



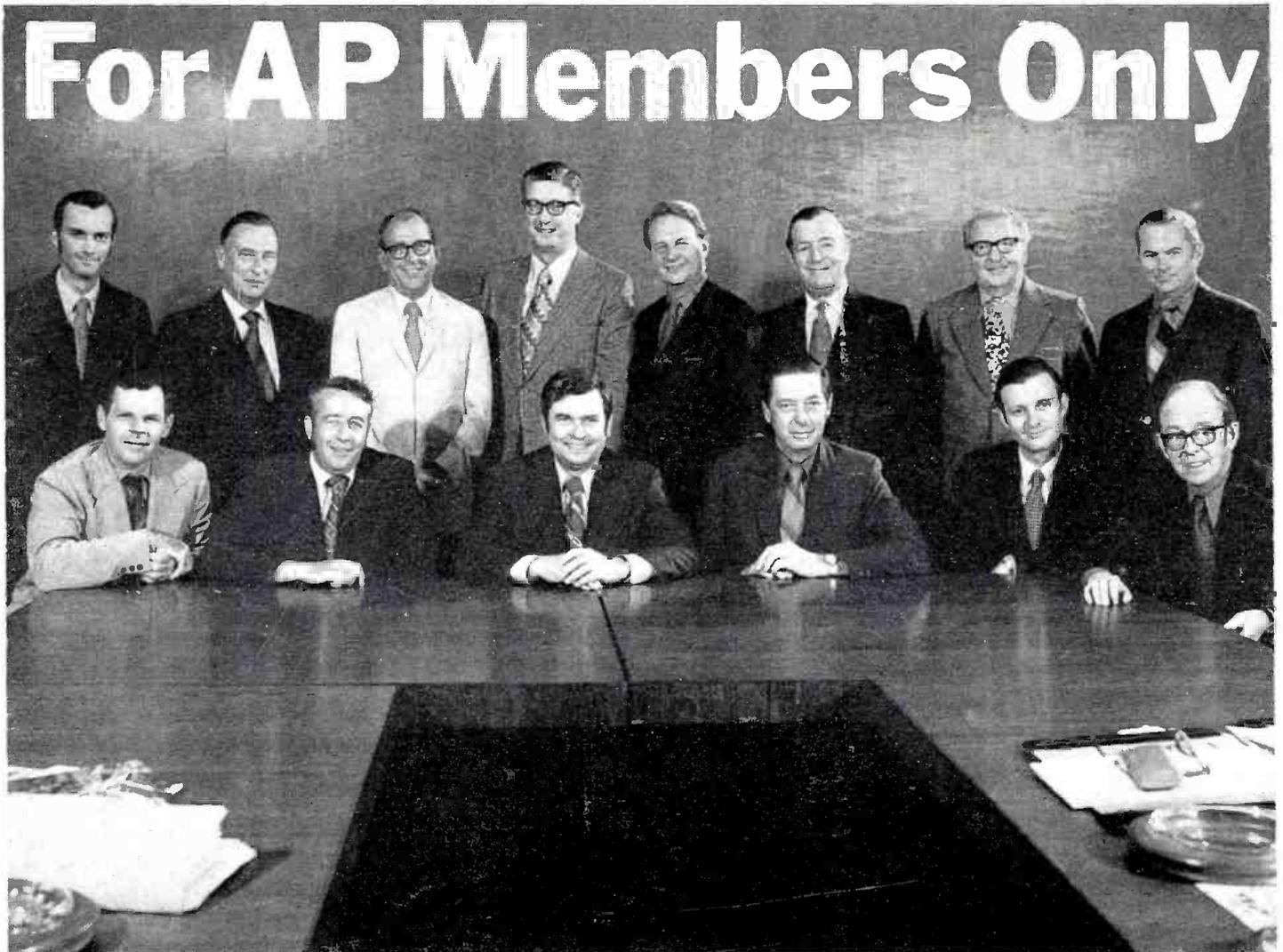
October 18, 1971:Our41stYear:\$1.00

# Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO ®

Between the lines of the Whitehead doctrine: A call for consensus  
Educational broadcasters take on their gut issues in Miami Beach  
Pros, cons up to bat in Washington hearings on news freedom  
Special report: The people who were prologue to broadcasting's present

**50<sup>th</sup> ANNIVERSARY**



Meet the board of directors. Here are the men who will guide The AP Broadcasters Association in 1972...who will be at your state meetings...who will respond to your needs...who will shape the decisions and spark still more APBA progress in the year ahead.

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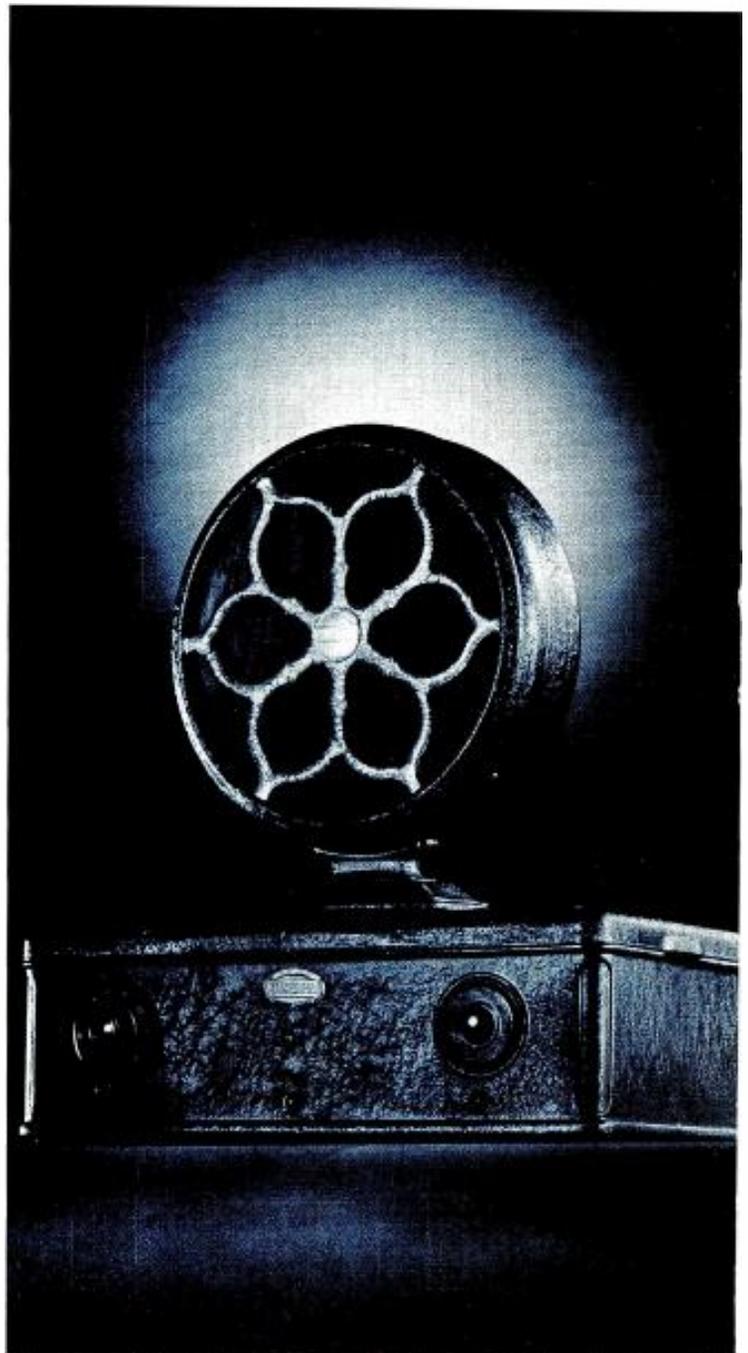
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<b>Detroit</b> WDEE	<b>Cleveland</b> WJW	<b>New York</b> WHN	<b>Miami</b> WGBS	<b>Los Angeles</b> KGBS	<b>Toledo</b> WSPD

Office of Telecommunications Policy Director Clay T. Whitehead, in an interview with BROADCASTING editors, provides amplification of the startling proposals he unleashed in IRTS speech two weeks ago. See . . .

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### Broadcasting

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WGN Continental Sales Company

## Off again

What was to have been last week's *fait accompli* becomes this week's riddle on FCC's make-up. Peter Flanigan, President Nixon's chief talent scout, last Tuesday visited Senator John Pastore (D-R.I.) to advise him of intended nomination next day of FCC general counsel, Richard Wiley, for unexpired portion of seven-year term of Robert Wells ending July 30, 1977. He ran into buzz-saw over what fiery chairman of Senate Commerce Subcommittee argued was failure to fulfill commitment to name black, presumably for either Wells post or for commissionership to be vacated by Robert T. Bartley when his term expires June 30.

It's expected Wiley nomination will go up this week (Commissioner Wells's own deadline for departure is Nov. 1). Question now is whether President simultaneously will announce intention to appoint black when Bartley term expires, or even whether Senator Pastore would be "satisfied" in light of what he regards as previous broken promises. There was talk last week too of White House consideration of John H. Powell Jr., 40, avid black Republican candidate for Wells's job, as FCC's new general counsel. This would involve transfer from his present post as general counsel of U.S. Commission on Civil Rights and presumably put him in line for next Republican vacancy on FCC if black were not named to succeed Commissioner Bartley next June 30. Mr. Powell is New Yorker and has Democratic as well as GOP endorsements.

## High command

Speculation is growing that CATV policy recommendations being formulated by high-level administration committee will require changes in rules FCC has proposed, assuming recommendations are translated into legislation. Observers note that Office of Telecommunications Policy Director Clay T. (Tom) Whitehead, chairman of committee, has made number of comments on CATV, some at variance with direction being taken by commission. On several occasions, for instance, he has talked of regulating CATV systems on at least limited common-carrier basis. Committee will present President with several options, but will specify plan it recommends.

Committee, composed of three cabinet officers and three White House aides, as well as Mr. Whitehead, missed self-imposed deadline Friday (Oct. 15)

for completing work, but hopes to have recommendations on President's desk this week. Working group, composed of representatives of committee members, finished its job last week, and Mr. Whitehead plans to meet with members early this week to put finishing touches on project.

## Back to the Hill

FCC Chairman Dean Burch apparently had no more success in bringing peace to warring parties in controversy over commission's proposed CATV rules than did Clay T. (Tom) Whitehead, director of Office of Telecommunications Policy (BROADCASTING, Oct. 11). But responsibility this time is being placed at door of broadcast-industry representatives; they "bailed out," is way it is being put at commission, where no further meetings are planned. When Mr. Whitehead gave up peacemaker role, OTP gave out word that intransigence of CATV interests caused breakdown of talks.

With disputants still apart, issue is back where it was—before Congress, which could be scene of bloody battle between friends of broadcasters and friends of CATV interests—with friends of copyright owners swinging weight to whatever side appears to offer most to their cause.

## Face to face

International Radio and Television Society is reported to be lining up series of "confrontation" luncheons in New York this year, first one to feature FCC Commissioner Nicholas Johnson and CBS Washington Vice President Richard W. Jencks some time next month. IRTS is lining up other adversary representatives to give industrywide forum to problems and issues in broadcasting. Planned format is not debate, but rather responses to questions coming from audience.

This move is part of broader effort by IRTS to stimulate dialogue on broadcasting problems. Another is weekly evening forum in which 10 young members of IRTS and 10 nonmembers, who are in TV-radio, will meet with three or four top TV-radio officials for no-holds-barred discussion of industry problems. Third project is one in which broadcasting executives will seek to speak before meetings of community organizations in their home localities and fourth involves taped interviews of industry officials for distribution to college radio stations.

## Farther with fairness

FCC is expected to break new ground in fairness-doctrine interpretation in decision due out this week. Question is whether appeals for such organizations as United Givers Fund can be controversial within meaning of fairness doctrine. In Dayton, Ohio, at least, commission appears to be persuaded they can be. Order being circulated among commissioners last week would support view of Dayton group that appeals for United Appeal there are controversial and that critics are entitled to time to present their views.

Opponents contend that United Appeal is run by establishment, with inadequate inner-city representation, and criticize manner in which funds are allocated. Although matter was not yet resolved as of Friday (Oct. 15), one commissioner who opposes such application of fairness doctrine is ready with dissenting opinion.

## Navigators

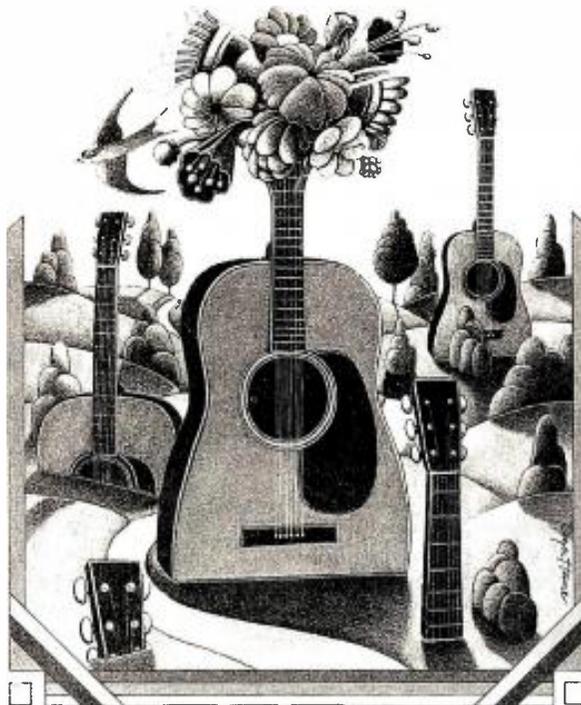
House Rules Committee, which now has jurisdiction over two principal pieces of political-spending legislation, may hold hearings on bills, committee spokesman said Friday (Oct. 15). Hearings would not concentrate on merits of proposals but on how to handle passage to floor, i.e., whether to combine bills before sending them to floor or whether to send just one of the measures.

## World of wire?

Among features being planned for Institute of Electrical and Electronics Engineers convention next March is session on cable TV that, from contemplated make-up of panel, seems apt to be both far-ranging and free-wheeling. IEEE officials hope to get FCC Chairman Dean Burch as key panel member. Proposed panelists are Joseph Charyk, president of Communications Satellite Corp.; Dr. Peter Goldmark, inventor-scientist who retires at end of this year as president of CBS Labs; Irving Kahn, chairman of Teleprompter Corp., and Paul Klein, former NBC vice president who now heads Computer Television Inc.

With that line-up, session could explore CATV in almost any context, including computers, satellites and, presumably, wire-network grid. Tentatively titled "CATV: What's Happening," panel is one of some 80 sessions scheduled for IEEE convention, to be held March 20-23 in New York.

# Congratulations to the winners of the BMI 1971 Country Music Achievement Awards



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Jim Webb  
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Bobby Goldsboro  
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John Hartford  
Glaser Publications, Inc.  
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Jerry Reed  
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Jerry Chesnut Music  
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Conway Twitty  
Twitty Bird Music Co.  
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Kris Kristofferson  
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Jack Blanchard  
Back Bay Music  
I CAN'T BE MYSELF  
Merle Haggard  
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I CAN'T BELIEVE THAT YOU'VE  
STOPPED LOVING ME  
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I CAN'T STOP LOVING YOU  
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I DO MY SWINGING AT HOME  
Billy Sherrill  
Algee Music Corp.  
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Charlie Williams  
Bobby George  
Freeway Music Corp.  
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Newkeys Music, Inc.  
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Tree Publishing Co., Inc.  
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Johnny Christopher  
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Don Gibson  
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Newkeys Music, Inc.  
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Four Star Music Co., Inc.  
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Felice Bryant  
House of Bryant Publications  
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(THE WAY THAT I LOVE YOU)  
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Jerry Chesnut  
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The most performed Country Songs April 1, 1970 to March 31, 1971

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## ABC-TV jumps CBS-TV in ratings battle

ABC-TV passed CBS-TV to move into first place in ratings for fourth week, ended Oct. 10, of new season according to Nielsen multinetwork-area report (MNA) out Friday (Oct. 15).

Ratings averages varied depending on method used for computation. ABC had 19.6, CBS 19.1 and NBC 17.6 when analyses by networks of President's talk on Phase II of economic policy were included. Without analyses programs included, scores were ABC 19.8, CBS 19.2 and NBC 17.6.

In nights of week, ABC won Tuesday, Friday and Sunday; NBC had Monday, Wednesday and Thursday, and CBS took Saturday.

Top 40: 1. *Marcus Welby* (ABC); 2. *Movie of the Week* (ABC); 3. *Flip Wilson* (NBC); 4. *All in the Family* (CBS); 5. *ABC Sunday Movie*; 6. *Mystery Movie* (NBC); 7. *Funny Face* (CBS); 8. *Mod Squad* (ABC); 9. *Manix* (CBS); 10. *Room 222* (ABC); 11. *Dick Van Dyke* (CBS); 12. *Partridge Family* (ABC); 13. *CBS Friday Movie* and *Laugh-In* (NBC); 15. *NBC Monday Movie*; 16. *Medical Center* (CBS) and *Brady Bunch* (ABC); 18. *Adam-12* (NBC); 19. *Mary Tyler Moore* (CBS); 20. *CBS Sunday Movie*; 21. *Gunsmoke* (CBS); 22. *Here's Lucy* (CBS); 23. *Monday Night Football* (ABC); 24. *Love, American Style* (ABC); 25. *Longstreet* and *Odd Couple* (both ABC); 27. *Mission: Impossible* (CBS) and *Night Gallery* (NBC); 29. *Carol Burnett* and *Thursday Movie* (both CBS); 31. *FBI* (ABC); 32. *Doris Day* (CBS); 33. *Country Music Awards Special* (NBC); 34. *Dean Martin* (NBC); 35. *O'Hara, U.S. Treasury* (CBS); 36. *Owen Marshall* (ABC); 37. *Cade's County* (CBS) and *Bonanza* (NBC); 39. *Hawaii Five-O* (CBS); 40. *NBC Saturday Movie*.

## Giving up EBS—temporarily

Last December, FCC authorized random, surprise tests of Emergency Broadcasting System. Last week it suspended such tests pending revision of EBS by National Industry Advisory Committee and, although it did not say so, recommendations from Office of Telecommunications Policy.

FCC said Friday (Oct. 15) test suspension is due to problems in first test last January, mistaken transmission of actual emergency action notification last February, and operational shambles that

resulted from test held last Sept. 14.

NIAC recommendations have been submitted to FCC; those from OTP are due Oct. 22.

## U.S. media will try to dig out from under

U.S. Media International, New York, financially pressed independent media-buying service (BROADCASTING, Oct. 11), filed petition for reorganization last Friday (Oct. 15) under chapter 11 of U.S. Bankruptcy Act. This would allow firm to stay in business pending approval of plan to pay creditors.

Petition, filed in U.S. Southern District Court in New York, lists liabilities of \$8,095,215 and assets of \$4,158,159. Principal creditors are Continental Bank of Philadelphia and Sherwood Diversified Service, New York holding company. Other listed creditors are broadcast stations and agencies. Representing U.S. Media is attorney Seymour Launer of Garden City, N.Y.

Spokesman for U.S. Media said that reports published in some publications stating that Continental Bank had called in its notes were "erroneous, and true facts will come out in proceedings."

## Whitehead likes closer cable-broadcaster ties

Clay T. (Tom) Whitehead, director of Office of Telecommunications Policy, does not agree with FCC that television broadcasters should not own CATV systems in cities where they operate their stations.

"We think it's only natural" that

## Just how hard life could really be

If FCC or Congress enact just three proposals, TV industry's entire 1970 net profit before taxes would be wiped out says M. H. Seiden, Washington economic consultant, who told Illinois Broadcasters Association on Oct. 13 that if regulations were passed, in addition to loss from cigarettes, cost to TV would be over \$900 million annually.

Starting with ban on cigarette commercials that cost TV \$225 million yearly, Mr. Seiden estimated that limitation on advertising of drugs, discussed in Congress as well as by FCC Commissioner Nicholas Johnson, would cost TV \$238 million annually; proposed

broadcaster should have role in developing cable television as new medium, Mr. Whitehead said during taped appearance on WTOP-TV Washington, Saturday (Oct. 16). He said broadcaster knows his community, and how to find "what's interesting and appealing to the television-viewing public."

Mr. Whitehead is chairman of administration committee preparing CATV policy recommendations for President Nixon. He said his remarks were not prejudgment of what committee will recommend or of what President will propose in way of legislation.

Mr. Whitehead also said administration views cable television as "exciting new technology that can bring an awful lot of benefits to the American public." In short run, he said, it can provide more channels, more diversity, more choice; in longer run, "whole range of new services, and probably even a whole new concept for television."

## NAB in Atlanta: talking over things

Television Bureau of Advertising would be interested in developing and administering code of ethics governing selling of TV time if antitrust and other legal problems could be resolved first, TVB President Norman E. (Pete) Cash said Friday (Oct. 15).

He said such code could solve pre-emptibility and related problems that are now causing nondelivery of hundreds of thousands of dollars worth of ordered spots and thereby are undermining advertiser confidence in TV medium. Mr. Cash spoke in response to questions at television session of first 1971 regional meeting of National As-

elimination of advertising on children's Saturday programs, \$75 million yearly plus \$335 million annually in lost revenues plus \$50 million yearly in costs to produce programs if 14 hours weekly of non-sponsored children's programming is required, and finally \$14 million annually to fill prime-time hour daily deleted from network time.

Notion that TV is extremely profitable underlies demands being made upon it, he said. But, he added, 30% of TV stations operated at loss in 1970. Eleven corporations outside communications each earned more in 1970 than entire TV industry, including three networks, he noted; Coca Cola Corp. had higher profits in 1970 than combined profits of 671 TV stations in same year.

sociation of Broadcasters at Atlanta. More than 300 attended Atlanta session, increase of 10% over last year's opener, NAB said.

Second regional meeting is scheduled today (Oct. 18) in Chicago.

NAB members were also cautioned by Stockton Helffrich, director of NAB Code Authority, that TV's code problems "were never so horrendous as now"; were told by A. Louis Read of WDSU-TV New Orleans, chairman of Television Information Committee, that they must use own air—and any other means available to them—to stem tide of public criticism of TV; and were warned by John Summers, NAB general counsel, that FCC's philosophy on CATV would allow cable to trade on broadcast services to their detriment.

Question of bias in network news arose in earlier panel session when, in response to question from floor, William R. James, VP and general manager of WJR(AM) Detroit, said he thought network news was biased—later he called it a small bias—and that his station sometimes carried disclaimer saying its views are not necessarily those of CBS, with which it is affiliated. Charles Kuralt of CBS News, moderating panel, said he did not think network news was biased but he thought station managers might think it was.

Mr. James said problem of "network bias" was minor in comparison with importance of all station managements being prepared to fight, individually if need be, against government attempts to control news and what Richard Barron, executive vice president of WSJS-TV Winston-Salem, N.C., called current climate of "fear, intimidation and harassment" of broadcasters by government.

### Going out in style

Senator Sam J. Ervin Jr.'s (D-N.C.) Constitutional Rights Subcommittee will shut down hearings on freedom of press for rest of year with more of bang than whimper (see page 105).

Witnesses scheduled for session tomorrow (Oct. 19) include William L. Springer (R-Ill.), ranking minority member of House Commerce Committee, and NBC newsman David Brinkley. Following day FCC Chairman Dean Burch and Commissioner Nicholas Johnson are scheduled to testify. Hearings, which focus on application of First Amendment to print and broadcast journalism, will resume early next year.

### Jerrold gets out of cable

General Instrument Corp., parent of multiple-CATV owner Jerrold Corp., says it will sell all 10 of its cable systems to National Transvideo Corp. for \$30 million cash. Major transaction—

## Week's Headliners

Steve Aubrey, manager, J. Walter Thompson Co.'s New York office, named group executive VP. Mr. Aubrey will assist Henry Schachte, chairman of executive committee, in operation of all JWT's offices in U.S. Don Armstrong, corporate officer for planning and review procedures, elected executive VP and corporate director of research and media at JWT. Mr. Armstrong continues as review boards chairman in New York (also see this page).

John Malone, VP, General Instrument, Newark, N.J., named president of firm's subsidiary Jerrold Corp., Philadelphia. He succeeds Robert Beisswenger, who continues as chairman.

John A. Hardin, president and chief executive officer, Mutual Broadcasting Corp., New York, also elected board chairman. All other board members continue with no other changes in officers, according to Mutual statement following annual meeting in New York Thursday (Oct. 14).

For other industry developments see "Fates & Fortunes" page 110

to be completed by Oct. 31—supersedes previously announced plan to sell six systems to Telesystems Corp., Jenkintown, Pa. Those negotiations have been terminated, according to General Instrument.

National Transvideo is subsidiary of Sammons Enterprises, Dallas; principal shareholder is Charles A. Sammons.

### An overlapping decision

FCC last week issued ruling that offers some clarification of question posed by CATV importation of local, nonmarket TV signals in overlapping markets.

Case in question involved request by Cable TV of Rio Vista (Calif.) to import 11 signals on its system. Rio Vista falls within overlapping Stockton-Sacramento, Calif., and Oakland-San Francisco markets.

Commission authorized cable operator to carry four of requested signals, all in Oakland-San Francisco market. Several Sacramento-Stockton area stations had objected to commission's June 1 authorization to Cable TV to operate Rio Vista system. Licensee of KXTV(TV) Sacramento had complained that stations system might want to carry are not significantly viewed in Rio Vista area.

Commission last week said it agreed with KXTV that significant viewing is important criterion in cases such as this. Surveys showed that only four stations

it is authorizing system to import are viewed to great extent in Rio Vista. In addition, commission said, exclusivity issue should minimize impact of their importation on Sacramento-Stockton stations, since three of four stations to be imported are network affiliates on lower priority scale.

### More room for microwave

FCC has eased some of restrictions that have previously been placed on microwave relay facilities for CATV systems.

Under rule amendment adopted by commission last Thursday (Oct. 14), CATV microwave will be allowed limited use of 4- and 6-ghz common-carrier bands. They had previously been limited to 11 ghz frequency. Applications for new facilities on those lower bands, however, will only be granted by waiver, commission said, noting that it intends to continue policy of prohibiting new facilities on these frequencies under ordinary circumstances.

Existing facilities on 4- and 6-ghz that were authorized under extenuating circumstances will be granted unconditional license renewals. Previous FCC ruling had stated that such renewals would only be granted after Feb. 1, 1971, under certain conditions.

### Shifting weight at JWT

Account-management responsibility in New York office of J. Walter Thompson Co. is to be divided among three newly elected executive vice presidents in restructuring announced today (Oct. 18).

Named executive vice presidents: E. Wyatte Hicks, management supervisor at agency and at one time advertising manager of Libbey-Owens-Ford; Dr. H. J. Barnum Jr., who established Thompson's Deltakos (medical and scientific division) in 1967 and will also continue to head that division, and Edward W. Dooley, who has been management supervisor on agency's Warner-Lambert and RCA accounts. All three executives will be responsible to Henry Schachte, chairman of agency's executive committee.

Dan Seymour, president and chief executive officer, described realignment as "natural progression" in growth of business in Thompson's New York office over last decade. He said each man "now will supervise almost as much business as our whole office had only 10 years ago." Mr. Seymour said realignment is also in line with move earlier in year of associate manager Edward B. Wilson II from New York to agency's Chicago office as manager, and last week's election of New York manager Steve Aubrey as group executive vice president for all six JWT offices in U.S. (see "Week's Headliners," this page).



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HOUSTON **KXYZ KAUM** / SAN FRANCISCO **KGO KSFX**  
LOS ANGELES **KABC KLOS**

\*Estimates from the April/May 1971 ARB surveys; total cumulative persons 12+; total areas Mon-Sun, 6AM-Midnight; qualifications available on request.

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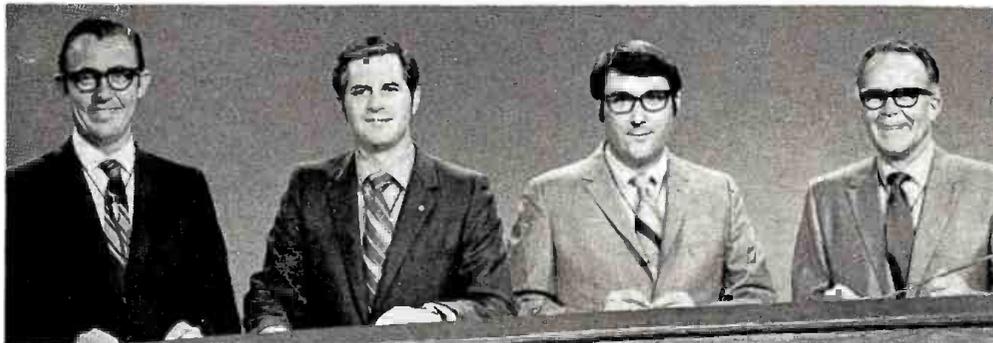
"NEWS 8 ETC..." 7-8:30 AM  
Morning news with interviews delving into local reaction to today's top stories.



"NEWS 8 AT NOON" 12-12:30 PM  
Noon news and weather plus film reports and first-hand information from reporters returning from morning assignments, includes live interviews with news-maker guests.



"CHANNEL 8 NEWS" 6:00-7:00 PM  
Following ABC's Howard K. Smith and Harry Reasoner, an hour of local and national news, sports and weather, filmed, compiled and edited by a crew of 52 dedicated professionals.



"CHANNEL 8 NEWS" 10-11:00 PM  
A complete award-winning report of today's top news, sports, and weather, including Paul Harvey commentary. Within the past year, WFAA-TV's news teams have shot, processed and edited more than one million feet of color film.



\*Survey of Top 30 Markets originating news Monday through Friday. (If you know of any station that produces as much or more news, we'd like to hear from you)

## WFAA-TV DALLAS-FORT WORTH

ABC, Channel 8, Communications Center. Broadcast Service of the Dallas Morning News, Represented by Edward Petry & Co., Inc.

## Approaching an advertising turning-point

Let's start with an oh-we've-heard-all-of-this-before kind of statement: Advertisers are right now staring face to face with some of the greatest challenges they have ever confronted. The first human, when he climbed down from the trees, probably turned a somewhat similar phrase, but it still applies.

Never have the media been faced with such pressures—economic, social and political. How the advertising industry and the media react to these pressures will have a lasting effect upon both.

The key to the future, it seems to me, is for us, the advertisers, to begin looking at media from a significantly different perspective. Fundamental assumptions that have guided our industry for more than 20 years are coming into question. And media people, more than any other group, are at the hinge-point—the pivot—in writing a new, important and potentially fruitful set of ground rules for the media game.

That time-worn statement in our business that we advertisers do not know "which half of our advertising is working for us" may be about to go by the boards. This is because it may no longer be even as much as one half the advertising that works. It may be only a third. And if two-thirds is not working for us—or it may even be that two-thirds of our advertising is working against us, we are in deep trouble.

We must be more concerned with how much momentum we are generating for our products or services in the media we employ, and not just how many people we can reach, how often we can reach them and how much does it cost to reach them.

And we must be more concerned with the kinds of reactions we want to initiate when our message is exposed in a particular environment.

Many people already believe that prospect targeting and editorial environment are fast on their way to being the principal considerations in media planning and buying.

The days of "top-rated shows" and top-circulation print media in terms of total households may be well behind us. This will have a big impact on future media availabilities—to say nothing of what is developed.

Advertisers will have to be more sophisticated in the placement of advertising weight on a geographic basis in view of demands for a greater return on media investment. National media (especially TV) have such radical skews from market to market—just as most products do—that they alone cannot do the job for us. All the precision of the most up-to-date management systems must be called upon for the optimum allocation of advertising weight.

Also, media men who do not consider the social and political impact of day-to-day planning and buying will have to readjust their thinking. For the advertiser, there is a positive side in this trend: He has an opportunity to help do something about local and national issues that are of utmost importance to all of the people. Of particular relevance are pollution, drug addiction, racial problems, prison reform and juvenile problems.

Advertiser support—by focusing on these problems—can earn one credit, appreciation and business. This proposition may not necessarily be supported by media data only, but some of the best decisions have been made in spite of specific supporting data.

But there is some media data we cannot afford to ignore. There is that population shift about to take place: the teen-agers who were part of a heavy bulge prominent for the past few years and who had such a heavy impact on America are passing into their 20's. From a media viewpoint their real importance is only now beginning. They must now face up to reality on their own, such as a job, a family to feed, a mortgage on the house, doctor bills and the like. The media as well as the creative person who can anticipate how

to reach them may well have a leg up on the competition.

And there is the question of whether the media man is comfortable with the commercial environment—or does he squirm a little as he sits and watches 30-after 30- after 30- [second commercial] or page facing page facing page.

I know the numbers support what we are doing. I know the research, such as it is, gives us some comfort, but as to common sense, are we being realistic?

Would it make sense to use an environment a little less cluttered even if the numbers are not so good? I do not know the answer. But these are some of the things all of us must consider.

There is still another area.

Should we give more thought to a re-examination of the traditional "efficiency" yardsticks we have used for so many years, as an all-out effort to upgrade the quality of media? Media cannot do it alone. Nor can media think broadly when hemmed in by costs-per-thousand that make the higher-quality projects unrealistic and untenable.

Can we continue to carp at bland programing and cluttered pages and the like if at the same time we are unwilling to help improve the vehicles with some of our own financial support?

This is not to suggest that we ease up on our tough bargaining approaches. We may need these more than ever.

It is to suggest, however, that we recognize something that is out of the ordinary, that we can contribute to improvement of quality that we support it. In helping media in this way, we may even be helping ourselves more.

It is usually by hindsight that turning points in history are recognized. With foresight, the advertising industry has a chance to get the jump on change.



Archa O. Knowlton is General Foods director of media services, corporate marketing, a post he assumed in 1964 after six years with the corporation as its director of media coordination. He is also presently chairman of the Association of National Advertisers Media Policy Committee, in which capacity he presided at ANA's media workshop held in New York several weeks ago (BROADCASTING, Oct. 4). His more pertinent introductory remarks are condensed in this "Monday Memo."

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### Onward, upward

EDITOR: Congratulations for your steady growth in coverage and presentation of industry news. BROADCASTING continues to appraise itself and improve, a virtue programers can well emulate — *Burt Rosen, president, Winters/Rosen Productions, Los Angeles.*

### Half-hour jump

EDITOR: Like every broadcast operation, we have a couple of staff members who always open BROADCASTING to the classified ads first. One of these characters saw the WSBA-TV York, Pa., ad for a salesman in the Sept. 20 issue and promptly thrust it under my nose.

"How come," says he, "We've been claiming to be America's oldest UHF station for the last 15 years or so when they claim the same thing?"

"Actually," I said, "There were two UHF stations that went on the air before WSBT-TV. Portland's KPTV(TV) began in September 1952. The industry's first three production-model transmitters were released simultaneously by RCA in December 1952. One went to Atlantic City, one to York, and one to us. Atlantic City got a test pattern on the air about an hour before we did."

"So how does that make us the oldest?"

"KPTV soon got a VHF assignment and they're now on channel 12. Atlantic City went dark after a year or so, and that left us as the oldest UHF."

"What about WSBA-TV's statement?"

"Well, let's check the BROADCASTING YEARBOOK, SRDS and *Television Factbook*. See—WSBA-TV—air date, Dec. 22, 1952. WSBT-TV—air date, Dec. 21, 1952.

"How come you know so much about it?"

"Back in those days, I was an announcer. I signed WSBT-TV on the air for the first time at 11:30 p.m., Dec. 21.

"Gee, you have a pretty good memory for being so old."

"I know. That's what my wife tells me."—*Justin Meacham, promotion manager, WSBT-TV South Bend, Ind.*

### Editorial nod

EDITOR: Congratulations for the editorial in the Sept. 20 issue entitled "Inflation." We agree: "Who gave the FCC authority to get into program regulation?" I hope President Nixon reads it.—*Blaze J. Gusic, educational communications coordinator, Pennsylvania ETV Network, Harrisburg, Pa.*

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THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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\*Reg. U.S. Patent Office.

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**This week:**

Oct. 17-19—Annual convention, *North Carolina Association of Broadcasters*. Speakers include Herb Klein, special assistant to President Nixon and director of communications, executive department; Richard Wiley, general counsel. FCC: Richard Chapin, chairman, joint board, and Andrew Ockershausen, chairman, radio board, both National Association of Broadcasters, and Representative James T. Broyhill (R-N.C.), member of House Commerce Committee. Grove Park inn, Asheville.

Oct. 17-19—Annual convention, *Nevada Broadcasters Association*. Sahara-Tahoe hotel, Lake Tahoe.

Oct. 17-20—Annual convention, *National Association of Educational Broadcasters*. Fontainebleau hotel, Miami Beach.

Oct. 17-20—Campaign management seminar, sponsored by *Republican party*. Roger E. Ailes, White House TV consultant, will speak and participate in panel on political broadcasting. Dulles-Marriott hotel, Washington.

Oct. 18—Sales clinic, sponsored by *Radio Advertising Bureau*. Statler Hilton, Boston.  
Oct. 18—Second national symposium on children and television, sponsored by *Action for Children's Television and American Academy of Pediatrics' Committee on Public Information*, as part of *Annual Conference of the American Academy of Pediatrics*. Luncheon speaker will be FCC Commissioner Nicholas Johnson. Panel on "Children and Television: Professional Opinions" will be conducted by Evelyn Sarson. Among speakers at session will be Miles W. Kirkpatrick, chairman, Federal Trade Commission, and Fred Rogers, producer and performer, *Misterogers' Neighborhood*.

Oct. 18—Sales clinic, sponsored by *Radio Advertising Bureau*. Sheraton Inn (airport), Denver.

Oct. 18-19—Regional meeting, *National Association of Broadcasters*. Pick Congress hotel, Chicago.

Oct. 18-19—Annual conference, *Adver-*

*tising Research Foundation*. New York Hilton, New York.

Oct. 18-20—Joint conference of *Industrial Television Society* and *National Industrial Television Association*. Meeting will be held concurrently with 47th annual convention, *National Association of Educational Broadcasters*. Fontainebleu hotel, Miami Beach.

Oct. 18-20—Fall electronics conference, sponsored by *Institute of Electrical and Electronics Engineers*. Co-chairmen: Dr. J. Rohert Betten, University of Missouri, and O. H. Cunningham, Illinois Bell Telephone Co. Pick Congress hotel, Chicago.

Oct. 19—Sales clinic, sponsored by *Radio Advertising Bureau*. Hilton Hotel, Kansas City, Mo.

Oct. 19—*Senate Judiciary Subcommittee on Constitutional Rights* hearing on application of First Amendment to broadcast and print journalism. 10 a.m., Room 1114, New Senate Office building, Washington.

Oct. 19—Sales clinic, sponsored by *Radio Advertising Bureau*. Warwick hotel, Philadelphia.

Oct. 19-21—Hearings by *Canadian Radio Television Commission* on license awards, renewals, amendments and station change of ownership. Regina inn, Regina, Sask.

Oct. 20—Sales clinic, sponsored by *Radio Advertising Bureau*. Howard Johnson motor inn, Oklahoma City.

Oct. 20—Sales clinic, sponsored by *Radio Advertising Bureau*. Horizon House, Washington.

Oct. 20—*Senate Judiciary Subcommittee on Constitutional Rights* hearing on application of First Amendment to broadcast and print journalism. 10 a.m. Room 318, Old Senate Office building, Washington.

Oct. 20—Reception in honor of new FCC Commissioner Charlotte Reid. *National Broadcasters Club*, Washington.

Oct. 20-21—*Federal Trade Commission* inquiry into advertising, with special emphasis on television. Four major areas are to be considered: advertising addressed to children; TV advertising as it may exploit

desires, fears and anxieties; technical aspects of the preparation and production of TV commercials; consumers' physical, emotional and psychological responses to advertising. FTC building, Washington.

Oct. 20-22—18th annual convention, *Advertising Media Credit Executives International Association*. Bellview Stratford hotel, Philadelphia.

Oct. 20-22—Meeting, *Kentucky CATV Association*. Continental Inn, Lexington.

Oct. 20-22—Fall meeting, *Indiana Broadcasters Association*. Speaking will be Sol Taishoff, editor, BROADCASTING, and Herb Klein, President Nixon's director of communications. Ramada Inn, Nashville, Ind.

Oct. 20-22—Meeting, *Pennsylvania Community Antenna Television Association*. Host farm, Lancaster, Pa.

Oct. 21—Sales clinic, sponsored by *Radio Advertising Bureau*. Hollenden House, Cleveland.

Oct. 21—Sales clinic, sponsored by *Radio Advertising Bureau*. Shamrock Hilton, Houston.

Oct. 21-22—Regional meeting, *National Association of Broadcasters*. Statler Hilton hotel, Boston. Senator Marlow W. Cook (R-Ky.), Senate Commerce Committee, will speak.

Oct. 21-23—Annual fall meeting, *Missouri Broadcasters Association*. Stouffer's Riverfront Inn, St. Louis.

Oct. 22-23—Annual advertising seminar, *Mid-Oregon Advertising Club*, Eugene hotel, Eugene.

Oct. 22-24—Western conference, *American Inn-Fisherman's Wharf*, San Francisco.

Oct. 22-30—Meeting, *International Film, Women in Radio and Television*. Holiday TV Film and Documentary Market (MIFED). Contracts will be made for negotiating agreements in any branch of film production, co-production, financing and issue of import and export licenses made. Advance booking should have been made to MIFED before Sept. 25. Largo Domodossola 1—20145 Milan, Italy.

**Also in October**

Oct. 25-26—Fall meeting, *Kentucky Association of Broadcasters*, Phoenix hotel, Lexington.

Oct. 26—New deadline for filing comments in FCC rulemaking proceeding on regulating a new restricted radiation device which produces an RF carrier modulated by a TV signal (Doc. 19281).

Oct. 26-27—Annual convention, *NBC Radio Network Affiliated Stations*. Opening address will be made by Julian Goodman, NBC president. Ann Landers, NBC Radio's *Emphasis*, is luncheon speaker. News panel will discuss "Politics '72." Waldorf-Astoria, New York.

Oct. 26-28—Fall conference, *North Central CATV Association*. Radisson South, Minneapolis.

Oct. 27—*Senate Commerce Committee* hearing on Truth in Advertising Act (H.R. 1461) and National Institute of Advertising, Marketing and Society Act (H.R. 1753). 9:30 a.m., Room 5110, New Senate Office building, Washington.

Oct. 27—Newsmaker luncheon, sponsored by *International Radio and Television Society*, on "The New TV Season." Panelists will be network program vice presidents Martin Starger of ABC-TV, Fred Silverman of CBS-TV and Mort Werner of NBC-TV. Moderator will be Sylvester L. (Pat) Weaver Jr., consultant and former NBC president. Waldorf-Astoria, New York.

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

Oct. 28-29—Special meeting, board of directors, *Association of Maximum Service Telecasters*. Lyford Cay Club, Nassau, Bahamas.

Oct. 29-31—Midwest area conference, *American Women in Radio and Television*. Motor House, Williamsburg, Va.

**November**

Nov. 1—New deadline for comments in FCC inquiry seeking to define "superior service" as re-

lated to broadcast renewal applicants, particularly within comparative hearing process (Doc. 19154). Reply comments due Dec. 1.

Nov. 2-5—Annual educational communication convocation, *New York State Educational Communication Association*. Grossinger's, Grossinger, N.Y.

Nov. 3-6—Fall convention, *California Community Television Association*. Hotel Del Coronado, San Diego.

Nov. 4-5—Fall conference, *Oregon Association of Broadcasters*. Benson hotel, Portland.

Nov. 4-7—Western region fall conference, *American Advertising Federation*. Harrah's, Reno.

Nov. 8—New deadline for filing reply comments in FCC rulemaking proceeding on regulating a new restricted radiation device which produces an RF carrier modulated by a TV signal (Doc. 19281).

Nov. 9-11—Annual convention, *Television Bureau of Advertising*. Continental Plaza hotel, Chicago.

Nov. 10-13—62nd anniversary convention, *Sigma Delta Chi*. Statler Hilton, Washington.

Nov. 11-12—Regional meeting, *National Association of Broadcasters*. Sands hotel, Las Vegas.

Nov. 11-14—Sixth annual *Radio Program Conference*, Roosevelt hotel, New Orleans. FCC Commissioner Robert Wells will deliver opening address on Nov. 12.

Nov. 12-14—Meeting, board of directors, *American Women in Radio and Television*. Stardust hotel, Las Vegas.

Nov. 14-17—Seminar, sponsored by *Broadcasters Promotion Association*. Washington Plaza hotel, Seattle.

Nov. 15-16—Regional meeting, *National Association of Broadcasters*. Brown Palace hotel, Denver.

Nov. 17—Freedom of expression discussion sponsored by school of communication, *Boston University*. Featured speaker will be Dr. Frank Stan-

ton, president of CBS, who will discuss freedom of expression in broadcast field. Law school auditorium, BU, Boston.

Nov. 18—Newsmaker Luncheon, sponsored by *International Radio and Television Society*. Waldorf-Astoria, New York.

Nov. 18-19—Regional meeting, *National Association of Broadcasters*. Fairmont hotel, Dallas. Clay T. (Tom) Whitehead, director, Office of Telecommunications Policy, will speak.

Nov. 19—FM Day, sponsored by *Georgia Association of Broadcasters*. Regency Hyatt House, Atlanta.

Nov. 24—Deadline for filing comments on FCC's inquiry into fairness doctrine, phase regarding "access generally to the broadcast media for the discussion of public issues."

**December**

Dec. 3—Fall meeting, *Arizona Association of Broadcasters*, Mountain Shadows, Scottsdale.

Dec. 9-10—Winter meeting, TV Code Review Board of *National Association of Broadcasters*. Arizona Biltmore hotel, Phoenix.

Dec. 10—Deadline for entries, *International Broadcasting Awards*. Awards to be made March 21, 1972, in Los Angeles.

**Major meeting dates in '71 and '72**

Nov. 14-17—Seminar, sponsored by *Broadcasters Promotion Association*. Washington Plaza hotel, Seattle.

April 9-12, 1972—Annual convention, *National Association of Broadcasters*, Conrad Hilton hotel, Chicago.

May 4-7, 1972—Annual convention, *American Women in Radio and Television*. Stardust hotel, Las Vegas.

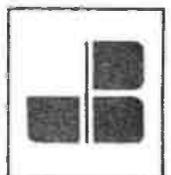


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BLAIR TELEVISION

## Whitehead's reach for consensus

### Telecommunications architect dots i's on dramatic call for policy revision, softens pro-broadcasting stance

Clay T. (Tom) Whitehead, director of the Office of Telecommunications Policy, leaned back in a leather chair in his office one day last week, stretched out his legs, and launched into what might be called Whitehead's Phase II for re-making the regulatory framework within which broadcasters operate. Phase I was the speech in New York in which he called for elimination of the fairness doctrine and its replacement with a statutory right of paid access, removal of government from the area of program regulation (a proposal that contains a provision for protecting broadcasters against challengers at license-renewal time) and de-regulation of radio (BROADCASTING, Oct. 11).

Now he was submitting to questions seeking elaboration and illumination of the points he made. It was part of an effort on his part to stimulate discussion of the new "direction" he has suggested that the government take in the regulation of broadcasting; discussing specific legislative proposals at this point, he feels, would be "premature."

For openers, he made it clear that—as some broadcasters who heard his speech apparently suspected—his new direction is not intended to provide them with "a bed of roses." But he also offered fresh evidence for his view that broadcasting should be kept "a private enterprise activity," free of a government with power to make detailed decisions affecting programming.

One point that puzzled those who studied the speech was Mr. Whitehead's emphasis on the need for broadcasters to ascertain and serve local needs. How was that to be reconciled with his view that government should be removed from program regulation?

"You can't find a perfect solution," Mr. Whitehead said. "At least we haven't been able to do it. We have pretty well convinced ourselves that there isn't any perfect solution lurking around the corner. What we have to do, then, is to try to structure the institu-

tions so that the problems are minimized and so that the incentives work in the right direction as opposed to the wrong direction. Now, there's no way you can get government out of some oversight of programming. Why? Because that's what broadcasting's all about and the government has to decide who's going to get the license. . . .

"So what we have tried to do is to restructure things slightly so that broadcasters' incentives are to look to the local community and program to meet local needs. We will evaluate him on that basis rather than evaluating on the basis of what the FCC thinks, in



*Whitehead on Whitehead:*

"The broadcaster has heard an encouraging word. [But] I think the public-interest groups have also heard an encouraging word."

great detail, about what he ought to be programming. The FCC will ultimately make the judgment; there's no getting around that and that's probably not too bad a solution. But as long as the criteria are looking to the local community. . . .

But, it was noted, the commission now makes much of the view that broadcasters must program to meet local needs. What would prevent the development of national standards—for

instance, specific percentages of programming that the commission is now considering as a means of determining the quality of a station's service?

"By explicitly stating in guidance and criteria for the FCC that they are to look to local needs. They are not to set up national programs. . . . By telling the FCC that they are to do this over the period of the license—over a range of many issues and not let the FCC have the power to get involved with any one specific issue at one specific point in time and use all of their great licensing authority to swing the broadcaster on that. . . ."

But, he conceded, there must be a mechanism through which the commission determines whether a broadcaster is serving local needs. "Clearly, it hinges on things like complaints, the procedures that the broadcaster has gone through to determine what his community is interested in," Mr. Whitehead said. "The FCC would have to further develop some of the things they've already done in that area. It's not going to be a bed of roses for the broadcaster. It's not a license to just do anything and everything."

So the community groups that are now using the fairness doctrine and the license-renewal process to pressure broadcasters into adopting employment and programming practices more to their liking would still have a tool, "rusty or not," to use in dealing with local licensees?

"They would definitely still have a tool," Mr. Whitehead said. And he agreed that his proposal would "sharpen" the tool. "It clarifies what the games are that they can play. I don't use 'games' in the pejorative sense. I think that's why community groups have not rejected it out of hand." (Mr. Whitehead says he has discussed his proposals with individuals engaged in disputes with stations who were "cautious" but not negative in their reaction. He declines to identify them, however,

saying he does not want to "commit anyone" to any position on the proposals.)

He feels the "tools" are now being used for "a whole range of things" and says this is "unhealthy," that the tools should be used to determine "whether the licensee is doing a good job, not to allow the government to tell him how to do his job."

Thus the speech was not intended to read the public out of a part in the broadcast process. Mr. Whitehead says the reference in his speech to the public's discovery and use of "the rusty tools of program content control—license renewal and the fairness doctrine—" was not meant to suggest that community groups should not seek to impose their version of the public interest on licensees.

"That sentence was intended to communicate to the broadcaster that the public does have and will continue to have leverage over his programming. That was intended to make the broadcaster aware that the ball game has changed; that he cannot run the station as it has been run, just on his judgment."

He also points to his proposal for a right of paid access. Such access, he said, is coming "through court decisions," a reference to the decision of the U.S. Court of Appeals in Washington holding that broadcasters who sell time for advertising cannot refuse to sell it for the discussion of controversial issues. But as he sees it, the question is whether "it is a clean-cut thing or whether you inject government in great detail into conditions of paid access."

Mr. Whitehead feels the court's directive to the commission to devise guidelines for implementing paid access is an invitation to a "quagmire," of "more and more bureaucratic resolution of access disputes." He also disagrees with the court's conclusion that the right of paid access derives from the First Amendment. "We're simply saying that, given the situation that we find ourselves in today, there should be created a right of paid access."

Does not the proposal for a right of paid access suggest a common-carrier obligation on the part of the broadcaster?

"In no way. Common carrier is a term that has a very definite and complete meaning. It refers to the amount of capacity that is to be made available, what the rates are, and so on. It usually implies rate regulation. Most people use the term common carrier to mean equal access. It means far, far more than that. All we were doing was placing a negative restraint on the broadcaster—if he sells time he may not discriminate among those wishing to buy time."

As for a right of free access, he said,

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*Whitehead on the business of broadcasting:*

"You don't invest millions of dollars in [a broadcast facility] if you think there is a probability that you are going to lose it. Nor do you invest millions of dollars if you think there is a slight probability, if the effect of that slight probability is to downgrade rather significantly the fair market value, thereby rendering your investment uneconomic. Maybe that sounds pro-broadcasting, but in my way of thinking it's not. How do you get the money, the talent and the interest in this field to produce the programming that people want? That's a side of the equation the public-interest groups rarely really mention. So some kind of stability is important. We're trying to recognize that. . . . As long as he [the licensee] is doing that [trying to meet community needs] are you really going to tear down the whole structure of things? Are you really going to erode the whole competence of the industry? Are you really going to erode the capital base? Are you going to do all of that just because in a very formal adversary hearing somebody promises more than somebody else? Is that a responsible thing to do? We don't think so."

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"we concluded that there is no such thing . . . that Tom Whitehead nor any other individual has a right of free access to a broadcast station, no more than I have a free right to a full page color ad in the front part of *Life* magazine. But I, as a member of the public, have a right to have a broad range of issues of concern in my community available to me through the mass media, and we specifically recognize that as a public right, and we provided a process for getting to that." A significant part of the public that feels it is being denied access to that range of ideas "can hold the licensee to task, in the license-renewal process, much as they do now."

The fairness doctrine is designed to assure the public's access to a wide range of ideas on important public issues, but Mr. Whitehead feels it has ramifications that make it undesirable. "We're saying it is bad news to use the fairness doctrine on an issue-by-issue basis. . . . Fairness is great, but do you want the FCC, issue by issue, day by day, community by community, deciding what's fair and what's not fair? Or do you want to define a process that you think is generally fair and realize

that there will be local imperfections and live with that? What we're saying is that's the way to do it. I propose that the fairness doctrine be replaced with a paid right of access and an obligation on the part of a licensee over a period of time, over a range of issues, to program what meets the needs and concerns of his community."

He also has a broader view of how a community's needs can be served than is available from the vantage point of a single station. In a large market served by a number of stations a broadcaster should look at what the other outlets are doing and determine how he can best serve what the other needs are. We think that specialized formats probably make a lot of sense. We do not want to enforce that on the broadcaster, but we would be very surprised if in a city like New York broadcasters who attempted to determine and meet the needs and concerns of the community did not evolve specialized formulas, because that would best meet the needs. It that's true, why should the FCC be enforcing its views?"

If one aim of the proposals is to make licensees responsive to local needs, why

extend the TV license period beyond three years, as Mr. Whitehead proposed?

He sees it as a kind of "trade-off." "If the license period were one year, the commission's renewal process would necessarily be pro forma, except in the most egregious cases. A license period that was indefinite in duration might sound desirable to broadcasters, but the FCC would be free to pick any one guy and make him a goat and perhaps spend two, three, four or five years developing a case against him, addressing the problems in great detail. I'm not sure anyone would like that. So it has to be a balance. We said that the period ought to be something longer than three years. I doubt that we would go to 10 years or to an indefinite term. I just don't know."

And what of the proposal to protect a license against challengers at license-renewal time? How does it work into the over-all plan? Wouldn't the plan have worked as well without it? Mr. Whitehead proposed that the commission entertain applications for an occupied channel only when the license of the incumbent is not renewed or is revoked.

"It's a trade-off. That's the trouble with this thing; everything about it is a trade-off. Do you want broadcasting to be essentially a private-enterprise activity, or do you want the government making detailed decisions? We felt, by and large, that the public and the country were better served by keeping broadcasting a private enterprise.

"If someone were to ask every seven years, 'Could somebody do a better job of publishing *Life* magazine?' that would be an almost impossible question to answer, and for some of the very good reasons that the broadcasters point out: 'You're measuring my past performance against somebody else's promises.' We figured that the best way to move was to say, 'Is this guy doing a responsible, good job.' Not is he doing a perfect job, not can someone else do a little bit better job. If he is doing a good, responsible job, why should we—simply because someone promises a little bit more—jerk his license and in the process of doing that raise questions about the stability of the whole broadcasting system?

"It doesn't make the front pages of the newspapers, but I talk to many broadcasters who are seriously questioning whether or not they should make new investments for program facilities in their communities because they don't know how stable their licenses are. You don't invest millions of dollars . . . if you think there is a high possibility that you are going to lose it.

"Maybe that sounds probroadcasting, but in my way of thinking it's not. How

do you get the money, the talent and the interest in this field to produce the programing that people want? That's a side of the equation the public-interest groups rarely mention. So some kind of stability is important. We're trying to recognize that.

"You can always buy a television station if you think you can do a little bit better job for the community. Or if you really have a point of view that you want to get across, go ahead and buy a television station." Here he paused, then added, "It's expensive, isn't it?"

Of all the proposals in the Whitehead package, the one to de-regulate radio is the one that he believes "will move ahead fastest." He has discussed the proposal with FCC Chairman Dean Burch and regards him as "generally sympathetic" to the idea. Mr. Whitehead has proposed that OTP and the FCC cooperate in an experiment to deregulate commercial radio operations. He suggested that one or two markets be selected as "deregulatory test markets."

However, he does not see radio-deregulation as a pilot project for television. "Radio is just a different medium, and we're proposing to treat it as a different medium. Having said that, there may be some things there that will help in television."

What does the White House—apart from OTP, which serves as the President's adviser and spokesman on telecommunications policy—think about all of this?

"I think the general feeling is that we've got problems, and we ought to do what we can to sort them out. This office was created to think about those problems and to try to come forward with proposals that make sense. We made the proposal. It is not the President's. We would like to see what people think about it. We think it's a step forward. We know it's not perfect; we doubt that it cannot be improved upon. But at this point in time . . . our further refining of the proposals, our going into more detail, would not be very productive.

"What we're interested in is thoughts from other people. We're not asking anybody on the Hill to generate some legislation. We're saying, 'Here is a different direction. Think about what it means to you; think about what it means to the country. Think about the details of it; they haven't all been thought out.' It's just a continuation of OTP's role, except that we thought the goal was best advanced for now by making some fairly definite proposals."

At the close of the interview, Mr. Whitehead agreed that, yes, "the broadcaster has heard an encouraging word." Then he added, "I think the public-interest groups have also."

## Tiernan on Whitehead

Representative Robert O. Tiernan (D-R.I.) has attacked the suggested by Clay T. Whitehead, director of the Office of Telecommunications Policy, that the fairness doctrine be abolished. It is "one of the worst proposals I have heard in the four years I have been in Congress," he said in an address Oct. 8 to the Massachusetts Broadcasters Association.

Mr. Tiernan, member of the House Communications Subcommittee, pointed out that the doctrine goes beyond equal-time requirements and includes items such as the personal-attack rule. "Are we to allow the airwaves to become nothing better than forums for personal attack?" he asked. In view of television's vast influence, he said, the fairness doctrine is an "absolute necessity."

Mr. Tiernan said he could "live with" Mr. Whitehead's suggestion that the FCC grant license renewals for a longer period. But least offensive of the Whitehead proposals, he said, is that of experimental deregulation of radio. He cautioned that the pilot program should include various types of radio markets to better gauge over-all results.

## Standing fast on fairness

Even before the last of the comments in the first phase of the FCC's inquiry into the fairness doctrine had reached the commission (see page 88), one gadfly in numerous proceedings at the agency was mapping future plans to play an active role in the fairness issue.

The Executive Council of the United Church of Christ, whose Office of Communication has provided assistance to several citizen groups challenging license renewals, last Wednesday (Oct. 13) adopted a resolution to oppose "any dilution of the fairness doctrine" by the FCC. The Council, meeting in Wichita, Kan., said it supports "the broadest application of fairness requirements in broadcasting as a means of protecting freedom of speech and of assuring access to television and radio by the public."

The Rev. Dr. Everett C. Parker, director of the Office of Communication, said in presenting the resolution to the council: "A democratic society depends upon the ability of its citizens to inform themselves adequately on public questions and to act on the basis of an informed public opinion." A basic foundation of the confidence which the public has come to hold in broadcasting, he said, "is the requirement of fairness in the handling of controversial issues of public importance."

The council directed Dr. Parker and his staff "to take all the necessary steps to preserve and strengthen the principles of fairness in American broadcasting."

# A meeting of many forces in Miami Beach

## Whitehead address will highlight gathering shot through with politics and problems

Large as a convention of commercial broadcasters, impatient as a gathering of cable operators, and disparate beyond comparison with any other group of professional communicators, the public broadcasting fraternity takes its progress and its growing pains to Miami Beach this week for the annual convention of the National Association of Educational Broadcasters.

It is a remarkable agglomeration—encompassing everything from the parochial classroom orientation to the modern corporate ethos—and, inevitably, is vulnerable to internal and external battles of every description. They are almost too easy to enumerate: a funding problem that is reaching the show-down stage; a government problem that includes most of commercial broadcasting's traditional headaches and several that are unique to the noncommercial world; an entire network of disagreements related to the question of centralization—of whether public broadcasting should be a loose federation or a tightly knit structure; and, of course, the recurring question of what audience, and how much audience, public broadcasting should seek—whether it exists to supplement commercial programming, to collide with it head-on, or perhaps both. The list could be extended indefinitely.

Yet, without denying either the reality or the severity of these problems, it must also be said that public broadcasting has come a very long way in the last five years—a fact that sometimes becomes obscured by the Noncommercial Crisis of the Month. Unlike its commercial counterpart, public broadcasting exists as a program vehicle and for no other reason; the question of its proper audience is open to varying interpretations, but the question of its commitment to a distinctive breed of programming is not. And judged by that one criterion, the progress of the noncommercial media has been swift and impressive.

The list of programs, special and continuing, is too well known to need enumeration—which is precisely the point. Public broadcasting is drawing attention; more and more people know what its stations program and watch at least sporadically. And while its ratings lag far behind those of the net-

works, its influence is demonstrable, and growing, as the old image of the professor on a three-legged stool gives way to a more polished, professional look and sound. The noncommercial media have not arrived—indeed, it is difficult to get two people to agree on where they ought to be when they *do* arrive—but they compel recognition as a potent force in broadcasting.

And if a medium's influence may be measured by the amount of governmental attention and internal dialogue it generates—a perverse but not entirely unreliable criterion—then even its ever-larger problems attest to the growth of public broadcasting. Both the problems and the possibilities will be on continuous display at the NAEB convention. For example:

■ No gathering of public broadcasters is without its agonizing over money—specifically, whether there will ever be enough of it and whether a permanent financing plan will ever be created (some within the noncommercial media are beginning to doubt that it will). The latest chapter in that struggle may emerge on Wednesday (Oct. 20), the final day of the convention, when Clay T. (Tom) Whitehead, director of the Office of Telecommunications Policy, addresses a general session. OTP and the Corporation for Public Broadcasting have been trying for months, without success, to reach agreement on new legislation providing for long-range financing; it is believed that Mr. Whitehead, who is billing his speech as a “major address,” will set forth OTP's latest thinking on the subject, perhaps in the form of outlined legislation.

■ The diverse sources of governmental influence on public broadcasting are reflected in the other major speakers: In addition to Mr. Whitehead, FCC Chairman Dean Burch and U.S. Commissioner of Education Sidney L. Marland will speak to the NAEB. Their appearances come on the heels of public broadcasting's latest brushes with the government. One was the suspension by the Public Broadcasting Service of a segment of *The Great American Dream Machine* involving the FBI, which complained of alleged errors in the piece and in turn aroused congressional response (BROADCASTING, Oct. 11; also

see page 108). The other, more a mood than an event, is the thinly veiled dismay within the Nixon administration over the hiring of former NBC newsmen Sander Vanocur and Robert MacNeil—neither regarded as friendly to the administration—to key posts in public broadcasting's new National Public Affairs Center for Television (“Closed Circuit,” Oct. 11.)

■ The impact of technology on non-commercial broadcasting will get a thorough airing. One focus of attention will be the proposal, made earlier this year by NAEB President William G. Harley and since adopted as a theme of the organization, that public stations should begin developing into “public telecommunications centers,” utilizing the latest technology, from cables to cassettes and beyond, in their programming mission. A special session, “What Did Mr. Harley Mean by ‘Telecommunications Center?’” will be devoted to this subject. There will also be more than usual attention given to cable TV, with 70 cable exhibitors on hand.

■ Although the convention is NAEB's, the delegates are from every corner of the public broadcasting establishment; sessions and speakers will be taken from the Corporation for Public Broadcasting, the Public Broadcasting Service, National Public Radio and all other components in public television and radio. The diversity reflects the fact that, although NAEB itself is not the most prominent noncommercial broadcasting organization, it stands alone as the one with the broadest constituency and range of concerns.

And, there will be a healthy diet of traditional NAEB topics: instructional sessions, membership meetings of the major public broadcasting organizations, technical sessions. Only scattered matters, but that hardly diminishes their meetings deal explicitly with political importance. Inside and out, public broadcasting is shot through with politics and government, as the 5,000-plus delegates are more than aware. In this year of the 47th annual NAEB convention, public broadcasting has grown too large and conspicuous for it to be otherwise.

**Official NAEB agenda starts on page 22**

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# On tap in Miami Beach: Official NAEB agenda

## Sunday, Oct. 17

*All meetings at Fontainebleau*

**8:00-9:00 a.m.** Breakfast, public members, NAEB board of directors, suite 16D.

**9:00-12:00 a.m.** NAEB executive board of directors meeting, Voltaire room.

**12:00-2:00 p.m.** NAEB executive board of directors luncheon, Lafayette room.

**1:00-3:00 p.m.** FCC ITFS committee, Louis Philippe room.

**2:00-4:30 p.m.** NAEB executive board of directors meeting, Voltaire room.

**2:00-5:00 p.m.** NPR scheduled tape service: instructional radio committee, Imperial III suite.

NAEB council of state educational telecommunications authorities, N. Riviera room.

Engineering advisory committee, suite 16H.

**4:00-5:30 p.m.** Central Educational Network board of directors, Imperial I suite.

Western Educational Network board of directors, Imperial IV suite.

Southern Educational Communications Association membership meeting, Pasteur room.

**5:00-6:00 p.m.** Reception, educational broadcasting review authors and contributors. By invitation only. Lafayette room.

**5:30 p.m.** *Newcomers' briefing*, French room. All registrants attending their first NAEB convention are invited to meet the NAEB staff and to hear an overview of the NAEB convention and exhibits.

**6:00-9:00 p.m.** *Opening reception*, East ballroom. Open to all convention registrants. Admission by registration badge or ticket.

## Monday, Oct. 18

*Check program listing for meeting room location. (CC) is Convention Center; (F) is Fontainebleau.*

**7:45 a.m.** Breakfast. ETS instructional television committee, Suite 16H. Breakfast. ETS CATV committee, suite 16B.

**9:00 a.m.** Exhibits open. Exhibit hall (CC).

**9:15-11:15 a.m.** *Opening General Session*, auditorium (CC). Presiding: William G. Harley, president, National Association of Educational Broadcasters. Invocation: Rabbi Irving Lehrman, Temple Emanuel, Miami Beach. Introduction of members of the executive board: Mr. Harley. Report of the chairman of the executive board: Warren A. Kraetzer, executive vice-president, WHY(TV)-WUHY(FM) Philadelphia. Report of the office of minority affairs: Lionel Monagas, director. Briefing for convention exhibits: Dr. William Kessler, W. J. Kessler Associates, Gainesville, Florida. Presentation of the distinguished service award: Vernon Bronson, executive consultant, NAEB, recipient. Address: Dean Burch, chairman, FCC.

**11:30 a.m.-12:30 p.m.** Concurrent sessions:

*How to use the NAEB personnel service*—Coral Room (CC). How professional practitioners and employing institutions can make constructive use of NAEB's new personnel service policies. Participants: Sharon Greenwell, coordinator, NAEB personnel service; George L. Hall, associate director, professional services, NAEB.

*Report of the chairman of the instructional and professional services board*—Tropical room (CC). Annual report on the association's professional and instructional service activities. Speaker: Kenneth L. Warren, head, instructional materials and equipment services, Oregon State System of Higher Education.

*Graphics/staging/lighting*—Marine Room (CC). Presentation on foam utilization and a sculpt-in at the graphics display. Participants: Melvin Miller, WTIU(TV) Bloomington, Ind.; Robert Gibson, WMPB(TV) Baltimore.

**12:30-2:30 p.m.** Free time. Delegates are invited to visit the exhibits, or the poolside cabanas at the Fontainebleau where representatives of educational broadcasting agencies will be available for consultation and discussion.

**12:30-2:00 p.m.** Luncheon. NPR scheduled tapes service: program advisory committee. Louis Philippe room (F).

**2:30-2:45 p.m.** Concurrent sessions:

*Vocabulary development in the inner city*—Palm room (CC). Report on highly successful use of broadcasting to improve vocabulary skills in St. Louis. Chairman: Kenar Charkoudian, general manager, KRVM(FM) Eugene, Ore. Speaker: Dr. Gerald H. Moeller, director, division of evaluation and research, St. Louis public schools.

*Graphics/staging/lighting*—Marine room (CC). Demonstrations of plastic scenery, stat machine and typositor, and color-key utilization.

*Instruction: Case reports on the organization of educational communication centers in higher education*—Veteran's room (CC). The organizational and staffing operations requisite to the functioning of professional telecommunications centers for institutions of higher education. Participants: David Humphrey, manager, educational communication centers, State University of New York. William Archer, director of instructional services, Florida Atlantic University.

*ETV stations management and business meeting*—Cypress room (CC). Comprehensive session for ETV station management with status reports on financing, programing, legislation, minority affairs, cable, FCC and facilities. Chairman: Howard D. Holst, managing director, WKNO-TV Memphis, and, chairman, EST division board. Participants: John W. Macy Jr., president, Corp. for Public Broadcasting; Hartford N. Gunn Jr., president, Public Broadcasting Service; William G. Harley, president, National Association of Educational Broadcasters; Presley D. Holmes, director, educational television stations, NAEB; John P. Witherspoon, director of television activities, CPB. Michael E. Hobbs, director of administration, PBS; Raymond J. Stanley, director, educational broadcasting facilities program, U.S. Office of Education.

*Public programing: Case report on environmental programing*—Tropical room (CC). Report on simulation techniques in environmental programing. Chairman: Rod Thole, station manager, WHA-TV, Madison, Wis. Speaker: Erik R. VandeBogart, director of educational services, Maine Public Broadcasting Network.

*NER division membership meeting*—French Room (F). Annual business meeting of National Educational Radio division of NAEB. Open to all radio station personnel. Chairman: Richard K. Estell, manager, WKAR-AM-FM, East Lansing, Mich., and chairman, NER division board. Participants: William G. Harley, president, NAEB; Chalmers Marquis, executive vice president, NAEB; James Robertson, director, NER division, NAEB; Gerald Yokom, associate director, NER division, NAEB; Albert Hulsen, director, radio activities, Corp. for Public Broadcasting; Donald Quayle, president, NPR; Hugh Cordier, chairman, instructional radio task force; Raymond J. Stanley, director, educational broadcasting facilities program, U.S. Office of Education.

*Public relations in public broadcasting*—Flamingo room (CC). An analysis of what a promotion/publicity/advertising effort in public broadcasting ought to be in 1971-72. Chairman: Dr. Thomas Skinner, vice president, WQED(TV)

Pittsburgh. Speakers: Edward Morris, director of public information, PBS. James Barrett, director of public information, NPR.

**Broadcast education**—Coral room (CC). A review of activities generated by the broadcast education professional emphasis group during the current year and a preview of sessions planned for the convention. Special briefing on document services for teachers and students. Chairman: Dr. Charles Woodliff, director of instructional communications, Western Michigan University. Reports: Donald Coombs, co-director, ERIC Clearinghouse, Stanford University. James Prevell, Education Information Services, Washington.

**Engineering: Status reports**—Dolphin room (CC). (Part I) Chairman: Marvin Rahm, director of engineering, NET, Ann Arbor, Michigan. Papers: "Program Retrieval," Walter Weeks, vice president for engineering, display systems corp.; "High Energy Tape for Video Recording Application," H. Lee Marks, technical services engineer, 3M Co. (Part II) Chairman: Daniel R. Wells, director of engineering, PBS. Papers: "National Time Signals on Television," George Kamus, National Bureau of Standards; "Interconnection Update: PBS and NPR," George Geesey, director of operations, NPR; Arnie Labaton, director of network operations, PBS; "Satellites," Philip Rubin, director of engineering research and development, CPB; "Cable Systems," Delmer Ports, director of engineering, National Cable Television Association; "Vertical Interval Test Signals," John Ball, PBS.

**4:30-6:00 p.m.** Concurrent sessions:

**Television teaching case studies**—Pasteur room (F). Chairman: Lawrence E. Crum, studio teacher, WHRO-TV Norfolk, Va., and field coordinator, Studio Teaching PEG. Presentations: "Television and the Inquiry Method," Dr. Mary Scieford, assistant director, utilization and development, educational services, WQED(TV) Pittsburgh, "Attaining Learning Objectives with Humor," Larry Broquet, director of ITV services, WMUL(AM) Huntington, W.Va.; "Expanding Learning Environments Through ITV Film Use," Ruth Kotila, wvzj(FM) Cleveland.

**CPB audience research and adult learning program**—Cyprus room (CC). Reports on 1) audience research, and 2) a slide/tape progress report on "ALPS" now in its second phase of development. Follow-up with audience response in small group discussions. Chairman: John P. Witherspoon, director of television activities, CPB. Reports: "Public Television: How Our Users See Us," Leroy N. Miller, director of audience research, CPB; "Adult Learning Program Service" (ALPS), Robert D. B. Carlisle, director of educational projects, CPB.

**Public programing: Case report on developing new program topics**—Tropical room (CC). A detailed description of procedures followed in developing background material, funding sources, and production resources for programing about the elderly. Chairman: Rod Thole, program manager, WHA-TV Madison, Wis. Speakers: Valerie Wolk, research associate, PBS Warren Park, director of programing and operations, Maryland Center for Public Broadcasting; Michael Labonia, program director, KDIW-TV Des Moines, Iowa.

**Engineering**—Dolphin room (CC). Continuation of sessions shown at 2:30-4:15 p.m.

**Graphics/staging/lighting**—Marine room (CC). Continuation of session shown at 2:30-4:15 p.m.

**NER membership**—French room (F). Continuation of session shown at 2:30-4:15 p.m.

**Broadcast education: Overseas study in broadcasting**—Coral room (CC). A review of several programs of study for U.S. students abroad. Chairman: William D. Shigley, general manager, WRVO(FM) State University of New York, Oswego. Speakers: Timothy Harward, Controller, Center for Communication Studies, The Polytechnic of Central

London; Arthur Hungerford, Pennsylvania State University; Walter Emery, Ohio State University; Robert Fazio, student, State University of New York, Oswego.

**5:00-6:00 p.m.** Reception. NER members only. S. Riviera room.

**8:00 p.m.** Demonstration films. Sponsored by graphics professional emphasis group. Voltaire room (F).

**CEN program managers.** Pasteur room (F).

**Florida Public Radio Association.** Imperial IV suite (F).

**8:30 p.m.** The educational broadcasting facilities program. Suite 16G (F). All radio station managers are invited to meet informally with the educational broadcasting facilities program staff. Raymond J. Stanley, director, educational broadcasting facilities program; Stuart Hallock, program specialist, educational broadcasting facilities program.

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## Tuesday, Oct. 19

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**7:45 a.m.** Breakfast. Eastern Educational Network board. Imperial suite III.

**8:00 a.m. EARLY BIRDS:**

**Instructional radio task force open hearings**—Imperial suite II (F). Registrants are invited to address the NAEB instructional radio task force.

**Status report on instructional technology overseas**—Pasteur room (F). A report on projects and plans for the development of educational technology overseas. Chairman: Dr. Charles Northrip, director of media services, University of Alaska. Reports: Thomas Singleton, director of broadcasting division, Center for Educational Development Overseas, London; Dr. John Clayton, specialist on educational technology, Organization of American States, Washington.

**EBI preview: Instructional design**—Lafayette room (F). Preview session of first two units of Educational Broadcasting Institute course in instructional design. Chairman: Kenneth L. Warren, head, instructional materials and equipment services, Oregon State System of Higher Education.

**Instruction: Report on the third annual survey of helical-scan VTR usage**—Voltaire room (F). Participants: Dr. Clair Tetterer, director of operations, division of communication services, Northern Illinois University; Michael Stowers, associate director of operations, division of communication services, Northern Illinois University.

**8:15-11:00 a.m.**

**ETV management/national organizations group discussions**—Group I—French room (F). Group II—Jade room (F). Group III—S. Riviera room (F). National programing, system financing, and cable and local community responsibilities will be discussed in three common-interest groups of licensees. (National Programing) Chairman: Samuel C. O. Holt, coordinator of programing, PBS. Participants: Billy B. Oxley, associate coordinator of programing, PBS; Robert M. Reed, director, Public Television Library; David Stewart, director of national program projects, CPB; Robert D. B. Carlisle, director of educational projects, CPB. (System Financing) Chairman: Chalmers H. Marquis, executive vice president, NAEB. Participants: William E. Duke, director of public affairs, CPB; John P. Witherspoon, director of television activities, CPB. (Cable and Local Community Responsibilities) Chairman: H. Holt Riddleberger, deputy director, ETS/NAEB. Participants: Robert A. Woods, Schwartz and Woods; Philip Rubin, director of engineering research and development, CPB; Wally Briscoe, managing director, NCTA.

**9:00 a.m.** Exhibits open. Exhibit hall (CC).

**9:30-11:00 a.m.** Concurrent sessions:

**Broadcast education: New approaches to programs of study for public communication and educational telecommunication**—Flamingo room (CC). An outline of two developing plans for curriculum renovation and expansion.

## More on tap at NAEB convention . . .

Chairman: Dr. Michael Meeske, assistant professor of communication, Florida Technological University. Participants: Dr. Lawrence Myers Jr., chairman, department of television and radio, S. I. Newhouse School of Public Communications, Syracuse University; Dr. Thomas Olson, chairman, graduate committee, department of radio and television, Southern Illinois University.

**Public radio and politics**—Tropical room (CC). A forum on the relationships among public radio stations, politics, and politicians. Chairman: Gerald G. Yokom, associate director, National Educational Radio division, NAEB. Panel: Richard Steck, station manager, WUSF-FM University of South Florida; David Platts, chief executive, WFSU-FM Florida State University; Representative Richard Pettigrew, speaker, Florida House of Representatives; Louis Schwartz, communications attorney, Washington; Robert Woods, communications attorney, Washington.

**How computers can help manage instructional services**—Veteran's room (CC). How four ETV stations use computers to help collect and analyze certain data important to the management of efficient school services. Chairman: George L. Hall, associate director, professional services, NAEB. Participants: Shirley Gillette, school services, WNET-TV New York; Richard Pioli, school services, WETA-TV Washington; Rhea Sikes, school services, WQED-TV Pittsburgh; Richard Hair, school services, WITF-TV Hershey, Pennsylvania.

**Graphics/staging/lighting**—Marine room (CC).

**Engineering**—Dolphin room (CC). Chairman: William Woods, director of engineering, WTTW(TV)-WTTX(TV) Chicago. Papers: "The Case for a Better Television Receiver," William J. Kessler, W. J. Kessler Associates; "Slow-Scan Television via FM," Glen Southworth, Colorado Television Inc.; "Development of a 220kw UHF Transmitter," N. L. Jockem, vice president, Gates Radio Co.; report on current labor trends, Mr. Woods.

**11:15-12:00 a.m. General session.** Cypress room (CC). Chairman: Dr. Floyd T. Christian, commissioner, Department of Education, state of Florida. Address: Dr. Sidney Marland, U.S. commissioner of education.

**12:00-2:30 p.m. Free time.**

**12:00-1:00 p.m. Reception.** National Educational Radio and National Public Radio boards of directors. Suite 16G (F).

**2:30-4:15 p.m. Concurrent sessions:**

**Development in public broadcasting**—Flamingo room (CC). An examination of total development efforts through an analysis of two success stories that illustrate how stations used total staff to make an effective impact. Chairman: Karl A. Peckmann, Director of Development, WHY(TV) Philadelphia. Presentations: Bruce Herbert, director of development, WJCT(TV) Jacksonville, Fla. Dale Ouzts, executive vice president and general manager, KPTS(TV) Wichita, Kan.

**The Future of the nonqualified public radio station**—Tropical room (CC). What the future holds for public radio stations not qualified for CPB support. Chairman: James Robertson, director, National Educational Radio Division, NAEB. Panel: Kenar Charkoudian, general manager, KRVM-FM Eugene, Ore.; Harvey C. Jacobs, director, Center for Broadcasting & International Communications, KRWG-FM New Mexico State University; Judd C. Doughty, director, KPLU-FM Pacific Lutheran University; Albert Hulsen, director of radio activities, CPB; Lee Frischknecht, director of network affairs, NPR; Michael Harris, manager, NPR scheduled tapes.

**National Public Radio membership meeting**—Coral room (CC). Membership meeting for NPR member station representatives. Reports and discussions of programing, public information and network affairs. Chairman: Donald R.

Quayle, president, NPR. Participants: Lee Frischknecht, director, network affairs, NPR; William Siemering, director, programing, NPR; Jim Barrett, director, public information, NPR; Michael Harris, manager, scheduled tapes, NPR.

**Public Broadcasting Service business meeting**—French room (F). Voting representatives from PBS member stations should sit in the forward section. Chairman: Dr. James L. Loper, president and general manager KCET(TV) Community Television of Southern California; and chairman, PBS.

**Engineering**—Dolphin room (CC). (Part I) Chairman: Oscar Reed, Jansky and Bailey, Washington. Panel: "TV Transmitter Remote Control," Louis Schwartz, communications attorney, Washington; Alan McIntyre, North Carolina ETV Network; George Townsend, vice president, Ampex Corp.; Gene Napier, WJCT(TV) Jacksonville, Fla.; Jack Moseley, president, Moseley Inc.; Harold Kassens, chief, rules and standards division, Broadcast Bureau FCC. (Part II) Chairman: Thomas B. Keller, director of engineering, WGBH(TV) Boston. Papers: "Quality Audio," The Dolby System; "Audio Origination," The Boston Pops; "16-Track Audio Techniques," The Ampex Corp.; "New Techniques in the Television Production of the *Jean Shepherd Show*."

**Graphics/staging/lighting**—Marine room (CC). Demonstrations of Animation-2 stage projectors and hotpress.

**Instruction: Status of the open university in the U.K. and the U.S.**—Pasteur room (F). Status report on Britain's Open University and plans for related developments in the U.S. Chairman: Paul Steen, director of operations, KPBS-TV San Diego. Panel: Dr. Walter Perry, vice chancellor, Open University, Bletchley, England; Dr. James Hall, Acting Director, Empire State College. The University of the State of New York, Saratoga Springs. Dr. Kenneth Jones, professor of radio and television, San Diego State College.

**Instruction: Case studies in ITV utilization**—Veteran's room (CC). Three case studies documenting practices designed to bring about more effective classroom utilization of televised instructional material. Chairman: Larry Broquet, director of ITV services, WMUL(TV) Huntington, W.Va. Presentations: "A Survey of Utilization Techniques," William Neil, instructor in telecommunications, Coast Community College District, Huntington Beach, Calif.; Robert Shy, utilization coordinator, Kentucky Educational Television; "Meeting the Utilization Challenge Through Teacher Education," Robert J. Gunther, supervisor, ITV curriculum development, Maryland State Department of Education; "The Chicago Cluster Concept: Organizing to Meet the Learner's Need," Carole R. Nolan, director instructional television, Chicago Board of Education.

**4:30-6:00 Concurrent sessions:**

**Development in public broadcasting**—Flamingo room (CC). Continuation of 2:30-4:15 program.

**The future of the nonqualified public radio station**—Tropical room (CC). Continuation of 2:30-4:15 program.

**National public radio membership meeting**—Coral room (CC). Continuation of 2:30-4:15 program.

**Engineering**—Dolphin room (CC). Continuation of 2:30-4:15 program.

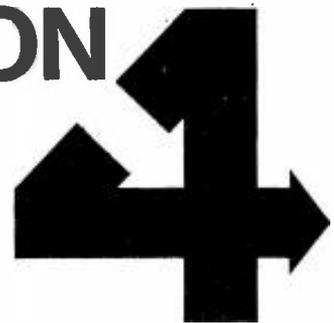
**Public broadcasting service business meeting**—French room (F). Continuation of 2:30-4:15 program.

**Graphics/staging/lighting**—Marine room (CC). Continuation of 2:30-4:15 program.

**What did Mr. Harley mean by "telecommunications center"?**—Voltaire room (F). An explanation of what public telecommunications complexes can do to serve their communities, what facilities and staff components will be needed, and what organizational options such new structures might have. Chairman: George L. Hall, research and development officer, NAEB. Presentations: Robert Smith, manager, WNV-



# BARKER'S BITE IS BACK ON



When Eddie Barker, dean of Southwest Newsmen and past president of RTNDA, goes after newsmakers in the public eye, his bite stings! It has gained him an uncommon reputation in Texas.

Now Barker's back to anchor the 6:00 and 10:00 P.M. news and viewers are delighted . . . but the mavericks of Texas don't exactly cotton to Barker's biting barbs. (After having been No. 1 newsmen in the market, over a long period of years, Barker has confined appearances the past year to commentary and editorials.)

What makes it even better is the new format which brings the daily telecasts directly from the news department—In4mation Central—where all the action congregates. (We spent a half million turning it into a studio.) And the flexible format encourages dialogue between Barker and his reporting specialists . . . who really live things with their opinions, too!

Call your HR Representative today and see how you can get a bite of Barker's News 4 Now. It has a real Texas flavor!

Presented Nationally by



DALLAS-FORT WORTH/THE DALLAS TIMES HERALD STATION/VES R. BOX PRESIDENT

**KDFW-TV** 

## Wrapping up convention activities . . .

TV Annandale, Va.; Mark Handley, ETV planner, University of Wyoming; Richard Catalano, vice-president, WNET(TV) New York; James A. Fellows, director of professional services, NAEB.

*Status report on CPB adult learning program service*—Veteran's room (CC). Progress report on the CPB adult learning program service. Chairman: Robert D. B. Carlisle, director of educational projects, CPB.

**5:00 p.m. Instructional radio task force open hearings.** Imperial suite II (F). Registrants are invited to address the NAEB instructional radio task force. Chairman: Hugh V. Cordier, director of broadcasting, WSUI(AM)-KSUI(FM) University of Iowa, Iowa City, Iowa.

**6:00-7:00 p.m. Reception.** Alumni of Educational Broadcasting Institute. By invitation only. Fontaine room (F).

**8:00-10:00 p.m.** Presentation of winners in Graphics PEG film competition and demonstration films from computer graphics and video synthesizer. South Riviera room (F).

Individual consultations by ETV management with personnel from NAEB/ETS, CPB, PBS, HEW/BLET/EBFP, FCC, NCTA, producers of nationally distributed programs, and other agencies. Jade room (F).

**8:30 p.m. FCC and Legal Matters for Radio.** Suite 16G (F). Radio personnel are invited for informal discussions of FCC and legal matters affecting public radio. Participants: Harold Kassens, Chief, rules & standards division, Broadcast Bureau, FCC; Louis Schwartz, communications attorney, Washington; Robert Woods, communications attorney, Washington.

**8:30 p.m. Open Forum on New Audio Technologies**—Louis Philippe (F). Chairman: Albert P. Fredette, manager, WAMC-FM Albany Medical College, N.Y. Participants: Lee E. Franks, executive director, educational communications division, State of Wisconsin; Don Voegeli, technical director, National Center for Audio Experimentation, Madison, Wis.; George L. Hall, associate director, professional services, NAEB.

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### Wednesday, Oct. 20

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**7:45 a.m.** Breakfast, ETS copyright group. Suite 16B (F).

**8:00 a.m.** Early birds:

*Television teachers: PEG discussion*—Imperial III (F). An opportunity for television teachers to meet with their professional emphasis group field coordinator and association staff to discuss professional development activities and services. Chairman: Lawrence E. Crum, studio teacher, WHRO-TV Norfolk, Va.

*EBI preview: Instructional design*—Louis Philippe room (F). Preview of first two units of Educational Broadcasting Institute Course in instructional design. Chairman: Marion Lowry, instructional television coordinator, Broward county schools, Ft. Lauderdale, Fla.

*Instructional radio task force open hearings*—Imperial II (F). Registrants are invited to address the NAEB Instructional Radio Task Force.

**9:00 a.m.** Exhibits open. Exhibit Hall (CC).

**9:00-10:45 a.m. General session.** Veteran's Room (CC). "Interaction: Minorities and Public Broadcasting." Chairman: Lionel J. Monagas, director, office of minority affairs, NAEB. Participants: William Harley, president, NAEB; Donald Quayle, president, NPR; Howard Holst, chairman, ETS board, NAEB; Dr. James Loper, chairman, PBS.

**11:00 a.m.-12:30 p.m. General session. Annual business meeting**—Auditorium (CC). Presiding: Warren Kraetzer, executive vice president, WHY(TV)-WUHY(FM) Philadelphia and chairman, NAEB executive board of directors. Report of the president: William G. Harley; Report of the treasurer:

Col. Ernest A. Hough; discussion and resolutions.

**12:30-2:30 p.m. Luncheon.** NPR scheduled tapes. Instructional radio committee. N. Riviera room (F).

**2:30-3:15 p.m. General session.** Fontaine room (F). Chairman: Chalmers H. Marquis, executive vice president, NAEB. Speaker: Dr. Clay T. Whitehead, director, Office of Telecommunications Policy.

**3:30-6:00 p.m. Concurrent sessions:**

*Accountability in instructional design*—Veteran's room (CC). Presentations of procedures, techniques and practices which will produce more accountable instructional materials. Chairman: James Pearson, researcher-validator, Dade County Florida School System. Presentations: "How to Provide Instructional Videotape and Film Accountability," Dr. Warren L. Wade, manager, KTEH(TV), San Jose, Calif.; "Case Study in Validation: Patterns in Arithmetic," Dr. James Braswell, associate examiner, math department, test development division, Educational Testing Service; "Validation: the Florida Model," J. Warren Binns, administrator, educational television and radio, State Department of Education, Tallahassee, Fla.

*Broadcast education: Criteria for evaluating programs of academic study*—Tropical room (CC). Analysis of criteria for evaluating programs of study, based on an outline of discussion points prepared by Mr. Light. Chairman: Dr. John Hayman, professor of education, Pennsylvania State University. Paper: Eric Light, senior, Temple University, Philadelphia; Respondents: David Bell, president, Media Five Films, Los Angeles; Dr. Sheldon Goldstein, professor of radio-television, University of Minnesota.

*Engineering*—Dolphin room (CC). Chairman: F. Lee Morris, director of engineering, Mississippi Authority for Educational Television and engineering PEG field coordinator. Committee Reports: Minority Employment—William Woods, WTTW(TV) Chicago; Standards—Daniel Wells, PBS; Curriculum—Robert Hall, WHY(TV)-WUHY(FM) Philadelphia; Career Development—Henry Owen, Eastern Educational Network. Papers: "Helical Scan VTR for Broadcast," Charles Anderson, vice president, Ampex Corp.; Keith Reynolds, senior applications engineer, International Video Corp.; Robert Hurst, R.C.A. Respondent: Norman Ritter, 3M Co.

*Graphics/staging/lighting*—Marine room (CC). Presentations: "Quick Color Slides from Black and White," Melvin Miller, WTIU-TV Bloomington, Ind.; "The Printed Page and Its Application to TV," J. Michael Essex, WQED(TV) Pittsburgh; Films and concluding discussion.

*Public programing: Innovative developments in programing*—Pasteur room (F). Reports on two new approaches to community involvement and access to public broadcasting. Chairman: David Crippens, executive producer, WQED(TV) Pittsburgh. Reports: Paul Kaufman, National Center for Experiments in Television, KOED(TV) San Francisco; Robert Larson, general manager, WGBH-TV Boston.

*Public radio: What audiences does it serve? What audiences should it serve?*—Coral room (CC). Chairman: Richard K. Estell, manager, WKAR-AM-FM East Lansing, Mich. Panel: Leroy Miller, director of audience research, CPB; Donald Holloway, director, Institute of Public Broadcasting, Morehead State University, Morehead, Ky.; Elizabeth S. Czech, manager, WSHA-FM Shaw University, Raleigh, N.C.; Godwin Oyewole, manager, business affairs & development, WFCR-FM University of Massachusetts.

*Western educational network membership meeting*—Flamingo room (CC).

*Public television managers council*—Palm room (CC).

**7:00-9:00 p.m.** Reception: Fontainebleau Gardens.



### ***Spreading the word-by bicycle.***

Youngsters love to cycle, but many are ho-hum about the rules of the road. Realizing this, the Fetzer Station in Grand Rapids built a unique *Talking Bicycle* that would tell the safety story to the youngsters. Station engineers put it all together, and the result was "JEF." On tour, "JEF" operates itself, talks about bicycling rules and shows how to use brakes, lights and horn. 17,000 grade school kids are scheduled to meet "JEF." Spreading the good word is not just an on-the-air activity at Fetzer Stations — as this project proves, it can even be done by bicycle.



## *The Fetzer Stations*

<b>WKZO</b> Kalamazoo	<b>WKZO-TV</b> Kalamazoo	<b>KOLN-TV</b> Lincoln	<b>KGIN-TV</b> Grand Island	<b>WJEF</b> Grand Rapids
<b>WWTV</b> Cadillac	<b>WWUP-TV</b> Sault Ste. Marie	<b>WJFM</b> Grand Rapids	<b>WWTV-FM</b> Cadillac	<b>WWAM</b> Cadillac
				<b>KMEG-TV</b> Sioux City



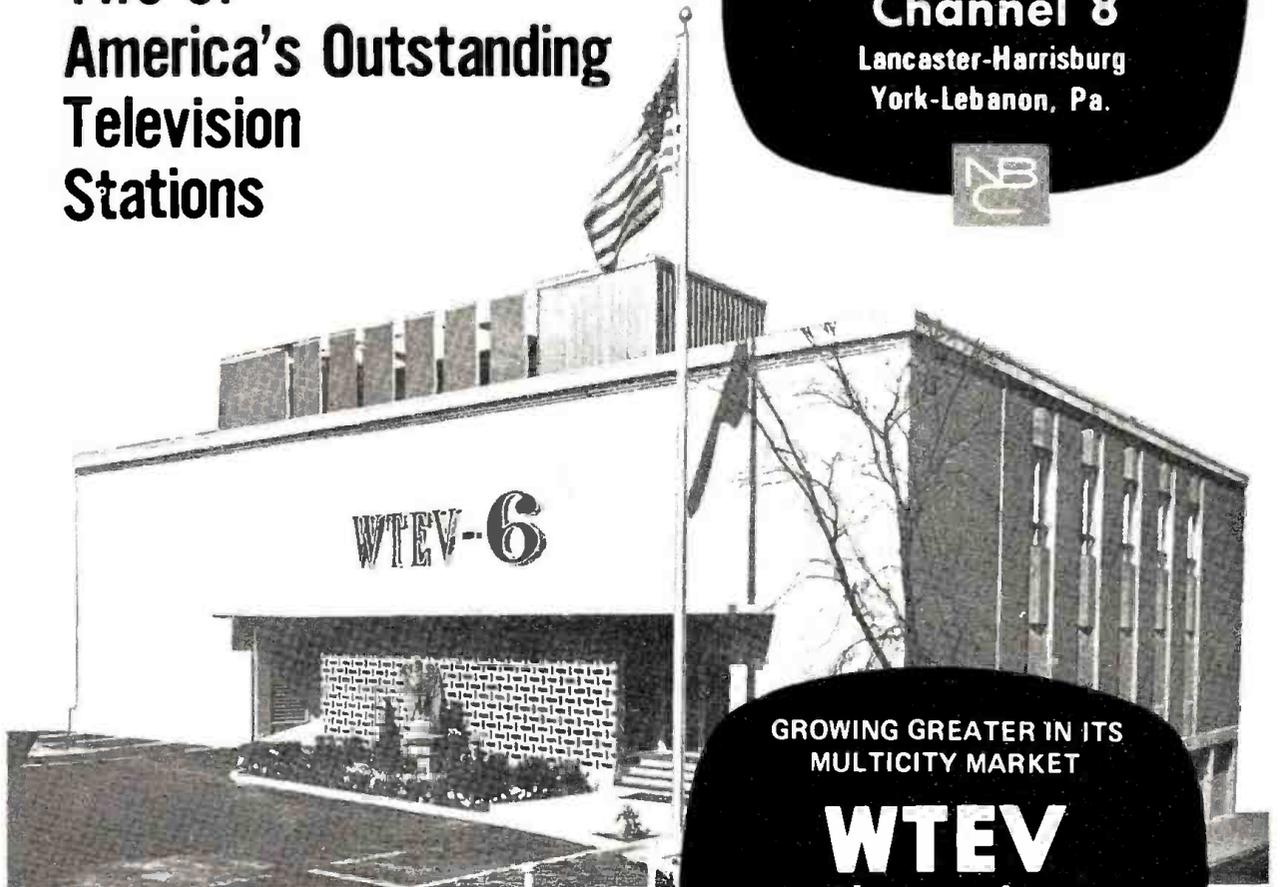
DELIVERS MOST VIEWERS  
IN ITS MULTICITY MARKET

**WGAL-TV**  
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GROWING GREATER IN ITS  
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STEINMAN STATIONS  
Clair McCollough, Pres.

## Yesteryear's yarns, tomorrow's legends

In keeping with today's nostalgia kick, herewith some memories of how broadcasting got into the shape it's in

**Editor's note:** A year or so ago, in anticipation of this magazine's 40th anniversary, which occurred last Friday, Oct. 15, BROADCASTING began collecting interviews with broadcast pioneers.

There was no attempt to compile a history, with dates, places and events arrayed in orderly detail as they were in the special report published Nov. 2, 1970, in commemoration of radio's 50th year. Instead, the aim was to present a retrospective. The stories that follow are of a kind that, told contemporaneously, would have been described by the late Edwin C. Hill as the human side of the news.

These are personal recollections that we have no doubt will evoke others among those readers who are old enough to remember that there was a broadcast system of consequence before the 23-inch tube became a fixture of the American living room. As radio inspired listeners to form pictures of their own, this report may move readers to fill in the blanks in the assembled reminiscences.

In browsing through this collection the reader will encounter a genius or two, any number of fallible men and perhaps one infallible woman, a scattering of mountebanks and cutthroats and failures. It is merely a random sample of the people who gave life, and sometimes lives, to the formation of the American broadcasting system. — *Sol Taishoff.*

### When competition was dog eat dog

The Columbia Broadcasting System had been organized, reorganized and reorganized again. It was now 1929 and Columbia, under its new owner, William S. Paley, was struggling to stay afloat, looking for station affiliates, the necessary lifeline for any network.

Stanley E. Hubbard, a tough, gruff, barnstorming aviator who had landed and was running KSTP(AM) in Minneapolis-St. Paul, received word that there was a network affiliation to be had. Wcco, Mr. Hubbard's bitter rival, already had the NBC Red and Blue net-

works locked in. KSTP needed a network affiliation to stay competitive.

Mr. Hubbard went to New York to see Major J. Andrew White, who after a colorful career as sports announcer, business promoter and generally free-wheeling soul now was in charge of station relations for Columbia. Major White was called away to a meeting, and Mr. Hubbard was left to be entertained by Ted Husing, the network's star announcer.

Lunch was at a midtown hotel where Mr. Husing spent considerable time greeting and being greeted by fans and friends. When Mr. Hubbard finally got him to talk business, he found that the announcer knew nothing about network operations, about programming, affiliation contracts or advertising policies. Mr. Husing did know that the network was having troubles, and, as a matter of fact, he wasn't doing too well himself. Could Mr. Hubbard lend him \$25?

For one of the few times in his life, Stanley Hubbard was nonplussed. He handed over the money.

Meanwhile the host made no move to

pick up the check. The waiter kept brushing imaginary crumbs off the tablecloth. Finally, the guest from the Middle West paid for the meal.

This was Stanley Hubbard's introduction to the Columbia network. His appraisal now: "I didn't think it was too stable a deal."

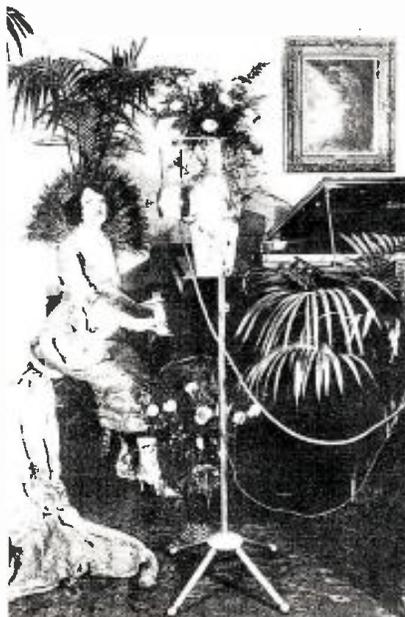
If stability was what Mr. Hubbard was seeking at the time, he found it not long afterward when Niles Trammell, then NBC vice president in charge of the central division, tried to move the Blue network service from wcco. As Mr. Trammell has recently remembered it, he told Henry Bellows, then managing wcco, that NBC needed more clearances for its two networks than one affiliate could provide. "You can't take all of our programs from one network, much less two," Mr. Trammell says he told Mr. Bellows.

The reaction was to have been expected from half of a two-man feud that was reaching epic proportions in the Twin Cities. "Bellows was just as stubborn as hell," Mr. Trammell said. He dumped both NBC networks and shifted to CBS. "He never left Columbia," said Mr. Trammell. "Later he went to work for Columbia; represented them down in Washington."

Few holds were barred in the competition between wcco and KSTP. Mr. Hubbard in the early days believed himself the underdog, pitted against a station owned by the Washburn Crosby flour empire, which was later incorporated into General Mills. "In 1927 the Radio Act was passed," Mr. Hubbard recently recalled. "In order to get a good wave length Washburn Crosby thought it would be smart for Bellows to go on the Radio Commission. They had Hoover appoint him.

"The first thing Bellows did, after he got on the commission, he came back to Minneapolis, and in his own office at wcco, he wrote me a letter reducing my power to 500 watts from 1,000 watts. I didn't think that was quite ethical. He wrote that letter with a wcco-paid stenographer in a wcco office with a wcco typewriter. Whether wcco paid for the stamp I don't know."

When Mr. Hubbard warms to the



*Potted-palm concessions were worth fortunes in early studios such as this.*

subject of his rivalry with wcco—then or now—there is no stopping him. All his life he has been a nonstop talker, whose thoughts race ahead of his articulation. In the late thirties, another veteran broadcaster, the late L. B. Wilson, of wcky(AM) Cincinnati, was introduced to Mr. Hubbard at a broadcasters' convention, Mr. Wilson himself departed from the managerial norm. With elevator shoes he attained the height of 4 feet 11 inches, but as a showman he towered above many contemporaries. His station, which had an exceptional nighttime signal reaching all through the mountains of the Southeast, made a fortune in mail-order business. Between the keening of hill-billy singers and untuned mandolins, it would offer at bargain prices the artifacts its audience held dear. An item dependable for steady volume was a family Bible accompanied by a bonus of a hand-illuminated photograph of Jesus.

After Mr. Wilson had listened in awe to a Hubbard recitation, he turned to his host and said: "That's the only man I ever heard talk shorthand."

### All in the mind

In years of Sunday-night exposure to the radio audience, Charlie McCarthy, as manipulated by Edgar Bergen, became the most successful dummy in theatrical history. To millions of listeners Charlie had a life of his own.

Once, when the act was summoned to perform at the White House. Eleanor Roosevelt, a gracious hostess, extended her hand and said: "So you're Charlie McCarthy."

They never made it in television. Mr. Bergen's lips moved.

### The wondrous world of make-believe

From the earliest days of radio there were disk jockeys, but the craft was lifted to its apogee by Martin Block, a refugee from the New York City streets where for a time he was in business with a suitcase full of razor blades and other notions. He found his destiny at WNEW(AM) New York, an independent station striving for attention in the very fountainhead of big-time network radio. WNEW was then managed by one of the shrewdest women in radio, Bernice Judis.

The two were made for each other, as became evident in a recent recollection by Miss Judis of the great event. "Martin Block came in to see me one day for an audition. He was just a radio bum," Miss Judis paused. "I saw everyone," she said with an indulgent sigh.

"He said: 'You're having trouble with your music, I have some ideas'."

The ideas included a program format called *The Make-Believe Ballroom* with

Martin Block as the master of ceremonies that only a pitchman could describe with a straight face. He wanted Miss Judis to believe he was presiding in a huge hall containing a revolving stage on which were arrayed the most popular musical groups in the country. At Martin Block's command Tommy Dorsey would come and go. Benny Goodman would induce his pack to full cry and then yield to Artie Shaw who, obedient to the master of the ballroom if to no other force on earth, would strike up "Begin the Beguine" and then fade away to a commercial.

The sheer gall of Mr. Block's presentation—delivered in a voice that dripped with pure honey—commended him to the manager of WNEW. He was signed to a contract at 25 dollars a week. At the time neither mentioned—and Martin Block forever swore he never knew—that *The Make-Believe Ballroom* was the earlier invention of a Los Angeles disk jockey, Al Jarvis.

The years of Martin Block were happy years at WNEW, which became the most profitable independent in the nation.

"Block was so brilliant," Miss Judis recalls. "He didn't get up and sell. I remember something called Madison Personal Loan. He wouldn't tell listeners to go and get a loan. He'd say: 'When you're home and the doorbell rings, don't peek through it to see who it is. Don't be afraid. If you think it's a



*Martin Block, the richest of them all, arrives by helicopter at Miami Beach to attend a 1959 convention of disk jockeys. The convention, sponsored by the Todd Storz stations, was among the biggest bashes in broadcast history. It featured an all-night show with the biggest names in music of the time.*

creditor, go to Madison Personal Loan. Then you can go to the door, fling it open and say: "Hello, whomever you are."'"

Grammar would only have encumbered a man with so deep a feeling for the human condition. "In six months," Miss Judis recalls, getting to the essentials of the history, "Martin Block was making 300 dollars a week. Toward the end he was making 200,000 dollars a year. One year he made 300,000."

What was the real magic of Martin Block?

"He had sex in his voice," says Miss Judis. "And he lied."

### The late, late shows of early broadcasting

When Leo J. Fitzpatrick died at the age of 77 a month ago the obituaries noted his managerial associations with, in order, WDAF(AM) Kansas City, WJR(AM) Detroit and WGAR(AM) Cleveland and his later ownership of WGR(AM) Buffalo, N.Y. There was no mention of his creation of one of the earliest and most popular radio shows, *Nighthawk Frolic* on WDAF. Inaugurated in the late fall of 1922, the show was on from 11:45 p.m. to 1 in the morning.

There were several late-night programs on the air in those days. Stations—even those with low-power—could be heard over great distances, especially at night. DXing, or tuning the radio dial in hopes of bringing in a long-distance signal, was a nationwide preoccupation. This growing audience needed a reason to stay up and tune in.

Lambdin Kay of wsb Atlanta, Harold Hough of wbat Fort Worth, George Hay of wls Chicago, Bill Hays of kfkx Hastings, Neb., provided regionally-flavored entertainment. They were welcomed into the home, clasped as friends. Only Mr. Hays, a somewhat more formal personality, was without a nickname. Mr. Kay was the "Little Colonel"; Mr. Hough, the "Hired Hand"; Mr. Hay, the "Solemn Old Judge." To the far-flung audience of the *Nighthawk Frolic*, Leo Fitzpatrick was the "Merry Old Chief."

Fitz, as he was known to his friends, got into radio through the newspaper business. He was an ace reporter for the *Kansas City Star*. The *Star* management thought it possible that the paper's correspondents in Topeka and Jefferson City and Washington could file their stories via short-wave radio and in that way eliminate the costs of telephones. Fitz was sent to find out about radio.

In Detroit he studied wwj, the radio operation of the *Detroit News*. In New York he delved into the technical background of radio, assisted by the people at Western Electric and Bell Laborato-

# WBEN-TV'S full hour First Team News:

**More time.  
More people.  
More news.**

Ever wonder why TV news programs rarely "follow up" on yesterday's stories? Or present reviews of the performing arts? Or why, along with all the "hard" news, there seldom seem to be any warm, human stories that might brighten the picture? The answer is simple: there just isn't time, in the traditional half-hour news format, to cover it all. That's the reason behind WBEN-TV's new full hour First Team News.

We've got more news. More people to gather it. More time to tell it. Total Information.  
It happens Monday thru Friday from 6 to 7 P.M.



**FIRST TEAM NEWS**  
**Total Information**



Buffalo, New York

Represented nationally by Harrington, Righter & Parsons, Inc.



On October 15, 1931, a handful of pioneer broadcasters received the first issue of the first magazine to serve their industry.

Newsy, accurate, and eminently readable, *Broadcasting* was launched and has become an essential part of the work week for everyone connected with radio and television. Which should come as no surprise to anyone who has ever met the man behind the magazine, Sol Taishoff.

Forty years ago, he had already decided that *Broadcasting* would do more than report the news of the industry. It would also stimulate, provoke, goad.

That he has succeeded can be attested to by the thousands of readers who think of *Broadcasting* as the industry bible; but a bible so peppery, so independent in its editorial view that the very men who swear by it often find themselves swearing at it, and in doing so, testify to its journalistic integrity.

On this 40th anniversary, Group W extends its congratulations to *Broadcasting Magazine*, its staff, and to Sol Taishoff . . . for doing "a common thing uncommonly well."



WESTINGHOUSE BROADCASTING COMPANY

ries. Back home he wrote a series of articles entitled "Tuning Out the Preacher and Tuning in Jazz." In covering what various stations around the country were doing with their programming, he came to the then original conclusion that people tended to listen more to popular music than they did to religious programming.

As a result of Fitz's survey, the newspaper decided to apply for its own station license. WDAF, the *Star's* station, took to the air with a Western Electric 500-watt transmitter on June 5, 1922.

Fitz was an unabashed ham. He could sing, was glib, had a lively, retentive mind. One of his first ideas was the creation of the *Nighthawk* program. There was a remarkable musical group playing at the local Muehlebach hotel, the Coon-Sanders Orchestra, led by Carlton Coon and Joe Sanders. Fitz simply put a microphone in the Plantation Grill of the Muehlebach, where the orchestra was performing, and started broadcasting. All the sounds of merriment and dining-out were allowed to go out over the air. In a sense, he gave every home a nightclub of its own.

The *Nighthawk* program became the model for remote-control pickups of the time. The orchestra would play for 15 minutes, then sit out for about 10. Fitz as master of ceremonies would need to fill time. He began reading telegrams and letters from listeners. He would make a wisecrack, tell a joke. Carlton Coon—Coony, they called him—was a looney sidekick. His bit was ringing a cow bell or tooting a boat whistle. Fitz, Coony, and Joe Sanders all had favorite expressions. When it was deemed time for the cowbell, for instance, the expression was, "Let's give them a bovine lavalier."

The *Star* was reluctant to expose staff members to public notice. Two of its top men had been hired away by national magazines after they had become particularly well-known. Fitz had to pick a pseudonym. The "Merry Old Chief" seemed a happy choice. It caught on immediately.

Soon the Chief was getting requests to address fraternal clubs and social groups as far west as California. During the late spring and summer of 1924, he headed a road version of the *Nighthawks* on a Chautauqua tour that lasted four months and covered 101 towns.

Back on the air, he promoted memberships in the *Nighthawks*. The station distributed billfold-sized cards displaying a cartoon of a nighthawk (the bird, not the late-night person) sitting on a perch with an antenna coming out of its head. It was estimated that more than 2-million membership cards were issued.

Each card certified that the bearer was a member of the *Nighthawks*. The

cards were signed by the Merry Old Chief. Names of new members would be announced on the air during the program. Sometimes entire towns would apply for and be granted mass memberships or charters, as they were called. Usually such announcements would be accompanied by a cowbell or boat whistle salute.

Fitz's flowery sign-off became the station's trade mark. "The night shall be filled with music," he rhapsodized. "The cares that infest the day shall fold their tents like the Arabs and silently steal away." Then he would close with, ". . . Good morning to all on the Atlantic Coast, good night to those on the Pacific Coast, and goodbye to everyone until tomorrow night."

Fitz signed off for good from the *Nighthawks* in 1925 and went to Detroit at double the \$258 a month he had been paid to run WDAF. The *Nighthawks* went on for several years.

## Reminiscence

*Jack Webb, who was to become a national figure as the producer and star of Dragnet, first on radio and later on television, broke into broadcasting as just another hired hand. As he tells it:*

Everything started for me in San Francisco about the time that the United Nations conference was being held, in 1945. I had met a producer in Los



Mr. Webb

Angeles who was a fair drinking buddy and he said they needed radio announcers in San Francisco.

I had never announced anything in my life. So I went to San Francisco and checked into Taylor and O'Farrell Streets, which in those days was KGO—the American Broadcasting Co. I got off at the third floor, and a rather tall, dark woman grabbed me by the arm and asked: "Are you an announcer?"

I said, "Well, yes, ma'am."

That's as far as I could get. She said, "Come with me."

She put a piece of paper in my hands. We went downstairs into a studio the likes of which I'll bet a lot of us in the business have forgotten. It was all done in overstuffed furniture and table lamps and, hell, you had a terrible time finding the microphone.

This woman gave me a script and pointed to a control and said: "Just

push the button, young man, and read what's on the paper."

And I said, "Now, we bring you Hedda Hopper's Hollywood."

She seemed satisfied and said, "I'm going to put in a good word for you." I'm glad she did, because then I went upstairs and sat in the program director's office for two more days before I was hired.

Those were the days. There was still a little bit of the war left. I used to get up at 4:30 every morning. We had what was known as an announcer's delight. There were a bunch of control buttons that you pushed, and all sorts of lights came on. Today no self-respecting announcer in the world would push those buttons. But we did in those days. And the engineers would sit there and if you didn't push the buttons, they wouldn't either.

And if you didn't push a button that said NEMO—I guess that's some Greek word that means out of nowhere—which was the network control, the network just didn't come on, that's all.

I had to be there around 4:48 each morning, so I'd get up at 4:30. I lived just one block from KGO.

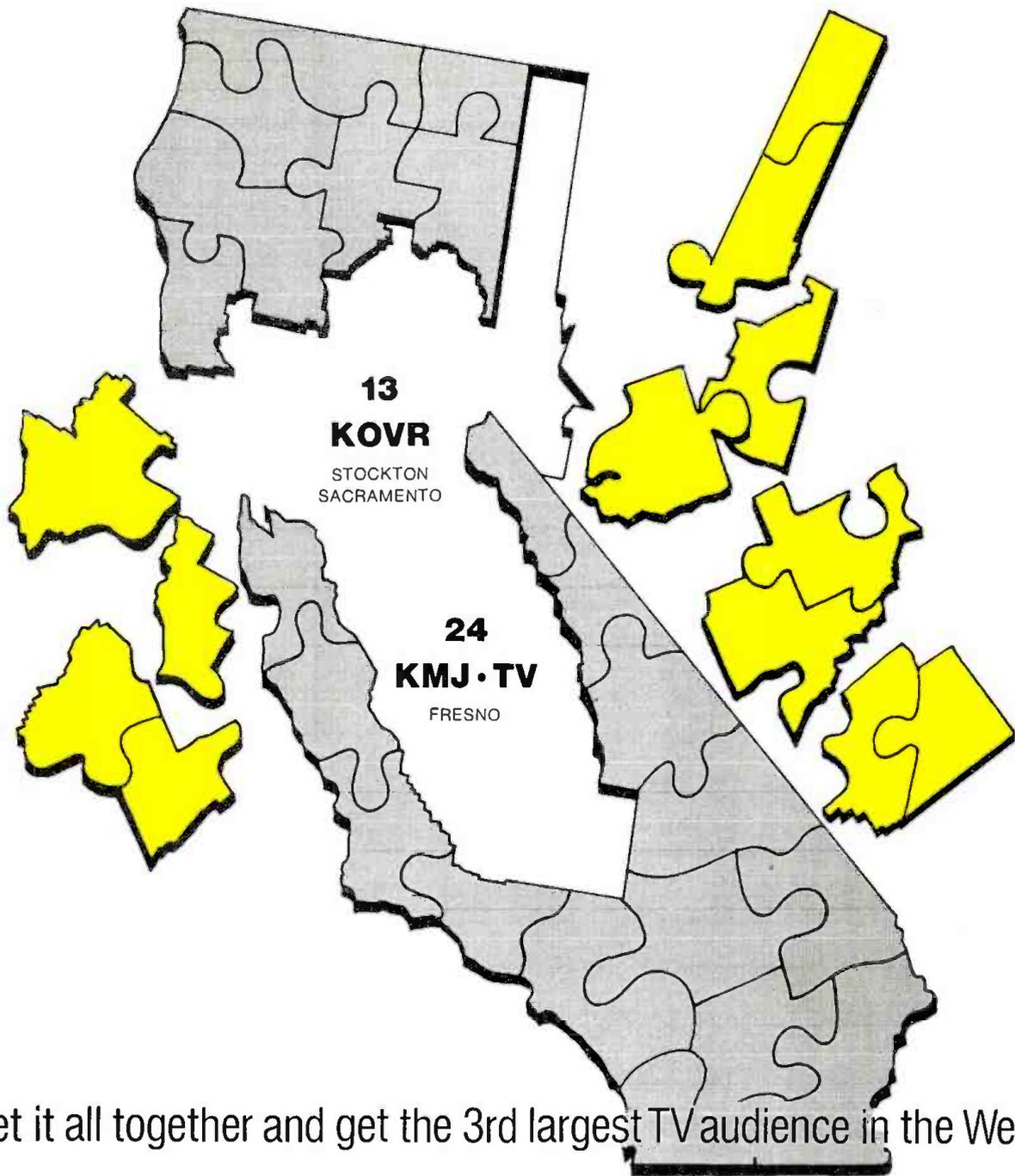
It was downhill and I could stagger that far. I used to go in and punch that NEMO button and I used to say, "And now here's Taylor Grant from New York."

At 7 the chief announcer came in. It was usually about three minutes to 7, as he went on the air at 7. He was a big, overgrown, bushy-haired fellow, with a heavy moustache. We didn't have a lounge. Instead we had a little office with a couple of beat-up old desks butted together.

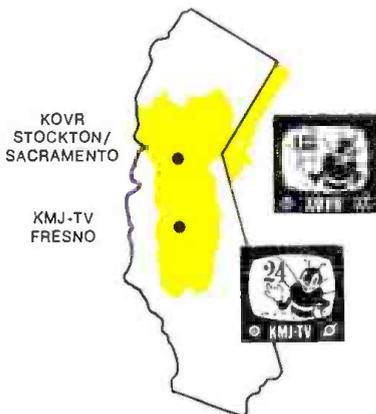
And this was this announcer's routine for the four years that I served in San Francisco: He would sit down, open the bottom desk drawer, pull out a bottle of rye, put it on the desk, take out those little pleated Dixie cups (the collapsible jobs, you know), put one on his desk, fill it up with rye—now, mind you, he hadn't said a word, hadn't even said good morning—pick this cup up, slug the rye down, reach into the top drawer of his desk, get out a can of Copenhagen snuff, tap it a little bit, open it up, get a big draw, let out a big sigh, look at me and say: "Boy, life at best is a task."

After one more shot of rye he'd walk into the announce booth and play an old Raymond Scott thing—a 10th century gardener, or whatever—full of all kinds of little rinky-dink music. Then he'd fade that down and he'd say: "Good morning, friends, time for music for the family."

And if you don't think that was rough, I had to do the 7:15 newscast and inhale that microphone when he got through.



Get it all together and get the 3rd largest TV audience in the West.



The picture of success — KOVR 13 Stockton/Sacramento and KMJ-TV 24 Fresno.

Put these two big channels together and you've got the nation's:

13th largest market in TV households.

12th largest market in total retail sales.

Make sure you're using McClatchy TV to cover these vital California areas thoroughly.

Source: ADI-ARB 1/71 800,900 households; Retail sales (1970) SRDS 7/71; Television Factbook 1971-72 — counties in which the net weekly circulation is 5% or better.

**McCLATCHY BROADCASTING**

Represented Nationally by Katz TV West.

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# RADIO STRATEGY



IF Napoleon were to plan a radio invasion of New England HIS FIRST MOVE would be to choose the Station in that territory with the greatest

~~~~~**POWER**~~~~~

**WTIC**

THE TRAVELERS BROADCASTING SERVICE CORPORATION  
HARTFORD » CONNECTICUT « » ASSOCIATE N » B » C  
MEMBER OF NATIONAL ASSOCIATION OF BROADCASTERS





**WE'VE COME  
A LONG WAY,  
Baby, SINCE  
"NAPOLEON'S  
Radio INVASION"  
IN 1931  
BUT...**



**WE ACKNOWLEDGE NAPOLEON AS ONE OF HISTORY'S GREATEST STRATEGISTS. HIS 1931 RADIO INVASION PLAN FOR NEW ENGLAND WAS ABSOLUTELY RIGHT. BUT NAPOLEON WAS ALSO A GREAT TACTICIAN. IN 1971, HE WOULD ADD WTIC-TV TO WTIC RADIO AND WOULD EASILY CONQUER RICH, RICH SOUTHERN NEW ENGLAND, NOT JUST WITH POWER, BUT WITH OVERWHELMING PERSUASION. THAT'S WHAT ALL SMART ADVERTISING STRATEGISTS DO!**

**WTIC**  **TV-AM-FM**  
BROADCAST PLAZA, INC., HARTFORD, CONNECTICUT

# Start talking through our hat.



As a broadcaster, you can't keep your mouth shut.

You've got to portray events. Express opinions. Air ideas.

And, no matter how careful you are, someone somewhere in your vast audience may not like the words you say, the pictures you show, the music you play. And the result can be trouble. Big, expensive trouble.

Which is why we urge you to do your talking through our hat—with Broadcasters' Professional Errors and Omissions Insurance from Fireman's Fund. It's the broadest, the best protection you can buy. Here's why:

- 1. Unlike other carriers, Fireman's Fund protects you on a virtually all-risk basis rather than named perils.**
- 2. You're guarded not only from traditional hazards faced by your own station, but also a) advertising for your own station, b) news materials prepared by you for use by other**

stations, c) printed bulletins issued by your station during newspaper strikes.

- 3. You get an individual policy rating.** Most insurers have a single rate structure—but Fireman's Fund tailors the rate to your own programming and past record. Plus, a special rate consideration for more than one station.
- 4. You're protected against multiple claims.** There's one limit per claim; another, higher limit against several claimants in one incident or multiple claims in the course of the year.
- 5. Lower limits than any other carrier.** You can insure yourself against as little as \$10,000 per claim; \$20,000 annual aggregate. (Why pay for more protection than you need?)
- 6. You don't have to take a deductible policy.** If you want full protection, it's yours. Or, if you prefer, you can take your choice of deductibles: as high as \$5,000 and even more.
- 7. You're provided with legal defense.**

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

- 8. No endless waiting for final judgement to determine your liability.** (With some carriers, you often wait. And wait. And wait and wait and wait.)
- 9. If you need more insurance, your policy provides that we be given first refusal.** Which means your additional coverage will be compatible with primary coverage.

So there you have it. Nine reasons why you should start talking through our hat: the hat that represents the biggest insurer of this coverage in the country.

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

You'll be saying quite a mouthful.

Fireman's Fund American Insurance Companies, San Francisco



## A first president and first victim

The first president of the first network was Merlin Hall Aylesworth, who was recruited from the National Electric Light Association, a lobbying organization, to head NBC. Son of an Iowa preacher, he was called Deac, short for Deacon, a role he never quite played to the hilt.

"Deac had a flair for showmanship," William Hedges, retired NBC vice president, recently recalled. "But his sense of economics was not as sound as that of some of his successors." Mr. Hedges, who had managed NBC's WMAQ(AM) Chicago, was summoned to New York in 1934 to take charge of all owned stations. He was warmly greeted by the president who advised him that the new assignment was unique: The stations were not expected to make money.

When Mr. Hedges had recovered his breath, he thought swiftly of a way to persuade the boss that solvency was not necessarily a vice. "I said, 'Deac, how do you propose to build a strong company if we can't demonstrate to our affiliates that our own stations can cooperate with the network and make a good profit?'" Mr. Aylesworth finally saw the light.

John Royal, who was vice president in charge of programing during the Aylesworth regime and after it, has remembered a mission to Washington.

"I went down with Aylesworth before a Senate committee," Mr. Royal said. "He was a pretty slick operator. He said that *Amos 'n' Andy* was the greatest educational act in show business. The senators all laughed."

Mr. Aylesworth gravely waited for the derision to subside. "Then he pointed out," said Mr. Royal, "that Amos and Andy, who were sponsored by Pepsodent and had a tremendous following, made more people use toothbrushes than all the dentists in the country." The legislators—to a man four-square against tooth decay—nodded sagely in agreement.

In the recollection of contemporaries, Mr. Aylesworth, who was recruited by Owen D. Young, chairman of the parent RCA, suffered a fatal handicap during his tenure at NBC. He was considered a threat by an earlier Young protege, David Sarnoff, RCA president. Mark Woods, the original treasurer of NBC (and later president of ABC), remembers "great jealousy between Sarnoff and Aylesworth."

It took a while, and it started by utter coincidence, as Mr. Royal now recalls.

Richard C. Patterson Jr., commissioner of correction for the city of New York, had a practice of inviting prominent figures to make Sunday talks to the inmates on Welfare Island. One day Mr. Aylesworth was asked.

"Aylesworth always took a quartet around with him, the Southerners," Mr. Royal said. "They'd sing 'Only God Can Make a Tree.' That was his favorite.

"So he came to me and asked for the Southerners, and they went over to Welfare Island, and he made a speech. Afterward Patterson said to him something about this radio business being very interesting and how he'd maybe like to get in it.

"Well, a week later Patterson invited General Harbord over to make a speech and said something about getting into NBC. [James G. Harbord had by then succeeded Owen D. Young as RCA chairman.] Next week Patterson was made executive vice president of the network. He wasn't in here two days before he was cutting Aylesworth's throat."

Mr. Patterson also cut his own. Not he, but another outsider, Lenox Lohr, who had managed the Century of Progress Exposition in Chicago, succeeded Mr. Aylesworth as president of NBC.

(Mr. Aylesworth died in 1952 at the age of 66. He had put in his declining years as a consultant to Cities Service.)

# HAPPY ANNIVERSARY —

**Broadcasting**  
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

1931

1931

READY TO DETERMINE THE COVERAGE OF YOUR STATION

SIXTY-TYPE methods for accurate measurement of the coverage of your station...  
 Use only the most accurate and reliable methods...  
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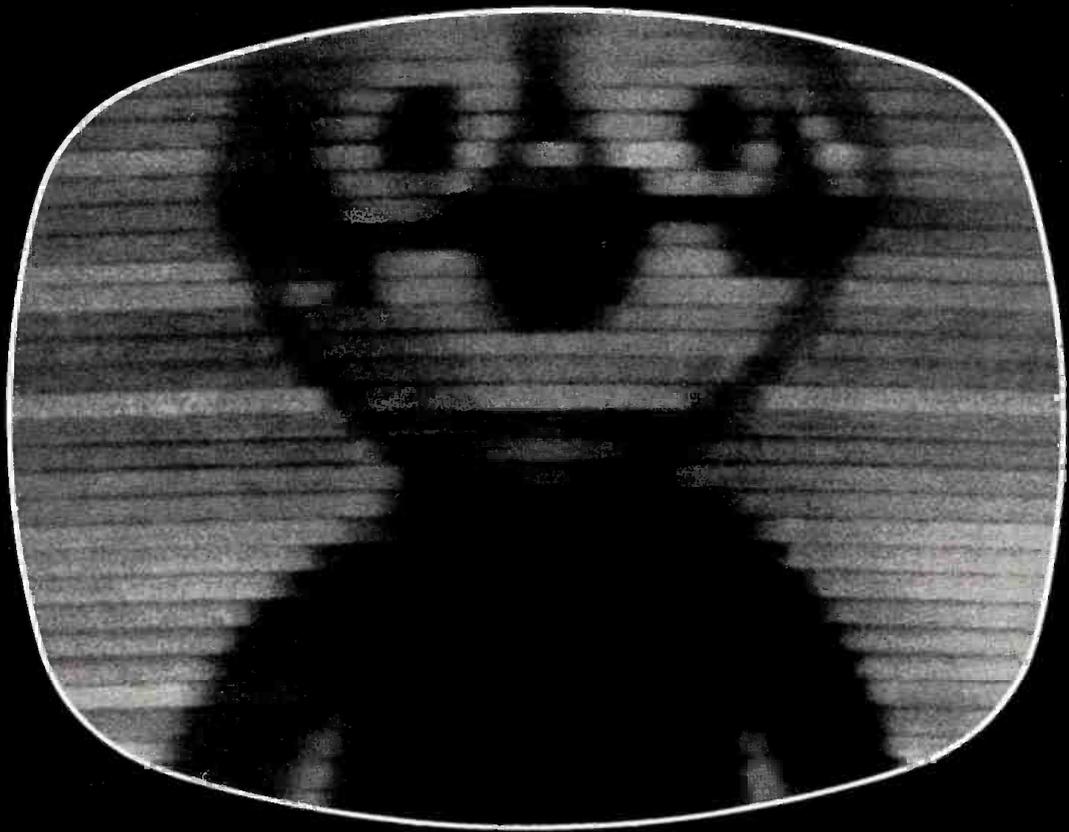
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1971

## 40 YEARS OF PROFESSIONAL SERVICES

**CONGRATULATIONS TO  
"BROADCASTING"**



**...FOR COMING INTO  
THE PICTURE ALMOST  
BEFORE THERE WAS  
A PICTURE.**

Actually, "Broadcasting" made its debut just two weeks before NBC's first TV transmissions from the Empire State Building. That was in the fall of 1931, and perhaps the luckiest thing about those primitive signals was the size of the audience (negligible).

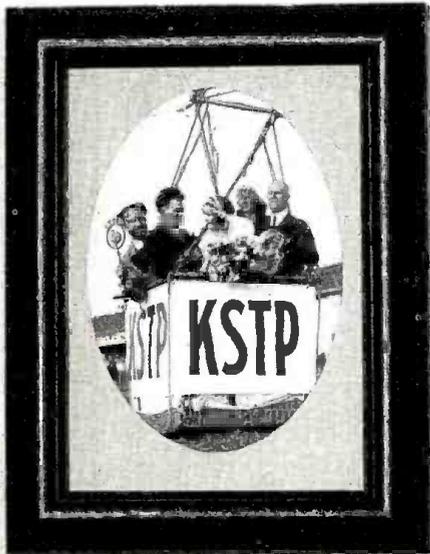
Radio, of course, was a different matter, with more than half of the nation's families already owning sets and NBC already established as the medium's outstanding service. (1931 was the year we inaugurated such features as the Metropolitan Opera programs, "American Album of Familiar Music" and — if anyone's forgotten — "Little Orphan Annie.")

And that same spirit of innovation carried over into TV, when its time came. Inevitably it was NBC that introduced such formats as "Today" and "Tonight"; presented the first "Specials"; and pioneered in color.

Now? Well, we're still innovating every season. And we're still the leader in our line. Just as "Broadcasting" is in its line.

For that — once again — congratulations.

**NATIONAL BROADCASTING  
COMPANY**



**1928** Local radio listeners heard live coverage of an unforgettable balloon-gondola wedding. The broadcaster — KSTP.

**Complete Merchandising Service  
Inaugurated by KSTP to Assist  
Radio Advertisers and Agencies**

**Northwest's Leading Radio Station Develops New  
Department to Give Broadcasters Essential  
Sales Promotion Facilities**

With the inauguration of a complete Merchandising Service for the advertiser, KSTP, St. Paul-Minneapolis, has again set the pace in the development of radio station facilities and accommodations of the organization of the service department has been received with appreciation by radio and advertisers generally.

The new KSTP service provides a long-range means of conducting sales campaigns which require special field work by the local market and the coordination of broadcasting with all other forms of advertising and merchandising activities.

"Just what we have wanted for a long time," said representatives of a leading national advertiser.

"KSTP will be doing a big job for the advertiser in making radio do its various elements of a winning campaign so that it will be fully effective."

The KSTP Merchandising Service department is operated by men and women experienced in sales promotion and advertising and the service may be used in its entirety or in part as may be required by the advertiser. It includes market research, field surveys, contact with distributors and dealers, promotional work with local sales representatives, placement of window and other displays, distribution of direct mail pieces and flyers, supplemental advertising and sales help to dealers and all other essentials of an efficient merchandising service.

This new facility provided by KSTP makes it possible for advertisers to coordinate fully on their sales promotion campaigns in the great Twin Cities market. It fills the gap and delivers the final punch that makes for success in terms of sales because it can be used to merchandise not only the radio advertising campaign, but also the products or supplies to be advertised through KSTP, even before the first broadcast.

Through KSTP the sales message goes to the largest radio audience, double that of any other station serving this market, the most responsive audience held by the broadcast wheels of the most popular national (Red and Blue NBC, and spot) regional and local organizations and service features. The KSTP Merchandising Service augments this capacity for continued leadership by enabling the advertiser to produce maximum results by correlating all sales promotional activities.

10,000 WATTS  
100% MODULATION  
FULL TIME

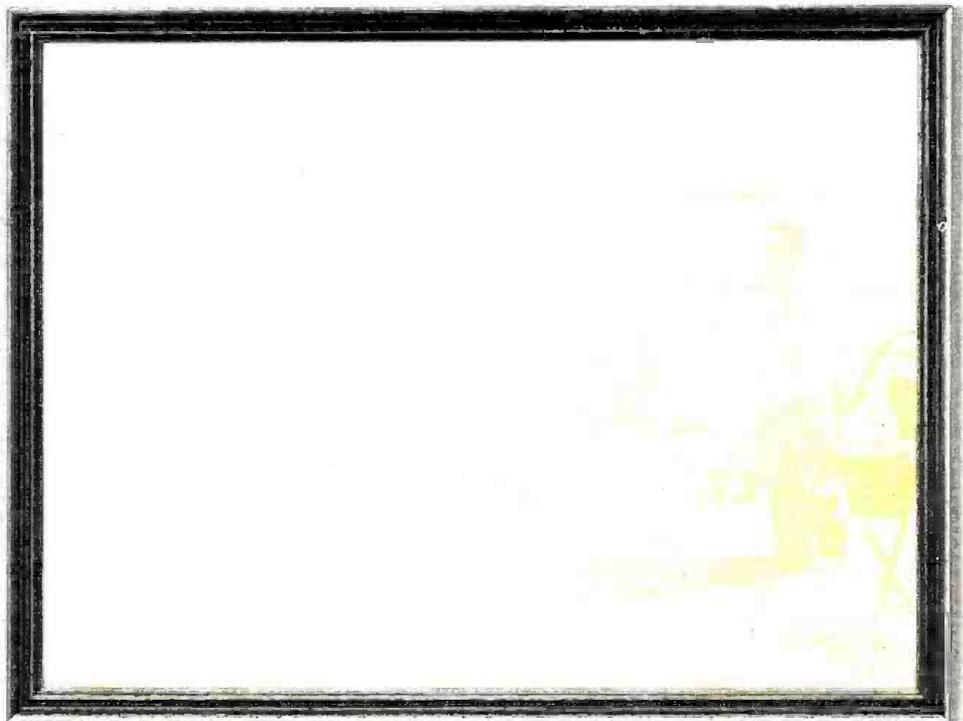
KSTP

SAINT PAUL  
AND  
MINNEAPOLIS

NORTHWEST'S LEADING RADIO STATION

October 13, 1931 • BROADCASTING Page 35

**1931** Broadcasting, first business publication for the radio industry, made its debut and KSTP was there offering a new service to broadcasters.



**1930** A unique babybuggy vehicle, one of the earliest radio mobile units, enabled fans to hear on-the-spot reporting from the National Open in Minneapolis — first live coverage of a golf tournament. Thanks to KSTP.

# HANG THE PAST!

WE'RE ALREADY FRAMING THE FUTURE.



**1948** The upper midwest welcomed its first television station and NBC-TV announced its first affiliate in the nation. Both were talking about KSTP-TV.



**1971** Today's events are more exciting than ever on "The World Today" with all-pro anchorman Ted O'Brien, Barry ZeVan the weatherman and grand-slam sportscaster Tom Ryther. It's the newest news, weather and sports format on television. Provocative, interesting, comprehensive—and on KSTP-TV.

We've come a long way since our board chairman, Stanley E. Hubbard, pioneered the first autonomous commercial radio station in 1924. And for the past 40 years, "Broadcasting" has been an important part of our picture.

KSTP radio was first with a complete news bureau, first with a special events department complete with mobile units and first with a full-time educational department. We were first in TV in our area and first in full-color broadcasting. And you heard about it first in "Broadcasting."

Our goal for tomorrow is the same as it was nearly 50 years ago when we began—to pioneer new and better ideas in programming and service to our growing market. Hang in there, "Broadcasting." We'll give you more big stories to tell.

## KSTP

RADIO AND TELEVISION  
MINNEAPOLIS — ST. PAUL



Mr. Allen

### Performing on cue

Fred Allen, probably the brightest wit in the heyday of network radio, was a failure in television and retired. Paul Henning, writer-producer, has recalled a visit to New York after Mr. Allen had left the air.

Mr. Henning, his wife and another

couple not in show business were staying at the Algonquin hotel. "Fred called and invited us to have dinner with him," Mr. Henning related. "I accepted and asked him to come up and have a drink with us first. I hung up and said: 'Fred Allen is coming by, and we're all going out to dinner.'

"This couple couldn't wait to see Fred Allen. They knew he was going to say something funny. I said: 'Now wait a minute. This is a man who is coming by for a social evening, and please don't expect him to be a comedian.'

"I couldn't convince them. Well, when Fred walked in, he looked over at the television set. A big basket of fruit that the manager of the Algonquin had sent up was sitting on top of it. The first thing Fred Allen said was: 'That's the best thing I've seen on television yet.'"

### A baby Earle Anthony wouldn't give up

Earle C. Anthony, who owned a string of Packard dealerships in California when the Packard was a head-to-head competitor of Cadillac, started KFI Los Angeles in 1922 and built it into probably the best physical facility in the West. Mr. Anthony's eccentricities expanded with his station's influence.

"He didn't supervise," recalls Carl Haverlin, who was once program director of KFI, later vice president of Mutual and president of Broadcast Music Inc. "He just bothered you."

A typical performance of Mr. Anthony was to call in the middle of a program to demand that a musical number he liked be played again. No amount of explanation about the delicacies of program timing would make him change his mind.

Mr. Anthony demanded that the call letters of KFI be pronounced with absolute clarity, with long pauses between, during station identifications. He had a private railroad car in which he had installed a special radio receiver. Traveling across the country, he was outraged if he could not make out his station's call.

Niles Trammell, former president of NBC, with which KFI has been affiliated since the inception of the network, remembers Mr. Anthony with fondness. "Every time Earle would come to New York, the first thing he'd do was call me," Mr. Trammell reported. "'Come on over,' he'd say. I'd have to spend the afternoon and evening with him getting drunk."

During and after the Trammell regime, NBC repeatedly tried to buy KFI, always with the same rejection. "Now, Niles," Mr. Anthony once told Mr.

Trammell; "I wouldn't sell my wife. Why would I sell KFI?"

He was, however, on the verge of a deal with Gene Autry, head of Golden West broadcasters, at his death. As now related by Mr. Autry, the deal involved the sale of Mr. Autry's KMPC Los Angeles to NBC and Mr. Autry's acquisition of KFI. The two had agreed to get together upon Mr. Anthony's return from a sojourn at Bohemian Grove, a resort near San Francisco. He never came back alive.

### Reminiscence

*In New England an irascible son of a more irascible father became the dominant figure in early broadcasting. John Shepard III developed and ran the Yankee Network, with money supplied by his father's department stores in Boston and Providence, R.I. Here's how Cedric Foster, later a widely known news correspondent for Mutual, remembers the Yankee Network period:*

They always called John Shepard doctor. I don't know why. Of course he was a real pioneer. I remember one story about him, a true story. We had an announcer by the name of Fred Lang in Boston. His actual name was Langenheimer. He had a beautiful voice, a marvelous, clear, resonant voice. He went on the air one day and said: "Good morning, ladies and gentlemen, the Yankee Network takes great pleasure in bringing you the 66th annual commencement of the Massachusetts Institute of Technology from the auditorium in Cambridge, Massachusetts. First I should explain to you, ladies and gentlemen, that from my vantage point, sitting up here as I am behind a post, I can see absolutely nothing."

John Shepard was listening to this.

and he said, "Fire the son-of-a-bitch, fire him." He had a high-pitched, nasal voice. So Lang was fired; that's all there was to it. Some time later Shepard called Linus Travers, the Yankee Network's vice president, into the office and said: "Where in the hell is Fred Lang? I haven't heard him on the air recently." Travers told him, "Why, you fired him. Mr. Shepard." He could hardly get the words out. "Hire him back," Shepard said. "He's the best God-damned announcer we've got." And that's the way he ran his radio stations.

John Shepard always worked for his father, John Shepard Jr., who lived to be 94 years old and to sell the Yankee Network to Tom O'Neill and the General Tire & Rubber Co. The old man treated John Shepard the third just like dirt under his feet. He was arrogant, a little bit of a guy, hair parted on the back of his head; the part went right down to the nape of the neck.

The only reason the old man sold the Yankee Network, pulled it right out from underneath his son who was damn near 70 at the time, was that he needed the money for tax purposes when he died. Right up to the end that old man was active, sharp—he was bing, bing, bing.

### An early dreamer of possible dreams

Who knows how many bright young boys Hugo Gernsback inspired? A wholesale dealer of radio parts in New York, Mr. Gernsback, starting in 1910, made a hobby of predicting developments in the radio and scientific fields. Some of his predictions came true. In 1921, when radio apparatus still was screwed to an open breadboard, he predicted the radio console, calling it "Radiotrola." In 1935, he stated the conviction "that a satisfactory solution of television will have come about by 1950."

Half-charlatan, some people considered him, but his predictions were soundly based, never half-baked. He reached the public through Gernsback Publications Inc., New York, and by 1935 was publishing such periodicals as *Radio-Craft*, a monthly for the service man, dealer and "radiotrician." He also was putting out *Wonder Stories*, *Official Radio Service Manual*, and *Short Wave Craft*. A typical sell line in a Gernsback publication would read: "Here is a simple, reliable receiver that can be built by anyone." Following would be a detailed circuit drawing of the receiver. For the youngster, scientifically inclined, the Gernsback publications offered a compelling challenge.

As a boy, John P. Taylor harbored an ambition to become a forester.

“Black America will watch to see if those of you who profess equality... will give us the money, time and facilities to produce for you our picture of **White America.**”

—Clifford L. Alexander, Jr., in an address to NAB, Chicago, March 1971

“‘Cliff Alexander—Black on White’ begins Sunday on **WMAL-TV.**”

—The Washington Post, Sept. 1971



In his Chicago NAB address 7 months ago, Alexander envisioned, “Blacks creating, producing and reporting their findings on the White America they see.”

Well, it's on the air.

Now. In all Washington Star Station Group markets. And it isn't a back-of-the-bus complaint department.

Cliff Alexander: Yale Law School graduate; former NSC Foreign Affairs Officer

under President Kennedy; former Deputy Special Counsel under President Johnson; former Chairman, Equal Opportunity Employment Commission; Board member of several universities and institutions.

“This isn't going to be a typical interview show. I won't just be asking questions of guests, but I'll state my own opinions.”

“Cliff Alexander—Black on White,” now available. Call Warren Day at 202-686-3195

## **WASHINGTON STAR STATION GROUP**

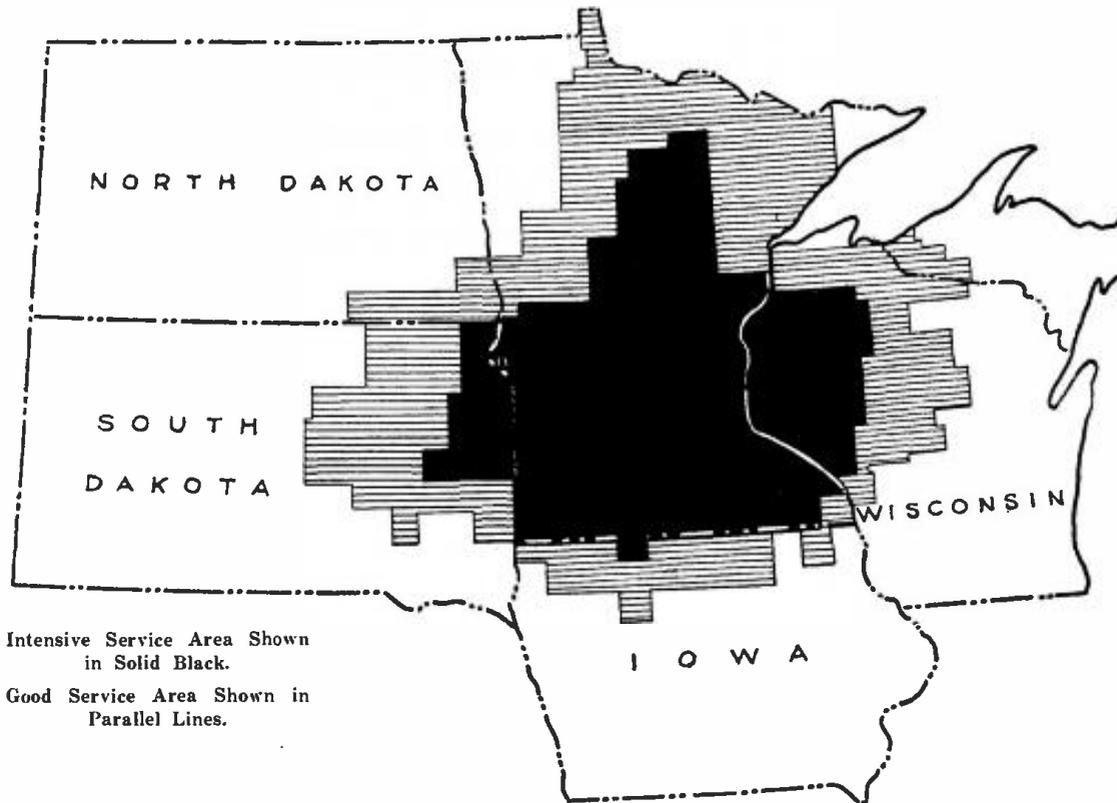
WMAL-AM-FM-TV, Washington, D. C.,

WLVA-AM-TV, Lynchburg, Va.,

WCIV (TV), Charleston, S.C.

MINNEAPOLIS **WCCO** SAINT PAUL

Cleared Channel -- 810 Kilocycles



**\$0.00052**

Half an hour's evening time on WCCO at the general one-time rate, costs fifty-two one-thousandths of a cent for each receiving set in WCCO's demonstrated intensive and good service area.

**414,130**

Receiving sets are in this good service area, as shown on the map. In the intensive service area there are 283,551 sets.

**A 2-Cent Stamp**

Covers the cost of delivering a half-hour's evening program from WCCO, normal talent cost included, to twenty-five receiving sets in the intensive and good service area.

**The foregoing figures are based on the following factors:**

1. The recent survey made by WCCO to determine its area of dependable service, full details of which are available on application.
2. The United States Census Bureau's 1930 figures for radio receiving sets in homes.
3. WCCO's published rate card.

*What other medium can offer such wide regional coverage at so small a cost?*

**NORTHWESTERN BROADCASTING, Inc.**

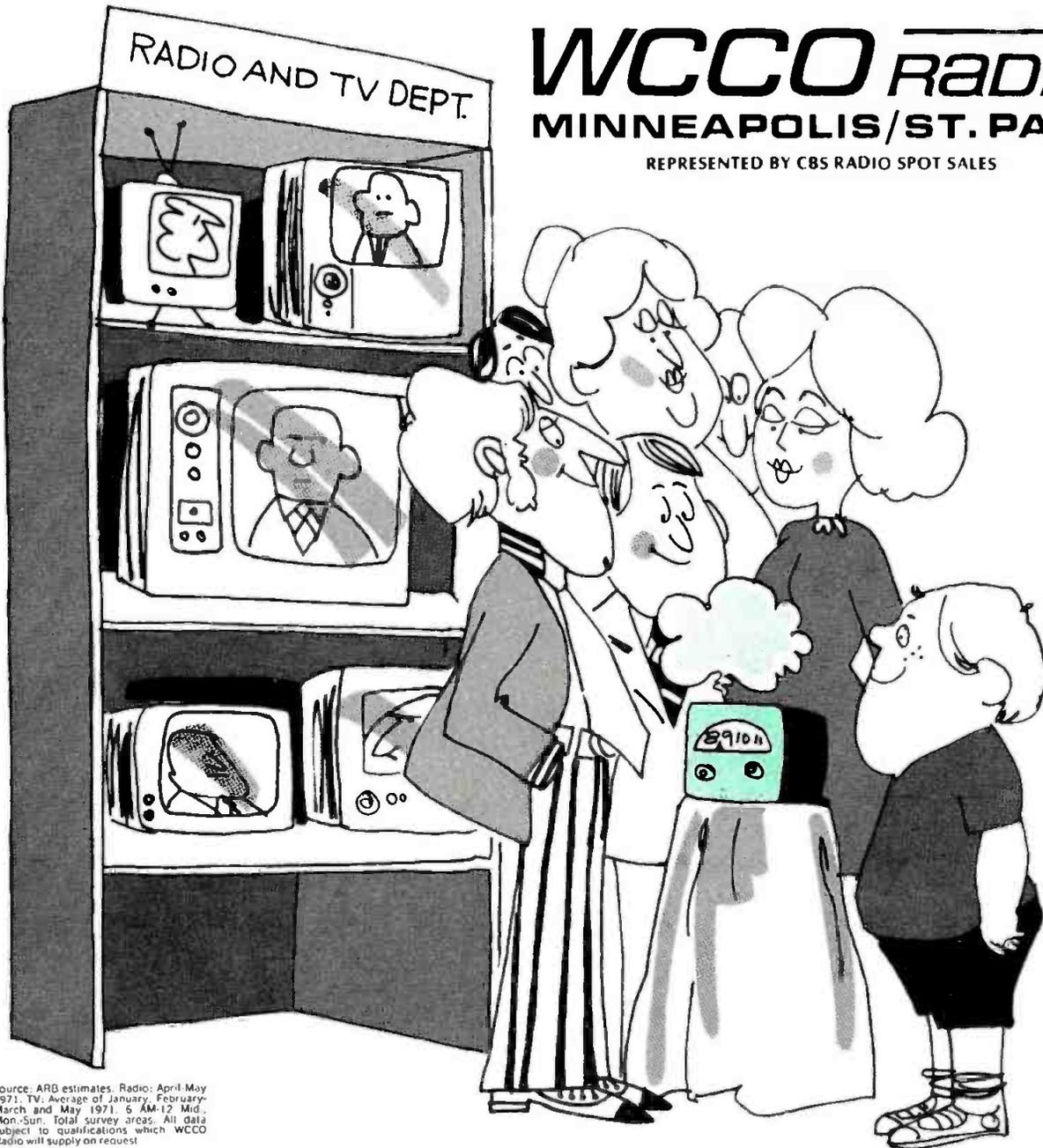
H. A. BELLOWS, Pres.

Offices: Nicollet Hotel, Minneapolis

E. H. GAMMONS, Vice Pres

# More people watch WCCO RADIO than tv.

WCCO Radio really "brings 'em in" in the Minneapolis/St. Paul market. More than tv! It's because WCCO Radio projects such clear pictures. Pictures of this market's best news, weather and farm reporting. Major league sports coverage. The most popular personalities. As a result, WCCO Radio delivers bigger audiences than tv. More people 12+. More adults. More men. More women. Average quarter hour all day long. Seven days a week. Plus a massive morning drive audience bigger than evening prime time of any Minneapolis/St. Paul tv station. The latest ARB estimates will make a believer of you. Check 'em. Then bring 'em in with the station that brings 'em in. The Bigger-Than-TV Station: WCCO Radio.



**WCCO RADIO**  
**MINNEAPOLIS/ST. PAUL**

REPRESENTED BY CBS RADIO SPOT SALES

Source: ARB estimates. Radio: April-May 1971. TV: Average of January, February, March and May 1971. 6 AM-12 Mid., Mon-Sun. Total survey areas. All data subject to qualifications which WCCO Radio will supply on request.

His grandfather, who lived next door to him in Williamsport, Pa., had spent most of his life in lumber camps. But when John Taylor was 12 grandpa's stories about lumbering days paled in comparison to a new interest. John was given a subscription to *The Electrical Experimenter*, Hugo Gernsback's first magazine. The publication excited John Taylor, started him reading about the people who were making electronics happen. He read biographies of De-Forest, Fessenden, Steinmetz, decided the career for him was inventor.

In 1920, young Taylor built a replica of a receiver design that he found in *The Electrical Experimenter*. His father, a small-town banker, gave him the money to buy parts for a tube set, more expensive and sophisticated than the common crystal receiver. He was 14, uncertain about what he was doing, had only the magazine as a guide. The Taylor family had a summer place in the mountains of Northern Pennsylvania. John Taylor took his receiver there with him, strung a long wire up to a mountain top.

He worked and worked on his receiver. By the time he had \$25 invested in it, the receiver was providing beautifully clear reception from Pittsburgh where a man named Frank Conrad was broadcasting phonograph music.

John Taylor went to Harvard university, earned a degree in electrical communication, joined RCA as an engineer in 1930, staying with that company for the next 40 years. For much of that time, John P. Taylor was in charge of advertising of the broadcast equipment division. In his career he sold some of the most sophisticated television hardware now in use—more complicated than Hugo Gernsback saw in his wildest dreams.

### Reminiscence

*In her 41st year of writing serial drama for both radio and television, Irna Phillips figures she had written enough words to fill 2,500 average-length novels. For 21 years she wrote Guiding Light, first for radio and then television. The first serial created for television, As the World Turns, was hers. Here, in her words, is how she got started at WGN(AM) Chicago:*

I was called down by the program manager. "Do you know how to write?" he asked. I had not been prepared in any way to write for a living. Yes, I had a major in English. Yes, I had practically completed my masters at the University of Wisconsin. But writing regularly never entered my head. My answer was, "Yes, I can write."

"Can you write a family story?" I

was asked. I said, "Oh, yes, a family story. I'm the youngest of 10 children. Who should know a family story better than I?"

They permitted me to have one other actress. Irene Wicker, who later became The Singing Lady. She and I would do all the parts. Every day I would bring so many pages to the studio. I did the writing and I also performed. Irene and I both did the sound effects. She did the barking of the dog. I did the mystery woman who lived in the home. I also did the mother, who was Mother Moynihan. I named her after the mother-in-law of the program manager.

The character was really my mother who was widowed when I was 7 years old. She brought up her children on her own. I took much of it from my own life and what I had learned and knew. All the male characters were off stage. It was originally titled *Sue and Irene*. It was renamed *Painted Dreams* by the manager of the station.

*Painted Dreams* was not episodic. It was a truly serial story, a continuing story of this family and their friends next door. It ran 10 minutes daily with an announcer. And sometimes the scripts weren't long enough so we had to ad-lib.

We got a sponsor, Nickleberry sausage. We'd know by the letters that

# KEY to SUCCESS



**\*63% METRO SHARE . . . Daniel Boone with 34,000 homes!**

**\*57% METRO SHARE . . . 6 PM News with 42,000 homes!**

**\*63% METRO SHARE . . . 10 PM News with 35,000 homes!**

*And this is only part of the success story!*

\*All Figures from Baton Rouge ARB, May 1971.

**1749' of Dominant Success!**

# WBRZ-TV

BATON ROUGE, LA.



Represented Nationally by

**RADIO TELEVISION SALES, INC.**



**WWJ Congratulates Sol Taishoff and Broadcasting Magazine for  
40 Years of Dedicated Service to the Broadcasting Industry.**

**WWJ HAS JUST THE RIGHT**

**“ONE”**

**...FOR YOU!**

**WWJ-FM  
MUSIC STEREO ONE**

***The finest spectrum of  
music available anywhere***

- ***Pleasant***
- ***Enjoyable***
- ***Relaxing***
- ***Stereo***
- ***Day and night***

**WWJ  
RADIO ONE**

***All news—all day***

- ***Local—National  
—International***
- ***Analysis***
- ***Sports***
- ***Traffic advisories***
- ***Listener exchanges***

***All the news Detroit wants...  
All the music Detroit likes!***

**WWJ AM/FM**

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: McGavren-Guild-PGW Radio, Inc.  
Associated Stations: WWJ-TV Detroit, Michigan • KOLD-TV Tucson, Arizona • WALA-TV Mobile, Alabama

# What does Nov. 15, 1936 have to do with WHDH Boston?



"Upon my arrival in Boston in 1936, I began a radio ministry over WHDH. This has continued unbroken for thirty-five years. Through this station my message of the Word of God as Pastor of Park Street Church and then as President of Gordon College and Gordon-Conwell Theological Seminary has blanketed metropolitan Boston and has reached into other New England States and Canada.

For more than ten years of this time WHDH-TV has afforded me time for a weekly telecast entitled "I Want An Answer"

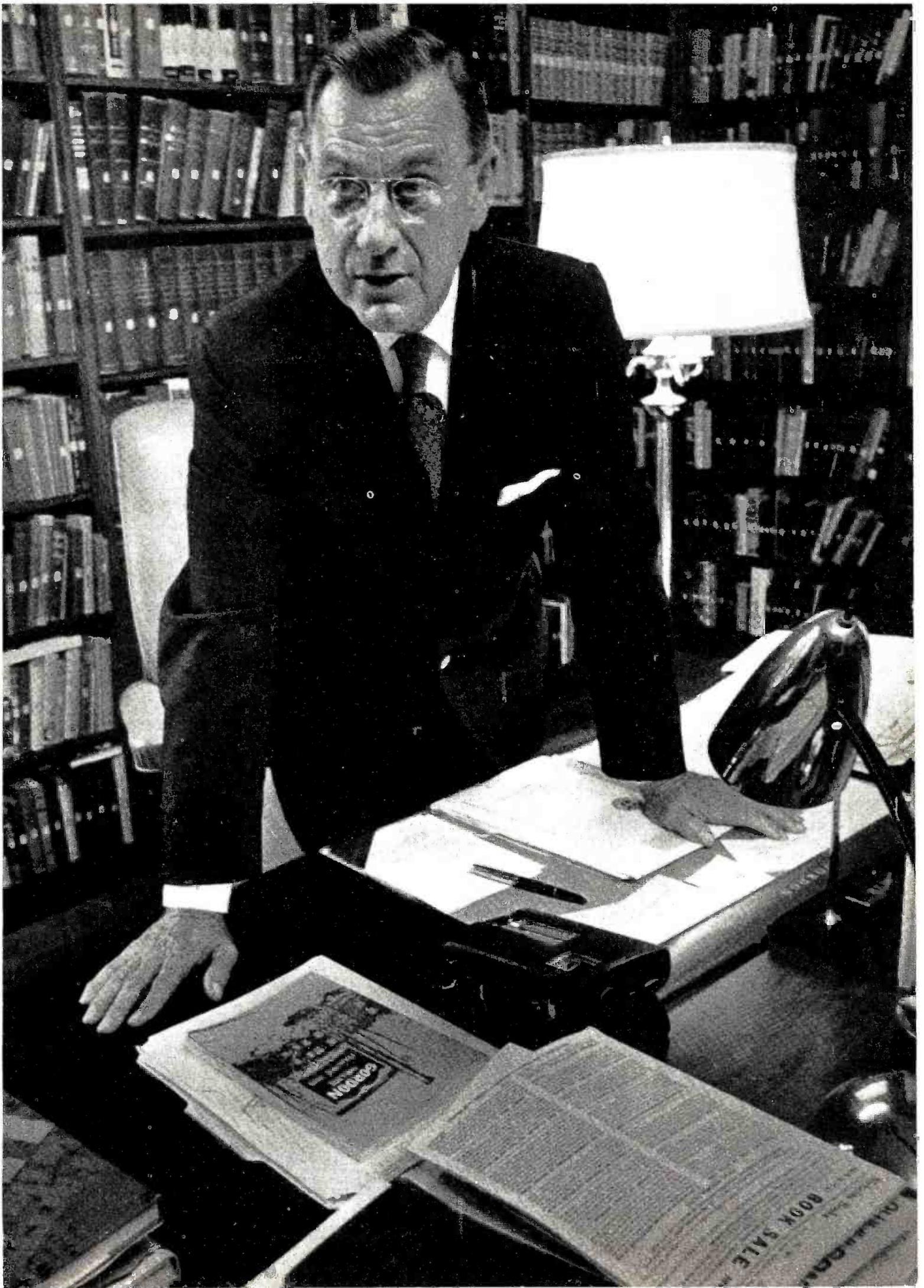
During these many years, the constant interest and assistance of WHDH people has helped make my broadcast ministry most rewarding."

Dr. Harold J. Ockenga  
*Pastor Emeritus, Park St. Church*  
*President, Gordon College*

Serving community needs with its  
facilities and its people has been a WHDH  
tradition for over a quarter century.

## WHDH BOSTON

AM/FM/TV/CBS TV IN BOSTON





In 1964, long after he had left the Presidency, Harry Truman made a television series for Screen Gems. A half-hour documentary in 26 episodes, it depicted critical events during his administration. In the photo he appears on the set before a blow-up of a picture of his historic meeting in the Pacific with General MacArthur before the general was retired by order of the President.

## How Presidents rank as performers

Most broadcasters who were around at the time agree that Franklin D. Roosevelt was the all-time champion of radio delivery.

"Roosevelt was the master," says Harry Butcher, who was CBS Washington vice president at the time. "The President was always interested in his Hooper ratings. Hooper would make an overnight survey on a Fireside Chat and call me the next morning from New York. Then I would call over to the White House and give the figures to Steve Early, the President's press secretary."

Ed Craney, a veteran Montana broadcaster with strong political ties during his active years, asserts that Mr. Roosevelt was the biggest single force in the development of radio. The Fireside Chats, in Mr. Craney's words, "took the front pages off the newspapers and put them on the radio." From then on radio boomed.

J. Leonard Reinsch, president of Cox

Broadcasting Co., has had closer looks at presidential broadcast experiences than any other broadcaster. He has been associated with broadcast plans or convention management or both in every Democratic national convention since 1944. He scores Mr. Roosevelt number-one as a radio figure and Jack Kennedy as the most adapted to television. Suppressing his party loyalties, he judges Richard Nixon to have made "the best use of the broadcasting media of anyone in high political circles."

Harry Truman, to whom Mr. Reinsch was regular radio adviser, was not a natural talent. "He had a little problem on delivery," Mr. Reinsch recalls. "He had a flat, Missouri accent, and he had a tendency to race through his speeches."

Once Mr. Reinsch asked Mr. Truman why he talked so fast. "It wasn't very interesting, and I wanted to get it over with," the President said. "Why didn't you cut it?" Mr. Reinsch asked. "Oh," said Mr. Truman, "a lot of nice people worked on the speech, and I didn't want to hurt their feelings."

## Reminiscence

*Broadcasters had trouble with federal administrations long before Spiro Agnew came along. Harry Butcher, now a cable-television investor and resident of Santa Barbara, Calif., recalled an incident from his tenure as CBS representative in Washington.*

Hoover's press secretary called me over to the White House. We had bumped Julius Klein's program when the Depression began to hit. Klein was

undersecretary of commerce and had a 15-minute program on CBS.

But Fiorello LaGuardia, who was then a congressman, had begun to characterize Klein's assessment of the economic situation as Julius Klein's bedtime story.

The press secretary gave me a reading on how embarrassing it was to have the program dropped and how hard Klein worked on the program week after week. I said: "What comes to mind when you're speaking to me like this is what Joseph Pultizer had to say when Theodore Roosevelt was President and complained about something. Pultizer said the tenure of a President of the United States is only an incident in the career of the Pulitzer press."

## How long it took to make a TV hit

Jugglers became comedians, comedians became orchestra leaders, orchestra leaders became crooners, singers became comedy writers. That's the way it was in radio in the early 1930's. The growing medium was feeding on talent. At local stations, by economic necessity, the talent had to be strictly home-grown and willing.

Paul William Henning, a small-town boy from Independence, Mo., was a singer who got started on the famous *Nighthawk Frolic* program on WDAF Kansas City. Now at another Kansas City station, KMBC, he was on the staff as a singer. He also announced, wrote commercial copy—did a little bit of everything.

Young Henning was receiving \$10 a week salary from the station. The only way he could earn more was to land another sponsor. He checked with a station salesman, Merle Jones (later to be a top CBS executive), on which advertisers might be looking for a program as a vehicle for their messages. Mr. Jones told him about the Allied Independent Grocers, an alliance formed to combat the new competition of chain stores.

Henning, the singer, worked out a program concept. He went to the station's program director, then named Alden Russell, later Ted Malone (who was subsequently to gain fame as the host of *Between the Bookends* on network radio), and said, "I have this idea for a show. Mr. Jones thinks that the Allied Independent Grocers would be interested."

"Fine," Mr. Malone answered, "write it." Mr. Henning was shocked. "I'm a singer, not a writer," he pointed out. "Well, we don't have any writers," said Mr. Malone. "If you want to do the program you'll have to write it yourself."

With Mr. Malone's help, Mr. Hen-

came in that people really liked us.

I thought it was time the show went on more stations.

The station locked me out of the studio. They cast another Mother Moynihan. Her voice was different so they said that Mother Moynihan had a goiter operation. They brought in another writer.

I went over to NBC. No matter what other claims there are, I feel that *Painted Dreams* was the first daytime serial.

# The Insignificance of a Birthday.

Age.

Its true importance can never be gauged in time spent. But rather in the degree of timelessness achieved.

A publication celebrates its fortieth year, and remains a vital force in the dynamic industry it has chronicled almost from the very beginning. A man achieves nine decades and is still the dominant figure in a field which he himself revolutionized.

CBS salutes Broadcasting on a milestone occasion.

We would also like to take this opportunity to remind its readers that later this week we'll be marking the birthday of another hardy pioneer.

Pablo Picasso.

The master—his paintings, his lifestyle—will be the subject of an hour special, "Picasso Is 90," to be presented October 21, 9pm (EDT).

As we hail this remarkable man



and his years of achievement, it is warming to note the beneficence of time.

For those who use it well.

**CBS** 

ning devised a program in which he would sing jingles about the grocery products. The advertisers bought it, and for six days a week Mr. Henning wrote and performed on *Al and George, the Musical Grocers*. It meant four songs a day, six days a week, or 24 different humorous pieces of humorous material.

It must have been good training. Some 30 years later the same writer was turning out every script of the number-one-rated TV show in the land, *The Beverly Hillbillies*.

## Reminiscence

*Frank Stanton, now vice chairman and chief operating officer of CBS Inc., explained how he got into the business:*

I grew up with radio. My brother was an amateur radio operator. I made my first so-called crystal set—I know it was before I went into Scouting so it must have been around the age of 10 or 11—in 1918 or 1919. There was nothing terribly special about it. Some kids went for stamp collecting and others went in different directions. Come to think of it, though, I didn't

Those were the days of headphones and long before the so-called AC receivers that you could plug into wall outlets.

I took all the course work preliminary to taking the examination for a licensed operator and then never pursued the licensing route. I just wasn't that interested in becoming a ham operator.

My next special interest in broadcasting was in the late '20s, in my junior year as an undergraduate [at Ohio Wesleyan University, Delaware, Ohio]. I was permitted to take a special course, a nonclassroom course, in the Department of Economics. As a semester's project, I took the whole development of commercial broadcasting—it was a matter of a few years of age—and did a paper on how it was being used for advertising purposes. I did a full semester's work on just cataloguing how many sets there were and how many stations, with a very primitive kind of description of the industry. There were no source materials at that time and most of what I included in my paper

merchandise and the effects of political broadcasts.

My whole orientation was toward what people do rather than what do signals do. It was behavioral-oriented research.

When I was working on my doctoral research, I took a good hard look at all the methods for measuring audiences then known to man. I catalogued these and described their advantages and shortcomings. Then I proposed a new system, which was the automatic recorder, the system that Nielsen went on to use. (Of course it has gone way beyond anything I dreamed of.) I made a battery of recorders, installed them on home receivers, and checked the ability of the person to recall what had been automatically recorded on the tape as having been listened to.

I not only proposed the automatic recorder, but I built them and did the experimental work. Shortly after I got involved in this. I was in correspondence with people at both NBC and CBS. CBS, quite interested in what I was up to, invited me to bring one of my recorders over. It was a very primitive device, but they followed my work. As soon as I finished my research, I was offered an opportunity to join CBS.

Then I had to make the choice of whether I was to go into commercial work or whether I was to go on into university work. In the meantime, I had gotten interested in experimental work in psychology, having nothing to do with broadcasting. I debated with myself whether I would go on in that direction or come into business. This was still during the Depression years so while I had a couple of university offers, I decided that I always wanted to live in New York, and that I wanted to try out some of the things that I believed about research in terms of management.

I accepted the CBS offer. That was in the fall of 1935. It's the only job I've ever had.

I was just a staff member in the market-research department. I think there were only two men and a girl in the department. When I left the department—after a span, I would say, of seven or eight years—I think we had more than 100 people in research.

I applied research against anything you could think of: to station-relations problems, how you select affiliates, how you select programs, how you schedule programs during the day. I applied research, obviously, to audience measurement in the crude sense of just counting noses, and I certainly applied it to the handling of audience mail. I set up a reference department because I found out one day that we hadn't even retained our first rate card; there were no systematic files essential to any busi-



*Dr. Stanton in familiar role, testifying in Washington.*

know anybody my own age who was playing around with radio except my brother.

Where my interest came from, I can't say. It certainly didn't come from my parents, who weren't opposed to it but there wasn't any disposition on their parts to foster this interest. My interest was not in the circuitry. My interest was in the content of the broadcasting rather than the how you did it.

I guess for a kid I was an avid listener. There wasn't much to listen to until late at night, only one local station and it had very limited operating hours. If you stayed up late at night you could get distant signals. WLW was right in my backyard because in many ways it was a local station [born in Muskegon, Mich., Dr. Stanton later lived in Dayton, Ohio]. The Pittsburgh stations, the Chicago stations, and Des Moines, Iowa, are ones I recall very clearly.

I had to dig and get from individuals.

Afterwards I did one or two other things in the way of special papers on radio. In the department, I became the sort of expert on radio broadcasting. But I didn't plan to go into broadcasting at that time.

I next came face to face with this interest when I was in graduate school and was exploring various avenues of research for my doctoral work [at Ohio State University, Columbus]. I was trying to decide where I wanted to spend a good portion of my life and there was this recurring interest in broadcasting—and more particularly in the impact or the effect it had on the listener. That's when I became interested in the whole measurement technique of not only counting noses, so to speak, to get measurements of audience size, but in content analysis and the more subtle effects of broadcasting on the selling of

# WHAT IS AVCO BROADCASTING?



**It's a radio station broadcasting an ex-junkie's worst fears.**

**"When you overdose on heroin . . . uh, your heart usually stops beating, you stop breathing . . . you get the ultimate down when you O.D. and you just go down so far that you quit . . ."**

**A heroin addict has more than a fifty or sixty dollar-a-day habit to worry about. He's terrified about an O.D., the fatal overdose, the "ultimate down." That's the way an ex-junkie expressed it as part of a 15-segment documentary, produced by station WLW, Cincinnati.**

**Entitled "The Straight Dope", the documentary was part of a month long campaign produced "to inform the public in the hope that some of the fear and some of the ignorance about drugs will disappear." Programs contained interviews with drug users, community leaders, researchers and police.**

**The documentary was backed up with five editorials "calling for positive local, state, and national action in the areas of drug abuse treatment and prevention."**

**In addition, the station aired the results of a drug survey taken in the Cincinnati Public Schools during February, 1971.**

**What is Avco Broadcasting? A corporation with a concern for and involvement in the community. And what is perhaps the most tragic problem in the country today.**

Avco Broadcasting . . . a progressive, involved group of twelve stations serving eight cities. RADIO: WLW Cincinnati, WOAI San Antonio, KYA & KOIT San Francisco, WWDC & WWDC-FM Washington, D.C. and WRTH Wood River/St. Louis, TELEVISION: WLWT Cincinnati, WLWC Columbus, WLWD Dayton, WLWI Indianapolis and WOAI-TV San Antonio. Represented by Avco Radio Television Sales, Inc.

**AVCO BROADCASTING CORPORATION**  
". . . shaping the 70's through communication."

ness enterprise. If anyone wanted to go back and see the early history of the rate structure of the network, there just weren't any records kept. The tools of the trade were just not stored.

I kept taking on other areas that needed to be covered in a growing industry. We had to make up for a late start by doing special things. NBC, which in those days was made up of the Red and Blue networks, had more of the 50 kilowatt clear-channel AM stations than we had, and they had more of the low-frequency clears. So we had to make up for physical deficiencies.

We were a decided second and so we had to do all sorts of things to attract advertisers, to attract audiences, to per-

suade affiliates to move from one network to another, to help us build a stronger organization.

Research was one of the things that put us ahead of the pack. We did a lot of the early research on what made radio do the job. We became sort of the headquarters for the facts and figures about the industry. We felt the rub-off from selling the medium would accrue to our advantage. We didn't do the research just for CBS programs or CBS stations. We did it for the industry as a whole, but we were very clear to point out in the covering material that went along with the research that CBS was a pretty good place to do business.

It was more than research. It was the Office of Facts and Figures for broad-

casting. Agencies would call me and get research information on coverage of stations that weren't even affiliated with us. All figures on expenditures by categories of advertisers—all that type of information, in the very early days—was fragmented. What I tried to do was pull all the material together so that you could get a reading on what was really going on in broadcasting.

Management here was very good to me. They didn't stint a bit on letting me do it. For me, it was a lot of fun.

## One for all and all for one—sometimes

Commercial radio had been operating only briefly when broadcasters sensed a need to unite for mutual protection. The founding convention of the National Association of Broadcasters was held Oct. 11, 1923, in the Commodore hotel, New York. Eugene F. McDonald Jr., of Zenith Radio Corp.—later regarded by many broadcasters as a mortal enemy after he began to promote, first, pay radio and, then, pay TV—was elected president. As might have been expected of any organization to which broadcasters consistently tithed while their own fortunes were buffeted from Washington, the NAB has had its ups and downs.

In all its years the NAB has had no more consistent defender or harder worker than Clair R. McCollough, president of the Steinman Stations based in Lancaster, Pa. "Without the NAB," Mr. McCollough has asserted, "the broadcasting industry, with all its many elements and factions, would have torn itself apart."

"The NAB goes in cycles," Mr. McCollough said. "There came a time when they had to have someone who understood the law and could be sure that Jimmy Petrillo was handled. They hit upon Judge Justin Miller who served his purpose and served it very well."

(James C. Petrillo, the late president of the American Federation of Musicians, for years carried on a last-ditch fight against the replacement of live studio orchestras by recorded sound.)

"After they got Petrillo out of the way," Mr. McCollough continued, "they began to think it was time for a broadcaster. Eventually they had a fine broadcaster, Harold Fellows, who worked himself to death with a heart attack."

"Then a lot of people began yelling it was time for a national figure. So we employed Governor Collins. And now the industry is about as mixed up as it ever has been. We'll probably go through another cycle."

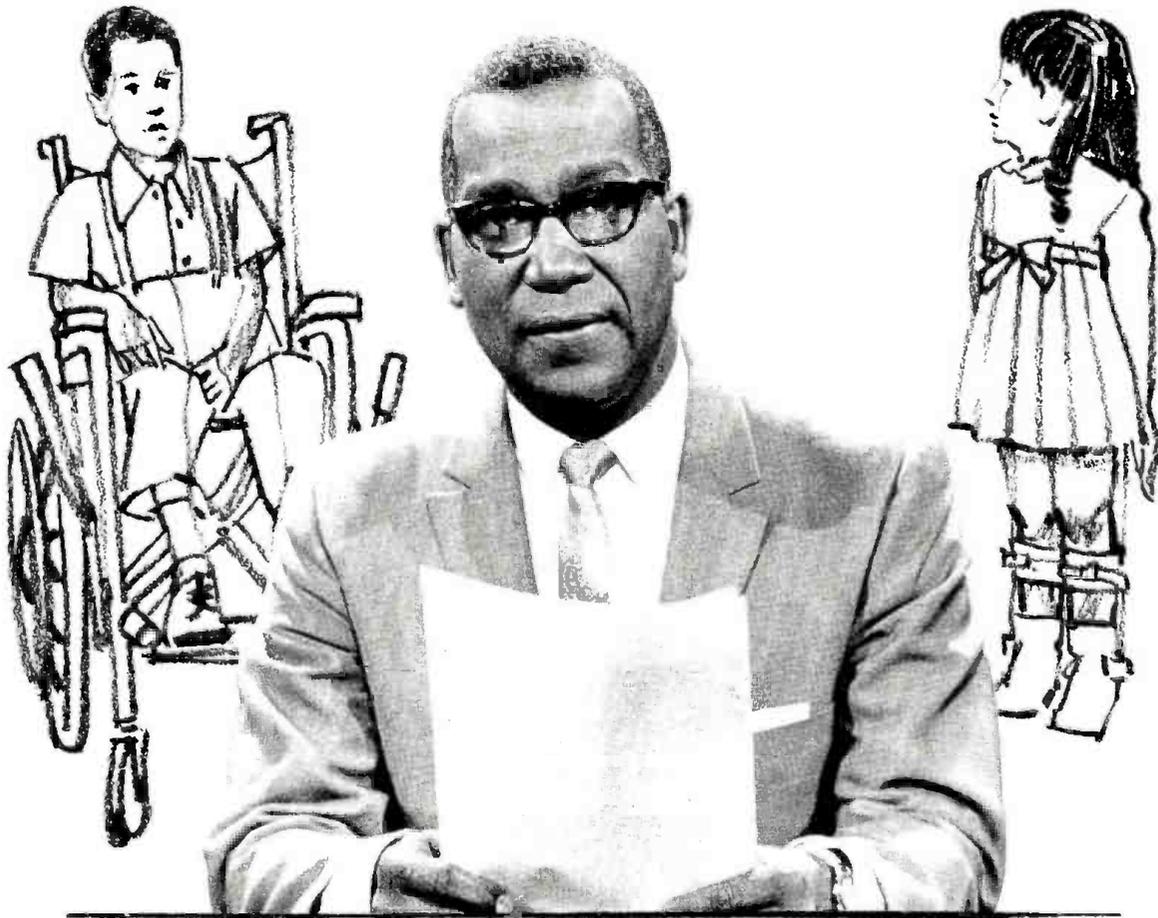
Mr. McCollough modestly omitted mention of his own role in the recruitment in 1961 of LeRoy Collins, for-

*Congratulations, Sol, on  
40 years dedication to the  
broadcasting industry*

**Harold Grams**  
Vice President, Broadcasting  
The Pulitzer Publishing Company

**KSD Radio St. Louis**  
**KSD-TV St. Louis**  
**KVOA-TV Tucson**  
**KOAT-TV Albuquerque**

# RESULTS . . . Where They COUNT!



## **Muscular Dystrophy is a human scourge, especially of children.**

MONEY is the need . . . for research and treatment. WMAR-TV devoted nineteen uninterrupted hours to the Labor Day Telethon for Muscular Dystrophy research . . . and Maryland pledges piled up to \$148,500! This is nearly three times the previous high, when the appeal was voiced to this area from a Washington station.

CHUCK RICHARDS, veteran TV personality on WMAR-TV, and past president of the MD Association of Maryland, made the appeals to Maryland viewers, along with the Governor, the Mayor and eminent specialists who are conducting research sponsored by the public's pledges.

For RESULTS . . . where they are NEEDED . . . the matchless impact of Channel 2 in Baltimore is ever ready to serve!

*In Maryland Most People Watch*

**WMAR-TV** 

TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by KATZ TELEVISION

mer governor of Florida, to head the NAB (which he left a couple of years later). As chairman of the selection committee, Mr. McCollough had interviewed a number of prominent figures before being steered by the late Phil Graham, then head of the *Washington Post*, to Mr. Collins—who at the moment was out of work.

By prearrangement they met in a Jacksonville, Fla., hotel, where Mr. Collins, in a fit of eagerness, arrived early. He knocked at Mr. McCollough's door while the latter was awaiting the return of the suit he had sent to be pressed. Mr. McCollough, caught in his underwear, was disarmed by the applicant's enthusiasm. The governor had come prepared with an elaborate resume and pictures of his handsome family. Later, after Mr. Collins had been hired, Mr. McCollough admiringly explained why the decision went the Collins way. "He wasn't afraid to ask for the order."

## Reminiscence

*The Rev. Charles E. Coughlin, the "radio priest of the Shrine of the Little Flower," started modestly on WJR(AM) Detroit in a program scheduled Sundays at 3 p.m. He answered questions put to him by Leo J. Fitzpatrick, the station's general manager. At first the discussions were confined to the dogma and practices of the Roman Catholic church. Before long his subjects and his influence spread. Not long before he died (last Sept. 15) Leo Fitzpatrick talked about Father Coughlin.*

I always said there were only three men in my whole experience in radio who could hold an audience for an hour by talking. One was Churchill, another was Roosevelt, and the third was Father Coughlin.

It started out on WJR as a weekly program. Then we decided to reach out. So I called up my friends Bill Hay in

Chicago at WMAQ and John Clark at WLW Cincinnati, and I tied up the three of us on our Sunday program. Then our mail just tripled. In the mail were these contributions. People must have thought in the same way Father Coughlin thought.

The thing that got him in trouble was when he took on the Roosevelt administration. And then he took a very difficult attitude toward the Jews, which is hard to reconcile with the wide-spoken medium that radio is.

We had him sold on the Columbia Broadcasting System for an hour on Sunday night for one year. He got a little hot to handle, and Columbia wouldn't renew. Then I had to go out and set up a network on my own.

At one time I had 80 stations on an independent network. He paid all the telephone lines, paid for the time and everything else over a period of five years. We had a tremendous impact.



Mr. Paley



Mr. Stein



General Sarnoff



Mr. Trammell

## When Paley and Stein gutted NBC's line-up

It was late in radio's history but early in television's when William S. Paley, chairman of CBS, with the assistance of one of the wiliest talent agents of all time, stole just about all the swift horses in NBC's camp. The assistance came from Jules Stein, head of Music Corp. of America, which represented more stars than any other firm. Mr. Stein figured out how principal performers could incorporate their shows and sell them as properties in a single transaction. On the proceeds they would pay a capital-gains tax of about 25% instead of the much higher income tax that was taking up to 90% of some salaries.

In the winter of 1948-49 CBS spirited away Jack Benny, Amos and Andy, Red Skelton, Burns and Allen and Bergen-McCarthy, to name a few. The memory still burns with a hard, white flame in the heart of Niles Trammell, then the

NBC president, now retired in Miami.

"Paley was the one that started it on me," Mr. Trammell said not long ago. "I don't blame Bill for it. See, I had everybody. I had Amos and Andy. I had Jack Benny. Well, you just name them, and I had them.

"Jules Stein—and I don't blame Jules—did this to me. Jules found out about those capital gains. God damn it, he worked it on me.

"Sarnoff wouldn't let me do it. I went before the board and told them what was going to happen. We were going to lose this talent. I told them that while it was repugnant to us, there was nothing dishonest about it and that eventually, I was afraid, we were going to have to come to it.

"And Sarnoff just sat back and said: 'We'll never do it. I'm not going to pay anybody a capital gain unless I can make a capital gain.'"

A footnote has been added by Frank Stanton, president of CBS at the time

and now vice chairman. The first capital-gains deal that CBS engineered attracted little attention. A program called the *Housewives Protective League*, with Galen Drake as MC, had been running on the CBS-owned radio stations for years. CBS bought the show from Mr. Drake for a still-unannounced sum on which he paid a capital-gains tax and then syndicated it to other stations. That was the example Mr. Paley followed on a larger scale with the NBC stars.

"In those days we were talking about the survival of radio," Dr. Stanton said. "Now these things helped us later on in television, but I don't think too much emphasis should be laid on the television side of the acquisitions."

Still another footnote was added by Mr. Bergen, speaking from his affluent retirement: "The switch from NBC to CBS was the brainchild of MCA and Jules Stein. I used to think in hundreds of dollars. Jules taught me to think in thousands."



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Broadcasting  
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- ABC Media Concepts
- ABC Merchandising
- ABC News
- ABC Owned AM Radio Stations
- ABC Owned FM Radio Stations
- ABC Radio Network
- ABC Sports
- ABC Television Network
- ABC Television Spot Sales

A Division of  
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## Too much to bear

Edwin Howard Armstrong was a young wonder. In the winter of 1912-13, when he was 22 and still an undergraduate at Columbia University, he discovered the regenerative circuit which demonstrated that the audion tube, invented by Lee DeForest six years before, not only detected radio waves but also amplified and generated them.

That discovery alone would have marked him in radio history, but he followed with two other inventions that became basic in radio development. In 1918, while serving as a major in the Army Signal Corps in France, he creat-

ed the superheterodyne receiver, which became the standard principle in most radio sets. In 1936, by then a professor of electrical engineering at Columbia, the major, as he wanted to be called after his World War I service, demonstrated the system of frequency modulation.

Major Armstrong spent much of the rest of his life in disputes over his inventions and their application. He carried on interminable patent suits but never won any big ones. He persistently argued for the abandonment of the AM radio system in favor of FM. He became a lonely advocate who was convinced that the broadcast establishment

was conspiring to frustrate FM development.

On Feb. 1, 1954, Major Armstrong dressed himself in his fashionable River House apartment on New York's East Side. He put on suit, overcoat, hat, scarf and gloves and stepped through a window 13 stories above the street.

Not until after death did Major Armstrong's litigation pay off. Infringement settlements in the millions were made with his estate.

## Man with a mission

The late James Lawrence Fly, who was chairman of the FCC from Sept. 1, 1939, to Nov. 13, 1944, may have been the toughest man to hold that job.

In his tenure, rules restricting network operations were adopted. He tried repeatedly, but failed, to invoke restraints on cross ownerships of radio stations and newspapers.

Mr. Fly and the broadcasting establishment were perpetually at odds. During a national convention of the National Association of Broadcasters, he said the organization reminded him of a mackerel in the moonlight: "It both shines and stinks."

Saul Haas, founder of KIRO-AM-FM-TV Seattle, which he sold to the Mormon church several years ago, has this appraisal of Larry Fly:

"There are men who have the need of being saviors or dragon slayers. But, God damn it, one of their great problems is that they run out of sinners or dragons. So they create sins. Fly created duopoly."

## Kingfish on the air

Huey P. Long, a striking political leader in American life in the early to mid-1930's, used to go on radio and, in rattling tempo, say: "Huey P. Long talking at you—United States senator from the great state of Louisiana. I've come to talk to you about 30 minutes tonight. I'm not going to have anything very important to say for the first few minutes, so you call up your friends and neighbors and tell them that Huey P. Long is talking at you—United States senator from Louisiana."

It was one-to-one oratory. The man exuded charm.

"Every man a king," he would say. "Share the wealth," he would promise.

The networks would rotate Huey Long—first CBS, then Mutual, then NBC. He was on the air on the average of once a month.

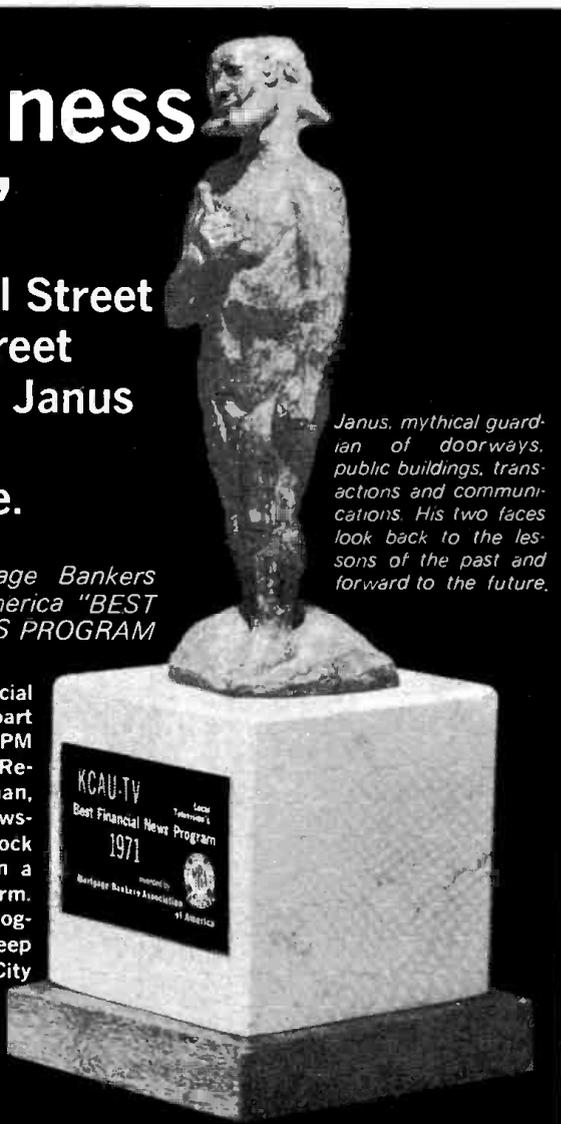
Huey P. Long talked "at" the country and talked some more. He talked so frequently that he overexposed himself. Some time before his assassination Huey P. Long, United States senator from the great state of Louisiana, had begun to lose his audience.

# "Business Beat"

Brings Wall Street to Main Street . . . and put Janus in our trophy case.

Voted by Mortgage Bankers Association of America "BEST FINANCIAL NEWS PROGRAM OF 1971."

This original financial feature is a regular part of our 6 PM and 10 PM newscasts weekdays. Reporter is Ken Wayman, experienced TV newsman, successful stock broker and partner in a local brokerage firm. We thank MBA for recognizing our efforts to keep KCAU "First in Sioux City Television".



Janus, mythical guardian of doorways, public buildings, transactions and communications. His two faces look back to the lessons of the past and forward to the future.

KCAU

TV 9 abc

SIoux CITY, IOWA

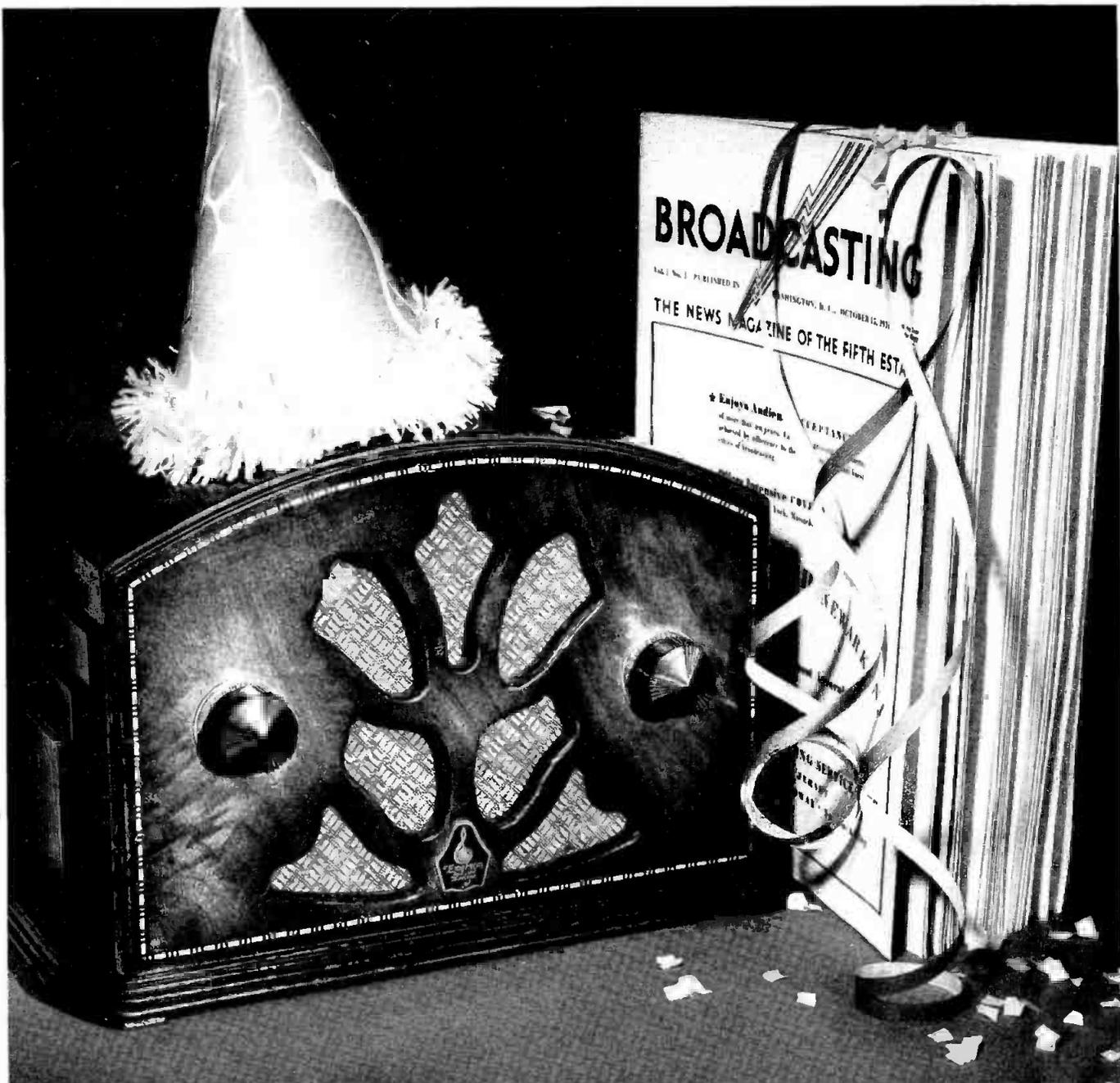
THE FORWARD GROUP:

WSAU  
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# We started broadcasting when Broadcasting started broadcasting.

We were very big back then and we're even bigger now.  
WPRO number one in Rhode Island.



A DIVISION OF CAPITAL CITIES BROADCASTING CORPORATION, REPRESENTED BY BLAIR RADIO.

# TV is Civilisation

Lord Clark of Saltwood's 13-part television series, *Civilisation* (later a book spelled the same way), made culture worth rushing home to last season. Chairman (1954-57) of the Independent Television Authority that blueprinted Britain's present system of commercial TV, he has remained a tireless viewer and interviewer. Here, Lord Clark interviews himself.

**Question: Lord Clark, how long have you been interested in television?** Since 1938, when I appeared on a BBC quiz program in which artists guessed who had written certain lines of poetry, and poets guessed who had painted details out of certain pictures. I was the chairman. The great advantage of television in those days was that as no one had a set, it did not really matter what you said.

**May I plunge into the middle of the subject and ask you whether public-service television or commercial television is the better system?** I have no hesitation in answering. I am absolutely certain that public-service TV is necessary to maintain quality. Whether it should be state-supported or an independent corporation like the BBC is a different matter. Personally, I think the BBC system is nearly ideal. Contrary to what is usually supposed, the BBC really is remarkably independent of the government, and yet it can act with a sense of public responsibility.

**What leads you to this conclusion?** Simply experience of watching programs on both BBC and commer-



BY KENNETH CLARK

cial television. A commercial system is run to make money. It cannot afford big risks; it can always shelter behind a supposed obligation to its shareholders. So it cannot possibly undertake a series of large enterprises of the kind that the BBC has done. For one thing, they cost too much; for another, they are difficult to fit into a network. They are likely to lose viewers; and finally, they may be a flop. Curiously, our commercial television has done much better with documentaries than anyone would have supposed—almost as well as the BBC—but when it comes to the dramatization of famous novels, like Henry James' *Portrait of a Lady*, or specially written series like *The Six Wives of Henry VIII*, the BBC is in a different class.

**What induced you to become the first chairman of the Independent Television Authority?** I am opposed to any kind of monopoly. It leads to self-satisfaction and to certain injustices. The BBC had a built-in tendency to self-satisfaction that it has not entirely lost. It needed a sort of gadfly to get it moving. It also paid extremely mean wages. But, I confess the thought of starting a large new institution from scratch had a strong appeal to me.

**You did not find the milieu of impresarios disconcerting?** Not in the least; they were much easier to deal with, and on the whole, more straightforward than people in the art world. They have remained my friends. Some of the speculators involved were not so hot.

## A moderate man's approach to television

**At that time, there was a good deal of opposition to television on the part of intellectuals. Was not some of it directed at you?** Yes, it most certainly was. I was positively booed in the Athenaeum Club. It was thought that television would prevent people from reading, which showed an almost incredible lack of knowledge of the working classes. Ever since the invention of printing, there has been an idea that information can only be absorbed through the printed word. When the first illustrated newspapers appeared, they were attacked in hysterical terms very similar to those used by the antagonists of television in the 1950's. Things change quite quickly; when I tried to get permission to put on a religious program on Sunday and visited the then Archbishop of Canterbury, whom I knew quite well, he was scandalized at the idea. A year later, his photograph was on the cover of the *TV Times*.

**Do you in fact think that television stops anybody from reading?** Yes, I believe that middle-class children are less well-read than they were, although probably far better informed about public affairs. On the other hand, there has been a vast increase in the readership of plays and novels that have been successfully dramatized for television.

**Do you think there are some things that television can do better than others?** That question must be answered seriatim: In drama, it can be extremely good for any work that depends for its effect on soliloquy. For a hundred years, soliloquy

has been an awkward device on the stage, and yet Shakespeare is full of it, and even Turgenev and Chekhov continued to employ it. It comes off perfectly on television. I recently had the opportunity of comparing two productions that I saw both on the stage and on television: one was Ian McKellen's *Richard II* and the other was the really dazzling performance by Rex Harrison as Chekhov's Platonov. In both instances, the television performance came off better. At first, it seemed that opera would defeat the medium because close-ups of opera singers would be unattractive, but the famous production of Benjamin Britten's *Billy Budd* completely destroyed that idea. Television has produced a new style in playwriting, with a concentration on few characters in a small area that is extremely effective.

**What is your feeling about documentaries?** I like documentaries about animals, birds and fish, but I confess that we have rather too many documentary programs on social problems. Week after week, we have maladjusted children, unmarried mothers and so on. I am sure the BBC does this with a high sense of social duty, but I believe if I came home tired after a day's work on a building site, I would like a different kind of viewing.

**Which American programs do you enjoy most?** I still think *I Love Lucy* one of the best commercial programs ever put out in America.

**Should American commercial TV produce a series similar to your "Civilisation," based perhaps on American culture and history?** The BBC at the moment is producing a program of the scale and character of *Civilisation*, dealing with American history, written and narrated by Alistair Cooke, and produced by Michael Gill, director of *Civilisation*.

**Do you think that on balance television has done more harm than good?** What a question! What harm can it have done? Increased violence perhaps. If a prospective President finds it worthwhile to spend millions buying time to create an image of benevolence, competence and reliability, presumably an almost nonstop outpouring of violence must have some effect too. But nearly all psychologists say that the aggressive instinct would work itself out without the help of television. It may lead in the end to a general lowering of intellectual standards. But perhaps that is only another way of saying that it is the great democratic instrument. Also, it gives us a common subject of conversation.

However, I think it is a mistake to make television into a kind of watershed between those who are seeking excellence and those who believe in democracy. A great deal of what has been done has been excellent by any standards, and it has vastly increased people's understanding of human nature, literature and even history. Through television we realize that we are all one, all over the world.

*Post-Newsweek Stations*  
*WTOP-TV Washington, D.C.*  
*WJXT-TV Jacksonville, Florida*  
*WPLG-TV Miami, Florida*

## Reminiscence

Lowell Thomas was a famous writer and lecturer before he ever went on the air. He had made a specialty of the life of the English adventurer, Lawrence of Arabia, whom he turned into a household name. Here is how he remembers entering radio:

One day in August 1930 I had a phone call from New York. The person on the other end of the line said: "You don't know me, but I heard you at the Royal Opera House in London. I heard you tell the story of Lawrence of Arabia." Then he explained how he was in danger of losing his job and said he figured I was the only person who could save it for him. This sounded odd indeed. He appealed to me to come to New York "just for a few minutes."

All this was so unusual it aroused my curiosity. At any rate, a few days later, I went to 485 Madison Avenue. At the time it was known as the Columbia Broadcasting Company building. There I met my man, who in turn introduced me to a young Mr. William Paley—who had come over from Philadelphia with some of his father's cigar-company money and had bought control of this junior radio network which was attempting to compete with the radio colossus, the National Broadcasting Co.

The chap who had phoned me turned out to be the sales head of the organization. Actually he soon vanished. I didn't rescue him. I don't even remember his name.

Bill Paley took me up to the 20th or 21st floor and put me in front of a microphone. At a given signal Paley said he wanted me to start speaking. He said, "We don't care what you talk about. Just go ahead and talk." Then he left the room.

When I looked around I saw three men with musical instruments. They were obviously a standby musical group such as was used in those days if the star of a program failed to show up or because of some other emergency. I turned to them and said, "You heard what the man told me. I don't know what this is all about, but you gentlemen are musicians and would you mind playing some background music?" I said I'd tell a story or two about experiences in Arabia, India, Burma, the Malay jungle, maybe Afghanistan—so would they play a bit of soft Oriental music?

When the signal was given I started talking. Fifteen minutes later, Mr. Paley came in and took me to a floor below, to the board room where a group of men were sitting around a long table. He introduced me to the elderly gentleman at one end who then introduced me to the others who turned out to be the editors and executives of Funk & Wagnalls and *The Literary Digest*. R.

J. Cuddihy, their president, explained how they had been on the air for seven months with Floyd Gibbons as their radio newsmen, and how for certain reasons they had come to the end of the trail, had been trying for weeks to find a successor, and had about given up because they had failed to find anyone they thought the equal of their man, Gibbons. The partial explanation for this was that although they had tried out various able speakers, Floyd Gibbons had developed a unique style of delivery. This had caught the fancy of America and they just hadn't found anyone they thought was in his league. He had developed a novel, staccato, machine-gun style which turned out to be most effective for news, injecting into it a note of excitement—bang-bang-bang-bang.

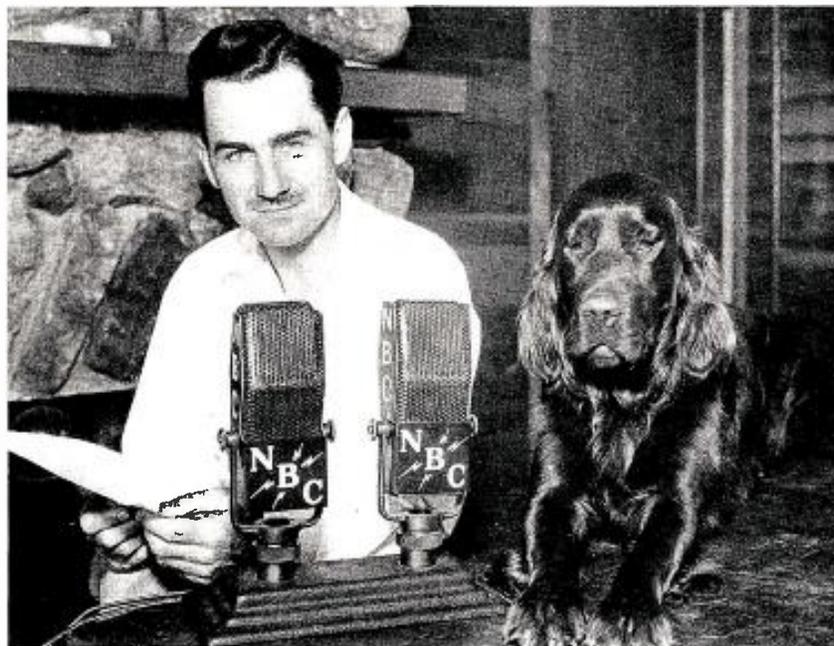
Floyd was still on the air. His contract still had a few weeks to go. Said Mr. Cuddihy: "We'll listen to you at

bit. I replied with a laugh: "All right, Mr. Paley, if you loan me all your best brains, I'll see if I can round up any brains. We'll make a real event out of this."

So I called up my publishers, Doubleday. I got them on the phone and said: "Mr. Doubleday, have you any brains out there? If you have will you loan them to me?" When I explained, he laughed and said, "Sure, I'll send you several of the ablest people we have," which he did.

I took the penthouse at the old Princeton Club for the day, brought along a secretary, who had court-reporter experience. But I also did something else to stimulate our brilliant assemblage of brains. This was during the Prohibition era.

I brought to town three jugs of Dutchess county's best applejack, and put them on the table. We started our session around 9 in the morning. Bill



Yesteryear and Mr. Thomas

6 o'clock piped down to us as we sit here; then at 6:45 we'll listen to Gibbons again, and then give you our answer."

What Mr. Paley did was interesting. Suddenly he saw a chance to take a million-dollar contract away from his competitor. Bill Paley, starting to build up the Columbia Broadcasting empire, wanted this *Literary Digest* program—and now maybe he could get it. So he said: "We'll loan you the best brains we have at Columbia to prepare your try-out news broadcast."

I'd been speaking all my life—had always prepared my own material—and to have somebody suggest there would be others assigned to prepare this crucial radio talk, the idea startled me a

Paley had sent us Jessie Butcher, formerly of the *New York Times*. Columbia then had no news department. Radio hadn't gotten that far. He also sent Paul Kesten, one of his ablest executives, and a genial character named Nick Dawson, who, I was told, was their top trouble shooter. Then there were two brilliant young men from Doubleday.

For my part I had lined up Dale Carnegie, an old friend who then was an unknown (long before he wrote his "How to Win Friends and Influence People"). First question: How to start a news broadcast? Then what format to follow? Their voices got higher and higher. Dale Carnegie and Jessie Butcher never did get beyond their discuss'

WTMJ AM  
WTMJ TV  
WTMJ FM  
WTMJ AM  
WTMJ TV  
WTMJ FM  
WTMJ AM  
WTMJ TV  
WTMJ FM  
WTMJ AM  
WTMJ TV  
WTMJ FM

*Actually, we don't really have to say any more . . . our call letters tell the whole story. For more than 90 broadcast years WTMJ has been in service to the community . . . 44 years of AM radio . . . 24 years of television . . . and 22 years of FM radio. Establishing our call letters as being synonymous with community leadership has been, and will continue to be, our on-going objective.*

Milwaukee, Wisconsin

# SPENDING MONEY IN PHILADELPHIA



## Buyers!

**T**HOUSANDS and thousands of them doing their buying in Philadelphia's great shopping district.

The picture is a typical daily scene on the main shopping streets where the residents of communities within a radius of fifty miles buy.

Philadelphia is one of the greatest retail markets in the United States because, in its buying area, there are more than

642,149 DWELLINGS . . . *the majority owned by the occupants.*

1,152,292 . . . *male buyers, over 15 years.*

1,161,021 . . . *female buyers, over 15 years.*

Radio sets are in the majority of these homes. Recent surveys conducted by students of the Wharton School of the University of Pennsylvania, show that Station WCAU is by far the most popular local station.

It is economical to use Station WCAU to reach this vast army of potential buyers because it has the greatest circulation.

# WCAU

PHILADELPHIA

is the only station in Eastern Pennsylvania operating on a nationally clear channel using 10,000 watts power, 10 times stronger than any other local station.\*

*\*50,000 watts power has recently been granted by the Federal Radio Commission.*

# WCAU RADIO 121

*We give you something to think about all day.  
Start off with AM Newsbeat. Bill Hart and  
Dan Streeter tell you what Philadelphia's been  
doing while you've been sleeping. They rap about  
it, too. And the CBS Radio Network team, Dallas  
Townsend, Dan Rather and Allan Jackson, fill  
you in on the rest of the world.*

*Nobody just reads the news.  
You get spontaneous analysis.  
On every level.*

*Then there's talk.  
Nobody can predict what will happen  
on talk radio on a given day.  
It all depends on chemistry.  
Between us and our audience.  
Sometimes it's explosive.*

*Wrap up your day with PM Newsbeat.  
A hard look at the news. Local. (Al Julius  
and Don Fisher) National and international.  
(Douglas Edwards and Walter Cronkite)  
All hard-nosed professionals. News isn't  
just news to them. It's their life.*

CBS Radio in Philadelphia. Represented nationally by CBS Radio Spot Sales.

**That's we-help-you-make-up-your-mind-radio**

of how to launch such a show. There was only one of the group who made a real contribution. He was a young manuscript reader for Doubleday, a chap who I was told spent his spare time writing unusual verse. His name was Ogden Nash. Oggie did a couple of useful paragraphs for me.

In the late afternoon, when I saw how we were getting nowhere, I slipped away. They didn't even know I had gone. Outside on the street I picked up the afternoon papers, made a few hurried notes, walked up to 52d and Madison, did a 15-minute news thing—and succeeded Floyd Gibbons.

At the time, although I had the only

daily news program on the air anywhere in the world, H. V. Kaltenborn was on twice a week with a commentary piece. But it wasn't long until others joined us. As for my listening audience, it was enormous for two reasons: first, of course, because of Floyd Gibbons. He had been immensely popular. But there was another reason. In those days nearly everyone in America—at 7 each evening—tuned in to *Amos 'n' Andy*. Luckily the *Literary Digest* show preceded them. What a stroke of good fortune this was. Naturally people would turn their dials a bit ahead of time. So Floyd had picked up the vast *Amos 'n' Andy* audience, which I in-

herited. The *Literary Digest* finally decided not to give the entire thing to CBS. They divided America into two parts, keeping NBC for the East and Columbia for the West—the only time in radio history for a program to be shared by both networks. CBS put me on at a later hour for the West.

Then after six months of this, R. J. Cuddihy decided perhaps they'd prefer to deal with only one network. So, NBC got it, and I was with NBC for 16 years: and 24 more years with CBS.

### Egghead in residence

In 1937, NBC management, feeling a need for identification with academic types whose attitude was one of amused contempt for commercial radio, hired as a consultant Dr. James Rowland Angell, who had just retired after 16 years as president of Yale University. Dr. Angell was also elected to the company's board of directors.

It turned out that Dr. Angell had practical contributions to make in addition to the intellectual luster he added to the network. He had not been long in NBC's employ before he happened into a high-level meeting that had been called in an emergency.

At CBS Bill Paley had decreed there would be no advertising for deodorants and had delivered a lecture to a National Association of Broadcasters' convention calling for bans on all personal-product advertising. Lennox Lohr, then NBC president, asked Dr. Angell what his views on the subject were.

"What this involves," said the eminent educator, "is body odor. We all have it. I don't see why we shouldn't mention it."

Deodorants have been on NBC to this day.

### When networks lifted a ban on recordings

Herbert A. Morrison, a staff announcer with wls Chicago, asked George Biggar, promotional director for the station, to fly to Lakehurst, N.J., to cover the landing of the new and luxurious German dirigible, the Hindenburg, scheduled for May 6, 1937. He proposed to take along Charles F. Nehlsen, a staff engineer, with equipment to cut a disk recording. Mr. Morrison wanted to experiment with recording news for delayed broadcast, an untried technique.

Herb Morrison had gone prepared. "I've got most of the expense covered," he told Mr. Biggar. "American Airlines will furnish our rides for some on-the-air plugs." Mr. Biggar consulted with General Manager Glenn Snyder, and it was decided to let the boys go.

Announcer Morrison and Engineer Nehlsen arrived at Lakehurst in time to



## BUT...you can conquer the 36th TV market with the big gun in ratings — WKZO-TV.

WKZO-TV MARKET COVERAGE AREA • ARB



With a 42% prime-time share in the 3-station 36th TV market, WKZO-TV carries out your strategy at one of the lowest CPMs in the top fifty picture.

Avery-Knodel will snap to attention and deliver all the details on this giant 22 $\frac{2}{3}$  billion dollar retail sales market. Ask them for the latest dispatches on WKZO-TV.

Source: SRDS and ARB, Feb/March 1971

*\*The smallest army in the world is that of San Marino, with eleven men including officers.*

**The Felzyer Stations**

RADIO  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJBT GRAND RAPIDS  
 WJON GRAND RAPIDS-KALAMAZOO  
 WJMA-NORTH-OMEGA  
 WJLA-LA CROSSE  
 TELEVISION  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WJBT-TV KALAMAZOO-OSHTON CITY  
 WJMA-TV SAGINAW  
 WJON-TV LANSING, DEARBORN  
 WJLA-TV GRAND ISLAND, NYS  
 WJLA-TV SIOUX CITY, IOWA

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios In Both Kalamazoo and Grand Rapids

For Greater Western Michigan

Avery-Knodel, Inc. Exclusive National Representatives

# As we celebrate broadcasting's past, we're getting ready for its future.

WTAE-TV and Radio studios are currently undergoing a \$1,000,000 expansion program, providing concrete proof of the station's belief in the ever-growing broadcasting industry. Ground-breaking took place this past Spring and the completed renovation (as shown below) will be completed by the end of this year.

The addition, comprising three floors of new space, will provide:

- New facilities for the WTAE-TV/Radio News Department
- Radio will have new facilities on the ground floor that include three new on-air studios, control rooms and office space
- Added film screening rooms
- New Executive Offices
- Space for a Data Processing Computer System facility
- New lobby and waiting room for visitors and groups touring the studios

Broadcasting has had a fabulous past, and we pledge to help the future be even brighter.

## wtae-tv 4 wtae radio 1250

WTAE Division—the Hearst Corporation



DEAR SOL-

Viva la  
40!

and the same  
to Larry, Maury,  
Ed, Art, Rufe,  
Earl and all the  
others who  
have worked  
with you in  
providing a  
superb service  
to our industry  
Want'a try for  
80?



AM • FM • TV

WINSTON-SALEM • GREENSBORO  
HIGH POINT

record an account of the worst airship disaster of its time.

"The back motors of the ship are just holding . . . just enough to . . ." Mr. Morrison never finished his commonplace report of landing procedures.

"It burst into flames! Get out of the way: get out of the way!" he yelled. Still, his professionalism didn't desert him. "Get this, Charley; get this, Charley," he cried to his engineer.

The rest was pure emotion: "It's rising terribly . . . oh, the humanity . . . Oh, this is terrible. . . . This is one of the worst catastrophes in the world. . . . I can't talk, ladies and gentlemen. . . . It lays there a mass of smoking wreckage. . . . Charley, that's terrible."

The German government, anxious to protect its stake in dirigible transportation, did its best to confiscate the recording. But Messrs. Morrison and Nehlsen immediately flew back to WLS, and the station's *Dinnerbell* program audience heard it the following noon. Within 48 hours the recording had been broadcast over NBC stations from coast-to-coast, and played on all networks within 72 hours, breaking the previous network policy of banning all recordings.

#### Curtain call

Lee DeForest, a minister's son, was imbued with a strict ethic: Work hard and achieve. A passage entered in his diary while he was an undergraduate at Yale was revealing: "The morning wasted, bitterly will its hours be craved, but no tears or remorse avail to bring back one golden moment."

By the time Lee DeForest died, at the age of 87 in 1961, he had regis-

tered some 300 patents and had gained and lost several fortunes. His most important invention was among his first: the audion tube in 1906. When its full potential as a detector, amplifier and oscillator of radio waves was recognized, Dr. DeForest's tube made broadcasting possible and started the whole sweep of electronic development.

It was half a century after he fashioned the tube that Lee DeForest emerged from the obscurity of advanced age to make a speech before a small organization of Los Angeles club women, the National Association for the Betterment of Radio and Television, which not long afterward disappeared. Addressing himself to broadcasters, he criticized current television programming and commercials and asked: "What have you done to my child?" He never got an answer.

#### Reminiscence

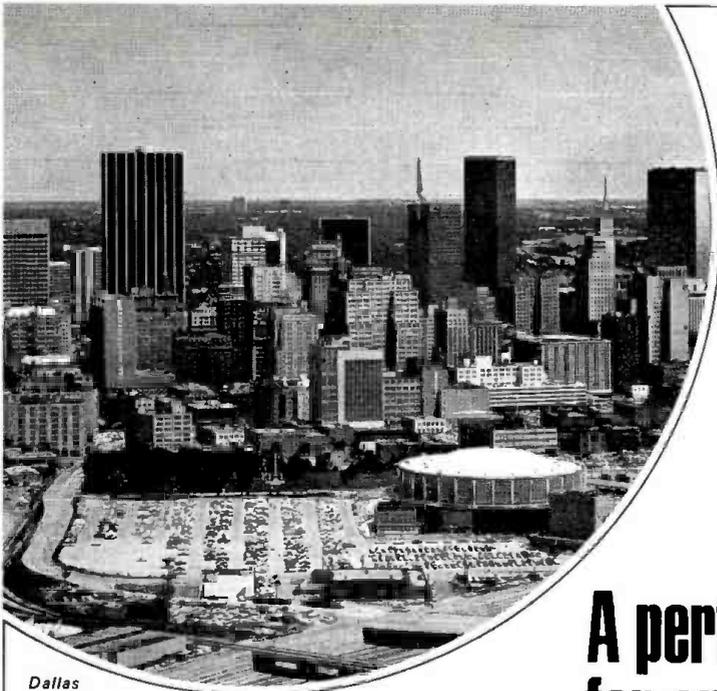
*Dr. Allen B. DuMont was a pioneer in television manufacturing and broadcasting, but his personal interests were concentrated on technical things. Here is how Larry Israel, now president of Post-Newsweek Stations, remembers a visit by Dr. DuMont to one of the DuMont Television Network's owned-and-operated stations.*

KDKA-TV in Pittsburgh was originally WDTV, part of the DuMont network, when I worked for it. I'll never forget my early conversations with Dr. DuMont. He came into town by train. He didn't like to fly. We walked down to Union Station.

I said to him: "Doctor, you're going to have a great property here one day." I said: "We're going to do a million



*At a dinner of engineering pioneers in New York in 1954 Dr. Allen B. DuMont (r), a developer of the cathode-ray tube used in television, presented Lee DeForest with a model of the more primitive audion tube that Mr. DeForest invented in 1906. The DeForest tube was the key that opened the whole world of electronics.*



Dallas

## A perfect spot for spots...

in the Dallas-  
Fort Worth  
market

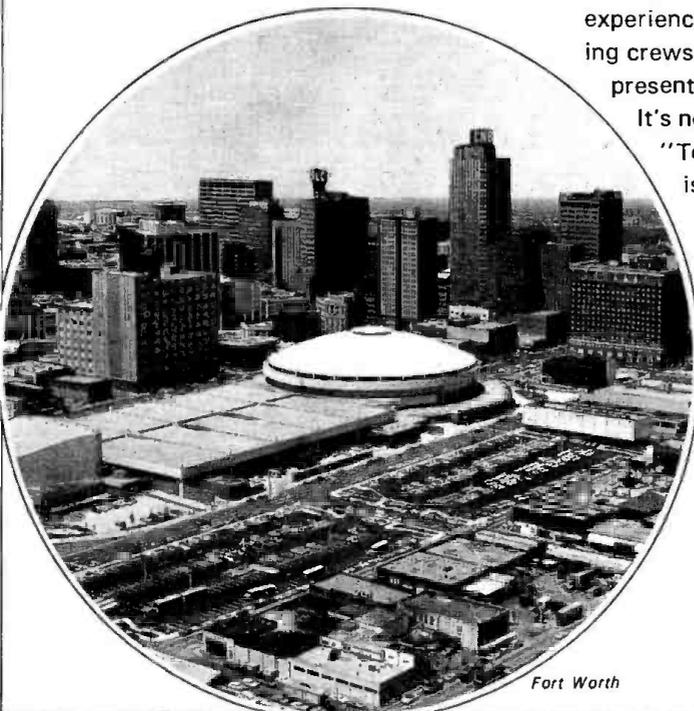
A highly skilled  
and imaginative  
staff of broad-  
casters, combined  
with the most  
technically qualified,  
experienced news gather-  
ing crews anywhere,

presents news, weather and sports.

It's no wonder that WBAP-TV's  
"Texas News" at 6 and 10 PM  
is long standing as the  
most respected newscast  
in the Dallas-Fort Worth area.



Texas  
Stadium



Fort Worth



**WBAP-TV NBC**  
DALLAS - FORT WORTH

Represented Nationally by  
Peters, Griffin, Woodward, Inc.

dollars a year here." He sort of looked at me in wonderment and said: "Oh, my God, all we really have here is a little satellite operation."

We had no live studio at the time, no live facilities. As I got to talking programming with him, he kept fiddling with the picture in the back of the set at the station. All he thought about was the icing on the tower and improving the picture.

(Footnote: At about that time, the DuMont Television Network lost its principal program property, Jackie Gleason, to CBS-TV. Mortimer Loewi, head of the DuMont network, told a BROADCASTING reporter in all seriousness that DuMont's strategy was to let CBS-TV outspend DuMont for talent. It would only be a matter of time, he said, before CBS-TV would go broke.)

## Reminiscence

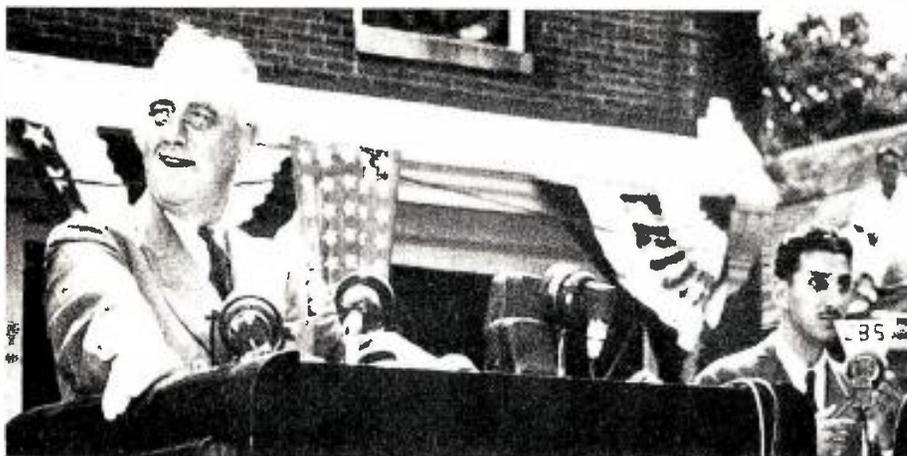
From Robert Trout, now retired after 30 years of broadcasting with CBS and five with NBC:

Until 8 o'clock on that Sunday night, March 13, 1938, no one on this earth had ever heard a *World News Round-up*. Not that we called that first program a roundup. When I went on the air to introduce the 35-minute program, I described it as "a special broadcast which will include pickups direct from London, Paris and such other European capitals as at this late hour abroad have communications channels available."

Two days earlier, on Friday, the German army had marched across the frontier into Austria in Germany's first offensive since 1914, and a new word entered our language here in America: *anschluss*. For many a day and sleepless night, CBS News had been broadcasting an account of Adolf Hitler's mounting campaign of pressure against the Austrians, and finally we reported the virtually unresisted invasion.

CBS News consisted chiefly of a suite of offices on the 17th floor at 485 Madison Avenue in New York. I was called the "Voice of CBS News," not a correspondent. There were no radio correspondents then. News Director Paul W. White had had curtains hung on the walls on one of the offices to deaden the sound, rigging up an improvised studio for the crisis. Many of our meals were brought into us from outside and we often took naps on one of the studio couches.

In Europe, Edward R. Murrow, Columbia's European director, had gone to Poland to arrange a broadcast as part of his administrative duties. America had not yet heard that famous voice saying every night, "This is London." William L. Shirer, whom Ed Murrow had hired to be Columbia's central European director, was holding down the fort in London. Suddenly, on that Sun-



Mr. Trout covering Franklin Roosevelt.

day after the German troops marched in, the Germans reopened the broadcasting station in Vienna and Ed Murrow hurried from Warsaw to Vienna.

So, on this first broadcast from more than one European city on the same program, our director from London spoke from Vienna while the central European man spoke to us from London. Actually, we didn't have much hope of bringing in Ed Murrow from Vienna. I'd written a little apology explaining that the Vienna transmitter was closed and had not even prepared a Vienna introduction in advance.

Newspaper correspondents overseas played a large part in that first roundup, as we didn't have correspondents of our own. There were Edgar Mowrer of the *Chicago Daily News* in Paris, and Pierre Huss of the International News Service in Berlin, among others. When I switched the broadcast line to Berlin, I said: "Herman Goering, the number-two Nazi left in charge of Germany's capital while Hitler tours Austria, is hinting again that Germany's next objective is Czechoslovakia." As I intro-

## No way to talk

In radio's early days, mike fright was a common seizure, even among experienced performers from other media.

When Sears, Roebuck opened WLS Chicago (for "world's largest store") on the night of April 12, 1924, it enlisted Ethel Barrymore, a star of the stage, and Bill Hart, a hero of western movies, as its principal attractions. The station management was worried whether Mr. Hart, whose forte was silent pictures, would project by voice alone. Miss Barrymore was assumed to be ideal for her assignment.

When the introduction was completed and the actress started to address the microphone, she froze. "Turn the damned thing off," she finally croaked and then fled.

Mr. Hart gave a flawless reading of "Invictus."

duced Frank Gervasi, INS man in Italy, I said: "Apparently shocked by the German advance to Italy's northern border, Rome quickly recovered, announcing that the German invasion was started with Italian approval."

We used legislators as reporters, too. In London, William Shirer introduced Ellen C. Wilkenson, a member of Parliament. And a senator had the last word. Senator Louis Shwellenbach of the state of Washington, a Democratic member of the Foreign Relations Committee, performed as our final newsman.

By the next day, congratulations were coming in for what many called "the international round table." So that next night, Monday, we did it all over again. That's the way the *World News Round-up* was launched.

## Never a joiner

In many ways the late Walter Damm was the antithesis of the conventional broadcaster. He belonged to no clubs, shunned the local chamber of commerce, was known only to a few friends in his home town. But he ran what was conceded to be among the best managed stations in the country.

Behind his back his staff called him the Great God Damm. "He was a very demanding individual," George Comte, who succeeded to the managership of WTMJ-AM-FM-TV Milwaukee, has said.

He used to get detailed cost and revenue figures from the central accounting office that served the stations and the commonly owned *Milwaukee Journal*. "Mr. Damm would laboriously transfer the figures by hand into a set of books that he kept," said Mr. Comte. "He did it all by himself so he would remember literally everything that was paid for, everthing."

Mr. Damm was for years chairman of the NBC affiliates committee and was in frequent conflict with the network. "I used to have trouble with Walter Damm," Niles Trammell, former NBC president, reported. "But everybody did."

# 29, 39 or 40 ?



'29—That's when WSPA got going—we're 42—*FIRST* in South Carolina.

'40—That's Broadcasting Magazine—they got going early too.

### ***Both***

Veterans in service and dedication to Free Broadcasting

WSPA-FM, like WSPA, *FIRST* in South Carolina (1946) and *FIRST* in Southeast with Stereo.

'39—WSPA-TV (1956) now serves the 39th TV Market in the U.S.

Cut it anyway you choose—WSPA and Broadcasting Magazine have been on the go a long time.

WSPA is proud to salute Sol Taishoff and his staff on their 40th Anniversary and wish them 40 more years of success to the cause of Free Broadcasting.

**wspa**  
**RADIO & TELEVISION**

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CBS Affiliate National Representative: H-R Television  
Owned and operated by Spartan Radiocasting Co., Walter J. Brown, President

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for  
each issue  
these past  
40 years

JIM WOODRUFF, JR.  
WRBL Radio 1928  
WRBL-FM 1946  
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Spotmaster

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(The Great Leveler)

You can stop riding gain now, even when a shouter and whisperer are on the same talk show. The Model CLA 20/40 Compressor-Limiter Amplifier does it automatically . . . instantaneously . . . for both AM and FM. Switchable controls permit symmetrical (FM) or asymmetrical (AM) peak limiting; pre-emphasized or flat response; compress/limit, compress only, or compress/limit off. Automatic gain control range is 40 dB dynamic, and the compression ratio is better than 10:1. All solid state, plug-in modular construction assures trouble-free reliability. Write for complete details.

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A Filmways Company

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## Reminiscence

*Victor Emanuel was chairman of the board of Aviation Corp. (now Avco) when it acquired the Crosley Broadcasting System. At the time Ward Quaal, now president of WGN Continental Broadcasting, was with Crosley. Here's how Mr. Quaal remembers Mr. Emanuel:*

Victor Emanuel was not a broadcaster. He wasn't a businessman. He was a financier. He was a gambler. I say this with respect. He died after what I think must have been 12 heart attacks. He ate nitroglycerin pills like popcorn.

In his apartment in New York he had a white hassock about five times the size of a cocktail table. He'd sit there with his legs crossed. He'd sit there like Mahatma Gandhi with a pair of shears that must have been a yard long. And he'd clip out something from BROADCASTING magazine or from the *New York Times* that Sunday morning, and you'd get it air-special the next morning.

He would send this material to three people in Cincinnati: Jimmy Shouse, chairman of the board; Bob Dunville, president and general manager of the system, and me as vice president and assistant general manager.

Maybe somebody had written about Pat Weaver's idea for the *Today* show. Emanuel would write a little message on the clipping: "Pls note and comment. V.E." You would get this at 8 o'clock on Monday morning. The Avco plane would fly it from Westchester airport. And Monday night at 7 o'clock your reply had better be on that plane.

That was the way Victor Emanuel would operate. A magazine might have an editorial blasting a certain member of Congress. He would write to Jimmy Shouse or to me: "What do you think of this fellow? Have we given him any money lately? If so, let's stop."

I had two girls working for me when I started at Crosley, and I wound up with four because of having to answer all of Emanuel's stuff. But I learned an awful lot from him.

## Reminiscence

*The late Edward J. Noble was rich when he bought the Blue network from NBC, which had been ordered by the government to get rid of either the Blue or the Red. It was easy to figure out how he got that way, as the late Edwin R. Borroff, who once headed Blue sales in the Midwest, recounted before his death.*

Ed was a very peculiar guy. He owned the Life Saver Co. and United Drug Co., but he was a tightwad. I used to meet him at the 20th Century Limited when it pulled into Chicago. He'd get off the train with his homburg and chesterfield coat and carrying his own bags.

I'd take him to the Drake hotel and we'd get a suite for him and he'd say: "Who did this?" And I would say: "Well, I thought you would like this." He'd say: "I will pay 15 dollars, no more." I'd always agree and then just charge it off on the expense account.

When he'd get ready to go back to New York, he'd call and say: "Ed, are you busy? Would you like to ride over to the train with me?" Of course, I would get my car and pick him up at the Drake and pay all the bills. Then we'd get to the station and go over to the newsstand and he'd pick up a *Life* magazine, a *Time*, a newspaper. Then he'd start to fumble, and when I decided he had fumbled long enough I would go up and pay for the stuff and get him a redcap and he'd get on the train. His wife packed a lunch for him on the Century, he'd tell me, on the trip coming out from New York, and he would miss that going back.

## Long before lib

Bertha Brainard was petite, quiet, stylish and feminine, but also forceful and ambitious. As commercial program manager in the early years of NBC, she had a big hand in building what amounted to a succession of amateur hours into big-money, top-personality slices of show business.

Much of the time she worked for John Royal, the inventive NBC vice president in charge of programs. They got along fine.

Women in broadcasting? There were few, and those who were in were mostly insignificantly placed. For years Bertha Brainard was sort of the house female—to whom broadcasters could point and say: "See, there's no sexual discrimination."

*(Material used in this special report was collected by Morris Gelman while on detached service as senior editor, Hollywood.)*



*Two dandies dressed to cover the New York Easter parade in 1936 are Lucius Beebe (l) and George Hicks, the latter pointing to a portable transmitter developed for that occasion.*

**CONGRATULATIONS . . . . .**

**from one pioneer**

**to another**

**Plough Broadcasting Company, Inc.**

**Radio Atlanta**

**WPLO**

AM-FM

1937

**Radio Baltimore**

**WCAO**

AM-FM

1922

**Radio Boston**

**WCOP**

AM-FM

1935

**Radio Chicago**

**WJJD**

AM-FM

1924

**Radio Memphis**

**WMPS**

AM-FM

1925

## Costs of nonnetwork fare still rising

FCC data reveals that growth rate has slowed however, climbing only 0.7% in 1970 over previous year

The cost of syndicated programming to television stations reached a new high of \$171.7 million in 1970, according to FCC data furnished to BROADCASTING last week. The figure was only 0.7% more than that of the preceding year, and was the lowest growth rate recorded in the six years the commission has compiled such data; however, it left intact an unbroken string of rising film and tape costs, stretching back to 1964.

The commission's 1970 figures for the top 100 markets show that New York stations spent by far the most money on syndicated programs—over \$25 million. The lowest figure recorded was for stations in the Paducah, Ky. - Cape Girardeau, Mo. - Harrisburg, Ill. market—\$79,000. (Figures were not disclosed for six markets, where there are fewer than three local stations.)

Following are the commission's market-by-market figures and a comparison of the annual totals and growth rates from 1964 through 1970.

| Rank | Market                                       | Film and tape expense (\$000) |
|------|----------------------------------------------|-------------------------------|
| 1.   | New York, N.Y.                               | 25,354                        |
| 2.   | Los Angeles, Calif.                          | 18,478                        |
| 3.   | Chicago, Ill.                                | 10,561                        |
| 4.   | Philadelphia, Pa.                            | 7,917                         |
| 5.   | Boston, Mass.                                | 5,403                         |
| 6.   | San Francisco, Calif.                        | 6,415                         |
| 7.   | Detroit, Mich.                               | 3,727                         |
| 8.   | Cleveland, Ohio                              | 4,408                         |
| 9.   | Washington, D.C.                             | 2,718                         |
| 10.  | Pittsburgh, Pa.                              | 3,652                         |
| 11.  | St. Louis, Mo.                               | 3,194                         |
| 12.  | Dallas-Fort Worth, Tex.                      | 2,754                         |
| 13.  | Minneapolis-St. Paul, Minn.                  | 1,858                         |
| 14.  | Houston, Tex.                                | 2,375                         |
| 15.  | Baltimore, Md.                               | 1,557                         |
| 16.  | Atlanta, Ga.                                 | 2,419                         |
| 17.  | Seattle-Tacoma, Wash.                        | 2,121                         |
| 18.  | Indianapolis, Ind.                           | 1,590                         |
| 19.  | Miami, Fla.                                  | 1,640                         |
| 20.  | Cincinnati, Ohio                             | 1,479                         |
| 21.  | Hartford, New Haven, Conn.                   | 1,901                         |
| 22.  | Buffalo, N.Y.                                | 1,901                         |
| 23.  | Milwaukee, Wis.                              | 1,831                         |
| 24.  | Kansas City, Mo.                             | 1,877                         |
| 25.  | Sacramento-Stockton, Calif.                  | 1,453                         |
| 26.  | Tampa-St. Petersburg, Fla.                   | 1,476                         |
| 27.  | Portland, Ore.                               | 1,561                         |
| 28.  | Memphis, Tenn.                               | 633                           |
| 29.  | Providence, R.I.                             | 964                           |
| 30.  | Nashville, Tenn.                             | 724                           |
| 31.  | Columbus, Ohio                               | 967                           |
| 32.  | Denver, Colo.                                | 1,890                         |
| 33.  | Birmingham, Ala.                             | 654                           |
| 34.  | Charleston-Huntington, W. Va.                | 671                           |
| 35.  | New Orleans, La.                             | 1,211                         |
| 36.  | Grand Rapids-Kalamazoo, Mich.                | 760                           |
| 37.  | Albany-Schenectady-Troy, N.Y.                | 829                           |
| 38.  | San Diego, Calif.                            | 896                           |
| 39.  | Louisville, Ky.                              | 784                           |
| 40.  | Charlotte, N.C.                              | 728                           |
| 41.  | Greenville-Spartanburg, S.C.-Asheville, N.C. | 556                           |
| 42.  | Oklahoma City, Okla.                         | 592                           |
| 43.  | Dayton, Ohio                                 | 815                           |

| Rank | Market                                        | Film and tape expense (\$000) |
|------|-----------------------------------------------|-------------------------------|
| 44.  | Syracuse, N.Y.                                | 1,290                         |
| 45.  | Phoenix, Ariz.                                | 1,315                         |
| 46.  | Norfolk-Newport News, Portsmouth-Hampton, Va. | 550                           |
| 47.  | Wichita-Hutchinson, Kan.                      | 252                           |
| 48.  | Harrisburg-York-Lancaster-Lebanon, Pa.        | 448                           |
| 49.  | San Antonio, Tex.                             | 642                           |
| 50.  | Greensboro-Winston-Salem-High Point, N.C.     | 490                           |
| 51.  | Orlando-Daytona Beach, Fla.                   | 393                           |
| 52.  | Salt Lake City, Utah                          | 957                           |
| 53.  | Tulsa, Okla.                                  | 857                           |
| 54.  | Flint-Saginaw-Bay City, Mich.                 | 737                           |
| 55.  | Little Rock, Ark.                             | 570                           |
| 56.  | Shreveport, La.-Texarkana, Tex.               | 292                           |
| 57.  | Richmond, Va.                                 | 393                           |
| 58.  | Wilkes Barre-Scranton, Pa.                    | 340                           |
| 59.  | Toledo, Ohio                                  | 585                           |
| 60.  | Jacksonville, Fla.                            | 524                           |
| 61.  | Rochester, N.Y.                               | 636                           |
| 62.  | Roanoke-Lynchburg, Va.                        | 280                           |
| 63.  | Knoxville, Tenn.                              | 271                           |
| 64.  | Omaha, Neb.                                   | 615                           |
| 65.  | Mobile, Ala.-Pensacola, Fla.                  | 411                           |
| 66.  | Davenport, Iowa-Rock Island-Moline, Ill.      | 442                           |
| 67.  | Des Moines, Iowa                              | 407                           |
| 68.  | Fresno, Calif.                                | 624                           |
| 69.  | Raleigh-Durham, N.C.                          | 274                           |
| 70.  | Champaign-Decatur-Springfield, Ill.           | 264                           |
| 71.  | Cedar Rapids-Waterloo, Iowa                   | 291                           |
| 72.  | Green Bay, Wis.                               | 391                           |
| 73.  | Jackson, Miss.                                | 91                            |
| 74.  | Johnstown-Altona, Pa.                         | 250                           |
| 75.  | Portland-Poland Spring, Me.                   | 447                           |
| 76.  | Greenville-New Bern-Washington, N.C.          | 211                           |
| 77.  | Paducah, Ky.-Cape Girardeau, Mo.-             |                               |



Hugh Downs (r) checks over program notes with Frank McGee just prior to Mr. Downs's last performance as host of the Today Show on the NBC-TV network. Last Monday (Oct. 11), Mr. Downs rounded out nine years as the show's host with filmed and taped "goodbyes" from friends Johnny Carson, Dan Rowan and Dick Martin, Dave Garroway, Dinah Shore and Congresswoman Shirley Chisholm. Mr. McGee became permanent host Oct. 12.

| Rank | Market                                     | Film and tape expense (\$000) |
|------|--------------------------------------------|-------------------------------|
|      | Harrisburg, Ill.                           | 79                            |
| 78.  | Spokane, Wash.                             | 530                           |
| 79.  | Chattanooga, Tenn.                         | 227                           |
| 80.  | Youngstown, Ohio                           | 245                           |
| 81.  | Lincoln-Hasting-Kearney, Neb.              | 127                           |
| 82.  | Springfield, Mass.                         | *                             |
| 83.  | Albuquerque, N. Mex.                       | 384                           |
| 84.  | Honolulu, Hawaii                           | 944                           |
| 85.  | Bristol, Va.-Kingsport-Johnson City, Tenn. | 141                           |
| 86.  | Peoria, Ill.                               | 259                           |
| 87.  | Sioux Falls-Aberdeen, S.D.                 | 148                           |
| 88.  | South Bend-Elkhart, Ind.                   | 301                           |
| 89.  | Fort Wayne, Ind.                           | 346                           |
| 90.  | Amarillo, Tex.                             | 378                           |
| 91.  | Evansville, Ind.                           | 222                           |
| 92.  | Duluth, Minn.-Superior, Wis.               | 170                           |
| 93.  | Fargo, N.D.                                | 107                           |
| 94.  | Wheeling, W. Va.-Steubenville, Ohio        | *                             |
| 95.  | Lansing, Mich.                             | *                             |
| 96.  | Rockford, Ill.                             | 300                           |
| 97.  | West Palm Beach, Fla.                      | *                             |
| 98.  | Salinas-Monterey, Calif.                   | 411                           |
| 99.  | Baton Rouge, La.                           | *                             |
| 100. | August, Ga.                                | *                             |

\* Less than three stations in market.

| Year                 | Cost of syndicated programs \$ | Growth rate over prior year |
|----------------------|--------------------------------|-----------------------------|
| 1964                 | 113.7*                         | —                           |
| 1965                 | 121.0*                         | 6.4%                        |
| 1966                 | 131.7*                         | 8.8%                        |
| 1967                 | 139.2*                         | 5.7%                        |
| 1968                 | 157.5                          | 13.1%                       |
| 1969                 | 170.5                          | 8.3%                        |
| 1970                 | 171.7                          | 0.7%                        |
| Average growth rate: |                                | 7.2%                        |

## Music-license group meets, retains Emanuel Dannett

The All-Industry Radio Music License Committee met in New York last Wednesday (Oct. 13) to formulate plans for the renegotiation of radio music licenses with the American Society of Composers, Authors and Publishers, which expire on Feb. 29, 1972.

The committee, by unanimous agreement, retained Emanuel Dannett of Graubard Moscowitz McGoldrick Dannett & Horowitz, New York, as counsel. Mr. Dannett has represented the committee in negotiations since 1958.

The committee reported that additional meetings will be held in New York on Nov. 3 and Dec. 8 to frame the industry's proposals. The committee also said that letters were sent last week to all radio stations, requesting financial support for its work and information on current music-licensing problems.

Members of the committee present at the meeting were Elliott M. Sanger, its chairman (retired chairman of WQXR-AM) New York; Abiah A. Church, vice chairman (vice president of Storer Broadcasting); Roger B. Read, treasurer (administrative vice president, Taft Broadcasting); J. Allen Jensen, secretary (president and general manager, KID[AM] Idaho Falls, Idaho); Harold

# RKO General salutes the newcomer!

Five RKO stations, WOR-New York, WRKO-Boston, KHJ-Los Angeles, WHBQ-Memphis and KFRC-San Francisco, had all been serving their areas from six to ten years prior to 1931 when Broadcasting made its debut.

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BOSTON : WRKO/WROR

SAN FRANCISCO : KFRC/KFMS

WASHINGTON, D.C. : WGMS/WGMS-FM

MEMPHIS : WHBQ/WHBQ-FM

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HARTFORD • WHCT (TV)

NEW YORK • WOR-TV

MEMPHIS • WHBQ-TV

LOS ANGELES • KHJ-TV

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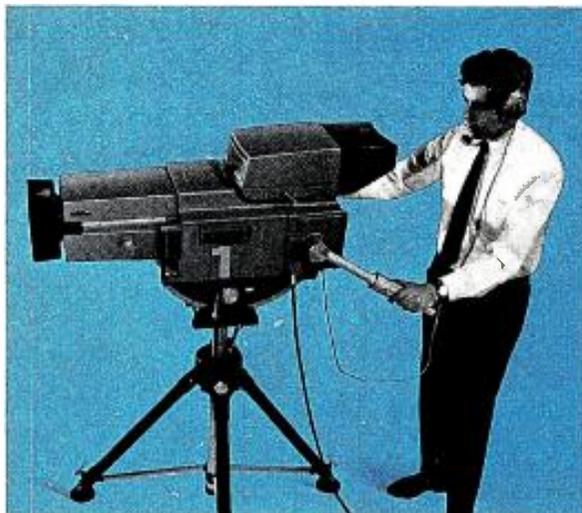


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color camera that uses  
triaxial cable.



Savings with the new Norelco triax cable cameras are immediate and substantial. Our \$63,000 figure is a *conservative* estimate, calculated by determining such normal (and inevitable) costs as initial outlay for cable, set-up and strike, cable repair and storage, and depreciation, and extending the good news over a five year period. We repeat, \$63,000 is conservatively estimated. In checking our cost figures against your own, it is almost a certainty that you will arrive at an even greater saving. For the down-to-earth facts, send for our paper, "The Economics of Triaxial Cable Color Television Cameras." It will allow you to define *your* savings in detail.

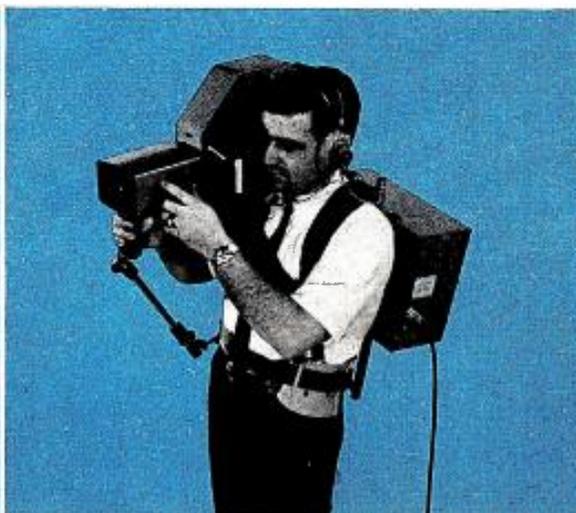


**Norelco PC-100A...the only camera with A.C.T. Plumbicon\* tubes ... solve high-contrast problems at the source.**

Here's the camera that introduced two revolutions in color television. A cable revolution—using light, low-cost triaxial cable. And a tube revolution with the new Anti-Comet-Tail "A.C.T." Plumbicon.

A new gun design gives the A.C.T. Plumbicon tube an unprecedented dynamic range (inherent overbeaming capability equivalent to five or more f-stops overexposure) with no washout or loss of detail even in action scenes with brilliant highlights and deep shadows. It's standard in the PC-100A, and the contrast problem is defeated at the source . . . not partially offset through complicated, costly, extra-option hardware. As a bonus, the A.C.T. tube handles low-light situations with matchless fidelity.

This is the camera that stunned every audience at NAB with its remarkable reliability . . . with quick, easy assembly . . . three and one-half minute cable butting . . . and sparkling color pictures that were called "the best color television picture ever achieved."



**Norelco PCP-90B...the only broadcast-quality portable. It operates  RF fully system-integrated  Triax system-integrated  Backpack-to-VTR fully N.T.S.C.**

This is the tried and proven hand-held color camera that is enabling broadcasters and production firms to go where they never went before, get pictures never before attainable.

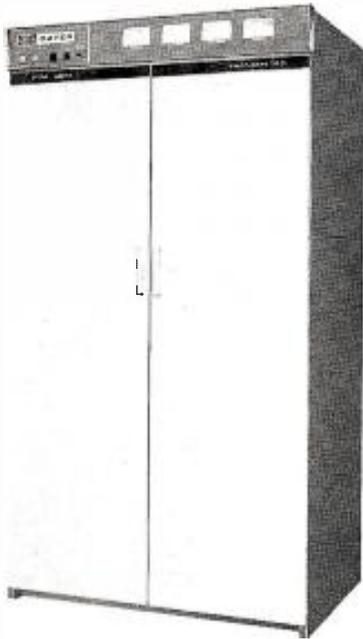
Part and parcel of the Norelco camera revolution, the PCP-90B is adding daily to its illustrious record of getting the action—anywhere and anytime—and getting it in faithful, crisp Norelco color.

Best of all, the PCP-90B operates on triaxial cable to afford the same kind of day-in and day-out savings now possible with the PC-100A. When it isn't on a remote, the three-Plumbicon PCP-90B doubles as a studio camera. Truly far-out mobility comes with the camera's optional microwave link; great examples are the widely acclaimed helicopter applications of this unique broadcast-quality camera. It is the most versatile camera available, and can be fielded as a self-contained battery-operated camera with a portable video tape recorder to record the action. And remember, you get all these revolutionary advantages on top of tremendous operational dollar savings.



†Write on your letterhead for our detailed report, "The Economics of Triaxial Cable Color Television Cameras." Plug in *your* figures and compute your short- and long-term savings.

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Gates has the most complete line of FM transmitters in the industry. From 10 to 40,000 watts. All with a 100% solid-state exciter employing DCFM (direct carrier frequency modulation) and DAFC (digital automatic frequency control).

The TE-3 exciter is the heart of all H3 series transmitters—one tube (1kW), two tube (2, 3, 5 and 10kW), and three tube (20kW). All FCC-type accepted, ready for prompt shipment.

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R. Krelstein, president of Plough Broadcasting; Richard C. Percival, assistant treasurer, Cowles Communications Inc.; Robert L. Pratt, vice president and general manager, Midwest Broadcasting, and Donald A. Thurstone, president of Berkshire Broadcasting.

## A new order for the third week

### ABC outdoes NBC and moves into second in the ratings derby

ABC-TV pulled the first upset in the third week of the new-season ratings race by slipping past NBC-TV into second place behind CBS-TV, the solid front-runner. According to the Fast National Television Index published last week, the averages for the week Sept. 27-Oct. 3 were CBS 19.9, ABC 18.0 and NBC 17.4.

ABC had moved up steadily in the ratings. It bettered its average by three-fifths of a point in the second week, and in the latest report moved up another three-tenths of a point.

Toward its continuing dominance of the Nielsen, CBS in the third week programmed "To Sir, With Love" as its *Sunday Movie*, third highest rated program that week; had 10 of the top-20 shows, and won Sunday, Saturday and Wednesday nights. ABC in its climb won Tuesday and Friday and NBC took Monday and Thursday.

ABC's *Monday Night Football*, in its second outing, duplicated the showing of the previous week, ranking 27th in both Nielsen reports.

The make-up of the top-10 Nielsen list, aside from a CBS special, showed little change. ABC's *Marcus Welby* (No. 1) and CBS's *All in the Family* (No. 2) continued as the most popular regular prime-time fare on the networks. Then came the *CBS Sunday Movie*, ABC's *Movie of the Week*, NBC's *Flip Wilson*, CBS's *Mannix* and its *Short Summer* special, *Gunsmoke*, *Medical Center* and NBC's *Mystery Movie*.

Of the new shows, *Funny Face* (CBS), which moved down from 6th to 18th, and *Cade's County* (CBS), up from 34th to 20th, were in the top 20; *Dick Van Dyke* (CBS) moved from 12th to 21st; *Movie of the Weekend* (ABC) improved from below 50th to 29th.

ABC's *Longstreet* slipped from 28th to 32d, *Cannon* on CBS from 23d to 37th. *Nichols* on NBC from 33d to 39th, *Night Gallery* (NBC) from 29th to 42d.

NBC's new *Jimmy Stewart Show*, though 44th, increased its ranking from 49th; ABC's *Owen Marshall* slid from 39th to 48th position, and *The DA*

## Changing Formats

The following modifications in program schedules and formats were reported last week:

WIRK-FM West Palm Beach, Fla.—Ken-Sell Inc. changes stations "sweet music" programming to "Olde Golde" format. WIRK-FM operates on 107.9 mhz with 54 kw with an antenna 155 feet above average terrain.

WSEB-FM Sebring, Fla.—Francis J. Matrangola, licensee, announces that the station has ceased simulcasting WSEB(AM) there. The FM has instituted its own easy-listening middle-of-the-road format independent from middle-of-the-road programming featured on the AM. WSEB operates on 1340 khz with 1 kw day and 250 w night. WSEB-FM operates on 105.5 mhz with 3 kw and an antenna 150 feet above average terrain.

KFH-FM Wichita, Kan.—Radio Station KFH Co. announces that station has modified its format from progressive-rock music to automated good music targeted at the 25-49 demographic group. Station broadcasts on 97.9 mhz with 31 kw and an antenna 375 feet above average terrain.

WUBE-FM Cincinnati—Seattle, Portland & Spokane Radio announces that station has altered its good-music format to country-and-western programming. Station operates on 105.1 mhz with 32 kw and has an antenna 920 feet above average terrain.

WJCW(AM) Johnson City, Tenn.—Tri-Cities Broadcasting modifies station's format from progressive middle-of-the-road to country-and-western and gospel programming. WJCW operates on 910 khz with 5 kw day and 1 kw night. This corrects a listing in BROADCASTING Oct. 4.

(NBC) was 50th after having been ranked below that level previously.

In the upper half of the below-50 rankings were the new shows *Sarge* and *The Funny Side* on NBC; *The Persuaders* and *Getting Together* on ABC, and *Bearcats!* on CBS. In the bottom half of the below-50 rankings were NBC's *The Partners* and *The Good Life*; CBS's *Chicago Teddy Bears*, and ABC's *Man and the City* and *Shirley's World*.

## ITC's special package

A new package of five musical-variety markets, has been announced by Independent Television Corp., New York. ITC sold *The Fabulous 5*, *Group 2* starring Engelbert Humperdinck and other name talent in markets which include New York, Los Angeles, Philadelphia, Washington, Atlanta, Denver and Salt Lake City.

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# It's not just that old-time religion

Two over-the-air preachers get their message across with contemporary and prime-time shows

There was a time when evangelical religious broadcasting was a Sunday-morning faith-healing program and a moment of prayer at sign-off. But proselytizing is no longer confined to the very nonprime time. On television, veteran preacher Oral Roberts has found that one way of successfully reaching a larger audience with his message is through the variety special. His latest effort, *Oral Roberts in Hawaii*, is airing this month on approximately 250 stations. For radio, one new vehicle for bringing religion to the younger generation is today's popular music. That sound is incorporated in J. Richard Lee's *Contemporary Sounds* program.

What's prompted this change? Al Bush, president of the Oral Roberts Association, Tulsa, Okla., said it was one way of getting religious programs into prime time. The Oral Roberts specials, which purchase the time on all but a few stations, would reach much larger audiences in prime time. "We wanted the audience that would not tune in on a Sunday morning," Mr. Bush said. "To do that meant packaging a show in such a manner so that it would gain the general interest. We had to create a show that people would want to see."

In the past three years, 11 Oral Roberts specials have been created, and the guest list is heavy on big-name talent. It all began in early 1969 with Mahalia Jackson, continued that year with Pat Boone and Dale Evans, and concluded with Anita Bryant at Christmas. The following year reflected an even more contemporary approach with guests like Lou Rawls, Stu Gillim and Jeannie C. Riley, and in 1971 Sarah Vaughn and Bobby Goldsboro and most

recently, Don Ho and the World Action Singers. The 12th in the series, set for broadcast during the upcoming Christmas season, features Johnny Mathis and Della Reese.

"We spend between \$450,000 and \$500,000 on each special," Mr. Bush said. "That's from beginning to end and includes the time and advertising costs."

The result has been to nearly triple the mail of Oral Roberts in the last two years alone. Mail response to the individual specials, those who write in specifically requesting the giveaway item on that broadcast, has ranged from a low of 110,000 from the early specials, to a high of 400,000 pieces from the *Expo '70* show taped in Japan and aired in late 1970. "This does not include letters from people who just say they like the show," Mr. Bush added. "Those that say they dislike the show get a personal answer explaining why we're doing this or that, but even those letters have dropped off from about 2,000 when we first started to about 250 or 300 now."

The philosophical approach for radio is much the same as it was for television—to reach those who wouldn't ordinarily listen. To do that, J. Richard Lee, an ordained minister in the Church of God, and president of J. Richard Lee Advertising, Los Angeles, has created a program called *Contemporary Sounds in Communicating Good News*.

The sustaining half-hour show, carried by 13 stations, might be mistaken, at first, for any other popular-music radio program. One tape featured recording artists Bread, Simon and Garfunkle and the Partridge Family.

"Our efforts are directed at reaching the 25-and-under group," Mr. Lee said,

"because that group has turned off institutions, per se, yet are among the vanguard in some areas in rediscovering Christ." The difficulty in preparing the show, which has been on the air in some locations for over four years, is staying away from saying what the organized church should do. Rather, Mr. Lee noted, the emphasis is on the individual and his relationship to God. But mostly, it's the music. Mr. Lee plays an average of six songs per half hour, sometimes more, interspersed with quotes from the Old and New Testaments. Each show also features a giveaway item for which listeners are invited to write. The average mail response is between 30 and 40 letters per week, but the former commercial broadcaster notes that none of the letters ask merely for the giveaway. "All the letter-writers take time to talk to me," Mr. Lee said, "even if it's to complain. A few people wrote to say that the show turned them off the first few times they listened."

Music selection is made with the help of the record trade publications and the emphasis is placed on the top-10 records. In that way, with shows taped three to four weeks in advance, the records used are still current when the show is aired. Even the songs with a heavy religious overtone are not played unless they are hits. The ever increasing number of those songs, however, is making music selection a bit easier.

In the four years Mr. Lee has been doing the show, he's never sent out audition tapes. Most outlets, he indicated, took the show because they'd heard it on another station.

Since 1954, Mr. Lee has represented religious clients through J. Richard Lee Advertising. He produces and distributes 10 different shows per week for radio and television, most of them paid religion. *Contemporary Sounds*, however, is offered sustaining.

While both continue with standard religious formats in other shows in



Find the religion in these pictures. It is not easy—above left, Don Ho and the World Action Singers grab a prime-time audience for the variety-show packaged Oral Roberts in

Hawaii. And Richard Lee is shown in the studio where his radio program, *Contemporary Sounds*, is taped to soft-sell Christianity to the under-25 group.

# For a program as old as Broadcasting ...a home as new as tomorrow!

Our new Grand Ole Opry House, scheduled for completion in 1973, will be the only theatre of its kind in all the world.

Constructed at a cost of over \$10 million and with more than 150,000 square feet of space, it will, nevertheless, retain all the charm of the unique old revival tabernacle in downtown Nashville that's housed the Grand Ole Opry for as long as most of us can remember.

The new Grand Ole Opry House will be the focal point of "Opryland, U. S. A.," a 385-acre all-family entertainment complex that will open next year to be one of the greatest attractions in the nation... "The Home of American Music."

For a radio program that began with very little fanfare back in 1925, the Grand Ole Opry has come a long, long way.

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# This is the world's finest and largest selling turntable.



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which they are featured or producers, J. Richard Lee and Oral Roberts will both attest to the existence of a market for these different kinds of programs. The next television special to be hosted by Mr. Roberts, after the Christmas show, is built on the theme of gospel music in America. *Contemporary Sounds* changes with the record charts and begins taping in stereo in the near future for FM stations.

Dick Ross, producer of the Oral Roberts specials, which were nominated for an Emmy Award in 1970, may have the explanation for the emergence of this form of religious broadcast. He thinks the church has become irrelevant, not because it hasn't anything to say but because of the way it's being said and the setting in which it's delivered. What Oral Roberts and J. Richard Lee have done is change the setting and the script while retaining the message.

### Mobil oils CTW with \$250,000

The Children's Television Workshop received its second \$250,000 grant from the Mobil Oil Corp. last week to help underwrite its new series, *The Electric Company*. The program is designed to teach reading to 7-to-10-year olds. Last year, Mobil's grant paid for publication to children in low-income area.

Mobil Oil is also a heavy commercial television advertiser. According to company estimates, the oil concern backed its 1970 television campaign with over \$2 million in network and some \$3.7-million in spot expenditures. Radio estimates put the budget over \$2.5 million mark with total ad monies running over \$13.2 million.

Mobil's allocation in noncommercial TV includes \$1.12 million to the Public Broadcasting Service to help fund the *Masterpiece Theater* series from October 1971 through June 1973 (BROADCASTING, July 19).

### Akron area facility established

Cathedral Teleproductions will open its doors near Akron, Ohio, on Nov. 1. It will offer independent and agency television producers 10,000 square feet of studio space. The facilities include two sound stages and three individual control rooms. Each control room, in addition to its own switching unit and remote lighting control, features separate 40-channel audio consoles with full equalization, echo, stereo and mono recording, mixing and monitoring, mastering and playback capabilities. Under construction in the same building is "Nashville North," a 40-channel, 16-track recording studio. The complex

also provides two editing theaters with 35mm film capacity. One-inch video tape machines are also available for viewing and editing. The firm is at 2690 State Road, Cuyahoga Falls, Ohio 44223.

### Series night game plays to biggest TV audience

NBC estimated 61-million viewers watched some part of the fourth game of the World Series telecast in prime time on NBC-TV Wednesday night (Oct. 13). The game between the Pittsburgh Pirates and Baltimore Orioles was the first in World Series' history to be played at night. Game coverage started at 8 p.m. and concluded at approximately 11:15 NYT.

NBC said Thursday that it had estimated before the game that the telecast would receive an audience of 58 million. The revised estimate was based on Nielsen overnight ratings giving NBC an average rating in prime time in New York of 32.4 and a 50% share of the audience. A week earlier, NBC's average prime-time rating for Wednesday night in New York was 22.6. CBS's programming in network prime time in New York averaged 19.6 on Oct. 6 and 18.3 on Oct. 13; ABC averages were 9.4 and 8.0.

It was learned that a special Arbitron overnight report taken Wednesday night showed NBC had a national rating average of 30.4 and 52% share of audience between the hours of 8 and 11 p.m. (NYT). The Arbitron (American Research Bureau) overnights gave CBS an average of 15.6 rating and 27% share and ABC an 8.6 rating and 15% share.

According to NBC, the TV audience was the largest for any World Series game. The previous high, it said, was the 58.5 million who watched at least some part of the fourth game of the 1963 World Series on a Sunday afternoon (New York Yankees vs. Los Angeles Dodgers).

### ProgramNotes

**New for Tomorrow** ■ Tomorrow Entertainment Inc. has formed a network sales department and international television division. Heading these new units as vice president is Anthony D. Thomopoulos, who will join TEL on Oct. 25 from RCA Selectavision where he has been director of programming. Tomorrow Entertainment is subsidiary of General Electric Co.

**Alto Fonic to DDS** ■ Dental Dynamic Systems, Los Angeles, has acquired Alto Fonic Programming Inc. there and the latter's two subdivisions, National Tele-



The character and quality of a magazine reflect the character and quality of a man. BROADCASTING is Sol Taishoff.

Both reflect something uncommon and important. The highest professional standards of journalism. A deep understanding of a complex industry and its role in our society. A commitment to the principle that the service of broadcasting (like most other things in the society including our political leadership) is best determined by the choice of the people and the competitive response of broadcasters to that choice. A willingness to speak out with reason, courage and eloquence on issues that threaten the ongoing vitality of our system of broadcasting.

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- ② KOTV  
Tulsa
- ③ KXTV  
Sacramento
- ④ WANE-TV  
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Mel Daniels, other stars

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systems Corp. and Tel-Info Inc. Also announced at the time of acquisition was the intention to change the name of the firm to Alto Communications Inc. Alto Fonic Programing Inc. is a supplier of prerecorded programing and music libraries to radio stations. NTC, which began as a program service to CATV systems, is now also engaged in marketing services. D. Alan Clark, president of Alto Fonic, has been named president of DDS, Jack H. Mann, president of NTC, has been appointed vice president, marketing, of the new corporation, and Don W. Clark, also with Alto Fonic, has been elected vice president and secretary.

**Fight for MBS** ■ Mutual Broadcasting System has acquired exclusive broadcast rights to the Nov. 17 boxing match between Muhammad Ali and Buster Mathias. Some 600 mutual and special non-affiliated stations, including 400 armed forces radio stations, are scheduled to pick up the bout from the Houston Astrodome starting at 10 p.m. EST. Television coverage will be limited to cable-TV and closed-circuit in theaters.

**Teamwork** ■ ABC-TV has signed former Boston Celtic basketball player Bill Russell as a commentator for the *NBA Game of the Week*. First NBA telecast is scheduled for Friday, Nov. 26 (2-4 p.m. EST) with playoff contests scheduled for mid-April. Mr. Russell will team, on an alternating basis, with play-by-play men Chris Schenkel and Chris Jackson.

**New detective series** ■ Television rights to *Stakeout*, a new one-hour detective series, have been acquired by Alfred W. Schwalberg, independent producer and former president of Paramount Film Distributing Co. Negotiations for dis-

tribution are now underway, but no decision on syndication or network placement for 13 completed shows has been made. Mr. Schwalberg's address is 171 West 57th St., New York 10019. Telephone: (212) JU 2-3112.

**Pre-release Sales** ■ Larry Harmon Pictures Corp., Hollywood, reports pre-release sales of *Bozo's Window on the World* to WTAR-TV Norfolk, Va., and WITI-TV Milwaukee. The five-minute live-action series for children is intended for use in local live *Bozo* shows or in other programs appearing on a station's schedule.

**The eyes have it** ■ The American Optometric Association is offering a new fall series of public service spot announcements on vision care to radio and television stations. The radio transcription is called "Vision Care Goes to School," and features 14 spots of interviews and narratives by students, teachers, parents and vision care specialists. The spots are available in 15-, 20-, 30- and 60-second lengths. The television announcement, "Get the Picture?" is a 16 mm color film offered in 30- and 60-second lengths. It utilizes humor to examine eye care. Both radio and television versions are available to stations without cost through the Public Information Division, American Optometric Association, 7000 Chippewa Street, St. Louis 63119.

**Evans runs Clios** ■ Wallace A. Ross, president of the American TV Commercials Festival, has granted rights to operate the 1972 Clio Award competition for radio, television and print advertising to William N. Evans, who has been executive vice president of the corporation. Mr. Ross plans to spend the next year on speaking, writing and seminar commitments.



Alistair Cooke, journalist and author, films a segment of a new series for the BBC, America—A Personal History of the United States, in the *House of Burgesses in Colonial Williamsburg, Va.* The 13-part series is envisioned as a sequel to Sir Kenneth Clark's popular Civilisation programs. With Mr. Cooke on the set are cameraman Kenneth MacMillan and assistant producer Ann Turner. Producer for the series is Michael Gill.



Location photograph courtesy KTTV Metromedia Television/Channel 11, Los Angeles.

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When you average out initial equipment purchase and disc/head replacement costs for the leading competitive unit—we'll call it Brand A—you come up with \$18.00 to \$20.00 an hour. The VIDEODISC VDR-1000, on the other hand, costs about \$5.00 an hour. That's a saving of up to \$15.00 for every hour that you use it.

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For example, the clearest, sharpest stop-action, slow-motion and time-lapse images you've ever seen. The *only* disc recorder that provides full 4.2 MHz bandwidth, with retention of luminance level in stop action and slow motion. Five speeds instead of two or three. Visual fast-forward and fast-reverse at any speed, including time lapse. Joystick speed control. Twenty indicator lamps to show you

exact head position second-by-second. Chromecote® proprietary protection to extend disc and head life. Disc design proven in long-term computerized data processing applications. Rugged construction and packaging for outstanding mobile operation. Modular design and built-in test circuits for easy maintenance anywhere. Test-panel access to all critical signal test points. Plus the fact that you don't have to replace heads just to change a disc.

If you can't see the point in working harder, worrying more, and paying four times the price for performance that falls short of ours, call or write us for a VIDEODISC demonstration. Instantly.

\*The "Instant Replay" product line developed over the years by DMI has been assumed by TeleMation. This product will henceforth have the financial, engineering and marketing background and support of TeleMation.



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## Comments on the chaos

### Quotation of Chairman Burch gets general concurrence in the FCC's inquiry into fairness and advertising

In light of recent court decisions, public outcry and uproar from the industry, FCC Chairman Dean Burch has been quoted in regard to the current status of the fairness doctrine as it applies to product commercials as saying: "Bluntly, we face a chaotic mess." Comments on the fairness issue that landed at the commission last week give the unmistakable impression that broadcasters couldn't agree more with the chairman.

The comments in question were submitted in "phase III" of the commission's current inquiry into the handling of public issues under the fairness doctrine, which deals with "access to the broadcast media as a result of the carriage of product commercials." The deadline for this phase of the inquiry was last Monday (Oct. 11). The three other parts of the inquiry—the fairness doctrine generally, the doctrine in relation to the discussion of public issues, and fairness in regard to political broadcasts—will be conducted later.

The general consensus of the broadcasters commenting last week was that the advertising ramifications of fairness are indeed a muddled affair at present. Regarding future procedures by the commission in this area, broadcasters generally agreed that any attempt by the commission to draw indirect inferences of controversial issues in a specific commercial from the relative mountain of potential inferences must be considered arbitrary—and unfair. The prospect of the commission's handling each complaint on a case-by-case basis would be administratively unworkable at the commission level and would serve to do broadcasters significant harm on the home front. If, the broadcasters said, the doctrine is to be extended to include all commercials, as indeed seems to be the direction that some parties—including the U.S. Court of Appeals—would have it follow, the industry as a commercial entity is on the verge of ruination. Not only would broadcasters be relegated to the status of common carriers but advertisers faced with the possibility that their broadcast spots might be subject to automatic reply would naturally seek out another medium for their message.

Most of the broadcasters filing last

week agreed that there does exist a possibility that some commercials, namely those in which the advertiser purchases time to deliberately comment on an acknowledged issue of public importance, are subject to fairness applications. However, these "editorial" spots are entities in themselves and should not be tied in with ordinary product commercials, they said. The mere mention of the name of a company that is associated with a certain controversial issue is not ground for a fairness review.

But above all, they said, broadcasters should not be precluded from exercising discretion as to what commercial matter is "controversial," and what course to take when such a case arises. Government intervention in the delicate area of programming, they said, "looms as a constant and forboding threat."

While most broadcasters were in accord as to the nature of the fairness/commercial problem, there were several different solutions offered. The most direct of these was the relief sought by CBS, which asked the commission to rule that commercials directed in any way toward the sale of a product or the promotion of any establishment are exempt from the fairness doctrine and do not create a right of reply. CBS said that the real issue at hand in the fairness/commercial controversy is whether the commission's 1967 decision that stations that air cigarette spots must air antismoking spots is to be expanded to include all products advertised over the

### Forensics

A discussion, "Should Children's TV be Free of Commercials?", is scheduled for Public Broadcasting System's *The Advocates* series, Friday, Oct. 22 (8-9 p.m. NYT). The side arguing against commercials includes Evelyn Sarson, president, Action for Children's Television, and Warren Braren, associate director, Consumers Union, publishers of *Consumer Reports*. Foes of the proposition include Bob Keeshan, of CBS-TV's *Captain Kangaroo*; Dr. Joseph Plummer, executive with Leo Burnett Inc., and Roy Danish, director, Television Information Office.

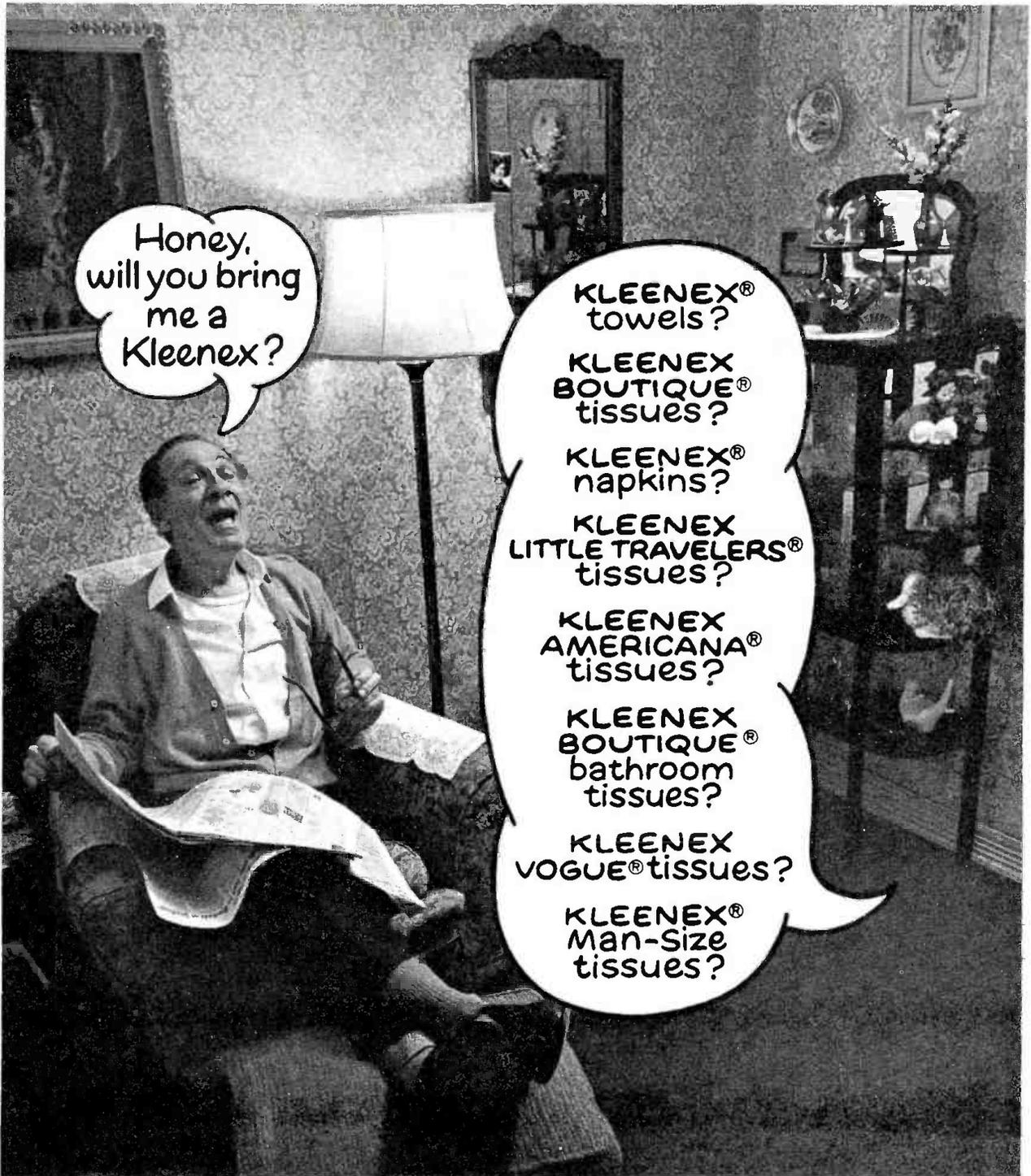
air. In the wake of the Court of Appeals' Friends of the Earth decision, which applied fairness to commercials for high-performance cars and leaded gasoline, CBS said, it can easily be construed that an extension of the cigarette decision is indeed in store for the industry. And the fears associated with such an extension cannot be dismissed as what the commission has called a "parade of horrors," CBS said. "The real parade has already begun." If, for example, fairness was applied to all commercials promoting cereals, automobiles, gasoline and oil, drugs and detergents, CBS said, and replies to these ads were aired in a one-to-five ratio, the three networks would have sustained a revenue loss in 1970 of about \$50 million, which would have put networking in the red for that year.

The National Association of Broadcasters, American Association of Advertising Agencies, ABC, NBC and a number of individual licensees all contended that only commercials that promote controversial views in an "explicit" manner should be subject to fairness; those that make inferences to such controversies in an "implicit" fashion should be immune, and licensees should be the arbiters in drawing the line between the two.

NAB warned the commission against attempts to "set ratios, specify broadcast times, require tracking of commercials or permit any individual right of access" in enforcing "explicit" fairness cases. Fairness responsibilities arising out of commercials, NAB said, "should be framed within the objective of that doctrine 'that the American public must not be left uninformed.'"

ABC said it would be discriminatory for government to subject broadcasters to an extension of fairness to commercials while other communications media are exempt from such controls. The FCC should take "initial caution" in modifying fairness, to assure that the modifications are not "unworkable, or even harmful," ABC said. And where remedial action may be required, ABC suggested that a "modified" rather than a "dramatically new" procedure be adhered to.

NBC urged that a licensee that incurs



It helps to be specific when you call for Kleenex.

It would help if you were specific when you wrote or spoke the word Kleenex, too. It's just a matter of a cap K, because Kleenex is a registered trademark of the Kimberly-Clark Corporation. And because our Kleenex name stands for a long line of quality household paper products, we ask that you use it correctly. Kleenex Boutique tissues or Kleenex towels, never just Kleenex. So whether you call for us or write us, be specific. Give us a cap K. O.K.?

Kleenex, Boutique, Kleenex Boutique, Kleenex Little Travelers, Kleenex Americana and Vogue are registered trademarks of the Kimberly-Clark Corporation.

Kimberly-Clark  Corporation



a fairness obligation through commercials it broadcasts should be allowed to fulfill that obligation as it deems appropriate. Whether the station chooses to invite holders of contrasting viewpoints to purchase time, alter the balance of its programming dealing with the issue in question, or conclude that no reply is warranted because the public has been adequately informed on the issue, the FCC should "sustain the licensees' judgments if there is reasonable basis for them," NBC said.

Storer Broadcasting Co. took a different approach. "It now appears that the only effective way to prevent absolute chaos in the application of the fairness doctrine to product spots," Storer said, "is an amendment to the Communications Act, expressly limiting the fairness doctrine to explicit discussion or assertions of views of public interest."

On the opposite side of the fence, several parties asked the commission to apply fairness to all instances where the public's knowledge of a particular issue has been apparently blown out of proportion as a result of any broadcast, commercial or otherwise.

Noteworthy among the organizations holding such a position was the National Citizens Committee for Broadcasting, whose brief was prepared by Tracy Westen of the Stern Community Law Firm, Washington. Among NCCB's proposals was a system by which licensees would set aside 20% of all time allocated for commercials for the presentation of rebuttals. It also proposed: that all commercial time should be open to paid access for opposing viewpoints; "whenever reasonably possible," countercommercials should be run back-to-back with the related product commercial; no commercial should be broadcast until the full text is submitted to the Federal Trade Commission for inspection; the FCC should refer commercial complaints to other agencies (such as the FTC, Food and Drug Administration and the National Highway Safety Administration) for examination, after which they should be returned to the commission for a ruling on whether the commercial should be broadcast; and licensees that air a contested commercial should inform viewers either visually or aurally that a complaint has been filed against the spot and warn that the information included in it may be "deceptive, false or misleading."

Also filing were two organizations that have been directly involved in fairness cases before the commission and subsequently in the courts. One was Communications Workers of America, whose fairness complaint against spots placed by the Bell System during a recent labor dispute was denied by the commission, and is now pending litigation.

"Without distending logic," CWA said, "it can be argued that broadcasters played a role on behalf of the Bell System during the course of the 1971 strike. CWA contended that while the FCC has become more aware of the fairness problem in the past two decades, "it has been lagging" in light of the corresponding change in social attitudes. The union proposed that the FCC "flatly and without qualification put the broadcasters on notice that they accept and broadcast program content—paid and unpaid—at their peril" when a controversial issue is involved, and that broadcast of such material would automatically compel them to furnish reply time.

The second such organization was Friends of the Earth, which argued that any attempt by the FCC to exclude commercials from the doctrine "would have to contain irrefutable evidence that the fairness doctrine is about to spell the doom of private broadcasting. No such evidence, of course, exists," it said. FOA proposed a 20% reply spot system identical to that recommended by NCCB. Such a practice, FOA contended, would allow broadcasters to continue in the present vein of financial viability and at the same time fulfill the public's "First Amendment prerogatives."

## A fairness plea from right field

### Turndown of TV documentary against Red China in UN prompts recourse to FCC

At a time when the FCC is attempting to find a realistic way to apply the fairness doctrine—amid a spate of demands from groups with political leanings left of center—the right-wing Committee of One Million has entered that particular arena.

The committee, which since 1953 has been fighting against the admission of Red China to the United Nations, last week filed a fairness complaint with the commission against NBC, CBS and ABC, as well as New York stations WNBC-TV, WCBS-TV, WABC-TV, WNEW-TV and WOR-TV, and Washington's WRC-TV, WMAL-TV, WTTG-TV and WTOP-TV.

The organization's complaint stems from the refusal of the networks and stations to sell it time for the presentation of a one hour documentary *U.S. China Policy: Danger at the Crossroads*. The program, narrated by William F. Buckley Jr., was commissioned by the committee following President Nixon's decision last July to follow a policy

favoring communist China's admission to the world body. The program, the committee said, "presents a discussion with eyewitnesses and experts exposing the danger that Red China represents to the world community."

The reasons cited by each broadcast outlet approached for refusing to run the program, the committee said, were in each case "totally unsatisfactory." While a number of reasons were given for refusal, it said, the main reason cited was that the show was "too controversial." Such reasoning, the committee said, is a departure from the ruling of the U.S. Court of Appeals in its recent Business Executives for Vietnam Peace decision, when the court held that "a flat ban on paid public issue announcements is in violation of the First Amendment, at least when other sorts of paid announcements are accepted."

While the committee recognized the licensee's right to discretion in determining the controversiality of proposed programming, it contended that there exists in some circumstances a "limited right of access . . . which places upon the licensee the duty to carry the requested program except for most compelling reasons." A licensee's prerogative to deny access, the committee said, "is not absolute; it must be tested against the public interest standards; and occasionally access must be granted." In its own case, the committee argued, such access is justifiable due to the vital nature of the issue at hand, despite the fact that its program is "concededly controversial." It asked the commission to issue a declaratory ruling supporting its position.

The only station approached by the committee that did accept the program is WPIX-TV New York, which is currently involved in a renewal challenge against a competing applicant for channel 11 (see page 100).

The Committee of One Million, with headquarters in Washington, claims to have the support of 125 members of Congress. Its steering committee includes Senator Peter H. Dominick (R-Colo.) and Senate Minority Leader Hugh Scott (R-Pa.). Former Congressman Walter H. Judd (R-Minn.) is its chairman.

## Now allied with Ally

Carl Ally has picked up heavy broadcast billing from the Pharamcraft division of Pennwalt Corp., Rochester, N.Y. Products include Allerest hay-fever remedy (which had over \$5 million in 1970 in network and spot television) with over \$800,000 for first half of 1971, as well as Coldene cough syrup and Ting athlete's foot medicine. Former agency was Rumrill-Hoyt, New York. Products moving to Carl Ally bill some \$4 million in total.



*The Sands is pleased to be  
the home for the Western Regional  
Meeting of the National  
Association of Broadcasters*

  
THE **Sands** HOTEL  
LAS VEGAS/NEVADA

# FTC to hear advertising story

## 4A's, ANA will be among first to testify at hearings that may be in for a lengthy run

The advertising industry is mustering a blue-ribbon assembly of experts to explain to the Federal Trade Commission the motives and practices of the business.

Scheduled to testify in Washington before the FTC during its major inquiry (which begins Wednesday, Oct. 20) into today's advertising world are representatives of the largest advertisers, and experts in the research, writing, production, placement and evaluation of advertising. These witnesses will delve into sociological as well as economic aspects of the ad business.

The first of the 15 to 17 days of hearings planned will be devoted to laying the groundwork for presentations and opening statements by commission representatives.

The American Association of Advertising Agencies, jointly with the Association of National Advertisers, have been allotted the second through fifth days to use as they wish to present their view of the industry.

Robert R. Mullen & Co., Washington, has been retained by the associations to assist with publicity. The firm has announced that its first presentation will be primarily concerned with outlining the role of advertising in the business process and its socio-economic effect.

Appearing on behalf of advertisers will be C. W. Cook, chairman of the General Foods Corp.; Donald M. Kendall, president of PepsiCo. Inc.; Andrew Heiskell, chairman of Time Inc., and Norman Cousins, editor of *Saturday Review*.

Industry experts will follow this phase of advertising's exposition. Among topics to be covered are the use of advertising as a sales tool, an economic force, a psychological stimulant and a socio-cultural contributor.

The effect of advertising on business at the retail level will be detailed by Milton Perlmutter, president of Supermarkets General Corp. Dr. Harold Demsetz, economics professor at UCLA, will illustrate the part advertising plays in the national economic scene.

Dr. Herbert E. Krugman, General Electric Co.'s manager of opinion research, will address the psychological impact of advertising, and E. M. Theile, Leo Burnett Co. vice chairman, will sketch the dimensions and structure of the industry for the commission.

A series of other agency officials will each detail an aspect of the business

with which they are familiar. In addition, communications lawyers and small-business representative will outline their positions in relation to advertising and advertisers.

Following the industry's testimony, the FTC will examine advertising's role in the lives of children.

Media experts, child psychiatrists and psychologists and others with specific interest or knowledge in this area are expected to testify.

A commission spokesman said the hearings are expected to conclude near Thanksgiving, but other sessions will probably be scheduled, perhaps outside of Washington, due to the large response generated by the inquiry. FTC has continually stressed the "informational nature" of the hearings, expressing the wish to learn all about the industry it must regulate, "not only what it can do, but what it doesn't do."

## Set makers' ads next on FTC list

### 12 manufacturers given 60 days to substantiate advertising claims

The Federal Trade Commission last week named its fourth target industry in its campaign to require substantiation of advertising claims—TV set marketers.

On the day following public release of responses from its first target, seven auto manufacturers, the commission ordered 12 TV set manufacturers and distributors to provide within 60 days all substantiation for specified claims made in national TV, radio and print advertisements.

The companies named are Admiral, General Electric, Magnavox, Matsushita Electric, Montgomery-Ward, Motorola, Ford Motor, RCA, Sears Roebuck, Sony, GT & E and Zenith.

Some of the claims that are asked to be substantiated are: that Motorola's Quasar insta-matic color tuner activates five different controls with the push of a single button; that GT&E's Sylvania wraparound black composite will provide the sharpest color picture obtainable; that Sears's automatic gain control minimizes picture flutter and color fade and that Sears's 23-inch color set has

tuning that can be set and forgotten; that Matsushita's Panasonic 12-inch portable has all the features of higher priced sets and that GE's 10-inch deluxe color portable TV is light weight and costs only half the price of many color sets.

At the same time, the FTC ordered seven manufacturers of air conditioners to document their advertising. Two of these companies—White Consolidated Industries and General Electric—were among the 11 air conditioner manufacturers ordered Aug. 24 to document ad claims (*BROADCASTING*, Aug. 30). At that time, several electric shaver manufacturers were also directed to substantiate advertising.

The new air conditioning firms named are Crutchers Resources, Fedders, Ford Motor, National Union Electric, and Sears Roebuck. They also have 60 days to document specific advertising claims in national media named in the FTC order.

An FTC spokesman said that public reaction to the release of the automobile documentation reports has been less than enthusiastic. He said that most of those viewing the more than 1,200 pages of data have been members of the press.

Robert Pitofsky, director of the FTC bureau of consumer protection, said the responses from the four industries would form the basis for a report to the Senate Commerce Committee next spring. The committee is considering consumer protection legislation.

## Nader recruiting allies for his 'raiders'

The nation's leading consumer advocate has urged the advertising industry to take the initiative in creating a mechanism for change in industry and society.

Speaking at an Advertising Club of Metropolitan Washington luncheon last week, Ralph Nader suggested that each person with a social conscience make a list of things to advocate—things that "would get you fired, demoted, or reduced in pay." Then, compare lists with three or four others and branch out from there to publicize what now are unmentionable topics, and thereby create a climate of awareness which will lead to improvements in American life, he said.

Noting the success of antismoking advertisements, which Mr. Nader said

were done by skilled advertising professionals on the side, he advocated that others become involved in filling "the tremendous need for public-interest advertising . . . Advertising firms should be set up to assist organizations that do not have the talent or means to have their message heard."

Steps in this direction are now underway, Mr. Nader said: The Federal Trade Commission's new program of requiring substantiation of advertising claims and FTC hearings to investigate today's advertising practices (see page 92); and consumer protection legislation pending in Congress, particularly the Moss-McGovern bill which would go further than the FTC program and require documentation of advertising claims not only to the FTC but to individual consumers as well.

However, the FTC consumer-oriented policy is weak, Mr. Nader said. If a company cannot provide documentation of its advertising claims, it is not in violation of FTC regulations, and the FTC is not looking hard at the substantiation that is presented, Mr. Nader added.

With legislative action delayed on the Moss-McGovern bill until next April at the earliest (BROADCASTING, Oct. 11), Mr. Nader feels that the protection of the consumer through legislation will be much stronger at that time, "when Congress sees the limitations of the FTC program."

Mr. Nader said his consumer-advocate associates, known as "Nader's Raiders," will testify at the FTC hearings and before Congress on consumer protection legislation.

## NOW on National ads: 'vulgar' and 'sexist'

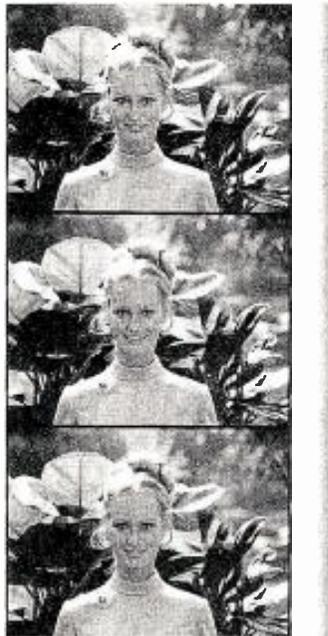
The new National Airlines ad campaign was the specific target last week of the National Organization of Women's continuing campaign against advertisements that the feminists believe are degrading to women.

NOW's "image committee" said it found the \$9.5-million campaign, launched Oct. 4 (BROADCASTING, Sept. 20), both "vulgar" and "sexist."

The campaign is backed by some \$2-million in spot-TV in seven U.S. markets and by approximately \$2.9 million in radio (currently 20 markets) and magazines.

National is using various lengths, including 60-, 30- and 10-second spots, in its campaign. For the drive, every jet in National's fleet was to carry a girl's name on the fuselage. Names used represent the 60 most popular names among the National Airlines female employees.

The commercials feature a stewardess who introduces herself and invites the



viewer or listener to "Fly with me" ("I'm Cheryl. Fly with me.").

Midge Kovacs, coordinator of the image committee, said NOW found the ads "tastelessly vulgar in its copy appeal" and an exploitation of women as "blatant 'come-on sex objects.'"

Peter Finn, account supervisor at National's agency, F. William Free & Co., Miami office, said he had not been contacted by the NOW committee but that public reaction, so far, had been "highly favorable." He added he would listen to NOW complaints.

## Timex buys specials, six of them, on CBS-TV

CBS-TV announced last week plans for six one-hour specials to be sponsored by Timex, through Warwick & Legler, both New York: *Appointment with Destiny*, a series of five dramas, each re-creating a particular story in history, and *The American West of John Ford*, a tribute to the famed director of "The Iron Horse" and "The Informer."

The *Destiny* series will be inaugurated with "The Last Days of Dillinger" on Nov. 19 (8:30-9:30 p.m. NYT). Each chapter of the series was filmed at the site of the historical event.

*The American West of John Ford* will be aired Dec. 5 (9:30-10:30 p.m. NYT). The special includes clips from the director's classic films with commentary by John Wayne, Jimmy Stewart and Henry Fonda. Bob Banner is the executive producer.

Warren V. Bush, of David Wolper Productions, is the executive of the *Destiny* series which also includes "The Plot to Kill Hitler", "Lee and Grant at Appomattox", "Showdown at the OK Coral" and "The Crucifixion".

## Taking sides on consumerism

### West Coast ad men hear opposite views at 4A's meeting

West Coast advertising forces gathered last week in San Diego under the auspices of the American Association of Advertising Agencies and heard verbal barbs, pro and con, directed at the consumer movement.

Edward M. Thiele, chairman of the 4A's and keynote speaker at the meeting, took a hard look at what he termed irresponsible consumerism, inventing an illness, consumeritis, which he defined as "a contagious inflammation of the consumer-interest portion of the brain, often resulting from political ambition or desire to derive favor from groups of consumers through personal publicity." Mr. Thiele went on to say that he found it incredible that the print and broadcast media which make so much of the publicity seekers fail to realize that "there are consumer activists who have fewer scruples than the businesses which they call unscrupulous."

"Nor do I understand why," Mr. Thiele continued, "when these activists question the motivations of business, the news media do not similarly question the motivations of the activists."

The answer is for businesses to respond, not in kind but with facts, to the charges leveled against them, according to the 4-A chairman. He cited the Ford air-bag advertisements as one example of a willingness to talk back. Mr. Thiele believes that one result of the ad was the delay of airbags on cars until 1976.

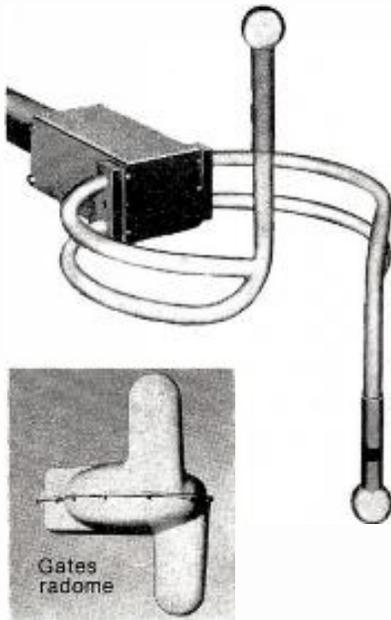
"The surest, most hopeful sign of all is that business is improving its own performance so conscientiously that our critics have fewer and fewer targets to shoot at," Mr. Thiele said.

Other speakers at the convention included James Turner, of the Consumer Action for Improved Food and Drugs, who challenged the "public" representation on the new National Advertising Review Board. He compared the board to the National Association of Broadcasters, calling the NARB a "new, more contemporary version of organizations such as NAB, which has been notable for its lack of success in policing television advertising."

"What this means," Mr. Turner said, "is that while those who created the review board understand the need for close scrutiny of advertising, they fail to understand the more basic problem of how to build credibility into such scrutiny."

Although he did not offer a method for the same, he contended that the only

# Gates circularly polarized FM antennas.



Gates' circularly polarized antennas combine mechanical ruggedness with transmission reliability. They are constructed of a special brass alloy to withstand corrosion from salt-laden air and industrial gases.

Performance-proven Gates antennas are available with one to sixteen bays. Accessories include 300 watt or 500 watt heaters, radomes, and automatic heater control systems for protection against icing. Null fill and beam tilt are also available.

Select the right antenna from the four circularly polarized antennas offered by Gates: Dual Cycloid for high power; Dual Cycloid II for medium power; Dual Cycloid III for low power and the Directional Dual Cycloid antenna.

For complete details, from the leading supplier of FM antennas, write Gates Radio Company, 123 Hampshire Street, Quincy, Illinois 62301.



way for the NARB to be a useful tool would be for the public to elect those who will represent them.

Mr. Turner also countered Office of Telecommunications Policy director Clay T. (Tom) Whitehead's recent proposal to do away with the fairness doctrine (BROADCASTING, Oct. 11). He said that one way for the NARB to build its credibility would be by taking a strong position against those who would advocate abolition of that doctrine. "It is naive to argue that any individual who desires it can buy time on television," Mr. Turner said. "There must be mechanisms created for the individual to hear both sides of national issues of controversy and to hear them regularly and completely as they now hear advertisements."

Representative Chet Holifield, (D-Calif.), chairman of the House Committee on Government Operations, may have thrown an even bigger scare into the advertising community when he told the conference that, in his opinion, self-regulation would be only a supplement to, and not a substitute for, government intervention and regulatory controls. This would be necessary, the congressman said, because of the many possible hazards to consumer health, safety and economy.

His statement followed a lengthy discussion of the Consumer Protection Act of 1971 (HR 10835) which he introduced in the House on Oct. 12.

## ARF starts wheels on open-audit plan

### Uniform accreditation for research services is aim of Gerhold project

Advertising research services were invited last week to register with the Advertising Research Foundation's new open-audit plan.

Under its plan, the foundation will provide ARF-controlled spot auditing of the commercial services' operations at no cost to the research companies.

ARF, which announced the new operation at a briefing in New York last Thursday (Oct. 14), had first proposed its registration/auditing project when its president, Paul E. J. Gerhold, called upon members at last year's ARF conference to contribute to a \$100,000 fund to establish the "open-audit" plan (BROADCASTING, Nov. 16, 1970).

Mr. Gerhold had said at the time that research "is frequently more commercial than it is professional."

ARF began its fund raising in mid-January 1971 and on March 19 had reached its goal (actually raising \$104,000). The 26 member companies spon-

soring the audit and which make up the governing committee each contributed \$4,000.

The sponsors include ABC and CBS among the networks; several of the larger advertising agencies (BBDO, Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, Ogilvy & Mather, SSC&B, J. Walter Thompson and Young & Rubicam), advertisers (Coca-Cola, General Mills, Lever Brothers, Thomas J. Lipton, Procter & Gamble, Jos. Schlitz Brewing and Joseph E. Seagram); eight magazine publishers and one newspaper.

The sponsors, according to ARF, are committed to "guaranteeing, to the best of their ability, that competitive research services will be treated equally under the open audit program." Mr. Gerhold said that the sponsors would not "pass judgment" on the services but "essentially provide informative and descriptive reports" of audits performed.

ARF said there are four major categories of research services being invited to register: syndicated audience studies of all types of consumer media; standard or syndicated measurements of advertising communication to consumers; standard ad-testing services using "theater and other controlled exposure facilities," and standard facilities for controlled advertising and marketing experiments. Mr. Gerhold estimated some 60 services would fit one or more of these categories.

With registration, the research service will be permitted use of a new ARF symbol with a statement to the effect that its operation is open to ARF inspection and reporting. This material could be used on reports and on promotion.

Mr. Gerhold said he could not predict how many services would apply for registration. In answer to a question, Mr. Gerhold said that the funds now available would be sufficient for ARF to conduct 30 to 40 audits.

Also announced were chairmen and vice chairmen of three committees that will operate under the plan. Lawrence D. Gibson, director of marketing research, General Mills, is chairman and Jules P. Fine, senior vice president and director of marketing services, Ogilvy & Mather, is vice chairman of the executive and operations committee. Kirk Hollingsworth, associate research director, Lever Brothers, is chairman, and Ted Giletti, corporate research director of Fawcett Publications, is vice chairman of the priorities and schedules committee. Rene Isaac, research director of Reader's Digest Association, is chairman and Seymour Amlen, director of program and primary research of ABC, is vice chairman of the review and publication committee.

## Late-night one-shot by Arrow shirts

All the network, much local time bought for talk-show advertising splurge

Arrow Shirts will spend about \$300,000 on the TV networks on Oct. 28 for "choice" fringe time. It is not all that unusual for an advertiser, except that:

▪ The shirt manufacturer will have 24 minutes, all the available network commercial time on the late-night shows of NBC's *Tonight with Johnny Carson* (eight minutes); CBS's *Merv Griffin Show* (nine minutes), and ABC's *Dick Cavett Show* (seven minutes).

▪ Arrow also had interested retailers from coast to coast to purchase time locally in those shows—there are generally as many local minutes available on each station as there are network minutes in the late-night talk shows. As of last week, Young & Rubicam, which worked closely with Arrow (division of Cluet, Peabody & Co., New York), reported that more than 60 markets were sold out in local time in the three shows, and that in about 20 or 25 additional markets at least some Arrow commer-

cial will be carried in local time during all three shows.

▪ In the 60 markets where local sale is heavy it is expected that viewers will see only Arrow commercials on any one of the networks' late-night (11:30-1 a.m. NYT) shows that date.

Young & Rubicam officials said last week that the Arrow splurge was "unprecedented," either on the national or local level. But why this route? Agency spokesmen said the idea took hold after an initial, though unsuccessful, search for a special on network television that the client could merchandise at the retail level.

"This procedure was seized upon," a Y&R executive said. "because it was an efficient buy, a special splash that could be merchandised—we could easily have dealer tie-ins."

To whip up dealer momentum, Arrow used its co-op advertising allowances in selective markets wherever applicable and also in many markets where no co-op advertising plans were available. Y&R said that the Television Bureau of Advertising helped the drive along by writing the stations involved, asking them to assist Arrow salesmen by clearing time on that night (a Thursday) where feasible by accepting firm contracts months in advance.

Local TV stations were given the

name and the number of the local Arrow representative, and Arrow sales reps were supplied with call letters, addresses and phone numbers of the stations, and names of the managers.

Y&R said that Arrow, "to be sure that the often difficult area of payment for local co-op advertising presents no problem with this unusual purchase, the company reminded its retailers that, in accordance with long standing printed agreements, a station invoice will be required to validate the co-op claim." Officials acknowledged last week that it was not quite possible to estimate the dollar volume of the local purchases.

In another unusual aspect to the buy, Arrow will also use two-minute commercials where they are possible.

### American Kitchens in TV

The first major television campaign for American Kitchen Foods under its new agency, Kenyon & Eckhardt Advertising, begins this week in key spot markets throughout the U.S. The agency was awarded the \$3-million account last March. Former agency was Kane, Light, Gladney, New York. The Greenwich, Conn.-based food manufacturer processes under its own and the Birds Eye label. K&E's campaign uses 30-second spots for Birds Eye's Tasti-Fries and Tasti-Stripes.

# Sometimes a broadcaster needs a bank that's on his wavelength.

During the last three years First National City has financed more group broadcasters than any other bank.

In fact, First National City Bank has an entire department which specializes in lending to and servicing companies in the TV, radio,

CATV, printing, publishing and miscellaneous media, entertainment and service industries.

Next time you want to talk to a banker about a property, talk to the bank that's tuned in. Citibank. Just call Bill Moeller, (212) 559-8857.

## First National City is tuned in.

**FIRST NATIONAL CITY BANK**  
Innovators in corporate banking



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## More come in against FCC's CATV plan

Special study claims proposals to import distant signals would do great harm to over-air service

Licensees of 20 television stations last week hauled out a massive new economic study for direct assault on the FCC's proposals for overhauling the nation's CATV regulations. The report, added to others already in the record, the broadcasters said in a pleading filed

with the commission, provides "overwhelming" evidence that implementation of the proposals dealing with the importation of distant signals "would have a disastrous and irrevocable impact on locally oriented free over-the-air broadcast service." The broadcasters ask that the proposals be "withdrawn forthwith."

The proposals were submitted to Congress on Aug. 5 in a commission "letter of intent" that was adopted by a 6-to-1 vote of the commission. The commission has indicated that, barring firm guidance from Congress to the contrary, it intends to implement them.

The proposals dealing with distant signals are the most liberal the CATV industry has ever seen emanate from the commission. They would permit systems in the top-50 markets to import whatever distant signals were needed to provide a minimum service of three network and three independent stations; those in markets 51-100, three network and two independent outlets. In addition, systems in all of those markets would be entitled to carry two distant signals, regardless of local availabilities. In markets below the top 100, systems would be entitled to carry three network stations and one independent.

The new economic report, by Leonard L. Fischman, who has written other studies that have been filed in the CATV rulemaking proceeding, is the first study to be submitted specifically in connection with the Aug. 5 proposals. And it could complicate current efforts of FCC Dean Burch to persuade broadcasters, CATV interests and copyright owners to compromise their differences on the proposals and abandon efforts to rally support for their respective positions on Capitol Hill (BROADCASTING, Oct. 11). A confrontation in Congress would probably frustrate commission plans to adopt the CATV plans by early next year.

The new economic study is not likely to induce a spirit of compromise in broadcasters already uneasy over what the commission has proposed. Among other things, it provides grounds for optimism that UHF may be on its way to economic viability—provided it is not hurt by competition from CATV

systems offering distant signals and fragmenting the audience.

The study makes these points:

▪ Importation of two distant independent signals into a three-station market could cause all-day audience losses of between 20% and 30%. In fact, a system's ability to pick and choose among the distant stations it imports could have an even greater impact—far "beyond any levels that might be deducible from statistical analysis of past independent-station records."

▪ The UHF "handicap," inherent in the disadvantages of UHF technology, is fast disappearing. By 1975, it will have declined to a point where UHF stations will have little to gain from CATV carriage, when the circulation thus assured is measured against the losses resulting to signals imported under the Aug. 5 proposals.

▪ Most stations are in no position to absorb audience losses that would result from such signal importation without cutting back on programming service; many would face the risk of going dark. Virtually every UHF independent station operates with substantial losses or with "only modest profits." Four out of five UHF network affiliates are in a similar situation. One out of three VHF affiliates and three out of four VHF independents operate at a loss or are only marginally profitable.

▪ In the absence of distant signals, substantial growth in UHF revenues could be expected. This would "generally permit" both independent and network UHF's in intermixed markets to reach the breakeven point by 1980. Network stations in all-VHF or all-UHF markets would not be harmed by CATV systems that did not import distant signals. Network and independent VHF stations in intermixed markets would face stiff competition from UHF stations, but not enough to adversely affect them.

▪ But implementation of the Aug. 5 proposals would alter the outlook. Network stations in all-VHF or all-UHF markets would lose more revenues than would be compensated through normal growth, with the result that many now operating at a loss or at a slight profit would reduce their programming effort. VHF stations in intermixed markets would be hurt by the combined impact of UHF and CATV competition and would generally be forced to make severe reductions in program expenditures.

But again, UHF would show surpris-

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ing if still only relative strength. UHF stations would be able to improve their position but the distant signals would prevent most of them from achieving the kind of revenues they would need to break even within the decade.

The stations represented in the pleading are KOB-TV Albuquerque, N.M.; KFVS-TV Cape Girardeau, Mo.; WMT-TV Cedar Rapids, Iowa; WCIA-TV Champaign, Ill.; WFIE-TV Evansville, Ind.; WFRV-TV Green Bay, Wis.; WLEX-TV Lexington, Ky.; WAVE-TV Louisville, Ky.; WMTV-TV Madison, Wis.; WCOV-TV Montgomery, Ala.; WPSD-TV Paducah, Ky.; WEEK-TV and WMBD-TV, both Peoria, Ill.; KOAM-TV Pittsburgh, Kan.; KSL-TV Salt Lake City, Utah; KFMB-TV San Diego, Calif.; KYTV-TV Springfield, Mo.; WSAU-TV Wausau, Wis.; and WTRF-TV Wheeling, W. Va.

### Burch talks to NAB Las Vegas

FCC Chairman Dean Burch will speak at the National Association of Broadcasters fall regional conference at Las Vegas Nov. 12. An NAB spokesman also announced that FCC General Counsel Richard E. Wiley will attend the Denver conference Nov. 15, and on Nov. 19, Wallace E. Johnson, chief of the FCC broadcast bureau will speak at the Dallas meeting. (See page 14 for other speakers at the fall conferences.)

## RKO, challenged, meets Fidelity, challenger

### KHJ-TV licensee rebuts charges of poor performance by competing applicant in oral argument proceedings

Should a broadcast licensee be penalized for doing with its station essentially what it had promised to do? More specifically, should the criterion for judging the merits of an incumbent licensee in a comparative hearing be that of promise vs. performance, or the quality of past performance? Those were questions put before the FCC last week by RKO General Inc., in the course of an oral argument between RKO and Fidelity Television Inc., the competing applicant for the channel presently occupied by RKO's KHJ-TV Los Angeles.

Aside from the interrogatory aspects of RKO's presentation, the incumbent emphasized a relatively new issue which Harold Cohen, attorney for RKO, told it asserted is ground for a new hearing. The commission that a new hearing must be conducted to determine whether Fidelity's failure to report a change in its board of directors until three years after the change occurred is sufficient reason for disqualification.

In an impassioned, hour-long presentation, Mr. Cohen attempted to refute Fidelity's accusation that KHJ-TV is the

"worst" station in the Los Angeles market. Mr. Cohen contended that Hearing Examiner Thomas H. Donahue had erred in several categories in his August 1969 initial decision recommending denial of KHJ-TV's license in favor of Fidelity. Arguing that the initial decision was "a thorn in the side of the broadcast industry," Mr. Cohen said that decision was laden with flaws, not the least of which were the comparative demerits Mr. Donahue added against KHJ-TV for failing to editorialize and for running a superfluous number of commercials. Pointing out that KHJ-TV now runs editorials, Mr. Cohen contended that although the station is under no legal obligation to do this, its present programing policy should be weighed favorably against its programing of six years ago, upon which it was judged by the examiner. On the issue of commercialization, Mr. Cohen claimed that KHJ-TV adheres to RKO's corporation code and "in the main" to the National Association of Broadcasters' guidelines in this area.

Mr. Cohen argued that Mr. Donahue

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had been guilty of the defective reasoning in that RKO, a conglomerate with no local interest, ran too many commercials to make money, "so let's give the station to a citizens group. . . . He didn't care if they [RKO] were competent or incompetent; he just wanted to make a change. . . . He would have given it to anybody."

"It would be a farce," Mr. Cohen said, "to trust a station of KHJ-TV's importance to an applicant such as Fidelity." Not only is Fidelity "mediocre," he said, it is "not a very stable form of organization," referring to the company's change in its board of directors.

The thrust of Mr. Cohen's presentation was directed in defense of KHJ-TV's programming, which consisted predominantly of movies and syndicated fare. He argued that, contrary to vehement criticism by Fidelity, the programming of films in prime time, particularly by an independent station such as KHJ-TV, is quite justifiable when it is shown that they meet a public demand. Mr. Cohen contended that RKO's research had shown that there was a need for such programming, and consequently the station proposed a heavy concentration of films in its last renewal application—in 1962. The station's programming in the succeeding three-year license period coincided with this proposal, he said.

Fidelity Attorney Walter H. Sweeney,

in his presentation, refuted Mr. Cohen's position. Fidelity's principals, back in 1965 when they were looking for a Los Angeles channel which they intended to fill with local-interest programming, Mr. Sweeney said, decided to challenge "the worst station in Los Angeles." KHJ-TV, he said, was the obvious choice with its "substantial revenues and inferior programming." The station's daily programming schedule, he said, consisted of 60% old movies—six to 11 movies a day on the average—and most of the remainder consisted of syndicated old shows. Most newscasts, he continued, were one-minute news "headlines" broadcast repeatedly throughout the day in order to build up the station's percentage of news programming in accordance with its programming proposal, and some of these newscasts were repeatedly rebroadcast. (Mr. Cohen, in rebuttal, said that KHJ-TV broadcast two 15-minute news summaries a day;

When Chairman Dean Burch asked Mr. Sweeney if Fidelity is asking the commission to choose between the past programming of KHJ-TV and the proposed programming of Fidelity, he replied: "Yes. . . . Anybody could have done a better job than RKO did."

Mr. Sweeney also contended that RKO should be disqualified on the issue of alleged reciprocal trade agreements it made with its parent company, General

Tire and Rubber Co. RKO, he said, "made every attempt" to conceal the nature of these agreements in the course of the KHJ-TV hearing. The reciprocity issue, in which RKO is accused of using GTR revenues to build itself up and enhance GTR's products, is a major consideration of a hearing involving the renewal of RKO's WNAC-TV Boston and two competing applicants. The commission, however, refused a motion by the FCC Broadcast Bureau last August to reopen the KHJ-TV hearing on this issue and consolidate it with WNAC-TV (BROADCASTING, Aug. 2). Mr. Sweeney later said that while Fidelity considers the reciprocity issue to be of major significance in the KHJ-TV proceeding, it is content to rest its case with the evidence on hand.

The "unreported" change in Fidelity's board of directors was probably the most significant issue of the oral argument, since this disclosure is a relatively new aspect of the proceeding. Mr. Cohen, in his presentation, charged that Fidelity deliberately attempted to cover up the change in fear that it could damage its status in the hearing. Pointing out that Fidelity had asserted that these changes were "perfunctory," Mr. Cohen noted that the changes took place in 1968—before Mr. Donahue's initial decision—but were not brought to the commission's attention until last August.

In rebuttal, Mr. Sweeney said that the failure to file information regarding the changes was an oversight on his part, not of Fidelity. Fidelity, he said, is a "dormant corporation; it meets a couple of times a year to determine the status of its application and then retires until next year."

Mr. Sweeney last week told BROADCASTING that the changes entailed the departure of two stockholders from Fidelity's board and the election of four new directors. The two directors that were not re-elected, he said, were Merwin Le Roy, a Hollywood producer, and Nello Di Corpo, a staff member of Cerdos College in suburban Los Angeles, who is to be Fidelity's director of public affairs. Both said they had trouble attending the afternoon board meetings because of other business commitments, Mr. Sweeney said. Elected in their place were area businessmen John V. Lawson and Edward Olsen. In addition, he said, Thomas R. Sheridan was elected to fill a vacancy on the board and Phillip S. Twombly was elected to an additional directorship. Both are local businessmen and stockholders in Fidelity, he said. Fidelity, which had four stockholders at its inception six years ago, now has 17. Mr. Sweeney added that he regarded RKO's motion to reopen the hearing on this issue as a "last gasp" effort to hold on to the station.

Thomas B. Fitzpatrick, chief of the



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FCC's hearing division, told the commission last week that while the staff does not feel that Fidelity's failure to file notification of the board change is sufficient grounds for disqualification, it should be regarded as a significant issue against Fidelity. He said the commission's rules specify that any major change effected in an applicant's organization requires notification within 30 days of the final change. Mr. Sweeney, however, later commented that he felt that Mr. Kirkpatrick misinterpreted the rules and that the change which was in question was not of "decisional significance."

## Changing Hands

### Announced

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

■ **WSLS-AM-FM** Roanoke, Va.: Sold by Roy H. Park to Sid Richardson Bass and others. Price is as yet undetermined but it is estimated that the figure will be in excess of \$1 million. Mr. Park also owns **WSLS-TV** Roanoke, **WTVR-AM-FM-TV** Richmond, Va.; **WNCT-AM-FM-TV** Greenville, N.C.; **WJHL-TV** Johnson City and **WDEF-AM-FM-TV** Chattanooga, both Tennessee; **WUTR-TV** Utica, N.Y.; **WNAX(AM)** Yankton, S.D., and **KRSI-AM-FM** Minneapolis and **WEBC(AM)** Duluth, both Minnesota. Mr. Bass and his three younger brothers own **WLST-TV** Amarillo and **KAUZ-TV** Wichita Falls, both Texas. They are also purchasing **KDNT-AM-FM** Denton, Tex., and own **CATV** systems in Amarillo and Plainview, Tex. **WSLS(AM)** is full time on 610 khz with 5 kw day and 1 kw night. **WSLS-FM** operates on 99.1 mhz with 200 kw with an antenna 1,890 feet above average terrain.

■ **KSDR(AM)** Grand Coulee, Wash.: Sold by Philip Tonken and Robert Douglas to Frank Del Vecchio and William Y. Tankersley for \$55,000. Messrs. Tonken and Douglas own **KTIL(AM)** Tillamook, Ore. Buyers were formerly engineering supervisors at **WMAL-AM-FM-TV** Washington. **KSDR** operates on 1,360 khz with 1 kw. Broker: Blackburn & Co.

■ **WPVA(AM)** Petersburg, Va.: Sold by Norman J. Suttles and others to Sterling C. Livingston, Irving Hill and George Crump for \$275,000. Sellers own **WGAI(AM)** Elizabeth City, **WISP(AM)** Kinston, **WFBS(AM)** Spring Lake-Fort Bragg, **WRNC(AM)** Raleigh, **WSMY(AM)** Weldon and **WSM1(AM)** Graham-Burlington, all North Carolina. Mr. Livingston, who is making an initial broadcast venture, is the son of Sterling Livingston,

coordinator of the National Association of Broadcasters' radio seminars at Harvard College. Mr. Crump has an interest in **WCMS(AM)** Norfolk, Va., and Mr. Hill is employed at that station. **WPVA** operates on 1290 khz with 5 kw day. Broker: Blackburn & Co.

### Approved

The following transfers of station ownership were approved by the FCC last week (for other FCC activities see "For the Record," page 114).

■ **WMUM(FM)** Palm Beach, Fla.: Sold by Norman Knight to Robert M. Weeks, James W. Walter and others for \$250,000. Mr. Knight also owns **WHEB(AM)-WPFM(FM)** Portsmouth, **WGIR(AM)-WNHJ(FM)** Manchester, and **WTSV-AM-FM** Claremont, all New Hampshire; **WEIM(AM)** Fitchburg, **WSRS(FM)** Worcester, and **WSAR(AM)** Fall River, all Massachusetts, and **WQXT(AM)** Palm Beach. He is also selling **WCKS(FM)** Cocoa Beach, Fla. Buyers own **WJNO(AM)** West Palm Beach and **WMFJ-AM-FM** Daytona Beach, both Florida. Mr. Walter has a minority interest in group broadcaster **Cosmos Broadcasting Corp.** **WMUM** is on 97.9 mhz with 100 kw and an antenna 300 feet above average terrain.

## Kaiser Broadcasting going TV-only

Firm will sell its AM, two FM's, close its station rep division, Quality Media

Kaiser Broadcasting Corp., Oakland, Calif.-based broadcast group and subsidiary of diversified Kaiser Industries, is getting out of radio to concentrate on television. It notified clients last week that it was closing its Quality Media Inc., station representative. It will sell its one AM and two FM's.

Richard Block, vice president and general manager, indicated the decision had come from the parent company. He said QMI clients, about 20 FM's, had been advised to seek other representation. Robert Summerville, one-time manager of Kaiser's **KFOG(FM)** San Francisco, has been put in charge of QMI in its closing days. Robert E. Richer, former QMI general manager (from whom Kaiser originally bought the rep firm), has left the company.

**KFOG** is on the market at an asking price of \$2.5 million. **WCAS(AM)** Cambridge, Mass., and **WJIB(FM)** Boston are being jointly offered at \$5-6 million,



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those two stations are 90% owned by Kaiser and 10% by the *Boston Globe*. The FCC was asked last week to approve a change in the AM's call from WCAS to WJIB, in the interest of offering it and the FM as a package.

Kaiser owns four UHF television stations (KBHK-TV San Francisco; WKBD-TV Detroit, WKBS-TV Philadelphia and KBSC-TV Los Angeles [Corona]), 50% of a fifth, WKBF-TV Cleveland (the other half owned by Frank V. Mavec and associates), and 90% of a sixth, WKBG-TV Boston (the other 10% owned by the *Globe*). It has been dickering to buy WFLD-TV Chicago from the Marshall Field interests, but no deal is believed near.

## A federalization of broadcasting?

**Former FCC commissioner now sees radio, TV going way of railroads**

FEDCAST is a federal corporation that operates all commercial broadcasting stations after their economic viability has been destroyed by federal rules that choke off advertising, and their freedom of programming has been constricted to the scope desired by the FCC. At present, at least, it exists solely in the Orwellian imagination of former FCC Commissioner Lee Loevinger. But if present trends continue, he warns, FEDCAST will become a reality.

To reverse the trends and obviate the need for a broadcast equivalent of AMTRAK, the federal corporation that has taken over operation of virtually all passenger-train transportation, Mr. Loevinger told the convention of the Illinois Broadcasters Association in Chicago last week, legislation is essential.

"All state associations and all broadcasters must understand that we are today fighting for the survival of the American system of free and independent broadcasting," he said. "The interest of broadcasters in their business in this instance coincides with the public interest in free speech and independent broadcasting journalism." Therefore, he said, broadcasters and their associations must work "as long as necessary to secure appropriate legislation—as if their lives depended upon it—because they do."

Mr. Loevinger, who served on the commission from 1963 to 1969, recited a list of commission and court decisions he said put in jeopardy broadcasters' "right to continue to operate and the right to compete economically."

The court decisions he mentioned



*Happiness is . . . congratulatory telegrams to the newest and certainly the most charming FCC commissioner, former Congresswoman Charlotte T. Reid. She was being feted at a reception by the American Women in Radio and Television held last week in the National Museum of History and Technology building in Washington. Reading over her shoulders (l-r) are Marianne Campbell, national AWRT president; FCC Chairman Dean Burch; Mal Johnson, program coordinator of the Washington AWRT chapter, and Betty Bialek, president of the AWRT local.*

struck at commission efforts to afford broadcasters protection against challengers at license-renewal time, held that broadcasters could not reject spot announcements dealing with controversial subjects and extended the fairness doctrine to commercial products other than cigarettes. He also cited the commission decision denying WHDH-TV Boston's license-renewal application and awarding the contested channel to a new applicant.

The legislative remedies he suggested were similar in thrust as well as, in some cases, detail to those being offered by Clay T. (Tom) Whitehead, director of the Office of Telecommunications Policy (see page 17). For instance, he suggested that a broadcaster who has complied with the laws and regulations "and thus operated in the public interest" would be presumed to be "entitled to renewal." Competing applications would not be accepted until that presumption was overcome.

However, Mr. Loevinger also said that while seeking legislative remedies broadcasters should recognize that "there are many in this country to whom free speech and a free press are merely abstractions and that there are others who say that these are simply slogans which the establishment uses to protect itself against the just demands of the people."

And broadcasting, he said, must "listen and respond to the demands and needs of the poor, the disadvantaged and the oppressed. As broadcasting

should not be subject to pressures or demands from any agency of government," he said, "it must be voluntarily responsive to pressures and demands from all segments of the public."

## WPIX hearings marked by racial-bias charges

A former producer of the *Clay Cole Show* on WPIX(TV) New York has charged that station's management with a policy of racial bias. Terry Bennett, now an insurance salesman, told FCC Hearing Examiner James F. Tierney that a memo was posted in the WPIX control room telling the show's staff to reduce the number of blacks appearing as talent and audience.

The allegation was made during a full-day hearing last Tuesday (Oct. 12) in the continued license-renewal fight for channel 11. Forum Communication Inc. is the competing applicant.

Mr. Bennett was unable to produce the alleged memo when asked by a WPIX lawyer. He was then asked to name one black act that was not carried on the program during his tenure because of color. Mr. Bennett said he could not.

His testimony was supported by a former director of the program, Henry C. Felice, who had been a WPIX employe for more than 17 years before moving to noncommercial WNYE-TV New York three years ago. Mr. Felice recalled that Mr. Bennett had told him

the memo existed, and that Mr. Bennett also told him he had been instructed by WP1X President Fred Thrower not to have so many blacks on the show. Mr. Felice said he did not see the memo himself.

On the previous Friday (Oct. 8), Ken Johnson, who was a *Clay Cole* producer after Mr. Bennett, testified that before artists were booked for the show, pictures had to be submitted, but only if the acts were black, as far as he knew. He said the only conversation he remembered having with Mr. Thrower was when the president congratulated him on his work but noted that Mr.

Johnson was showing "too many niggers" on the program.

Mr. Thrower stated after the Friday hearing that there has never been a policy of racial discrimination associated with the *Clay Cole Show* or any other operations of WP1X. He cited several syndicated shows carried by the station which regularly feature black talent and audiences. WP1X, he said, has been "a major avenue of access to television for blacks in New York."

The hearings will resume Oct. 20 when the financial fitness of the applicants will be examined as part of the comparative phase of the inquiry.

## Minorities look to HEW for TV changes

**Ethnic groups with grievances against ETV appeal to the agency that can hold up funds**

When it comes to educational broadcast stations, minority groups with complaints apparently have a swifter, more effective remedy at the Department of Health, Education and Welfare than at the FCC. HEW can cut off the federal funds on which the stations rely.

One state educational television system—Alabama's—submitted a plan for involving blacks more directly in its operations, and in serving them more effectively, after HEW's office for civil rights asked the system to answer questions raised by complaints received from black groups.

New Jersey's Public Television Authority entered into negotiations with a Puerto Rican group in Trenton after the group filed a complaint with HEW. The complaint was later withdrawn, but HEW is still checking into the matter.

In addition, HEW's office for civil rights is looking into complaints involving several other state educational broadcast systems, including Mississippi's. The complaints come not only from the affected states directly but occasionally from public-interest law firms. The Citizens Communications Center in Washington is among those that contacted HEW concerning complaints about educational broadcasting in Alabama and Mississippi.

Virtually all educational stations receive federal funds, most under the Educational Broadcasting Facilities Program and are therefore subject to the provision of the Civil Rights Act of 1964 which bars the use of federal money in activities that are discriminatory on grounds of race, color or national origin. HEW's office for civil rights is responsible for making sure educational broadcasters comply with that provision of the law.

That office contacted the Alabama Educational Television Commission

after receiving a complaint from CCC that the state's eight educational stations were rejecting programs of interest to blacks.

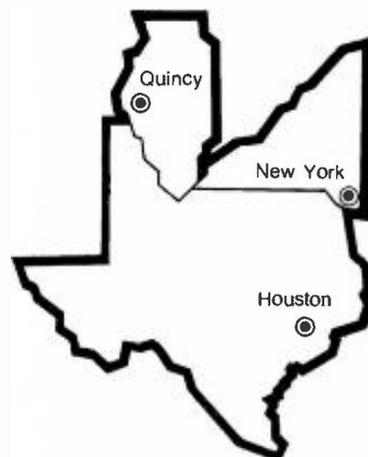
A determination by the office for civil rights that a station was not in compliance with the Civil Rights Act would result in a cutoff of new funds to the station pending the outcome of a hearing on the charges, or until the station voluntarily comes into compliance. At issue in a hearing would be the question of whether the station should be declared eligible for continuing grants. No station has yet been cited for noncompliance.

AETC, which has filed 10 applications seeking a total of \$2.7 million, was declared eligible under the act after submitting a plan designed to meet the needs of minority groups. It provides for ascertaining the needs of Alabama blacks, expanding AETC's citizens advisory committee to include six blacks and 13 whites (it had been all white), involving four black universities in the development of programs, and establishing a program production center at the Alabama A&M, a black university, at Huntsville. It also commits the Alabama commission to the establishment of a training program for blacks in broadcasting.

A spokesman for the office for civil rights said last week that one of the AETC's applications, for \$89,000, has been granted. The others are still pending.

The AETC's applications for renewal of eight television licenses were opposed before the FCC last year by blacks, principally on the ground the stations had rejected programs of interest to the black community. The commission in July 1970 renewed the licenses, asserting that the programming decision was one of "taste and judg-

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ment" that was within the state agency's discretion. But the case is not yet closed; the commission is still considering petitions for reconsideration that were filed in the same month (BROADCASTING, Aug. 3, 1970).

The office for civil rights spokesman said the New Jersey Public Television Authority, which operates one station, WNJT(TV) Trenton, and has plans to build another, is seeking \$734,000 in federal funds. He also said the ETV authority is regarded as being in compliance with the Civil Rights Act, although the office for civil rights is continuing to check to determine if the authority is serving minority needs. The authority has committed itself to maintaining contact with the local Puerto Rican group and to carrying Spanish-language programs.

The complaints concerning the Alabama and New Jersey agencies are the only ones on which the office for civil rights has moved that have thus far received public attention. However, the office for civil rights is also said to be planning a review of complaints concerning the Mississippi Authority for Educational Television, which is seeking some \$1 million in federal funds. The complaints allege the authority is developing a statewide network without the active participation of blacks, who comprise 40% of the state's population.

William Smith, who directs the authority, said last week he knew nothing about such a complaint until shortly before he was contacted by BROADCASTING. The office for civil rights had told him he was to receive a letter raising a number of questions. Mr. Smith flatly denied the charge, asserting: "Nothing could be more wrong. I wouldn't work here if it meant excluding blacks."

Mr. Smith, a native of Cleveland, Ohio, is a former HEW official. He had worked in the educational television facilities branch and had been deputy assistant secretary to the undersecretary for educational television before leaving the government in 1965 to take his present post.

Another educational television system likely to be contacted by the office for civil rights is the one operated by the University of New Mexico and the Albuquerque Public School System, licensees of KNME-TV Albuquerque. The office for civil rights spokesman said the office had indicated interest in the charge leveled against KNME-TV Albuquerque by the Alianza Federal de Pueblos Libres. The Alianza has petitioned the FCC to deny the renewal applications of KNME-TV and two commercial stations on the ground that the stations carried few if any programs dealing with the organization's two

stated aims—elimination of discrimination against Mexican-Americans and restoration to their ownership of about half the land area of New Mexico, which the Alianza says was guaranteed to them by treaty (BROADCASTING, Aug. 23).

In a related development, the Alianza last week filed a complaint with the Corporation for Public Broadcasting, asking it to withhold funds it makes available to KNME-TV, on the ground the station is in violation of the Civil Rights Act.

## High Court washes its hands of WHDH

Now it's back to FCC, which awaits appeals-court decision

The judicial string has finally run out on WHDH Inc. in its effort to hold on to its license for WHDH-TV Boston. But being the kind of case it has proved to be over the last 14 years, it is not over yet.

The Supreme Court last week in a brief order denied WHDH's petition for reconsideration of the decision in which it refused to review the FCC order denying WHDH's renewal application and granting the competing application of Boston Broadcasters Inc.

That action, however, simply put the ball back into the commission's court. The commission had asked the U.S. Court of Appeals in Washington, which had affirmed the commission's decision in the case, to remand the proceeding for oral argument. The commission wants help from the parties on what action it should take in light of the civil suit the Securities and Exchange Commission has filed against BBI principal, Nathan David (BROADCASTING, Aug. 2). That suit is still pending before the SEC.

Two weeks ago, the court asked the commission to submit additional information in support of its request, in the event the Supreme Court denied WHDH's petition for rehearing (BROADCASTING, Oct. 4). The court wants to know if the commission has any information that BBI or any of its principals has been guilty of ex parte activities or misrepresentation, the commission's view of the court's authority to grant the remand request, and whether the commission could protect the public interest by separating Mr. David from interest in BBI pending further consideration—and permanently, if it "so orders."

The commission's response is due tomorrow (Oct. 19). The appeals court asked for the commission's submission within one week of the Supreme Court's

denial of the WHDH petition for rehearing.

WHDH meanwhile, has admitted defeat in court but is eager to resume the battle before the FCC. In a pleading filed with the appeals court on Friday, WHDH said that, in view of the present posture of the case—the commission decision affirmed and no further judicial proceedings pending—it is unnecessary for the court to remand the case to the commission.

WHDH said the commission should on its own motion reopen the original record to determine whether it "selected the wrong applicant and, if necessary, modify its decision accordingly." WHDH said the commission's authority to take that action is clear.

Besides the matter involving Mr. David, who is accused in the SEC suit of fraudulently selling unregistered stock on the basis of misrepresentation and concealment of facts, WHDH has accused BBI of violating commission rules in failing to disclose promptly the interests of several of its principals in CATV in the Boston area. WHDH also said that the connection had a bearing on the diversification of ownership of media issue, on which BBI was given a decisional preference by the commission.

The pleading, in addition, cited changes in BBI management that WHDH said, affects BBI's integration of management and ownership proposals, and CBS's announced intention to switch its affiliation to WNAC-TV Boston, in the event WHDH-TV goes off the air, as a "substantial" change in BBI's programming proposals.

WHDH, addressing the questions the court posed to the commission, said the public interest would not be protected by separating Mr. David from any interest in BBI, if that is intended to imply that BBI would be authorized to operate a television station.

WHDH noted that the commission's conclusion that BBI's operation of the station would serve the public interest was tied to Mr. David's proposed role as executive vice president in charge of the station's operation.

WHDH, which won its original grant in a comparative hearing in 1957, found its license in jeopardy almost immediately because one of its principals was found to have had off-the-record contacts with the FCC.

After a long series of proceedings before the commission and the courts, in which it held on to its authorization, WHDH finally lost its bid for a renewal of license in January 1969. The appeals court affirmed the decision on Nov. 13, 1970, and the Supreme Court denied WHDH's petition for review in June. BBI's station, WCVB-TV, is already built and prepared to begin operating.

## Kahn bribery trial gets under way

### Teleprompter executive pleads innocent; city officials plead guilty

The federal government opened its case last week against the Teleprompter Corp. and Irving B. Kahn, its chairman, as two of three other defendants pleaded guilty to charges of bribery and conspiracy in the award to Teleprompter of a CATV franchise in Johnstown, Pa.

Pleading guilty on the first day of the trial last Tuesday (Oct. 12) were Mayor Kenneth O. Tompkins of Johnstown and J. Howard Deardorff, a member of the Johnstown city council in 1966 when the bribery and conspiracy acts allegedly were committed. Mr. Tompkins resigned as mayor of Johnstown shortly after pleading guilty. Another defendant, Johnstown Councilman Robert P. McKee, is scheduled to go on trial separately later this month to give his attorney, F. Lee Bailey, more time to prepare his defense.

Mr. Kahn pleaded not guilty on behalf of himself and Teleprompter. He was indicted on one count of conspiracy, three counts of using interstate travel to commit perjury, and one count of perjury before a grand jury that was investigating the case. Mr. Kahn was charged with having paid \$15,000 in bribes to the three accused Johnstown officials to assure their votes for granting Teleprompter an exclusive 10-year CATV franchise in Johnstown. In defense, Mr. Kahn repeatedly has said that the Johnstown officials extorted payments from him by threatening to deprive Teleprompter of the franchise it originally had obtained in 1961.

Mr. Tompkins testified for the government on Wednesday (Oct. 13). He said Teleprompter had a nonexclusive cable franchise in Johnstown in 1966 when a meeting in a Johnstown hotel was arranged with Mr. Kahn, at which he, Mr. McKee and Mr. Deardorff were present.

Mr. Tompkins testified that Mr. Kahn offered to pay them \$7,500 if Teleprompter obtained the exclusive franchise. The ex-mayor said this was "a surprise, because it was the first time I heard about money." He said that he conferred with Mr. Deardorff and Mr. McKee in a washroom and then returned to Mr. Kahn.

"We said, 'We will accept this if you pay us \$5,000 apiece,' and Mr. Kahn agreed," Mr. Tompkins testified.

Another prosecution witness was Mr. Tompkins's son, Kenneth O. Tompkins

II, who testified that he picked up a check for \$7,500 from Mr. Kahn in New York early in 1966. He said he deposited the check in his own account in New York, and sent two \$3,500 checks to his father, keeping \$500 for himself.

Teleprompter won the exclusive franchise in 1966 when the three accused Johnstown officials provided a majority on the five-member city council that rejected all bids submitted by Teleprompter competitors.

Mr. Tompkins and Mr. Deardorff could receive up to five years in prison and \$10,000 in fines when they are sentenced on Nov. 30 by Judge Constance Baker Motley of the U.S. Southern District Court in New York, who is hearing the case. If convicted, Mr. Kahn faces up to five years in prison and \$10,000 in fines on each count, and Teleprompter also could be fined.

In a separate action, Mr. Kahn was named early this year as co-conspirator but not a defendant on charges of illegally paying \$50,000 to city officials of Trenton, N.J., in 1968 to obtain an exclusive CATV franchise in that city.

Under cross-examination on Thursday (Oct. 14) by counsel for Mr. Kahn, the elder Mr. Tompkins acknowledged he had been offered "a substantial participation" in a \$50,000 pay-off if

the Johnstown cable franchise were given to Johnstown Traction Co., a competitor of Teleprompter in 1966. He named a Johnstown insurance man as the person who made the offer and testified he turned it down.

"But when Mr. Kahn offered you less, you took it?" demanded the defense counsel.

"Absolutely," Mr. Tompkins replied.

## Warner parent ready for jump into cable

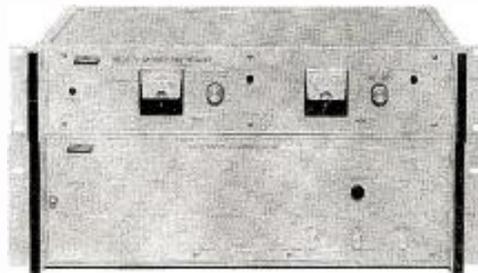
### Kinney is negotiating with TVC, telephone firm for CATV properties

Kinney Services Inc., New York, signaled its entry into the CATV field last week when it announced agreements in principle to acquire Television Communications Corp. and the cable-TV properties of Continental Telephone Corp., Bakersfield, Calif.

FCC approval will be required because of TVC's station ownership (it owns WKJG-TV Fort Wayne, Ind., and WBNB-TV Charlotte Amalie, St. Thomas, Virgin Islands).

Under the agreements, Kinney will buy TVC for approximately 1,264,000

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shares of Kinney common stock and will acquire the cable properties of Continental for about 550,000 shares of Kinney common. Kinney closed at 33½ last Tuesday (Oct. 12) on the New York Stock Exchange, giving the transactions an indicated value of \$60.8 million.

Kinney's directors, Continental's executive committee and Television Communications shareholders must also approve the agreement. Superseded is a prior agreement by TVC to acquire Continental's cable-TV properties, announced last summer.

If the acquisitions are completed, Kinney would rank in the forefront of CATV-system operators, with more than 175,000 subscribers in 25 states. Alfred E. Stern, president of TVC, is slated to become chief executive officer of the combined operations after their acquisition by Kinney.

TVC owns and operates 23 systems serving more than 105,000 subscribers. Continental owns 70 systems with about 70,000 subscribers. TVC recently reported record revenues of \$8,725,397 for the fiscal year ended last July 31 and net income of \$661,944, equal to 17 cents a share, as compared with \$462,243, or 12 cents a share in the prior fiscal year.

In the nine months ended last June 30, Kinney's net income totaled \$29.9

million, or \$1.60 a share, on revenues of \$440.6 million. Kinney is a diversified service and leisure-time firm. It owns Warner Bros. Picture Corp.

## Can cable make it in major markets?

**Rand economist says yes — with looser FCC rules and special inducements**

A Rand Corp. economist predicts penetration of the top-100 markets by cable television if the FCC's proposed rules governing CATV become fact.

Dr. Rolla E. Park warned, however, that cable couldn't thrive in such an atmosphere unless it offered its potential viewers "more enticement than better reception and more distant signals."

Working under a grant from the John and Mary R. Markle Foundation of New York, Dr. Park based his findings on a survey of 63 cable systems operating in a variety of conditions that enabled him "to apply a complex set of analytical tools simulating the major market conditions."

Basing his estimates of the attractiveness of cable in the major markets on such services as better reception and

distant signals, Dr. Park said CATV could subscribe 20% to 35% of center city households and 30% to 60% of TV households in fringe areas with weaker over-the-air signals.

Program origination on the local level could push the estimates higher, but Dr. Park said, that brings up the dilemma of providing new services and subscribers to fund them in addition to supporting new programs to attract new subscribers. Dr. Park's question: Which comes first?

Another way to increase market penetration is to reduce subscription fees, he added. Cable systems concerned with long-term return on investments would be most likely to reap such benefits, not only from a corporate view but from the social benefits to be derived as well.

He warned of the danger of uncoordinated growth in cable operations. CATV systems "may well wire up communities on the fringes of the markets where higher penetration is expected and leave the central cities unserved . . . or served by separate, impoverished systems."

Dr. Park said it appears that the proposed FCC rules meet their own objective: to get cable moving without damaging over-the-air broadcasting.

## EEOC's Brown on job discrimination

**He says broadcasters should be leaders in fight for equal opportunities**

Job discrimination is alive and well in this country, according to William H. Brown III, chairman of the Equal Employment Opportunity Commission. Mr. Brown told a National Broadcasters Club luncheon in Washington last week that EEOC expects the number of complaints to continue increasing this year as they did last year.

And broadcasting "is not a paragon" of virtue, Mr. Brown added. The figures gleaned from complaints are sometimes appalling, in his view. Broadcasters, he added, should be in the forefront of the fight against discrimination. They have an opportunity for involvement of minorities and women, not only as talent, or before camera or mike, but also in technical and administrative areas, he said. From president of the station down to janitor, qualified minority group personnel or women are available and can be found, if the broadcaster is sincere in his search, Mr. Brown said.

EEOC is not hung up on quotas, per se, Mr. Brown said, but he urged broadcasters to impose voluntary quotas.



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## Goodman, Lower: insulate the newsrooms

### Network officials cite dangers from government at Ervin hearing; but Friendly has other opinions

Attempts by the government to inject itself into the editorial decisions of broadcast journalists were attacked by NBC President Julian Goodman and ABC News President Elmer Lower last week at Senate hearings on freedom of the press. But former CBS News President Fred W. Friendly contended that the real cause of news censorship lies in the high cost of air time and also in the networks' reluctance to relinquish it.

The hearings are part of a series which were begun earlier this month by Senator Sam J. Ervin Jr.'s (D-N.C.) Constitutional Rights Subcommittee scheduled to examine the application of the First Amendment to both broadcast and print journalism (BROADCASTING, Oct. 4).

Mr. Goodman argued before the subcommittee that the protection of press freedom is essential to offset the power of government to mold public opinion its way. This is particularly true of television journalism, he said, because the public relies on TV as its primary source of information. And, the fact that broadcasting is licensed and print is not "does not license the government so set aside constitutional principles," he added.

Mr. Goodman cited subpoenas of newsmen and the FCC's use of the fairness doctrine to regulate the broadcast press as particular threats to broadcasters. "The expansion of government power in these areas is alarming even though it may fall short of direct censorship," he said.

Government subpoenas of material that has not been broadcast, he said, tend to dry up confidential news sources and can create public distrust of the press "if it is forced to become an agency of public or private litigants." Mr. Goodman supported the concept of Senator James B. Pearson's (R-Kan.) Newsman's Privilege Act (S. 1311) which would in most cases insure protection of a newsman's confidential sources.

Mr. Goodman contended that the fairness doctrine has in recent years "been expanded to the point where officials of government, rather than

professional journalists, can determine most of the elements that involve news judgment on presenting controversial issues: what is the issue; what represents a position on the issue; and the extent and manner for presenting other positions."

He said the problem is aggravated by the fact that in most fairness complaints "the complainant is a special-interest group that seeks to use broadcasting as its propaganda instrument." Hopefully, he added, the FCC will re-examine its position and apply the fairness doctrine "so that it does not make the government the ultimate editor of broadcast journalism." The doctrine "should be limited to situations where the material broadcast directly and clearly advocates a position on a controversial issue, and the broadcast schedule does not elsewhere inform the public on other viewpoints on the issue," he maintained.

Mr. Lower also criticized govern-

ment's interference into editorial decisions of broadcasters.

Fairness is not a minute-by-minute proposition, but an obligation to air the major viewpoints of a controversy, he said. And, he added, the FCC, Congress or the courts have no right to substitute their judgments for those of the broadcaster.

"If broadcast journalism is to be free, it must be free to criticize government," he said. "It cannot be free if government reserves the power to penalize the broadcaster for the way he reports the news." Even if a broadcaster's editorial judgment is wrong, he said, the cure of government interference "is far worse than the disease."

One specific danger to press freedom is, he said, a congressional subpoena power to compel the disclosure of un-broadcast material. "If journalists were required time and again to troop down to Washington, lawyers in tow, to justify news reports and editorial judg-



Old antagonists on a new battlefield ■ Fred W. Friendly (l), former president of CBS News, and Julian Goodman (r), former NBC news executive and now network president, paired off in testimony given last week at hearings before Senator Sam J. Ervin's Constitutional Rights Subcommittee. Hearings are being held on the applications of First Amendment rights to the print and broadcast media.

ments, I could envision a process by which fear and excessive caution would enter the news gathering process. The reporter would tend not to report unless he could back it up with affidavits at some future congressional inquiry." Since "the journalist is the guardian of the public's right to a free-flow of information," he said, "it is the public that suffers if the Congressional subpoena becomes a condition to exercising freedom of the press."

Another danger to press freedom, he said, is the potential power of the courts to compel disclosure of confidential information or sources. Whatever the short-term gain for law-enforcement, he said, such disclosure dries up sources, restricting the flow of information.

And, when investigators and others use press credentials as covers, he said, the reputation of credibility of the press suffers and it becomes more difficult to gather news.

But Mr. Friendly put the blame for censorship on the networks themselves rather than the FCC, which he described as "a leaning tower of Jello, more concerned with citizen's-band radio and marine frequencies than with the crucial communications that shape our lives."

It is the networks' "corporate concern for maximizing profit," he said, "that causes the network evening-news programs to remain a half-hour in length, when every newsman and producer knows they should be an hour. It is the dollar sign, not the government's censorship stamp, that has caused the termination of all weekly scheduled documentaries and public affairs in prime time." Vice President Agnew's attacks on broadcast journalism have not caused the cancellation or abridgment of programs, he stated. "The real censor remains the high cost of air time."

Mr. Friendly, now a professor of broadcast journalism at Columbia University Graduate School, said "the First Amendment should apply to broadcast journalism, but I also believe that the broadcast industry must meet the Bill of Rights half way. There ought to be an electronic Bill of Rights, but to make that work there would have to be an electronic 'Bill of Responsibility.' Broadcasters would have to give their professional consciences 'equal time' with their corporate balance sheets."

He said the fairness doctrine, Section 315 of the Communications Act and the FCC's requirements for program diversity "are nothing more than a substitute for this Bill of Responsibility, and they are not adequate." The fairness doctrine is "awkward to enforce," Section 315 is "counterproductive and causes less public access, less debate,



Mr. Lower

not more," he said, and pointed out that the commission's programming requirement is sampled only at renewal time "and even then it is seldom successfully met."

Congressional and FCC investigators have no place in the newsroom or in second-guessing the editing of documentaries, he said, adding that government subpoenaing of a reporter's notes "is a futile exercise which is as unproductive as it is unconstitutional."

He said the Pearson bill is "a step in the right direction," and suggested that cameramen and photographers be included in the bill's coverage. That suggestion was also voiced in the testimony of Dave Hamer, president of the National Press Photographers Association and newsfilm cameraman for KMTV(TV) Omaha.

"It is the absence of an electronic 'Bill of Responsibilities,'" Mr. Friendly continued, "which necessitates broadcast editors compressing complex issues to such a point that too often they must maximize heat at the expense of light. TV is so unfair to its own journalists in distribution of air time, it can't possibly be fair to everyone."

"Cable television, the wired city, could virtually eliminate limited access and the other problems which now make it difficult to apply all of the principles of the First Amendment to broadcasting," he contended. "It *could* happen if we re-order our priorities and create the kind of long-range communications policy that can carry us into the next century."

Harold W. Andersen, president of the *Omaha World-Herald* told the subcommittee he has "serious reservations about the proposition that a heavily-regulated, licensed industry like broadcasting has automatically and inevit-

ably the same First Amendment protections afforded the nation's newspapers." What may be needed, he said, is "some kind of legislative emancipation for at least the news and public affairs operations of the broadcast media."

Mr. Andersen said the intent of the Pearson bill is "laudable" but noted that the subpoena issue is pending in three cases before the Supreme Court and recommended action on the bill be deferred until the court hands down a decision.

He disagreed with allegations that the Nixon administration is engaged in a campaign to intimidate the news media and said that some of Vice President Agnew's criticisms of the media have been justified. "I fail to understand the almost hysterical reaction to those criticisms in some quarters," he said, pointing out that "Mr. Agnew hasn't dismantled a single TV network or cost a single TV commentator his job. And at last report *The New York Times* was still publishing daily."

Echoing the sentiments of Mr. Goodman and other broadcasters who have testified before the Ervin Subcommittee, Emil W. Reutzel Jr., editor of the *Norfolk (Neb.) Daily News* contended that "the greatest danger in existence today" to First Amendment principles "is the attempt on the part of the government, through the [FCC], to impose special judgment on radio and television."

When the government went a step beyond its licensing powers to determine if licensees were presenting things fairly, he said, "then at that instant it began to encroach upon freedom of the press and of speech in a literal sense."

But, the solution to the problem is not better administration of the fairness doctrine and the equal-time rule, he said. "These things have been in existence long enough to prove their worthlessness." He added: "The time has come to tell the broadcasters they are on their own; to tell the people, too, who are apt to become more healthily skeptical because they would then know that a broadcaster would be bound only by his conscience about 'fairness.'"

Like the printed press, he said, TV and radio "ought to be free to point out the errors in fact or judgment which it finds apparent, without fear of intervention by regulatory third parties." But, he concluded, "no legislation and no licensing requirements can overcome such errors—only a press free of any but its own restraints can."

The testimony of William H. Fitzpatrick, executive editor of six newspapers owned by Landmark Communi-

cations, and Robert B. Williamson, chairman of the Twentieth Century Funds' Task Force on Government Power and Press Freedom, focused primarily on the merits of newsman's privilege legislation.

Mr. Fitzpatrick said such a "shield law" could be unconstitutional and could be frequently amended to have the reverse effect. Mr. Williamson said

the task force "would extend the privilege beyond the bounds of confidence to protect news organizations from compulsory production of unpublished photographs or unused television films of public events. Such protection is not presently given in any shield law."

The subcommittee will resume its hearings tomorrow (Oct. 19) and Wednesday (Oct. 20). In the course

of last week's hearings, Senator Ervin announced that the subcommittee will hold a second set of hearings on freedom of the press "in early 1972" to obtain testimony from other individuals and groups and "to arrange for the presentation of the views of the administration." He said Attorney General John Mitchell would probably testify next year.

## Doubts about data in Efron book

Arbitrary categorizing in analyzing news programs, oversight of other factors cited in rebuttal for CBS News

An independent study commissioned by CBS News questions sharply the methodology employed by Edith Efron in examining the content of network television news programs, described in her book, "The News Twisters" (BROADCASTING, Sept. 27 et seq.).

The critique, released last week, was made by Dr. Charles Winick, professor of sociology at the City University of New York, who has conducted content analyses of TV programs, fan mail, motion pictures and other outlets of communications.

A second study commissioned by CBS News, which is to be completed shortly, will review CBS News' coverage of the final seven weeks of the 1968 presidential campaign on *CBS Evening News with Walter Cronkite*, the period cited in Miss Efron's book, which ascribes a "Democratic-liberal-radical-left axis of opinion" to network news. It is being conducted by International Research Associates Inc., New York.

Dr. Winick's central complaint was that Miss Efron's book in its analysis of news programs does not recognize some of the accepted practices in the field.

For example, "The News Twisters" concerns itself only with the 7 p.m. network news during the pre-election period, Dr. Winick noted. He claimed this is not representative of the total news programming of the day, or of news broadcasts at other times of the year.

"A sample of broadcast news chosen for content analysis should be reasonably representative of all broadcast news," he asserted. "By selecting a pre-election period, 'The News Twisters' is essentially presenting a study of pre-election coverage."

Dr. Winick suggested that "a much fairer procedure" would have been to sample news broadcasts at other times of the year when there would be "a greater spectrum of both content and opinion" than is possible before election.

He also observed that a study of net-

work coverage of news should embrace more than one program, which may be subject to special considerations in terms of content because of its brevity, time of broadcast, differences among time zones and responsiveness to "hard news."

But even with respect to the 7 p.m. network news, Dr. Winick pointed out, less than one-fourth of the total number of words broadcast was coded, and neutral or non-partisan material was not considered. He felt that latter material might be classified as "neutral" or could be placed in a "balanced" category to provide a fuller and more valid content analysis.

Dr. Winick claimed that key-coding categories and concepts are not clearly defined in the book and neither intensity nor degree of opinion was systematically measured. He said the word count of "pro" and "anti" opinion, the basic quantitative procedure used in the book, is "probably less desirable than other measures might have been."

A "word count restricted to opinions may not accurately measure the content of a story in terms of how it will be perceived by the viewer," he said. "A long story which implicitly conveys the overall thrust of being on one side of an issue but expresses no explicit

opinion for that side might contain a one sentence opinion which would be tabulated on the other side."

He criticized "The News Twisters" for not considering the impact of the communicator, quoting Miss Efron as saying, "It does not matter who is voicing the opinions—it matters only what opinions are being voiced." "If George Ball says, 'Humphrey should get the Negro vote,' it would be clearly pro-Humphrey; the same remark from George Wallace would have to be classified as anti-Humphrey."

Another shortcoming of Miss Efron's methodology, according to Dr. Winick, is its reliance on only the sound aspect of network television news and the absence of consideration of the impact of the visual content. He contended that the voice, phrasing, gestures, and timing of a communicator can "substantially contribute to the direction and intensity of what he is saying."

Dr. Winick stressed that in content analysis the issue of reliability is important, particularly in studies of controversial material where a coder's bias may intrude in spite of himself. He said the "non-use of any reliability procedures" in "The News Twisters" is, "in the view of the seriousness of its charges, a barrier to its credibility."

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## 'Dream' FBI segment offered to stations

That suspended segment of *The Great American Dream Machine*, dealing with alleged FBI provocation of violence within radical organizations, has now been made available to public broadcasting stations, with an accompanying two-hour discussion of the dispute.

The original report, a revised version

and the discussion were all shown on Oct. 8 on WNET(TV) New York. That same day—two days after the Public Broadcasting Service had deleted the segment—PBS decided to offer the entire WNET program to its stations.

The panel discussion, a detailed exploration of the events leading up to suspension of the program, brought from A. M. Rosenthal, managing editor of the *New York Times*, the comment that the segment had been a "most in-

adequate piece of journalism." That was also PBS's basic position, but Mr. Rosenthal added: "The most interesting thing to me is that PBS and NET [National Educational Television, which produces *Dream Machine*] don't know how to resolve their differences."

There was no further word late last week whether House Communications Subcommittee Chairman Torbert Macdonald (D-Mass.) might hold hearings on the incident (BROADCASTING, Oct. 4).

## FocusOnFinance®

### RCA net depressed by computer decision

RCA shows a huge net loss for the third quarter of 1971 and for the first nine months of the year because of the extraordinary charge of \$250 million related to the company's withdrawal from the general-purpose computer field.

RCA's net loss in the third quarter amounted to \$231 million, against a profit of \$14 million in the comparable period of 1970. It was noted that the entire extraordinary charge of \$250 million was written in the third quarter of 1971, and, exclusive of this item, RCA would have shown a profit of \$18.9 million for the period.

Robert W. Sarnoff, chairman, said sales at NBC were below the third quarter of 1970, reflecting the loss of cigarette advertising, lagging commitments by major advertisers and softness in

sales registered at the local station level.

Mr. Sarnoff repeated an earlier statement that "a greatly strengthened" RCA would result from the computer decision (BROADCASTING, Oct. 4).

For the first nine months ended Sept. 30:

|                         | 1971          | 1970          |
|-------------------------|---------------|---------------|
| Earned (loss) per share | \$ (2.58)     | \$ 0.64       |
| Net earning (loss)      | (187,800,000) | 51,400,000    |
| Sales                   | 2,560,500,000 | 2,391,200,000 |
| Extraordinary charges   | (250,000,000) | —             |

### Upbeat third quarter for CBS finances

CBS Inc. reported last week that estimated net income and net sales for the third quarter of 1971 rose by 17% and 9% respectively, though earnings for the first nine months of the year were off from last year's levels.

William S. Paley, chairman, and

Frank Stanton, vice chairman, said: "We have now registered increases in two consecutive quarters following a first quarter which was severely depressed by the mandated loss of cigarette advertising. The excellent third quarter performance reflected year-to-year gains in nearly all our major operations including network television, domestic and international recordings and publishing. We believe this strength augurs well for an improved fourth quarter."

Estimated net income in the third quarter amounted to \$18.8 million, equal to 67 cents a share, compared with net income of \$16 million, equal to 57 cents a share, in the third quarter of 1970.

For the first nine months ended Sept. 30:

|                  | 1971        | 1970        |
|------------------|-------------|-------------|
| Earned per share | \$ 1.46     | \$ 1.59     |
| Net sales        | 882,500,000 | 875,400,000 |
| Net income       | 41,300,000  | 44,700,000  |

## The Broadcasting Stock Index

A weekly summary of market activity in the shares of 113 companies associated with broadcasting.

| Stock symbol                                   | Ex-change | Closing Oct. 13 | Closing Oct. 6 | Net change in week | 1971 |     | Approx. shares out (000) | Total market capitalization (000) |                    |
|------------------------------------------------|-----------|-----------------|----------------|--------------------|------|-----|--------------------------|-----------------------------------|--------------------|
|                                                |           |                 |                |                    | High | Low |                          |                                   |                    |
| <b>Broadcasting</b>                            |           |                 |                |                    |      |     |                          |                                   |                    |
| ABC                                            | ABC       | N               | 45½            | 47½                | - 2½ | 48  | 25                       | 7,089                             | \$303,055          |
| ASI Communications                             | ASIC      | O               | 2½             | 2½                 | + ¼  | 4½  | 2½                       | 1,789                             | 6,709              |
| Capital Cities                                 | CCB       | N               | 49½            | 48½                | + ¾  | 49½ | 29                       | 6,236                             | 293,092            |
| CBS                                            | CBS       | N               | 46             | 47¼                | - 1¼ | 49½ | 30½                      | 27,210                            | 1,244,858          |
| Cox                                            | COX       | N               | 35¼            | 35¾                | - ¼  | 36¼ | 17¼                      | 5,802                             | 173,306            |
| Gross Telecasting                              | GGG       | A               | 13             | 13¼                | - ¼  | 16  | 10½                      | 800                               | 11,296             |
| LIN                                            | LINB      | O               | 13½            | 13¼                | + ¼  | 15½ | 6¼                       | 2,294                             | 32,690             |
| Mooney                                         | MOON      | O               | 9½             | 9½                 | —    | 9½  | 4                        | 250                               | 2,313              |
| Pacific & Southern                             | PSOU      | O               | 11             | 11¼                | - ¼  | 17½ | 10¼                      | 1,637                             | 20,872             |
| Rahall Communications                          | RAHL      | O               | 11             | 11¼                | - ¼  | 29  | 8½                       | 1,037                             | 10,889             |
| Scripps-Howard                                 | SCRIP     | O               | 23             | 20¾                | + 2¼ | 25  | 18                       | 2,589                             | 58,890             |
| Sonderling                                     | SDB       | A               | 21½            | 22½                | - 1½ | 34  | 21½                      | 997                               | 24,177             |
| Starr                                          | SBG       | M               | 18½            | 17½                | + 1½ | 20½ | 8½                       | 496                               | 9,672              |
| Taft                                           | TFB       | N               | 42             | 42¼                | - ¼  | 44½ | 23½                      | 3,707                             | 147,798            |
|                                                |           |                 |                |                    |      |     | <b>Total</b>             | <b>61,833</b>                     | <b>\$2,338,622</b> |
| <b>Broadcasting with other major interests</b> |           |                 |                |                    |      |     |                          |                                   |                    |
| Avco                                           | AV        | N               | 17¼            | 18                 | - ¼  | 18½ | 12½                      | 11,475                            | \$176,371          |
| Bartell Media                                  | BMC       | A               | 3½             | 4                  | - ¼  | 8   | 3½                       | 2,254                             | 9,580              |
| Boston Herald-Traveler                         | BHLD      | O               | 21             | 21                 | —    | 28  | 19                       | 577                               | 15,579             |
| Chris-Craft                                    | CCN       | N               | 6¼             | 6¾                 | - ¼  | 9½  | 5½                       | 3,901                             | 22,431             |
| Combined Communications                        | CCOM      | O               | 24             | 24¼                | - ¼  | 24¼ | 10½                      | 2,131                             | 39,424             |
| Cowles Communications                          | CWL       | N               | 13½            | 12½                | + ¾  | 13½ | 8                        | 3,969                             | 45,644             |
| Fuqua                                          | FOA       | N               | 20½            | 20½                | —    | 26½ | 13¼                      | 6,700                             | 162,475            |
| Gable Industries                               | GBI       | N               | 24¼            | 23½                | + 1¼ | 24¼ | 9½                       | 1,667                             | 34,590             |

A-American Stock Exchange  
M-Midwest Stock Exchange  
N-New York Stock Exchange  
O-Over-the-counter (bid price shown)

Shares outstanding and capitalization as of Aug. 25.  
Over-the-counter bid prices supplied by Merrill Lynch, Pierce Fenner & Smith Inc., Washington.

|                               | Stock symbol | Ex-change | Closing Oct. 13 | Closing Oct. 6 | Net change In week | High   | 1971 Low | Approx. shares out (000) | Total market capitalization (000) |
|-------------------------------|--------------|-----------|-----------------|----------------|--------------------|--------|----------|--------------------------|-----------------------------------|
| Gannett                       | GCI          | N         | 58 3/4          | 59             | - 1/4              | 60     | 32 7/8   | 7,519                    | 403,169                           |
| General Tire                  | GY           | N         | 26 3/4          | 27             | - 1/4              | 28 1/4 | 21 1/2   | 18,713                   | 502,818                           |
| Gray Communications           |              | O         | 6 3/4           | 6 1/2          | + 1/4              | 8      | 5 1/4    | 475                      | 2,670                             |
| ISC Industries                | ISC          | A         | 6               | 5 1/2          | + 1/2              | 8      | 4 1/2    | 1,959                    | 11,499                            |
| Lamb Communications           |              | O         | 2 1/2           | 2              | + 1/2              | 2 7/8  | 2        | 475                      | 1,069                             |
| Lee Enterprises               | LNT          | A         | 17 3/4          | 17 1/2         | - 1/2              | 20     | 17       | 1,957                    | 54,052                            |
| Liberty Corp.                 | LC           | N         | 19 1/2          | 20 3/4         | - 1/2              | 24     | 17 1/2   | 6,744                    | 151,740                           |
| Meredith Corp.                | MDP          | N         | 23 3/4          | 23 3/4         | - 3/4              | 29 1/2 | 19 3/4   | 2,754                    | 68,850                            |
| Metromedia                    | MET          | N         | 26 1/4          | 24 1/2         | - 1 1/2            | 30 3/4 | 17 1/2   | 5,756                    | 163,298                           |
| Multimedia Inc.               |              | O         | 34              | 34 1/4         | - 1/4              | 34 3/4 | 25       | 2,406                    | 79,398                            |
| Outlet Co                     | OTU          | N         | 16 3/4          | 18             | + 3/4              | 22     | 14 1/4   | 1,332                    | 23,470                            |
| Post Corp.                    | POST         | O         | 16 1/4          | 16 1/4         | -                  | 16 1/4 | 9 1/4    | 734                      | 10,643                            |
| Publishers Broadcasting Corp. | PUBB         | O         | 3 3/4           | 3 3/4          | - 1/4              | 4 1/2  | 1 1/2    | 916                      | 2,977                             |
| Reeves Telecom                | RBT          | A         | 2               | 2 1/2          | - 1/2              | 3 1/2  | 2        | 2,292                    | 5,730                             |
| Ridder Publications           | RPI          | N         | 27 3/4          | 26 1/2         | + 7/8              | 28 3/4 | 23 1/2   | 8,236                    | 213,065                           |
| Rollins                       | ROL          | N         | 38              | 38             | -                  | 43 1/2 | 25 1/2   | 8,065                    | 306,470                           |
| Rust Craft                    | RUS          | A         | 45 3/4          | 45             | + 3/4              | 48 1/4 | 28 1/4   | 1,159                    | 47,519                            |
| Schering-Plough               | PLO          | N         | 86 3/4          | 86             | + 3/4              | 87 1/4 | 60 1/2   | 25,174                   | 2,089,442                         |
| Storer                        | SBK          | N         | 29 1/4          | 26 3/4         | + 2 1/2            | 33 3/4 | 19       | 4,223                    | 124,030                           |
| Time Inc.                     | TL           | N         | 59 1/4          | 58 3/4         | + 3/4              | 62 1/4 | 40 1/2   | 7,257                    | 377,364                           |
| Trans-National Communications |              | O         | 1/4             | 1/4            | -                  | 1 1/4  | 1/4      | 1,000                    | 370                               |
| Turner Communications         |              | O         | 2 7/8           | 3              | - 1/8              | 4      | 2        | 1,328                    | 4,143                             |
| Wometco                       | WOM          | N         | 18              | 18 3/4         | - 3/4              | 23 1/2 | 16 3/4   | 6,037                    | 120,740                           |
| <b>Total</b>                  |              |           |                 |                |                    |        |          | <b>149,185</b>           | <b>\$5,270,620</b>                |

### CATV

|                              |       |   |        |        |         |        |        |               |                 |
|------------------------------|-------|---|--------|--------|---------|--------|--------|---------------|-----------------|
| Ameco                        | ACO   | O | 2 3/4  | 2 1/4  | + 1/2   | 12 3/4 | 2 1/4  | 1,200         | \$30,000        |
| American Electronic Labs.    | AELBA | O | 5 3/4  | 6 1/4  | - 1/2   | 10     | 3      | 1,636         | 11,043          |
| American TV & Communications | AMTV  | O | 21 1/2 | 22 3/4 | + 1 1/2 | 26 3/4 | 17 1/4 | 2,042         | 41,861          |
| Burnup & Sims                | BSIM  | O | 26 1/2 | 26 1/4 | - 1/4   | 37 3/4 | 20 1/2 | 2,962         | 80,715          |
| Cablecom-General             | CCG   | A | 17 1/4 | 13     | - 4 1/4 | 17 1/4 | 11 1/2 | 2,485         | 30,739          |
| Cable Information Systems    |       | O | 2      | 2 1/4  | - 1/4   | 4 3/4  | 2      | 955           | 2,626           |
| Citizens Financial Corp.     | CPN   | A | 13 3/4 | 14 3/4 | - 1/2   | 15 1/2 | 12 1/4 | 1,590         | 21,863          |
| Columbia Cable               | CCAB  | O | 11 1/2 | 11 1/4 | + 1/4   | 15 1/2 | 9 1/2  | 900           | 9,675           |
| Communications Properties    | COMU  | O | 10 1/2 | 11 1/4 | - 1/2   | 11 1/2 | 7 1/4  | 1,800         | 14,850          |
| Cox Cable Communications     | CXC   | A | 21     | 21 3/4 | - 3/4   | 25 1/4 | 16 1/2 | 3,552         | 62,586          |
| Cypress Communications       | CYPR  | O | 8 3/4  | 8 1/4  | + 1 1/2 | 10 1/4 | 7      | 2,384         | 19,954          |
| Entron                       | ENT   | A | 3 1/2  | 3      | + 1/2   | 7 1/4  | 3      | 1,320         | 4,950           |
| General Instrument Corp.     | GRL   | N | 17 3/4 | 19 1/4 | - 1 1/2 | 29 1/2 | 16 1/2 | 6,368         | 145,636         |
| Sterling Communications      | STER  | O | 5 1/2  | 5 1/4  | - 1/4   | 6 3/4  | 3 1/2  | 1,100         | 6,182           |
| Tele-Communications          | TCOM  | O | 22 1/2 | 22 1/4 | - 1/4   | 22 1/2 | 12     | 2,856         | 54,264          |
| Teleprompter                 | TP    | A | 81 1/2 | 90 1/2 | - 9 1/2 | 95     | 56 1/2 | 3,077         | 255,391         |
| Television Communications    | TVCM  | O | 9 1/4  | 8 1/2  | - 1 1/2 | 10 1/2 | 7      | 3,804         | 29,481          |
| Viacom                       | VIA   | N | 14 3/4 | 14 1/2 | - 1/4   | 21     | 12 1/2 | 3,760         | 59,220          |
| Vikoa                        | VIK   | A | 6 1/2  | 6 1/2  | -       | 14 1/4 | 6      | 2,339         | 15,204          |
| <b>Total</b>                 |       |   |        |        |         |        |        | <b>46,130</b> | <b>\$96,240</b> |

### Programing

|                           |      |   |        |         |         |         |        |                |                    |
|---------------------------|------|---|--------|---------|---------|---------|--------|----------------|--------------------|
| Columbia Pictures         | CPS  | N | 10     | 10 1/2  | - 1/2   | 17 1/2  | 9 1/2  | 6,342          | \$63,420           |
| Disney                    | DIS  | N | 97 3/4 | 105 1/2 | - 7 3/4 | 128 3/4 | 77     | 12,854         | 1,511,887          |
| Filmways                  | FWY  | A | 5 1/2  | 5 1/2   | + 3/4   | 11 1/2  | 5 1/2  | 1,829          | 11,431             |
| Four Star International   |      | O | 1 1/4  | 1 1/4   | -       | 1 1/2   | 1      | 686            | 1,166              |
| Gulf & Western            | GW   | N | 27     | 27 1/2  | - 1/2   | 31      | 19     | 14,964         | 433,956            |
| Kinney Services           | KNS  | N | 34 3/4 | 33 1/4  | + 1 1/2 | 39 1/2  | 28 1/4 | 11,230         | 383,168            |
| MCA                       | MCA  | N | 27 1/2 | 27 1/4  | - 1/2   | 30      | 21 1/2 | 8,165          | 198,001            |
| MGM                       | MGM  | N | 21 3/4 | 21 3/4  | -       | 26 1/2  | 15 1/2 | 5,886          | 119,898            |
| Music Makers              | MUSC | O | 1 1/4  | 1 1/4   | -       | 3 1/4   | 1 1/4  | 589            | 1,543              |
| Tele-Tape Productions     |      | O | 2      | 2 1/4   | - 1/4   | 2 1/2   | 1      | 2,183          | 4,912              |
| Transamerica              | TA   | N | 17 3/4 | 19      | - 1 1/2 | 20 1/2  | 15 1/4 | 63,841         | 1,188,719          |
| 20th Century Fox          | TF   | N | 9 1/2  | 9 1/2   | - 3/4   | 15 1/2  | 8 1/2  | 8,562          | 84,507             |
| Walter Reade Organization | WALT | O | 2 1/4  | 2 1/4   | + 1/2   | 5 1/4   | 1 1/2  | 2,414          | 3,911              |
| Wrather Corp.             | WCO  | A | 7 3/4  | 7 3/4   | + 1/4   | 8 1/2   | 6 1/4  | 2,164          | 16,230             |
| <b>Total</b>              |      |   |        |         |         |         |        | <b>146,666</b> | <b>\$4,203,165</b> |

### Service

|                                    |       |   |        |        |         |        |        |               |                    |
|------------------------------------|-------|---|--------|--------|---------|--------|--------|---------------|--------------------|
| John Blair                         | BJ    | N | 17 1/4 | 18 3/4 | - 1 1/4 | 24 1/4 | 18     | 2,584         | \$50,388           |
| ComSat                             | CO    | N | 54     | 62 3/4 | - 8 3/4 | 84 1/2 | 49 1/2 | 10,000        | 651,200            |
| Creative Management                | CMA   | A | 9 1/2  | 10 3/4 | - 1 1/4 | 17 1/4 | 7 1/4  | 1,050         | 10,500             |
| Doyle Dane Bernbach                | DOYL  | O | 24 1/4 | 24 1/4 | + 1/2   | 26 1/2 | 21     | 1,929         | 38,098             |
| Elkins Institute                   | ELKN  | O | 9 1/2  | 9 1/2  | + 3/4   | 16 1/2 | 8 1/2  | 1,664         | 16,008             |
| Foote, Cone & Belding              | FCB   | N | 10 3/4 | 10 3/4 | -       | 13 1/2 | 7 3/4  | 2,196         | 28,548             |
| Grey Advertising                   | GREY  | O | 16 3/4 | 16     | + 3/4   | 16 3/4 | 9 1/4  | 1,209         | 20,251             |
| Interpublic Group                  | IPG   | N | 24 1/2 | 26     | - 1 1/2 | 27 1/2 | 24 1/2 | 1,673         | 43,498             |
| Marvin Josephson Assoc.            | MRVN  | O | 7 1/2  | 7      | + 1/2   | 12     | 7      | 902           | 7,442              |
| LaRoche, McCaffrey & McCall        |       | O | 11 3/4 | 11 3/4 | -       | 16 1/2 | 9      | 585           | 6,435              |
| Marketing Resources & Applications |       | O | 7 1/4  | 7 1/4  | -       | 18 1/4 | 2 1/2  | 504           | 4,914              |
| Movielab                           | MOV   | A | 2 1/2  | 2 1/2  | - 3/4   | 4      | 1 3/4  | 1,407         | 2,983              |
| MPO Videotronics                   | MPO   | A | 4 3/4  | 4 3/4  | -       | 8 1/2  | 4 3/4  | 557           | 3,130              |
| Nielsen                            | NIELA | O | 41 1/4 | 41 1/2 | + 1/2   | 49 3/4 | 39 1/4 | 5,299         | 229,182            |
| Ogilvy & Mather                    | OGIL  | O | 35 3/4 | 36 1/4 | - 1/2   | 36 1/4 | 24     | 1,096         | 37,264             |
| PKL Co.                            | PKL   | A | 9 3/4  | 7 3/4  | + 2     | 9 3/4  | 3 3/4  | 742           | 6,678              |
| J. Walter Thompson                 | JWT   | N | 44 1/2 | 42 1/2 | + 2 3/4 | 60     | 34 1/2 | 2,721         | 1,143              |
| Transmedia International           |       | O | -      | 1/2    | -       | 3 1/4  | 1/2    | 535           | 134                |
| Wells, Rich, Greene                | WRG   | N | 20     | 19 3/4 | + 1/4   | 25 1/2 | 15 1/4 | 1,601         | 34,213             |
| <b>Total</b>                       |       |   |        |        |         |        |        | <b>38,254</b> | <b>\$1,192,009</b> |

### Manufacturing

|                    |      |   |        |        |         |        |        |         |            |
|--------------------|------|---|--------|--------|---------|--------|--------|---------|------------|
| Admiral            | ADL  | N | 17 1/4 | 17 1/4 | - 1/2   | 21     | 8      | 5,163   | \$98,097   |
| Ampex              | APX  | N | 15 1/2 | 15 1/2 | + 1/2   | 25 1/2 | 13 1/2 | 10,873  | 171,250    |
| CCA Electronics    | CCAE | O | 4 1/4  | -      | -       | 4 3/4  | 2 1/4  | 897     | 3,588      |
| Collins Radio      | CRI  | N | 13 1/2 | 13     | + 1/2   | 20 1/2 | 11 1/4 | 2,968   | 40,424     |
| Computer Equipment | CEC  | A | 3 1/2  | 3 1/2  | - 1/4   | 7 1/4  | 3 1/2  | 2,434   | 9,736      |
| Conrac             | CAX  | N | 23     | 25     | - 2     | 29     | 15 1/2 | 1,259   | 29,423     |
| General Electric   | GE   | N | 62 1/2 | 63 3/4 | - 1 1/2 | 65 1/2 | 52 1/2 | 181,626 | 11,215,406 |
| Harris-Intertype   | HI   | N | 57     | 59 1/4 | - 2 1/4 | 69 3/4 | 49 1/2 | 6,333   | 378,397    |
| Magnavox           | MAG  | N | 51 3/4 | 51 1/2 | - 1/2   | 55     | 37 1/4 | 17,283  | 933,282    |

|                                               | Stock symbol | Ex-change | Closing Oct. 13 | Closing Oct. 6 | Net change in week | High 1971 | Low    | Approx. shares out (000) | Total market capitalization (000) |                     |
|-----------------------------------------------|--------------|-----------|-----------------|----------------|--------------------|-----------|--------|--------------------------|-----------------------------------|---------------------|
| 3M                                            | MMM          | N         | 124%            | 125%           | - 1/2              | 126%      | 95%    | 56,186                   | 6,847,388                         |                     |
| Motorola                                      | MOT          | N         | 78%             | 79%            | - 1%               | 89%       | 51 1/2 | 13,370                   | 1,166,532                         |                     |
| RCA                                           | RCA          | N         | 35 1/2          | 37             | - 1 1/2            | 40%       | 28     | 74,437                   | 2,679,732                         |                     |
| Reeves Industries                             | RSC          | A         | 3               | 3 1/2          | - 1/2              | 6%        | 2%     | 3,458                    | 12,968                            |                     |
| Telemation                                    | TIMT         | O         | 8%              | 7 1/2          | + 3/4              | 13%       | 7 1/2  | 14,040                   | 135,065                           |                     |
| Westinghouse                                  | WX           | N         | 93%             | 97             | - 3%               | 97%       | 65%    | 41,555                   | 3,854,226                         |                     |
| Zenith                                        | ZE           | N         | 47 1/2          | 47%            | + 3/4              | 54%       | 36%    | 19,022                   | 977,160                           |                     |
|                                               |              |           |                 |                |                    |           |        | <b>Total</b>             | <b>450,904</b>                    | <b>\$28,552,674</b> |
|                                               |              |           |                 |                |                    |           |        | <b>Grand Total</b>       | <b>693,072</b>                    | <b>\$42,454,330</b> |
| <b>Standard &amp; Poor Industrial Average</b> |              |           | <b>109.15</b>   | <b>110.24</b>  | <b>- 1.09</b>      |           |        |                          |                                   |                     |

## Fates & Fortunes®

### Broadcast Advertising



Mr. Moore

**Michael D. Moore**, VP and associate director of media management, Benton & Bowles, New York, elected senior VP.

**David L. Smith**, senior VP and management supervisor, Norman, Craig &

Kummel, New York, elected to board of directors.

**J. Anthony Montgomery**, VP and account executive, Tinker Pritchard Wood, New York agency, joins Warwick & Legler there as VP and management supervisor.

**Gary G. Pranzo** and **George W. Sharpe III**, group media supervisors, and **Jack M. Kline**, manager of account service, marketing/research department, all Young & Rubicam, New York, named VP's.

**Robert C. Blackmore**, director of participating program sales, NBC-TV, New York, named VP for participating program sales.

**James A. Brown Jr.**, general sales manager of Golden West Broadcasters' KSFO(AM) San Francisco, appointed to newly created post of VP in charge of new business development at GWB's headquarters in Los Angeles. He is succeeded by **Herbert S. Briggan**, sales manager of GWB's KVI(AM) Seattle.

**Edward J. Wollock**, director of sales, ABC-TV, Chicago office, appointed director of sales proposals for central division there.

**Robert Twersky**, VP for advertising, National Car Rentals, Minneapolis office, joins Pepper & Tanner, Memphis, as VP of media sales.

**Joseph F. Schramm**, media and research director, Henry J. Kaufman &

Associates Inc., Washington agency, named VP for media and research.

**Jim Hunt**, director of account services, Cranford/Johnson & Associates, Little Rock, Ark., agency, named executive VP. **Jim D. Johnson**, VP and director of account services, named senior VP. **William J. Stover**, director of broadcast services, named to head new broadcast division of agency, responsible for expanded creative and production services in areas of TV, radio, film and other audio-visual materials.

**Roy A. Podorson**, formerly with The Lampert Agency, New York, joins The Nolan Marketing Group, new Tampa, Fla., agency, as creative director.

**Douglas Spellman**, director, West Coast operations, Ed Libov Associates, agency and media-buying service, Los Angeles, joins Carson/Roberts Inc. there as media supervisor.

**Todd E. Thomas**, senior VP and general manager, D'Arcy-MacManus-Intermarco's Minneapolis-St. Paul office, named to agency group's board. **Gil Rosoff**, art director/producer, D'Arcy-MacManus-Intermarco, New York, appointed associate creative director. **Ger-**

**ald A. Mandel**, Gardner Advertising, St. Louis, joins D'Arcy-MacManus-Intermarco there as TV-radio writer-producer.

**Donald A. Bandman**, VP and account director, Ted Bates & Co., New York, joins Homelite, division of Textron, Port Chester, N.Y., with responsibility for all phases of advertising and promotion for Homelite products, including chain saws and lawn and garden equipment.

**Robert G. Hill**, manager of corporate advertising and sales promotion, Ampex Corp., broadcast equipment manufacturer, Redwood City, Calif., joins N. W. Ayer/Jorgensen/Macdonald, San Francisco, as account supervisor.

**Michael E. McDonald**, media supervisor, Carson/Roberts, Los Angeles, joins Clinton E. Frank/West Coast there as associate media director.

**John T. Vinson Jr.**, account executive, Doyle Dane Bernbach, New York, joins Clynne Maxon Inc. there in same capacity.

**Richard J. Westman**, VP and media director, Clinton E. Frank/West Coast, Los Angeles, joins Katz Television, New



Convening in Kansas City, Mo., Oct. 9-11, the National Association of Farm Broadcasters elected new officers for 1972: (l to r) **Bob Buice**, KARK-AM-FM-TV Little Rock, Ark., re-elected historian; **Dean Curtiss**, KDHL-AM-FM Faribault, Minn., retiring president; **George Logan**, WIBW-AM-FM-TV Topeka, Kan., president-elect; **Russell Pierson**, WKY-AM-TV Oklahoma City, elected first VP, and **Lynn Adair**, KSL-AM-FM-TV Salt Lake City, elected second VP.

York, as firm's director of retail sales.

**Mark Moran**, VP and general manager, Bearden Associates, Atlanta agency, has formed Mark Moran Advertising there.

**Charles Borchard**, local sales manager, WKNR-AM-FM Dearborn, Mich., appointed general sales manager. **Jack T. West**, with WKNR sales staff succeeds Mr. Borchard as local sales manager.

**Rudolph S. Nelson**, local sales manager, KYA(AM) San Francisco, joins WMEX(AM) Boston, as general sales manager.

**Bob Whyte**, with local sales staff, KTVH(TV) Hutchinson-Wichita, Kan., appointed local sales manager.

**Robert C. Rohde**, general sales manager, WPGH-TV Pittsburgh, joins WTCN-TV Minneapolis-St. Paul as director of local sales.

**John Paley**, VP, marketing, Diamond P. Productions, Los Angeles, named general sales manager, KNX-FM Los Angeles.

**Burton I. Greenspan**, president, Industrial Graphics, Philadelphia-based graphics design firm, joins Kalish & Rice, agency there, as account executive.

## The Media

**Robert M. Carano**, station manager, WYTV(TV) Youngstown, Ohio, named VP and general manager of licensee, WYTV Inc.

**John S. Muir**, VP, H & B American Corp., Los Angeles, prior to that firm's merger with Teleprompter Corp., and executive with Teleprompter, joins Cypress Communications Corp., Los Angeles, group CATV owner and operator, as VP.

**Thomas F. Cosgrove Jr.**, VP, Viacom Communications, CATV spin-off from CBS, New York, joins WWEL(FM) Chicago, as VP and general manager. WWEL is licensed to Sudbrink Broadcasting, group owner there. Mr. Cosgrove will serve as VP for station group.

**Roland S. Tremble**, VP for finance and board member, Downe Communications, New York, and **Peter J. Callahan**, VP, Bartell Media, New York, named to Bartell board. Downe Communications is diversified company with broadcast interests in Bartell Media, group owner, in which Downe is major shareholder.

**Charles T. Ireland Jr.**, CBS president and **Henry B. Schacht**, president, Cummins Engine Co., diesel manufacturer, Columbus, Ind., elected to CBS board, New York. Mr. Ireland was named CBS president in early September (BROADCASTING, Sept. 13) and entered office effective Oct. 1. Mr. Schacht, at 36, is one of youngest presidents

of any major U.S. corporation.

**Kenneth J. Stein**, production controller, ABC, New York, joins noncommercial WBJC(FM) Baltimore, as general manager.

**Larry Bowin**, assistant to Donald V. Taverner, former president of National Cable Television Association, Washington, joins noncommercial WETA-FM-TV as director of administrative activities. Mr. Taverner is now president of stations' licensee, WETA Inc.

**Harris L. Bryan**, manager, noncommercial WNJC-FM Senatobia, Miss., joins National Public Radio, opening NPR's Atlanta office as its station relations associate for Southern region.

**Gordon A. Lawrence**, program director, noncommercial WOUB-TV Athens, Ohio, joins noncommercial WGVC(TV) Grand Rapids, Mich., as station manager.

**Stewart D. Cheifet**, editor-correspondent, ABC News, Los Angeles, joins noncommercial KVZK(TV) Pago Pago, American Samoa, as general manager.

## Programming



Mr. Weis

companies during past 21 years.

**Jon Eichstaedt**, director, marketing and marketing research, American National Enterprises, motion-picture distributors, Salt Lake City, appointed director of marketing, Bill Burrud Productions, Hollywood.

**Fred Seiden**, program director, CineVox Productions, program producer and distributor, New York, joins Bonneville Program Services there as production manager.

**Jean Arley**, director of casting, CBS-TV, New York, appointed associate producer.

**Jerry Knight**, with WICC(AM) Bridgeport, Conn., appointed program director.

**Vivian Horner**, assistant professor of psycholinguistics and education, Ferkauf Graduate School of Yeshiva University, New York, joins Children's Television Workshop there as director of research of CTW's new series, *The Electric Company*.

**Michael B. Levine**, director of infor-

**Pierre Weis**, president of United Artists Television, New York, joins Metromedia Producers Corp., there, as VP, special projects. Mr. Weis had held a variety of executive positions with UATV and its predecessor companies during past 21 years.

# The Compact Criterion.

## Only 8½ inches wide.



We've taken the world's finest tape cartridge playback system and reduced both cost and size. Two units now fit in the space formerly occupied by one!

The Compact Criterion, developed for crowded control rooms, retains the features that made the Criterion tape cartridge system the industry standard for excellence. New features include: single-card electronics for mono or stereo units and air-damped solenoid for whisper quiet operation.

For complete information on the Compact Criterion playback unit, write Gates, 123 Hampshire Street, Quincy, Illinois 62301.



mation and promotion for Public Broadcasting System's *The Advocates*, joins National Educational Television, New York, as director of information for *This Week* with Bill Moyers.

**Roy Carlson**, director, marketing services, Teletape Corp., New York, appointed general manager of Teletape Realtime Communications, newly formed division specializing in video cassette programs for business and home entertainment.

**Cecil Skidmore**, production manager, WFRV-TV Green Bay, Wis., appointed production manager, WITI-TV Milwaukee.

**John Small**, station manager. WKNR-FM Dearborn, Mich., appointed operations manager, WKNR Inc., licensee of WKNR-AM-FM.

**Ty Ford**, news director, WAYE(AM) Baltimore, appointed program and music director.

### Broadcast Journalism

**Daniel Blackburn**, deputy director, public affairs, Peace Corps, Washington, D.C., joins KNX(AM) Los Angeles, as news writer-broadcaster.

**Jim Davis**, manager of Georgia studio, WCTV(TV) Thomasville, Ga.-Tallahassee, Fla., appointed director of news and public affairs, WALB-TV Albany, Ga. **Ed Lightsey**, newsman, WCTV(TV) Thomasville-Tallahassee, Fla., appointed news editor, WALB-TV.

**Roy Brassfield**, anchorman, WCHS-TV Charleston, W. Va., appointed assistant news director.

**Al Edell**, with ABC News, New York, joins KSOO-TV Sioux Falls, S.D., as anchorman.

**Patrick J. Sheehan**, with Connecticut Public Television, Hartford, joins WTNH-TV New Haven, as newsman.

**Jim Holder**, with news and sports staff, WDRQ(FM) Detroit, joins KSD-AM-TV St. Louis as news and sports announcer.

**James Brooker**, assistant news director,

WKNR-AM-FM Dearborn, Mich., appointed director of news and public affairs.

**Pierre Rinfret**, international economic and financial consultant, and president of his own firm, joins WTOP-AM-FM-TV Washington, as economic affairs commentator.

**Dave Russell**, local sales manager, KFDM-TV Beaumont, Tex., appointed public affairs director.

### Promotion

**Carol Jones**, PR account executive, New York office, D'Arcy, MacManus, Intermarco, appointed to newly created position of corporate PR representative.

**Fred Baum**, VP, Filmways Inc., Los Angeles, appointed director, advertising, publicity and promotion, Warner Bros. Television, Burbank, Calif.

**Joseph Ondrick**, promotion manager, WPGH-TV Pittsburgh, joins KDKA-TV there in similar capacity.

**Ira Slakter**, with WNBC-TV New York, joins KDKA-TV Pittsburgh as promotion director. He succeeds **Tom Stanford**, who moves to similar position, KIRO-TV Seattle.

**George Staudt**, promotion manager, WZZM-FM-TV Grand Rapids, Mich., joins WGR-TV Buffalo, N.Y., in similar capacity.

### Equipment & Engineering

**Stanley B. Scheinman**, VP for finance and administration, USV Pharmaceutical Corp., division of Revlon, Tuckahoe, N.Y., joins MCI Communications Corp., Washington, as senior VP and chief finance and administration officer. MCI manufactures microwave communications equipment and promotes common carrier service.

**Harold C. Blakeslee**, national sales manager for industrial and educational products, International Video Corp., Sunnyvale, Calif.-based equipment man-

ufacturer, joins Telemation, Los Angeles, as marketing specialist for firm's new TMM-500 information display channel, designed to provide stations with various data services and advertising or public service spots.

**Arthur W. Taylor**, chief engineer, WYTV(TV) Youngstown, Ohio, named VP for engineering of licensee, WYTV Inc.

### International

**Julian AvRutick**, senior VP in charge of Western operations, Young & Rubicam, Hollywood, appointed head of agency's Mexico City office.

### Allied Fields

**Leo L. Beranek**, president of Boston Broadcasters Inc., permittee of WCVB-TV Boston's channel 5 facility, has been awarded first Gold Medal Award made by Audio Engineering Society. Award is given in recognition of his "outstanding achievement, sustained over a period of years, in the field of audio engineering," and for contributions "to the design of speech communications systems, electro-acoustic instrumentation, loud speakers, and acoustical spaces for broadcasting, convention and musical performances."

**Chester D. Roberts Jr.**, supervisory general attorney, office of the general counsel, FCC, Washington, appointed chief of FCC enforcement and defense division. Mr. Roberts was acting division head until appointment.

### Deaths

**Cesar Saerchinger**, 86, early CBS Radio broadcaster, died Oct. 9 at Mar-Salle convalescent home, Washington. Mr. Saerchinger, who organized first regularly scheduled trans-Atlantic radio broadcasts, interviewed such notables as Adolph Hitler, H. G. Wells and George Bernard Shaw on his radio program for CBS from 1930-1937. In 1937 he began a program series, *The Story Behind the Headlines*, which ran for 10 years. Before entering broadcast field he was foreign correspondent for *New York Evening Post* and *Philadelphia Ledger*.

**John Haneman Jr.**, 48, senior VP, director and member of executive committee, Albert Frank-Guenther Law, New York advertising and PR firm, died Oct. 12 of cancer in Huntington hospital, Huntington, N.Y. Mr. Haneman joined agency in 1947 and became VP in 1951. Ten years later he was named director. He is survived by his wife, Bettina, three daughters and two sons.

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# Broadcasting

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| <p><b>VIR N. JAMES</b><br/>CONSULTING RADIO ENGINEERS<br/>Application and Field Engineering<br/>345 Colorado Blvd.—80206<br/>Phone: (Area Code 303) 333-5562<br/>Data Fone (303) 333-7807<br/><b>DENVER, COLORADO</b><br/><i>Member AFCEE</i></p> | <p><b>E. HAROLD MUNN, JR.</b><br/>BROADCAST ENGINEERING<br/>CONSULTANT<br/>Box 220<br/>Coldwater, Michigan—49036<br/>Phone: 517—278-6733</p>                                  | <p><b>ROSNER TELEVISION<br/>SYSTEMS</b><br/>ENGINEERS—CONTRACTORS<br/>29 South Mall<br/>Plainview, N.Y. 11803<br/>(516) 694-1903</p>                                     | <p><b>ORRIN W. TOWNER</b><br/>Consulting Engineer<br/>11008 Beech Road<br/>Anchorage, Kentucky 40223<br/>(502) 245-4673</p>                                                       |

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As compiled by BROADCASTING, Oct. 5 through Oct. 12 and based on filings, authorizations and other FCC actions.

Abbreviations: Alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CATV—community antenna television. CH—critical hours. CP—construction permit. D—day. DA—direction antenna. ERP—effective radiated power. khz—kilohertz. kw—kilowatts. LS—local sunset. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. U—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. \*—educational.

## New TV stations

### Final action

■ Terre Haute, Ind.—FCC remanded to review board petition by Terre Haute Broadcasting Corp. and Alpha Broadcasting Corp., competing applicants for CP for new television broadcast station on ch. 66, Terre Haute, so that it may pass upon joint request for approval of agreement under which Terre Haute's application would be dismissed, Alpha's would be granted, and stock in Alpha would be acquired by Terre Haute's principals (Docs. 18321-22). Action Oct. 6.

### Action on motion

■ Hearing Examiner Chester F. Naumowicz Jr. in Los Angeles (Los Angeles Unified School District and Viewer Sponsored Television Foundation), TV proceeding, granted petition by Los Angeles Unified School District for leave to amend its application with regard to changes in membership of school board (Docs. 19100-1). Action Sept. 28.

## Existing TV stations

### Final actions

- KCRA-TV Sacramento, Calif.—Broadcast Bureau granted CP to change ERP to 14.4 kw vis.; 2.88 kw aur.; make changes in trans. equipment and ant. system. Action Oct. 4.
- WATR-TV Waterbury, Conn.—FCC denied appeal by WATR Inc., licensee, from review board decision released April 5, denying WATR's application to change its operating facilities and ant. site (Doc. 18376). Action Oct. 6.
- WOW-TV Omaha—FCC dismissed complaint by Meredith WOW Inc., licensee, that there was "second harmonic" interference to reception of WOW-TV's signal in vicinity of trans. of city's educational station (KIOS-FM) and asking that station's power be reduced or that station be shifted to another frequency. Action Oct. 6.
- WBRE-TV Wilkes-Barre, Pa.—FCC dismissed request by WBRE-TV Inc., licensee, for issuance of cease and desist order requiring Service Electric Cable TV Inc., Pennsylvania cable company,

to show cause why it should not provide WBRE-TV with program exclusivity. Action Oct. 6.

■ FCC ordered response to requests by licensees of KOA-TV Denver, and KTAR-TV and KOOL-TV, both Phoenix, for adjustment of hours to be defined as "prime time" in Mountain time zone, that television stations in that time zone, subject to provisions of prime time rule, may redesignate their prime time hours as 6 to 10 p.m. (M.T.) instead of 7 to 11 p.m. Stations in Arizona subject to rule may redesignate hours of 5 to 9 p.m. (M.T.) on Saturdays and Sundays as their prime hours instead of 7-11 or 6-10. Action Oct. 6.

■ FCC granted request by CBS, for waiver of rules to permit network affiliated stations to carry one-time only news and public affairs programs in prime time, in addition to maximum amount of network programing permitted under rules, during 1971-72 season. Second CBS request for waiver of rule to permit affiliates to carry two news series in prime time on Sunday evenings was denied. Action Oct. 6.

## New AM stations

### Actions on motions

■ Hearing Examiner Frederick W. Denniston in Las Cruces, N.M. (Marvin C. Hanz), AM proceeding, granted request by Broadcast Bureau and extended to Oct. 26, time to file proposed findings and to Nov. 9, time to file replies (Doc. 18714). Action Sept. 29.

■ Hearing Examiner Lenore G. Ehrig in West Branch, Mich. (Ogemaw Broadcasting Co.), AM proceeding, received Ogemaw Exhibit 6; closed record; and Broadcast Bureau may, within ten days, file reply findings (Doc. 18835). Action Oct. 4.

■ Hearing Examiner Charles J. Frederick in Freeport and West Hazleton, both Pennsylvania (Summit Broadcasting, et al.), AM proceeding, set certain procedural dates; scheduled hearing for Dec. 20; and cancelled prehearing conference now scheduled for Oct. 4 (Docs. 18489-91). Action Sept. 30.

■ Hearing Examiner Isadore A. Honig in Fergus Falls, Minn. (Harvest Radio Corp.), AM proceeding, granted petition by Harvest Radio Corp. for

leave to amend its application (Doc. 18852). Action Oct. 1.

■ Hearing Examiner Isadore A. Honig in Humboldt, Tenn. (Communication Associates Inc.), AM proceeding, granted request by applicant and extended date for exhibit exchange to Oct. 25, and date for notification of witnesses to Nov. 5, with hearing date of Dec. 7, being unchanged (Doc. 18987). Action Oct. 4.

■ Hearing Examiner David I. Kraushaar in Eureka, Calif. (Phil D. Jackson, et al.), AM proceeding, set certain procedural dates; rescheduled hearing for Nov. 29; and further ordered that all agreements and understandings of parties arrived at during prehearing conference are approved and that transcript of conference is incorporated by reference with same force and effect as if it had been cited verbatim (Docs. 19294-6). Action Sept. 30.

### Other actions

■ Review board in Mobile, Ala., AM proceeding, held in abeyance for five days consideration of community needs and suburban issue amendment to application of Azalea Corp., pending receipt of proof of service of amendment. (Docs. 17555-8). Action Oct. 5.

■ Review board in Lebanon, Mo., ordered held in abeyance applications by Risner Broadcasting Inc. for new FM in Lebanon, and for AM in same community, for 15 days to permit applicant further explanation and possible amendment of its Suburban showing (Docs. 17899, 18043). Action Oct. 6.

## Existing AM stations

### Applications

■ WILI Willimantic, Conn.—Seeks CP to increase tower height. Ann. Sept. 15.

■ WYYZ Jasper, Ga.—Seeks mod. of CP to change ant.-trans. and studio location to Hood Road near L & N Railroad crossing, Jasper. Ann. Oct. 7.

■ KVOZ Laredo, Tex.—Seeks mod. of CP to increase ant. height to 300 ft.; decrease D power to 250 w; and change type trans. to RCA BTA-250. Ann. Sept. 15.

### Final actions

■ WWJB Brooksville, Fla.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only. Action Sept. 28.

■ WTMP Tampa, Fla.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only. Action Sept. 28.

■ WFMD Frederick, Md.—Broadcast Bureau granted CP to specify MEOV's on the daytime radiation pattern. Action Sept. 30.

■ KLUC Las Vegas—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only. Action Oct. 1.

■ WGIR Manchester, N.H.—Broadcast Bureau granted CP to install new trans. for alt. main N and aux. D use on 1 kw. Action Oct. 1.

■ WBBX Portsmouth, N.H.—Broadcast Bureau granted CP to install new trans. for aux. use. Action Oct. 1.

■ WNJR Newark, N.J.—FCC granted request by city of Newark, for extension of time to Dec. 31, to operate facilities of former station WNJR on interim basis. Action Oct. 6.

■ WABY Albany, N.Y.—Broadcast Bureau granted CP to install a new ground system. Action Oct. 4.

■ WDRK(FM) Greenville, Ohio—FCC granted petition by Lewel Broadcasting Inc. for reconsideration of commission ruling dismissing its application for license renewal of WDRK, and its license renewed for period ending Oct. 1, 1972. Action Oct. 6.

■ KOMA Oklahoma City—Broadcast Bureau granted CP to modify MEOV's. Action Sept. 30.

■ WVAB Virginia Beach, Va.—Broadcast Bureau granted CP to install new trans. on 1 kw for aux. purposes. Action Oct. 4.

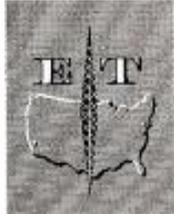
### Actions on motions

■ Hearing Examiner Jay A. Kyle in Fargo, N.D. (Northwestern College [KFNW]), AM proceeding, rescheduled prehearing conference for Oct. 18 (Doc. 19313). Action Oct. 5.

(Continued on page 119)

## Editor's note

This week's "For the Record" is of shorter length than that to which BROADCASTING's readers are normally accustomed, due to a holiday schedule and space requirements of the 40th anniversary special report. FCC actions not reported this week will appear in the Oct. 25 issue.



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## Radio Help Wanted

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16mm Film Laboratory Manager. Experienced all phases color-B/W operation to include complete knowledge of quality control procedures, processing, printing, and single and double system editing. Good salary and benefits. Please send complete resume and references. Washington, D.C. Needed immediately. Box G-276, BROADCASTING.

Immediate ownership opportunity for experienced small market manager to take complete charge of profitable Illinois AM-FM stations. Send tape, resume and references. Box K-166, BROADCASTING.

Experienced salesman to take over strong list of local, regional, and national accounts in upstate New York. Position of general sales manager will be open for right man when present Sales Manager moves up to General Manager. Send resume, recent photo and other pertinent material to Box K-181, BROADCASTING. All respondents will be contacted.

Manager for AM/FM established MOR. Small town (30,000) station. Midwest. Previous manager experience a must. Salary 1000.00 per month plus (depending on your experience and ability) plus car and fringes. Send full information with first letter. Send to Box K-190, BROADCASTING.

### Sales

Florida. Before freezing winter comes make that move. Let others enjoy the problems of the north. Your family will love this 100,000 metro west coast paradise. You will like selling both the fulltime separately programed AM and FM. Both the most powerful in the market. One owner for almost 20 years. Fishing, hunting, golfing year round and \$150 week plus 15%. Today send resume to Box J-248, BROADCASTING. All replies confidential. Life can be beautiful.

Salesman with some experience. Willing to work hard. 60 miles north of N.Y.C. fast growing area. Salary plus commission and bonus. Interview a must. Send resume to WBNR & WSPK-FM, Beacon, New York 12508.

Salesman wanted with the area's fastest growing radio station. Contact General Manager, WCCC-AM-FM, Hartford, Conn.

Wanted two experienced salesmen for Charlotte's top contemporary station WIST. We are expanding and this is a real opportunity. The men we are looking for must have an outstanding sales record. Account lists are protected and salary, commissions, bonuses and fringe benefits afford a solid secure opportunity for exceptionally high earnings and advancement as we are one of a five-station group. Tell us about yourself. Write: Jake G. Gurley, General Manager, Radio Station WIST, P.O. Box 59 Charlotte, N.C. We are an equal opportunity employer.

### Announcers

Swingin soul jock for major midwest market. Must be tight, modern and have knowledge of music. Production capability a must. Send resume, picture and salary requirements to Box J-121, BROADCASTING.

Talk man—one of nation's leading all-talk-news stations in major market has opening for experienced talk-man—conservative. Some news. Top salary and potential. Send resume, air check and photo to Box J-174, BROADCASTING.

Early morning or mid-morning man with young adult appeal. Experience in music directing, programming and handling of D.J.'s Tennessee. . . . Send resume and tape immediately. Box K-10, BROADCASTING.

Young lady with first phone and sweet voice to do all night love-in type show on popular east coast station over 100,000 market. Experience unimportant, but must have talent, charm and desire to succeed. Write telling us about yourself and enclose picture if possible. Box K-107 BROADCASTING.

We are a New York good music operation, and we are auditioning for permanent/part-time announcers. Residence in or near New York; experience and mature sound are musts. Send us a letter and resume. We will contact you for an in-person audition. An equal opportunity employer. Box K-136, BROADCASTING.

## Announcers continued

Illinois Station: Needs first phone announcer. Will also consider beginner with good voice, willing to work. Salary open. Send tape, resume and references. Box K-167, BROADCASTING.

Black jock to work at Drake type station within top 50, talented, stable, \$180 per week. Box K-169, BROADCASTING.

Wanted—mature young announcer for 1,000 watt full timer that sounds like a 1,000,000. Must be able to read well and do creative production. Immediate opening. Station located forty miles from Panama City, Florida in a single station market. Mod country format. Send resume and tape to WBGC, Chipley, Florida 32428.

First phone—afternoon drive time. Good starting salary. Experience. Send tape, resume and photo to WBNR, Beacon-Newburgh, New York.

First phone—immediate opening—good voice for good music WLKW Providence. Call Al Makkay 401-331-7810.

Experienced announcer with 1st phone needed for 24 hour FM. Deep voice, good on production for Big Band format. Send tape and resume to WRWC, P.O. Box 83, Rockton, Illinois 61072 or call Reinhard Metzger (815) 624-7227. No collect calls please.

3rd phone—50,000 watt FM Good music format. 6 PM-1 AM. Good voice Must do news. Send tape resume and photo. Immediate opening. WSPK-FM, P.O. Box 1703, Poughkeepsie, New York.

You could be WVOJ's PM drive man if you're country pro with bright pace and a voice. Send tape and facts to Box 37150, Jacksonville, Fla. 32205.

Outgrown Drake? Prefer Leon Russell to the Osmonds? Innovative stereo rocker looking for sensitive, creative human to pilot evening show. Send aircheck, commercial sample, and resume to Program Director, WWWW, 2930 East Jefferson, Detroit 48207.

## Technical

Chief engineer—engineering only—northeast fulltime AM directional—must be strong—studio man, company benefits. Complete resume and references first letter. Box J-244, BROADCASTING.

Radio chief engineer wanted—If you are experienced in directional antenna systems, solid state, two way communications and would like to get in on the ground floor in building a highly sophisticated new studio complex we have a position open. Salary of five figures awaits the right man. If you can handle a three tower, DA-2, you could be the top notch engineer we're looking for. Send complete resume and references at once. Box K-48, BROADCASTING.

Chief engineer—able to maintain AM and FM medium market N.J. stations. Send resume and salary requirements. To Box K-123, BROADCASTING.

Chief engineer to handle AM-FM 24 hours and additional AM within 50 miles. Good position for conscientious worker. Box K-170, BROADCASTING.

Chief engineer fully qualified on AM/FM stereo, STL, SCA, who announces. Good pay, security, an equal opportunity employer. Job in smog-free traffic-free southwest. Write all details, picture, tape, experience to Box K-179, BROADCASTING.

Technician, major market group owned station temporary position approximately one year. First phone experienced wiring and transmitter maintenance. Box K-187, BROADCASTING.

Field Service and transmitter testing: CCA Electronics has immediate openings for experienced AM and FM transmitter engineers, preferably chief engineers, who are familiar with the technical phase of a broadcast station operation. CCA is expanding its total service to the broadcast industry and requires competent technical people in our service growth. Supply resumes together with salary requirements to: Bernard Wise, President, CCA Electronics, 716 Jersey Avenue, Gloucester City, N.J. 08030.

## Radio Help Wanted News

Highly successful medium market AM/FM seeks take-charge news director. Authority, experience a must. First phone and automation experience helpful. Minority applicants encouraged. Box K-138, BROADCASTING.

Newsman: a top-rated southern Ontario radio station requires a top-rated newsman for prime time slot. Must be creative and authoritative. Opportunity to advance offered to right man. Send resume and air check to Box K-144, BROADCASTING.

Immediate opening for morning news announcer/reporter at one of Arizona's top adult stations. Send tape, photo, references, resume and rewrite of wire copy for 5 minutes news to Tom Churchill, KRFM, P.O. Box 10098, Phoenix, 85016. For return of tape, include stamped self-addressed envelope. Mature, voice and minimum 5 years news experience required; ability to deliver, gather, edit, rewrite and interview essential. Equal opportunity employer.

Newsman. Aggressive, shirtsleeve digger to gather, deliver local news. Voice essential. Send tape, resume, salary requirements: Ed K. Smith, WCMB, Harrisburg, Pa. 17105.

News director wanted. Must have radio experience. Will listen to tapes but personal interview will be required. Starting salary \$140 to \$150 per week. Opening effective November 1st. Apply: H. M. Thayer, WGHQ, Kingston, N.Y.

## Programming, Production, Others

Copywriter-announcer. Looking for a production man who likes taking commercials all the way from the client to putting them on the air. Must have announcer quality voice. Great opportunity with suburban New York City radio station. Send resume and tape to Box K-118, BROADCASTING.

Development Officer—Excellent career opportunity at West Virginia University in fund raising program. College degree and fund raising experience required. Starting salary based on qualifications. Excellent benefits. Located in scenic area 70 miles south of Pittsburgh, Pa. Apply by resume to: E. J. Podeszwa, Office of Personnel, West Virginia University, Morgantown, West Virginia 26506. An equal opportunity employer.

## Situations Wanted Management

Hard-driving professional salesman with engineering and programming background looking for right management opportunity. Now billing \$107,000 annually in 6-station \$1,200,000 local market. RAB trained. Major university graduate. Current A/E position for three years. 29. First ticket. Box J-227, BROADCASTING.

General manager—29—sales/programming pro—1st phone—experience all phases—proven results—show me permanent future. Box K-109, BROADCASTING.

Major market programmer and broadcaster wants medium market contemporary to manage . . . or manage/program. Prefer FM . . . let's talk at the 17M level or desirable stock options. Box K-121, BROADCASTING.

Broadcaster seeking new challenge. Strong management, sales, programming and construction background, both AM & FM. Twenty years major & medium markets. Box K-128, BROADCASTING.

Ambitious, young midwestern CPA currently employed as senior accountant with international firm looking for financial or dual capacity position. Have many faceted small market exposure and seek challenge—references and resume upon request. Box K-129, BROADCASTING.

Business manager, strong take charge station controller background . . . seeking right move from agency back to broadcasting. Phone (201) 768-1253 or write Box K-143, BROADCASTING.

Experienced manager/salesman available. 39, married, family. Prefer small to medium market. Looking for final move. Box K-155, BROADCASTING.

Capable—intelligent—outgoing executive secretary/administrative assistant. Extensive background in advertising and television college graduate plus secretarial school. Box K-162, BROADCASTING.

## Situations Wanted

### Management—continued

Heavyweight manager needs relocation to southwest or adjacent areas for personal reasons. Now managing in top 50 market. All the skills plus excellent reputation and credentials. An effective professional broadcaster wants association with solid substantial ownership needing responsible operating executive. Box K-172, BROADCASTING.

Broadcast journalist currently employed at network owned station seeks challenging position as news or program director. I can offer vast experience and best credentials. If you can offer challenge and growth potential let's exchange resumes. Box K-189, BROADCASTING.

Available today. Thoroughly experienced manager, salesman, programmer, administrator. Family man. Charles Doll, 301-761-0998, between 9 AM - 1 PM.

### Sales

Experienced time salesman seeks position leading to management. All around radio experience. First phone. Single, sober. State salary. Box K-184, BROADCASTING.

### Announcers

Graduate top NYC broadcasting school—professionally trained—will locate anywhere in the U.S.—tight board—authoritative news—sales oriented—third endorsed. Box J-146, BROADCASTING.

Program/music director. Modern country. Top references. Box K-17, BROADCASTING.

Self starter, first, maint., production, remotes, seven years. Box K-46, BROADCASTING.

Combo-man, first phone, dj, announcer, professionally trained. Available immediately. Box K-71, BROADCASTING.

First phone experienced announcer with low key adult approach seeks New Jersey or New York metropolitan area. Box K-72, BROADCASTING.

Soul dj—newscaster, announcer. Experienced. Dependable, creative, versatile. Tight board. 3rd class. Prefer east coast. Box K-75, BROADCASTING.

Older man with business acumen can motivate others. Over 4 years small market announcing, production, copy, traffic. Desire chance to prove potential as PD. Big band, country and "good music" grounded. Box K-94, BROADCASTING.

First phone-announcer/personality; happy, vet, college, experienced, employed. Seeking utempto MOR/adult contemporary. Authoritative news; also sales. Box K-119, BROADCASTING.

1st ticket, experienced, black, prefer Southwest, midwest soul, top 40, modern country. Box K-125, BROADCASTING.

Mature, versatile announcer/newsmen seeking light music format. Graduate top NYC broadcasting school, tight board, commercial copywriting, 3rd endorsed. Box K-132, BROADCASTING.

Exceptional potential, good references with 3rd endorsed. Dedicated with solid music background encompassing T40 and progressive rock. Resume, etc. Box K-145, BROADCASTING.

Great Black air personality, plus sharp salesman, desires dual talent and sales position with medium or major market soul station. Box K-147, BROADCASTING.

Disc jockey available immediately. For more information call me, Ray David at, 717-823-3606 or Box K-151, BROADCASTING.

First phone, light experience, desires full time position. Announcing and writing experience. Music degree. Draft exempt. Reply Box K-152, BROADCASTING.

First phone winner wants progressive MOR winner. Nine years of communicating with sincerity, wit, intelligence, good voice, personality, and showmanship. Three years with present employer. Married, want to move up, can't here. Desire program or music directorship. Let's talk. Box K-153, BROADCASTING.

Major market talk show host. 5 years experience. Married. Will relocate. Box K-154, BROADCASTING.

Radio and television announcer-performer. Musically talented. Talk shows, children's show, on-camera commercials, production, booth work. Top 40 easy listening personality. Ready for major market. Box K-158, BROADCASTING.

Black DJ, newscaster. First phone, 29, salary open. Two years experience. Wash., Md., Va. area. Any hours, AM or FM. Box K-163, BROADCASTING.

New England and vicinity . . . mature lad with first phone adult delivery. Have engineering and sales ability. Excellent record . . . good references. Make me an offer. Box K-173, BROADCASTING.

## Announcers continued

Young Black jock—looking for first chance on soul station. Little exp, but willing to learn. Tight board, 3rd endorsed. Box K-175, BROADCASTING.

Format expert, major market personality and programming experience, first phone, college, excellent record. A real pro seeking format installation programming or top 40 jock slot. Box K-177, BROADCASTING.

I am looking for a good MOR (or easy-listening) station in a larger-small or medium size market. I have 1 1/2 years experience and am ready to move up. Will work hard to grow. Have 1st ticket. Prefer California, but all replies welcome. Box K-178, BROADCASTING.

Gerry Gegan, one of the industry's most stable and professional jocks, is looking for permanent employment on the east coast of Massachusetts. Prefers small market of 250,000 population. He's been employed by us for ten years and we don't want to lose him but he wants to go back home. Full particulars available from: Cleve Brien, President and Owner or Thom Smith, General Manager WNVY, P.O. Box 8098, Pensacola, Florida 32505.

Soul DJ. 5 years experience or will consider program director. Formerly WWRL, New York, WTLC Indianapolis 212-427-3086.

School teacher wishes to return to small market radio anyplace except where car is essential. Have first phone but third phone job ok. Worked year for KMFJ, Mendocino, Ca. Good voice, very dependable, available now. Call Rene Canonica collect, person-to-person, (415) 474-4213. No top-40 please.

Sex . . . thanks for your attention Michigan, Northeast. DJ, copy, production. Experienced, 3rd, good voiced. 1-313-881-9348.

First phone, versatile, professionally trained, talk, rock, MOR, strong musical background, good news delivery, married relocate anywhere. Stable, dedicated, looking for first job. Tape, resume on request. Danny Odess, 724 N. Edinburgh Avenue, Los Angeles, California 90046. (213) 653-6641.

Looking for first break. 3rd phone. Some college radio experience. B.A. Good voice. Prefer progressive or MOR. Tape, resume, and photo available. Daniel Shields, 1309 S. Grove, Park Ridge, Ill. 60068.

Looking for a bright young man with a great deal of potential. (Mac Allen, WKDA)? For tape etc., contact Jeff Mark, 16 William Ct., Far Rockaway, N.Y. 11691 or 212-471-2267.

Vibrant personality available immediately. Beginner with a lot of potential if given the opportunity. DJ, 3rd endorsed, loves top 40, tight board, can and will do news. Will relocate anywhere. Give me a chance and we'll both benefit. For tape, resume and other information call or write Tony Venturoli, 106 Ladder Avenue, Buffalo, New York 14220. 716-822-4720.

Three years experience. third phone, interested in progressive MOR or top forty format, communicate best with the youth market. Interested in college town or medium market, excellent references, contact Harvey Aootoff at 4006 Fallstaff Road, Baltimore, Maryland 21215, (301) RO 4-1496.

DJ/Announcer, is moving to Houston area. 3 yrs. experience both radio and TV, news and production, 3rd endorsed. Call Tom Stephens, 732-3516 A.C. 217.

2 1st phones wish to relocate in the Md., W. Va. or S. Pa. area. Write Martin Gilden, 4 Stewart Ave., Annapolis, Md. 269-0085.

2 yrs. experience Southern Calif., small medium market jock—young, B.S. degree—radio, references, 1st phone and all those things. . . . Now, let me communicate to your top 40 audience. Tape, resume. 714-582-4753.

Young married first phone in medium market seeks permanent relocation, preferably small market in Virginia or Carolinas. Will consider medium, Randy Swinole, 443 Prospect, Ashabula, Ohio 44004. 216-997-7768.

Anywhere? Yes! This young man is willing to work anywhere in the US or Canada. DJ, announcing, news and if it's MOR, that's his bag! 3rd endorsed, veteran and available immediately. Contact Daniel Duarte (212) 991-8624, 1569 Bruckner Blvd., Bronx, New York 10472.

Michigan-Ohio. Experienced jock with family. Professional. Dependable. Country MOR copy production, music and programming. 505-393-8154.

Professionally trained third class announcer with a contemporary format and 360 hours of simulated experience. Single. draft exempt. will relocate anywhere. Available. Walter Kittelberger, 125 W. Chestnut #101, Glendale, Ca. 91204.

## Announcers continued

First phone beginner, some experience, single, reliable, 4A, experience more important than money, will relocate. Ken Mathison, 513 37th Ave. N., St. Pete, Fla. 33704.

Hardworking, creative, married pro desires immed. opening. 2 years exp. all formats. T. Jones, 4339 Pine St., Phila, Pa. 19104. 215-386-5569.

Young aspiring announcer, not a pro but some board experience. Doug Galliher, 3907 Angol Place, Jacksonville, Fla. 32210. 904-771-7386.

Ambitious announcer wants to break in 22. Single. Draft exempt. 3rd endorsed. Willing to relocate. Mitchell Peck, 2100 Creston Ave., Bronx, New York 10453.

Hire my voice. Experienced hardworking pro's body, brain, programming, production, engineering talents and ticket free. Mundaie 317-362-8977.

## Technical

Is your station in need of personal engineering attention from a good engineer? Well rounded background. Also willing to assume short air shift. Prefer east coast. If interested, let me hear from you. Box K-122, BROADCASTING.

Engineer AM-FM, 11 years experience desires position east coast Florida. Box K-137, BROADCASTING.

## News

Versatile, competitive, mature, inside-outside reporter, major market exposure. Excellent, investigative, exciting legman, professional airman. Cover municipal happenings, mobile reports, sports interviews. College, political science, 26, single. Proper position takes me anywhere. Box K-77, BROADCASTING.

Seeking challenge. Small market news director can't hack small town life, small town news. Experience includes NYC all-news, suburban 10 kw AM/FM, NY metro educational-TV. College grad, good voice, top writing, editing street work, references. Box K-135, BROADCASTING.

Qualified and professional. Now with O&O, 8 yrs. experience, documentary, features, talk host, interview specialist, TV-Radio anchor, cinematographer, writer, good voice, delivery appearance, M.A., 1st phone, believer in broadcasting, ready for right position. not over-priced. Let's talk. Box K-148, BROADCASTING.

Versatile news director or chief reporter can furnish own ideas or adapt to your format. Professional quality radio & TV news reporting & commentary. Age 31. Box K-156, BROADCASTING.

Damned good outside reporter and news writer. Box K-185, BROADCASTING.

Sportscaster . . . 3 semesters college radio experience, including hockey, baseball PBP, talk-show host & sports director. Box K-192, BROADCASTING.

News director . . . available immediately . . . over 10 years radio-TV . . . call Bill Winchell 815-398-7664.

## Programing, Production, Others

Swap snow for sun—veteran program director/announcer—top-rated good music FM stereo station in Midwest-medium market seeking comparable position/salary in Florida. Box K-103, BROADCASTING.

Experienced announcer . . . programmer . . . production whiz. 8 years AM-FM-TV experience. Interested in small investment. Not afraid of work. Box K-159, BROADCASTING.

Florida born program director with 8 years radio experience—desires move to cooler climate, more money. Box K-176, BROADCASTING.

Top rated P.D.-DJ. in Los Angeles, Dallas, Cincinnati, Kansas City available. First phone. Melton, 714-797-7666.

## Television Help Wanted

### Management

Supervisor of television programing and operations responsible for "on-the-air look" and audience position. Not a public service or community relations job, but must administer all programing activities including supervision of local programs, directors, talent, total production and program traffic. Contact Pete Orne, WTNH-TV, New Haven, Conn.

### Sales

Major market aggressive local sales manager. Must have recent local experience. Strong retail. Salary open. Box K-168, BROADCASTING.

## Announcers

Versatile TV announcer to deliver weekend sports and weather shows with a daily booth shift. Top VHF 25 market in northeast. Right money for right man. An equal opportunity employer. Send replies to Box K-191, BROADCASTING.

## Technical

TV transmitter maintenance engineer south Texas. Box K-149, BROADCASTING.

Wanted: Entire engineering department for video tape production and remote company. We need a chief engineer, video, audio, tape, maintenance and unit engineers. Top dollar wages. Reply to Box K-160, BROADCASTING.

TV engineer, major midwest university needs engineer with 5 years experience, to work with TR-70's, TK-44's, as well as helical VTR's and CCTV equipment. Starting salary, \$12,000, 28 days vacation, excellent hours. Send resume to Box K-180, BROADCASTING.

Senior video engineer three to five years experience all aspects of color television for operational and maintenance duties with two stations ETV operation immediate vacancy, temporary position apply chief engineer, WMSV-WMVT, 1015 North 6 Street, Milwaukee, Wisconsin 53203.

Immediate opening for experienced transmitter technician in major New England market. If qualified contact Chief Engineer, WPRI-TV, Providence, R.I. 401-521-4000. An equal opportunity employer.

## News

TV-Radio station in midwest wants newsman with at least one year's experience, college degree preferred. Send audio tape, resume and recent picture to Box K-64, BROADCASTING.

Medium market VHF station is looking for experienced news anchor man for nightly newscast. Applicant must also be willing to do outside assignments in addition to anchor duties. Excellent working conditions and very attractive starting salary. Submit complete resume and photo to Box K-161, BROADCASTING.

## Programming, Production, Others

Art director for group owned, top 20, network affiliated station. Experienced, creative, innovative artists will love working for progressive operation in country's No. 1 resort city. Box K-108, BROADCASTING.

Artist for northeast 25th market. Experienced in commercial, promotional and newspaper layouts. Send complete resume detailing qualifications along with samples in first letter Box K-126, BROADCASTING.

## Television Situations Wanted

### Management

Experienced midwest AM/TV manager—small-medium market preferred. Box J-212, BROADCASTING.

Local sales management desired. Successful in local/regional sales in two top 20 markets. \$20+ income past 3 years with independent stations. Strong background in retail development, sales promotion and ARB research. Box K-134, BROADCASTING.

Producer-director with management experience in 112 and top 20 markets seeks: production-manager or on air promotion manager position, or both, in medium size market. Cumulative 13 years of broadcasting experience. Prefer midwest, consider others. Box K-141, BROADCASTING.

Dynamic executive major representative seeks high station or challenging group management position. Under 30, married, family, BS television, network and agency experience. Outstanding qualifications and references. Box K-142, BROADCASTING.

General manager who gets things done. Who motivates and relates. Who knows all phases; local and national sales, FCC rules, promotion-marketing, CATV and then some. Who has the profit philosophy. Communicates with the community. 15 years in top management. Available now or can wait for right offer. Box K-174, BROADCASTING.

Production/operations manager—Good background in station operation and administration, commercial and remote production, sports. MA degree, 31, family man. Will accept producer/director spot. Top references, will relocate. Stan Marinoff, 6621 N. 2nd Street, Philadelphia, Pa. 19126, 215-548-4112.

## Technical

Chief engineer, BSEE, first phone, fifteen years experience including TR-70C's, TK-44A's. Fully informed of latest equipment. Resume available, Box K-150, BROADCASTING.

## News

Gutsy, objective discussion host, news analyst, anchorman, editorialist. Late 30's. Eye patch. Emmy, heavy background. Negotiable \$11,000. Start now. VTR available. (312) 642-6770 or Box K-39, BROADCASTING.

Innovative, energetic and experienced radio news director looking for a career position in television news. BA, journalism. Box K-66, BROADCASTING.

Energetic young anchor/reporter in major west coast market seeks challenge. Proven ratings. Box K-96, BROADCASTING.

Personality, as well as journalistic ability, leads to success in broadcast sports and news. I have both. A northwestern university graduate with an Army career behind me, sportscasting is my field, but I can work in any broadcast position. Three years play-by-play experience while in college. Box K-131, BROADCASTING.

Damned good news writer and radio outside reporter. Box K-186, BROADCASTING.

## Programming, Production, Others

Cinematographer/photographer comes equipped with Beaulieu, Nikon gear & more! Well versed all aspects film, TV. Presently employed, wish to relocate. Box J-200, BROADCASTING.

Educational director with Norman Vincent Peale on the brain seeking employment with communications outfit. Educationals, commercials, cables, production houses, contact immediately. I'm going places, are you? You can't tell if I'm your man till you write. Box K-23, BROADCASTING.

TV producer-director, now working Los Angeles, available Nov. 1st. 35, single, college, vet, strong background. film, VTR, management, admin, engineering. . . . Box K-133, BROADCASTING.

Want: production/operations manager-producer/director position. Have: heavy production/administrative experience, degree, references. Now: free-lancing N.Y. Will: relocate for right offer. Box K-146, BROADCASTING.

I'm one of those "rare breed," an experienced Black professional in television/film. Degree in communications and broad experience. I want to return to television with an opportunity to produce and direct. I can shoot, edit and direct. Make offer and let's talk. Box K-164, BROADCASTING.

MS in TV production; male 24, no experience; looking for first job; single, can relocate. Ed Steinmann, 1441 Orchard, Des Plaines, Ill. 60018.

## Wanted To Buy Equipment

We need used 250, 500, 1 kw & 10 kw AM and FM transmitters. No junk. Guarantee Radio Supply Corp., 1314 Iturbide St., Laredo, Texas 78040.

Wanted—RCA model 630-TS television receiver. Does not have to operate, but cabinet and external controls must be intact. State condition. Box K-140, BROADCASTING.

Used twelve bay bat wing for Channel 7. Box K-182, BROADCASTING.

Used 800 to 1000 foot guyed TV tower. Box K-183, BROADCASTING.

Wanted Moseley PBR 21, remote control unit 1077-2-3 meter panels. Box K-188, BROADCASTING.

FM exciter needed for new educational station. 412-745-6479.

## For Sale Equipment

Heliac-styroflex. Large stocks-bargain prices-tested and certified. Write for price and stock lists. Sierra Western Electric, Box 23872, Oakland, Calif. 94623. Phone (415) 832-3527.

Television Transmitter—Ampex UHF TA15-BT bought new and used for tests only. Modify to your channel and higher power or for standby. With color and in perfect condition. Newsvision Company, 1016 Broad St., Bridgeport, Conn. 06603 or call evenings 203-378-9242.

1 1/2" -50 OHM Gas Filled Line. Complete w/"N" connectors; equipped for pressurization Brand New, Phelps Dodge #STA 158-50 One length @ 1000 ft. one length @ 400 ft. \$1.60 per foot for all. Acton Electric Sales 312-235-2830. Need Coax, bare copper, power cable?

Continental 315 5KW transmitter in good operating condition, \$3,500.00. Contact Glenn Callison, Director of Engineering, The McLendon Corporation, 1917 Elm St., Dallas, Texas (214) 747-9311.

Now in our stock—Scully 280's 270's, Metrotech 526A's Ampex AG-600's—500 and 440's—complete Ampex spare parts—call collect AC 305—563-0495—Broadcast Automation Associates, 3101 N. Federal Hwy., Fort Lauderdale, Fla. 33306.

## FOR SALE Equipment continued

Ampex 1100 tape machine, in good condition, \$15,000. Call WXXI-1-716-473-4160.

New mobile business display van—International chassis, completely air conditioned. Van manufactured by Lyncocah and Truck Co. length 35 feet, height 12'8". Equipment in van, 1 Onan 15kw generator, 3 power vents in roof, 2-d1362 Chrysler air conditioners, 5-WA 20 wall MTD electric heaters, 6 double 40 watt fluorescent fixtures, 1 complete lavatory, water tank with air compressor, electric hot water heater, 11 double 110-3 prong receptacles, paneled and carpeted. Will sell for one half of original price. For further information call collect. 607-785-7971.

Ampex VTR, 1,000-B including full monitoring, video head, like new condition, less 5,000 hours, available immediately, reasonable price. KOREX, Box 65725, L.A. Calif. 90065.

Three complete Schafer automation systems. Mono and stereo. 1 to 5 years old. Each as complete system or will break down. Cash or financing. Phone AC 214-586-2211.

Ampex model 600/601 users—noise, heat, and flutter reduction kits available from VIF International, Box 1555, Min. View, Calif. 94040. 408-739-9740.

One stop for all your professional audio requirements. Bottom line oriented. F.T.C. Brewer, Box 8057, Pensacola, Florida 32505.

## MISCELLANEOUS

Deejays! 11,000 classified gag lines. \$10.00. Unconditionally guaranteed. Comedy catalog free. Edmund Orrin, Mariposa, Calif. 95338.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter, or trade better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, Illinois 60611, call collect 312-944-3700.

"Free" Catalog . . . everything for the deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348, San Francisco 94126.

AMS comedy—Now in its third year. Weekly shipments. For free sample—3924 Browning, Raleigh, N.C. 27609.

Interested in Christian format for your station? We can help you! Call Dr. Crews, Christian Radio Consultant, 912-432-6436 or write Box 942, Albany, Ga. 31702.

Deejay lines by top comedy writers. Monthly. 3 recent samples—\$5.00. Yearly (12 issues) \$25. Humor Originals, Box 868, East Meadow, N.Y. 11554.

## INSTRUCTIONS

Attention Broadcast Engineers: Advance yourself. Earn a degree in electronics engineering while you remain on your present job. Accredited by Accrediting Commission, NHSC. Course approved under G.I. bill. Be a real engineer—higher income, prestige, security. Free brochure. Grantham School of Engineering, 1505 N. Western, Hollywood, California 90027.

First class FCC license theory and laboratory training in six weeks. Be prepared . . . let the masters in the nation's largest network of 1st class FCC licensing schools train you. Approved for veterans\* and accredited member National Association of Trade and Technical Schools\*. Write or phone the location most convenient to you. ELKINS INSTITUTE\*\*\* in Texas. 2603 Inwood Road, Dallas, Texas 75235. Phone 214-357-4001.

ELKINS\*\*\* in California, 160 South Van Ness, San Francisco, California 94102. Phone 415-626-6757

ELKINS in Connecticut, 800 Silver Lane, East Hartford, Connecticut 06118. Phone 203-568-1110.

ELKINS in Colorado, 420 South Broadway, Denver, Colorado 80209. Phone 303-744-7311

ELKINS in Florida, 1920 Purdy Avenue, Miami Beach, Florida 33139. Phone 305-532-0422

ELKINS\*\*\* in Georgia, 51 Tenth Street at Spring, N.W., Atlanta, Georgia 30309. Phone 404-872-8844

ELKINS\*\*\* in Illinois, 3443 N. Central Avenue, Chicago, Illinois 60634. Phone 312-286-0210

ELKINS\*\*\* in Louisiana, 333 St. Charles Avenue, New Orleans, Louisiana 70130. Phone 504-581-4747.

ELKINS\*\*\* in Minnesota, 4103 East Lake Street, Minneapolis, Minnesota 55406. Phone 612-721-1687

ELKINS in Missouri, 4655 Hampton Avenue, St. Louis, Missouri 63109. Phone 314-752-4441.

ELKINS in Ohio, 11750 Chesterdale Road, Cincinnati, Ohio 45246. Phone 513-771-8580

**Instructions continued**

ELKINS in Oklahoma, 501 N.E. 27th St., Oklahoma City, Oklahoma 73105. Phone 405-521-1426.

ELKINS\* in Tennessee, 1362 Union Ave., Memphis, Tennessee 38104. Phone 901-274-7120

ELKINS\* in Tennessee, 2106-A 8th Avenue, South, Nashville, Tennessee 37204. Phone 615-297-8084

ELKINS\* in Texas, 6801 Viscount Blvd., El Paso, Texas 79925. Phone 915-776-9831.

ELKINS in Texas, 1705 West 7th Street, Fort Worth, Texas 76101. Phone 817-335-6569

ELKINS\*\* in Texas, 3518 Travis, Houston, Texas 77002. Phone 713-526-7637

ELKINS in Texas, 503 South Main, San Antonio, Texas 78204. Phone 512-223-1848

ELKINS in Washington, 4011 Aurora Ave., North Seattle, Washington 98103. Phone 206-634-1353.

ELKINS in Wisconsin, 611 N. Mayfair Road, Milwaukee, Wisconsin 53226. Phone 414-778-1234.

Announcing Programming, production, newscasting, sportscasting, console operation, disc jockeying and all phases of radio broadcasting. All taught by highly qualified professional teachers. One of the nation's few schools offering 1st Class FCC Licensed Broadcasting in 18 weeks. Approved for veterans\* and accredited member of NATTS\*\*. Write or phone the location most convenient to you. ELKINS in Dallas\*\*\* - Atlanta\*\*\* - Chicago\*\*\* - Denver - Hartford - Houston\*\* - Memphis\* - Miami\*\* - Minneapolis\* - Nashville\* - New Orleans\*\*\* - San Francisco\*\* - Seattle - San Antonio\*\* - Oklahoma City.

Since 1946. Original six week course for FCC 1st class. 620 hours of education in all technical aspects of broadcast operations. Approved for veterans. Low-cost dormitories at school. Starting dates Jan. 5, April 12. Reservations required. William B. Ogden Radio Operational Engineering School, 5075 Warner Ave., Huntington Beach, Calif. 92647.

Zero to first phone in 5 weeks. R.E.I.'s classes begin Nov. 15, Jan. 3 and Feb. 7. Tuition \$395.00. Rooms \$15-\$20 per week, call toll free: 1-800-237-2251 for more information or write: R.E.I., 1336 Main Street, Sarasota, Florida 33577. V.A. approved.

R.E.I., 3123 Gillham Road, Kansas City, Missouri 64109. Call Joe Shields (816) 931-5444.

R.E.I., 809 Caroline St., Fredericksburg, Virginia 22401. Call Ray Gill (703) 373-1441.

R.E.I., 625 E. Colorado St., Glendale, Calif. 91205. Call toll free, 1-800-237-2251.

Licensed by New York State, veteran approved for FCC 1st Class license and announcer-disc-jockey training. Contact A.T.S. Announcer Training Studios, 25 West 43 St., N.Y.C. (212) OX 5-9245.

First class F.C.C. license theory and laboratory training in five weeks. Tuition \$333.00. Housing \$16.00 per week. VA approved. New classes start every Monday. American Institute of Radio, 2622 Old Lebanon Road, Nashville, Tennessee 37214. 615-889-0469.

F.C.C. Type Exams . . . Guaranteed to prepare you for F.C.C. 3rd, 2nd, and 1st phone exams. 3rd class, \$7.00; 2nd class, \$12.00; 1st class, \$16.00; complete package, \$25.00. Research Company, 3206 Bailey Street, Sarasota, Florida 33580.

Pennsylvania and New York. F.C.C. first phone in 1 to 8 weeks, results guaranteed. American Academy of Broadcasting, 726 Chestnut Street, Philadelphia, Pa. 19106. WA 2-0605.

FCC 1st class in 6 weeks. Established 1943. Cost \$370. Graduates nationwide. Reasonable housing available. Class limit 10 students. National Institute of Communications, 15116 Oxnard St., No. Hollywood, California 91606.

F.C.C. first class license in 5 weeks. Classes begin Oct. 25 & Nov. 15. \$300.00 total cost. Write United Broadcasting College, 3217 Atlantic Blvd., Jacksonville, Florida.

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(Continued from page 114)

■ Chief Office of Opinions and Review in Key West, Fla. (John M. Spottswood [WKWF]), granted motion by Florida Keys Broadcasting Corp. and extended through Oct. 8, time to file oppositions (Doc. 19290). Action Sept. 27.

**Fines**

■ KASM Albany, Minn.—FCC notified Stearns County Broadcasting Co., licensee, that it has incurred apparent liability in amount of \$500 for willful or repeated violation of rules by allowing improperly licensed operator to perform routine operation of station. Action Oct. 6.

■ WTIK Durham, N.C.—FCC notified W and W Broadcasting Co., licensee of WTIK, that it has incurred apparent liability for \$2,000 forfeiture for numerous logging violations, and failure of licensee to exercise reasonable diligence to obtain information from employees to make announcements required by Communications Act. Action Oct. 6.

■ WAQI Ashtabula, Ohio—FCC notified Quests Inc., licensee, that it incurred apparent liability in amount of \$300 for willful or repeated violation of rules by failing to make required daily equipment inspections at least five times a week, and by failing to enter into maintenance log notation indicating readings of tower base current meters and associated remote meters, and indicating calibration of remote meters. Action Oct. 6.

**New FM stations**

**Final action**

■ Orlando, Fla.—FCC denied objection by Walt Disney Productions to application by Shamrock Development Corp., to change call sign of station WK15-FM Orlando, to WDIZ, and grant of application affirmed without conditions. Action Oct. 6.

**Actions on motions**

■ Hearing Examiner Lenore G. Ehrig in Anderson, Ind. (Eastern Broadcasting Corp. and Broadcasting Inc. of Anderson), FM proceeding, granted petition by Eastern Broadcasting Corp. for leave to amend its application to reflect its acquisition of WBOW-FM Terre Haute, Ind., as well as current information concerning its financial position (Docs. 19018-9). Action Oct. 6.

■ Hearing Examiner Jay A. Kyle in New Albany, Ind. and Louisville, Ky. (Lankford Broadcasting Co. and Radio 900 Inc.), FM proceeding, on own motion reopened record, corrected transcript, and closed record (Docs. 18637-8). Action Sept. 30.

■ Hearing Examiner Ernest Nash in Dayton, Tenn. (Erwin O'Conner Broadcasting Co. and Norman A. Thomas), FM proceeding, closed record and set certain procedural dates (Docs. 18547-8). Action Sept. 30.

■ Hearing Examiner James F. Tierney in Easton, Md. (Community Broadcasters Inc. and Easton Broadcasting Co.), FM proceeding, due to unavoidable conflict in case and trial calendar of examiner, postponed hearing without date (Docs. 19303-4). Action Sept. 27.

■ Hearing Examiner James F. Tierney in Tulsa, Okla. (American Christian College Inc.), FM proceeding, on request of American Christian College Inc., scheduled prehearing conference for Oct. 7 (Doc. 19195). Action Sept. 29.

■ Hearing Examiner James F. Tierney in Harriman, Tenn. (Folkways Broadcasting Co. Inc. and Harriman Broadcasting Co.), FM proceeding, granted motion by Folkways Broadcasting nunc pro tunc for leave to amend its application to reflect changes in ant. model and certain of its expense and deferred credit figures (Docs. 18912-3). Action Sept. 24.

**Other actions**

■ Review board in Bangor, Me., granted request by Penobscot Broadcasting Corp. for extension of time to Oct. 6, within which to file reply to oppositions by Bangor Broadcasting Corp. to further motion to enlarge issues (Docs. 19165-6). Action Oct. 6.

■ Review board in Albuquerque, N.M., and Sun City, Ariz., certified to commission for consideration of consolidating proceeding involving applications of Zia Tele-Communications Inc., and Alvin L. Korngold, for new FM station at Albuquerque, with proceeding involving applications of Korngold and Sun City Broadcasting Corp. at Sun City (Docs. 19178-9 and 19087-8). Action Oct. 6.

**Initial decision**

■ Herbert Sharfman in Salem, Ill., proposed application of Thomas S. Land and Salem Broadcasting Company for new FM to operate on ch. 261A at Salem (Doc. 18290). Ann. Oct. 5.

# Summary of broadcasting

Compiled by FCC Oct. 1, 1971

|                      | Licensed           | On air STA* | CP's | Total on air       | Not on air CP's | Total authorized   |
|----------------------|--------------------|-------------|------|--------------------|-----------------|--------------------|
| Commercial AM        | 4,334 <sup>1</sup> | 4           | 12   | 4,350 <sup>1</sup> | 61              | 4,411 <sup>1</sup> |
| Commercial FM        | 2,239              | 1           | 39   | 2,279              | 110             | 2,389              |
| Commercial TV-VHF    | 501                | 2           | 8    | 511 <sup>2</sup>   | 15              | 526 <sup>2</sup>   |
| Commercial TV-UHF    | 173                | 0           | 13   | 186 <sup>2</sup>   | 79              | 265 <sup>2†</sup>  |
| Total commercial TV  | 674                | 2           | 21   | 697                | 94              | 791                |
| Educational FM       | 460                | 1           | 10   | 471                | 70              | 541                |
| Educational TV-VHF   | 82                 | 0           | 5    | 87                 | 4               | 91                 |
| Educational TV-UHF   | 108                | 0           | 9    | 117                | 14              | 131                |
| Total educational TV | 190                | 0           | 14   | 204                | 18              | 222                |

\* Special Temporary Authorization.

<sup>1</sup> Includes 25 educational AM's on nonreserved channels.

<sup>2</sup> Indicates four educational stations on nonreserved channels.

† Does not include six commercial UHF TV's licensed but silent.

## Existing FM stations

### Final actions

- WZAM-FM Mobile, Ala.—Broadcast Bureau permitted remote control. Action Sept. 29.
- KAYN(FM) Tucson, Ariz.—Broadcast Bureau granted mod. of CP to change trans. and studio location to 5505 S. Country Club Road; change trans. and ant.; make changes in ant. system—ant. height 88 ft.; ERP 50 kw (horizontal), 15 kw (vertical). Action Oct. 4.
- KXOW-FM Hot Springs, Ark.—Broadcast Bureau granted license covering new FM; ERP 310 w, ant. height 790 ft. Action Sept. 28.
- KKDJ(FM) Los Angeles—Broadcast Bureau granted CP to change trans. location; change studio and remote control location to 6290 Sunset Boulevard; make changes in ant. system—ERP 8 kw (horizontal maximum), 7.8 kw (vertical maximum); ant. height 2960 ft., remote control permitted; install new ant. and trans. Action Oct. 4.
- KPPC-FM Pasadena, Calif.—Broadcast Bureau granted CP to install new aux. trans. at main trans. location. Action Oct. 4.
- KOMA(FM) San Jose, Calif.—Broadcast Bureau granted CP to install new trans. and new ant.; make changes in ant. system; ERP 12.5 kw; ant. height 880 ft.; remote control permitted. Action Sept. 28.
- KYMS(FM) Santa Ana, Calif.—Broadcast Bureau granted license covering changes; ant. height 130 ft.; ERP 3 kw. Action Sept. 28.
- \*WETA-FM Washington—Broadcast Bureau granted CP to install new aux. ant. Action Oct. 4.
- WSMI-FM Litchfield, Ill.—Broadcast Bureau granted license covering changes; ERP 19.5 kw; ant. height 175 ft. Action Sept. 28.
- \*WRHS(FM) Park Forest, Ill.—Broadcast Bureau granted CP to operate by remote control from 203d at Route 54, Olympia Fields; install new trans. and ant. Action Oct. 4.
- WRWC(FM) Rockton, Ill.—Broadcast Bureau granted CP to install new ant.; ant. height 300 ft.; condition. Action Sept. 30.
- WFMS(FM) Indianapolis—Broadcast Bureau granted CP to make changes in trans. equipment, ERP 50 kw. Action Oct. 4.
- WTCA-FM Plymouth, Ind.—Broadcast Bureau granted CP to install new trans. and new ant.; ERP 3 kw; ant. height 220 ft., remote control permitted. Action Sept. 30.
- WROI(FM) Rochester, Ind.—Broadcast Bureau granted license covering new FM; ERP 3 kw; ant. height 100 ft. Action Sept. 30.
- WMAR-FM Baltimore—Broadcast Bureau granted CP to install new trans.; change TPO; ERP 29 kw (horizontal), 27 kw (vertical); ant. height 620 ft.; remote control from 6400 York Road, Baltimore. Action Oct. 4.
- WTR-FM Westminster, Md.—Broadcast Bureau granted CP to install new aux. ant.; ant. height 352 ft.; aux. trans. 1 kw; TPO 1 kw; ERP 2.25 kw. Action Oct. 4.
- WYON(FM) Grand Rapids, Mich.—Broadcast Bureau granted CP to specify trans. and studio location as 1 mile north of Moseley, Mich.; install new trans.; new ant.; make changes in ant. system; change TPO 17 kw; ERP 50 kw; ant. height 420 ft. Action Oct. 4.
- KICC(FM) International Falls, Minn.—Broadcast Bureau granted CP to change trans.; studio location to Highway 71 and 15 Street., International Falls; install new trans. and new ant. for noncommercial educational FM. Action Oct. 1.
- WQST(FM) Forest, Miss.—Broadcast Bureau

granted CP to make changes in ant. system; ERP 27.5 kw; ant. height 290 ft. (horizontal), 285 ft. (vertical). Action Oct. 1.

■ KGLR(FM) Reno, Nev.—Broadcast Bureau granted license covering new FM; ERP 31 kw; ant. height minus 390 ft. Action Oct. 1.

■ WJTN-FM Jamestown, N.Y.—Broadcast Bureau granted CP to change trans. location to 2 Orchard Road, Jamestown; install new trans. and new ant.; make changes in ant. system; ERP 11 kw; ant. height 640 ft.; condition. Action Oct. 1.

■ WXUR-FM Media, Pa.—Broadcast Bureau granted CP to install dual polarized ant.; ERP 4.2 kw; ant. height 440 ft. Action Sept. 30.

■ WDFE(FM) Pittsburgh — Broadcast Bureau granted mod. of permits to make changes in transmission line and trans. equipment; ERP 20.5 kw. Action Sept. 30.

## Renewal of licenses, all stations

■ KOOL-TV Phoenix—Broadcast Bureau granted renewal of license. Action Oct. 4.

## Other actions, all services

■ FCC granted applications of ABC for renewal of licenses of stations WDAI(FM) and WLS-AM-TV, both Chicago, and WRIF(FM) and WXYZ-AM-TV, both Detroit, and of CBS, for renewal of licenses of stations WBBM-AM-FM-TV Chicago, and KMOX-AM-FM-TV St. Louis, subject to the outcome of anti-trust suit brought against ABC and CBS by 13 members of the Motion Picture Association of America. Action Oct. 6.

■ FCC adopted final versions of two report forms that must be filed by CATV operators, FCC Form 325 (general information, CATV services and ownership information) and FCC Form 326 (financial information) (Doc. 18397). Form 325 will be due March 1, 1972 and Form 326 will be due April 1, 1972. Action Oct. 6.

## Translator actions

■ Estes Park, Colo.—FCC affirmed grant of CP's to Platte Valley Farm Supply Co., for five new UHF translators on chs. 57, 59, 61, 63 and 65, to serve Estes Park, Colo. Action Oct. 6.

■ K13KH Townsend, Mont.—Broadcast Bureau granted license covering changes for VHF translator. Action Sept. 29.

■ K02GT Windy Creek, Azalea, Wolf Creek and Glendale, all Oregon—Broadcast Bureau granted license covering new VHF translator. Action Oct. 4.

■ Hawley, Pa., Northeastern Pennsylvania Educational Television Association—Broadcast Bureau granted CP for new UHF translator to serve Hawley, operating on ch. 64 by rebroadcasting programs of WVIA-TV Scranton, Pa.; condition. Action Oct. 1.

■ Waymart, Pa., Northeastern Pennsylvania Educational Television Association—Broadcast Bureau granted CP for new UHF translator to serve Waymart, operating on ch. 66 by rebroadcasting programs of WVIA-TV Scranton, Pa.; condition. Action Oct. 1.

■ K70DD Circleville, Kingston and Junction, all Utah—Broadcast Bureau granted CP to change frequency of UHF translator from ch. 70 to ch. 7; change trans. and make changes in ant. system; change call letters to K0FJH. Action Sept. 24.

■ Escalante, Utah, Escalante TV Association—Broadcast Bureau granted CP for VHF translator to serve Escalante operating on ch. 7 by rebroadcasting programs of KUED Salt Lake City. Action Sept. 28.

■ K78BY Panguitch and rural Garfield county, Utah—Broadcast Bureau granted CP to change frequency of UHF translator from ch. 78 to ch. 7; change trans.; make changes in ant. system; change call sign to K07JW. Action Sept. 24.

■ Tropic, Utah, University of Utah—Broadcast Bureau granted CP for new UHF translator to serve Tropic, operating on ch. 82, by rebroadcasting the programs of KUED Salt Lake City. Action Oct. 4.

■ K06DY Uintah county, Fort Duchesne, Roosevelt, Neola and Indian Reservation, all Utah; K08CS Roosevelt, Fort Duchesne, Neola and Deep Creek, all Utah; K10DD Fort Duchesne, Roosevelt, Neola and Deep Creek, all Utah—Broadcast Bureau granted CP's to specify principal communities of VHF translators as Roosevelt, Lapoint and Mountain Home, all Utah; change trans. locations to Butcher Knife Park, 4 miles southeast of Bluebell; change trans. and make changes in ant. systems. Action Oct. 1.

■ K12FG Fort Duchesne, Roosevelt, Neola, Deep Creek, Uintah county, all Utah—Broadcast Bureau granted CP to specify principal community of VHF translators as Roosevelt, Lapoint and Mountain Home; change trans. location to Butcher Knife Park, 4 miles southeast of Bluebell; change trans. and make changes in ant. system. Action Oct. 1.

## Modification of CP's, all stations

■ KMPH(TV) Tulare, Calif.—Broadcast Bureau granted mod. of CP to change trans. and ant.; make changes in ant. structure and ant. height 2730 ft. Action Oct. 4.

■ W10AO Bowling Green, Ky.—Broadcast Bureau granted mod. of CP to extend completion date for VHF translator to April 4, 1972. Action Oct. 4.

■ \*KWSC(FM) Wayne, Neb.—Broadcast Bureau granted mod. of CP to make changes in ant. system; ant. height 96 ft. Action Oct. 1.

■ WGMG(FM) Atlantic City, N.J.—Broadcast Bureau granted mod. of CP to change type trans. and ant. Action Oct. 1.

■ WWRJ(FM) Southampton, N.Y.—Broadcast Bureau granted mod. of CP to change name of permittee to Sandpiper Broadcasting Corp. Action Oct. 1.

■ WIAC-FM San Juan, P.R.—Broadcast Bureau granted mod. of CP to move trans. to a new location; delete remote control. Action Sept. 30.

■ KINL(FM) Eagle Pass, Tex.—Broadcast Bureau granted mod. of CP to change type trans.; ant.; change TPO 1.60 kw; ant. height 185 ft.; remote control from trans-studio site at 127 Kilowatt Drive, Eagle Pass; granted mod. of CP to extend date of completion to Dec. 1. Action Oct. 4.

■ KVMV-FM McAllen, Tex.—Broadcast Bureau granted mod. of CP to change ERP 76 kw; specify studio location from trans. site at 3.5 miles south of Pharr, Tex. Action Sept. 30.

■ Broadcast Bureau granted mod. of CP's to extend completion dates for following stations: K100(FM) Porterville, Calif., Gateway Broadcasters Inc. to March 21, 1972; WNNJ(AM) Highland, Ill., to Jan. 4, 1972; WNNJ(AM) Canton, N.J., to March 23, 1972; WFPA(AM) Greensboro, N.C., to Dec. 1; and WFPA(AM) Dallas, Tex., to Jan. 1, 1972. Action Sept. 30.

## CATV

### Final actions

■ Corning, Calif.—FCC authorized Cable Television Bureau to grant application for assignment of license of Community Antenna Relay Station KLC-54 from Valley TV Cable Inc., to State TV Cable and for CP for mod. of facilities. Action Oct. 4.

■ Macomb, Ill.—FCC granted request by Macomb Cable TV Inc., Macomb, for waiver of leapfrogging provisions of proposed cable TV rules for authorization to import distant signals of WGN-TV and WFLD, both Chicago. Action Oct. 6.

■ Nicholasville, Ky. Jessamine All-Channel Cablevision Inc.—Cable Television Bureau dismissed as moot petition for temporary and permanent relief against importation of distant signals filed by WLEX-TV Inc. on Nov. 21, 1967. Action Oct. 5.

■ Nicholasville, Ky. Jessamine All-Channel Cablevision Inc.—Cable Television Bureau dismissed as moot petition of WKYT for special relief filed by Kentucky Central Television Inc. on Dec. 11, 1967. Action Oct. 5.

■ WIC-60 East Meadow, N.Y.—Cable Television Bureau granted CP for new CATV relay station to be used with system in East Meadow. Action Sept. 29.

■ WIC-61 Islip, N.Y.—Cable Television Bureau granted CP for new CATV relay station to be used with system in Islip. Action Sept. 29.

He is far from the most conspicuous or controversial of public broadcasting's leaders. His style is quiet, dignified, conciliatory, almost (not quite) professorial; his influence is now, by his own choice, principally in the realm of policy and long-range planning rather than detailed direction. But when he addresses the opening general session of this week's National Association of Educational Broadcasters convention, or when he proposes—as he did several months ago—that public broadcasting stations begin planning to become, not just stations, but “telecommunications centers,” he owns the respectful attention of everyone in noncommercial radio and television. Over a period of nearly 15 years, as NAEB has moved from a tiny office in Urbana, Ill., to Washington, to its present size and strength—and as the entire world of public broadcasting has undergone no less radical transformation—one of the few islands of continuity has been the leadership of NAEB President William G. Harley.

When Bill Harley first sold NAEB on the idea of moving to Washington—back in the late fifties, while serving in what was then the unpaid job of president—the organization was in its fourth decade, but the modern history of non-commercial broadcasting was just beginning. The reservation of frequencies for educational channels was still a relatively recent event, the entire noncommercial-broadcasting community was tied almost exclusively to educational institutions, and resources available to most stations make today's counterparts look downright rich by comparison.

To Mr. Harley, that simply made visibility all the more necessary. “I told them,” he recalls, “that we couldn't have an impact on anything just sitting in a basement in Urbana, Illinois. I also said that we should have a full-time president.” That position quickly prevailed, and NAEB moved to Washington late in 1960, with Dr. Harry Skornia as president. Dr. Skornia's tenure lasted four months; he was offered, and accepted, a professor's chair at the University of Illinois. That left Mr. Harley, who was then chairman of NAEB's board, with a new Washington organization and no president. “So,” he recalls with a chuckle, “I said I'd be willing to go down and get the damn thing opened.” He obtained a leave of absence from his administrative position at the University of Wisconsin and went to Washington; three years later it had become “the longest leave of absence in the university's history,” and he committed himself to NAEB.

A staff of five in Urbana and a budget of \$87,000 have now become a staff of 38 and a budget of over \$1 million; in

## Bill Harley: leading NAEB into maturity

the intervening years, Bill Harley and NAEB have participated in every one of noncommercial broadcasting's battles, including two landmarks—the Educational Broadcasting Facilities Act and the Public Broadcasting Act. Although NAEB, obviously, has long since ceased to be noncommercial broadcasting's sole representation in Washington, it is still

### Week's Profile



*William Gardner Harley — president, National Association of Educational Broadcasters; b. Madison, Wis., Oct. 9, 1911; BA in journalism, University of Wisconsin, 1935, and MA in speech, 1940; University of Wisconsin radio-television faculty, 1940-51; coordinator, NAEB adult education project, 1951-52; returned to university, 1952-60, as professor of radio-television education and program director of Wisconsin State FM Network; put WHA-TV Madison, Wis., on air in 1954, was in charge of its operation until 1960; unpaid president of NAEB, 1957-58, and chairman of board, 1959-60; full-time paid president Nov. 1, 1960—; member, board of directors, Joint Council on Educational Broadcasting and U.S.-Japan Television Program Exchange Center; president, Educational Media Council; member, National Industry Advisory Committee of FCC, and U.S. Commission for UNESCO; m. Jewell Bunnell, 1940; children—Cynthia (Mrs. Kenwood Foster), 28; Linda (Mrs. John Smith), 24; hobbies—boating, drawing.*

—as the trade association for all components of public broadcasting—the one with the broadest range of concerns.

It is a necessary role at a time when public broadcasting comprises a crazy-quilt assortment of institutions and factions, and a natural role for Mr. Harley. “We all tend to compartmentalize,” says an official at the Corporation for Public Broadcasting, “to focus on our own areas of interest to the exclusion of others. Bill Harley is one of the ties to the entire field of public broadcasting.”

A tall, trim, relaxed man who speaks in a trained bass, Bill Harley looks and sounds like the veteran educational broadcaster he is. His experience before joining NAEB was virtually all at the University of Wisconsin, where he won degrees in journalism and speech and stayed as a faculty member in the broadcasting field. At the time he joined NAEB, Mr. Harley's title was professor of radio-television education (although his work was principally administrative) and he was program director of the Wisconsin State Broadcasting Service, where he was responsible for the programming on several FM stations and on WHA-AM-TV Madison, the university stations. The TV station, where he was in charge of all operations until moving to Washington, was one of the nation's first ETV outlets.

However, he is far from old-school when dealing with today's issues in public broadcasting, as his extensive involvement in international-broadcasting matters (he represents NAEB at meetings of the European Broadcasting Union and has worked on educational-broadcasting projects in other countries from Turkey to Japan) and his focus on “telecommunications centers” would indicate. The latter idea—that public broadcasters should employ all available technology, from cables to cassettes and beyond, in their program distribution—has been an NAEB preoccupation from the moment Mr. Harley first presented it earlier this year and will be the subject of a special convention session.

Given the progress of public broadcasting and the new focus on technological possibilities, it would be natural to suppose that NAEB might want to exchange the “educational broadcasters” in its title for something a bit more contemporary. Mr. Harley and his staff have kicked that one around, too; in fact, there was once a 10-second flirtation with name “Public Telecommunicators Association,” until the initials penetrated somebody's consciousness. Presumably, a new name will emerge in time; but, by whatever name it is called, NAEB will remember the Harley years as the time that it, and the portion of broadcasting it represents, grew to maturity.

## Burch-Whitehead entente

Suddenly broadcasters are the objects of rescue missions from every side. Legislation is introduced in the Senate to protect them against poachers. In the House there are new signs of support for similarly purposed bills. The President's chief of telecommunications is advocating a liberalization of the Communications Act. At the FCC sentiment favors an experiment in the de-regulation of radio.

The surge of help is comforting to victims who had been left to drown in regulation churned to chaos by recent court decisions. But now there may be more help on the way than can be used. A consolidation is in order.

A recapitulation of recent developments must begin with the program sketched out two weeks ago in speeches by Clay T. Whitehead, director of the Office of Telecommunications Policy, and amplified in an interview with *BROADCASTING* last week. If Mr. Whitehead's proposals contract somewhat on second look, as the story elsewhere in this issue indicates, they still constitute the most ambitious package anywhere around—and have aroused no dissent from the White House. The Whitehead plan continues to deserve strong support.

In its totality, however, the package cannot be wrestled into legislation and regulation soon. It remains a major project to be shaped and advanced over the longer range. Meanwhile lesser projects need attention.

As Mr. Whitehead suggested, the FCC can embark on the test of radio de-regulation on its own—without a need to ask Congress for legislation. Mr. Whitehead has only outlined a general guide. It remains for the FCC to work out the hard details of the experiment. Hopefully it will do so soon. The separation of radio and television from common regulation is overdue.

All broadcasters, radio and television, still face the threat of contests for their facilities at license-renewal time. That threat can be reduced only by legislation.

Most of the bills now pending in the House to provide protection against license challenges were taken from the original Senate bill introduced in 1969 by John O. Pastore (D-R.I.), chairman of the Communications Subcommittee. It would admit no rival applicants to seek an occupied facility unless the incumbent had first been disqualified to continue operation. Such a bill may be difficult to get.

The Pastore bill, despite illustrious backing, was in trouble in January 1970 when the FCC adopted a policy statement urged upon it by Chairman Dean Burch to restore order to the renewal process that had been upset by a freak decision in the WHDH-TV Boston case. Backers of the bill were relieved when the commission took them off the hook.

The defect of the Burch policy was not in its usefulness but in its vulnerability to reversal by a District of Columbia appellate court that has been invariably hostile to any FCC action that doesn't lead to tighter controls. The court performed in character last June in outlawing the 1970 policy.

Legislation incorporating the principles of the Burch policy would not be as vulnerable to court attack. Surely Mr. Burch can find enough like-minded colleagues to join him in drafting and submitting to the Congress a legislative version of the policy that served so well during its brief period of invocation. (Broadcasters who yearn for safer ground are reminded that while the Burch policy was in effect not one competing application was filed against a licensee.)

Indeed the times call for Mr. Burch to assume a role of leadership in the movement toward a restoration of order. A Burch-Whitehead entente would at this point be in order.

## Shop talk at 40

If anyone needs proof of the maxim that what is past is prologue, he has but to leaf through Vol. 1 No. 1 of *BROADCASTING, The News Magazine of the Fifth Estate* (as we called ourselves in our maiden issue, Oct. 31, 1931, and in a few issues thereafter).

The chairman of the then Federal Radio Commission, in the lead story, called American broadcasting the best in the world, but urged improvement in programs. The president of the National Association of Broadcasters (an honorary post then) exclaimed that broadcasting in the United States "today stands in grave jeopardy." The legislative dangers that were cited included wave-grabbing, legal tyranny, dubious commercial practices and the Depression, which in 1931 was heading toward the bottom.

What has taken place in the four decades since we made our bow? Radio "by the American Plan" added the dimensions of sight, color, FM, CATV, satellites, along with other less-known offshoots. Self-supporting free-enterprise broadcasting, both in television and radio, has been supplemented by public, subsidized facilities.

The spectacular growth of the broadcast media is well documented in the 80 volumes of *BROADCASTING* that have been published since the first 40-page, black-and-white, semi-monthly issue rolled off a flat-bed press.

Our lead editorial in that issue proclaimed radio the "Fifth Estate"—a new dimension in American life and the counterpart of the "Fourth Estate"—the printed press.

The "Fifth Estate" subtitle gave way, as did *Broadcast Advertising* which became *Telecasting* in 1945. *Telecasting* was not dropped until 1957. But throughout, the bonnet was *BROADCASTING*—the all-inclusive, all-embracing banner. All of the electronic media are, or are destined to be, subject to similar regulatory controls. So it is with CATV and with other services that inevitably will evolve.

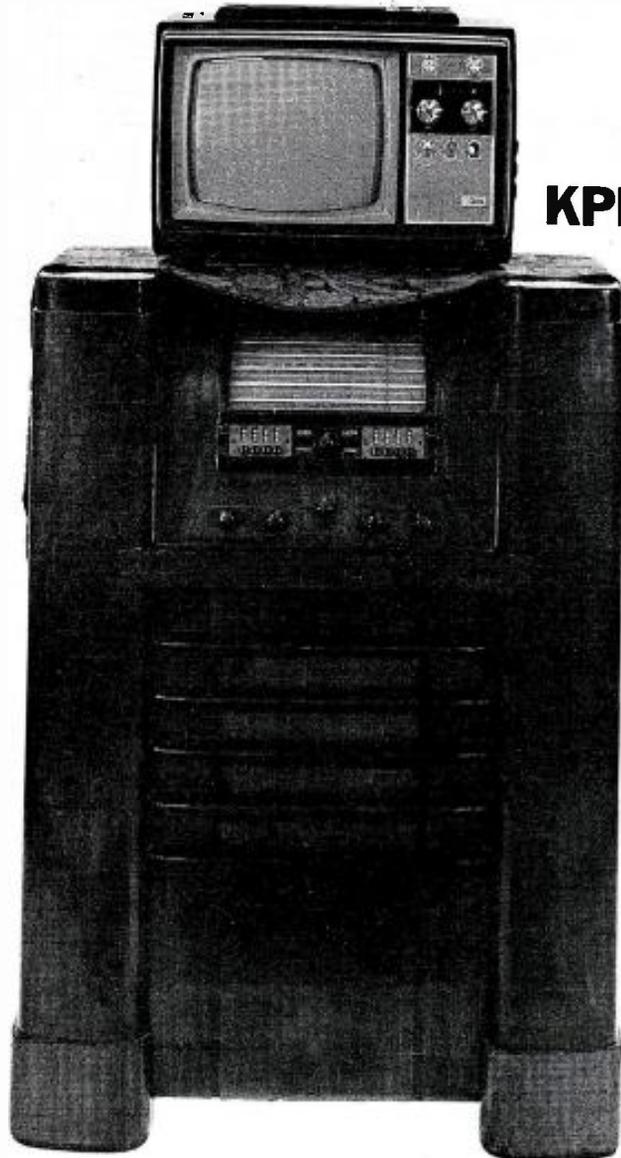
Forty years ago we stated editorially that "BROADCASTING intends to report fairly and accurately the thoughts and the activities that motivate the field of broadcasting and the men who are guiding and administering broadcasting." We promised that we would "play nobody's 'game' but that of the broadcasting industry as a whole."

That credo still sounds pretty good to us and, we hope, to all of you.



Drawn for *BROADCASTING* by Sid Hix  
"I thought educational TV wasn't supposed to have any clutter!"

**A lot has happened  
in Broadcasting  
in the last forty years.  
Congratulations.**



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RCA's TT-50 FH. The latest from the company that's been number one in TV transmitters since TV began. It's the most solid state VHF color television transmitter ever made. It uses the latest technology.

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Modulation capability (visual) from 10% to 3%. Subcarrier phase vs. brightness from  $\pm 7^\circ$  to  $\pm 2^\circ$ . Differential gain from 1.5 dB to 0.5 dB maximum. And harmonic radiation from  $-60$  dB to  $-80$  dB.

The TT-50FH has solid state diode modulation at carrier frequency and sideband shaping at the output, so you get greater assurance of spectral purity than from any other transmitter. With only two tuned visual amplifier stages, the TT-50FH is easy to maintain. The fewer stages, the less adjusting, the less chance for trouble.

You make an adjustment and it lasts. Because the design is reliability itself. Circuits are solid state design up to the IPA. Only three tubes in each transmitter. Only two tube types. And solid state control logic. That's more solid state than any other transmitter. Planning unattended operation? The TT-50FH is designed for it, with provisions for automatic logging and remote control. It's the only VHF transmitter specifically designed as a twin system, which fulfills the FCC's requirements for remote operation with once-a-week inspection. Because it has built-in redundancy.

That's what superior performance is all about. That's what the TT-50FH is all about. The number one transmitter from the number one company.

**RCA**