB Convention.

The Avengers package includes 83 hour shows of which 57 are in color.

Johnny Sokko and his Flying Robot consists of 26 half-hour live action and animated episodes in color.

Young Adult Theater #2 is a follow-up to last year's package #1.

Avco-Embassy has a primetime feature package to be announced at the NAB convention. Among the titles included as first-run off-network are *The Producers*, *Robbery* and *The Tiger and the Pussycat*.

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

Each week on the series, this two-man press panel interviews a leading newsmaker in Washington, D.C. After

probing the views of the newsmaker, the columnists excuse their guest and proceed to air their views and expertise on what has been discussed.

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

COMMERCIAL MAKERS

East-West Films has beefed up its directorial staff with the addition of **DON HORAN** and **LARRY ELIKANN**.

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

Elikann was a cameraman and then technical director at **NBC-TV**. During this period, he was nominated for three Emmys for electronic camera work. In addition to commercial work for **UPI** in 1968, he directed *The Investigation* for **NBC-TV**, and a three-hour version of *Hamlet* for **WNBT** New York.

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



STORCH

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

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

TED WASSERMAN has joined the staff of **TeleVideo Productions** as a pro-

ducer/representative. He was formerly with **Color By Pergament** eight years in the sales department.

SOL EHRLICH has joined **Dimension Productions** as a producer-director. He has over 500 commercial credits already to his credit, and worked



EHRLICH

eight years as a producer-director with **Elliott, Unger, Elliott**. He is also a scenic designer, industrial graphic arts designer, illustrator, sculptor and photographer.

At **Rose-Magwood Production** **ROBERT MURRAY** has been appointed producer-salesman and **DAVID REISMAN** production manager of the New York office.

Murray who will be based **RMP's** Hollywood studio was a production manager for **Wakeford-Orlin Productions** in Los Angeles.

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

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

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

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

BIG VALLEY AVAILABLE

Four Star has already chalked up 24 sales for *The Big Valley*, which stars **Barbara Stanwyck**. The program ends its four-year run on **ABC-TV**.

**RALPH
KESSLER
PRODUCTIONS**

**RALPH KESSLER
NEIL KOBIN**

**RALPH KESSLER PROD.
19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313**

Advertising Directory of SELLING COMMERCIALS

this season. Available are 112 hour-long segments.

Stations already signed to carry the program next Fall include KCOP Los Angeles, KTPV Portland, WTCN-TV Minneapolis, KTNT-TV Tacoma, KTVT Fort Worth, KHTV Houston, KRON-TV San Francisco, KCST-TV San Diego, KOA-TV Denver, KOAA-TV Pueblo, WGIV Buffalo, WBRC-TV Birmingham, WTVT Tampa, KREM-TV Spokane, WLUK-TV Green Bay, KOVR Stockton, KOI-TV Lincoln, WLEX-TV Lexington, KOI-TV Las Vegas, KNOE-TV Monroe, KMYK Yakima, WHTN-TV Huntington, KAI-TV Wichita Falls and KFDA-TV Amarillo.

FESTIVALS AHEAD

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

The festival, which will be held from April 24 to May 1, 1969 under the patronage of the European Broadcasting Union, sees light entertainment programs compete for honors.

Back home, plans are moving into high gear for the 11th annual **American Film Festival** to be held May 13-17 at the New York Hilton. Entries compete in about 48 categories. Most broadcast entries are in the social documentary, historical-biography and current events categories. The contest is sponsored by the Educational Film Library Association.

FORM EXPANSION

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

RIP now has complete production services in Toronto, New York, Hollywood, and London.

GARY MOORE RETURNS

Come next Fall Garry Moore will be back on tv again, this time as the host of *To Tell The Truth*. The series which enjoyed a 12 year network run will be produced by Carson-Todman and will be syndicated by Firestone Films Syndication.

Knudsen Creamery Co. • Grey



SANDLER FILMS, INC., Hollywood

Security Pacific Bank • Young & Rubicam



PELICAN PRODUCTIONS, INC., New York

Lone Star Beer • Glenn Adv.



JAMIESON FILM CO., Dallas

7UP Company • J. Walter Thompson



THE HABOUSH COMPANY, Los Angeles

Pillsbury Company • Leo Burnett



JEFFERSON PRODUCTIONS, Charlotte

Southwestern Bell Yellow Pages • Gardner



GERALD SCHNITZER PRODS., Hollywood

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Totes, Inc. • Stockton, West & Burkhart



SARRA, INC.

The program has already been purchased for evening stripping by the Metromedia stations.

NEW FIRM

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

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

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

NEW PLANNING CHIEF

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

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

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

BIG SALES FOR AMPEX

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

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

2000 video tape recorders.

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

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

DUO PRODUCTIONS FORMED

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

TAUB JOINS CAMERA MART

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

CBS O&O'S BUY FEATURES

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

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

FOCUS ON FINANCE

In view of the changing market conditions, the Trans-Lux board of directors has decided to discontinue

preparations for making an exchange offer to stockholders of 20th Century-Fox Film Corp. The original deal was to include a package of Trans-Lux common stock and Trans-Lux convertible preferred stock.

The Electrographic Corp.'s end report shows substantially higher earnings despite the tax surcharge. Net income rose by 84 per cent to \$950,000. Earnings per share rose to \$1.70 in 1968 as against 94 cents the previous year.

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

LOGOS, EAST-WEST UNITE

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

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

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

PAY CARDS TO REEVES

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

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

3M'S NEW VIDEO TAPE

3M has come up with a solution to the tendency of the polyethylene backing on video tape to scratch, leave re-deposits, a proneness to cinch and window in transit and the transport and the tendency of dust and dirt to adhere to the non-conductive polyester backing.

NEW YORK
PL 7 - 7126

Key to Quality

FILM OPTICALS
inc.

optical photography
aerial image
anamorphic photography
liquid gate
animation

THE AMERICAN SPORTSMAN

for the AMERICAN SPORTSMAN

designated Scotch brand 400, the new tape will possess the same signal-to-noise ratio and binder system as the present top line brand 399. Scotch claims that it will now be possible to ship 7,200 foot lengths with normal machine winding tensions without fear of windows, creases or cinching. This means a syndicator could now place an entire 90-minute program on a single roll and eliminate the tape waste and expense of flipping the program on two 60-minute reels. The new tape will be shown for the first time at the NAB convention.

TECHNICAL TOPICS

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

Under the terms of the cash purchase agreement, Ampex received inventory manufacturing, design and patent license rights to AMP switcher. The equipment is available from manual to computer controlled models.

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

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

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

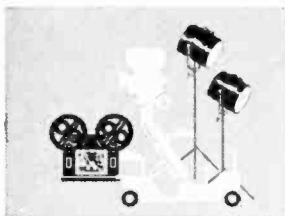
The new TA-8000 series transmitter was developed after an extensive survey of existing VHF stations throughout the U.S. and Canada.

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

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

Arrangements have been made by the CBS EVR division for the transfer of 750 films from 16 mm to EVR cartridge format.

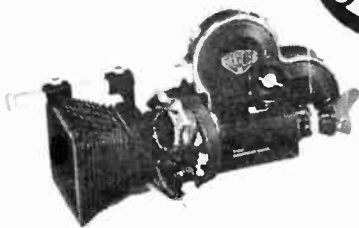
CBS-owned Bailey Films and Film Associates are both preparing to convert titles in their film libraries.



SALES □ SERVICE □ RENTALS
the **CAMERA MART inc.**

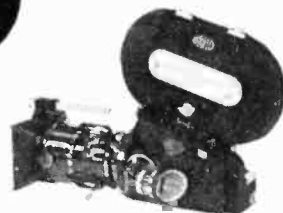
1845 BROADWAY (at 80th ST.) NEW YORK 23, N.Y. PL 7-8977

ARRIFLEX CAMERAS AND ACCESSORIES



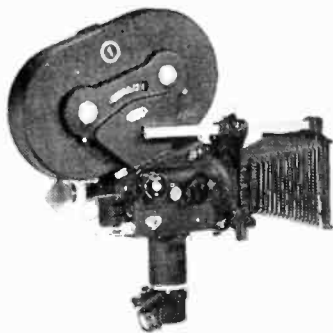
ARRIFLEX 16mm STANDARD

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



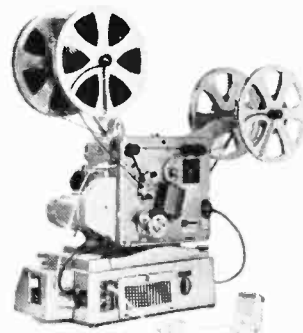
ARRIFLEX 16 BL

Rugged, reliable, versatile, self-blinded sound camera. The professional's camera for quality location sync sound filming. Compact, lightweight. Tachometer, frame/footage counter. Simplified film path, gear-driven sprocketed magazine system. Camera built around famed mirror-shutter reflex system and registration pin movement.



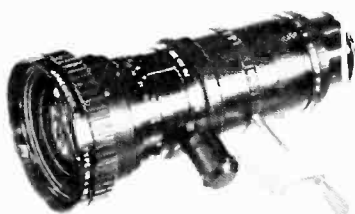
ARRIFLEX 35mm CAMERA

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



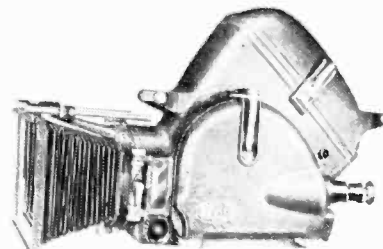
SIEMENS PROJECTOR 2000

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



ANGENIEUX ZOOM LENS

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



ARRIFLEX SOUND BLIMPS

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

All Arriflex and Siemens equipment available for long term leasing.
LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

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

OVER KOMO COUNTRY... MAIDEN FLIGHT OF THE LATEST BOEING



Photo courtesy of The Boeing Company

LARGEST JETLINER . . . HUGE MARKET . . . BEST COVERAGE. On February 9th, the Boeing Company's Model 747 took off from Paine Field, Everett, for its first flight over Western Washington. The 360 or more passenger Model 747 is the world's largest commercial jetliner. 231 feet long, it dwarfs the 37-foot F-86 jet beside it. As of February 14, 28 airlines had ordered 167 Boeing 747 superjets at an approximate cost of

\$20,000,000 each—a powerful stimulus to the vital economy of KOMO Country, the nation's fastest growing market. KOMO Country stretches North and South from Canada to Oregon. From the Cascades, it extends to the Pacific Coast, 21,000 square miles of fields and forest and booming cities. Reach all this area, all its diversified people with the power and programming of KOMO Television, Channel 4, Seattle.

KOMO TELEVISION CHANNEL 4 • ALL COLOR
ABC TELEVISION FOR SEATTLE & WESTERN WASHINGTON • REPRESENTED NATIONALLY BY KATZ

MARCH 24, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

television advertiser must figure on an average annual increase of about five per cent in the cost of medium in the near future.

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

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

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

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

Other comparable media projections: spot radio (drive time), 5 per cent; network radio, 4 per cent; consumer magazines, 2 per cent; news-

papers, 4 per cent and supplements, 2 per cent.

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

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

As for daytime, the figures were

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

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

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

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

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

American Chiclet Co., division of Warner-Lambert Pharmaceutical Co.

(Ted Bates & Co., New York)

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



Abbey Lester buys for Sauter Labs at McCann-Erickson, New York.



We're glad we could help

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



The Fetzer Stations

WKZO Kalamazoo	WKZO-TV Kalamazoo	KOLN-TV Lincoln	KGIN-TV Grand Island	WJEF Grand Rapids
WWTV Cadillac	WWUP-TV Sault Ste. Marie	WJFM Grand Rapids	WWTV-FM Cadillac	WWAM Cadillac

The Buyer's Opinion . . .

MAKE WAY FOR THE WHIPPING BOY

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

If television was not the most effective advertising medium of all, the proposed ban would never have been seriously considered. No one calling a halt to cigarette advertising in the major league baseball record books that carry messages to millions of kids. Television is the target because it sells so effectively—that part is understandable. But let us have no prostitution concerning the cigarette controversy. If advertising the product is deemed harmful by a government body, whether in television or any other media, then the government should call for a universal ban. (The question of whether or not the government should intercede in this matter is not being discussed here. That is an entirely different controversy.)

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

Perhaps we're all missing the point, anyway. One wonders how much cigarette advertising contributes to introducing people to the smoking habit.

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

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

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

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

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

The cigarette controversy is a lively one, and important changes are coming soon. The government and strong anti-smoking organizations will see to that. However, it is unfortunate that once again the rap is laid on television as the chief villain in this episode, when its only fault is being too effective in the task it was meant to perform.

let a winner lead the way!

AMONG NBC AFFILIATES

TOTAL DAY	
WSFA-TV	1ST 70 SHARE TV HOMES
WSFA-TV	1ST 53 SHARE METRO
EARLY EVENING	
WSFA-TV	1ST 87 SHARE TV HOMES
WSFA-TV	1ST 77 SHARE METRO
PRIME TIME	
WSFA-TV	1ST 64 SHARE TV HOMES
WSFA-TV	3RD 47 SHARE METRO
LATE NIGHT	
WSFA-TV	1ST 82 SHARE TV HOMES
WSFA-TV	1ST 73 SHARE METRO

AMONG ALL STATIONS

TOTAL DAY	
WSFA-TV	3RD 70 SHARE TV HOMES
WSFA-TV	3RD 53 SHARE METRO
EARLY EVENING	
WSFA-TV	1ST 87 SHARE TV HOMES
WSFA-TV	1ST 77 SHARE METRO
PRIME TIME	
WSFA-TV	3RD 64 SHARE TV HOMES
WSFA-TV	6TH 47 SHARE METRO
LATE NIGHT	
WSFA-TV	2ND 82 SHARE TV HOMES
WSFA-TV	1ST 73 SHARE METRO

Source — TV AGE, February 24, 1969
"This analysis is based on November, 1968 ARB rating sweeps and covers affiliates and independents in 106 three-or-more station markets."

"The 87 share of homes scored by WSFA-TV in early evening is the highest level reached by any station in the Television Age analysis of November 1968 ARB figures."

WSFA-TV

CHANNEL 12 NBC/MONTGOMERY, ALA.
BOB VILLAR, GENERAL MANAGER

A STATION OF  BROADCASTING CORPORATION
CHARLES A. BATSON, PRESIDENT

Represented by Peters, Griffin, Woodward, Inc.

American Cyanamid Co.
(Sullivan, Stauffer, Colwell & Bayles,
New York)

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

American Home Foods
(Cunningham & Walsh, New York)

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

American Home Products
(Clyne Maxon, New York)

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

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

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

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

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

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

Beecham Products
(Kenyon & Eckhardt, New York)
Commercials for MACLEANS toothpaste are being seen in about 50 markets around the country. Target audience is teens and women and spots will be running for about 12 weeks. John Johanna is the buyer.

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

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

Borden Co.
(Ross Roy of New York)

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

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

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

(Continued on page 96)

Rep Report

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

JOSEPH FRIEDMAN has joined the sales staff of Katz Television, San



FRIEDMAN

Francisco. Previously, he was vice president and West Coast manager at H-R Television.

RICHARD BAILEY and CHARLES WOLFERTZ have been appointed account executives at Television Advertising Representatives, New York. Bailey had been in TvAR's Chicago office, and Wolfertz had been with WCBS-TV New York. At TvAR's Chicago office, JAMES HOFFMAN has joined the sales staff. He had been with KDKA-TV Pittsburgh.

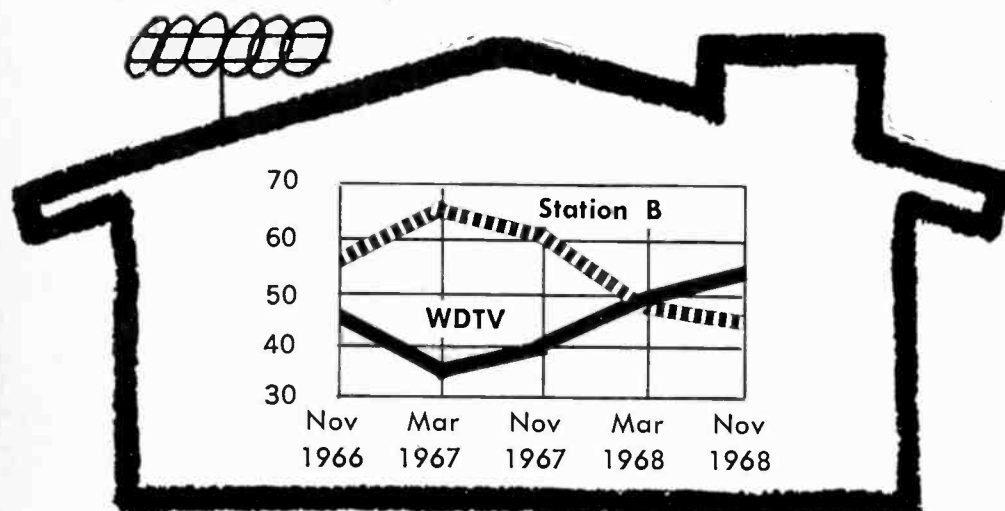
ROBERT COOK has joined Edward Petry & Co., Los Angeles, as an account executive. Previously, he was with Katz Television and H-R Television.

JAMES DREVES and RICHARD FRATTALI have been appointed account executives at Harrington, Righter & Parsons, New York. Dreves had been with the Hollingbery Co. Frattali comes to HRP from WNBC-TV New York.

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

WDTV IS ON THE MOVE!

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



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

WDTV CHANNEL 5



ZOOMING NO. 1 IN CLARKSBURG-WESTON-FAIRMONT, W. VA.

Represented by
Avery-Knodel



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

The Scene

The Hartford Insurance Group has full sponsorship of six tv programs. WNBC-TV Hartford-New Haven will produce and air the human rights documentaries under the umbrella title of *The Scene*.

One of the interesting people you can find in the media department at Needham, Harper & Steers is Nancy Widmann, a senior broadcast buyer who says she can't sit still for long. She was raised in Boston and was graduated from Regis College in Westfield, Mass., with a B.A. in English. From there she headed for San Francisco, where she worked in an advertising agency. She started as a media receptionist—"That was the only job available"—and later moved up to assistant buyer. Two years out on the West Coast proved to be enough, though, and New York was next on the list.

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



been are Florida and Nassau.

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

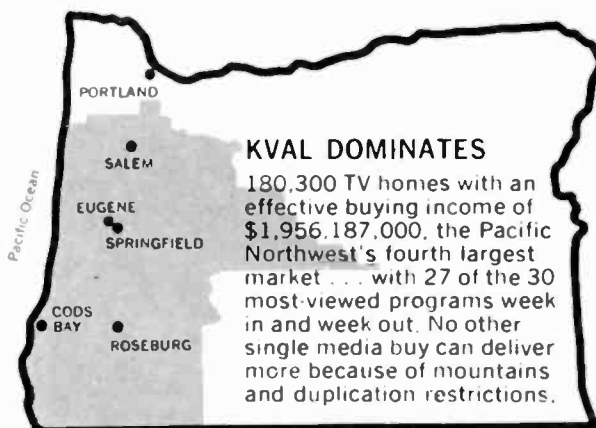
The one experience that stands out in Mrs. Widmann's mind as the most interesting was when Eastman-Kodak bought a half-hour sports show, *The Professionals* and wanted it placed in 35 markets on a "barter" basis. There were four spots available on the show. Eastman-Kodak took two, and gave the other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

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

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

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

There's more to KVAL than meets the eye



KVAL DELIVERS

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

THE ONLY SMALL NUMBERS ARE THE CPM...

Ask your HOLLINGBERY man, or ART MOORE & ASSOC. in Seattle and Portland.

KVAL TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY | KPIC-TV, ROSEBURG

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

Media Personals

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

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

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

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

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

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

Spot (From page 94)

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

Bristol-Myers (Foote, Cone & Belding, New York)

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

Carter-Wallace (Sullivan, Stauffer, Colwell & Bayles, New York)

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

Colgate-Palmolive (Ted Bates & Co., New York)

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

(Continued on page 100)

Camera blitz

Photography haters, beware—Blitz Week has arrived!

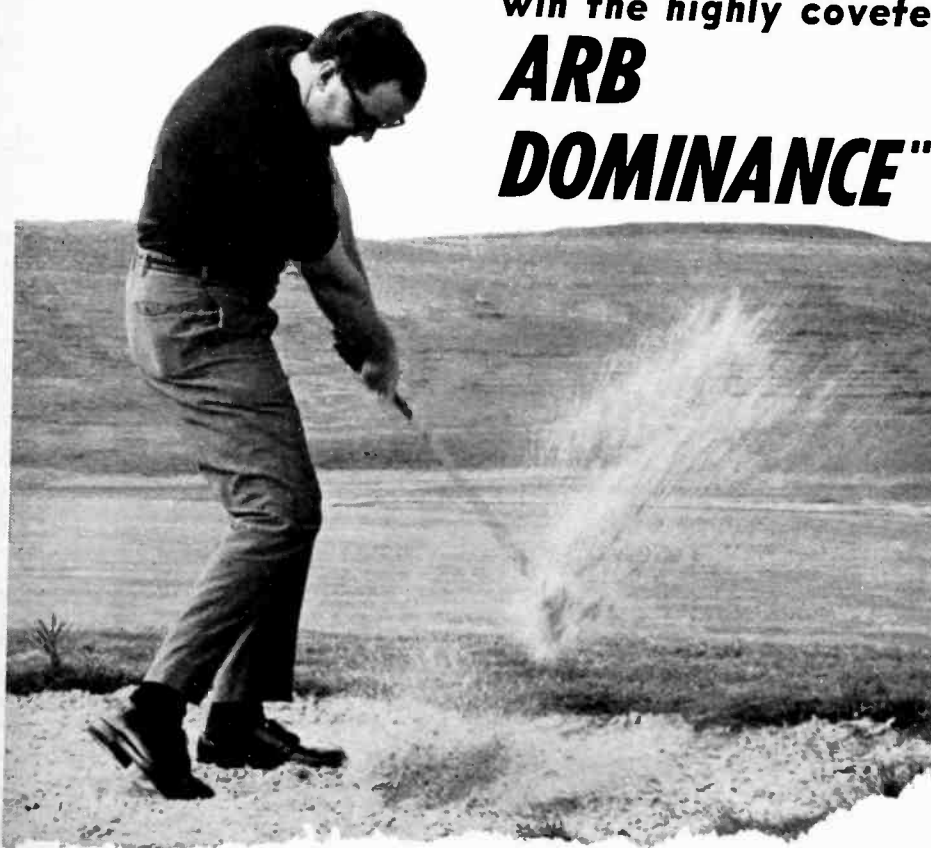
Polaroid Corp. is in the middle of its most intensive advertising campaign, and plans to reach 96 per cent of the nation's population more than seven times in a five-day television campaign.

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

The campaign, which is heavily supported by print and radio, is introducing the Colorpack II Land camera and the 300 Series Color Pack cameras. The Colorpack II is "the first color-capable Polaroid Land camera priced at less than \$30."

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

ARB DOMINANCE"



Time Slot	Station	Homes*
Noon to 5:00 pm Mon.-Fri.	WJBF	23,300
	Station B	10,800
5 to 7:30 pm Mon.-Fri.	WJBF	40,600
	Station B	20,600
6 to 6:30 pm News Mon.-Fri.	WJBF	46,600
	Station B	20,100
7:30-11:00 pm Sat.-Sun.	WJBF	41,600
	Station B	34,100

*Subject to limitations of survey

THE PROFESSIONALS
Augusta, Georgia



Represented by H-R TV



NBC
 oughta be
PROUD
 of us!

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

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

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

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

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

Our loyal hayseeds is jist waitin' to see what you've got to sell! Them PGW Colonels has got all the facts!

Sources: ARB, Fargo Television Audience, November 1968

W D A Y **NBC** **W D A Z**
 FARGO TELEVISION DEVILS LAKE-GRAND FORKS

Covering All of Eastern N.D. and Western Minnesota



PETERS, GRIFFIN, WOODWARD, INC., Exclusive National Representatives

BUYS IN BRIEF

The TRADE BANK & TRUST CO., in an effort to attract a wider section of the business community, is showing a series of 10-second color commercials in metropolitan New York. Spots are being shown until May 4 over WCBS-TV, WNBC-TV and WABC-TV in evening newscasts and in selected primetime shows.

Evening spot television will be used to introduce BETTY CROCKER HASH BROWNS WITH ONION in the Eastern, Central and Southern areas of the country. Spots, placed through Knox Reeves, Minneapolis, will begin late in March. Network tv is also being used during the day.

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

Local schedules in selected markets are being used to teach viewers the difference between tacos and enchiladas. R. J. Reynolds' PATIO MEXICAN frozen foods, through Norsworthy-Mercer, Dallas, is using a tv campaign to sell the Mexican dinners. Commercials will also be seen on the *Tonight* show.

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

is J. Walter Thompson, New York.

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

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

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

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

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

Television spots, backed by print radio, will be used to promote COCA-COLA and TAB during the Spring. The campaign will be used in conjunction with a contest "Big Name Bingo," in which players must match famous faces with questions for on game cards.

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

Spot tv and newspaper are being used to introduce DANNY, a new yogurt product from Dannon Milk Products Co. The campaign is beginning in New York on WNBC-TV, WCBS-TV, WNEW-TV and WOR-TV. The next markets scheduled for the spots are Philadelphia, Boston and Washington with more to come later. About 15 spot weeks are planned for each market, though radio is Dannon's major medium, and print were chosen this time to establish quick identity with what the company considers radical new packaging. The campaign is expected to be in full swing April 15, and will last for three months. The budget is estimated at \$250,000 for the first two months. The agency is Zlowe & New York.



COMMUNITY-ORIENTED

THAT'S WHY THE WZZM STATIONS ARE IN TOUCH WITH WEST MICHIGAN. IT'S THE KEY TO OUR REAL AND MEANINGFUL COMMUNITY INVOLVEMENT STORY. HIGH SCHOOL QUIZ BOWL IS A SHOWCASE EXAMPLE. THE WEEKLY PRIME TIME TV SPOTLIGHTS YOUNG PEOPLE IN ACADEMIC SCHOLARSHIP. NOW, A WEEKLY RADIO SERIES, BRINGS RELIGION TO YOUNG ADULTS USING A "THINK ROCK" FORMAT OF CONTEMPORARY MUSIC, VERSE AND BIBLE READING. HIGH SCHOOL STUDENTS WHO FAIL A SUBJECT MAKE IT UP ON TV SUMMER SCHOOL.

AN ANNUAL 7-WEEK SERIES. OUR CRITICALLY-ACCLAIMED TV SERIES, JOURNEY INTO TIME, SPOTLIGHTS IN-CHURCH RELIGIOUS INSTRUCTION FOR OVER 500 AREA YOUNGSTERS. AMONG OUR MANY OUT-STATION PROJECTS IS SPONSORSHIP OF AN AWARD-WINNING JUNIOR ACHIEVEMENT COMPANY. THAT'S THE WZZM STATIONS' COMMUNITY-ORIENTED SUCCESS STORY. WE AND WEST MICHIGAN ARE PROUD OF IT.

WEST MICHIGAN TELECASTERS, INC., SERVING MUSKEGON AND KALAMAZOO

WZZM
TELEVISION • RADIO
GRAND RAPIDS, MICHIGAN

COLORFUL



San Diego's Sports Station

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

- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by  The
Hollingbery
Company

FDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas

What was that product again?

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

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

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

A person was called and asked about his viewing for the prior half-hour, using the same categories as in the diary. He

was also asked to recall the products and specific brands for which he saw commercials during that time period.

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

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

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

Buyer's Checklist

New Representatives

WWBT Richmond has named Television Advertising Representative its exclusive national sales representative, effective immediately. The station is an NBC affiliate.

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

Rate Increases

WBOC-TV Salisbury, from \$225 \$250, effective September 2, 1969.

Spot (From page 96)

Colonial Provision Co.

(Warren, Muller, Dolobowsky, York)

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

Continental Baking Co.

(Ted Bates & Co., New York)

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

Duffy-Mott Co.

(Runrill-Hoyt, New York)

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

Economics Laboratory

(Warwick & Legler, New York)

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

General Foods

(McCann-Erickson, New York)

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

General Foods

(Young & Rubicam, New York)

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

(Continued on page 10)

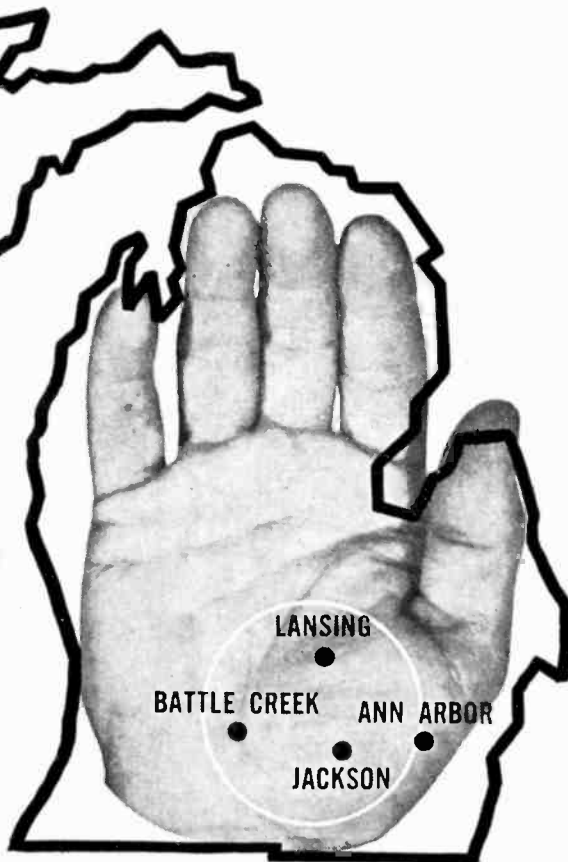
NB

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

WILX-TV



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



WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

65


WANT TO KNOW MORE ABOUT THE RICH, RICH* CONNECTICUT — WESTERN MASSACHUSETTS TELEVISION MARKET?

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

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

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


President

WTIC  **TV3**
BROADCAST HOUSE
3 CONSTITUTION PLAZA
HARTFORD, CONNECTICUT 06115

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

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

Audience and related data based on estimates provided by ARB are subject to qualifications issued by that service and are available on request.

Required Reading

for everyone
who makes his
living in the
television industry.

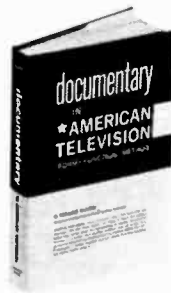
Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

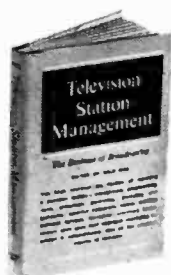


TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

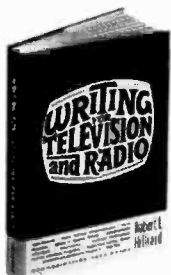
Text Ed. (Paper) \$3.95, Cloth \$6.95



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

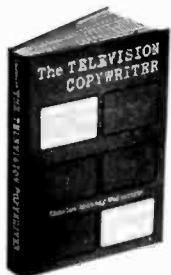
A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



ORDER FORM

BOOK DIVISION, TELEVISION AGE

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

Please send me the following books:

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

NAME ADDRESS

CITY STATE ZIP

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

Check enclosed.

Spot (From page 100)

primetime. Eleanor Fetzer worked on the account.

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

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

Johnson & Johnson
(Sullivan, Stauffer, Colwell & Bonner, New York)

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

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

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

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

Buyers have been placed for various NABISCO products. A buy for MILK BONE broke shortly before issue date in several markets. A second buy, for MILK BONE SHREDED WHEAT, and TEAM FLAKES, breaks April 7 in under 50 markets. Early and late fringe 30s and piggybacks will run for four weeks to reach women. Bob Menna worked on the buy.

Ocean Spray Cranberries
(Young & Rubicam, New York)

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

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

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

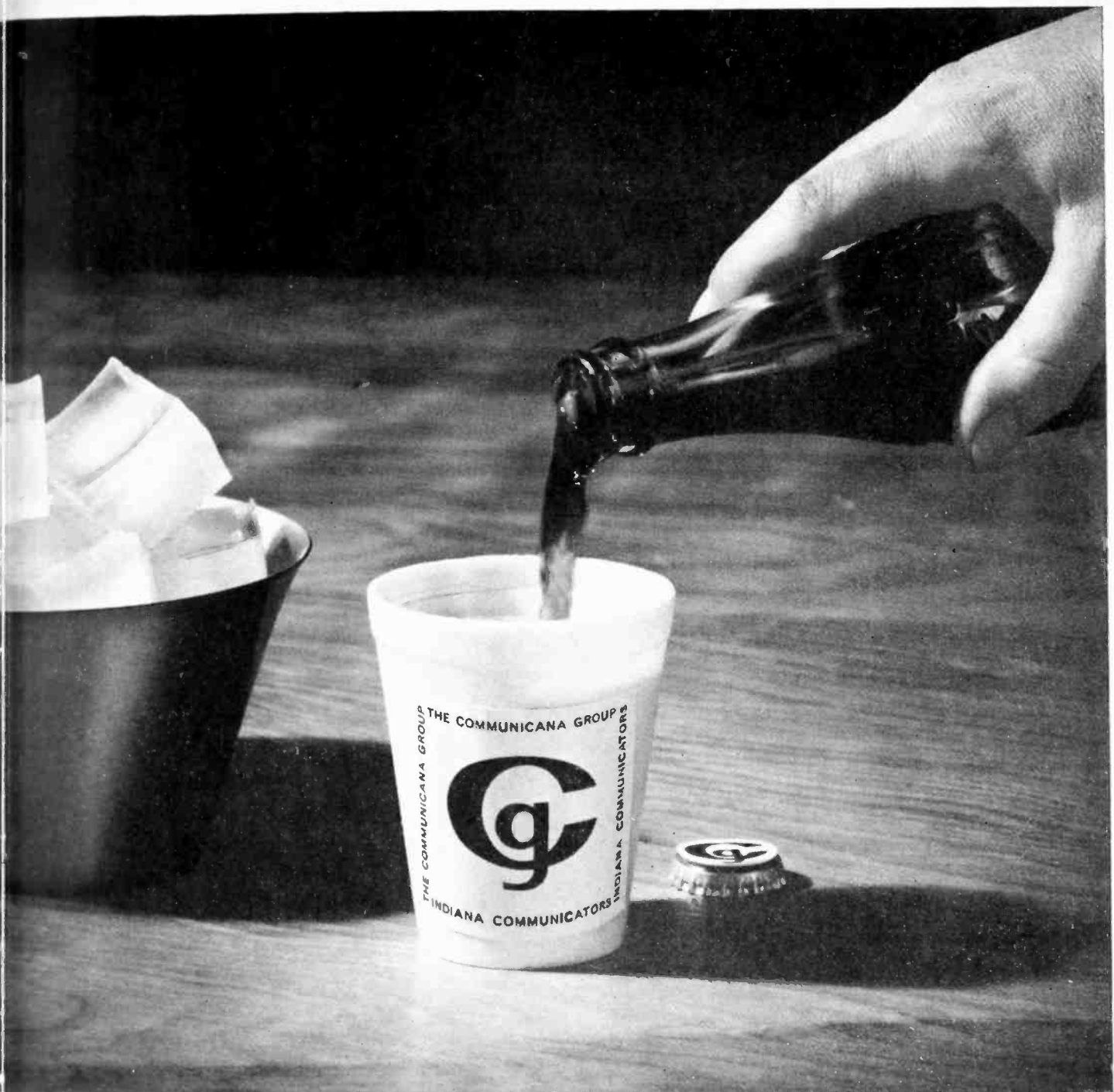
R. J. Reynolds Tobacco
(Dancer - Fitzgerald - Sample, New York)

A buy for CAMEL filter cigarettes broke shortly before issue date in under 100 markets. Prime and late fringe 30s and 60s aiming for men, will be running until the end of the year. Dan Lucci did the buying. (Continued on page 101)

EXPERIENCED BUYER

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

Box #625, Television Age



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

The Communicana Group Includes:

WSJV-TV

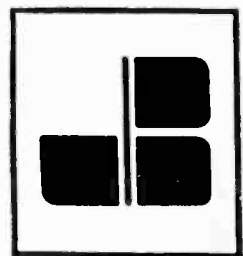
SOUTH BEND-**28** ABC
ELKHART

WKJG-TV

FORT WAYNE **33** NBC

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

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP



BLAIR TELEVISION

COMMUNICANA GROUP
INDIANA COMMUNICATORS
CG
INDIANA COMMUNICATORS

Scott Paper Co.

(J. Walter Thompson, New York)

A buy for VIVA and various other SCOTT products gets underway March 31 in almost 50 markets. Day, fringe and prime 20s, 30s, and 60s will run through the end of June in an attempt to reach women. Diane Rose did the buying.

Standard Brands

(Ted Bates & Co., New York)

A buy for various STANDARD BRANDS products gets underway March 31 in under 10 markets. Day and early and late fringe 20s and 60s will run through the end of May. Phyllis Graziano is the buyer on the account.

Sterling Drugs

(Dancer - Fitzgerald - Sample, New York)

About 35 markets will see commercials for BAYER aspirin. Early and late fringe minutes will be running from April 2 to September 30. Estelle Nisson worked on the account.

White Stag Mfg.

(Mervin & Jesse Levine, New York)

A buy for WHITE STAG sports clothes is going into three markets, beginning at the end of March. Minutes will be used in fringe time. Vivian Riley worked on the buy.

Agency Appointments

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

RICHARD S. ISAACS has been elected a vice president at J. Walter Thompson, San Francisco, and was named



ISAACS

director of client services. He is management supervisor on the Dean Witter and Jantzen accounts.

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

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

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

BERNARD SCHRAMM, JR., and JAMES WALDRON have been named vice presidents at William Cook Advertising, Jacksonville. Schramm, who has been with the agency since last year, is director of administrative services. Waldron has also been with the agency since last year, and is account service supervisor.

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

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

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

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

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

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



TAYLOR

joined the agency in 1957, but left in 1964 for one year. He is a management supervisor at the agency.

RICHARD N. RISTEEN has joined Bozell & Jacobs, New York, as vice president and account service supervisor. He had previously been an account supervisor at Jack Tinker & Partners.

Who delivers the big spenders in Des Moines?



WB COLOR 13 • DES MOINES, IOWA

(More adults 18-49 than any other Des Moines station—Nov. '68 ARB)

**the new
look in the
Monterey-
Salinas market**

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

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

KMST

**CHANNEL
46**

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

**KMST is sold
nationally by
AVERY-KNODEL, INC.**

KMST-Television Monterey-Salinas Television



A CBS Affiliate

tionally by Avery-Knodel, Inc.
ew York • Chicago • San Francisco • Los Angeles • Atlanta • Dallas • Detroit • St. Louis



These 2 Are Exclusive

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



*No Wonder... In Maryland
Most People Watch **COLOR-FULL***
WMAR-TV 
A CBS AFFILIATE
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by KATZ TELEVISION

Wall Street Report

Did again. Wall Street has been bemoaning its approval lately of most broadcast stocks—more so, perhaps, of the station groups than of the networks. Considering the general weakness of the market, the time-and-camera group has done relatively well. Reports of earnings, air sales and program billings for 193 broadcasting operations have justified investor confidence. Moreover, securities analysts seem to think the industry can do it again—in terms of earnings and stock-market performance—in the year ahead.

A few potholes have been spotted in the road to continued prosperity, but that is just the point—the potholes have been spotted and clearly marked with warning flags, enabling the industry to take early action to avoid them or, at least, make the bump as gentle as possible when it comes.

Trouble spots. One analyst, Peter R. Mack, of Burnham and Co., recently flagged four potential trouble spots—widespread pressure to halt or to limit severely cigarette advertising on television; FCC proposals to change the ground rules on CATV, particularly the requirement that cable operators get “retransmission rights” for programs they pick off the air; the FCC okay for limited pay-tv operations, clouded in considerable uncertainty; and proposed new policies of the commission limiting ownership to one fulltime broadcast facility in a market.

In a study of the broadcast group early this year, Mack observed: “The tobacco advertising question represents a major uncertainty for the networks, and could lead to a cautious investment attitude toward the industry. We believe that the networks can withstand a prohibition on tobacco advertising and would guess that this would not be a factor until at least the fourth quarter of '69.”

In an interview the other day, Mack amended this observation by saying that the continued public agitation about tobacco ads might pos-

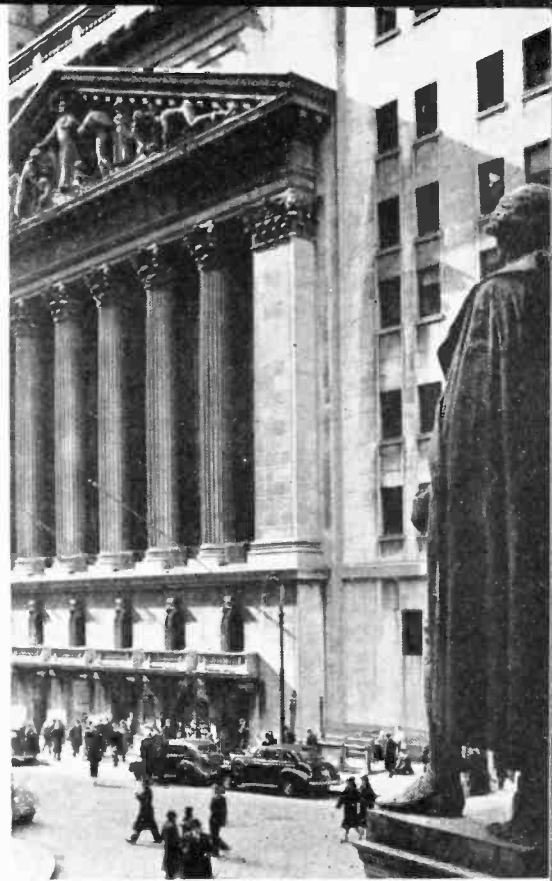
sibly have accounted already for some erosion of share prices in the group. But he added that it was difficult to say whether the tobacco question or the generally bearish condition of the stock market was primarily to blame.

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

How they did. But when all this has been said, the investor still can view key issues and get some idea of how the wind is blowing. Looking at market performance last year, Metromedia was the star of the show, rising nearly 86 per cent in price during 1968 from \$28 a share to \$52 a share. (This takes into account a two-for-one split during the period.) Not far behind was Capital Cities, with a gain of nearly 70 per cent, from \$16 to \$78. Other examples of share-price appreciation were the performances of Corinthian, up 24 per cent; Cox, with a rise of 11 per cent; and Taft, which added 8 per cent.

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

In any event, the broadcasting group had nothing to be ashamed of in its 1968 stock-market showing. The Dow Jones average of 30 blue-



chip industrial stocks advanced last year by a little more than 4 per cent. The broader-based Standard & Poor's industrial index—which embraces 425 issues—managed an advance of 7.5 per cent. In other words, Metromedia and Capital Cities displayed growth rates that were seven or eight times the run-of-mill pace.

Predictions for '69. Following are the net-per-share figures for 1968 of some of the station groups, with the guesses of the analysts about 1969 earnings in parentheses: Storer, \$2.75 (\$3.30); Metromedia, \$1.87 (\$2.40); Capital Cities, an estimated \$3.15 (\$3.50); Cox, \$2.37 (\$2.90); and Taft, an estimated \$2.05 (\$2.50).

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

Many economists have recently discerned a pattern of strong first half and weak second half for calendar years. If true, this augurs a fairly good second half for the networks, since advertisers must commit themselves during the first half. ■

View From the Hill (From 57)

administration purposes.

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

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

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

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

Talk on ads

"We have been called a communications civilization—and advertising makes that possible. Similarly, our continued economic growth is largely tied to a continuing rise in the level of human expectations. Advertising—our skill as persuaders—is, in a large measure, the stimulus to new and expanded expectations. Finally, tastes and attitudes are acquired from our surroundings.

"We see it in the current debate on violence in our society. We have also seen it in relation to advertising directed at children. In one form or another it is almost certain to emerge as an issue in relation to the undereducated and underprivileged."—*Peter W. Allport, president, Association of National Advertisers, to 23rd ANA western meeting.*

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

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

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

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

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

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

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

Before the FCC was even conceived, Congress passed the Budget

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

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

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

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

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

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

Although the Commission still uses the trial balloon technique, it is not as impotent as suggested by Cary. For one thing, the Commission is affected by the physics governing all bureaucratic bodies — namely, a

TIME LIFE BROADCAST

major voices and integral parts of

-   **Denver** 
KLZ-TV-AM/FM
-   **San Diego** 
KOGO-TV-AM/FM
-   **Bakersfield**
KERO-TV
-   **Indianapolis** 
WFBM-TV-AM/FM
-   **Grand Rapids** 
WOOD-TV-AM/FM

tendency to expand its jurisdiction and regulate in more precise and detailed terms.

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

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

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

Ability to act

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

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

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

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

Kenneth Cox (From page 68)

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

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

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

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

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

But some broadcasters are either ambivalent—or enthusiastically favorable—in their attitude toward cable. In some cases—most notably

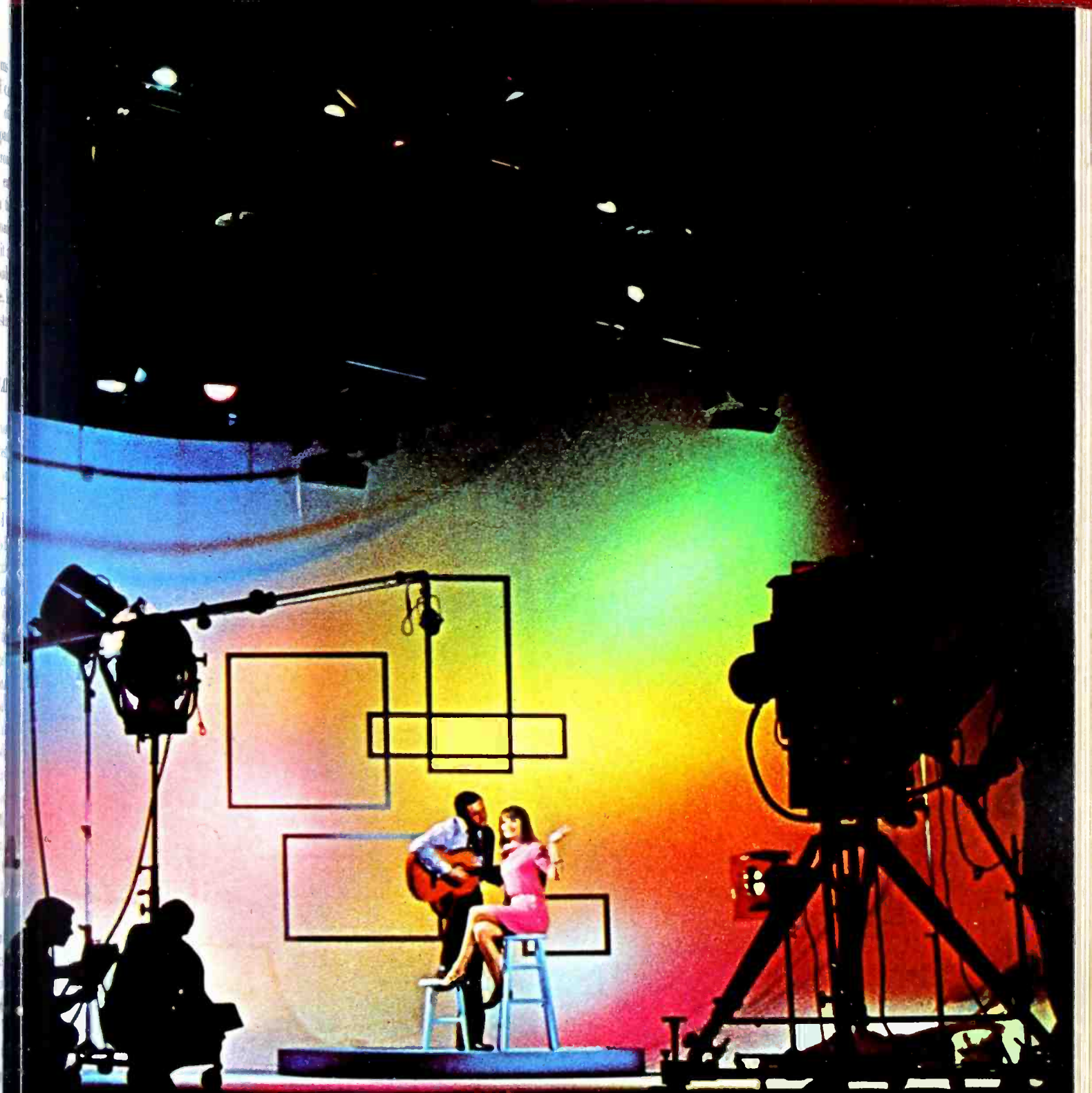
NBC and CBS—this seems a concern that regulation of CATV presage closer regulation of broadcasting. But for the most part the attitude of this group of broadcasters is the result of their own entry into cable operation—often in the areas where they own broadcasting facilities. They have found it a valuable adjunct to their broadcasting operations and are, therefore, less concerned than other broadcasters with cable competition.

Others watching CATV

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

The third major group in the picture consists of the holders of copyrights to the music and other program matter used by both broadcasters and cable operators. The former have always paid for the programming they use, but to my knowledge no cable system has ever done so—except for the limited amount which they originate directly on their own or more spare channels. The Supreme Court held last year, in the *Academy of Music v. Great Lakes* case, that cable operators are not now subject to copyright liability with respect to the use of signals which are picked up off the air.

The question as to more distant signals which are microwaved in cable use is, in my opinion, still open. In any event, Congress has been considering a major revision of copyright laws for some time, and all parties to its deliberations agree that the cable industry must pay for the programs of others which it uses for its own profit—although there is a wide difference of view as to



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

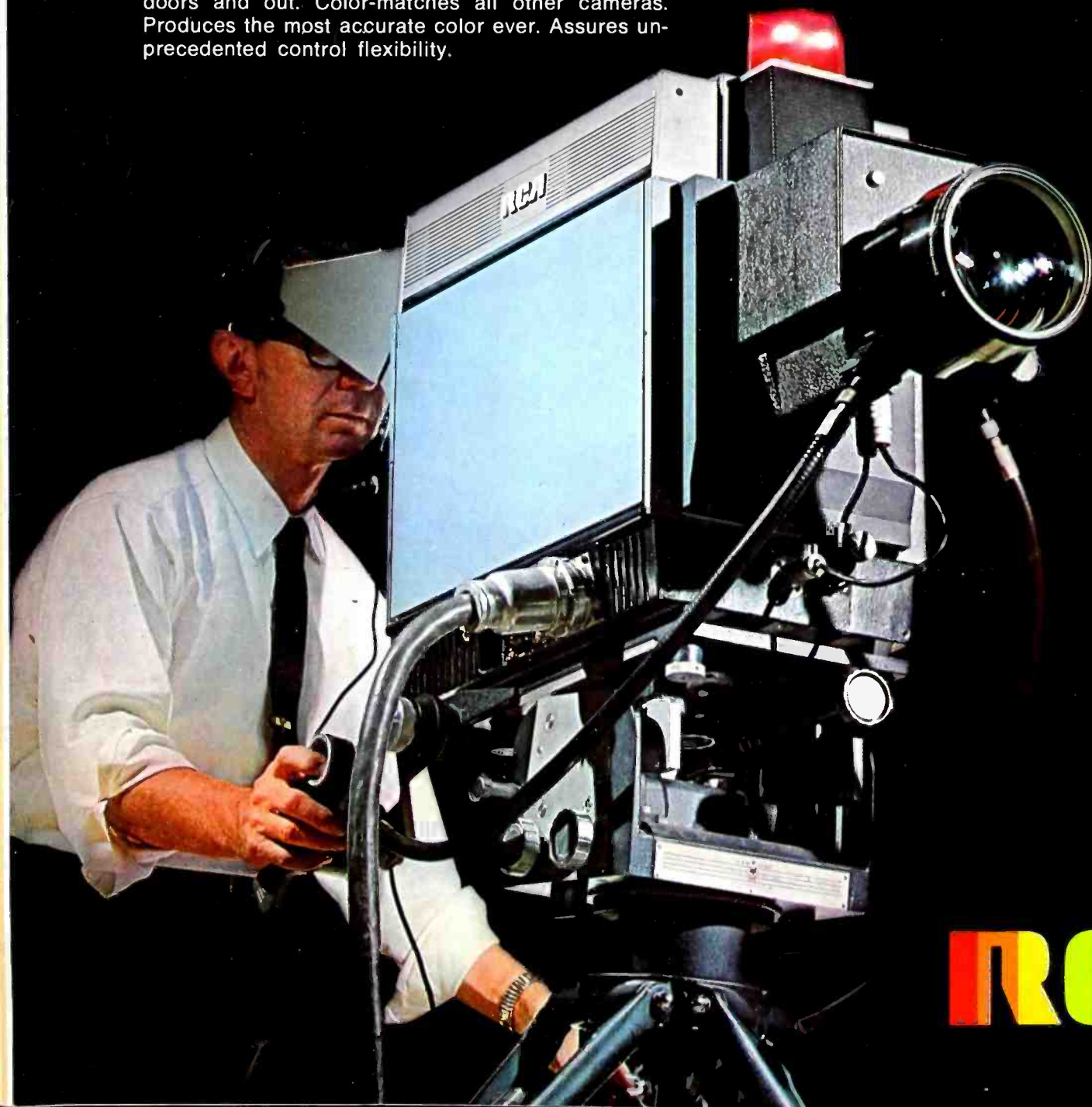
This program will be shown live—
and in its entirety—at the 1969 NAB

The NAB Show-Stopppers from (you guessed it) RCA

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

THE DREAM COLOR CAMERA IS NO DREAM!

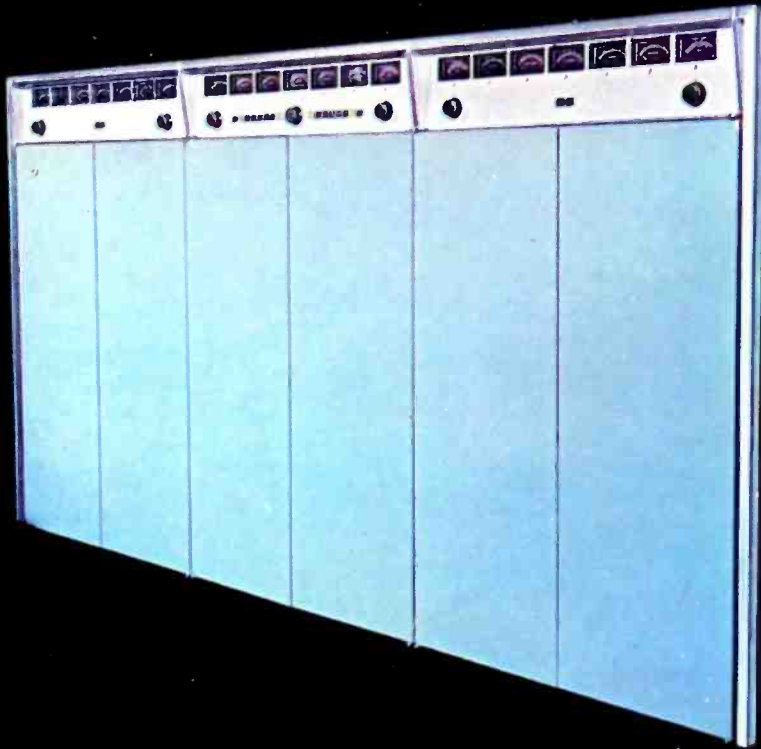
It's the new 3-tube TK-44A, the best PbO color camera ever made! And the most usable. A maximum-performance studio camera that can double as your most dependable remote camera! Sets up faster indoors and out. Color-matches all other cameras. Produces the most accurate color ever. Assures unprecedented control flexibility.



RCA

BETTER VHF-TV TRANSMITTER

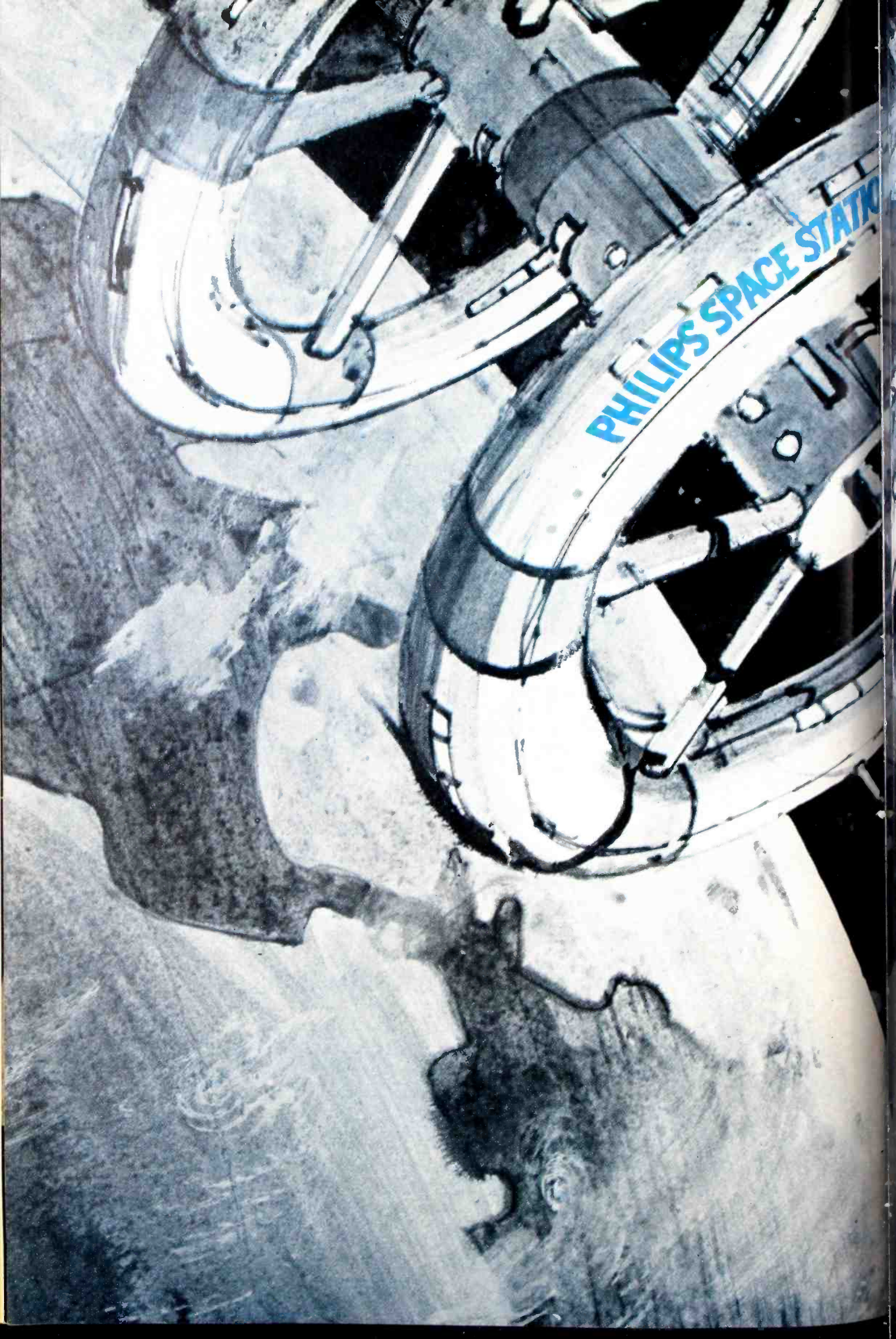
The TT-30FL, the best 30-KW parallel-
beam TV transmitter ever made! The
TT-30FL tells you why. They're twice as good as
any other transmitter made! The TT-30FL
reduces off-air time (and rebates), improves
picture quality and assures lower
maintenance costs.



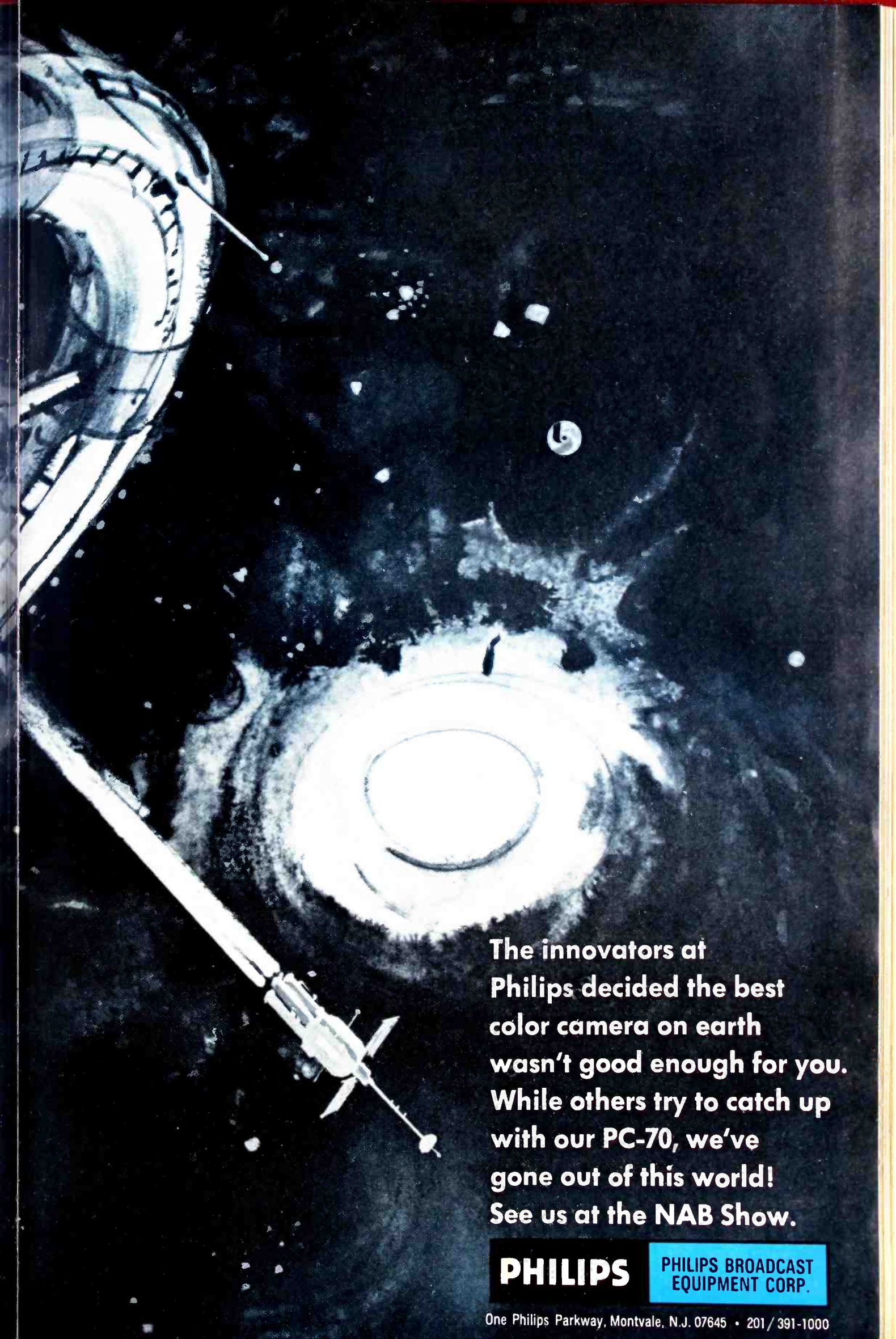
VTRs THAT PRACTICALLY THINK FOR YOU!

The new TR-60. You'll call it the finest moderately-priced VTR at the Show. But it's better than that. "Specs" prove that it can actually outperform VTRs priced thousands of dollars more! And it's ready for automation whenever you are.

The new TR-70B, the first VTR to safeguard quality automatically! The 70-B automatically prevents playback on the wrong FM standard. Produces the highest degree of color fidelity ever achieved. Even improves sub-standard tapes made on other machines. The only way you can go wrong with it is by turning off its audio-visual automatic warning system!



PHILIPS SPACE STATION

A black and white photograph of a satellite in space. The satellite is on the left, with various antennas and instruments visible. A bright, circular light source, possibly the sun or a planet, is in the center-right, creating a lens flare effect. The background is dark with scattered stars and small debris.

The innovators at
Philips decided the best
color camera on earth
wasn't good enough for you.
While others try to catch up
with our PC-70, we've
gone out of this world!
See us at the NAB Show.

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PHILIPS BROADCAST
EQUIPMENT CORP.

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provide twenty. Well, then, why doesn't the FCC clear the way for such a doubling or trebling of capacity for the public in Pittsburgh, in order to get the greater diversity, additional local outlets—and, inferentially, a hoped-for improvement in programming—which such a course would make theoretically possible? I think there are two principal reasons: (1) The potential of cable for expansion of true diversity and local expression is theoretical, and (2) cable cannot—at least as yet—serve all the people who now receive broadcast television.

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

This is where cable's inability to serve everyone becomes critical. The CATV industry does not even try to serve sparse rural populations because the costs of stringing cable are too high. Are we to withdraw all television service from these people? Similarly, since the cable operator must charge for his service and seldom gets over 50% subscription in areas which have any substantial amount of free service available, we would be forcing approximately half

the people in the areas served by cable either to pay for a service they have not heretofore found worth the cost or to give up all television. The cable industry talks glibly of its technical ability to provide pinpointed service to ghetto neighborhoods—and other local areas which share certain specialized interests but are too small to receive individual attention by television stations.

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

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

Would stations pay?

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

One of the UHF channels in Pittsburgh is still unoccupied, though a construction permit is outstanding (indeed, the station on the other UHF channel has just recently gone on the

air). This presumably means the economic prospects for a fifth commercial station are not bright—at least for the immediate future. However, we would expect that at some point in the future this station will be built, thus expanding the choice of service available throughout the Pittsburgh area.

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

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

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

News and public service

Of course, such an all-cable system would also accommodate the time-and-weather service now provided by many systems, as well as the news ticker, stock ticker, and limited local originations offered by a much smaller number of operators.

But all of this would be possible within the framework of our proposed policies and in a mixed broadcast-cable distribution system. I must confess, therefore, that I do not believe that simply making more channels available insures that they will quickly be filled with more and

(Continued on page



Avco Broadcasting has named two new general managers. Richard E. Reed (l.), formerly general manager of WLW-C Columbus, O. will manage WLW-T Cincinnati. David Abbot, previously sales manager of WLW-T, replaces Reed at WLW-C.

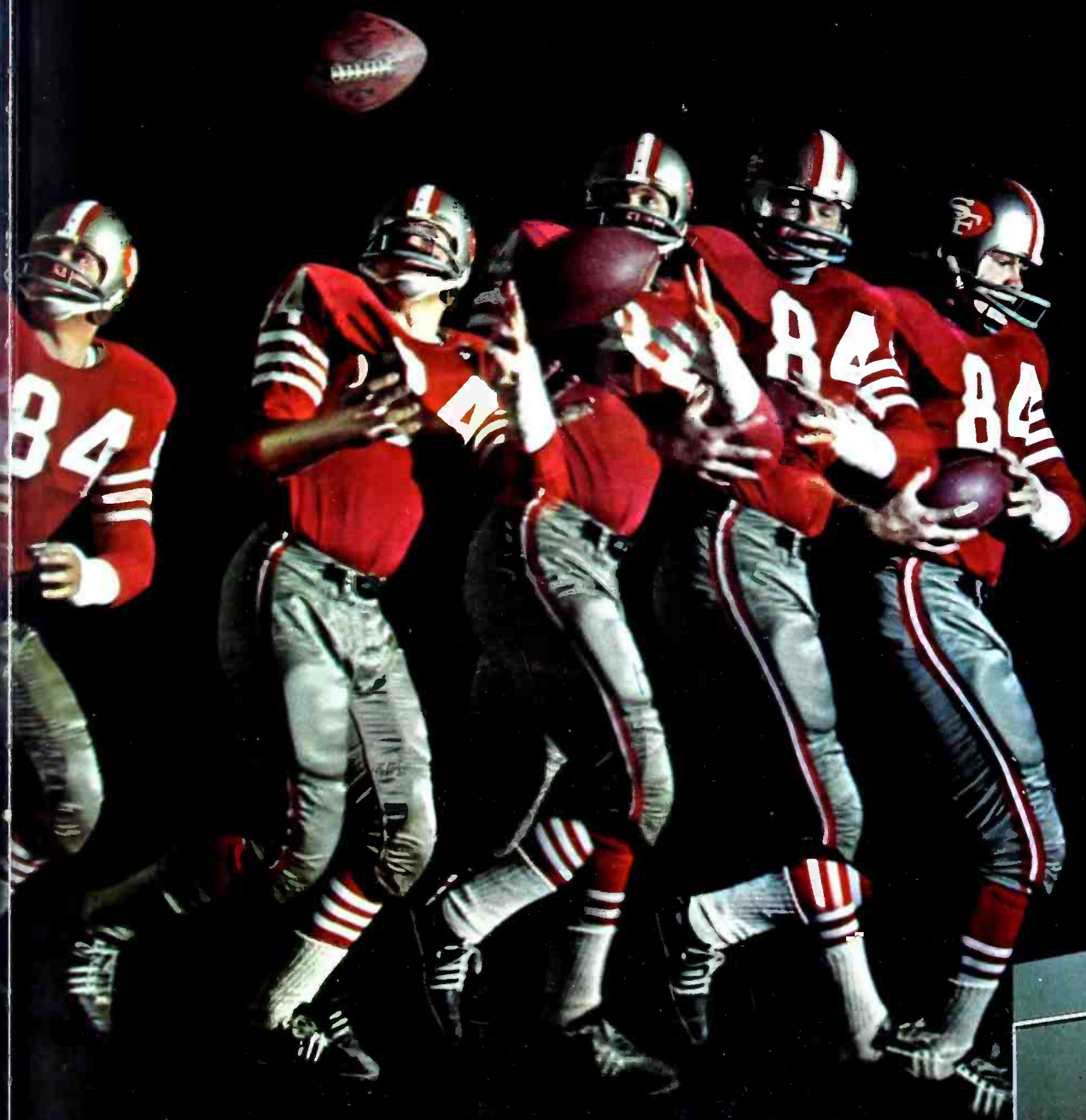
own. Speed up. Replay instantly. In high-band took an entirely new recording technology to ut new technologies are our specialty.

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

Designed to be easily portable, the HS-100's four modules are separately packaged. What's more, it locks into any station sync source and can now be converted to a complete HS-200 teleproduction unit.

You know what Instant Replay has done for sports. Think what an HS-100 could do for your station. To explore the possibilities, give us a call or write the address you'll find under the *Show Stopper*... ahead.

Ampex brings you the slow show



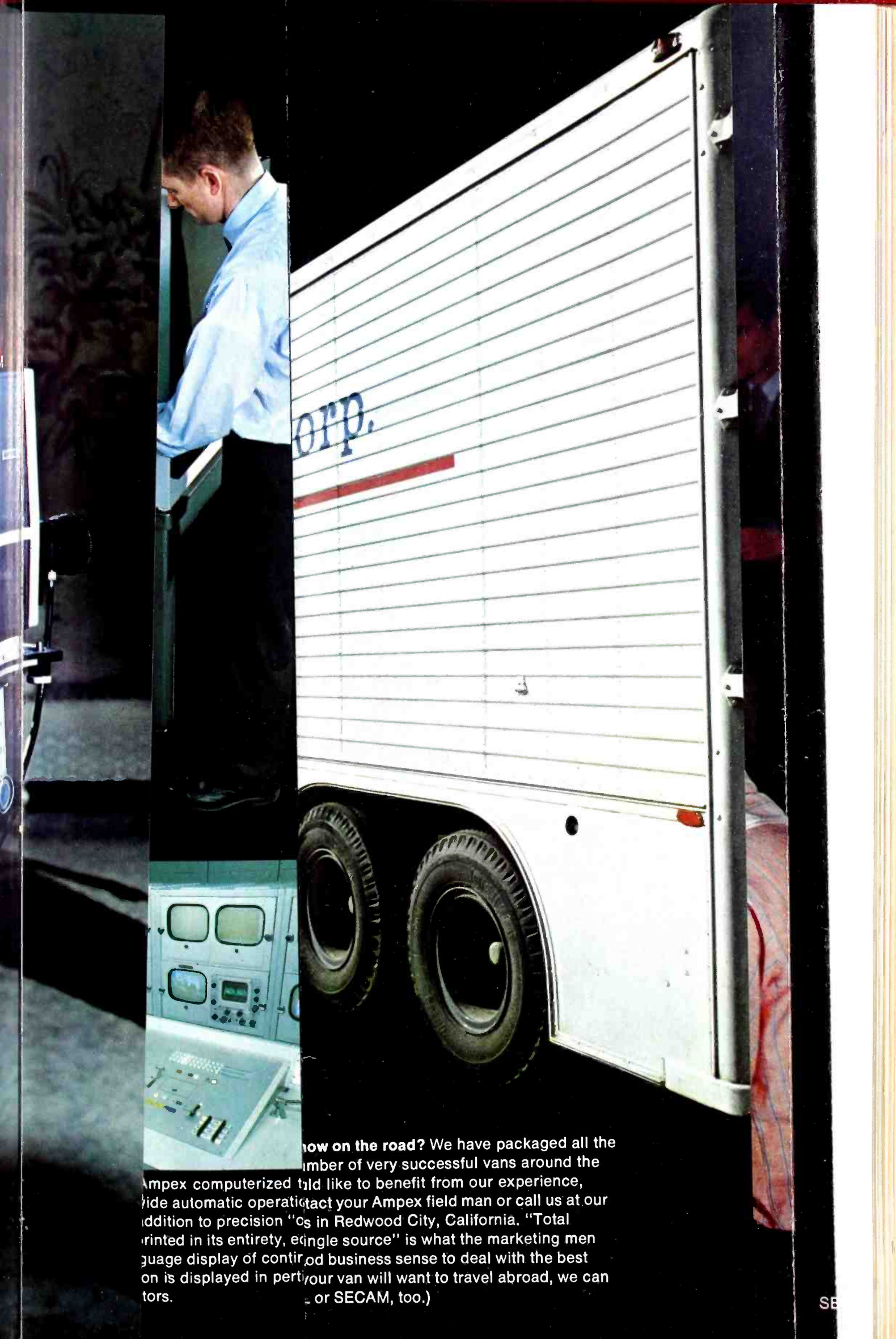
The controls are few and simple. With our fast search, which operates in forward reverse, your operator can find any recorded segment and cue it for airing in 4 seconds. By recording every second field, 60 seconds of action can be recorded.

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

Ampex brings you the fast show



Our BC-210 camera is small and light, perfect for studios or remotes. You don't have to be Atlas to haul it around. Two-tube design makes set-up fast and easy. The 1/2" camera cable gives the cameraman a freedom of movement impossible with standard cable.



How on the road? We have packaged all the
 number of very successful vans around the
 Ampex computerized told like to benefit from our experience,
 vide automatic operation contact your Ampex field man or call us at our
 addition to precision "Cs in Redwood City, California. "Total
 printed in its entirety, single source" is what the marketing men
 gauge display of control, continued business sense to deal with the best
 on is displayed in pertinent, your van will want to travel abroad, we can
 tors. or SECAM, too.)

Last year we added transmitters and translators to our line. This year it's antennas, transmission lines and switchers. Now, for the first time, you can have

Ampex dependability and performance. Everything you need in a mobile van, a studio or a complete turn-key station. We'll even build

Ampex brings you the complete

At the heart of your operation is the VR-1200B. The VR-1200B does better for a variety of low-budget applications what the VR-2000B does best for the teleproduction studio. You'll find a VR-1200B that matches your current needs exactly; as your requirements and your budget grow, the VR-1200B will grow with you. Easily added options upgrade its performance levels and increase its production versatility.



performance with every-
man a... or a com-
even... it for you.

te show

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A new assistant around the
portable VR-660C. To answer y
The portable VR-660C can gene



pic
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lite

We have packaged all the
successful vans around the
from our experience,
old man or call us at our
California. "Total
at the marketing men
to deal with the best
to travel abroad, we can

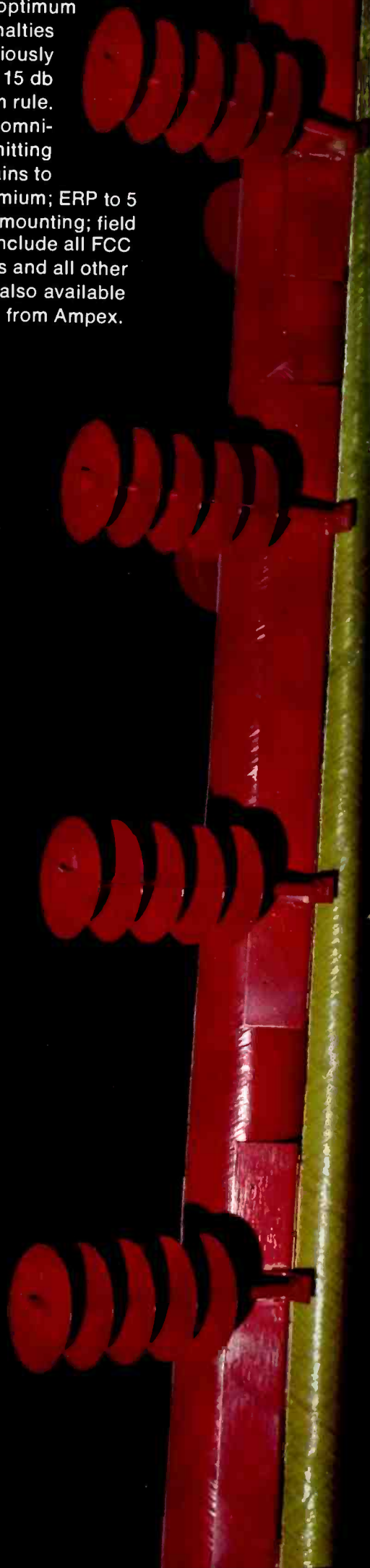
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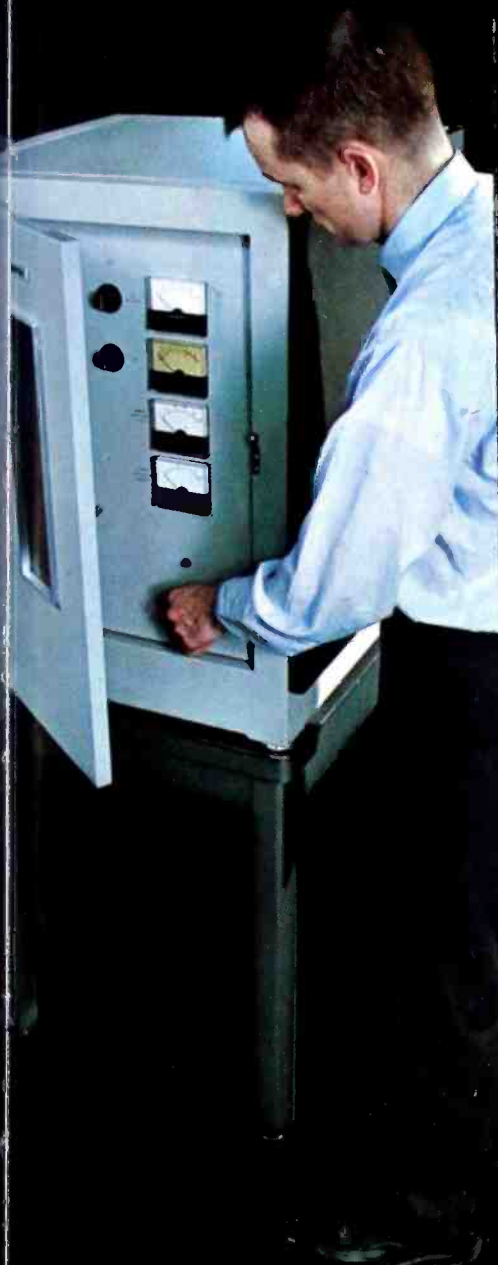
NOW

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

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

A new assistant around the studio: the wideband portable VR-660C. To answer your first question, yes: The portable VR-660C can generate a NTSC-type color picture that satisfies the needs for economical screening, logging, CCTV, or broadcast monochrome standard. The details are contained in our product literature. Ask for it.





How on the road? We have packaged all the...
 number of very successful vans around the...
 control Switchers. Ampex computerized...
 control systems provide automatic operati...
 technical facilities. In addition to precision "cs in Redwood City, California. "Total...
 g," the FCC log is printed in its entirety, e...
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 your van will want to travel abroad, we can...
 or SECAM, too.)

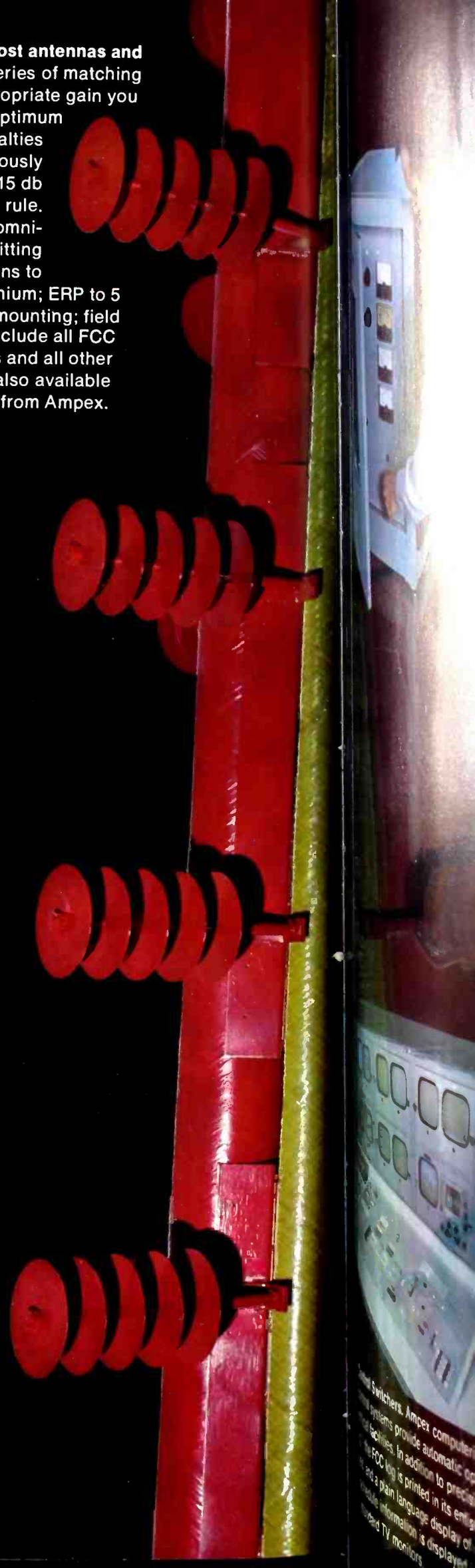
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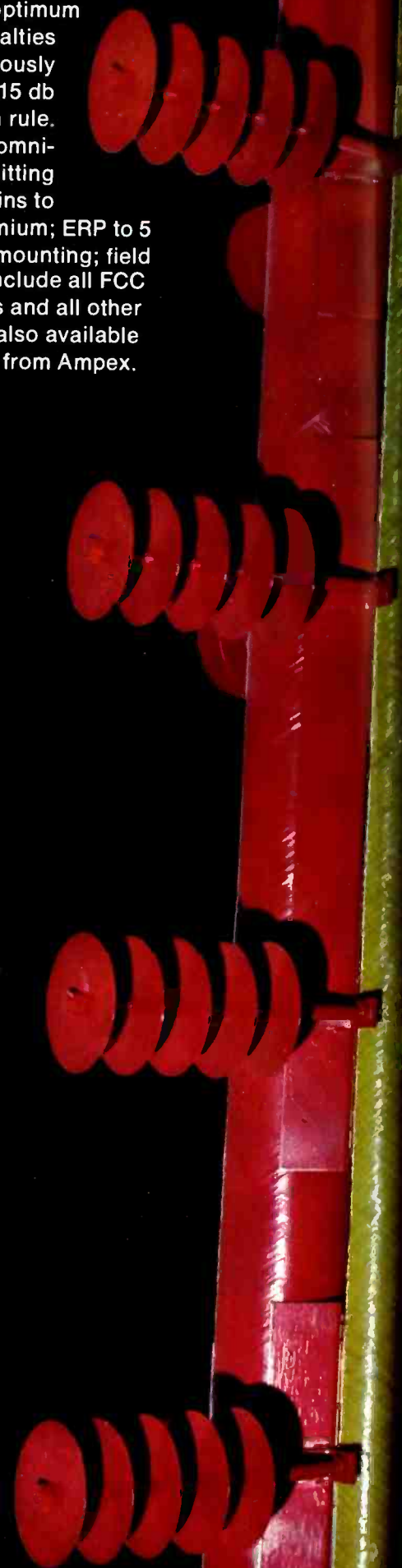
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OV

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The HS-200 is the most sophisticated teleproduction unit ever made. It incorporates the HS-100 high-band color "instant replay" recorder you know so well from sportscasting. And it can convert to go cover a game at the pull of a plug. But it does a lot more, besides. Computer control lets you store up eight editing commands and cues. It can do color animation. Automatic dissolves. Special effects. As a matter of fact, special effects that were pre-

viously possible only with film with the HS-200; only you'll find it and lots easier. We've made it so simple it gives you the whole story. If you want more information or if you'd like more information on the gear, please contact your nearest representative, or if you prefer, the Video Division, Ampex Corporation, 401 Broadway, San Bruno, California 94063.

Ampex stops the show



AMPEX

SEE THE COMPLETE SHOW AT NAB - BOOTH NO. 200, SHERATON PARK HOTEL, WASHINGTON, D.C.

rogram services, with heightened
tion to provision of outlets for
self expression.

Pittsburgh were to double in
lation, that would, of course,
e additional demand for new
ces, whether advertiser or sub-
er supported. Then the superior-
f cable channel capacity over our
ation plan would become a real-
But, again, such an expanded
ce could be provided within our
osed rules and without going to
l-cable system.

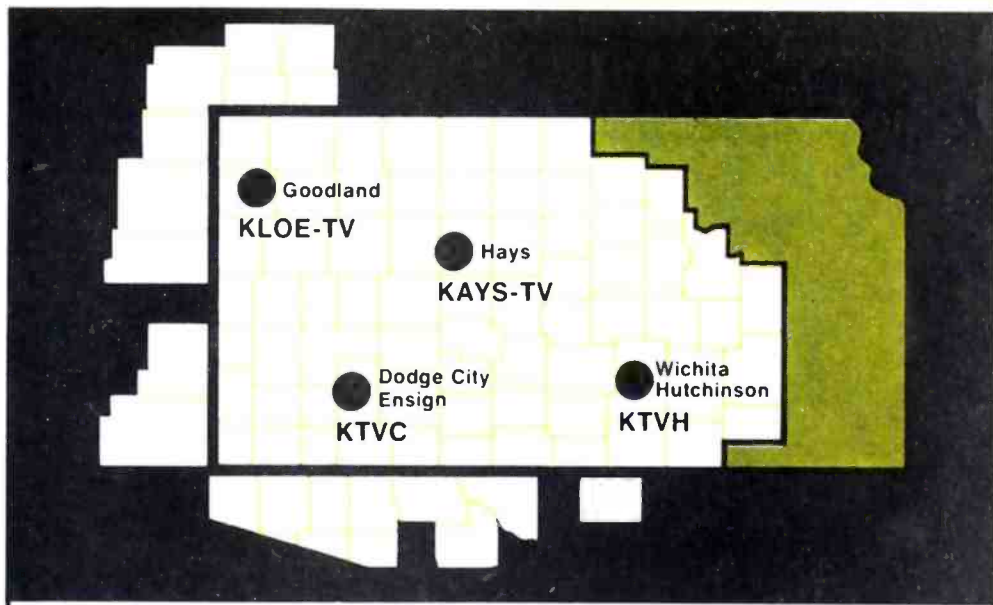
Slight Spectrum Saving

Whatever the visionaries may think
e desirability of an all-cable sys-
—and whatever use some cable
le may make of the claim that
technology can save spectrum—
nk it is clear that the CATV indus-
generally does not contend for
lete abandonment of the over-
air service. This seems to me to
n that very little saving of spec-
can be hoped for from the ex-
ion of cable television. Thus, if
must continue to have broadcast
ons to serve those in the cities
can't or don't want to pay for
service and those in the country
can't get it at all, we are not
g to release spectrum for other

It sometimes seems to me that
cable industry wants to keep the
g VHF stations which it needs as
backbone of the service, doesn't
what happens to our UHF sta-
, and would like all future ex-
ion of service to come by way of
e. That might eventually free a
stantial part of the spectrum allo-
d to UHF television, but would
uce a stunted free service for
e not subscribing to the cable.
e that might greatly benefit CATV
ators, it seems so contrary to the
ic interest that it is understand-
why no one openly espouses it.
deed, the CATV operators have
their present prosperous busi-
on the picking up and delivery
ver-the-air signals and have no
e to lose this foundation for
own service.

At the same time, despite NCTA's
basis on the industry's potential
originating programs, thereby
noting diversity and local expres-
not many cable operators have
beyond the easily provided auto-
d services, with perhaps a little
news and discussion and cover-

ONE BUY DELIVERS \$3.5 BILLION KANSAS TELEVISION MARKET



KANSAS BROADCASTING SYSTEM OFFERS ADI EQUAL TOO 46th NATIONAL MARKET RANKING

The combined ADI markets of the KBS stations deliver a 68 county major market reaching 52% of the Kansas population plus over 166,000 viewers in neighboring states.

AREA OF DOMINANT INFLUENCE

	TV HH	WOMEN	MEN	TEENS	CHILD
Wichita-Hutchinson	297,800	313,700	286,100	113,300	180,700
Hays-Goodland	19,500	22,500	21,900	8,800	13,800
Dodge City-Ensign	11,300	13,400	12,300	4,600	7,300
KBS ADI	328,600	349,600	320,300	126,700	201,800

Total area covered by the KBS as defined by ARB includes 405,400 television homes and 1,223,800 population in a 92 county market.

4 Independently owned stations with local leadership
ONE ORDER—ONE INVOICE—ONE CHECK

KANSAS BROADCASTING SYSTEM

KTVH
Wichita
Hutchinson

KAYS-TV
Hays

KLOE-TV
Goodland

KTVC
Dodge City
Ensign

CBS  Affiliates

Represented by  Blair Television

age of civic meetings by a really small number of systems. Indeed, there has already been strong opposition to our proposal that cable systems—with the possible exception of very small ones—be required to originate local public service programming. Again, technical feasibility does not necessarily mean that anyone will really provide a desired service.

In fact, when most cable operators talk of diversity, they mean only that they wish to import distant over-the-air signals without any limitation. It is this inundation of local stations by

basically repetitive signals from other markets that has led the Commission to adopt its non-duplication and distant signal rules. And it is this pattern, coupled with the fact that cable operators do not pay for the programs they import, which has led us to conclude that they compete unfairly with the local broadcaster.

Since they pay nothing, thus far, for the programs which they present in the name of diversity, they can keep adding signals until they run out of channels. This means that the local station is paying for programs to

compete for audience with only other local stations. Local stations pay for programs which they import, but the cable system which imports signals pays them nothing. This is compounded by the fact that programs included in the local station's programming are exclusive local tele-

It is to correct this situation that we have proposed that CATV systems obtain the Commission's consent in order to be concerned, basic to a restricted type of programming in the cable industry. The building of additional stations, perhaps even importing from existing stations, is independent UHF stations.

Some advantages

In a major effort to correct a restricted cable service, we provide added programming, but not the kind of programming the visionaries of the cable system and the mechanical limitations of the limited local programming to above—but nothing within reach of its multiple channels. Limited service with many choices not local air at a given moment. Supply of television limited, the additional probably consists of what had already been provided or would be thus in the future, plus programming for local audiences of limited interest in a distant community.

If a 12-channel system is to go into operation tomorrow it could include a ticker, and a stock market any local programs or other responses that we want to present. Perhaps expect pay to develop programs to present over the air, seemingly, is not.

(Cable operators are providing improved signal and automated services, an additional service enough to attract subscribers—although

PIC-SYNC *Exclusive with* SOS-PHOTO-CINE-OPTICS

The most compact Editor-Viewer, footage counter—synchronizer and sound reader combination ever made!

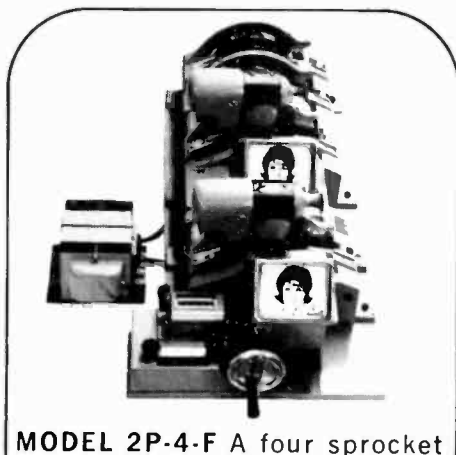
FEATURES:

- * Built-in projection system. * Extremely bright 2 1/8" x 1 1/2" viewing picture.
- * Instant-reset footage and frame counter. * Rugged, heavy duty construction.
- * Completely portable, can be set up anywhere.



MODEL P-4-F A four sprocket 16mm synchronizer with picture on first sprocket and magnetic film (edge and center track) reading heads on second, third and fourth sprockets. Permits editing of picture and three sound tracks.

\$895.00



MODEL 2P-4-F A four sprocket 16mm synchronizer with pictures on first and second sprockets and magnetic film (center and edge track) reading heads on third and fourth gangs. A complete editing system. Permits editing of A and B rolls and two sound tracks.

\$1195.00

MODEL P-1-T Single sprocket editing viewer program timer \$650.00

MODEL P-2-F Double sprocket synchronizer with picture & magnetic reader \$775.00

ACCESSORIES:

Single input playback amplifier and speaker \$ 58.00

Multiple input playback amplifier and speaker \$150.00

Full complement of Rewinds, Splicers, Editing Tables and Bins, etc., available. Request separate literature. 35mm and 16/35mm formats available.



East Coast: Dept. 960, 311 West 43rd St., New York, N.Y. 10036
212-MU 9-9150

West Coast: 7051 Santa Monica Blvd., Hollywood, Calif. 90038
213-469-3601

Getting there is half the fun

Paramount Television, 20th Century-Fox Television and Screen Gems invite you to a great five-day trip on our special NAB convention bus that takes you from the Shoreham Hotel to our Hospitality Suites at the Washington Hilton. It will be on the go from 11:45 AM to 7:45 PM—and it comes and

goes complete with hostesses!

It starts Sunday morning, March 23rd and runs until Tuesday evening, March 25th.

For the other half of the fun? Paramount is in the Military Room, 20th Century-Fox in the Lincoln Room West and Screen Gems in the Lincoln Room East.



who strongly believes that kind of service will support a viable system. Instead, the industry generally follows the practice of offering as many distant signals as possible, even though most of them will be network affiliated, so that substantial blocks of programming will have to be blacked out to avoid duplicating the local stations. It may be that some limited importation is necessary in some circumstances to make cable operation viable.)

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

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

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

Thus the diversity and local expres-

Warm-hearted city

"For every dollar local New York advertisers invested in television time, New York's television stations donated another dollar to public service announcements," said Norman Cash, president of Television Bureau of Advertising, in a recent speech.

Referring to 1968 figures, Cash said the six New York stations donated about \$20 million to public causes, but added that this is a conservative estimate.

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

I think similar reservations must be expressed with respect to the visionaries' hopes for a multitude of futuristic services, such as banking and shopping by wire, facsimile reproduction of our newspapers in our homes, and access to computers, teaching machines, and regional libraries of printed and film material for a wide variety of services. I am sure that these and other new communications services would be technically feasible if we had a broad band cable network running to most of the homes in America—but that network would have to have switching and two-way communications capability.

Cable or telephone?

I think that development of such a sophisticated communications system could come either from the CATV industry, building on its television distribution system, or from the telephone industry, building on its message toll telephone system. Each has some advantages in this race, and either or both may develop such a network. However, I am not sure that there will be sufficient public demand to make such services economically viable, and it would therefore be a mistake to plan now for a major shift toward a cable-based television system on the ground that such a course is necessary in order to attain these communications objectives.

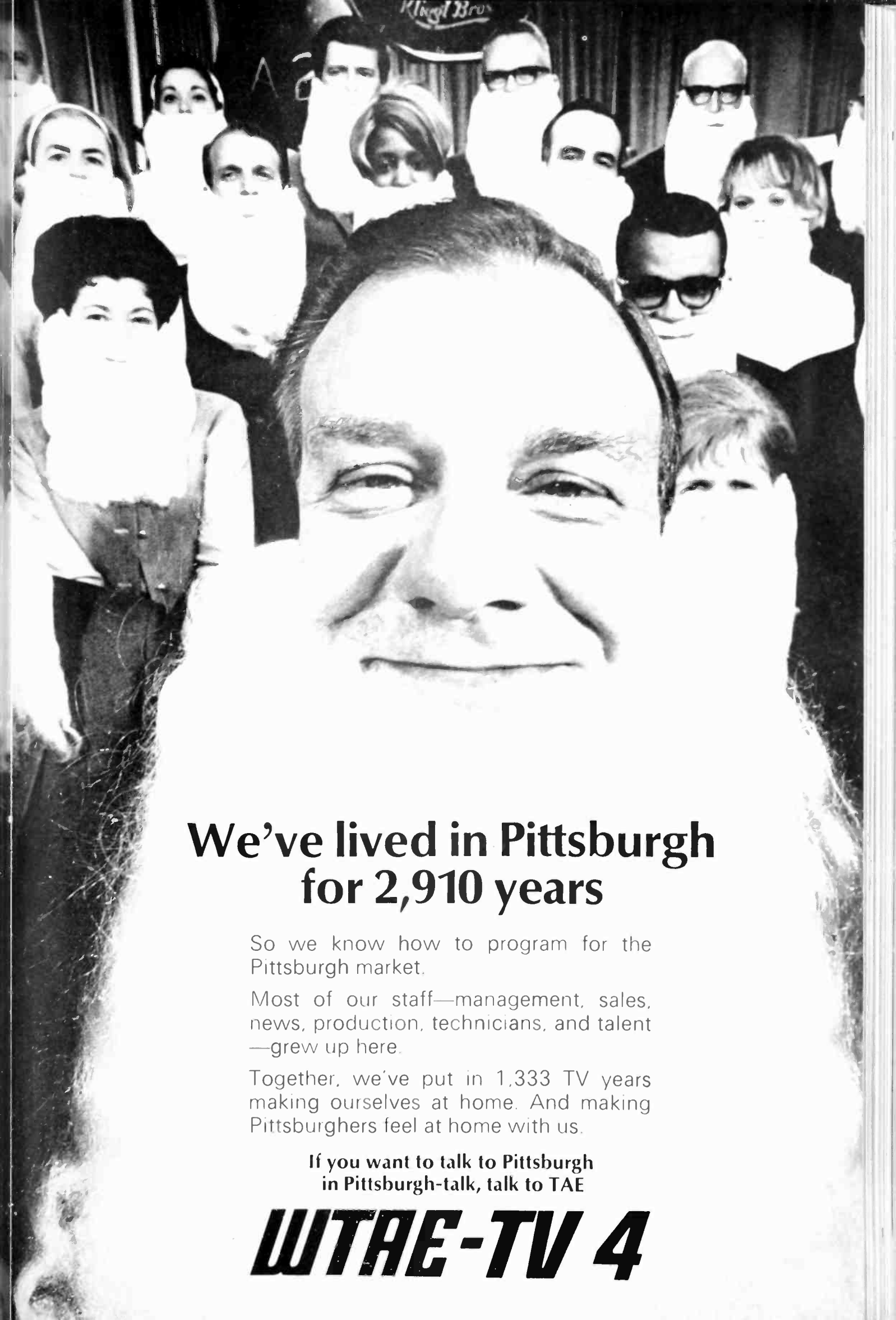
I think that all that is needed is a sufficient economic base for the cable industry so that its manufacturing arm will have the resources needed for continued research and development. While CATV growth may not

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The remaining participants to dispute over CATV policy can be grouped together: They are the television viewing public, their city and state governments, and the Congress. Probably as late as 1960 years ago, very few people outside the relatively small communities then enjoying CATV service in its classic form knew or cared what happened to the cable industry. But intense promotion by cable entrepreneurs has now convinced hundreds of thousands of people—and their city and county governments—that only the FCC stands backward and repressive policies stand between them and the Promised Land. In the case of local officials, this process is assisted by the fact that a cable system almost always pays a percentage of its gross to the franchising authority. Such revenue is always welcome to hard-pressed local officials—and they are often being pressed by their constituents to arrange for as good a service as the people in some nearby community are enjoying.

While the number of people who view television by means of cable is still a small fraction of the total audience, cable viewers seem much more easily aroused to action by alleged threats to their service than are over-the-air viewers. So the cable operators can usually stimulate a heavy volume of mail to the FCC or Congress than the broadcasters can. Judging from some of the mail we receive—and some of the CATV promotional material I have seen—the cable industry's subscribers are often misinformed about what the FCC has done or proposes to do—and they are especially lacking in understanding of the policy reasons underlying our actions.

I think the democratic process would have a much better chance of developing sound policy in this area if all the television viewers, cable and non-cable alike, had a better understanding of the interests and issues involved in the battle over cable



We've lived in Pittsburgh for 2,910 years

So we know how to program for the Pittsburgh market.

Most of our staff—management, sales, news, production, technicians, and talent—grew up here.

Together, we've put in 1,333 TV years making ourselves at home. And making Pittsburghers feel at home with us.

If you want to talk to Pittsburgh
in Pittsburgh-talk, talk to TAE

WTAE-TV 4

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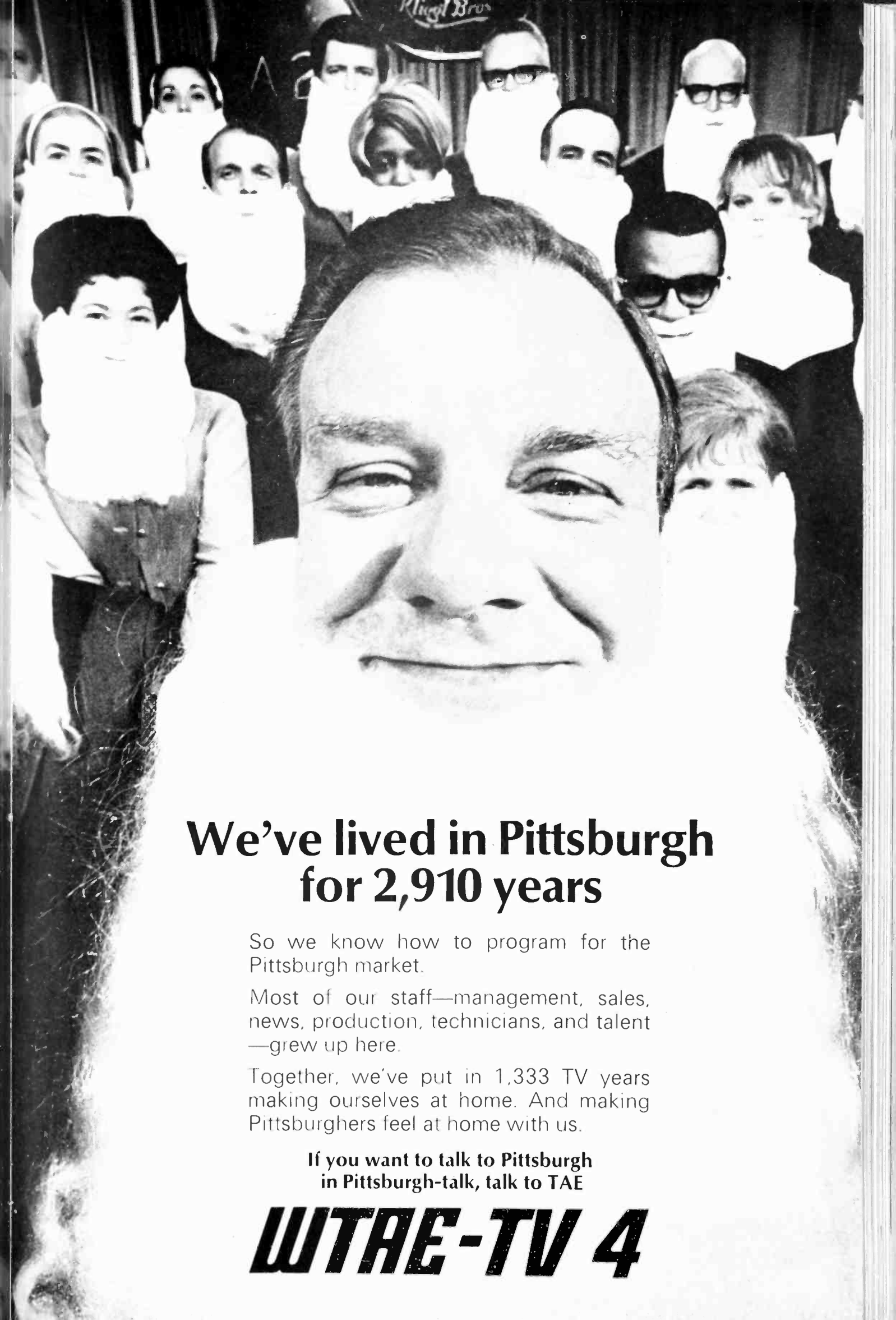
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**If you want to talk to Pittsburgh
in Pittsburgh-talk, talk to TAE**

WTAE-TV 4

television and the policies behind it.

The states are less directly involved in this problem than are local governments. Two states—Connecticut and Nevada—have provided for statewide regulation of cable operations by their public utility commissions. The legislatures of many more have considered proposals to that end, but have thus far failed to act. The FCC has always recognized that there are aspects to CATV regulation that should be left to state and local officials. The latter are closer to the people and may have some advantages insofar as specifying the service desired and selecting the best qualified applicant are concerned. But the states are in a better position to develop uniform policy within their

borders, and only at the state level is any real expertise in regulating rates to be found.

Since I think cable systems provide essentially a utility service, rate making capacity becomes a matter of some importance. So far, very few state officials have sought to influence the development of FCC policy in the cable field.

Congress, of course, occupies the dominant position—but subject to the eventual balance of public opinion on this issue. I have not seen any signs that anyone in the Congress really wishes to do any injury to our over-the-air television service. However, a number of Congressmen and Senators from areas with a high incidence of cable operation have urged

the Commission to abandon, or least severely curtail, its regulation of CATV. We have tried to explain bases for our actions in this field, but I am not sure we have always been successful.

Indeed, the very fact that the Commission had acted with respect to cable television was regarded in some quarters as evidence that we were power grabbers and had usurped authority in this field. It is to be hoped that the ruling of the Supreme Court in the *Southwestern Cable* case upholding our jurisdiction to regulate CATV has allayed these fears.

The NCTA, in its Membership Bulletin of February 18, 1969, announced a new statement of policy. In essence, it urges Congress (1) to restrict the FCC's jurisdiction over CATV to "local signal carriage requirements, limited program duplication, and formulation of technical and reporting standards," (2) to "enact copyright legislation this year," and (3) to develop "a new and more appropriate status for communications in the government structure" (which I assume to be a call for the abolition or transformation of the FCC). NCTA says, in elaboration of the first point, that our actions beyond the areas it specifies "serve only to interfere with the forces of the marketplace, raising artificial barriers to development of a comprehensive system of communications." In other words, it wants no limitation on its carriage of outside signals, and if the "marketplace" decrees the elimination of present potential over-the-air service, that is simply the price we must pay for "a comprehensive system of communications."

It seems a bit anomalous for an industry which, as we have repeatedly pointed out, stands outside the program marketplace and competes unfairly for audience by using multiple programs without payment to not champion the marketplace as the proper mechanism for working out matters between CATV and broadcasting.

True, NCTA desires copyright legislation, which would surely require its members to pay something for the programs they use. But I have not yet seen signs of willingness to agree to copyright arrangements which would put cable operators on an equal footing with broadcasters.

Research firm triples CATV test markets

In an effort to provide its clients with better service and more extensive coverage, Television Testing Co. is tripling its CATV advertising research markets.

It is also providing a new system, which they say is unique, for evaluating tv ad campaigns.

Paula Pierce, account supervisor at the company, said there was favorable response from clients who signed up for the service when it was started in 1967. The original markets were Ventnor, N.J.; Dubuque, Iowa; Walla Walla, Wash.; Lompoc, Calif.

Now, because the company feels that covering a wider area will provide more, and more accurate, data, eight markets have been added and will be in use beginning May 1. The new markets are Keene, N.H.; Clarksburg, W. Va.; Florence, Ala.; Rochester, Minn.; LaCrosse, Wisc.; Missoula, Mont. Richland, Wash.; Santa Maria, Calif.

When a client signs up for the service, he is not signing to have his product tested in all markets. The usual sampling is four markets, and these are determined by the needs of the individual test. If a client is not particular about the markets, Television Testing Co. will select the ones they feel will be most effective.

The new evaluating system will check sales impact, awareness level and attitude changes. In the past, only awareness and attitude were tested.

Sales impact will be determined by auditing retail outlets. Both the store

audit and the viewer survey for attitude and awareness will be conducted before, during and after the test campaigns are aired.

"The final determination of the success or failure of an advertising campaign should be based upon changes in sales and competitive brand share positions in the marketplace, in addition to changes in levels of attitude and awareness," said Roy Benjamin, president of Television Testing Co.

Television Testing Co. was set up in 1967 by H&B American Corp. and Audits & Surveys, Inc. H&B American is one of the largest CATV operators in the country, and Audits & Surveys is one of the largest marketing research firms.

Two commercials are used for the test, with each being shown to about 125-150 viewers. The two groups are matched, and their characteristics are determined by the advertiser's specifications.

Eventually, Tv Testing hopes to use one commercial, according to Mrs. Pierce. At the time, however, she said there is not enough available information on norms of impact and awareness for this to be practical.

The cost for the test is usually \$2,600. For this, the advertiser has his product tested in four markets with the basic sample of 125-150 viewers per commercial. The advertiser can, however, have the number of markets or the sample size increased, with cost adjusted proportionately.

Rarely is a program series cited by the IERT. In this instance, however, WKYC Television should receive recognition for an outstanding series of program entries covering a variety of subject materials with a stunning display of artistic awareness—all of them done excellently.”

—Accompanying Citation to Ohio State University Institute for Education by Radio-Television Award to WKYC-TV's MONTAGE.*

 **WKYC-TV 3 Cleveland**

*MONTAGE is a 30 minute weekly color film documentary with a spectrum of material as varied as life itself. MONTAGE is produced by WKYC-TV, Cleveland, an NBC Owned Station.

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borders, and only at the state level is any real expertise in regulating rates to be found.

Since I think cable systems provide essentially a utility service, rate making capacity becomes a matter of some importance. So far, very few state officials have sought to influence the development of FCC policy in the cable field.

Congress, of course, occupies the dominant position—but subject to the eventual balance of public opinion on this issue. I have not seen any signs that anyone in the Congress really wishes to do any injury to our over-the-air television service. However, a number of Congressmen and Senators from areas with a high incidence of cable operation have urged

the Commission to abandon, or at least severely curtail, its regulation of CATV. We have tried to explain the bases for our actions in this field, but I am not sure we have always been successful.

Indeed, the very fact that the Commission had acted with respect to cable television was regarded in some quarters as evidence that we were power grabbers and had usurped authority in this field. It is to be hoped that the ruling of the Supreme Court in the *Southwestern Cable* case upholding our jurisdiction to regulate CATV has allayed these fears.

The NCTA, in its Membership Bulletin of February 18, 1969, announced a new statement of policy. In essence, it urges Congress (1) to restrict the FCC's jurisdiction over CATV to "local signal carriage requirements, limited program non-duplication, and formulation of technical and reporting standards," (2) to "enact copyright legislation this year," and (3) to develop "a new and more appropriate status for communications in the governmental structure" (which I assume to be a call for the abolition or transformation of the FCC). NCTA says, in elaboration of the first point, that our actions beyond the areas it specifies "serve only to interfere with the forces of the marketplace, raising artificial barriers to development of a comprehensive system of communications." In other words, it wants no limitation on its carriage of outside signals, and if the "marketplace" decrees the elimination of present over-the-air service, that is simply the price we must pay for "a comprehensive system of communications."

It seems a bit anomalous for an industry which, as we have repeatedly pointed out, stands outside the program marketplace and competes unfairly for audience by using multiple programs without payment to now champion the marketplace as the proper mechanism for working out matters between CATV and broadcasting.

True, NCTA desires copyright legislation, which would surely require its members to pay something for the programs they use. But I have not yet seen signs of willingness to agree to copyright arrangements which would put cable operators on an equal footing with broadcasters.

Research firm triples CATV test markets

In an effort to provide its clients with better service and more extensive coverage, Television Testing Co. is tripling its CATV advertising research markets.

It is also providing a new system, which they say is unique, for evaluating tv ad campaigns.

Paula Pierce, account supervisor at the company, said there was favorable response from clients who signed up for the service when it was started in 1967. The original markets were Ventnor, N.J.; Dubuque, Iowa; Walla Walla, Wash.; Lompoc, Calif.

Now, because the company feels that covering a wider area will provide more, and more accurate, data, eight markets have been added and will be in use beginning May 1. The new markets are Keene, N.H.; Clarksburg, W. Va.; Florence, Ala.; Rochester, Minn.; LaCrosse, Wisc.; Missoula, Mont. Richland, Wash.; Santa Maria, Calif.

When a client signs up for the service, he is not signing to have his product tested in all markets. The usual sampling is four markets, and these are determined by the needs of the individual test. If a client is not particular about the markets, Television Testing Co. will select the ones they feel will be most effective.

The new evaluating system will check sales impact, awareness level and attitude changes. In the past, only awareness and attitude were tested.

Sales impact will be determined by auditing retail outlets. Both the store

audit and the viewer survey for attitude and awareness will be conducted before, during and after the test campaigns are aired.

"The final determination of the success or failure of an advertising campaign should be based upon changes in sales and competitive brand share positions in the marketplace, in addition to changes in levels of attitude and awareness," said Roy Benjamin, president of Television Testing Co.

Television Testing Co. was set up in 1967 by H&B American Corp. and Audits & Surveys, Inc. H&B American is one of the largest CATV operators in the country, and Audits & Surveys is one of the largest marketing research firms.

Two commercials are used for the test, with each being shown to about 125-150 viewers. The two groups are matched, and their characteristics are determined by the advertiser's specifications.

Eventually, Tv Testing hopes to use one commercial, according to Mrs. Pierce. At the time, however, she said there is not enough available information on norms of impact and awareness for this to be practical.

The cost for the test is usually \$2,600. For this, the advertiser has his product tested in four markets with the basic sample of 125-150 viewers per commercial. The advertiser can, however, have the number of markets or the sample size increased, with cost adjusted proportionately.

Rarely is a program series cited by the IERT. In this instance, however, WKYC Television should receive recognition for an outstanding series of program entries covering a variety of subject materials with a stunning display of artistic awareness—all of them done excellently.”

—Accompanying Citation to Ohio State University Institute for Education by Radio-Television Award to WKYC-TV's MONTAGE.*

 **WKYC-TV 3 Cleveland**

*MONTAGE is a 30 minute weekly color film documentary with a spectrum of material as varied as life itself. MONTAGE is produced by WKYC-TV, Cleveland, an NBC Owned Station.

so that the resulting competition would indeed be fair.

I think it is vital for Congress to remember that the CATV problem cannot be solved in copyright terms alone. That was the thrust of our letter of February 17, 1969, to Senator McClellan in response to his inquiry as to the course we would pursue if Congress adopts copyright legislation. We indicated that what is really required is a meld of communications and copyright policy.

Since whatever Congress decides will control, it is important that it

reach decisions which will truly promote the interests of the public.

This completes—at much greater length than I had anticipated—the catalogue of the parties to the great CATV debate, with some indication of their respective roles and concerns. I now would like to turn to a consideration of the elements into which “the cable problem” can be analyzed—with particular reference to our proposals of December 13, 1968. ■

(This analysis of CATV by Commissioner Cox will be continued in the April 7 issue.)

Rosel Hyde (From page 64)

perform its regulatory functions. “Independent” agency created by a responsible to Congress, subject executive review of its appropriati proposals, understaffed and ow worked, it seeks to meet the ch lenges of communications in the fa of explosive technological advance

While time does not permit mo than this cursory gance at our re tions with the Congress and Exec tive, experience has shown that spite of the shortcomings of the sy tem, and at times in the face of wh often appeared as overwhelming a versities, the Commission has fun tioned well and carried out its ma date “to make available, so far possible, to all the people of th United States a rapid, efficient, n tionwide, and worldwide wire ar radio communication service.”

The Picture has Changed

KWWL-TV
delivers
59% More
Prime Time Homes*

in the Cedar Rapids-Waterloo Market Area

With KWWL-TV's new 2,000 foot tower, the picture in TV viewing audience in the Cedar Rapids - Waterloo rich market area has changed drastically. Latest rating show KWWL-TV has gained 59 per cent more prime time homes. They also show a gain of 55 per cent for the 10:00 to 10:30 p.m. news listenership and 189 per cent gain for 10:30 p.m. to sign-off. This fantastic increase completely changes the picture in TV viewing for the Cedar Rapids - Waterloo area. Let the tremendous power of the new tower work for you.



KWWL-TV
KAUS-TV

Cedar Rapids
Waterloo
Austin
Rochester
Mason City

*Nov. '68 ARB vs. Nov. '67 ARB

Black Hawk Broadcasting Co., Waterloo, Iowa

Vatican film

Pope Paul VI called television “an essential instrument of the church in today's world” as he accepted a print of a one-hour tv film.

The film, “The Secret of Michelangelo: Every Man's Dream,” is the first visual record of the complete Sistine Chapel ceiling. It was produced by Capital Cities Broadcasting and shown on ABC sponsored by the 3M Company.

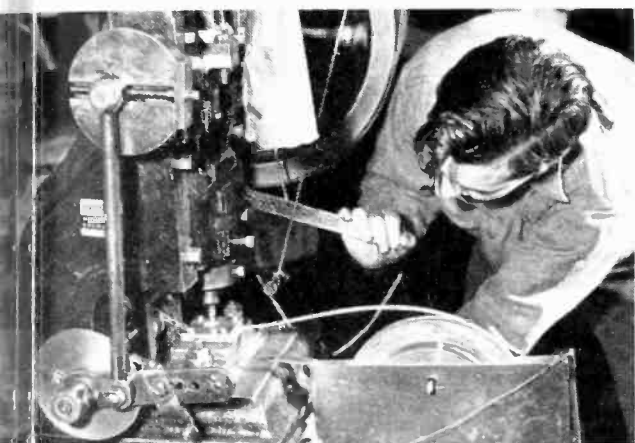
The film now becomes part of the permanent collection of the Vatican Museum as a historical document.



Thomas Murphy (l.) president of Capital Cities Broadcasting, Warren Schwed (r.) of the U.S. Catholic Conference, and Archbishop Philip M. Hannan, Episcopal chairman of the conference's communications committee, present Pope Paul VI with film on Michelangelo.

Screen Gems Broadcasting Cares

Screen Gems television and radio stations are deeply involved in the welfare of their communities. Time and again, through numerous broadcasts, they have helped their neighbors.



WVUE

in New Orleans, telecasts twice-weekly a program designed to get jobs for the unemployed. Produced in conjunction with the Louisiana State Employment Service, the programs have secured jobs for well over 350 persons—many of them hard-core unemployables. WVUE cares.



KCPX-TV

and KCPX AM & FM Radio in Salt Lake City, broadcast a month-long spot campaign on behalf of the Utah Heart Association. Object: To enlist 1,000 boys and young men to join a "Snow Shovelers Alert"—to assist those afflicted with heart disease. KCPX cares.



WAPA-TV

in San Juan produced the first satellite telecast to be transmitted from the island of Puerto Rico to the United States for the sole benefit of the United Fund. This one-hour variety spectacular, which was aired on November 3, 1968, featured the top artistic talent from Puerto Rico. WAPA-TV cares.



Screen Gems Broadcasting

WAPA-TV
Screen Gems Broadcasting in
San Juan

KCPX-TV and KCPX AM & FM Radio
Screen Gems Broadcasting in
Salt Lake City

WVUE
Screen Gems Broadcasting
in New Orleans



The Men & The Mission

To Make The World A Better Place — that is the mission of these dedicated public service directors — Norvell Slater, WFAA AM-FM-TV, Eddie Hallack, KRLD AM-FM-TV, Robert Grammer, Jr., WBAP AM-FM-TV and Bill Camfield, KTVT, Mix Dallas and Fort Worth as a single community, sprinkle generously with promotion for every worthwhile civic endeavor, and the result is an example in cooperation for radio and television stations everywhere.

Represented Nationally by Peters, Griffin, Woodward, Inc.



It should have felt a little left
people who want to shape col-
curricula, preserve wilderness
eliminate unsafe automobiles
often meat, stop the war in
and reduce spending on the
are inevitably going to start
ing about what they can do
ake television programming
responsive to these issues and
other tastes and desires.
Television and radio programming
e number one consumer prod-
t in this country, and have by
ound themselves the parents of
nsation's first sophisticated and
eous "television generation."
he have, moreover, been the prin-
pa instructors in the lesson that
ne ed not accept what-e'er befalls.
at reform through citizen partici-
atio is possible.

Intellectuals return

Fially, this increased interest rep-
ses, I believe, a return of the in-
leuals to television. The in-
leual community is coming to
eali; that broadcasting is one of
e ost powerful forces in our so-
ety—for good or ill. They are com-
ng to participate in shows, and de-
elo their own. They are talking
ho about broadcasting. And from their
kias often come action.

T: FCC's first reaction to this new
nvaon of its corridors was pre-
iatly hostile. The agency had tra-
diti-ally dealt with lawyers, not
ont-to-God members of the public.
nded, the agency's procedures as
vell as its attitudes help perpetuate
he citizen's—and even the broad-
ast's—necessary dependence upon
a layer, usually one from the Fed-
eral Communications Bar Associa-
ion and normally a former attorney

English chap

NBC's *The High Chaparral*
vs selected as the most popular
or television program in
eat Britain in a poll of color
s owners commissioned by
t British Broadcasting Corp.
The poll covered a cross-
sion of the nearly 100,000
itish color tv households.
Now in its second year, the
ogram was sold to the BBC.
NBC International Enter-
ses.

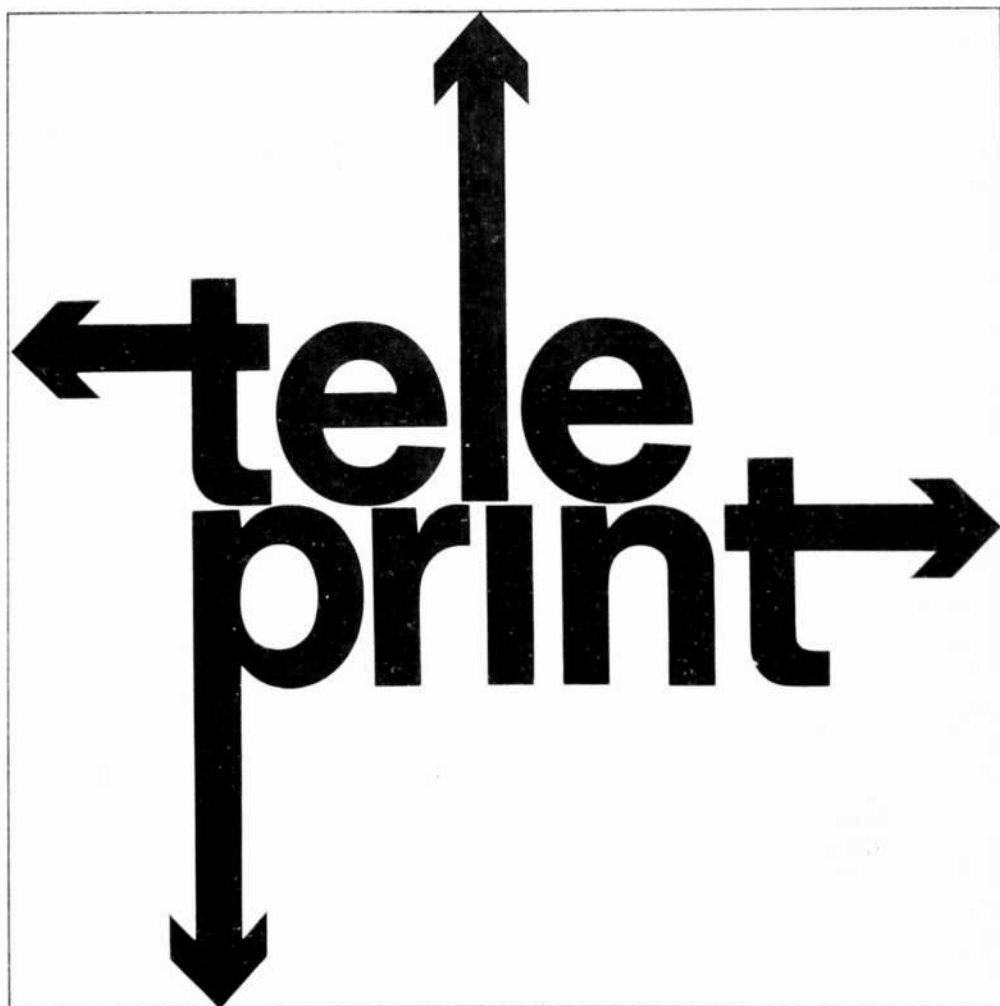
for the agency in the bargain.

Because files are disorganized, in-
complete, and scattered; because little
is published in usable and intelli-
gible form for public distribution; and
because many decisions mysteriously
"waive" the rules instead of en-
forcing them, even trained lawyers
often have difficulty threading their
way through the maze of agency
rulings and decisions.

Why ask the public?

But more importantly, although the
agency is charged with protecting the

public interest, it had always believed
itself fully adequate to the task with-
out feeling the need to consult actual
members of the public. Indeed, it
even went so far as to hold on oc-
casions that members of the public
did not have the right—or "stand-
ing"—to appear before the Commis-
sion and put in their two cents worth.
The Commission had thus placed it-
self in the somewhat embarrassing
position of consulting predominantly
lawyers and other representatives of
the communications industry to de-
termine what was in the public in-



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terest. The actual public, however, was asked to remain silent.

All this was changed by the important WLBT case, brought by Dr. Everett Parker of the United Church of Christ. The FCC had initially ruled, true to tradition, that the Church and the Jackson, Miss., citizens involved lacked "standing," that they could not participate as parties in FCC proceedings. But the Commission's view didn't last long. The Church appealed to the U. S. Court of Appeals and the FCC was firmly and promptly reversed.

All comers welcome

From that point on, virtually any individual or group with legitimate interest in a matter has been able to appear before the FCC and appeal when he doesn't like what we hand him.

I rather suspect that there are a number of you in the broadcasting industry who have initially reacted to this increased public participation in much the same way as the Commission. But I'd like to suggest the possibility that this may be as much of a mistake for you as it turned out to be for the FCC.

My own view is that the responsi-

ble broadcasters in this country—which undoubtedly includes most of you who have enough interest in your profession to read this magazine regularly—may find that they have nothing to fear and everything to gain from increased public participation.

Reasons to listen

(1) Most of you are trying to involve your community in your station anyway. It's good business; it builds audience. You may well find that the time spent with the dissatisfied members of your audience has the same impact. It's amazing how frustrations can disappear with a little mutual understanding borne of good communication.

(2) Overt hostility in resisting such efforts is just going to feed the charges of "corporate arrogance" that are now lapping like flames of revolution at the fringes of many businesses. A conservative's best defense, at this point in history, may well prove to be evolutionary responsiveness to reasonable requests for change.

(3) Those of you who have the bad luck of competing in your community with some of the more irresponsible members of this industry will find doing the right thing a little easier and more profitable once the public—through pressure on the FCC—corrects some of your competitors' errant practices.

(4) You can continue to count on the kind of understanding and basic fairness from the FCC in the future that you have come to expect in the past. Citizen protests have been, and will continue to be, accepted or rejected on their merits. No one has anything to fear who has done a bona fide survey of his community's needs, is doing an outstanding job of programming, complies with the technical FCC regulations, and is completely candid with the Commission.

(5) Increased public participation in your affairs—and mine—is good government. Those of us who prefer local citizen control and market competition to additional federal government regulation—and I consider myself in that group—should encourage efforts to make that alternative work. Resistance will necessarily—and rightfully—lead to pressure for more legislation and regulation.

(6) Finally, it's inevitable.

So what can we do about increased public participation? At the risk of sounding somewhat trite, I suggest we simply relax and, if not convinced, at least learn to benefit from it. In the long run, the response of broadcasters in this country will probably find that increased public interest in their business is going to produce considerably greater professional pride and satisfaction on their part. And the strain is apt to be more lasting than that involved in carrying a somewhat heavier call bag to the bank.

Perishable copy

"Don't throw away just anything. Throw away the best."

This is the message Hudson Pulp & Paper Corp. is delivering to consumers. While other products promise durability and thriftiness, Hudson paper products promise impermanence and waste.

Hudson's agency, Kurtz Kambanis Symon, New York, decided on the new campaign theme after studying what went into Hudson products, and how often they went out.

Donald Kurtz, who founded the agency last November with Aristides Kambanis and James Symon, said they studied Hudson's policies and found they have elaborate quality control, operate large forestry areas and reforestation programs, and use complex computers for production scheduling and control.

Kurtz pointed out that all this is done for a product that often has a usage span of only six seconds. This gave them the idea for the commercials—that if a product is meant to be thrown away, why not throw away the best.

The commercials, which are the first made by the agency, mark Hudson's return to tv. Since 1965, the company had only been using print. Five different spots were made, and went on the air earlier this month.

After studying the market, Kurtz said they had found that women don't seem to care deeply about paper products, and that's when they decided to go a different tv route.

New NAB building

The new NAB headquarters, which most members will get a chance to see for the first time during the current convention, is a seven-story glass and marble structure on 1771 N. St., Washington. The association will occupy four floors—the first, fifth, sixth and seventh—and the remaining floors have been leased to other professional groups.

The NAB Board room is on the ground floor and adjoins a public room with capacity for 100. In addition to the board of directors, the Code Board and other special committees will meet in the board room. The public room will be used as reception room and auditorium. Also on the ground floor is the Broadcast Pioneers museum and library. Code offices are on the fifth floor; there is also a small conference room there. Executive offices are on the sixth floor.



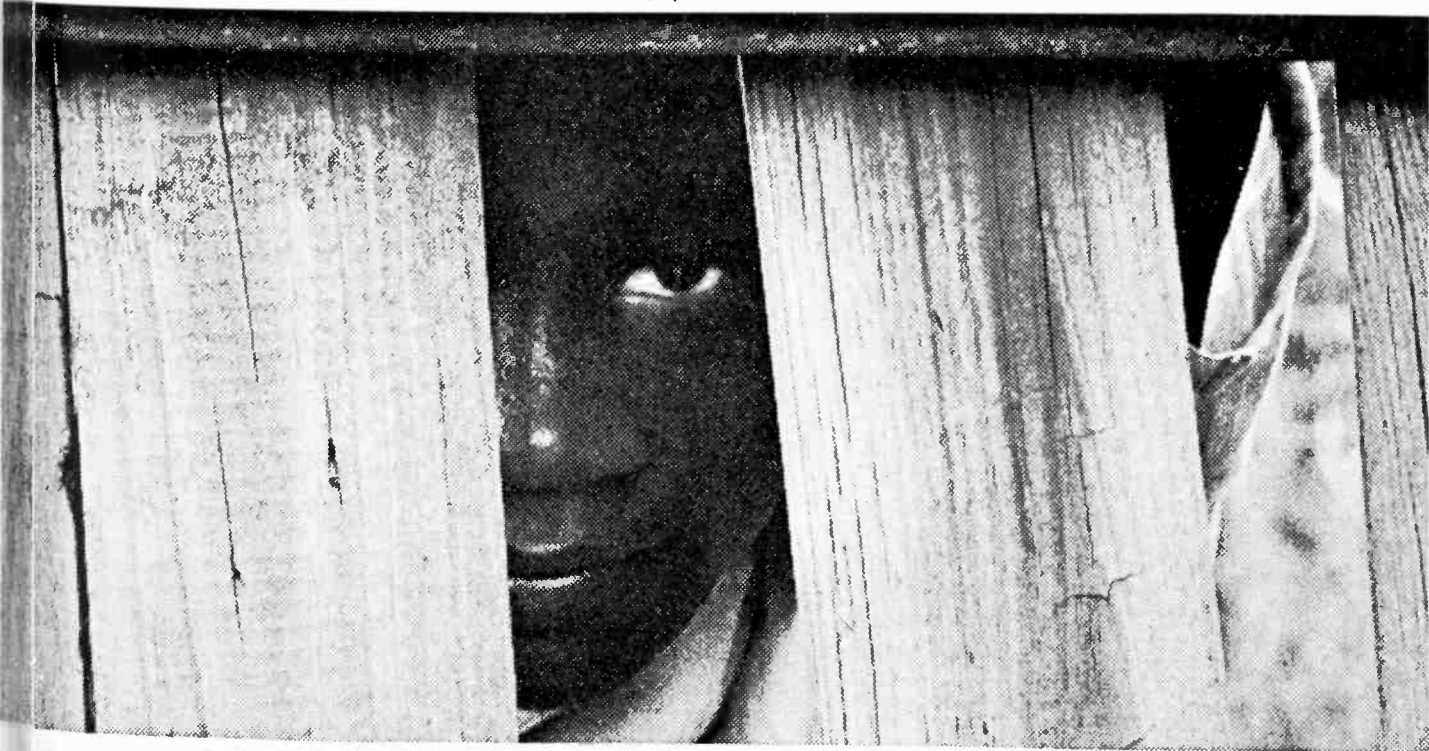
Helping St. Louis see itself. Even when the picture isn't pretty.

St. Louis has much to be proud of. And, like other metro areas, it has problems. Through the years, KSD-TV has produced documentary specials on what needs improving in our area . . .



on subjects from the deprived black community of Kinloch (a National Emmy winner) to the high infant mortality in our city. St. Louis has problems, but we won't let public ignorance be one of them.

The St. Louis Post-Dispatch Television Station



Just in: KSD-TV wins Regional Emmy on documentary, "Heal the Hurt Child."

12 Reasons Why F & B/CECO'S Cinevoice Conversion With *CineSync* Beats Them All

CLUTCH

Operates either 400' or 1200' magazines without need for adjustments

BUCKLE TRIP

Safeguard for detecting film jams. Stops camera and red light warns operator when tripped

FILTER SLOT

Behind-the-lens filter slot holds two gelatin filters. Included with all our regular conversions

CINESYNC

F&B/CECO'S revolutionary new inverter and tuning fork frequency control weighs only 9 ozs. and is built right into the camera. It permits full sync. wireless, double system sound shooting from any 12V. DC battery or 115V. AC

TV RETICLE

Etched-on-glass outline of both the TV cut-off and projection frame. Full-field viewing reveals the image just outside the frame

AC-DC OPERATION

An exclusive CINESYNC feature, permits choice of 12V. DC or 115V. AC power sources

SHORT VIEWFINDER

A reflex viewfinder for the Angenieux 12mm-120mm zoom lens. Perfect eye position for shoulder and body brace use

SUPER SILENT MOTOR

Extra powerful, ultra silent, it runs in perfect sync even at extremely low voltage

HEAVY DUTY LENS MOUNT

Designed for the Angenieux 12mm-120mm zoom lens, this removable mount assures complete lens steadiness and protection. Can be used with or without the short finder modification

SYNC SLATING SYSTEM

Built into the camera, it automatically bleeps film and sound track simultaneously

SHOULDER REST GRIP

Designed to fit the hand when camera is operated from shoulder position. Built in on-off switch on grip

**BRAND NEW...
AT NO EXTRA CHARGE
AN EXCLUSIVE F&B/CECO
PROCESS THAT REDUCES
CAMERA NOISE OVER 50%**

BATTERY

Any 12V. DC source will power F&B/CECO'S conversion with CINESYNC. Our special CINESYNC battery weighs only four lbs., delivers four ampere hours and is contoured to comfortably fit the hip. Can be worn over the shoulder or on a belt. Also ideally suited for use with ARRI BL AND ECLAIR NPR.



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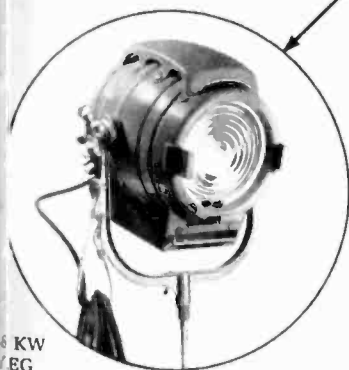
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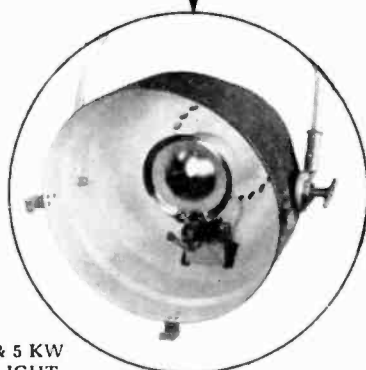
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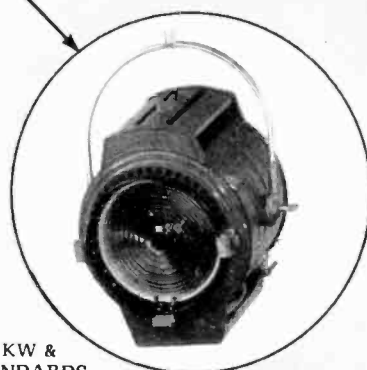
TUNGSTEN HALOGEN
"QUARTZ" LAMPS



2 KW & 5 KW
 ABYEG



2 KW & 5 KW
 SOFTLIGHT



2 KW, 5 KW &
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These new tungsten-halogen "Quartz" lamps are designed for constant, even illumination from flood to spot, without the loss of their original Kelvin temperature or intensity for their entire life span. They can be readily used in any Bardwell & McAlister Lighting fixture with medium or Mogul bi-post sockets, regardless of age, size, and without the need for any adaptors or modifications to the socket or lamp housing.

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Request a free, brand new 52 page illustrated catalog, listing all housings, quartz and conventional lamps, stands, barndoors, and go equipment, complete with prices and name and address of your local franchised dealer.

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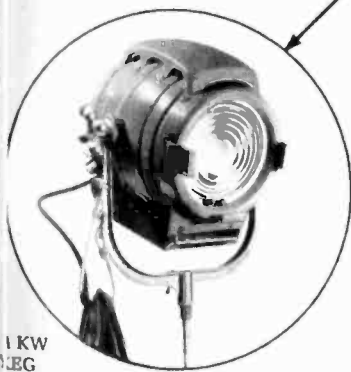
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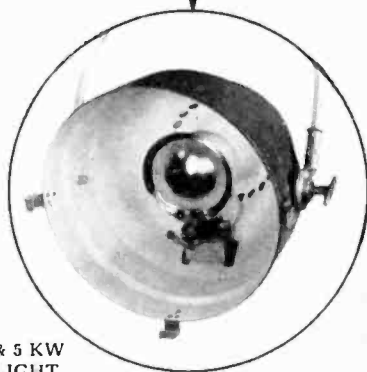
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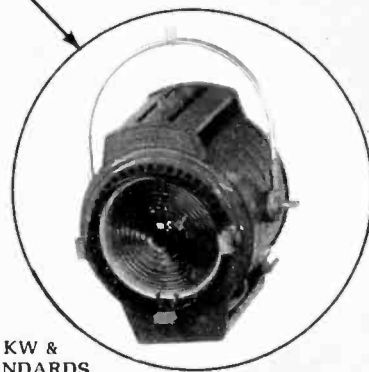
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"QUARTZ" **LAMPS**



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2 KW & 5 KW
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2 KW, 5 KW &
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Robert E. Lee (From page 66)

that 77 of the 296 channels in the 450-470 MHz band in New York City are unused. This is a situation caused by the block allocations system, and it exists in the face of the dire need for new frequencies for police and other vital services as well.

Commission to experiment

The FCC will soon conduct an experiment to ascertain the advantages and disadvantages of multiplexing in the 900 MHz range in connection with its proposed rule making for land mobile operations in the band. I shall continue to urge that comprehensive study be made to test the claims of land mobile supporters that land mobile equipment for this band would be costly, ineffective and beyond the state of art. I don't believe a word of it—and neither do experts.

There is a viewpoint, and one hears it fairly often, that there should be enough land mobile frequency space to permit *everybody* to have a transmitter. The notion constitutes an orgiastic abuse of a precious resource—the radio spectrum. How about a broadcast frequency for everyone? What fun for equipment manufacturers! But this is not what the Communications Act contemplates in the terms "fair, efficient and equitable" or the "public interest, convenience and necessity."

Out to get UHF?

While land mobile supporters revel in these dreams, they plan to "do in" the UHF television industry. This is the industry for which Congress enacted unique legislation to promote its growth and ensure its success. This is the industry that has doubled in four years, and is now bursting at the seams with only two channels vacant in the top 10 markets. Frederick, Md., has no channel and never will have one. This is just an example of the situation. I don't know how many Fredericks exist.

Getting back to the subject as to whether the frequencies in the 900 MHz range are suitable, I am reminded that there are those who maintain that the service ranges of

such land mobile stations would be too short to satisfy their needs. A tentative conclusion of the Stanford Research Institute is that numerous over-designed land mobile systems are in use covering larger areas than their purposes require, and that they are unnecessarily limiting the extent of geographic sharing that could otherwise be achieved. This suggests that perhaps the frequencies in the 900 MHz range may be the answer for licensees with small areas for which communications are required or needed.

In wrapping up his talk to an Associated Public-Safety Communications Officer (APCO) Conference, Robert M. Johnson of General Electric's Communications Department had these words of wisdom on the land mobile problem:

"All of this suggests that a serious reorientation of thinking lies ahead. Fences must be mended, status quo must be shot down, advice and counsel must be sought out, centralized thinking must be encouraged, technology must be revered—and, oh yes, lots of money must be spent.

"I hope, and I believe, that APCO will be a prime standard bearer for these programs for sound spectrum engineering.

"The real future of public safety communications may well hang in the balance."

These sentiments I have adopted as my own.

Research, pro and con

"... I've listened to creative graybeards decry research and sing hosannas to their own mystic and infallible judgment. These, I suspect, are the same people who refused to toss out their pastels when Magic Markers were invented. . . .

"But there's another extreme, equally reprehensible. I have seen clients and, to their everlasting shame, agency men awaiting top-line Schwerin figures with the same tremulous, dewy-eyed anticipation that Julie Andrews evidences when the Price-Waterhouse envelope is being opened." — *John E. O'Toole, senior vice president, creative director, Foote, Cone & Belding.*



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A television station is more than just a television station. It's a commitment to the community it serves. In Atlanta, that station is WSB-TV. And these are some of the things we're committed to:

Public Service Seminar

Almost 100 organizations attend our public service seminar, aimed at pointing out community needs, and teaching them how we might serve them even better.

Teacher Hall of Fame

WSB-TV inaugurated an annual Teacher Hall of Fame to acknowledge outstanding contributions to public education by teachers from throughout the state.

Sound of Youth

A forum program for the expression of opinion by Atlanta youth.

Jobs for the Hard Core

WSB-TV, an affiliated radio station, WSB, hire a number of hard core unemployed for both intern and permanent employment.

Cancer Education

WSB-TV coordinated statewide television broadcasts of a documentary for the Georgia Chapter of the American Cancer Society.

Atlanta Negro TV Worship

First sustained coverage of an Atlanta Negro church's Sunday morning worship services.

Defensive Driving Course

In cooperation with the National Safety Council, WSB-TV programmed the nation's first certified TV defensive driving course with full credit for those passing.

Fun for the Underprivileged

In cooperation with Parks Department, WSB-TV sends talent to entertain youngsters in underprivileged areas.

Salute to America Parade

Atlanta had no real 4th of July celebration until WSB-TV inaugurated its annual "Salute To America" Parade, which is now perhaps the biggest such Independence Day observance in the entire nation.

Continuing FBI Series

Tips for the housewife and homeowner that can save lives and property given weekly by local FBI agents on WSB-TV's Today in Georgia program.

Political Debates

WSB-TV pre-empted 3½ hours of prime evening viewing time to allow debates among almost 90 candidates running for some 40 public offices.

Documentary Library

Historical and public affairs documentaries loaned to all organizations requesting them.

Monday News Conference

The public may phone the station and question leading figures in government, education and law enforcement.

Symphony Telecasts

Georgians have the opportunity to watch the Atlanta Symphony Orchestra perform music by the masters. For the second straight year WSB-TV is carrying a series of symphony telecasts.

Japan: Sister Station

In the interest of people-to-people diplomacy WSB-TV has engaged in a Sister Station agreement with MBC, Kagoshima, Japan, another quality broadcaster.



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WIBC-TV, Pittsburgh

Petry

TV festivals: shared honors, tv finalists, new rules

Young & Rubicam, which last year copped an unprecedented number of honors at the International Broadcasting Awards dinner of the Hollywood Radio and Television Society, this year had to settle for shared honors.

Last year Y&R won three trophies for tv commercials and three for radio. In addition they swept the sweepstakes honors for best-of-contest, taking both top prizes in tv and radio.

This year Y&R split top honors with BBDO. The latter won the television sweepstakes with a series of three commercials for Diet Pepsi, produced by PGL Productions. Y&R's top honor was the radio sweepstakes prize for three public service messages for the New York Mayor's Committee for Urban Coalition.

Y&R, Ayer share

In the area of total category winners, Y&R had to share that position with N. W. Ayer. The latter had two television winners and one radio titlist, Y&R the opposite combination.

Ayer's tv winners were "Flea-proof Dog" for Sergeant's Sentry collar in the animation category and produced by Elektra, New York. Also, the humorous award trophy for "Subway" for Sealtest Foods produced by EUE/Screen Gems, New York. The radio winner was for AT&T in the open category.

In addition to the radio series, Y&R had the best humorous radio commercial with "First Ski Lesson" for Excedrin. Their tv winner was in the public service category for "Slumlord" for the New York Urban Coalition produced by Horn-Griner, New York.

Here are the other tv winners, listed by category, title of commercial, client, agency and production studio:

Live action, 60 seconds, "Driving School"; American Motors; Wells, Rich, Greene, Inc., New York; Howard Zieff Productions, New York.

Live action, under 60 seconds, "Athletes", Standard Milling Co.'s Maypo; Lois Holland Callaway, Inc.; Galfas Productions, New York.

Live action, over 60 seconds "Anticipating"; Eastman Kodak Co.; J. Walter Thompson, New York; EUE/Screen Gems, New York.

Combination, "Straw Problem Drinker"; Kimberly-Clark's Kleenex towels; Foote, Cone & Belding, Chicago; Cascade Pictures of California, Hollywood.

IDs, 10 seconds and under, "Stunt Car"; Shell Oil Co.; Ogilvy & Mather, New York; Filmways of California, Culver City.

Local (one market), "Ronka Ronka"; Chevrolet Dealers Advertising Assoc.; Harold Cabot & Co., Boston; Professional Films, Inc., Boston.

Station promotion, "Takes A Thief"; ABC Television; Spungbuggy Works, Inc., Hollywood.

Winner of the special television category for non-English language entries was "Close Up", produced for the Canon Camera Co. of Tokyo, by the Japan Color Movie Co. also of Tokyo.

This year's IBA awards drew a record 3315 entries from 39 countries.

Andy, final count

Y&R didn't do badly, either, in the upcoming Andy Awards competition, sponsored by the Advertising Club of New York.

The count of tv finalists shows Y&R tied with Doyle Dane Bernbach (New York office) with eight each. DDB's L. A. office also has one finalist. Other agencies who have more than one finalist are Jack Tinker & Partners and Carl Ally with four each, Needham, Harper & Steers has three and Wells, Rich, Greene with two in the running.

The number of finalists by category are as follows: under 60 seconds, 16; over 60 seconds, 15; 60 seconds, 20; straight commercial campaign, 7, and public service, 11.

Winners of the fifth Andy Awards competition will be announced at a dinner April 10 at the Waldorf-Astoria.

SAWA Deadlines-Revisions

Deadline dates have been set up for the 16th International Advertising Film Festival sponsored by the Screen Advertising World Association, which will be held in Cannes, France, from June 16-21.

Film registrations must be received by April 11 and delegate registration closes May 16.

There are important revisions underway this year. For example only jurors actively engaged in a creative branch of the advertising industry will be appointed since they are capable of judging equally well both television and cinema commercials. The jury of 18 will be split into two sections, each of which will vote half the total entries. This will eliminate the extremely arduous view schedule the television jury has always been subjected to.

International panel

Representatives from the world's leading tv countries will sit on the judging panel. Countries where there is no commercial television are no longer eligible to nominate jurors.

To enable shorter films to have equal opportunity of winning an award, the existing product categories will be sub-divided into length groups as follows:

Television: (a) films up to and including 30 seconds, (b) films over 30 seconds. Cinema: (a) films up to and including 10 minutes, (b) films over 10 minutes.

The basis for awarding the Palm d'Or has been broadened. Production houses are eligible to compete for the prize, offered by the municipality of Cannes to the production company obtaining the highest number of marks for its six best films in either of the two groups, irrespective of whether these have been entered. The production company or agency is eligible.

"Eddie" Winner

The American Cinema Editors this year honored as the best edited television film of the year, "Take Your Lover in the Ring," *The Outcasts*, ABC-TV.

The award was presented at the 19th annual "Eddie" awards dinner held March 15 at the Century Plaza Hotel in Beverly Hills.

The list of nominations for the award were "Follow Your Heart" *High Chaparral*, NBC-TV, David Dortort Productions; "Mama's Man" *Julia*, NBC-TV, Twentieth Century-Fox; "Split Second to an Epitaph" *Ironside*, NBC-TV, Harbour-Univers Television; "Take Your Lover in the Ring," *The Outcasts*, ABC-TV, Screen Gems; *The Bob Hope Christmas Special*, NBC-TV.

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A: The tenor of our recent hearings, I think, indicates that I don't believe the Commission has seriously overstepped the boundaries of the Communications Act. Now I don't mean to imply that I agree with everything they are doing or the way they are going about it, but I don't think it is a question of the Commission exceeding its statutory authority. It may be that I will feel differently when they conclude some of their present Rule Making proceedings, be-

cause they have some very far-reaching alternatives open to them.

I can't really fault the Commission for inaction lately, either. If you will recall, in my opening statement at our recent hearings, I complimented the Commission for its recent positive aggressiveness. I also noted that this had not been true in the past.

There are areas where I would hope the Commission would move as expeditiously as possible. For example, I would hope that the question of the use of satellites for domestic purposes will soon be resolved. I

don't say this critically, but I believe the American people should have the maximum benefit of this new technology as soon as possible.

I would also hope that the requirements for spectrum space in the land mobile radio services can be met soon. Again, I am not being critical, the problem is acute.

Q: What is your position on FCC proposed rule making to ban cigarette commercials?

A: Well, I think my position on cigarettes is quite clear and has been so. In view of the Surgeon General's Report and the subsequent information we have, I don't think there is any doubt that what the FCC proposes to do is in the public interest as the agency conceives its duty under that standard.

Whether the Congress feels that the agency is the proper one to make this determination is something we have to decide with reference to the Cigarette Labeling and Advertising Act of 1965. As you know, that part of the Act which prohibits agencies from interfering with the advertising of cigarettes expires on June 30 of this year.

Then, too, we may have to consider what the Supreme Court says in this area.

Q: How do you feel about Section 315? Also, do you think FCC's implementation of the Fairness Doctrine has actually been in the public interest?

A: I advocated the limited suspension of section 315 in 1960 which enabled the broadcasters to present the so-called "Great Debates." As a consequence of the broadcasters' performance, I advocated similar suspensions in 1964 and 1968 which, as you know, were not enacted for various reasons. In fact, I would expand the exceptions to include congressional and gubernatorial candidates. This has been my position all along and it remains unchanged.

Inasmuch as there are so many aspects of the Fairness Doctrine in litigation, I don't think it would be appropriate for me to comment in depth on the Doctrine. Depending upon the outcome of these proceedings, it is possible that legislation may be necessary.

Q: What are your thoughts on concentration of media control? Specifically, what is your attitude toward



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the one-to-a-market rule-making proposal by FCC, and the Justice Department's proposal recommending divestiture of broadcast outlets owned by newspapers in the same market?

A: I think the question of concentration of media control in broadcast markets is an extremely difficult one. As a general proposition, I believe we would all agree that diversity is the goal to be sought. We live in a pluralistic society, and the ability and freedom to express divergent views is the bedrock of this society. So to the extent that concentration of control in broadcast markets frustrates this principle, I am opposed.

When you speak of specific proposals to limit concentration of control and promote diversity, however, I think you have to question seriously whether they will actually accomplish this purpose, or will in reality backfire and result in greater concentration of control.

This, I believe, is what the FCC must attempt to evaluate in its outstanding "one-to-a-customer" rule-making, and the Department of Justice's comments in that proceeding recommending divestiture in situations involving common ownership of a broadcast facility and a newspaper in the same market.

I would prefer, therefore, to wait

and see how the Commission terminates this proceeding and, importantly, to see its reasons for deciding the way it finally does.

Q: How do you stand on the controversy over CATV? Do you think the FCC went too far or not enough in its December 13 notice of rule making and inquiry? Do you think the FCC's action needs clarification, perhaps by way of Congressional hearings?

A: When the FCC was before the subcommittee recently, its chair assured us that what the Commission was trying to do was to see that the new technology which has been developed by the CATV industry be fully utilized to the benefit of the American people. At the same time he also assured me that the Commission would not do anything to prejudice the elderly person or the person who cannot afford to subscribe to CATV so that they would be denied programs that are now being shown or future programs of mine.

In other words, the Commission through its pending Notice of Inquiry and Notice of Proposed Rule Making, is also trying to safeguard free television and encourage its growth.

Now, I think this is a reasonable position. I think, therefore, the FCC should have a chance to develop methods for achieving the goals



At Compton Advertising, New York, seven executives have been promoted senior vice presidents. Above are (l. to r.): John W. Anderson, Reginald Pierce, Jr., Robert O. Jordan, Paul J. Paulson, Warren Rogers, David L. Dimmock, and Lawrence E. Horner. Rogers is a division supervisor in the creative department. The others are division managers in account handling.

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Mr. Michael Hayward, *Chief, UN Television*
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has set out. After all, the Congress created them to be the expert agency in communications matters, and we would be defeating our own purpose if we immediately stepped in every time the agency proposed something controversial.

As time goes on, if either the rules it adopts—and remember, we don't know what those rules will finally be—or the interim procedures appear too harsh or for that matter too lax, the FCC can always modify either.

And, of course, the final say is always with the Congress. If we do not feel that the Commission is on the right track, we can always let them know, through legislation if necessary.

As far as the necessity for clarification of these measures or guidelines from Congress is concerned, I again think we have to wait.

During our recent hearings, I raised certain questions with the Commission about the meaning of various aspects of their proposal. I was told that these matters have been raised and comments have been requested on them. So I say let's see what happens. I feel that many of the areas that seem cloudy now will work themselves out empirically or through the rule-making process.

I must say that my Committee endeavored to anticipate the problems of CATV a number of years ago. After extensive hearings, legislation was drafted and reported by the Committee. This legislation attempted to establish guidelines that would have permitted an orderly growth of broadcasting and CATV. Unfortunately, certain CATV interests resisted this legislation, and it was not enacted.

Q: What is your position regarding pay television?

A: When the FCC was before my Subcommittee, they gave what I thought was a reasonable explanation of what they are attempting to do with regard to subscription television. As I indicated then, I see nothing wrong in providing specialized programming for those who want it and can afford it, as long as free television does not suffer qualitatively or quantitatively as a result.

The Commission agreed with me and gave assurances that what it proposed to do was consistent with my views. ■

The Senate (From page 58)

cial, its study of conglomerate corporations in broadcasting, and its enforcement of the Fairness Doctrine. Pastore even had kind words to say to Commissioner Nicholas Johnson for his far-reaching regulatory views.

Adding to Pastore's preeminence in FCC affairs is his new assignment as chairman of the Senate Appropriations Subcommittee on Independent Offices, which holds the purse-strings of the FCC and other regulatory agencies.

Other activist members

While Pastore is the man to be reckoned with on the Subcommittee, there are other members of an activist nature and generally well versed on broadcasting issues.

Sen. Vance Hartke (D-Ind.), second ranking Democrat on the Subcommittee behind Pastore, is equally outspoken in his opinions about the amount of violence on tv. Hartke is also a crusader against concentration of media control, and has voiced criticism of the FCC's current multiple ownership rule-making, chiefly on the grounds that the so-called one-to-a-market proposal would not require divestiture of licenses by multiple broadcast owners now in existence. Hartke claims this would "lock in" the holdings of the present media giants.

Though he comes on strong apropos the violence issue, Hartke has uttered strong opposition to any legislation that would curtail rights guaranteed by the First Amendment, a puzzling stand to some. His tell-it-like-it-is stand on tv news is particularly puzzling in light of the fact that he's not satisfied with the idea of a Surgeon General's study of the effect of violence on viewers, particularly children. He appears convinced there is a deleterious effect and would seemingly prefer the Subcommittee make its own determination.

Sen. Philip A. Hart (D-Mich.) is also highly concerned about the concentration of control issue and the position of large corporations in the field of mass media, including broadcasting. Hart is chairman of the Senate Antitrust Subcommittee, in addition to being a member of the Communications Subcommittee, and is reported to be planning an investigation into the activities of conglomerate corporations in broadcasting as well as

those in certain other fields.

While concerned about conglomerate control of media, and this includes newspaper ownership of broadcast properties, Hart does not sound like he's made up his mind. His attitude is so far that this is an area that should be properly investigated, a stand that ties in with strong consumer orientation.

Like Hartke, Hart has shown a deep understanding of the problems of electronic journalism in covering news where violence is concerned.

Another Democrat on the Subcommittee is Sen. Frank E. Moss of Utah who has been most noteworthy during the present Congress for his opposition to cigarette commercialism. Moss has vowed to wage a filibuster if necessary to halt any legislation which would extend the bar against FCC or Federal Trade Commission moves to restrict cigarette advertising.

Moss is not overly active in broadcast affairs. However, he is pushing for legislation that would require AM sets to include the FM band and was critical of Democratic convention coverage.

Sen. Russell B. Long (D-La.) is the most conservative majority member of the Subcommittee and the least active.

On the Republican side, Sen. Hugh Scott of Pennsylvania, assistant GO leader in the upper chamber, is moderate with pronounced views on the controversial issue of CATV.

Citing the lay-off of workers at a cable television equipment plant in his state, Scott has been highly critical of the FCC's CATV rule-making and the interim procedures now in effect, which he has questioned as being too severe on CATV operators. He is perhaps the major spokesman on CATV on Capitol Hill.

However, it must be pointed out that Pennsylvania has a relatively high percentage of CATV homes. Otherwise, Scott is highly protective toward the status quo.

He was in favor of temporary suspension of Section 315 in the last Presidential election and was one of the early critics of tv coverage of riots, calling for "balance" in treatment of the news. In line with this, he was among those who felt Democratic convention coverage was imbalanced.

Scott can't abide by the likes of

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Commissioner Johnson, whose views, he believes, are not consistent with the regulatory limitations laid down by Congress in the Communications Act. At the Subcommittee's review of FCC actions earlier this month, the senator was openly hostile in his questioning of Johnson.

Another GOP Subcommittee member, Sen Robert P. Griffin of Michigan, is an arch conservative, most noted for his co-authorship of the Landrum-Griffin Act in the field of labor relations.

He is known to feel that Congress should exercise iron-fisted oversight over the regulatory agencies, including the FCC, so that none should stray from the jurisdiction bounds spelled out by the Legislative branch. In this connection, Griffin has spoken out strongly against FCC's cigarette commercial ban rule-making, asserting that the Commission was overstepping its legal authority.

Other members appointed to the Subcommittee this month: Sen. Charles E. Goodell (R-N.Y.) and Sen. Howard H. Baker, Jr. (R-Tenn.).

Apart from the Communications

Subcommittee which possesses the specific jurisdiction over the FCC and broadcasting matters in general, there are other powers in the Senate with which the Commission must cope. As mentioned previously, the Appropriations Subcommittee headed by Pastore is one. And so is Hart's Anti-trust Subcommittee.

A third is the Judiciary Copyright Subcommittee headed by Sen. John L. McClellan (D-Ark.), which is trying to work out an overhaul of the 1909 Copyright Act. The big hitch in achieving this revision is the provision for CATV copyright liability. McClellan has stated his firm intention to work out a CATV copyright section, despite the inability of the various interests involved to agree.

Whatever McClellan comes up with on a CATV copyright provision, if it's adopted by Congress it would force the FCC to take a new look at its current CATV rule-making proposals, because they, in effect, impose a requirement for copyright clearance on cable systems in the top 100 markets.

In addition to those who have legislative responsibilities in the broadcast field, there are numerous self-

appointed critics with axes to grind. Sen. Claiborne Pell (D-R.I.), for example, during last summer's Democratic Convention nearly succeeded in having a plank adopted in the party's platform specifically condemning the television industry for alleged exploitation of violence in programming, and calling on the FCC to use its license revocation and renewal powers to halt it.

Although his plank was approved by a voice vote initially, when the printed version of the platform was issued, Pell's proposal was watered down to a statement deploring the portrayal of violence in all media without mentioning tv or the FCC.

And Sen. William B. Saxton (N.J.) recently issued a broadside against the television industry, and the FCC Code authorities for allowing too many commercials and, more specifically for airing "loud, irritating and annoying" blurbs.

In a Senate speech, he charged that there has been a "rash of commercials, insulting the intellect of the average American tv viewer." The senator said that every day the viewer is "confronted with incoherence, bad grammar, bad manners, and psychological misrepresentation such as the equation of products with sex appeal."

The fact is that the FCC must contend with matters of personal taste among senators and representatives as well as wrestling with Congressional views on high policy issues.

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Education and tv

The use of commercial television as a tool to promote inquiry, to stimulate students to think critically and to open up alternative methods of dealing with problems was discussed at a seminar held by KMOX-TV St. Louis.

It was suggested that classroom activities be planned around programs such as the CBS-TV special *A Midsummer Night's Dream*.

Panel members also suggested use of science programs to spur imagination for oral and written reports and the use of a nostalgic musical special about the 1930's to help bridge the generation gap between parents and students.

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- Our traditional hospitality cup, personalized for you as our way of saying thanks for dropping by.

You'll also discover how our twenty years of growth has meant significant innovations in selling tools for the broadcasting industry.

Plan now to stop by for continental breakfast or a coffee break. You'll find it a capital idea!



AMERICAN RESEARCH BUREAU
 A C-E-I-R SUBSIDIARY OF CONTROL DATA CORPORATION

WASHINGTON NEW YORK CHICAGO ATLANTA
 LOS ANGELES SAN FRANCISCO DALLAS

“Properly conceived sales messages, strategically placed in SRDS, motivate buyers of advertising to initiate placement of schedules”

That is why 31.5% of all advertising pages placed by U. S. television stations are placed in SRDS — why 43.2% of all pages placed by U. S. radio stations are placed in SRDS.*

In SRDS

YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.



STANDARD RATE & DATA SERVICE, INC.
The national authority serving the media-buying function
5201 OLD ORCHARD ROAD SKOKIE, ILLINOIS 60076



In the picture



Nick Zapple

He sees milestones in the making

(Charles Tobey of New Hampshire and John W. Bricker of Ohio). In communications matters, he works closely with and for Sen. John O. Pastore (D-R.I.).

Of his ability to work across political lines, Zapple simply says, "All chairmen are easy to work with if you have their confidence, and if you establish a rapport with them."

Zapple considers communications a tremendously dynamic and exciting field, one unmatched by any other industry.

"No public official," he told TELEVISION AGE, "could experience anything to match the thrill of the close-ups I get, again and again, of technological developments powerful enough to shake the world evolving."

A native of Jersey City and a lawyer (LLB John Marshall Law School, 1941), Zapple saw service in World War II, going into the Coast Guard as a seaman second class and emerging as a lieutenant. He drew sea duty aboard a patrol boat in the North Pacific.

Each Summer, the Zapples (mother, father and an even half-dozen kids) invade Harwichport on Cape Cod, where they have owned a second home since 1952. Nick Zapple's summertime passion is a tiny Sunfish sailboat.

Six kids and their dad sailing a Sunfish?

"That," says Nick Zapple, "is communications!" ■

Nick Zapple, veteran communications counsel for the Senate Commerce Committee, has been intimately involved in every piece of legislation on communications since 1949 when he took over the job.

Among the communications legislation that Zapple has helped shepherd into and through the Commerce Committee and its offshoot, the Communications Subcommittee, are the Public Broadcasting Act, Communications Satellite Act, All-Channel Television Receiver Act and Educational Television Facilities Act.

Although Zapple considers all communications-related legislation extremely important ("Directly or indirectly, all of it affects just about everyone"), he draws particular satisfaction from his work on the Communications Satellite Act of 1962 and the Public Broadcasting Act of 1967.

"You've got to consider them both milestones," says Zapple. "The first because it resulted in the creation of Cosat, and that's where commercial tv began. The second because it gave birth to the Corporation for Public Broadcasting, and that's potentially the greatest force in non-commercial television."

Although Zapple is often in the public eye during hearings (he sits on the Committee chairman's right), he is a modest, self-effacing person, and most of his work is accomplished quietly and entirely without fanfare before and after hearings. The All-Channel Television Receiver Act of 1966 was, for him, the culmination of five gruelling years of research, interviewing, briefing, documentation and report writing.

Zapple's pre-hearing spadework frequently involves days or even weeks of travel, dozens of interviews. In preparing for the hearings on violence on television, held earlier this month, he criss-crossed the country, interviewing psychiatrists, social psychologists and educators.

"There's no room for guesswork when we're planning a hearing or

developing legislation," Zapple remarks. "We know we're operating in areas of great potential significance to the American people, and we've just got to know precisely what we're talking about."

"And you don't come up with the kind of exact, detailed background information you've got to have if you stay behind a desk," he adds.

Once Zapple and his staff develop the pre-hearing information they need, their work has really only begun. From that point, the communications counsel must, in effect, set up the hearing.

He distills his initial research, then briefs the chairman of the committee and the Senators who sit on it. He draws up the list of witnesses, and prepares some of the questions to be asked. It's also his responsibility to invite the witnesses to attend the hearing. He prepares and submits a pre-hearing report which explains the purpose and history of the legislation, whether contemplated or, in the case of oversight, already in effect, as well as the meaning of specific provisions.

During the hearing, Zapple is always there, in the background, always available.

When the hearing ends, Zapple's work goes on. He must write a comprehensive report covering the proceedings in detail. One key purpose of the post-hearing report is to advise the senators on the Committee of the importance and, oftentimes, of the potential ramifications of the various provisions of the legislation in question, be it in the developmental stage, pending or already enacted.

Perhaps the greatest measure of Nick Zapple's professionalism in the field of communications is the very fact that he has served as the Senate Commerce Committee's expert in that field under four successive Committee chairmen—two Democrats (Ed Johnson of Colorado and current chairman Warren G. Magnuson of Washington) and two Republicans

Advertiser Index

ABC Films, Inc. 36-37
 American Research Bureau 155
 Ampex Corporation 119-126
 Arriflex Corporation of America 149
 Associated Press Cover I
 Avco Broadcasting Corporation 23
 Avco Embassy Television 11-22
 Banner Films, Inc. 77
 Bardwell & McAlister 143
 Broadcast Music, Inc. 44
 The Camera Mart 89
 Cinema Beaulieu 40
 CBS Laboratories 52
 F&B/CECO, Inc. 142
 Felzer Broadcasting Company 92
 Film Optical, Inc. 88
 Group W Broadcasting 32-33
 Harrington, Richter & Parsons 30
 Kansas Broadcasting System 127
 Ralph Kessler Productions 86
 KBOI Radio 10
 KCST 99
 KELO-TV 6
 KMST 105
 KMTV 42
 KOMO-TV 90
 KPRC-TV 48
 KSD-TV 141
 KSTP-TV Cover III
 KTRK-TV 41
 KVAL-TV 95
 KWWL-TV 134
 Metromedia Producers Corporation 8-9
 MGM Television 26-27
 NBC Films, Inc. 39
 The Optical House 84
 Paramount Television 7 & 129
 Philips Broadcast Equipment Corp. 116-117
 Radio Corporation of America 111-114
 Rapid Film Technique 144
 Reeves Sound Studios 83
 RKO Television 147
 Screen Gems 129
 Screen Gems Stations 135
 Sesac, Inc. 153
 S. O. S. Photo-Cine-Optics, Inc. 128
 Standard Rate & Data Service 156
 Steinman Stations 4
 Sternway Industries 154
 Storer Broadcasting Company Cover IV
 Teleprint 139
 Time-Life Broadcast 109
 Triangle Programs 46
 Twentieth Century-Fox Television 81 & 129
 United Nations 151
 U. S. Communications, Inc. 24-25
 Warner Bros.-Seven Arts, Inc. Cover II & 3
 WBAP-TV 138
 WCSH-TV 148
 WDAY-TV 97
 WDTV 94
 WFBM-TV 34-35
 WGN-TV 78
 WHBF-TV 136
 WHIO-TV 45
 WHO-TV 104
 WIBW-TV 38
 WILX-TV 100
 WJBF 96
 WKYC-TV 133
 WMAL-TV 29
 WMAR-TV 106
 WSB-TV 145
 WSFA-TV 93
 WSJS-TV 51
 WSJV-TV 103
 WTAE-TV 131
 WTIC-TV 101
 WTMJ-TV 31
 WTOP 137
 WZZM-TV 98

THE LIGHTER SIDE *In camera*

FCC Commissioner Bob Lee told this story before the Senate Commerce Committee. A Texas station was running public service announcements each evening at 10 on "Where are your children tonight?" The station manager got an irate letter from a mother who said, "I know where my children are tonight, they are at home in front of the television set watching dirty movies on your television station!"

The thought apparently never occurred to the lady that the knob that turns the set on also turns it off.

* * *

This dialogue took place between FCC Commissioner Nicholas Johnson and Senator Hugh Scott of Pennsylvania.

JOHNSON: Occasionally I have felt that our opinions were somewhat more unintelligible than they need be.

SCOTT: Are you saying that you are capable of and do file more intelligible opinions than the other Commissioners?"

JOHNSON: No, I would not want to suggest that at all.

SCOTT: That is precisely what I heard you say.

JOHNSON: I am flattered that you might so interpret it.

SCOTT: I am flattered that my hearing is still good and constant.

* * *

All the talk about violence reminds us of the letter received by a Chicago station during a Winter storm siege the likes of which only Chicago can produce. The letter read: "You have a program on the air that exceeds all others in sheers violence—and that is your 10 o'clock weather report!"

* * *

A new 12-verse poem, memorializing the FCC's proposal of a ban on cigarette advertising on tv and radio

was written by ex-agency-turned-restauranteur Joel Malone at his new VII East bistro in New York.

"The Tobacco-Man's Lament" concludes these verses:

You can take Salem out of the country . . . but

Can you actually take them out of tv?

What will be the fate of Virginia Slim

If she's finally spurned by the FCC?

Will the world ever be the same again

If there's no Marlboro Country

What will happen to all the rugged cowhands

Who rode range for a fat S. fee?

Remember that there are Congressmen

Who hail from the southern school

Tobacco's a very important crop

An they all must keep their KOOL

Oh, there's much at stake in the question

Should Congress fight or switch

When a husband gives up his tobacco

Will he give in to the 7-year itch

Caution: Poetry writing may be hazardous to your mind.

* * *

NBC-TV's *First Tuesday* is planning a study of the detrimental effects of rock music on hearing.

A University of Tennessee professor will show how cell destruction has been found in the ear of a guinea pig exposed to less than 90 hours of rock music. His studies were prompted last Fall when routine screening of entering freshmen at the University of Tennessee discovered a large number with measurable hearing loss.

"We were shocked to find that the hearing of many of these students had already deteriorated to the level of the average 65-year-old," the professor said.

Mick Jagger's reply: A Rolling Stone gathers no loss.

Where in the world have you been the last 14 years, Bob Ryan?

1955... East Berlin
1956... Prague
1957... Scandinavia
1958... Brussels
1959... Havana
1960... Budapest
1961... Caracas
1962... Warsaw
1963... Berlin Wall and Romania
1964... Southeast Asia (including Vietnam)
1965... Moscow
1966... Vietnam
1967... Free China
1968... Middle East and Czechoslovakia
1969...?



When Bob Ryan steps in front of our cameras to deliver news, he brings a lot with him. Like personal insight gained from fact-finding trips made since 1955 to trouble spots just about anywhere in the world you'd care to name.

Bob's trips aren't mere pleasure junkets. He's been spied on, followed and had cameras confiscated. On his last fact-gathering trip, made to Czechoslovakia (after the Russians arrived), he even had phone conversations jammed.

Why do we tell you all this? Because we think it'll help give you an idea of how seriously we take news programming at KSTP Television, Twin Cities. And why people who know refer to KSTP as one of the finest news operations in the nation.



Minneapolis · St. Paul



“Oh beautiful for spacious skies”

No holds are barred when Storer stations speak out against air pollution. In New York, radio station WHN scheduled prime time programming devoted to the hazards of air pollution and an unprecedented announcement schedule urging participation in the City's "Clean Air Week". In a major documentary, "Our Dirty, Dirty Air", Detroit's WIBK-TV reported violations by both large and small industrial firms — commended their subsequent

solutions. KGBS radio aired interviews by experts detailing not only the discomfort of Los Angeles smog but actual dangers to public health and safety. In Cleveland, Atlanta, Toledo, Milwaukee — the battle against the despoilers of "America, the Beautiful" goes on wherever Storer serves. Storer's continuing barrage of documentaries, editorials and in-depth news features takes a lot of doing. But, in this, as in every phase

of their broadcast operations, Storer stations do as a matter of routine things that civic leaders in our communities consider rather special. That's why Storer stations stand out — and another reason why it's good business to do business with Storer.



MIAMI WGBS	NEW YORK WHN	ATLANTA WAGA-TV	CLEVELAND WJW-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	MILWAUKEE WITI-TV
BOSTON WSBK-TV	PHILADELPHIA WIBG	LOS ANGELES KGBS	CLEVELAND WJW	DETROIT WIBK	TOLEDO WSPD	CLEVELAND WCJW (FM)