

**CBS:**  
The first five decades

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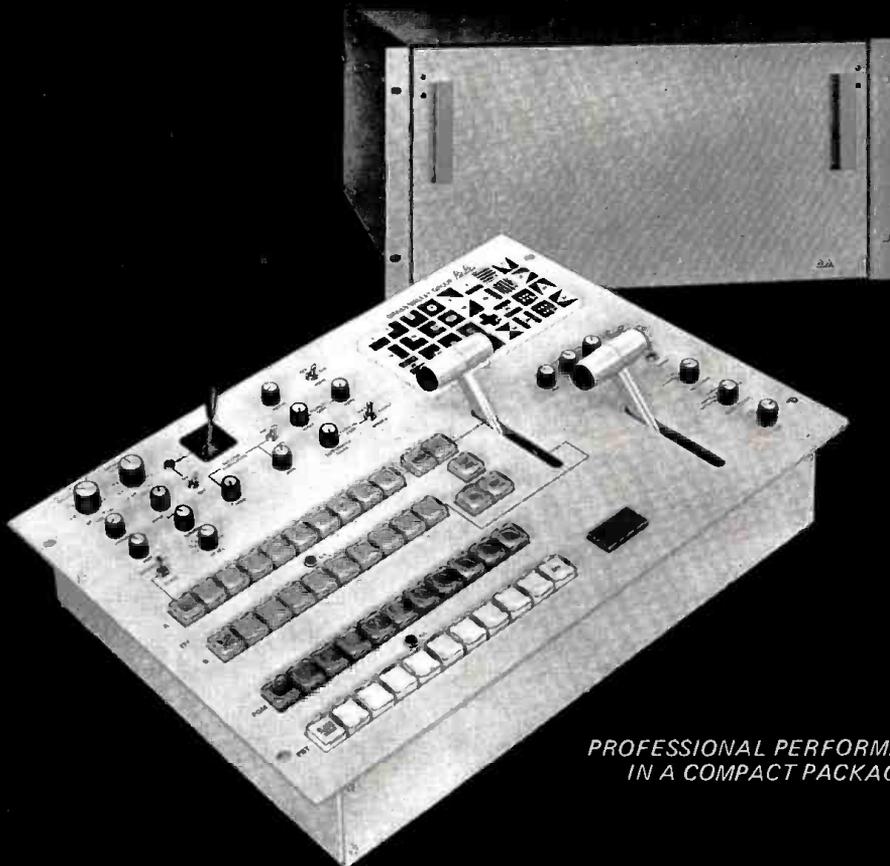
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# The Week in Brief

**THE NEW SEASON** □ Despite all the pyrotechnics, the fall prime-time battle gets underway with a so-so start. *Charlie's Angels* wings to the top of the ratings **PAGE 36**.

**IT'S BROWN** □ Tyrone Brown first rejects, then accepts the White House appointment to the FCC. Choice of Ferris to succeed Wiley is formally announced. **PAGE 37**.

**UPPER AND DOWNERS** □ RTNDA's opening session in San Francisco hears President Carter phone praise for the fairness of Lance coverage. But NBC's Edwin Newman criticizes newsmen's debasement of the language and ABC's Koppel charges an erosion of standards. **PAGE 39**.

**SPONSOR ID WARNING** □ FCC says it's serious about strictly enforcing sponsor identification rules. Announcement comes in rejection of waiver request by Defense and Postal Service. **PAGE 40**.

**SACCHARIN AD BAN** □ Kennedy's effort to reinstate controls is defeated in the Senate. **PAGE 42**.

**IDEAS FOR CABLE** □ The NCTA board, meeting in Washington, offers a detailed proposal for part of the Communications Act involving lifting of signal restrictions. **PAGE 42**.

## CBS

The first five decades

□ Fifty years ago yesterday the United Independent Broadcasters network of 16 pioneer stations went on the air. For a year it floundered, then William S. Paley took command and renamed it the

Columbia Broadcasting System. Since then, his leadership has been continuous in the ascendancy of CBS Inc.'s star. First, a look at the chairman through the years. **PAGE 45**. The history of CBS since 1927. **PAGE 48**. Next to William Paley, it was Frank Stanton, who served longest as CBS president and put a stamp of style and character on all things that he did. **PAGE 50**. John Backe, the chief executive since last fall, is bringing a new approach to the office. **PAGE 58**. Through the years, CBS Inc. has continued to diversify—with new enterprises all related to leisure time or the information process. **PAGE 73**. A roll call of the CBS Radio and CBS-TV affiliates. **PAGE 84**. Jack Schneider talks about the widening focus of the CBS/Broadcast Group. **PAGE 90**. Bob Wussler, the TV network president, is a man with a plan to regain

prime-time supremacy. **PAGE 100**. D. Thomas Miller, overseer of the O&O TV stations, has a formula that emphasizes news and public affairs for the local operations. **PAGE 102**. Sam Cook Digges, president of the CBS Radio division, has helped to bring back drama, but feels the future of AM is mostly all-news. **PAGE 104**. CBS News President Dick Salant is a man dedicated to upholding the high standards set by the pioneers of that journalistic operation. **PAGE 105**. Entertainment programming at CBS has grown from *The Emerson Effervescent Hour* for Bromo-Seltzer to *All in the Family*. **PAGE 106**. As time marched on, CBS News reported the cadence: the story of the Klaubers, Murrows, Whites et al. **PAGE 110**. For decades, CBS's technology has played a major role in the development of television. Here's a look at some of those highlights. **PAGE 115**.

**MORE FIREPOWER** □ Justice Department files another 200 pages of pleadings in its antitrust suit against ABC and CBS. Contained are statements by independent producers and agency executives that charge the networks unduly controlled programming. **PAGE 117**.

**IT'S NOT SO** □ Washington Star Communications tells the FCC that Joe Allbritton did not renege on his promises to help citizen groups when WCSI sold its Washington stations. **PAGE 119**.

**AND THE WINNER IS ...** □ ABC-TV comes up to the stage to accept the biggest armful of Emmys. **PAGE 123**.

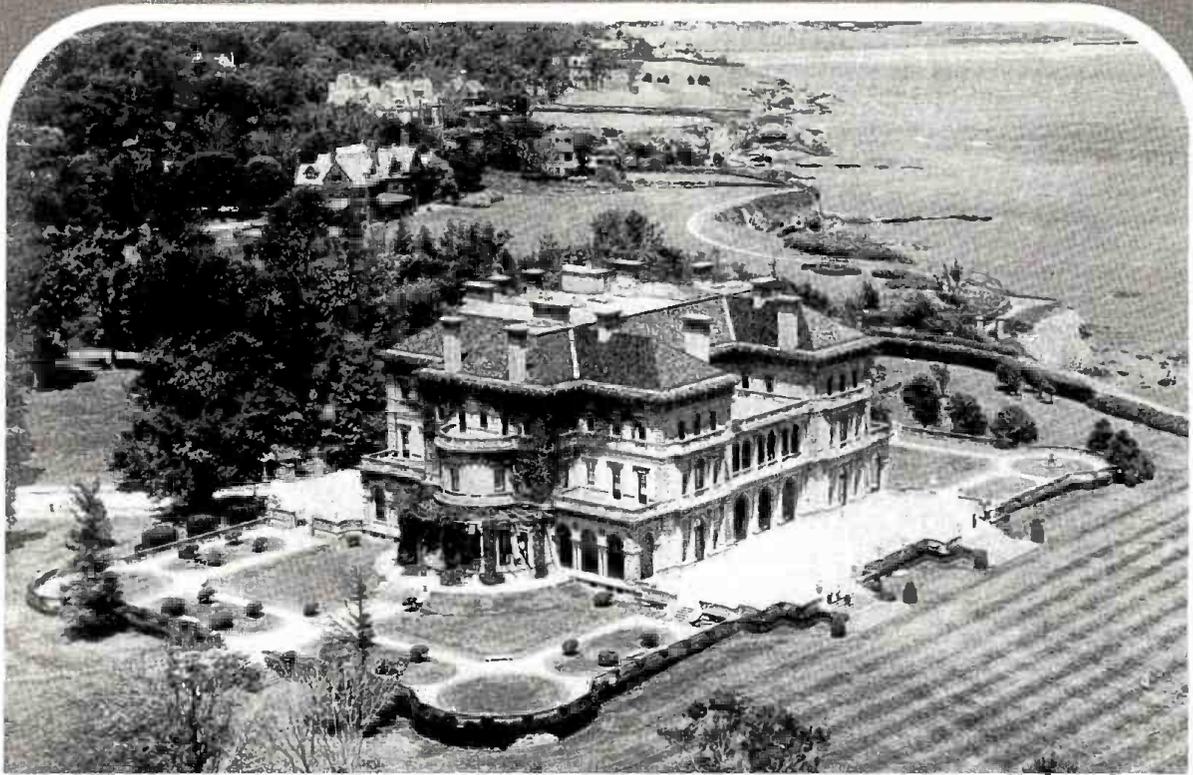
**CHASTISEMENT** □ NBC News Correspondent John Hart, speaking in Washington, criticizes Son of Sam suspect coverage as well as cosmetic newsmen. **PAGE 124**.

**DEBATE ON GREAT DEBATES** □ A Federal Election Commission hearing is told that changes in the presidential debate formula are in order. **PAGE 125**.

**AM STEREO** □ Harris unveils its new CPM system at a Washington meeting, explaining advantages of its "linear additive" method. **PAGE 125**.

**B&B'S BOWEN** □ Under the stewardship of John S. Bowen, Benton & Bowles since 1974 has experienced a dramatic upswing in worldwide billings to \$425 million in 1976. The B&B president and chief officer has some good words about TV, but some hard words about some of its practices. **PAGE 145**.

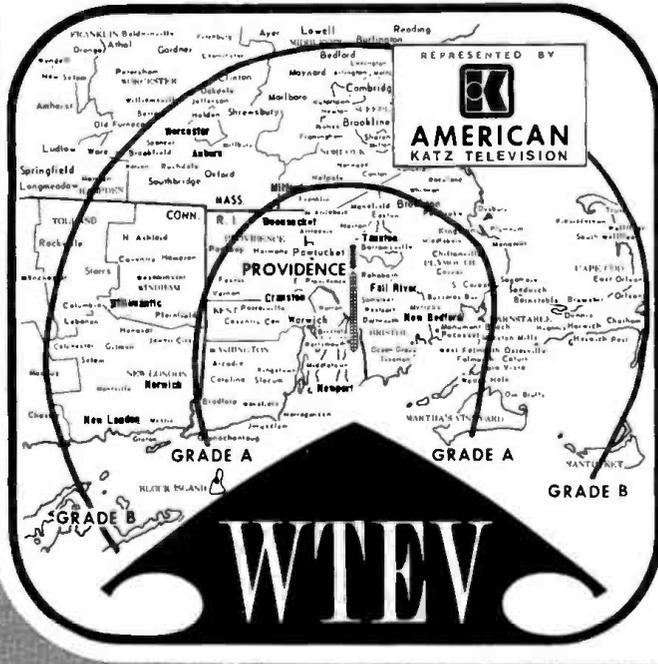
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## Famous Landmarks

Reminiscent of turn-of-the-century architectural style and opulence, this magnificent 70-room mansion, "The Breakers," still stands in proud splendor overlooking Newport's world-famous Cliff Walk. Built by Cornelius Vanderbilt in the 1890's, the villa resembles some of the palaces built during the 15th century Renaissance in northern Italy.

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Insider report: behind the scene, before the fact

## Mass audition

Commerce Department officials are moving toward decision on whom to recommend to President Carter for job of assistant secretary for communication and information being created in plan to shift Office of Telecommunications Policy into Commerce. As device for narrowing list, Commerce invited five finalists in last Wednesday for three-hour discussion—among themselves and with Commerce officials—on telecommunications policy matters. Candidates on firing line were said to have been Harry M. (Chip) Shooshan III, counsel of House Communications Subcommittee; Henry Geller, former FCC general counsel now with Aspen Institute's Program on Communications and Society; Nick Miller, former Senate Commerce Committee aide, now consultant to OTP; Frank Lloyd, former director of Citizens Communications Center, also consultant to OTP; and Ann Branscomb, of Kalba Bowen Associates Inc., telecommunications consulting firm based in Cambridge, Mass.

Commerce Secretary Juanita Kreps is said to have stopped in for about 45 minutes of discussion. Others present included Under Secretary Sidney Harmon (who is credited with discussion-format idea), and Jordan Baruch, assistant secretary for science and technology.

## End in sight

National Association of Broadcast Employees and Technicians 20-week strike against ABC may be heading for resolution soon. Catalyst is said to be upcoming World Series which ABC-TV will telecast. Coverage requires use of eight to 10 cameras, extensive preparation for setting up equipment days in advance and services of skilled cameramen and technicians. Number of issues has narrowed considerably in past week, and ABC is reported to be preparing "bottom line" proposals for submission to NABET this week.

## Temporary setback

Aspen Institute's Program on Communications and Society will not see kind of executive order it had hoped President would issue for reorganization of Office of Telecommunications Policy (BROADCASTING, Sept. 12). Office of Management and Budget, in charge of reorganization plan, was not moved by Aspen's arguments for order that would strengthen and broaden policy-making machinery to be installed in Commerce Department.

To contrary, OMB worked out

agreement with Commerce, which had been Aspen ally, on order that would be more modest but would, officials say, make clear Commerce would be President's chief spokesman on telecommunications policy matters. However, OMB contends proposed executive order would not preclude future development of policy-making machinery being sought by Aspen.

## Fogarty & Co.?

Uncertainty has given way to unrest among many career FCC staffers, notably in Broadcast Bureau, with choices of Charles D. Ferris and of Tyrone Brown to be chairman and member, respectively, of FCC. But condition was precipitated by attitude of incumbent Democratic member, Joseph Fogarty, whose antibroadcasting views (BROADCASTING, Sept. 12) are being interpreted as claim that two newcomers will join him in what he hopes will be new majority. He's viewed as favoring more challenges to both radio and TV renewals and believing FCC hasn't gone far enough in enforcement of equal-employment opportunities for minorities.

There's no dodging impression FCC staffers down line feel that broadcasters are in for more trouble under new alignment. This is premised not only on Fogarty remarks but also on attitude of FCC Chief Engineer Raymond Spence, and what appears to be his secondary consideration of broadcast services in planning for 1979 World Administrative Radio Conference where worldwide spectrum allocations will be made.

## Decennial gouge

Government wants some free time from broadcasters in bill that has been given little notice to date. Census Reform Act, pending before House Subcommittee on Census and Population, would require both radio and TV broadcasters to give 90 minutes to Census Bureau's promotional announcements—15 minutes per week for two weeks before and after census day and half hour on census day.

People have trouble understanding census forms, one subcommittee aide said, and broadcasting was struck upon as good teaching tool. Source indicated provision might be changed, but even if accepted there's one consolation for broadcasters: Census day comes only once every 10 years. Next one is April 1, 1980.

## Game plans

Negotiations between TV networks and National Football League on new broadcast rights contracts were in home stretch last week. Some participants

expected final agreements to be reached within couple of weeks. Each network has own deal, and in contract that expires this year they added up to more than \$54 million annually. NFL wants more this time, but nobody's saying how much.

Normally complex negotiations are more so this year because NFL's offering separate minipackage of four games to be played on Sunday, Tuesday or Thursday nights (BROADCASTING, Sept. 5).

## Detente

People have noticed certain stillness in air lately around House Communications Subcommittee's Communications Act review project. Subcommittee Counsel Harry M. (Chip) Shooshan's shrill criticisms of National Association of Broadcasters (BROADCASTING, June 13) and NAB's "so's your old man" rejoinders (June 20) have stopped, indicating apparent truce. Both sides got licks in, it seems. Mr. Shooshan stirred some discussion inside NAB about need for more flexible responses to government initiative, and NAB got subcommittee Chairman Lionel Van Deerlin (D-Calif.) to say rewrite of Communications Act probably won't hurt as much as broadcasters seem to think.

## Orient express

FCC Commissioner Robert E. Lee heads west next Saturday for Nevada Broadcasters Association meeting at Lake Tahoe, then will keep going to Tokyo. He is scheduled to arrive on Sept. 30, and over next six days to participate in three seminars on telecommunications to be sponsored by Japanese government. Request for commissioner to participate was relayed to FCC by State Department.

Commissioner Lee will be backed up in Tokyo by Walter Hinchman, chief of Common Carrier Bureau. Commissioner will be accompanied on trip by his wife, whose way he'll pay. His expenses are being picked up by FCC.

## British are coming

Thames Television of Great Britain is intensifying its efforts to invade U.S. market: It is represented this season with ABC-TV's *Three's Company* (based on Thames's *Man About the House* series) and has made four step deals with television networks. Deals, negotiated through D. L. Taffner Co., New York, U.S. sales agent, also include second year of "Thames on 9" project begun last year on WOR-TV New York and to be repeated this year. Starting Oct. 2 Thames TV programming will be carried on WOR-TV each Sunday evening for two hours for 13 weeks.

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Century 9—A powerful list of  
30 recent motion pictures.

29 off-network features, 1 first run, all in color  
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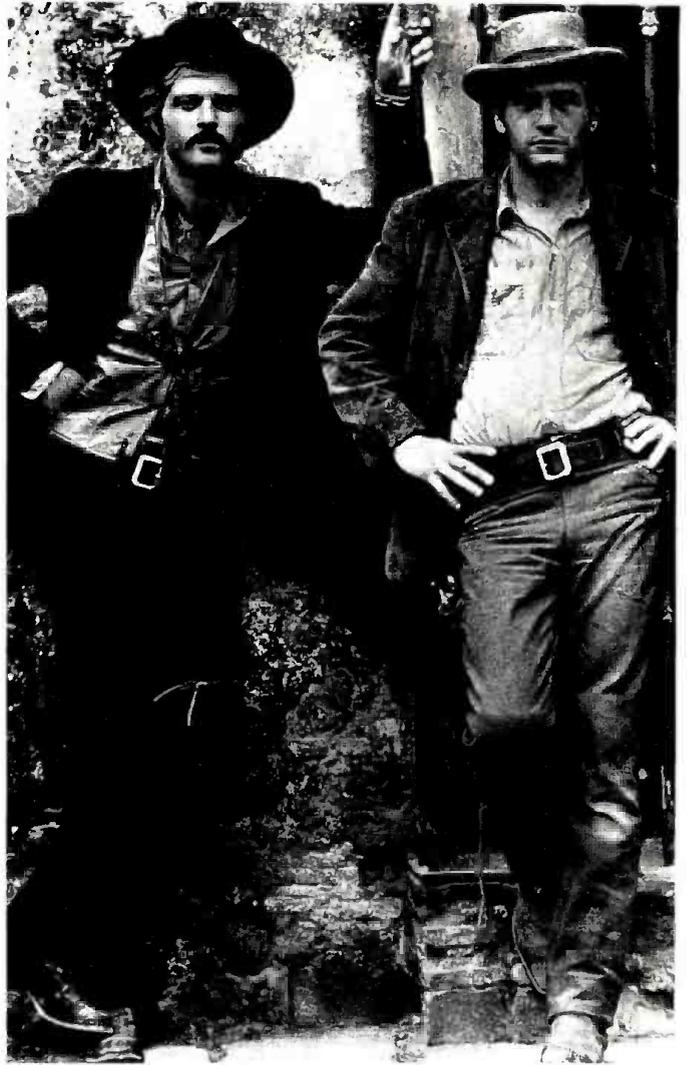
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Tora! Tora! Tora! ☆ The Paper Chase

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# Business Briefly

## TV only

**Montgomery Ward** □ Department store has launched 13 week TV drive highlighting various services including home decorating and auto centers. Lawrence Holmberg, Chicago, has placed spots in 23 markets including Chicago, Washington, Houston and Los Angeles. Target: total men and women.

**Golden Bear** □ Family restaurant chain has arranged 13 week push beginning this week. Cohen & Greenbaum, Chicago, has placed TV spots during news, prime and fringe time in Chicago and South Bend, Ind. Target: adults, 25-49.

**Steak N Shake** □ Restaurant chain will launch 12-week TV campaign beginning in early October. Grey North, Chicago, is placing spots in about 14 markets during fringe and prime time. Target: adults, 18-49.

**Kinney** □ Shoe chain states 11-week TV push to begin in early October. Sawdon & Bess, New York, is selecting spots in

## Rep appointments

- WLVV(FM) Fairfield, Ohio, and WNAB(AM) Bridgeport, Conn.: P/W Radio Representatives, New York.
- WMLB(AM) West Hartford, Conn.: Pro/Meeker Radio, New York (national); New England Spot Sales, Boston (New England).

35-40 markets during fringe and prime time. Target: adults, 18-49.

**RJR Foods** □ Company plans 11-week TV drive for its Chun King Chinese foods beginning in early October. Tatham-Laird Kudner, Chicago, is placing spots during day and fringe time. Target: women, 18-49.

**Motorola** □ Company focuses on its Quasar TV sets in 10-week TV flight starting late this month. Needham, Harper & Steers, Chicago, is placing spots in approximately five markets. Target: total adults.

**Mego** □ Toy company schedules nine-week TV campaign starting early next month. Ted Bates, New York, is placing spots in 46 markets during children's time. Target: children, 2-11 and adults, 18-49.

**Rich Products** □ Company will feature its Coffee Rich non-dairy creamer in eight-week TV flight starting this week. Healy-Schutte, Buffalo, is placing spots during day and fringe time. Target: women, 35 and over.

**Travelodge International** □ Motel chain is scheduling seven-week TV campaign beginning late this month. Dailey & Associates, Los Angeles, is picking spots in three markets, Dallas, Minneapolis and San Diego. Target: men, 25-54.

**Pinkerton Tobacco** □ Smoking and chewing tobacco company is arranging seven-week TV flight for its Redman and Red Horse chewing tobacco, starting late this month. Cunningham & Walsh, New York, is positioning spots in about 60-70 markets during fringe and prime time. Target: men, 18-49.

**K-Tel International** □ Record division features its *Franki Valli, Pure Gold Collection* and *Music Machine* records in six-week TV drive starting in mid-November. Commonwealth Advertising, Minnetonka, Minn., is placing TV spots in 94-126 markets during early fringe and prime time. Target: men and women, 18-49.

**Shedd's Food Products** □ Division of Beatrice Foods places six-week TV promotion starting late this month. Biddle Advertising, Chicago, will seek spots in five markets during day, prime and early fringe time. Target: women, 25-49 and children, 6-11.

**Stella D'Oro** □ Baked goods company places five to six-week TV flight for its cookies beginning this week. Firestone and Associates, New York, has slated spots to run in about 18 markets during day, fringe and prime time. Target: total women.

**Giaco Bazzi** □ Winery slates four-week TV buy beginning this week. Keller Haver, New York, is arranging TV spots in about 10 markets during all day parts. Target: total homes.

**Red Lobster Inns** □ Division of General Mills places four-week TV flight beginning in early November. D-Arcy-MacManus & Masius, St. Louis, is handling TV spots in 100 markets during prime time. Target: men and women, 25-54.

**Marx Toys** □ Toy company is readying three-week TV push to start next week featuring its Little Entertainers toy.

**My Three Sons**

Now you can get the best years of Fred MacMurray's all-family sitcom: 160 color episodes that averaged a 22 rating and a 35% share in prime time. 120 stations will tell you, Fred's family wins new friends fast!

**Viacom**

Source: NTI, Oct.-Apr. 1965-70 and Oct.-Dec. 11 (Wk. 1)1970 (excludes 12 non-report weeks. Audience estimates subject to qualifications available on request.

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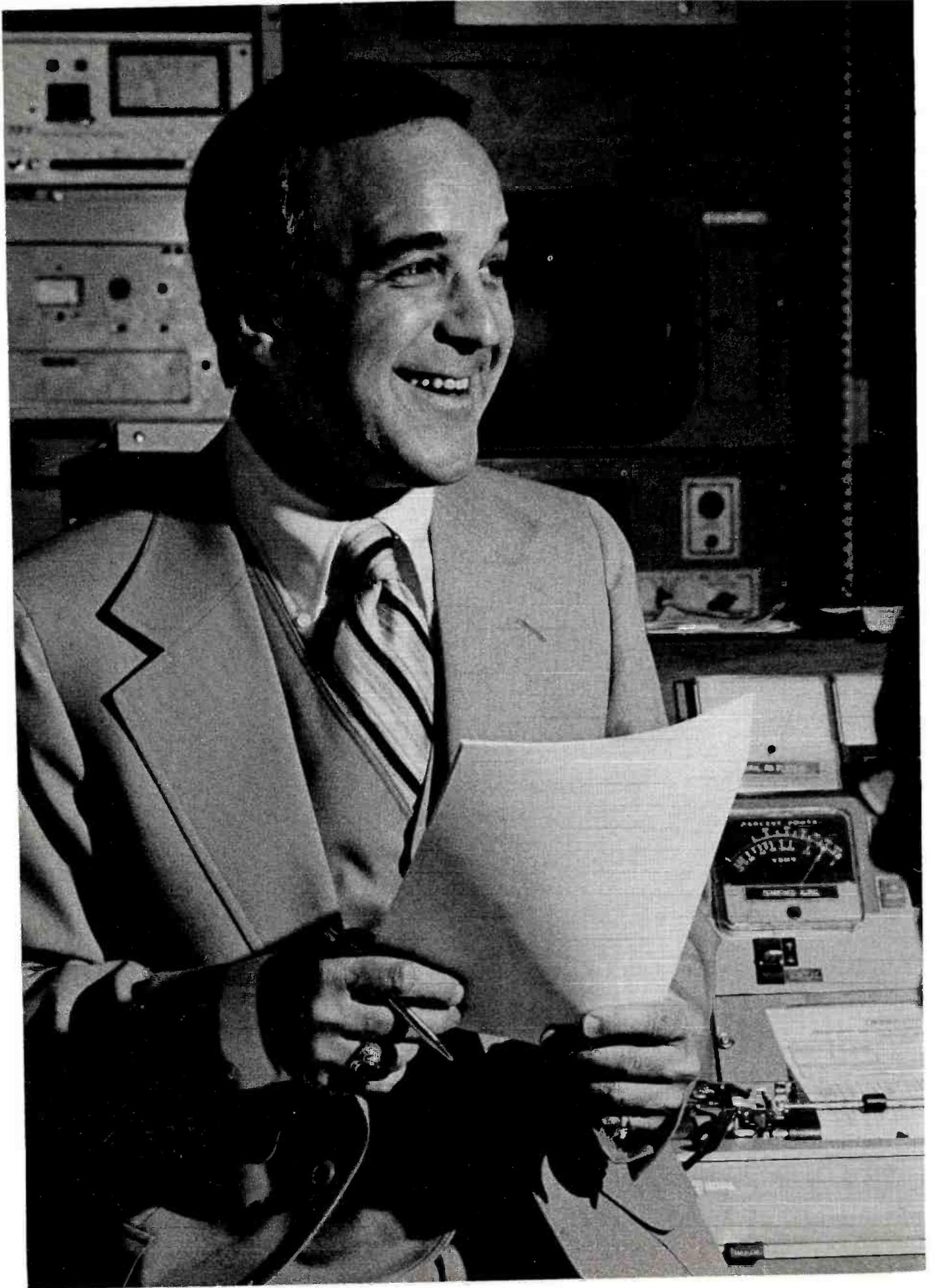
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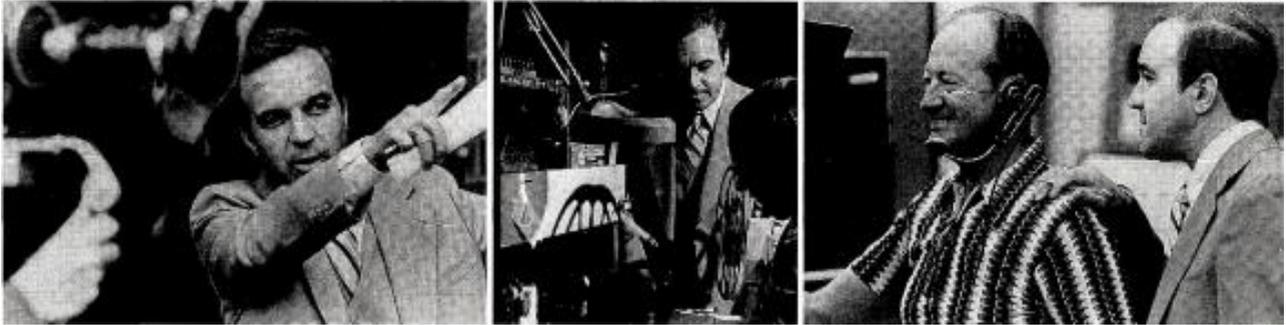
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# JIM MAJOR



*Jim, as program manager for WJBK-TV and president of NATPE, you would be in a good position to give us some insights about how a TV station must respond to community needs.*

"People are challenging the industry to do better. And licenses are also being challenged as well as programming. So the station manager must understand news and journalism. The news is important. If a viewer prefers to watch the news on a particular station, that station becomes his favorite and he tends to stick with it. So news affects ratings overall. But it's a great opportunity for a station to build an image through local news features. We do a lot of local news and sports coverage. I would say that film was an integral part of the WJBK-TV success story."

*What do you see as the future of the NATPE?*

"Well, the organization is just 15 years old but it has really been growing in the last five or six years."

*Why should this be happening now?*

"Two reasons. The growing importance of local programming and the prime access rule. A few years ago the FCC decreed that there would be only three hours of prime time. That meant a half hour would be turned over to the local stations. And that made all the difference. The local stations went from no prime-time responsibility to that half hour.

"After that, our conventions began to attract top management. And that's important. Look at the statistics. From 1970 to 1977 our membership went from 210 to 835 and there were over 2,200 at our last conference."

*We know that "Operation Prime Time" is being carefully watched by everyone. What kind of numbers would indicate success?*

"We think a 25 share nationally would certainly be good. It could fall under that and still succeed depending on circumstances, competition and a few other factors. Or even if it leads to future developments, it could be considered successful.

"I think for the future we are going to see a lot of dial switching and programming flexibility. And the airing of lots of new ideas. Lots of them."

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SAN FRANCISCO: 415/776-6055  
WASH., D.C.: 202/554-9300.

Marschalk, New York, is buying spots in approximately 30 markets during day and early fringe time. Target: women, 18-49.

**Alcoa** □ Company will feature its various products in two-week TV push beginning this week. Creamer/FSR, Pittsburgh, has placed spots in seven markets during fringe and prime time. Target: men and women, 18 and over.

**Casablanca Records** □ Company focuses on its *Kiss-Alive 2* album in two-week TV drive starting in late October. Howard Marks, New York, is seeking spots in 14 markets during fringe time. Target: teen-agers and adults, 15-24.

**Merritt & O'Keefe** □ Appliance manufacturer has scheduled one-week TV promotion beginning in early November. Wyse Advertising, Cleveland, is placing spots in about four markets during day, fringe and prime time. Target: adults, 25-54.

## BAR reports television-network sales as of Aug. 21

ABC \$707,706,000 (33.4%) □ CBS \$708,158,000 (33.4%) □ NBC \$702,951,900 (33.2%)

Day parts	Total minutes week ended Aug. 21	Total dollars week ended Aug. 21	1977 total minutes	1977 total dollars year to date	1976 total dollars year to date	% change from 1976
Monday-Friday Sign-on-10 a.m.	143	\$ 826,300	4,766	\$ 29,786,100	\$ 23,187,100	+28.4
Monday-Friday 10 a.m.-6 p.m.	1,015	13,203,700	32,967	478,380,200	388,740,400	+23.0
Saturday-Sunday Sign-on-6 p.m.	249	4,526,400	10,153	225,395,700	188,354,000	+19.6
Monday-Saturday 6 p.m.-7:30 p.m.	90	2,529,900	3,316	118,471,800	94,877,600	+24.8
Sunday 6 p.m.-7:30 p.m.	17	579,300	705	33,755,400	23,335,500	+19.1
Monday-Sunday 7:30 p.m.-11 p.m.	418	26,342,300	13,944	1,087,555,300	889,684,900	+22.2
Monday-Sunday 11 p.m.-Sign-off	225	4,254,400	6,755	145,471,400	125,636,400	+15.7
<b>Total</b>	<b>2,157</b>	<b>\$52,262,300</b>	<b>72,606</b>	<b>\$2,118,815,900</b>	<b>\$1,738,815,900</b>	<b>+21.8</b>

Source: Broadcast Advertisers Reports

### Radio only

**Warner Lambert** □ Company features its Bubblicious gum in 11-week radio drive beginning in late September. Ted Bates, New York, will handle spots in at least 50 markets including, Chicago, Houston, Los Angeles and St. Louis. Target: teen-agers.

**Dodge DAA** □ Dealer advertising association is planning 10-week radio drive beginning in early October. BBDO, Troy, Mich., is selecting spots in most major markets. Target: men, 18-49.

**Best Kosher Sausage** □ Company is setting up six-week radio buy starting in mid-October. Terry Buying Service, Chicago, is scheduling spots in Los Angeles. Target: women, 25-64.

**Borden** □ Company features its Cremora non-dairy coffee creamer in six-week radio push beginning early next month. Campbell-Ewald, Detroit, is arranging spots in about 25 markets including, Baltimore, Cleveland, Miami and New York. Target: women, 25-34.

**J. H. Filbert** □ Company will place four-week radio push for its Filberts Spread 25 beginning in early October. W.B. Doner, Baltimore, is seeking spots in 46 markets including, Boston, Atlanta, Pittsburgh and Philadelphia. Target: women, 35 and over.

**Allied Chemical** □ Company is planning four-week radio promotion starting in early October. Aigen & Pearlman, New York, is seeking spots in 20 markets including Baltimore and Houston. Target: adults, 18 and over.

**Security Pacific Bank** □ Bank has scheduled four-week radio push starting next week. Young & Rubicam, Los Angeles, will place spots in West Coast markets. Target: adults, 25-49.

**California Cling Peach Advisory Board** □ Advisory board for growers is arranging two-week radio buy beginning in mid-November. Hofer Dietrich Brown, San Francisco, is placing spots in 12 markets including, Philadelphia, Atlanta and Dallas. Target: women, 25-49.

**Children's TV Workshop** □ Production

company has scheduled two-week radio promotion beginning in late October. Aigen & Pearlman, New York, is selecting spots in 10 markets including Los Angeles. Target: adults.

**Copper Penny Restaurants** □ Restaurant chain schedules two-week radio buy beginning this week. Isenberger & Associates, Los Angeles, will handle spots in Southern California markets including San Diego and Los Angeles. Target: adults, 18-49.

### Radio-TV

**Pennsylvania Lottery** □ Lottery takes 10-week radio and TV flight beginning this week. Lewis & Gilman, Philadelphia, has placed radio and TV spots during all day parts in markets across Pennsylvania. Target: adults, 18 and over.

**Tasty Baking Co.** □ Tastykake cakes and pies will be spotlighted in six-week TV and radio campaign starting in late September. Lewis & Gilman, Philadelphia, is scheduling radio spots in 20 markets and TV spots in 10 markets during all day parts. Target: total women and children, 6-11.

**Mrs. Smith's** □ Pie company is preparing two-week radio-TV push for its frozen pumpkin custard pie to start next month. J.M. Korn & Son, Philadelphia, is placing spots during day time in 35 markets including New York, Los Angeles, Chicago and Tampa, Fla. Target: women, 25-50.

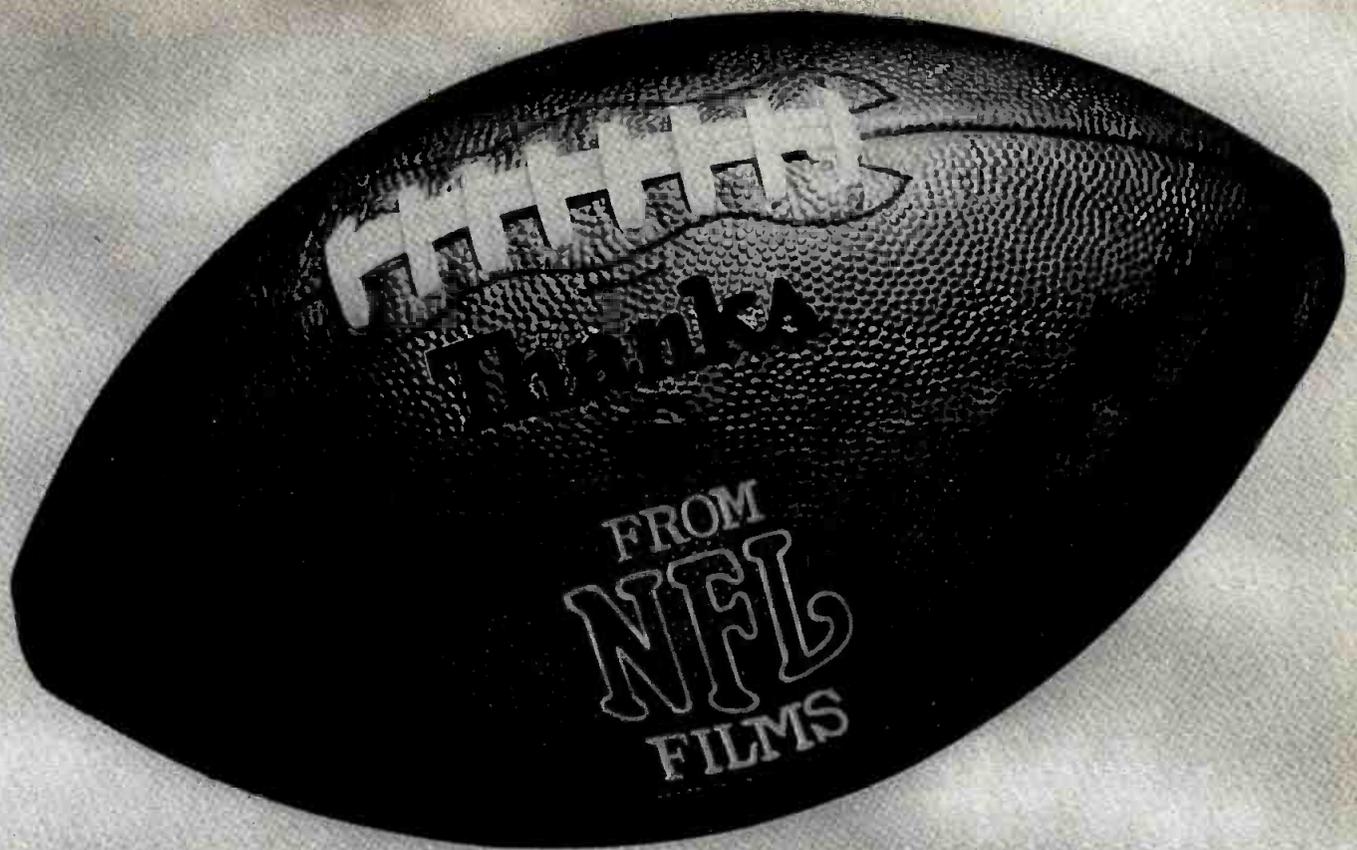
**Dain, Kalman & Quall** □ Investment banking service launches four-week TV and radio campaign starting in late October. Kerker & Associates, Minneapolis, is placing spots in 15-16 markets during prime, early and late fringe time. Target: men, 35-64.

Remember... Entry Deadline for

# "NO CONTEST" CONTEST

September 26, 1977

The Five ABC Owned Television Stations



Thanks for helping us score big all across the country with:

## THIS IS THE NFL

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 WDSU-TV, New Orleans  
 WOTV-TV, Grand Rapids  
 WSAZ-TV, Charleston, WV  
 WGAL-TV, Harrisburg  
 WDTN-TV, Dayton  
 WTAR-TV, Norfolk  
 WBRE-TV, Wilkes Barre  
 WEYI-TV, Flint  
 WRCC-TV, Rochester  
 WBAY-TV, Green Bay  
 KFVS-TV, Paducah  
 WSBT-TV, South Bend  
 WRIP-TV, Chattanooga

WKYT-TV, Lexington  
 WEEK-TV, Peoria  
 KZAZ-TV, Tucson  
 WDAY-TV, Fargo  
 KELO-TV, Sioux Falls  
 KCEN-TV, Waco  
 WJIM-TV, Lansing  
 WCAZ-TV, Burlington  
 KTBC-TV, Austin  
 WRBT-TV, Baton Rouge  
 WHNT-TV, Huntsville  
 KOAA-TV, Colorado Springs  
 WTVO-TV, Rockford  
 KTSM-TV, El Paso  
 WMTV-TV, Madison  
 KBJR-TV, Duluth  
 KFDA-TV, Amarillo  
 WYEA-TV, Columbus, GA

WCOV-TV, Montgomery  
 KFDX-TV, Wichita Falls  
 WCIV-TV, Charleston, SC  
 WBJA-TV, Binghamton  
 KRIS-TV, Corpus Christi  
 KTTC-TV, Rochester  
 WJCL-TV, Savannah  
 KRGV-TV, Wesiaco  
 WBBH-TV, Ft. Myers  
 WSEE-TV, Erie  
 KMID-TV, Midland  
 KHSL-TV, Chico  
 KJTV-TV, Bakersfield  
 KJAC-TV, Port Arthur  
 WLFJ-TV, Lafayette  
 WLIO-TV, Lima  
 WRLP-TV, Greenfield  
 KSHO-TV, Las Vegas

KNDO-TV, Yakima  
 WTWO-TV, Terre Haute  
 WRGB-TV, Albany  
 KTVN-TV, Reno  
 KOBI-TV, Medford  
 WIBW-TV, Topeka  
 KIVI-TV, Boise  
 KRBC-TV, Abilene  
 WLBT-TV, Jackson  
 WSAU-TV, Wausau  
 WEWS-TV, Cleveland  
 KMUV-TV, Sacramento  
 KPVI-TV, Idaho Falls  
 WSLV-TV, Roanoke

## NFL GAME OF THE WEEK

WPIX-TV, New York  
 KTTV, Los Angeles  
 WBBM-TV, Chicago  
 WPHL-TV, Philadelphia  
 KPIX-TV, San Francisco  
 WNAC-TV, Boston  
 WRC-TV, Washington, D.C.  
 KDFW-TV, Dallas  
 KSTP-TV, Minneapolis  
 WPLG-TV, Miami  
 KOMO-TV, Seattle  
 WHMB-TV, Indianapolis  
 KOA-TV, Denver  
 WLWT-TV, Cincinnati  
 KCST-TV, San Diego  
 WJAR-TV, Providence  
 WTVN-TV, Columbus  
 WGGG-TV, Greenville

WGNO-TV, New Orleans  
 WLKY-TV, Louisville  
 WKZO-TV, Grand Rapids  
 WTVN-TV, Albany  
 KMOL-TV, San Antonio  
 WHP-TV, Harrisburg  
 WRDU-TV, Raleigh  
 WTAR-TV, Norfolk  
 WDAU-TV, Scranton  
 WEYI-TV, Flint  
 WRCC-TV, Rochester  
 WSLV-TV, Roanoke  
 WNDU-TV, South Bend  
 WRIP-TV, Chattanooga  
 WKJG-TV, Ft. Wayne  
 WTVQ-TV, Lexington  
 KZAZ-TV, Tucson  
 KXJB-TV, Fargo

KELO-TV, Sioux Falls  
 KCEN-TV, Waco  
 WPTZ-TV, Burlington  
 WAFB-TV, Baton Rouge  
 KOAA-TV, Colorado Springs  
 WTVO-TV, Rockford  
 KDBC-TV, El Paso  
 WMTV-TV, Madison  
 KBJR-TV, Duluth  
 KFDA-TV, Amarillo  
 WYEA-TV, Columbus  
 WTWO-TV, Terre Haute  
 WTRF-TV, Wheeling  
 WCOV-TV, Montgomery  
 KFDX-TV, Wichita Falls  
 WCBF-TV, Charleston, SC  
 WBJA-TV, Binghamton  
 KRIS-TV, Corpus Christi

WJCL-TV, Savannah  
 KVAL-TV, Eugene  
 WGEM-TV, Quincy  
 WBBH-TV, Ft. Myers  
 WVII-TV, Bangor  
 KMID-TV, Midland  
 KHSL-TV, Chico  
 KJTV-TV, Bakersfield  
 KLAJ-TV, Monroe  
 KSHO-TV, Las Vegas  
 KIMA-TV, Yakima  
 KEYT-TV, Santa Barbara  
 WHAE-TV, Atlanta  
 WJNL-TV, Altoona  
 WATU-TV, Augusta  
 WKTV-TV, Utica  
 KTEN-TV, Ada, Oklahoma  
 WAAY-TV, Huntsville

WTVH-TV, Syracuse  
 KJAC-TV, Port Arthur  
 KTVI-TV, Joplin  
 KOBI-TV, Medford  
 KTVB-TV, Boise  
 KSD-TV, St. Louis  
 KIMT-TV, Mason City  
 WIIC-TV, Pittsburgh  
 WMAR-TV, Baltimore  
 WAPT-TV, Jackson  
 KTSB-TV, Topeka  
 KCMT-TV, Alexandria  
 WEWS-TV, Cleveland  
 WAND-TV, Decatur  
 KMUV-TV, Sacramento  
 CBET-TV, Detroit

Pro Sports Entertainment, Inc., now clearing  
**ps GREAT TEAMS/GREAT YEARS**  
 for the summer of 1978. (212) 751-0303





# Alas, hospitals are only human.

They've got to keep up with the Joneses.

For the hospital board, it must seem a simple logic of survival. Beds are filled by patients. Patients are provided by physicians. Physicians, understandably, are attracted by the latest equipment.

But for us who pay the bills, that logic costs dearly.

Unnecessary duplication of expensive technology is fueling a rampant inflation.<sup>1</sup> The hospital bill — and the health insurance which pays it — is now one of the fastest-rising costs in our whole economy.<sup>2</sup>

Can we slow it down? Aetna believes so. If doctors were to assign patients to *any* of several hospitals nearby, expensive equipment could be shared. Specialized facilities, staff, even beds would be more efficiently used.<sup>3</sup>

Establishing state commissions to set limits on hospital expenditures could help, too. In Maryland and Connecticut, such commissions have been at work since 1974. They've lopped some big numbers off hospital budgets,<sup>4</sup> without reducing the quality of care.

And Aetna is encouraging local medical societies to monitor doctors' use of hospitals. Was the length of stay appropriate? Was admission necessary in the first place?<sup>5</sup> If all of us involved continue to raise such questions, insurance costs *can* be controlled. Don't underestimate your own influence. Use it, as we are trying to use ours.

# Aetna wants insurance to be affordable.

<sup>1</sup> Consider the cost of the CAT scanner, the latest thing in diagnostic machinery. (The CAT—Computerized Axial Tomograph—takes pictures of cross-sections of the body.) If every one of the 6,000 general hospitals in America bought a CAT, the initial investment alone would cost us all nearly *three billion dollars*.

<sup>2</sup> Ten years ago, health care costs consumed about 6% of the gross national product. Today it is close to 9%. Center stage in this inflationary drama is the hospital bill, which has doubled in the last five years!

<sup>3</sup> This principle could eliminate many wasteful situations. In Philadelphia, for instance, 16

hospitals have open heart surgery programs. But according to a government study, only five used them enough to be considered efficient. Waste applies to much simpler equipment, too, like beds. The government estimates there are at least 100,000 unnecessary hospital beds empty each day, at a cost of \$2 billion a year.

<sup>4</sup> As much as \$45 million saved in Maryland alone, in 1975.

<sup>5</sup> Most medical societies have a "Professional Standards Review Organization" created for just this kind of review for Medicare and Medicaid patients. Aetna believes the potential savings justify such review of all patients.

Further information may be obtained by contacting Henry L. Savage, Jr., Public Relations, Aetna Life & Casualty, 151 Farmington Avenue, Hartford, CT. 06156, Telephone (203) 273-6545.



# Monday Memo<sup>®</sup>

A broadcast advertising commentary from E. Fairfax Randolph Jr., VP-marketing, First National Bank, Dayton, Ohio

## Little fish, big pond: How to make waves with a limited TV budget

I can't tell you the story of a year-long network television advertising campaign that culminated with a half-million dollars worth of time on the Super Bowl. But I can tell of a television buy in the 46th television market that served us, First National Bank of Dayton, Ohio, with great efficiency, even if in our own small way.

First National has assets in the range of \$365 million. The largest bank in town, however, has \$1 billion and there's also a \$750 million savings-and-loan institution.

Our 1977 marketing budget was set by what I like to call "executive fiat." And I think it's safe to say that it's one-third below what the national average is for a bank our size. And to make matters more challenging, we operate in an expensive media market.

I hope I'm painting a verbal picture to which some of you can relate. We're a medium-sized bank in a significant metropolitan area, competing for retail loan and deposit dollars in an expensive media market against competition that is two to three times larger than we are.

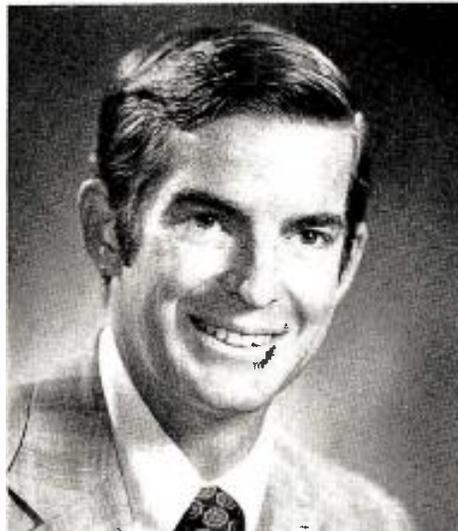
Our total media budget is \$180,000. That's \$100,000 less than our major bank competitor and represents approximately what the major savings-and-loan institution spends on television alone.

If I had my druthers, here's the media schedule I'd buy, because I think in the long run it would pay dividends. I believe that television, properly used, is the most powerful medium available today. And I'd allocate funds for a 12-month TV buy at a base level just high enough to keep our name in the hopper—say 120-150 GRP's per week, and I'd supplement it with 30-second radio spots on the top three stations. I wouldn't use these spots to hard-sell any particular service. I'd use them to position the corporate personality of our bank—to project the image that we feel best reflects what we are and how we operate in the marketplace.

I would then pick four periods of six weeks in length during the year and sell like hell—again using television as the lead medium, with 300 to 350 GRP's each week. When I first came to Dayton a year and a half ago, I priced this strategy out and discovered that it would cost a half-million dollars.

Now, as I said before, I have only \$180,000 to spend and that leaves me with two choices—spend \$180,000 or spend \$500,000 and send out resumes.

Being basically faint at heart and since my family is very happy in Dayton, I sat down with my agency to take a real crea-



E. Fairfax Randolph Jr. has been vice president marketing, First National Bank, Dayton, Ohio, since 1975. Earlier he was vice president and marketing director of Marine National Bank in Erie, Pa. Mr. Randolph began his career in banking in 1965 with Citizens & Southern National Bank, starting as management trainee. He moved up through the ranks to become purchasing officer, assistant controller and advertising director.

tive shot at what we could do for \$180,000.

We didn't want to give up television. It can create excitement in the marketplace like no other medium. Maybe I'm not very smart, but I wouldn't know how to duplicate television's kind of excitement in print. Maybe I could sell a new \$5,000 car for \$1,000—that would create excitement. But how to compete against competition that is spending as much in one medium as we have available for everything?

For one thing, we had to give up the strategy of using TV for a 52-week consistent base of advertising. Instead, our strategy was to use television only when we had something specific to sell and to do it right, with enough weight to make sure we were heard. I regret this because I don't think we can establish a consistent image in the marketplace that way. But at least we can create excitement when we're in and to do it in a tone of voice that will project the type of bank we want to be.

Our strategy has been to use a mix of radio, newspapers and TV. TV creates awareness and excitement; radio supports it and newspapers inform the market of the nitty-gritty technical stuff. We're budgeted for three promotions of six weeks in length.

Last fall we offered a 90-day free-trial offer on our package checking account. We had under \$500 available for TV production, and therefore there was no way that we could produce something highly crea-

tive. What we ended up doing was using a local radio personality—this man's voice is in nearly everyone's home at one time or another between the hours of 6 a.m. and 10 a.m. And he's not heavily used in TV.

We ran this commercial for only two weeks, while radio and newspaper continued for four weeks. But we bought enough time to be heard. And it created the kind of interest that was needed. It had sort of a double-whammy effect because newspaper readers who had seen the TV ad could relate to the sight and sound effect of television. One other thing: Lou Emm—he's a Dayton institution—is believable.

And as hokey as the whole thing may have appeared to someone who doesn't live there, it was effective. We opened more accounts in six weeks than we had opened in the previous six months.

A few months ago we completed a six-week campaign for installment loans. Again we wanted to use TV simply to create awareness that we were in the lending business—but again our available funds were limited because we have a big push on this fall and TV is going to carry us at that time. So we settled for a simple little 10-second ID that ran in early and late fringe. A surprisingly high number ended up in prime time.

At any rate, we ran 127 of these ID's for five and a half weeks—again with support from radio and newspapers and an internal incentive campaign. The spot was simple but I think it conveyed the message that we want to lend money. Again the cost was under \$500.

I have to admit our timing was right, inasmuch as new cars had been selling like hotcakes and consequently the demand for installment loans had increased dramatically. But when the campaign was over, we made 15% more loans than we did during the same period of time last year—and last year was a record year.

In sum, my message is that you shouldn't despair when you look at the cost of TV if you're a medium-sized financial institution in a medium or major market. There are still ways to nip at the heels of the big boys on the block.

Pure economics will dictate that you can't always do what they can do. But if you plan properly and do your thing well, you can increase your market share from year to year. And television can help you do it if you're not faint-hearted about it.

Experience has proved to us that it can help even if used for short periods of time, provided the buy is heavy enough to make an impact on the market during that period. We believe in TV because of the excitement it can create; because of the image we can project through it, and most of all, because for us, it works.

PRESENTING FOR TELEVISION SYNDICATION

# The 24 Days of Christmas

THE 24 DAYS OF CHRISTMAS is carefully crafted holiday programming that will radiate all the color, joy and sanctity of America's happiest and most holy season. It will greatly enhance the image of any sponsor associated with it.



**65% OF THE U.S. HAS ALREADY SAID YES!**

is a series of 24 one-minute programs to be scheduled once, twice or three times per day, December 1st through 24th.

Utilizing the rich heritage of Christmas observances all over the world, THE 24 DAYS OF CHRISTMAS will explore the fascinating celebrations of different countries through the eyes of major celebrities. The heritage of each personality will relate to the country which he or she represents.

**CELEBRITIES INCLUDE:**

**LESLIE CARON** telling of the visit of "le Pere Noel" (Father Christmas) who leaves gifts in the shoes of sleeping French children.

**DAVID McCALLUM** relating why a roaring fire and a nip of brandy are Scottish traditions.

**ANDREA McARDLE** (star of Broadway's smash hit "Annie") telling of the simple Irish meal and unlocked door symbolically welcoming the visit of the Holy Family.

**RICHARD THOMAS** narrating the story of the Mari Llwyd in Wales which still delights and scares young children.

**LIV ULLMANN** relating how Viking traditions still permeate the Norwegian Christmas, including the visit of the Christmas gnome.

**OTHER COUNTRIES INCLUDE:**

• The Soviet Union • Spain • Lebanon • holland • China • Germany • Australia • Czechoslovakia • Brazil • The United States

Created and produced by Carter-Grant Productions

now offered in syndication by

**program syndication services**  
a subsidiary of Dancer Fitzgerald Sample, Inc.

347 Madison Avenue • New York, New York 10017

call 212 532-1560

## LEWIS CARROLL MAKES SENSE TO US:



*"Then you should say what you mean."<sup>1</sup> "I do - at least I mean what I say - that's the same thing, you know."<sup>2</sup> "Not the same thing a bit."<sup>3</sup>*

WHEN YOU CALL SOMEONE  
IN THE REAL ESTATE BUSINESS A REALTOR,  
YOU'RE IDENTIFYING THAT PERSON AS A MEMBER  
OF THE  
NATIONAL ASSOCIATION OF REALTORS®



*"BUT IF I'M NOT THE SAME, THE NEXT QUESTION IS, 'WHO IN THE WORLD AM I?'"<sup>2</sup>*

Realtor is not a synonym for "real estate agent" or "real estate broker," because not all real estate agents and brokers are Realtors.

*"MUST A NAME MEAN SOMETHING?"<sup>2</sup>  
"OF COURSE IT MUST."<sup>4</sup>*

The term Realtor and the Realtor logo are federally registered membership marks owned by the National Association of Realtors. They designate real estate professionals who belong to the National Association and subscribe to its strict Code of Ethics.

*"WHAT A CLEAR WAY YOU HAVE OF PUTTING THINGS!"<sup>5</sup>*

You won't have any trouble using the term Realtor correctly because there's only one thing to remember. When you talk about people in the real estate business, make sure they're members of the National

Association before you call them Realtors. If they're not members, or if you're not sure of their membership status, simply say "real estate broker" or "real estate agent"... even "broker" or "agent," if you prefer.

*"BEGIN AT THE BEGINNING AND GO ON TILL YOU COME TO THE END."<sup>6</sup>*

THE TERM REALTOR WAS COINED AND ADOPTED IN 1916 BY THE NATIONAL ASSOCIATION OF REAL ESTATE BOARDS (NOW THE NATIONAL ASSOCIATION OF REALTORS) FOR THE SOLE USE OF ITS MEMBERS. THIS EXCLUSIVE DESIGNATION HAS GIVEN THE PUBLIC AN EASY, APPROPRIATE WAY TO RECOGNIZE NATIONAL ASSOCIATION MEMBERS AND DISTINGUISH THEM FROM NON-MEMBERS.

*"Take care of the sense and the sounds will take care of themselves."<sup>5</sup>*

FOOTNOTES: 1. March Hare. 2. Alice. 3. Mad Hatter. 4. Humpty Dumpty. 5. Duchess. 6. King of Hearts.

NATIONAL ASSOCIATION OF REALTORS®

Chicago, Illinois 60611

# SAVALAS, BORGNINE, KERR, OLIVIER, QUINN, BURTON, PRESLEY, AND BRONSON STAR IN MGM/10

**BRONSON AND SAVALAS  
ARE OFFERED WORLD WAR II  
FOR THEIR LAST MEAL.**

**THE DIRTY DOZEN**

TELLY SAVALAS,  
CHARLES BRONSON, LEE MARVIN,  
EARNEST BORGNINE AND JIM BROWN.

**ELVIS RACES AFTER CARS  
AND NANCY SINATRA.**

**SPEEDWAY**

ELVIS PRESLEY,  
NANCY SINATRA  
AND BILL BIXBY.

**QUINN CHALLENGES RUSSIA,  
CHINA AND THE CHURCH.**

**THE SHOES OF THE FISHERMAN**

ANTHONY QUINN,  
SIR LAWRENCE OLIVIER,  
OSKAR WERNER AND DAVID JANSSEN

**RICHARD BURTON  
IS STRANDED  
IN MEXICO WITH THREE  
LOVE-STARVED WOMEN.**

**THE NIGHT OF THE IGUANA**  
RICHARD BURTON,  
AVA GARDNER, DEBORAH KERR  
AND SUE LYON.



**MGM/10** THIRTY EXTRAORDINARY MOVIES ORIGINALLY MADE FOR THEATRICAL RELEASE INCLUDING MARLOWE, MAYERLING, A PATCH OF BLUE, THE SANDPIPER, THEY ONLY KILL THEIR MASTERS, THE COMEDIANS AND THE POWER. WE'VE GOT THE MOVIES. WE'VE GOT THE STARS. CALL YOUR UA-TV SALES REPRESENTATIVE TODAY.

**UA-TV**  
United Artists  
A Transamerica Company

# Datebook

■ Indicates new or revised listing

## This week

**Sept. 18-20**—*Nebraska Broadcasters Association* convention. Speakers will include Sig Mickelson, Radio Free Europe/Radio Liberty; Hugh Mulligan, AP; Erwin Krasnow, NAB; Sam Stelk, FCC, and attorney-publisher Larry Perry Scottsbluff.

**Sept. 18-20**—Annual convention of *National Religious Broadcasters Western chapter*. Banquet speaker Sept. 19 will be Dr. Hal Lindsey, author. International Marriott hotel, Los Angeles.

**Sept. 18-20**—*CBS Radio Affiliates Association* board meeting. Canyon hotel, Palm Springs, Calif.

**Sept. 18-21**—*Institute of Broadcasting Financial Management* 17th annual conference. Hyatt Regency, Chicago.

**Sept. 18-21**—*Pacific Northwest Cable Television Association* meeting. Rldpath hotel and motor inn, Spokane, Wash.

**Sept. 19-21**—Western Electronic Show and Convention, organized and managed by nonprofit *Electrical and Electronics Exhibitions Inc.* Brooks Hall and San Francisco Civic Auditorium.

**Sept. 20-21**—Hearings before *House Small Business Subcommittee on Antitrust and Restraint of Trade Activities* on alleged anticompetitive pricing of FM radio in cars. Washington.

**Sept. 20-22**—Illegal lighting for television seminar. Stevens Point, Wis. Contact: Wheeler Baird, *Kliegl Bros.*, 32-32, 48th Avenue, Long Island City, N.Y. 11101; (212) 786-7474.

**Sept. 20-23**—Meeting of managers, *CBS-owned AM stations*. Canyon hotel, Palm Springs, Calif.

**Sept. 20-23**—Meeting of managers, *CBS-owned FM stations*. Canyon hotel, Palm Springs, Calif.

**Sept. 21-23**—Fall meeting of *Minnesota Association of Broadcasters*. Guest speakers will be Mutual Broadcasting System President C. Edward Little, National Association of Broadcasters President Vincent Wasilewski and program producer Earl Nightingale. Holiday Inn, Worthington.

**Sept. 22-23**—CATV technical seminar by *C-COR Electronics Inc.* 60 Decible Road, State College, Pa. Contact: John Yack, C-COR, (814) 238-2461.

**Sept. 25-27**—*Nevada Broadcasters Association* annual convention. Hyatt Lake Tahoe, Incline Village.

## Also in September

**Sept 26**—Seminar on station license-renewal procedures by *National Association of Broadcasters*. Penn-Harris motor inn, Harrisburg, Pa.

**Sept. 26-27**—Midwest convention of *National Religious Broadcasters* and presentation of annual awards. Hilton Plaza Inn, Kansas City, Mo. Contact: Ron Mighell, WTGN-FM Lima Ohio; (419) 227-2525.

**Sept. 26-28**—*Eascon '77* conference on electronics and aerospace systems. Sheraton National hotel, Arlington, Va. Information: Eascon-'77, suite 636, 821 15th Street, N.W., Washington 20005.

**Sept. 26-28**—Seventh annual assembly of the *Council of Better Business Bureaus*. Fred O'Green, president, Litton Industries, will be luncheon speaker first day; Lowell Thomas, dinner speaker that night; Senator John G. Tower (R-Tex.), luncheon speaker, second day Antlers hotel, Colorado Springs.

**Sept. 26-28**—*National Association of Broadcasters television code review board* meeting. Del Monte Hyatt House, Monterey, Calif.

**Sept. 26-Oct. 1**—"Teleonica '77" telecommunications, radio and television equipment exhibition. Participation will be limited to 45 U.S. companies. Caracas, Venezuela. Information: Hans J. Amrhein, Room 4036, Office of International Marketing, Department of Commerce, Washington 20230; (202) 377-2332.

**Sept. 28**—Special meeting of *Association of Maximum Service Telecasters* engineering committee. AMST headquarters, Washington.

**Sept. 28-30**—Twenty-seventh annual symposium on broadcasting, *Institute of Electrical and Electronics Engineers*. Frank Mankiewicz, president, National Public Radio, luncheon speaker, first day; Dr. George H. Brown, retired director, RCA Laboratories, Princeton, N.J., banquet speaker, Thursday. Principal topics for discussion: circular polarization of TV antennas, quad-



**TR-600A:**  
the new  
quad VTR  
with Super  
Highband/  
Pilot Tone.

#### Major meetings

**Sept. 18-21**—*Institute of Broadcasting Financial Management* 17th annual conference. Hyatt Regency, Chicago. 1978 conference will be held Sept. 17-20 in Las Vegas; 1979 conference will be in New York Sept. 16-19.

**Oct. 9-12**—*National Radio Broadcasters Association* convention. New Orleans Hilton, New Orleans.

**Oct. 16-21**—*Society of Motion Picture and Television Engineers* 119th technical conference and equipment exhibit. Century Plaza hotel, Los Angeles.

**Oct. 23-26**—Annual meeting of *Association of National Advertisers*. The Homestead, Hot Springs, Va.

**Nov. 13-16**—*National Association of Educational Broadcasters* convention. Sheraton Park hotel, Washington.

**Nov. 14-16**—*Television Bureau of Advertising* annual meeting. Hyatt Regency hotel, San Francisco.

**Nov. 16-19**—National convention of *The Society of Professional Journalists, Sigma Delta Chi*. Renaissance Center, Detroit. Birmingham, Ala., will

be site of 1978 convention.

**Jan. 22-25, 1978**—*National Religious Broadcasters* 35th annual convention. Washington Hilton hotel, Washington.

**Jan. 29-Feb. 1, 1978**—*Association of Independent Television Stations* fifth annual convention. Vacation Village, San Diego.

**March 4-8, 1978**—*National Association of Television Program Executives* conference. Bonaventure hotel, Los Angeles. Future conferences: March 10-14, 1979, MGM Grand hotel, Las Vegas; March 8-12, 1980, Nob Hill complex, San Francisco.

**April 9-12, 1978**—*National Association of Broadcasters* annual convention. Las Vegas. Future conventions: Dallas, March 25-28, 1979; New Orleans, March 30-April 2, 1980; Las Vegas, March 12-15, 1981; Dallas, April 4-7, 1982; Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984.

**April 21-26, 1978**—*MIP-TV*, 14th annual international marketplace for producers and distributors of TV programming. Palais des Festivals, Cannes, France.

**April 30-May 3, 1978**—Annual convention of the *National Cable Television Association*. New Orleans.

**May 24-27, 1978**—*National Association of Broadcasters* radio programming college. Hyatt Regency hotel, Chicago.

**June 1-3, 1978**—*Associated Press Broadcasters* annual meeting. Stouffer's Twin Towers, Cincinnati.

**June 13-17, 1978**—*American Women in Radio and Television's* 27th annual convention. Los Angeles Hilton, Los Angeles.

**June 17-20, 1978**—*American Advertising Federation* annual convention. St. Francis hotel, San Francisco.

**June 25-28, 1978**—*Broadcasters Promotion Association* 23d annual seminar. Radisson St. Paul, St. Paul. 1979 convention will be June 6-10, Nashville.

**Sept. 20-22, 1978**—*Radio Television News Directors Association* international conference. Atlanta Hilton hotel, Atlanta; 1979 conference will be at New Marriott hotel, Chicago, Sept. 11-14.

rophonic FM, fiber optics, broadcast satellites. Washington hotel, Washington.

■ **Sept. 29-30**—Media '77 seminar presented by *The Foundation for American Communications* and *American University School of Communication and School of Business Administration*. Program is designed to provide businessmen with greater understanding of news media and will include leading broadcast newsmen and government officials. Shoreham hotel, Washington.

**Sept. 30**—Deadline for entries in *Atomic Industrial Forum* awards for contributions to public understand-

ing of the peaceful uses of nuclear energy. Categories are electronic media and print, each with a \$1,000 prize. Information and entries: MaryEllen Warren, AIF 7101 Wisconsin Avenue, Washington 20014; (301) 654-9260.

**Sept. 30**—Regional convention and equipment show of *Society of Broadcast Engineers, chapter 22*. Syracuse Hilton Inn, Syracuse, New York. Information: Charles Mulvey, WNYT-TV Syracuse.

**Sept. 30**—*Missouri Public Radio Association* fall meeting. Rock Lane Lodge, Branson.

**Sept. 30-Oct. 2**—*Public Radio in Mid America* an-

nual meeting. Rock Lane Lodge, Branson, Mo.

**Sept. 30-Oct. 1**—Fourth annual Advertising Conference of Wisconsin, sponsored by *University of Wisconsin Extension*. Speakers will include Dr. William D. Wells, Needham, Harper & Steers, and Carl Hixon, Leo Burnett Co. Wisconsin Center, Madison.

**Sept. 30-Oct. 2**—Southwest area conference of *American Women in Radio and Television*. Camelot Inn, Little Rock, Ark.

**Sept. 30-Oct. 2**—Northeast area conference of *American Women in Radio and Television*. Featured speakers will include Donald Thurston, board chair-

This RCA option substantially improves signal-to-noise ratio, reduces moiré, and corrects banding errors. Master recordings look better than ever so that all your tapes can be produced with consistent high quality.

### The complete quad.

It takes a great VTR to accommodate versatile options. That's the TR-600A. We designed in all-modular electronics. Included desirable features that cost up to \$20,000 to add to other VTRs. The TR-600A offers a raft of options, such as exclusive integral on-line Time Code Editing, AE-600. All housed in a smart cabinet that fits in 7 sq. ft. of van or studio floor. In short, the complete quad at a surprisingly low price.

For the complete story of the TR-600A and all its options, see your RCA Representative now.



# RCA

man, National Association of Broadcasters; Barbara Newell, Wellesley College president, and Robert M. Bennett, WCVB-TV Boston, Berkshire Hilton, Pittsfield, Mass.

## October

**Oct. 1**—Deadline for entries. *U.S. Television Commercials Festival*. Information and entry forms: 1008 Bellwood Avenue, Bellwood, Ill. 60104; (312) 544-3361.

**Oct. 2-5**—*Missouri Broadcasters Association* fall meeting. Monday luncheon speaker will be Van Gordon Sauter, CBS-TV, Holiday Inn, Hannibal.

**Oct. 3-4**—Southwestern regional convention of *National Religious Broadcasters*. Skirvin Plaza hotel, Oklahoma City. Contact: David Webber, Box 1144, Oklahoma City; (816) 235-5396.

**Oct. 4-6**—Second conference on satellite communications for public service users, sponsored by the *Public Service Satellite Consortium*. Mayflower hotel, Washington.

■ **Oct. 5**—Opening newsmaker luncheon of season by *International Radio & Television Society*. Speakers will be news presidents of commercial TV networks: Roone Arledge, ABC; Richard Salant, CBS; Richard Wald, ABC, Waldorf-Astoria, New York.

**Oct. 5-7**—*Indiana Broadcasters Association* fall meeting. Marriott Inn, Fort Wayne.

**Oct. 5-9**—*Information Film Producers of America* national conference, trade show and awards festival. Holiday Inn, Chicago Film Center, Chicago. Contact: IFPA, 3518 Cahuenga Boulevard West, Hollywood 90068; 874-2266.

**Oct. 5-10**—*Women in Communications Inc.* annual meeting. Sheraton-Waikiki hotel, Honolulu.

**Oct. 7-9**—West Central area conference of *American Women in Radio and Television*. Hyatt House, Des Moines, Iowa.

**Oct. 9-11**—*North Carolina Association of Broadcasters* annual convention. Pinehurst hotel, Pinehurst.

**Oct. 9-12**—*National Radio Broadcasters Association* convention. New Orleans Hilton, New Orleans.

**Oct. 9-15**—Intelcom '77, international telecommunications exposition, featuring exhibits, technical seminars and sessions, conducted by *Horizon International House*. Information: Barbara J. Coffin, HIH, 610 Washington Street, Dedham, Mass. 02026.

**Oct. 10**—*Country Music Association* awards presentation that will be carried live on CBS-TV. Grand Ole Opry, Nashville.

**Oct. 10-13**—*Electronic Industries Association* 53d annual convention. Fairmont hotel, San Francisco.

**Oct. 11-12**—*Alabama Cable Television Association* fall workshop. Oct. 12 luncheon speaker will be Bob Schmidt, president, National Cable Television Association: Holiday Inn Airport, Birmingham. Information: Otto Miller, executive secretary, Box 555, Tuscaloosa, Ala. 35401; (205) 758-2157.

**Oct. 11-13**—Eighth annual Video Expo '77 for private video systems, sponsored by *Knowledge Industry Publications*. Equipment exhibits and seminars will be in Madison Square Garden and Statler Hilton hotel, New York.

**Oct. 12**—*New England Cable Television Association* fall meeting. Highway hotel, route 93, Concord, N.H. Information: Bill Kenny, Box 321, Tilton, N.H. 03276; (603) 286-4473.

**Oct. 12**—*American Society of Composers, Authors and Publishers* annual country music awards dinner. Hyatt-Regency hotel, Nashville.

**Oct. 12-13**—*Kentucky Broadcasters Association* fall convention. A.B. (Happy) Chandler will be principal speaker. Hyatt Regency, Lexington.

**Oct. 12-13**—*National Association of Broadcasters* management seminar. Hyatt Regency hotel, Chicago.

**Oct. 13**—*Religion in Media Association* awards program. Century Plaza hotel, Los Angeles.

**Oct. 13-14**—*National Association of Broadcasters* fall regional meetings for radio, TV and engineering

executives. Hyatt Regency hotel, Chicago.

**Oct. 14-16**—Western area conference of *American Women in Radio and Television*. Holiday Inn Union Square, San Francisco.

**Oct. 14-16**—Fall convention of *Illinois News Broadcasters Association*. Representative Lionel Van Deerlin will speak Sunday Ramada Inn, Champaign-Urbana. Program coordinator: Ron Williams, WDWS(AM) Champaign 61820.

**Oct. 14-16**—National Student Broadcasters Convention, sponsored by *University of Massachusetts' WUMB(AM) Dorchester*. Boston Park Plaza hotel, Boston.

**Oct. 16-17**—*National Association of Broadcasters* management seminar. Hyatt Regency Cambridge, Cambridge, Mass.

**Oct. 16-19**—*American Association of Advertising Agencies* western region conference. Hotel del Coronado, Coronado, Calif.

**Oct. 16-21**—*The Society of Motion Picture and Television Engineers* 119th technical conference and equipment exhibit. Century Plaza hotel, Los Angeles. Information: SMPTE, 862 Scarsdale Avenue, Scarsdale, N.Y. 10583.

**Oct. 17-18**—*National Association of Broadcasters* fall regional meetings for radio, TV and engineering executives. Hyatt Regency Cambridge, Cambridge, Mass.

**Oct. 17-19**—*Advertising Research Foundation* 23d annual conference. Waldorf Astoria, New York.

**Oct. 17-19**—*National Bureau of Standards* seminar on time and frequency services including applications to network television and satellites. NBS, Boulder, Colo. Information: Sandra L. Howe, seminar coordinator, NBS, Boulder 80302; (303) 499-1000, extension 3212.

**Oct. 17-19**—*New York State Cable Television Association* fall meeting. Sheraton Canandaigua Inn, Canandaigua.

**Oct. 18**—*National Association of Broadcasters*



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only quad  
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an editor's  
heart.**

public meeting on TV programming. Cambridge, Mass.

**Oct. 18-20**—Seventh annual conference of *Western Educational Society for Telecommunications (WEST)*. Harrah's hotel, Reno. Information: Wendell H. Dodds, WEST '77 chairman, University of Nevada, Reno 89557.

**Oct. 19**—Special meeting of the *Association of Maximum Service Telecasters board of directors*. Subjects will include review of comments filed in the FCC proceeding dealing with short-separation VHF drop-ins and with the congressional review of the Communication Act. Franklin C. Snyder, Hearst Radio, will preside. Omni International hotel, Atlanta.

■ **Oct. 19**—Luncheon by *Boston/New England area chapter of the National Academy of Arts and Sciences*. "Television: The Year 1984" will be discussed by James E. Duffy, president of ABC TV Network; Robert Wussler, president of CBS TV Network; Lawrence Grossman, president of Public Broadcasting Service, and an executive of NBC to be named. Anthony's Pier 4 Restaurant, Boston.

**Oct. 19-20**—Twenty-third annual Broadcasters Clinic, sponsored by the *University of Wisconsin-Extension*, Madison. Clinic will feature presentation of technical papers by equipment suppliers and consultants. Information: Don Borchert, UW Telecommunications Center, Vilas Hall, Madison 53706; (608) 263-2157.

**Oct. 19-20**—*National Association of Broadcasters* management seminar. Peachtree Plaza hotel, Atlanta.

**Oct. 19-21**—*Tennessee Association of Broadcasters* annual convention and business meeting. Read House, Chattanooga.

**Oct. 19-21**—*New Hampshire Association of Broadcasters* annual convention. Margate Inn, Laconia.

■ **Oct. 20**—"Business Talks" seminar of *Financial Communications Society*. Program participants include Richard S. Salant, president of CBS News, on "The Journalist's Dilemma—to Please or to Inform?"

and Herbert Schmetz, director and vice president, Mobil Oil Corp. on "The Role of Advocacy Advertising." Biltmore hotel, New York.

**Oct. 20-21**—*National Association of Broadcasters* fall regional meetings for radio, TV and engineering executives. Peachtree Plaza hotel, Atlanta.

**Oct. 20-22**—*Mississippi Cable Television Association* annual meeting. Broadwater Beach, Biloxi.

**Oct. 20-23**—East Central area conference of *American Women in Radio and Television*. Stouffers, Louisville, Ky.

**Oct. 21**—*Pittsburgh chapter, Society of Broadcast Engineers* regional convention and equipment exhibit. Howard Johnson motor inn, Monroesville, Pa.

**Oct. 21**—*Kansas Association of Broadcasters* fall management seminar. Site to be announced, Wichita, Kan.

**Oct. 22**—*Ohio Associated Press Broadcasters* fall meeting. Ramada Inn. Grove City, Ohio.

**Oct. 23-24**—*North Dakota Broadcasters Association* fall meeting. Holiday Inn, Fargo.

**Oct. 23-26**—Annual meeting of *Association of National Advertisers*. The Homestead, Hot Springs, Va.

**Oct. 25-27**—*International Tape Association's* home video systems seminar. Keynote speaker will be John Chancellor, NBC News. New York Sheraton, New York. Information: ITA, 10 West 66th Street, New York 10023.

**Oct. 27-28**—CATV technical seminar by *C-COR Electronics Inc.* 60 Decible Road, State College, Pa. Contact: John Yack, C-COR, (814) 238-2461.

**Oct. 28-30**—Midwest area conference of *American Women in Radio and Television*. Hershey hotel, Hershey, Pa.

**Oct. 29**—*Florida Association of Broadcasters* fall conference. The Beach Club hotel, Naples.

## November

■ **Nov. 1**—*FCC's* new deadline for comments on proposal to add four VHF drop-ins (Charleston, W. Va.; Johnstown or Altoona, both Pennsylvania; Knoxville, Tenn., and Salt Lake City). Replies are now due Dec. 1 (Docket 20418). FCC, Washington.

**Nov. 1**—Awards presentation, *U.S. Television Commercials Festival*. Deadline for entries is Oct. 1. Chicago.

■ **Nov. 2**—*World Future Society's* conference on Communications and Society: Policies for the Plannable Future. Topics to be discussed include role of FCC, cable versus broadcast television, frequency allocation and electronic mail. Keynote speaker will be Harry M. (Chip) Shooshan, staff director of House Subcommittee on Communications. The Ford Foundation, New York. Contact: The World Future Society, 4916 St. Elmo Avenue, Washington 20014.

**Nov. 2-4**—*American Association of Advertising Agencies* central region annual meeting. Ambassador hotel, Chicago.

**Nov. 2-5**—Theater, film and TV lighting symposium held in cooperation with *Florida-Caribbean section, Society of Motion Picture and Television Engineers; Florida Motion Picture and TV Association; Florida-Caribbean Theater Design Conference; Illuminating Engineering Society of North America; Florida section, U.S. Institute for Theater Technology*. Holiday Inn-Biscayne, Miami.

**Nov. 3-4**—*Institute for Democratic Communications* "Media Ethics: Problems and Pressures" conference. Speakers will include Ron Nessen, former presidential press secretary; Anthony Lewis, *New York Times* columnist; Robert Maynard, *Washington Post* correspondent. George Sherman Union, Boston. Information: Conference coordinator, School of Public Communication, Boston University, 640 Commonwealth Avenue, Boston 02215; telephone (617) 353-3450.

**Nov. 3-4**—*Oregon Association of Broadcasters* fall conference. Valley River Inn, Eugene.

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## Discerning the difference

EDITOR: In a letter to "Open Mike" Sept. 12, Steed College's PR director, Michael Williams, questioned how "the most pervasive and persuasive sales medium" could deny that violence on TV induces those watching to emulate what they see.

Somehow, he has failed to recognize the difference in the many roles the medium assumes. Selling products through advertising is one of them. Another is providing a running account of news events—many of which include violence. Still another is the action type of programing that is a reflection of what's going on in the real world (in most cases, anyway).

The viewer who is persuaded by television advertising to try a new antiperspirant is not going to be similarly influenced by murderers or hijackers portrayed on police shows or TV movies. Critics of TV violence forget that the lesson on the small screen is that crime does not pay.

Further, when surveyed, people have a tendency to be less than candid on the

subject of TV violence. They tell the pollsters one thing, but their viewing habits are just the opposite. A study on that phenomenon might be interesting and enlightening to Mr. Williams, Steed College, the American Medical Association, the Parent Teachers Association, ad infinitum.—*Joe Anderson, newseditorial director, WKGN(AM) Knoxville, Tenn.*

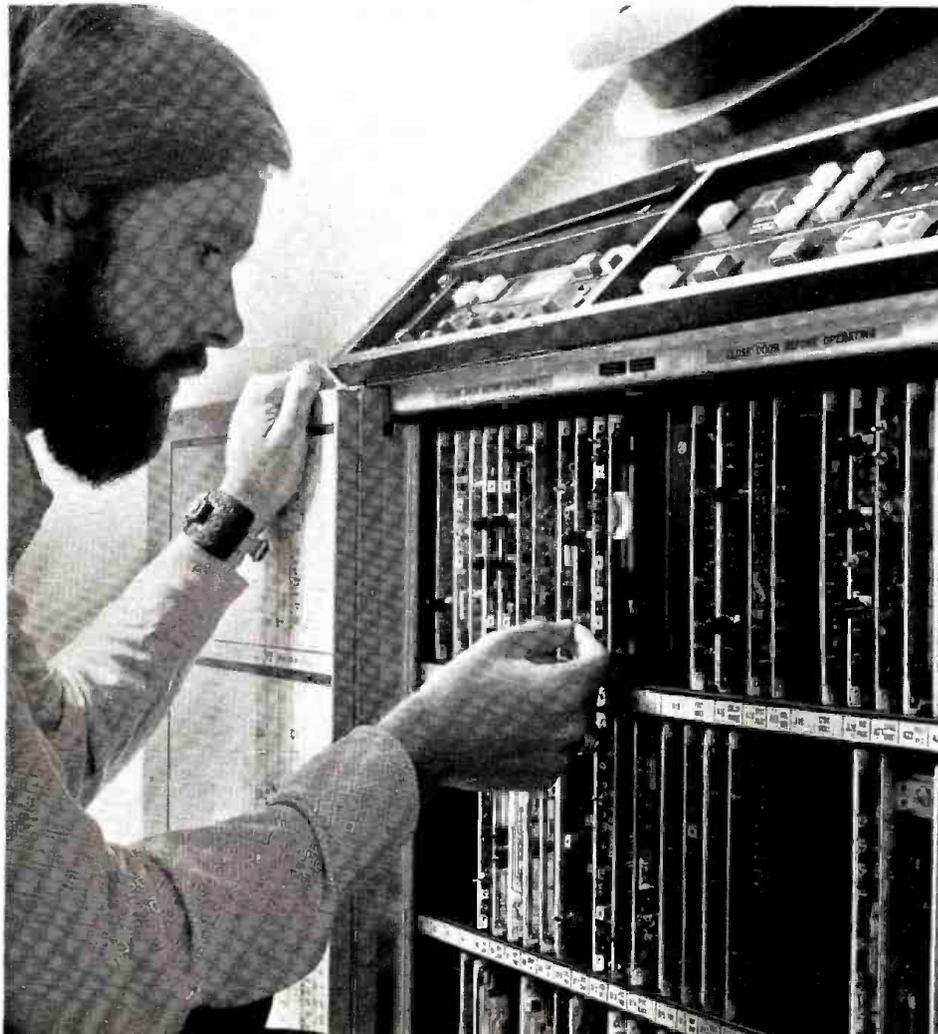
## Forgotten minority

EDITOR: The Civil Rights Commission has found that the broadcasting industry practiced discrimination against women and ethnic minorities in employment and program content (BROADCASTING, Aug. 22). Since I have lived my entire 26 years as a white male, I feel ill-equipped to comment, although I'm sure at least some of the alleged discrimination does take place. However, I am part of a minority that is constantly being discriminated against in broadcasting as well as other industries. I speak of the 35-million disabled citizens of this land of opportunity, some of whom, like myself, hold degrees in radio-televi-

sion.

I graduated from Southern Illinois University with A's and B's in most of my major courses. While 1974 wasn't a good year for finding jobs in any profession, finding a TV production job when you have cerebral palsy was and is like finding a pot of gold at rainbow's end. It's not that I can't do a floor director's job or be an AD, I did that and more in college. It's because people aren't willing to try to accommodate the handicapped. It's because they know that even if they do discriminate against the handicapped, they know they won't get studied. Broadcasters seem to feel it's easier to say the job's been filled than to take a chance on having to make some minor adjustment to allow a handicapped person to fulfill his potential.

The Civil Rights Commission also reported on how women and minorities are portrayed in the media. What about the image of the handicapped? About the only time I see handicapped people on television is on those awful, interminable telethons for United Cerebral Palsy or the



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Muscular Dystrophy Association.

There have been bright spots. *Ironsides* was one, but he was as dependent on other people when NBC canceled him as he was when he debuted. The Public Broadcasting Service aired *Joey*, about a cerebral palsied man in England who was presumed to be retarded because no one could understand him. WGBH used cerebral palsied actors in this production—the first time I had seen disabled actors used. Why can't we see handicapped people in commercials having bad breath, dandruff and ring-around-the-collar like everyone else? Why don't we hear about the national competition in wheelchair basketball, and the national and international track and field competitions? When the Boston Marathon was reported, couldn't the reporters on hand see that a simultaneous marathon took place for people in wheelchairs?

I hope that the broadcasting industry will work closer with the disabled community so that studies with unfavorable results can be avoided—after all, it is my industry too.—*Tim Flannigan, freelance video producer, Cottage City, Md.*

### Least we forget

EDITOR: Your story on the sale of Southern Broadcasting to Harte-Hanks in your Aug. 29 issue made no mention of my brother-in-law, James W. Coan. Jimmy and John G. Johnson left the FBI in 1947 to put WTOB(AM) on the air in Winston

Salem, N.C. Jimmy managed the station and played a leading role in building and acquiring additional properties. When he retired in 1958 at the age of 50, he was chairman of the board and chief executive officer. He died two and a half years ago.

Because he was largely responsible for the success and growth of Southern Broadcasting, I am sure you will want to bring this information to the attention of your readers, a great many of whom will always remember Jimmy for the vibrant, intelligent, personable man that he was.—*Jack Gale, North Hollywood, Calif.*

### Journalism issue mail

EDITOR: As a member of the Senate Communications Subcommittee, I am naturally very interested in any issues affecting the industry. You are quite right in pointing out the fact that television journalism has become the predominant force in today's political scene. The vagaries of coverage in local areas [BROADCASTING, Aug. 22] can have a pronounced effect on political events, and I am glad to see that someone has taken the trouble to investigate the matter.—*Bob Packwood (R-Ore.), U.S. Senate.*

EDITOR: From reading through the articles on news coverage, I see that all over the country reporters are basically investigating the same problems in our society, but are concentrating on the basic points that

are critical to their areas. This work is fascinating and deserves continued attention.—*Harold C. Hollenbeck (R-N.J.), U.S. House of Representatives.*

EDITOR: I have found the coverage in my area of the country to be excellent.—*Richardson Preyer (D-N.C.), U.S. House of Representatives.*

EDITOR: . . . a useful publication for following and understanding new trends and ideas in the broadcast media.—*Gary Hart (D-Colo.), U.S. Senate.*

EDITOR: I found the publication informative as well as interesting. As you well know it is important for members of Congress to reach as many of the people that they represent as possible. This is especially difficult in my home district, which is the entire state of Alaska. I am sure that my constituents in such a geographically large and distant district sometimes feel that what is happening here in Washington does not concern them. Certainly any deviation from the standard news coverage of events here is sure to attract more of their attention. The articles in this edition of BROADCASTING offer interesting alternatives.—*Don Young (R-Alaska), U.S. House of Representatives.*

EDITOR: I found it fascinating reading.—*H. John Heinz III (R-Pa.), U.S. Senate.*

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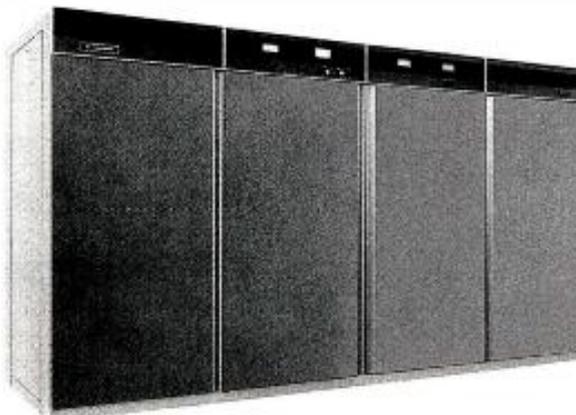


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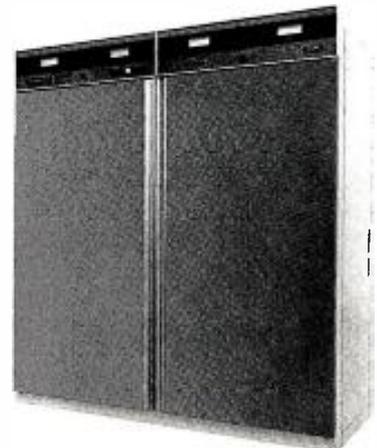


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# Broadcasting Sep 19

Vol. 93 No. 12

## Top of the Week

### For all the pyrotechnics, season's off to limp start

Nothing set the (TV) world on fire in first two weeks

For all the pre-season stir generated within the industry, the ratings results for the past two weeks of prime-time TV turned out to be sort of, well, boring.

As Bob Liddel, vice president and director of media and programing at Compton Advertising, put it: "The level of the audiences was predictable. There were no surprises."

There may have been a few. Some shows—notably ABC's *Washington: Behind Closed Doors* and *Soap*—didn't quite live up to their ratings expectations, and a few others—notably *James at 15*—did better than some might have thought. But in retrospect it seems that the performances did, in fact, turn out to be more logical than the anticipation.

None of the networks ran away with the week of Sept. 5-11. ABC won, as expected, riding *Closed Doors* to an average rating of 18.3 with a 32 share. NBC's specials line-up came in second, as expected, with a 17.5 rating and a 31 share. And CBS's specials/previews combination act brought up the rear, also as expected, with a 15.6 rating and a 27 share.

*Closed Doors* clearly was no *Roots* although it did win its time period on four of the six nights it was on and the consensus in the advertising industry was that it probably shouldn't have been touted as a potential *Roots* in the first place. NBC programmer Paul Klein agreed. "Obviously," he said, "publicity doesn't count."

Mr. Klein was at the same time referring to the disappointing ratings for one of his own programs, *The Richard Pryor Show*, which pulled only a 14.3 rating and a 23 share despite the pre-airing publicity it received (see story, page 124).

But even stronger support of Mr. Klein's assessment of the value of publicity came in the reaction—or lack of it—to the premiere of ABC's *Soap* (Tuesday, 9:30-10 p.m.). Predictably, *Happy Days* annihilated everything with a special one-hour season premiere which won a 31 share and a 51 rating, at the expense of NBC's Mr. Pryor and CBS's boxing (8-11

p.m.), which had a 13.7/22 share. *Three's Company*, another season premiere, followed with a 25.8/40. *Soap's* ratings then actually dropped a share point, coming in with a 25.6/39. (Because of non-clearance, national coverage was 96% instead of the customary 99%.)

ABC appeared relieved at the program's reception, at least as far as telephone complaints were concerned. As expected, a survey by ABC's affiliate relations division found that more callers objected to the show than supported—79 against, nine for in Detroit, for example, 68 vs. 14 in Miami, Los Angeles 75 vs. 60, and, in New York, the total of 311 telephone calls

ran four to one against.

But the surprise, according to several of the stations, was not so much in the number of calls received but rather in the amount of positive reaction. At WLS-TV Chicago, 100 callers supported the show, while 155 opposed it. At WBRZ(TV) Baton Rouge, which received the most calls among stations surveyed by ABC, sentiment favored *Soap* 302 to 257. At WNGE(TV) Nashville, which claimed to be surprised by the lack of reaction, 21 callers supported the show while 19 opposed it.

This compares to the 22,000 letters ABC said it received prior to the premiere, only four of which supported *Soap*.

**After the ballyhoo, the bottom line.** This is how prime-time programing fared from Monday, Sept. 5, through Wednesday, Sept. 14—the last date for which national Nielsens were available as BROADCASTING went to press. The range was from ABC's *Charlie's Angels* with 36.6/52 to that same network's "McNamara's Band" (movie) with 7.3/14.

Show	Rating / Share	Show	Rating / Share
<i>Charlie's Angels</i> (ABC).....	36.6 / 52	"Cahill, U.S. Marshall" (CBS).....	17.3 / 28
<i>Happy Days</i> (ABC) (Sept. 13)....	31.0 / 51	<i>Spiderman</i> (CBS).....	17.1 / 30
<i>Three's Company</i> (ABC).....	25.8 / 40	"The Hindenberg" (NBC).....	17.1 / 27
<i>Soap</i> (ABC).....	25.6 / 39	<i>The Fitzpatricks</i> (CBS).....	17.0 / 29
<i>NBC Monday Movie: "James at 15"</i> (NBC).....	23.8 / 42	<i>Washington: Behind Closed Doors</i> (Part 5) (ABC).....	16.9 / 29
<i>Laugh-In</i> (NBC).....	23.7 / 45	"Lucan" (ABC).....	16.5 / 28
<i>Washington: Behind Closed Doors</i> (Part 6) (ABC).....	23.6 / 36	<i>Hawaii Five-O</i> (CBS).....	15.9 / 27
<i>Betty White Show</i> (CBS).....	23.3 / 36	<i>Nancy Drew/Hardy Boys Mystery</i> (ABC).....	15.8 / 31
<i>Washington: Behind Closed Doors</i> (Part 3) (ABC).....	23.0 / 39	<i>ABC All-Star Saturday</i> (ABC).....	15.7 / 33
"Elvis on Tour" (NBC).....	22.9 / 39	<i>NCAA Football</i> (ABC).....	15.6 / 26
<i>Six Million Dollar Man</i> (ABC)....	22.2 / 37	<i>Young Dan'l Boone</i> (CBS).....	15.5 / 26
<i>Washington: Behind Closed Doors</i> (Part 1) (ABC).....	22.0 / 34	"The Hostage Heart" (CBS).....	15.4 / 28
<i>What's Happening</i> (ABC).....	21.5 / 40	<i>Rafferty</i> (CBS) (Sept. 5).....	15.1 / 28
"Logan's Run" (CBS).....	21.2 / 33	<i>CBS Galaxy</i> (CBS).....	14.8 / 28
<i>60 Minutes</i> (CBS).....	21.1 / 39	<i>NFL Football</i> (NBC).....	14.3 / 23
<i>Maude</i> (CBS).....	21.0 / 33	<i>The Richard Pryor Show</i> (NBC).....	14.1 / 25
<i>Emmy Awards</i> (NBC).....	20.8 / 39	<i>Night With the Heavyweights</i> (NBC).....	14.1 / 24
<i>Saturday Night at the Movies: "Dirty Harry"</i> (NBC).....	20.7 / 36	<i>Night of the Champions</i> (CBS).....	13.7 / 22
<i>Big Event: "Us Against the World"</i> (NBC).....	20.5 / 34	"Bugs Bunny in Space" (CBS)....	13.6 / 24
"Sex and the Married Woman" (NBC).....	20.5 / 33	<i>Waltons: "The Wedding"</i> (CBS).....	13.6 / 23
"Billy Portrait of a Street Kid" (NBC).....	20.1 / 32	<i>State Fair America</i> (CBS).....	13.0 / 24
<i>Happy Days</i> (ABC) (Sept. 6)....	20.0 / 35	<i>Tabitha</i> (ABC).....	13.0 / 24
<i>Washington: Behind Closed Doors</i> (Part 4) (ABC).....	19.8 / 36	<i>Walt Disney</i> (NBC).....	11.9 / 21
<i>Little House on the Prairie</i> (NBC).....	19.8 / 33	<i>Miss Black America Pageant</i> (NBC).....	11.7 / 22
<i>Miss America Pageant</i> (CBS).....	19.6 / 33	<i>Kotter Back to School Special</i> (ABC).....	11.6 / 24
<i>Rafferty</i> (CBS) (Sept. 12).....	19.5 / 33	"Woman on the Run" (CBS).....	11.6 / 20
<i>Washington: Behind Closed Doors</i> (Part 2) (ABC).....	19.3 / 31	<i>Monday Night Baseball</i> (ABC)....	10.0 / 18
<i>Family</i> (ABC).....	19.2 / 32	<i>Super Night at Forest Hills</i> (CBS).....	9.5 / 20
<i>Bionic Woman</i> (NBC).....	19.1 / 37	<i>Wacho Saturday Morning Preview</i> (CBS).....	9.1 / 17
<i>Welcome Back, Kotter</i> (ABC)....	18.9 / 38	<i>C'Mon Saturday</i> (NBC).....	8.9 / 19
<i>Magic of ABC</i> (ABC).....	18.1 / 32	<i>Pro Football Hall of Fame</i> (NBC).....	8.4 / 17
<i>Making of "The Deep"</i> (CBS)....	17.6 / 28	"McNamara's Band" (ABC).....	7.3 / 14

## Off-and-on Brown takes offer of Hooks seat

**He at first rejects, then accepts 21-month term, with reappointment all but certain; Ferris announced**

For a while last week, it seemed that White House talent scouts would be back thumbing through file cards in a new search for a likely nominee to the FCC. The nomination of Charles D. Ferris to a seven-year term and to succeed Richard E. Wiley as chairman was announced on Monday, as expected (BROADCASTING, Sept. 12). But by that time Tyrone Brown, the 34-year-old Washington attorney who had been the White House choice to serve out the 21 months remaining of the term of former Commissioner Benjamin L. Hooks had notified a presidential assistant that he was withdrawing his name from consideration.

By midweek, however, the White House had managed to recover. Mr. Brown, asked to reconsider, said he would. "I am looking forward to serving on the commission," Mr. Brown said on Thursday, as White House officials who have been involved in the search for candidates for the commission heaved a sigh of relief. The President himself had interviewed Mr. Brown last month.

Barry Jagoda, presidential assistant for media and public affairs, appeared exhilarated by the change of events. Mr. Brown is a "superb" choice, he said. "He's in the Carter mold . . . very concerned about consumers, yet open to all points of view . . . He's a distinguished lawyer . . . President Carter was very impressed with him. It's a source of satisfaction to those of us [in the White House] concerned about communications matters that he will serve."

Mr. Brown has also been given high marks by a well-known broadcaster. Larry Israel, who as president of Post-Newsweek Stations, hired Mr. Brown in 1971 as the organization's general counsel, described him as "able, very hard-working and intelligent, and public-service minded."

Mr. Israel said that Mr. Brown in his three and a half years at Post-Newsweek "learned the nuts and bolts of the broadcasting business" and "should make a good commissioner." By that, Mr. Israel indicated he meant, in part, at least, that Mr. Brown would hold broadcasters to high standards. "He would expect broadcasters to perform well," Mr. Israel said. "He knows their potential."

Mr. Brown left the broadcasting business in 1974 to join a tax-law firm. His background also includes clerking for the late Chief Justice Earl Warren, and service with the Covington & Burling law firm in Washington (which represents Post-Newsweek) and with Senator Edmund Muskie (D-Me.), as a member of his campaign staff when he sought the Democratic presidential nomination and as staff direc-

tor of Mr. Muskie's Senate inter-governmental relations subcommittee. (The widening of the Vietnam war to Cambodia and the unrest that it sparked on college campuses caused Mr. Brown to leave law practice for the Muskie campaign. "I felt I should do something better with my time in terms of what was going on in the world," he said.)

The momentary snag in the White House plans for filling the two FCC vacancies apparently resulted from Mr. Brown's reluctance to accept a term that would expire in less than two years. Mr. Brown—whom the White House views as the answer to those who have urged the appointment of a black to succeed Mr. Hooks, who left the commission in July to become executive director of the National Association for the Advancement of Colored People—is said to have told White House recruiters he would be interested in the seven-year term that was also available.

However, that term along with the chairmanship had long since been promised to Mr. Ferris, the former aide to then-Senate Majority Leader Mike Mansfield (D-Mont.) who is now general counsel to House Speaker Thomas P. O'Neill Jr. (D-Mass.). The inability to resolve the conflict over the terms apparently was a factor in the White House's delay in naming Mr. Ferris and in the abandonment of plans to announce two nominations simultaneously.

When the White House decided to proceed with the Ferris announcement, Mr. Brown withdrew his name from consideration for the other appointment.

Mr. Brown was reluctant last week to discuss the reasons for his change of mind. However, the White House had continued to urge him to reconsider. After word of his withdrawal reached the press, a number of persons called counseling the same course. Among the callers, it is understood, were one or two members of the Congressional Black Caucus. The Caucus had called on the President to appoint a black to the seven-year term, but Caucus members and staffers last week said the principal goal is to have a black on the commission.

As for the short term, that need not mean his service with the commission will be brief. President Carter's term runs until 1981. And, Mr. Jagoda said, "the expectation is that Mr. Brown will serve a term in

his own right." That, it was understood, had always been part of the scheme.

It was not clear last week when the Brown nomination would be sent to the Senate. But White House aides gave "one month" as the "outside" estimate as to how long it would take to do the necessary background checks.

Meanwhile, the Senate was beginning to proceed with the Ferris nomination. The Senate Commerce Committee scheduled a hearing on the matter for Sept. 26.

## TV board would leave decision on what to air to licensees

**NAB decides not to prohibit material "generally perceived" to be obscene; says that's the subscriber's responsibility**

The National Association of Broadcasters last week decided not to make the TV code prohibit material "generally perceived" to be obscene on television, and passed a code amendment instead that leaves to the licensee's own judgment what should not be aired on his television station.

But the TV board, meeting in Washington last Friday also made clear in its new guideline on sex that TV has to be stricter than other media. "We can still deal with mature themes . . . but we don't want TV to go as far as motion pictures have gone," Thomas Swafford, NAB senior vice president for public affairs, said.

The code amendment approved unanimously by the board—which includes representatives of the three networks—proscribes TV material which code subscribers "determine to be obscene, profane or indecent." It says broadcasters must consider the family atmosphere of TV viewing "above and beyond the requirements of law," and it prohibits the "graphic portrayal of sexual acts by sight or sound."

But a key action was the deletion of the words "generally perceived" from the proposal of the ad hoc committee headed by TV board Chairman Kathryn Broman of Springfield Television Broadcasting Springfield, Mass. (BROADCASTING, Sept. 5). The language had come under attack from the Motion Picture Association of America and several individual TV producers because it was vague and invited trouble from those with different ideas of what is "generally perceived" than broadcasters. The Writers Guild of America, West, had threatened to sue the NAB if it adopted the language.

After the meeting, NAB President Vincent Wasilewski said he did not see why the board's action would not please WGA, MPA and the others. They recognize that it is the station's responsibility to decide what is proper for airing, he said. "I



Brown

# DID YOU HEAR WHAT HAPPENED AFTER THE PROVIDENCE NETWORK FLIP?

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July Nielsen and Arbitron ratings are in, and what they show is that the Great Providence Network Flip was a flop. Because while CBS and ABC were busy changing their channels – the people in Providence weren't. They were watching Channel 10. Just as they have been for years. Sign-on to sign-off, including prime time and all adult demos, WJAR-TV is still number one. *Which only goes to prove that while some networks make stations winners, some stations make networks winners.*



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would think this would satisfy them.”

Mrs. Broman said she thinks the language is the best NAB can do within the constraints on the code. “We have Judge Ferguson and we have to consider that,” she said, a reference to the decision of the Los Angeles district court against NAB’s family viewing standard last year. Mrs. Broman reminded, too, that the code is “not enforceable.” Still, “I don’t see

how people reading [the amendment] can’t feel we did something here today.”

NAB TV code board Chairman Robert Rich of KBJR-TV Duluth, Minn., was present for the board’s deliberation which lasted just one hour, but did not participate in the discussion. He said afterward he is “not unhappy” with the result. “I don’t know if it’s going to make us more effective,” he said, but “it is an expression of

what the code board wants to do and what the TV board wants to do . . . We’re all trying to do what the public wants us to do.”

Both Mr. Rich and Mr. Wasilewski said they feel the action has taken care of the internal problems between the two NAB boards—TV and TV code.

Was last Friday’s vote NAB’s last word on TV sex and violence? “I think this is only the beginning,” Mr. Rich said.

## Making news for the newsmakers: Carter stars at RTNDA meet

**President, in two-way by telephone exchange, says press has been generally fair in Bert Lance coverage; Newman scores debasement of English language, Koppel hits erosion of standards**

The annual convention of the Radio Television News Directors Association opened Thursday (Sept. 15) in San Francisco with boosts to its self-esteem from a record turnout (that is expected to top 900) and a via-telephone press conference with President Jimmy Carter.

(The presidential Q and A was covered live by ABC Radio.)

At 11:30 a.m., outgoing RTNDA President Wayne Vriesman of WGN Continental, Chicago, welcomed Mr. Carter. The President responded that it was a “great honor” for him to be talking to RTNDA, and listed matters of national importance that he apparently thought might be talked about: his meeting that morning with the French prime minister, the Panama Canal treaty, SALT talks, energy, social security, welfare reform and the “Namibian question.” But he failed to mention what the RTNDA members most wanted to talk about: the Bert Lance issue.

Five of the 11 questions that were asked Mr. Carter dealt with aspects of the case involving the director of the Office of Management and Budget, who was testifying that same morning before the Senate Governmental Affairs Committee. The questions were asked either directly by or funneled from RTNDA members through a panel of five news directors.

In responding to a question from the immediate past president of RTNDA, John Salisbury of KXL-AM-FM Portland, Ore., President Carter said he thought “in general the press has been fair” in its coverage of Mr. Lance, but “in some instances, there has been distortion . . . and overemphasis on minor questions.” He also said he expected the press to give coverage to Mr. Lance’s appearances before the Senate committee, which would offer a “chance to balance the picture” (see page 40).

In answer to Curtis Beckmann of



**Relay to the President.** This panel of RTNDA newsmen passed on questions to President Carter during a two-way by telephone remote that was the feature attraction of last week’s San Francisco convention. L to r: Curtis Beckmann of WCCO(AM) Minneapolis; John Salisbury of KXL-AM-FM Portland, Ore.; Wayne Vriesman of WGN Continental, Chicago (and outgoing RTNDA president); Ernie Schultz (observed by podium) of KTVU(TV) Oklahoma City (incoming RTNDA president); Robert Grip of WKRG-TV Mobile, Ala., and William Wippel of KIRO(AM) Seattle.

WCCO(AM) Minneapolis, Mr. Carter said that Press Secretary Jody Powell had apologized for his tip to the *Chicago Sun-Times* on alleged improprieties by Senator Charles Percy (R-Ill.) and that Mr. Powell had admitted the action was “inappropriate, inexcusable and dumb.” With that assessment, Mr. Carter said, “I agreed.”

A more institutionally oriented question was relayed from Peter Herford of CBS News, who asked why, in light of President Carter’s pledges to conduct an open administration, only one pool camera was allowed to cover him in Washington as he spoke with RTNDA. “I don’t have any idea,” said Mr. Carter. “I just walked in and this room [the Oval Office] was filled with electronic equipment . . . I thought we had accommodated your association.”

Also addressing RTNDA on the first day of the three-day meeting at the Hyatt Regency-Embarcadero were NBC newsmen Edwin Newman and ABC diplomatic correspondent Ted Koppel. Both talked of weakening standards—Mr. Newman of those concerning the English language, Mr. Koppel of those concerning the professional qualifications of broadcast journalists.

Mr. Newman, author of “Strictly Speaking” and “A Civil Tongue,” was keynoter for the convention. He criticized the

language used by government officials (“we ought to demand that our leaders use better English so we know what they’re talking about and so they do too”), the news media (“foolish language is everywhere”) and educators (“the worst offenders”). “I believe the rules of language are very much worth worrying about,” said Mr. Newman. “Language is still the principal instrument for the formulation and communication of ideas . . . language belongs to all of us.”

Mr. Koppel, who had tendered his resignation at ABC News, said he was postponing that decision for three to six months after “as the diplomats say, a ‘frank, useful and friendly’ ” meeting with ABC News President Boone Arledge. Mr. Koppel told RTNDA he was concerned over a “widespread slackening” of standards in news professionalism. He placed the blame on ratings and consultants. “We are witnessing the emergence of a generation [of news anchors] unblemished by a single day of news reporting,” he said. It all began, he said, when “ratings suddenly became critical,” and news consultants “came up like mushrooms after a spring rain.” In an oblique reference to the Lance affair, Mr. Koppel said, “we require of public officials extraordinary standards of behavior. But what of ourselves?”

## D.C. news teams scramble to cover Lance's side of it

**WETA-TV, WTOP-TV go live for Senate hearings, feed others; networks schedule specials**

The top news story of last week, the appearance of Bert Lance, director of the Office of Management and Budget, before the Senate's Governmental Affairs Committee, inspired ambitious activity on the part of Washington-area television stations. Noncommercial WETA-TV and Post-Newsweek's WTOP-TV found themselves at the heart of ad hoc networks formed at practically the last minute to fill a void created by the major networks' decisions not to carry the hearings with live, gavel-to-gavel coverage.

WETA-TV provided a feed to six of the 29 stations of the Eastern Educational Television Network and bicycled tapes to non-commercial WETV(TV) Atlanta for delayed broadcast. Post-Newsweek stations in Miami; Jacksonville, Fla., and Hartford, Conn., and an ABC affiliate in Atlanta formed their own mininetwork for the coverage. Officials at both stations said more stations were joining the link-ups as the hearings continued.

Of the three commercial television networks, ABC stood alone in covering the hearings live. Its two-hour broadcast last Thursday (10 a.m. to noon) was anchored by Frank Reynolds and included reports from Dan Cordtz, Sam Donaldson, Bill Wordham and Tom Jarriel. Coverage of Friday's hearing, however, was left to regular newscasts.

Both CBS and NBC provided extra coverage Thursday in half-hour specials, each beginning at 11:30 p.m. The CBS special was anchored by Walter Cronkite, with correspondents Bob Schieffer and Barry Serafin. NBC's special featured John Hart as anchor and Irving R. Levine and Tom Pettit. By Friday morning CBS planned another special for that evening; NBC was considering it.

Public reaction to the live coverage was mixed. At WTOP-TV last Thursday, 283 calls from viewers were received complaining of the station's pre-emption of its regular programming; 117 calls were received favoring the coverage. But Post-Newsweek President Joel Chaseman said Friday that the station had been receiving more calls "commending us" for the coverage. He felt the "balance of calls has been positive." Mr. Chaseman said that the networks had "underestimated" the interest of the public in the Lance hearings, and the news void created by their lack of coverage demanded that "somebody else" had to fill it. According to Mr. Chaseman, the coverage was costing Post-Newsweek almost \$20,000 a day in line charges and lost revenue.

Viewers of the Post-Newsweek coverage saw WTOP-TV's regular anchormen, Max Robinson and Gordon Peterson, in the

studio and reporter Susan King in the committee room.

According to Henry Tenenbaum, assistant news director for WTOP-TV, almost 20 minutes of the station's 90 minutes of evening news were devoted to the Lance story. That was in addition to nearly half of the *CBS Evening News* being spent on the story and CBS's 11:30 special.

Until Thursday morning, when CBS picked it up, the network pool of the coverage of witnesses other than Mr. Lance had been provided by WETA-TV.

PBS presented a two-hour special Friday night with Paul Duke; Jack Nelson, Washington bureau chief of the *Los Angeles Times*, and Caryl Connor, a banking expert. The program, *The Issue of Bert Lance*, was produced by WETA-TV's Christie Basham and was part of public affairs programming made possible by a recent \$1 million grant from the Corporation for Public Broadcasting and \$500,000 from

the Ford Foundation.

On the radio side, ABC fed recorded highlights, anchored by Vic Ratner, Thursday from 7:35 p.m. to 7:50 p.m. and repeated the 15-minute feed at 9:35 p.m. CBS on Thursday featured a special report at 7:35 p.m. lasting about 10 minutes. Similar reports at the same time but for undetermined lengths were planned for Friday and Saturday. NBC last Thursday fed its affiliates two "hotline" wrap-ups, five minutes each—the first at 12:45 p.m. anchored by Bob Cain and the second at 9:15 p.m. anchored by Steve Porter and Peter Hackes. (Again coverage Friday and Saturday was expected to be similar.) George Herman anchored the coverage for CBS Radio news, and regular reports were made by members of the CBS Washington bureau. Mutual Radio news provided live reports from the hearing room and five-minute summaries throughout the day.



Bert Lance as originated by WETA-TV (l) and WTOP-TV

## FCC warns it's serious about its rules that require sponsor ID's

**Scripps-Howard wins waiver for Kansas City purchase; Montana licensee set for hearing; Rahall granted conditional renewals; covey of other actions mark active meeting**

The FCC let it be known last week it is serious about its intention to enforce sponsorship identification rules strictly. It not only issued a public notice saying it had become aware of "widespread licensee failure" to make appropriate sponsorship identifications in certain circumstances, but it turned down requests of the Department of Defense and the U.S. Postal Service for waivers of the sponsorship-identification rules.

DOD and the Postal Service had asked for permission to eliminate identification from spots they pay radio and television stations to carry. They said the identification diminishes the effectiveness of the spots and that they could save funds by

omitting it. They noted that some spots are run at no cost and thus need not be identified as "paid for" or "sponsored by." Thus they said, the waiver would enable them to use the same spots, regardless of whether the station charged for them.

The commission, however, in letters to DOD and the Postal Service, said the sponsorship identification requirement is based on the public's right to know who pays for advertising. Furthermore, the commission said, "We believe that the public is particularly entitled to know when the government is using tax dollars to persuade it."

The commission's public notice deals specifically with application of the sponsorship identification rules to federal and state government and public service organizations, as well as "teaser" campaigns and trade associations.

The commission said in each case broadcasters have failed to identify clearly the sponsorship of the commercial messages that were used. "Sponsorship identification is a critical aspect of broadcast operation," the commission said, "and licensees are cautioned that failure to adhere to the requirements [in the rules] will subject them to the full range of sanctions authorized by the Communications Act."

In other matters, the commission:

- Designated for hearing the applica-

## In Brief

**Storer Broadcasting** has bought **WLYF(FM) Miami** from Sudbrink Broadcasting Stations for **\$5.56 million**, plus \$500,000 consulting agreement, **record price for FM**. Storer had previously announced purchase of Sudbrink's **WLAK(FM) Chicago** for \$4.25 million (BROADCASTING, Aug. 22). Sale, subject to FCC approval, leaves Sudbrink with only **WJIN(AM) Atlanta** and **WFUN(AM) South Miami, Fla.** WLYF operates on 101.5 mhz with 100 kw. Broker: Ted Hepburn & Co.

□

On-again off-again purchase of **Rust Craft Greeting Cards Co.** by **Ziff-Davis Publishing Co.** is on again—this time for \$69 million, \$11.5 million more than previous offer (BROADCASTING, April 7). But new wrinkle had developed: Deal, approved last Thursday by Rust Craft board, but subject to stockholders' approval and favorable tax ruling, includes provision to spin off Rust Craft's radio stations, its interests in cable company, Telecommunications Inc., and New York art gallery to Rust Craft stockholders for \$6.6 million. **Ziff-Davis will offer \$26.50 per share or \$24 per share plus stock in new company**, and shareholders have option to take one or other. Indications are that Berkman family, which owns something in excess of 45% of Rust Craft's outstanding shares, will opt for deal involving spun-off company, while public shareholders will accept \$26.50 offer. Howard Stark was broker.

□

U.S. Court of Appeals in Washington has **denied Warner-Lambert Co.'s petition for rehearing** of case in which court affirmed Federal Trade Commission's order requiring corrective advertising (BROADCASTING, Aug. 8). At issue was order by panel of court requiring Warner-Lambert, in future advertising, to correct its "deceptive advertising" for Listerine as cure for colds. Panel, by same 2-to-1 vote that issued original decision, denied rehearing in supplemental opinion that held governmental interest in protecting citizens against deception will not be substantially served simply by order directing Warner-Lambert to stop deceptive advertising. **Current advertising, court said, must be viewed in context of 50 years of advertising promoting Listerine as cold remedy.** Judge J. Skelly Wright wrote opinion for himself and Chief Judge David Bazelon. Judge Roger Robb held to his position that FTC lacks authority to require corrective advertising.

□

A-T-O Inc., publicly traded manufacturer of heavy equipment, electronic instruments, recreation products and security systems, has formed A-T-O Communications division and budgeted **\$30 million for acquisition of broadcast properties.** Saul L. Rosenzweig, former vice president and part owner of KPLR-TV St. Louis, will head Los Angeles-based broadcasting division. Parent company is headquartered in Willoughby, Ohio; Harry E. Figgie Jr. is chairman and chief executive.



Bagwell



Mueller



McCloskey

**Ken Bagwell**, who has been running Storer Broadcasting's cable TV division, has been named VP in charge of company's seven-station TV division, area that formerly reported directly to Terry H. Lee, executive vice president. Mr. Bagwell will report to Mr. Lee, who will retain direct control of company's radio division. **Arno Mueller**, Storer's VP for finance and treasurer, will take over cable division command in addition to his duties as chief fiscal officer.

□

**Peter F. McCloskey** has been named **president of Electronic Industries Association**, effective Oct. 1. He has been head of Computer and Business Equipment Manufacturers Association, Washington, and succeeds V.J. Adduci, who left EIA post in June.

□

Elected vice president of Radio Television News Directors Association at last week's annual convention in San Francisco (see page 39): **Paul Davis** of WCIA(TV) Champaign, Ill. He has been RTNDA treasurer for three years. will become president of association at end of 1978 convention in Atlanta, succeeding Ernie Schultz of KTVY(TV) Oklahoma City, who took over at close of last week's meeting (see "Profile," Sept. 12).

□

Ad hoc band of **45 UHF network affiliates** is being invited to Charlotte, N.C., next week (Thursday, Sept. 29) at call of Cy N. Bahakel, head of Bahakel Broadcasting, and Jim Matthews of WGTU(TV) Traverse City, Mich. Purpose is to discuss problems of "common concern" and determine what affirmative actions might be taken (including forming new association) on such problems as: less than satisfactory treatment at hands of rating services, network compensation as compared with VHF affiliates, acquiring good syndication product, bolstering nonduplication protection from cable systems. Meeting and working lunch are set for studios of Bahakel's WCCB(TV).

□

U.S. Court of Appeals in Washington **declared unconstitutional** FCC's requiring **noncommercial broadcasters to retain audio recordings** of public affairs programs for 60 days because it doesn't make same requirement of commercial licensees.

tion of Deer Lodge Broadcasting Inc. for renewal of its license for **KDRG(AM) Deer Lodge, Mont.** Issues include questions as to whether Deer Lodge transferred control of the station without commission approval and whether employes or officials of Deer Lodge falsified or fabricated entries in the station's operating logs.

■ Waived its top-50-market policy to permit Scripps-Howard Broadcasting Co. to buy **KBMA-TV (ch. 41) Kansas City, Mo.**, from Benno C. Schmidt and BMA Properties Inc., and to grant Legend of Cibola Television Co.'s application for a construction permit for a new television station on channel 33 in Phoenix. The policy at issue prohibits the acquisition of more than three television stations (no more than two of them VHF stations) in the top-50 markets except where the applicant makes a compelling public-interest showing. Scripps-Howard owns three VHF stations

in the top-50 markets, and Legend is owned by Spanish International, which directly or through principals already owns five UHF's in those top markets, six in all. (The top-50-market policy, which has never blocked a station sale since it was adopted in 1968, is being reviewed by the commission.)

■ Conditionally renewed the licenses of Rahall Broadcasting of Indiana Inc. for **WNDE(AM)-WFBQ(FM) Indianapolis.** The conditions require the filing of equal employment opportunity information on Oct. 1, 1977, April 1 and Oct. 1, 1978, and with the station's renewal applications in 1979. The commission rejected petitions to deny filed by the Indianapolis Black Media Coalition, which had challenged the stations' employment practices and ascertainment efforts.

■ Affirmed a Broadcast Bureau ruling

denying a fairness doctrine complaint filed by the Grocery Manufacturers of America and the American Meat Institute against NBC as the result of a documentary on food broadcast on Sept. 8, 1976. *GMA/AMI* contended that *What is this Thing Called Food?* presented a one-sided view of questions of health hazards of food additives.

■ Denied the Council for UHF Broadcasting's petition to restore UHF channels 70-83 for assignments to television broadcast translators on a secondary basis. The channels now are used for land mobile radio.

■ Waived the one-to-a-market rule to permit Pacific Broadcasting Corp. to sell **KUAM-AM-FM-TV Agana, Guam**, to Pacific Telestations Inc. The purchaser said it needed the radio stations' profits to support the television station, the only one on the island.

# NCTA pulls out all the stops in seeking end to all distant signals rules

**Cable will take its case to House communications unit's hearings on Communications Act; burden would be on broadcasters to prove, after the fact, that they had been damaged by imports**

The National Cable Television Association board worked out a position on cable deregulation last week calling for the complete removal of all government restrictions on distant signal carriage.

At a meeting last Thursday outside Washington, the board approved a plan it will present to the House Communications Subcommittee for its review of the Communications Act. The plan would put broadcasters completely on the defensive against cable deregulation. If they were hurt by the lifting of distant signal restrictions, broadcasters could go to the FCC to seek individual relief a year after the deregulation program began. But the burden would be on them to demonstrate the harm, and they would have to provide financial data to prove their claims. The level of audience loss warranting relief to the broadcaster would be set in advance by the FCC.

Otherwise, the FCC would monitor the deregulation every year and report to Congress on its impact on the public. At the end of five years, the deregulation would become permanent, unless Congress acted to stop it.

The NCTA board worked out other positions as well—on sports restrictions, leased and access channels, for examples—but NCTA Chairman Dan Aaron of Comcast Corp., Bala Cynwyd, Pa., said they will not be unveiled until the association testifies at the House Communications Subcommittee cable panel discussions Sept. 29 and 30.

The position was drawn up by a committee headed by Ralph Baruch, Viacom International, and fits in with NCTA's petition to the FCC for removal of distant signal restrictions, Mr. Aaron said. He added it is in his opinion the most important single action ever approved by the NCTA board. "It's going to be the thrust of this industry to do everything we can at the FCC and Congress" to win the fight against distant signal restrictions, he said.

The board took these other actions at what NCTA President Bob Schmidt said was "probably one of the most productive board meetings" ever.

NCTA scheduled its next board meeting for Nov. 7 and 8 at the Town and Country hotel, San Diego, Calif. The meeting will be in conjunction with the Western Cable Show.

**Birthday broadcast.** William S. Paley, chairman of CBS Inc., called radio "absolutely essential" and radio news "indestructible" in an interview to be broadcast on CBS Radio last night as part of a three-hour special commemorating the company's 50th anniversary. "I don't think most people realize the importance of it," Mr. Paley said of radio in general.

"From the standpoint of national security it's absolutely essential. It's the only medium that can reach all the people at a moment's notice, no matter what calamity might befall the country." Beyond that, he said, radio "takes care of people who either don't like television or who are too busy to be sitting in front of a television set, who want to walk around and be entertained or informed."

He said CBS Radio had chosen to emphasize information in its programming, despite that format's costing more than music. "I think it [radio information] is a product that's indestructible from the standpoint of the kind of demand that there will always be for it. I pride myself on the quality of our news organization, certainly by far the best of any organization that's in broadcasting, and I think it compares favorably with any organization, even in the print media."

The program, narrated by Walter Cronkite, presented excerpts of CBS Radio news and entertainment shows broadcast through the 50 years.

**Editors' note:** The first article in an extensive report on CBS at 50, beginning on page 45, misleadingly suggests that the CBS Radio special, like others planned on CBS-TV, was scheduled for later presentation.

## Saccharin ad ban suffers another setback by Senate

**55-39 vote defeats Kennedy attempt to reinstate controls; turns down curbs on both broadcast and print**

The broadcasters' earlier success in beating back proposed restrictions on saccharin advertising was reaffirmed last week when the full Senate rejected proposed controls on all saccharin advertising—broadcast and print.

The Senate voted down repeated attempts by Senator Edward Kennedy (D-Mass.) to reinstate the clamps in the saccharin bill he originally wrote, and instead accepted the amendment of the Commerce Committee to take the broadcast provisions out (BROADCASTING, Aug. 1). The vote to back the Commerce Committee was 55-39, with Senate Communications Subcommittee Chairman Ernest Hollings (D-S.C.) among the minority voting against.

In addition there was a vote of 58-38 on an amendment by Senator Howard Cannon (D-Nev.), a member of the Commerce Committee, to also remove the proposed restrictions on print advertising.

A bill similar to the Senate's, but with the potential for restrictions on broadcast saccharin ads, is scheduled to be marked up by the Commerce Committee in the House this Tuesday (Sept. 20). The House bill as it now stands would leave it to the Food and Drug Administration to determine whether and how broadcast ad restrictions would be imposed. Among the more formidable opponents of that plan are House Communications Subcommittee Chairman Lionel Van Deerlin (D-Calif.) and subcommittee ranking Republican Louis Frey (Fla.).

The main purpose of the saccharin bill is to suspend for 18 months the FDA's proposed ban on the production and sale of saccharin products, to make time for further research on the FDA's finding that saccharin might appear to cause cancer.

On the Senate floor last Thursday Senator Kennedy argued doggedly that during the 18-month moratorium on the saccharin ban, consumers should be told in advertising that products containing saccharin, such as diet soft drinks, may increase their risk of getting cancer. "We're trying to provide information on the health risks so the American people can make an informed judgment." Backing him up were written appeals to the Senate from the Carter administration—through Hale Champion, under secretary of health, education and welfare—and from the heads of the Federal Trade Commission, the FDA and the National Institutes of Health.

Senator Gaylord Nelson (D-Wis.) wanted the FDA's ban enforced immediately, but failing to gain support for that, backed Senator Kennedy: "If we're going to give the people a cancer-causing agent, then I think we have a moral obligation to give them a good, tough, straightforward warning," he said.

On the other side was Senator Cannon, who argued that the findings against saccharin are inconclusive and controversial at this point and do not justify putting restrictions on advertising. In some cases the health warning message might require more air time than the commercial itself, he said.

Senator Kennedy tried two approaches to reinstate ad restrictions. One was to authorize the secretary of HEW, with concurrence from the heads of NIH and the War on Cancer, to decide on the need and format for advertising restrictions. The FTC would also have to concur.

The other approach was to require the inclusion in broadcast ads of this message: "Warning: This product contains saccharin which causes cancer in animals. Use of this product may increase your risk of developing cancer."

He was defeated on both approaches by the not-so-wide margin of 52-42.

Arguing that the bill was "gutted" without the advertising restrictions, Senator Kennedy then moved to have the entire bill sent back to the Human Resources Committee, of which he is a member. But he was defeated on that by a vote of 69-24.



CONGRATULATIONS ON

50

GREAT YEARS

FROM THE STATION OF THE STARS IN NASHVILLE.



After almost 25 years,  
we're still proud to be seen with you.

# CBS

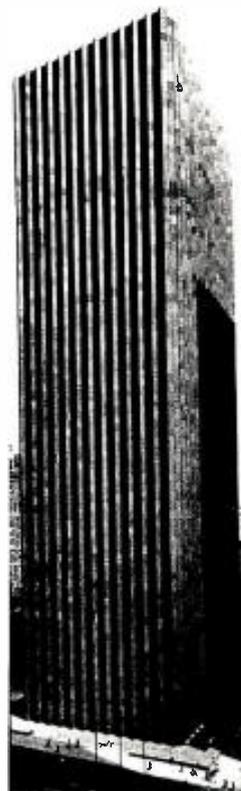
## The first five decades

CBS Inc. passed its 50th birthday yesterday without ceremony. Its radio network's listeners and television network's viewers were told nothing of the event (although there will be special programs later on). No flags flew from Black Rock, the company's one-of-a-kind skyscraper in New York. No one summoned the legions of retired and discarded presidents and vice presidents to assemble for the obligatory banquet and inspirational address.

Perhaps Bill Paley opened a bottle of champagne in the great house of Kiluna Farm, Manhasset, his Long Island sanctuary. A vintage Dom Perignon would have been suitable and no doubt in his cellar. But no one would have been there to share all the memories—not even Mr. Paley. The United Independent Broadcasters network, as CBS was called at the time, had been floundering for a year in other hands before William S. Paley took command and renamed it the Columbia Broadcasting System.

The birth of CBS as a competitive force in broadcasting may be truly dated at Sept. 26, 1928, when Mr. Paley, two days short of his own 27th birthday, became president. His father, Samuel Paley, a successful cigar maker, had advanced the money it took to buy control from Jerome Louchheim, a Philadelphia contractor and family friend. It may be worth mention that for many years Mr. Paley has annually collected in salary and bonuses far more than he paid for CBS. His dividends last year from the 1.7 million shares of CBS stock that he owns (out of 28.3 million outstanding) came to something in the neighborhood of \$3 million. He made \$500,557 in salary and bonuses.

Most stockholders would agree that Mr. Paley has earned his pay. The company's net sales totaled \$1.3 million in 1928, its first full year of operation. They were \$2.23 billion last year, and the first half of 1977 built up an even bigger head of steam. No corporation in or near broadcasting can trace as long and unbroken an





William S. Paley

ascent to prosperity under the unquestioned control of a leader still on active duty.

Now, nine days short of his 76th birthday, Mr. Paley may look back on an exceptional career, but he has passed the word that he will indulge no nostalgia. He is still the chairman, and although he has formally ceded management control to John Backe, president and chief executive officer, there is work to be done. Specifically, there is the intricate job of regaining leadership in television ratings.

Outsiders speculate that one reason for Mr. Paley's disinclination to order a big party for the 50th year is that he wishes to avoid calling attention to his television network's loss of the number-one position in prime time. If CBS-TV were still first, as it was for 20 years, the theory goes, bunting would festoon Black Rock to the sidewalk from the 36th floor, where a layer of lawyers' offices insulates Mr. Paley and other 35th-floor occupants from the noise of machinery on the roof.

Is Mr. Paley paying much attention to programing decisions these days? "You're damn right he is," said one CBS-TV official. The chairman sees every pilot, reads a good many scripts, has no hesitation to initiate suggestions and wants to be consulted on program choices and scheduling. The technique is to avoid the appearance of issuing direct orders, but the Paley presence is felt. It always has been.

Over the years some of the brightest executives in broadcasting have passed through CBS: the late Ed Klauber, a seasoned editor from the *New York Times* who taught Mr. Paley about news; the late Paul Kesten, a promotional whiz; Frank Stanton, a brilliant president who stayed on until retirement in 1973 despite a disappointment when Mr. Paley failed to hand over the chief executive title upon the latter's reaching 65, which for everyone else in CBS

employ is the mandatory age of retirement. Never was there any doubt about who the boss was.

It must have been evident from the beginning that Bill Paley would get ahead. He came from ambitious and resourceful stock, born in Chicago to parents who were Russian immigrants. His father, Samuel, and an uncle, Jacob Paley, had started the Congress Cigar Co., which prospered as young Bill was growing up but had modest origins. Mr. Paley once told a visitor he could remember as a boy watching his father roll cigars in a Chicago store-front window.

The business and family moved to Philadelphia after Mr. Paley was out of high school. He went on to the Wharton School of Business and Finance at the University of Pennsylvania and, after graduation, went to work for the family company.

It has become one of the cliches of broadcasting that Mr. Paley got into radio by experimenting with a program on WCAU(AM) Philadelphia, advertising Congress's La Palina cigars. It happened after Mr. Paley had been made advertising manager of the company and during his father's and uncle's absence on a business trip. The young Mr. Paley risked \$50 a week for the *La Palina Hour*, which Uncle Jake, returning to Philadelphia, immediately canceled as a wild extravagance. But when listeners began to ask what had happened to the program, the elder Paleys saw the light. The investment in radio followed.

Not many young men have gone off to New York under more favorable auspices than those accompanying Bill Paley. The "network" his family had bought may have been inconsequential by comparison with the pioneer NBC, but the radio medium itself was in a period of expansion that would only be accelerated by the Depression, which put other forms of entertainment out of public reach. Not only that, Mr. Paley was backed by the Congress Cigar resources and the counsel of two kin by marriage who owned WCAU, the station carrying the La Palina program. One, Leon Levy, was Bill Paley's brother-in-law. He had quit a profitable dental practice to manage the station for his older brother, Ike, a Philadelphia lawyer as well as clever broadcaster. The Levys played important roles in CBS affairs well beyond the formative years of Mr. Paley's network.

Thus caparisoned, Mr. Paley rode into New York social and business life with immediate effect. The network began to add affiliates. Mr. Paley acquired graces. As David Halberstam was to write much later in a long article in *The Atlantic*, "He was, at various stages of his life, a lover of great art, great food and great women."

In 1932 Mr. Paley married Dorothy Hart Hearst, divorced wife of a son of William Randolph Hearst, then still a power in American publishing. He was firmly ensconced in New York society. But there were still places to go.

World War II gave CBS—and for that matter, all other radio networks—a new stature as journalism media, but CBS may have taken the largest advantage of the times. Eric Sevareid, the veteran CBS News correspondent, explained it as well as anybody in an interview published in *BROADCASTING's* issue of a week ago.

The war and the CBS News staff that the late Ed Murrow recruited "gave CBS, as a network, its first leg up," said Mr. Sevareid. Mr. Paley, in Mr. Sevareid's words, had been "running, essentially, a second-string operation. Suddenly we had the jump on news . . ."

"After the war," said Mr. Sevareid, "we went to Hollywood with a lot of borrowed money and bought up a lot of great entertainment stars. Then we really had the whole ball of wax. But I think one reason Bill still has a soft spot in his heart for news and the news people was that. This gave him a great breakthrough."

Mr. Sevareid could have added that the war exposed Mr. Paley to some of the liveliest figures of the Allied world. Mr. Paley went to London as a colonel in psychological warfare on General Eisenhower's staff. While there, he was taken in tow by Mr. Murrow, then a hero figure to the English. It was a heady time of bombings, teas, little dinners and associations with the most eminent people of the times. An urbane Bill Paley had gone into service in London. A worldly Bill Paley returned.

In 1947, after a divorce from his first wife, Mr. Paley took one of the transitional steps of his life. He married Barbara Cushing Mortimer, one of three dazzling daughters of a famous Boston brain surgeon, Harvey Cushing, and thus acquired as instant brothers-in-law Vincent Astor and John Hay (Jock) Whitney. It may be coincidence that the five Corinthian television stations that Mr. Whitney's private corporation owned before its merger into Dun & Bradstreet are all CBS-TV affiliates. For years the Whitneys and Paleys have owned neighboring estates in Manhasset.

With rare exceptions, such as Mr. Murrow, Mr. Paley has kept his business associates separate from his social friends. In the early post-war years, when Mr. Murrow was serving, sometimes uncomfortably, as vice president in charge of news, he occasionally returned from weekends at the Paleys' Long Island estate

with reports of fierce croquet games that Mr. Paley intensely played as though David Sarnoff, the antagonist he outlived, were on the other side.

Even at CBS, the chairman has for years been almost a reclusive figure. Except for the corporate executives and television program officials with whom he regularly confers, Mr. Paley sees few CBS employees. Yet his knowledge of his company's and his competitors' activities is said to be prodigious. "You always have to have your figures right before you go to see him," an executive said not long ago. "He can correct your mistakes in his head."

How long will the Paley presence continue to be felt? His contract guarantees him occupancy of his present office suite until Dec. 31, 1987, when he will be 86. He may be there to order an extension. His father died at the age of 88, his mother at 95. ❧



Sept. 18, 1929: The opening of 485 Madison Avenue



With Stokowski



As a SHAEF colonel



With Murrow



With Eisenhower



Bill Paley and three heirs apparent: Frank Stanton (retired), Arthur Taylor (dismissed), John Backe





The first five decades

## It's all history now: CBS since 1927

**Events that shaped a giant in communications, from its beginnings as a faltering operation to 'the world's largest advertising medium' and beyond**

The \$2-billion-dollar-a-year complex that is CBS grew from beginnings so flimsy that it barely survived its first year.

There are differing versions of its origins. By some accounts, the activating force was George A. Coats, a promoter and former paving equipment salesman, who delivered a fiery address at the 1926 convention of the National Association of Broadcasters, urging the radio men to fight the American Society of Composers, Authors and Publishers by setting up "a great radio program bureau."

According to this version, George Coats enlisted the support of Arthur Judson, the pre-eminent concert manager of his time, and the Judson Radio Program Corp. was formed in New York on Sept. 20, 1926.

Other accounts say that Arthur Judson organized his Radio Program Corp. as a means of taking concert music to mass audiences by providing outlets for the artists under his management—a roster that included both the Philadelphia and New York Philharmonic Orchestras, most of the leading conductors of the day and an array of stars, among them Jascha Heifetz, Marian Anderson, Vladimir Horowitz, Ezio Pinza, Efrem Zimbalist, Jose Iturbi, Nelson Eddy and Gregor Piatigorsky.

This version holds that Arthur Judson enlisted the aid of George Coats, and that he did so only after David Sarnoff, head of RCA, turned down his offer to supply RCA's fledgling NBC radio networks with a package of musicians for a fixed price per week. Rebuffed by RCA, Mr. Judson, in this version, vowed to set up his own network, organized United Independent Broadcasters Inc. in early 1927 and hired George Coats to travel the country signing up stations in key cities for his network. Mr. Judson, meanwhile, satisfied his original ambition by contracting to supply musical talent to the network.

The two versions begin to merge at this point. Mr. Coats succeeded in signing up 16 stations under a novel plan whereby the network would buy 10 hours a week from each station at \$50 an hour. But to pay them, the new UIB needed help—and found it in Louis Sterling, chairman of the Columbia Phonograph Co., one of the

leading forces in the recording field. Columbia Phonograph, alarmed by talk of an impending merger between the Victor Talking Machine Co. and RCA, took over the 10 hours a week, which it would resell to other advertisers while promoting its own products through network identification announcements on "the Columbia Phonograph Broadcasting System." The phonograph company reportedly paid \$163,000 for the name change.

Against that background, the new network made its formal bow 50 years ago last night (Sept. 18, 1927) with a broadcast of the "The King's Henchman," an American opera by Deems Taylor and Edna St. Vincent Millay. Major J. Andrew White, a leading announcer of those years and a key figure in the UIB organization, made the introductions. There were reports that the inaugural broadcast would have been held on Sept. 5, 1927, except that no sponsors had been found—and that one sponsor subsequently found for the Sept. 18 opening backed out just before air time.

The program was originated by WOR(AM) Newark, N.J.—with controls reportedly operated from the men's room because the "network studios" were not completed in time. Other stations in the line-up—all AM, because there was no FM yet—were KMOX St. Louis; WNAC Boston; WEAN Providence, R.I.; WMAK Lockport, N.Y.; WFBL Syracuse, N.Y.; WCAU Philadelphia; WCAO Baltimore; WJAS Pittsburgh; WADC Akron, Ohio; WAIU Columbus, Ohio; WKRC Cincinnati; WGHP Detroit; WOWO Fort Wayne, Ind.; WMAQ Chicago, and KOIL Council Bluffs, Iowa.

Expenses quickly outran revenues and within two months the network was out of money and Columbia Phonograph wanted out. The network repurchased the phonograph company's stock, agreeing to pay for it in time to be used in advertising Columbia records. In the meantime, the network found another backer: Mr. Judson went to Dr. Leon Levy\*, owner of WCAU, and was put in touch with Jerome H. Louchheim, a millionaire Philadelphia builder and sportsman. Mr. Louchheim acquired a controlling interest in the network, and Dr. Levy and his brother, Isaac, also invested in it. The network by then was known as Columbia Broadcasting System, having dropped the "Phonograph" while retaining the right to

use the Columbia name when the phonograph company withdrew.

Losses continued to mount, and in the latter part of 1928 Mr. Louchheim, too, wanted out. Now came the last angel CBS has ever needed. William S. Paley, then 26 years old, was advertising manager of the Congress Cigar Co., manufacturer of La Palina cigars. The company was headed by Samuel Paley, Bill Paley's father and the father-in-law of Dr. Leon Levy, and it had used radio with startling success as sponsor of the *La Palina Boy* on WCAU and the *La Palina Smoker* on CBS. The cigar company, one of the first major clients of the new network, had seen its cigar sales volume more than double, and when Bill Paley learned that Mr. Louchheim's controlling interest was available he consulted his father and promptly bought it. The price has been variously estimated at \$275,000 to \$450,000. Shortly thereafter, at age 27, he became president of the year-old network. One of his first moves was to combine UIB and Columbia into one company, forming the Columbia Broadcasting System. Arthur Judson, meanwhile merged seven concert bureaus into the Columbia Concert Corp., a subsidiary that assured the young network of access to talent.

Major White remained as managing director until 1930. Federal Radio Commissioner Sam Pickard was hired in 1929 to handle station relations, and Herbert V. Akerberg, who subsequently succeeded him in that role, was hired away from Bell Labs to be head of planning and development.

Edward Klauber, night city editor of the *New York Times*, was recruited in 1930, and soon become executive vice president. He was later credited by Mr. Paley with helping to shape his—and CBS's—new orientation, although he was hired initially to serve as an extra pair of hands to Mr. Paley.

Among other new people signed on in the early days was Paul W. Kesten of the Lennen & Mitchell advertising agency, who joined in 1930 as head of sales promotion. He promptly proved his value by hiring the Price, Waterhouse accounting firm to conduct an "audit" to challenge NBC's popularity claims. Listeners were asked, "What radio station do you listen to most?" CBS stations came out ahead.

Hugh K. Boice was hired, also from Lennen & Mitchell, to head sales, and Lawrence W. Lowman, who had been a

\* Dr. Levy resigned from the CBS board last Wednesday (Sept. 14), after 50 years service.

**Congratulations  
to**



**from**



Paley classmate at the University of Pennsylvania, was named vice president in charge of operations. In 1928 CBS had bought what is now WCBS New York; in 1929 it acquired a part interest in WBBM Chicago and two years later, after completing that purchase, it also acquired the services of H. Leslie Atlass, who with his brother Ralph had founded WBBM, as its Chicago executive. By that time CBS had 408 employees and was settled in the building at 485 Madison Avenue that was to be its New York headquarters for more than

30 years, having moved there from its first home in the Paramount building in 1929. (It moved to its present home, at 51 West 52d Street, in 1965).

In one of his first major financial moves, President Paley also gained access for CBS to Hollywood talent. This was an arrangement under which CBS gave up half its shares to Paramount Publix Corp. and acquired 59,000 Paramount Publix shares which then, in September 1929, were selling at \$65 a share. In the deal, the movie company agreed to buy back its stock at

\$85 a share on March 1, 1932—provided that CBS had by then turned a net profit of \$2 million or more. This seemed a good deal for Paramount Publix when the deal was made, but when the repurchase date arrived, CBS had earned nearly \$3 million. The movie company, faced with paying \$85 a share for stock at that time valued at \$10, was glad enough to let Mr. Paley and his associates regain their ownership by taking the CBS stock back in lieu of \$5 million in cash.

By that time the CBS line-up embraced



## Next to Paley, it was Stanton

**Broadcast statesman, who served longest as CBS president, put stamp of style and character on company and on industry**

If Bill Paley gave CBS the entrepreneurial brawn of a showman, Frank Stanton gave it the brains, grace and organizational discipline of an academic and stylist. When Dr. Stanton retired from the company at age 65 in 1973 as vice chairman, one former executive who served as a key figure in the CBS hierarchy remarked that Dr. Stanton imparted "character" to CBS and indeed to the broadcasting industry. Another company official said that when Dr. Stanton retired, "a lot of our image is going with him."

Much of that image was the result of Dr. Stanton's role as the industry's unofficial spokesman and chief statesman. He appeared frequently before Congress and in other forums, often to defend the cause of broadcast journalism and the public's right to know, and to lead the fight for repeal of Section 315. It was out of those convictions that Dr. Stanton rose to the accomplishment of which he is most proud—his work in bringing about the Great Debates of the 1960 campaign between presidential contenders John F.

Kennedy and Richard M. Nixon.

Dr. Stanton played, too, a large part in creating the outer form of CBS, from the design of its stationery to the creation of the Eero Saarinen-designed, black granite corporate headquarters on West 52d Street in Manhattan.

Within CBS, Dr. Stanton was known as a man with a passion for detail and a willingness to work the long hours necessary to encompass the minutiae in which he often would involve himself.

His outside interests were not narrow, however. Dr. Stanton was and is something of a Renaissance man. Among the more prominent of the fields in which he delves: art and architecture, typography, photography, zoology, psychology and mechanics.

In his youth, however, he aimed early at broadcasting. As an undergraduate at Ohio Wesleyan, he researched and wrote a number of papers, including some on the number of stations and sets in existence. In his master's thesis, he ventured into the print field with "The Influence of Surface and Tint of Paper on the Speed of Reading." But by his PhD thesis, he was back on a broadcasting track, examining systems of audience measurement in use at the time and proposing a new system using auto-

matic recorders, the prototype for which he built himself.

It was that thesis that landed him a number three-job in the CBS research department in 1935, a three-man operation at the time.

Soon, however, Dr. Stanton was first in a department of more than 80 persons, and under his guidance, CBS set the pattern in the industry for research. By 1942, at age 34, he was a CBS administrative vice president, one of three. In 1946, he was tapped as CBS president.\* In 1971, he stepped up to vice chairman to make room for the grooming of a successor—first the late Charles Ireland and then Arthur R. Taylor.

He retired at the end of March 1973 under CBS's mandatory retirement policy. He remains a consultant to the company and serves on its board of directors. He now is chairman of the American National Red Cross and is a trustee, fellow or director of numerous organizations, among them the Lincoln Center for the Performing Arts, the National Council on Philanthropy, the American Academy of Arts and Sciences, the American Association for the Advancement of Science, the American Psychological Association, and the New York Academy of Science. He is a trustee and former chairman of the Rand Corp., chairman of the Carnegie Institution of Washington and three-term former chairman of the U.S. Advisory Commission on Information.

But for all those other involvements, and the honors that have come to him over the years, Frank Stanton remains "CBS" through and through. It showed last week, when he spoke about the first 50 years.

"The over-all record of CBS and its place in society are for others to evaluate," he said. "But this I do know: Bill Paley and his associates had but one goal—the strength and character of CBS. I hope it will endure as a responsible and responsive institution. For me, it was a happy, exciting and rewarding experience from the day I arrived at 485, fresh from college."

\* Dr. Stanton was, in point of fact, the sixth to hold the president's position in the organization now known as CBS Inc. His predecessors: F.C. Delaney, from Jan. 31 to March 4, 1927; G.A. Coats, from March 4 to June 9, 1927; Andrew White, from June 9 to Nov. 9, 1927; G.A. Coats again, from Nov. 9 to Dec. 21, 1927. There was a presidential interregnum until Mr. Paley assumed the office on Sept. 26, 1928. He held it until Jan. 9, 1946, when Dr. Stanton began what would be a 25-year term in the job—until Sept. 30, 1971, when he became vice chairman.

# Congratulations CBS for fifty years of service.

50 years ago, Bill Paley and George Storer had  
great ideas, far in advance of their times.  
Together they developed a half century of business association,  
personal friendship and mutual respect.  
The former created and built CBS, the latter created  
and built Storer Broadcasting.  
We at Storer look forward to the next half century  
with the same objectives.

STORER BROADCASTING COMPANY

CBS-TV Affiliates:  
WJBK-TV, Detroit; WJKW-TV, Cleveland; WAGA-TV, Atlanta; WITI-TV, Milwaukee.

**FROM  
WDBO RADIO AND  
WDBO-TV  
OUTLET  
BROADCASTING  
IN ORLANDO  
FLORIDA  
COME  
CONGRATULA-  
TIONS  
TO  
YOU-KNOW-  
WHO ON THEIR  
50TH.**



**wdbo 50 wdbo-tv 50**

91 stations. Five were owned outright by the network: WABC (now WCBS) New York; WBBM Chicago; WBT Charlotte, N.C.; WCCO Minneapolis, and WKRC Cincinnati. CBS also owned a 51% interest in KMOX St. Louis and was leasing WPG Atlantic City.

The next years were crowded with developments. Among the highlights:

In September 1932, CBS—and NBC—consented to advertisers' use of price mentions in nighttime as well as daytime programs (A&P was the first to do so).

In November 1933, the repeal of Prohibition raised industrywide questions about the acceptability of hard-liquor advertising on radio. CBS and some stations announced they would not accept it at all.

In the early 1930's CBS put much emphasis on audience research. One study given wide distribution by the network dealt with the memorability of spoken versus printed copy. It was done by Dr. Frank Stanton, a 27-year-old instructor of psychology at Ohio State. He joined CBS in 1935 as number-three man in a three-man research department.

By 1935, CBS also claimed to have more stations—97—and more sales and more net profits—\$2.8 million—than either the NBC Red or the NBC Blue network.

Late in 1938 CBS entered the recording field with the purchase of the American Record Corp. for \$700,000. Among ARC's subsidiaries was Columbia Phonograph Corp., CBS's one-time owner. ARC eventually became Columbia Records, now the biggest in its field.

On Aug. 27, 1940, CBS demonstrated a new color-TV system, developed by its chief television engineer, Peter C. Goldmark, and believed to be the first color telecast in history. It was the start of a long battle in which CBS won the skirmishes but, a dozen years later, lost the war to a compatible color system that was developed by RCA but which—it was subsequently revealed—also used some patents held by CBS.

In 1941, after the FCC challenged the propriety of CBS being in the artist-management business, the company withdrew from that field, selling its Columbia Artists Bureau to the Music Corp. of America for \$250,000 and the Columbia Concerts Corp. to its management.

The WW II years brought many changes. Ed Klauber, long-time executive vice president, was elected in 1942 to the new post of chairman of the executive committee, and Paul Kesten was named vice president and general manager, with all departments reporting to him except programming, which continued to report to President Paley. In August 1943 Mr. Klauber resigned for health reasons, and two months later, when Mr. Paley received an overseas psychological warfare assignment with the Office of War Information, Mr. Kesten became executive vice president. In November 1943 Mr. Klauber accepted the post of associate director of OWI.

In June 1945 Dr. Stanton, who had risen to a CBS vice presidency, was named general manager, and in January 1946 Mr. Paley, returning from his wartime duty,



**A MESSAGE FROM GARDNER COWLES**  
Chairman, Cowles Broadcasting, Inc.

All the people at KCCI Television and the Cowles Broadcasting family are pleased to join in congratulating CBS on its 50 years of distinguished service.

KCCI-TV — first in News and long the dominant station in Central Iowa, has been a CBS affiliate for 22 years. It is a warm relationship which has existed since the station went on the air. Actually beyond that, since some of us go back to the early 1930's when three of our radio stations in the Midwest were affiliated with this even then illustrious network organization.

Through the years Bill Paley and his people have provided us with the utmost in programming expertise. His innate sense of star appeal is still unsurpassed. His philosophy of broadcasting has had a monumental effect on the progress of the entire industry.

So, it is with great personal affection and pride that we extend these anniversary wishes. May CBS have another 50 years of continued success.

*Gardner Cowles*

**KCCI-TV, DES MOINES**  
**CBS for Central Iowa**

A COWLES  
BROADCASTING STATION

Represented by  
AMERICAN KATZ TELEVISION

# WE'RE CELEBRATING OUR FIRST 50 YEARS

And they are many. The stars, like those heard in our 50th anniversary broadcast on September 18th.\* The affiliates, without whom this radio network couldn't



- |                           |                             |                       |                        |                         |                        |
|---------------------------|-----------------------------|-----------------------|------------------------|-------------------------|------------------------|
| 1. Bing Crosby            | 11. Edgar Bergen            | 21. Andre Kostelanetz | 32. Lawrence Tibbett   | 43. Queen Elizabeth     | 54. Robert F. Kennedy  |
| 2. Richard M. Nixon       | 12. Charles Collingwood     | 22. Neil Armstrong    | 33. Harry S. Truman    | 44. Frank Sinatra       | 55. Martin Luther King |
| 3A. Gracie Allen          | 13. Benny Goodman           | 23. Eve Arden         | 34. Art Linkletter     | 45. Joe DiMaggio        | 56. Phil Rizzuto       |
| 3B. George Burns          | 14. Mormon Tabernacle Choir | 24. Gerald R. Ford    | 35. Paul Whiteman      | 46. John F. Kennedy     | 57. Laurence Olivier   |
| 4. Red Barber             | 15. Eric Sevareid           | 25. Jack Benny        | 36. Dorothy Lamour     | 47. Douglas Edwards     | 58. Lowell Thomas      |
| 5. Winston Churchill      | 16. Hedda Hopper            | 26. Gary Cooper       | 37. Morley Safer       | 48. Kate Smith          | 59. Elmer Davis        |
| 6. President Jimmy Carter | 17. Dwight D. Eisenhower    | 27. Gale Gordon       | 38. Arthur Godfrey     | 49. Gertrude Berg       | 60. Red Skelton        |
| 7. Ted Husing             | 18. Dan Rather              | 28. Major Bowes       | 39. Agnes Moorehead    | 50. Will Rogers         | 61. Ned Calmer         |
| 8. Gen. Douglas MacArthur | 19. Marie Wilson            | 29. H. V. Kaltenborn  | 40. Orson Welles       | 51. Lyndon B. Johnson   | 62. Mills Brothers     |
| 9. Duke Ellington         | 20. Mike Wallace            | 30. Mel Allen         | 41. Goodman & Jane Ace | 52. Spike Jones & Orch. | 63. Marilyn Monroe     |
| 10. Edward R. Murrow      |                             | 31. Cecil B. DeMille  | 42. Andrews Sisters    | 53. Bob Hope            | And many more          |

\*If you listened you heard from or about the personalities listed above.

# WITH A LITTLE HELP FROM OUR FRIENDS!

have happened. The program audiences, who have made us first in the medium. The advertisers, who place their radio investments with us. To all: Thank you.



CBS RADIO NETWORK 



**The man behind the CBS eye.** Of all the marks made on CBS during its first 50 years, the most indelible may have been that of Bill Golden, the gifted art director and designer who created and implemented the outside "look" of CBS from the late thirties until his death, of a heart attack at 48, in 1959. The "eye," which he designed in 1951, is among the world's most famous trademarks.

was elected CBS chairman and Dr. Stanton was elected president.

The post-war years dealt more successes, perhaps most spectacularly through the Paley "talent raids" on NBC and through the CBS Laboratories' development of the long-playing record. But as television grew, they became years of painful adjustments for the CBS Radio Network and its affiliates.

In mid-1951, CBS cut its radio rates by 10%. In 1952, at a "crisis conference" of CBS Radio affiliates, the stations urged the network not only to rescind the cut but also to raise daytime rates by 20%. A month later, however, in August 1952, the affiliates approved discounts tantamount to a 25% reduction in nighttime rates and accepted a 15% cut in network compensation; but they won a restoration of 1951's 10% cut for daytime serials and an increase of 5.5% in compensation for carrying these shows, plus a commitment that the network would not cut its rates for at least a year and that "deals" were out for good.

In 1954 CBS Radio announced plans to cut its nighttime rates 20%, in effect establishing the same rates for day and night. The affiliates stymied the move temporarily in early 1955, but later that year agreed to the single-rate plan and also accepted a 20% cut in compensation.

While radio was suffering from TV's

growing pains, CBS was expanding in television—and in other directions as well. In 1951 it entered the manufacturing business with the acquisition of Hytron Radio and Electronics Corp., a tube manufacturer, and its set manufacturing subsidiary, Air King Products Corp. This was one diversification that CBS officials later agreed should never have been undertaken.

Another expansion that did not work as well as expected was the purchase, in 1964, of the pennant-winning New York Yankees, which promptly plunged into a nose-dive in the standings. CBS shut down its set making operation in 1956 and sold the Yankees in 1973.

Much more favorable was the purchase of Republic Studios (now CBS Studio Center) for \$9.5 million in 1967 and the acquisitions of musical instrument companies, publishing firms, magazines and similar enterprises that CBS launched in the mid-sixties and continued in the seventies, resulting most recently in the purchase of Fawcett Publications in January this year. CBS officials now agree that their strong point is communications, and that they should stay in that area.

The major corporate reorganization followed the entry into manufacturing when CBS, also in 1951, divided its operations into six units, each with its own

**22 years ago  
we brought  
CBS TV  
to the fertile  
upper prairies.**

**Since then we've grown  
and the Eye's  grown  
as everything grows  
on the prairie....**

**4 KXJB  
TV VALLEY  
CITY**

represented by KATZ television with studios in Fargo  
North Dakota

**CBS.**  
**YOU MAKE US LOOK GOOD.**

**CAPITAL CITIES COMMUNICATIONS, INC.**

**WTVD**  
RALEIGH/DURHAM  
**KFSN**  
FRESNO

president. In addition to the tube and set units, they were CBS Radio under Howard S. Meighan, CBS Television under J. L. Van Volkenburg, CBS Labs under Adrian Murphy and Columbia Records under James B. Conkling.

Later, in 1958, the television division was divided with Merle S. Jones heading the stations division and Louis G. Cowan the network division. And in 1966, John A. Schneider was named to the new post of group vice president for broadcasting. Mr. Schneider came to the new position from the presidency of the TV network, where in 1964 he had succeeded James T. Aubrey Jr., Mr. Cowan's successor.

The year 1971 was notable in many respects. Broadcast sales were the highest in CBS history despite the statutory loss of

cigarette advertising. Even so, nonbroadcast revenues exceeded broadcasting revenues for the first time. The spinoff of CBS's program syndication and domestic cable TV interests to Viacom International was completed in compliance with FCC rules. And 1971 was also the year Frank Stanton, preparing for retirement and planning for succession, moved from president and chief operating officer to vice chairman and chief operating officer, with Charles T. Ireland Jr. of ITT succeeding him.

When Mr. Ireland died of a heart attack eight months later, Arthur R. Taylor, executive vice president and chief financial officer of International Paper Co., was brought in as president. Dr. Stanton retired in 1973 (but continues as a consultant and a director) and was succeeded as chief

operating officer by Mr. Taylor, who continued in both posts until his sudden dismissal—and replacement by John D. Backe, president of the CBS/Education and Publishing Group—last fall.

The year 1976 was also the first in which the CBS/Broadcast Group's revenues exceeded a billion dollars, reaching \$1.04 billion and providing pre-tax income of \$215.2 million, while CBS's total sales climbed past \$2 billion and its income reached \$330.7 million before income taxes, \$164 million after. A more highly publicized CBS first of 1976, however, was William S. Paley's announcement that, although he planned to continue as chairman, he intended to yield the post of chief executive to President Backe—which he did in May of 1977.

# CBS

The first five decades

## The shirt-sleeved style of the new chief executive

**John Backe, the first to succeed at succeeding to the Paley management mantle, is bringing a new approach to that office—as described below in this conversation with 'Broadcasting'**

As far as TV is concerned, I still don't think, as broadcasters or individuals, we understand the power of this medium. I really think there's so much to be learned. And not just from the standpoint of understanding the impact we have on the country, but I don't think we've scratched the surface on how to really sell on TV, how to properly sell our advertising time, the proper use of demographics, and all those things.

I see more specialization in our programming [in the next 10 years]. I think there will be more sophistication in the way we sell our time, to prove we have the best demographic coverage of a particular audience. I feel that the various forms of cable we see developing will tend to segment the audience a little bit. The result of that is that you're going to see more specialized programs on the various networks to very select audiences.

### Doing what we do best

We do well in software. Software development has added to TV, publishing, recorded music, whatever. We don't want to change the character of this corporation. I now walk around as the self-protector, if you will, of what Bill Paley has built, and I think it is very unique, and not only by American industry standards but inter-

national. But if that's a given, and I think it is, then the fields that you'll see us expand into will essentially be the software area.

### Building up the bench again

We lost [CBS's traditional programming leadership] for a lot of reasons. I think to appreciate what we're doing about it, you have got to touch a little bit on why we lost it. We lost it because we got complacent. We'd been number-one for a long time. There was nothing in the pipeline; we had

nothing on the shelf, and our programs began to fail back last September. That's hardly the case now. We've had probably the most dramatic change in our development effort that we've had in a long time, and we're certainly not going to be caught off-guard this time.

How fast we get back to number one, I can't predict. It's not going to happen, surely, in the fourth quarter of this year. Hopefully, we'll get close in the 1978 time period.

What we're doing, though, is not panicking because we slipped into third and finished second. We are going after this to build a structure that's very healthy and will protect the health and future of this corporation. I'm not so sure some of the competition is doing that.

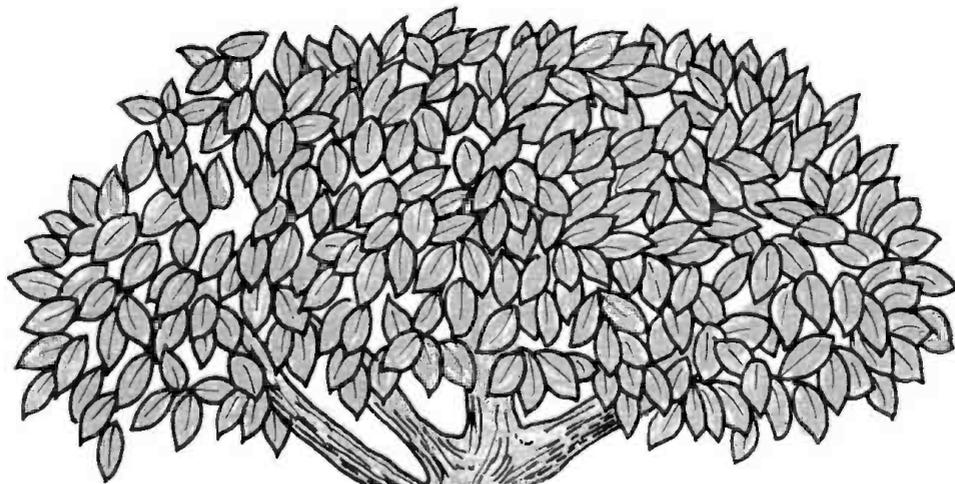
The bench strength here was extremely weak. Our shows were aging. And when we saw the failure coming, that there was slippage—there was nothing to put in there. The pipeline was empty. The pipeline is quite full now. And we have shows, you know, ready to go right now for the new season that are not in the schedule. I think the quality coming on the screen this year is much higher than in the past.

### Two approaches, one conclusion

Bill Paley . . . lets me run the corporation. And Bill and I have a relationship that I think is best stated as a partnership. We literally go at a lot of these problems as partners, two fellows looking at it and sharing. We don't always agree. But I can't think of a single important decision that we weren't exactly together on. Now, we

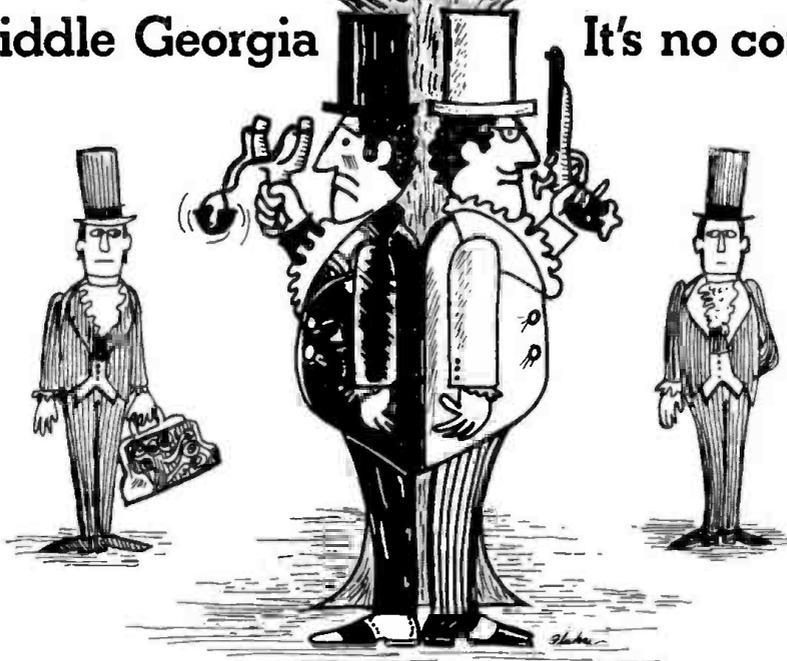


Backe



**In Middle Georgia**

**It's no contest...**



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Buy 'MAZ in Middle Georgia - the only radio and television coverage you'll every need.

**CONGRATULATIONS CBS ON YOUR 50th ANNIVERSARY**

WMAZ-AM has been a CBS affiliate for 40 years, since 1937.

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MULTIMEDIA



WFBC AM-FM-TV, Greenville, S.C.  
WBIR AM-FM-TV, Knoxville, Tenn.  
WWNC Radio, Asheville, N.C.  
WXII Television, Winston, Salem, N.C.  
WKY Radio, Louisville, Ky.  
KEEL-KMBQ Radio, Shreveport, La.  
KAAY-KEZQ Radio, Little Rock, Ark.  
WLWT Television, Cincinnati, O.

# WMAZ

Represented by KATZ

**AM-FM-TV**

**MACON, GEORGIA**

may come at it in entirely different forms. By that I mean, Bill is primarily an entrepreneur, and he has a different approach to solving a problem than I have. I'm primarily a professional management type of individual. We arrive at the same conclusion. Maybe my basis is entirely different from his. We have never really been very far away on anything major. I would expect that to continue in the foreseeable future. Bill's not involved in day-to-day operations here.

#### **Matching the man to the times**

As far as my personal style is concerned, I would say that I'm probably a little more of a shirt-sleeve manager than there's been here in the past. I do get very much involved in the operation, details of the operation. And I don't do this so much to get down and second-guess the management. I do it by style to get down and understand the problems, because you can't sit up here in this palatial office and understand the problems out in Terre Haute or Nashville or Los Angeles. You've got to be out there talking to the people, listening to them. And it also gives me an opportunity to see the people that are coming up, people that normally aren't in my field of vision.

I go in for business reviews that are an in-depth look at a business. We'll spend an entire day with a particular profit center—

whether it be a TV station, or an A&R function out at the West Coast or our international operation in Germany for records. Whatever. We'll spend a full day talking to them and listening to management and sharing the problem with them to see what we can do from the corporate standpoint to help them solve that problem.

This is a people corporation. So if the chief executive doesn't get involved with the people, he's missing the biggest resource he's got. So I think I sound a little different; I haven't seen other presidents do that. Corporations have a life cycle, and I think previous presidents have been right for the cycle the corporation was in at that time. For instance, Frank Stanton. This was primarily a broadcasting business when Frank was president, and he was deeply involved in broadcasting. Frank was right at the time that he was president. I couldn't function today like Frank did in this corporation, because we're over two billion, reaching for three billion—we'll be close to three billion this year. And the following year I'm sure we'll crack it. We're 14 operating divisions, and I couldn't do this.

Frank Stanton was very effective, made a tremendous contribution—a statesman. How could I in today's environment be, you know, that statesman and spokesman for the industry and possibly do this job?

It's counter to my style of being involved in all these various operations. There's only so many hours in the day.

He was the right man at the right time. I see my job differently now. I'm trying to position everybody so that can happen and that leads to wide reorganization change. How I see Jack Schneider's role, why we brought in Gene Jankowski. I think it all follows very logically. Now I'm not afraid to do this type of thing [testifying in Washington]. You shouldn't misread me on that at all. When I get heated up on some issue, I'll have something to say.

#### **Breaking down the people barriers**

A lot of the management here was intimidated, because they had not seen the president in this type of forum. Coming into a radio station, walking around meeting all the people and talking to them, and then sitting down and talking about the problems. And they were really intimidated by that. What's he after? What should we tell him? And what I said was: Tell me your problems. Because we don't have managers who don't have problems. My style is a mixture of the formal, from the standpoint of the way I come at a problem [and] the analytical, in-depth analysis of an operation, [and the] informal in terms of my people-relationships. I'm a very informal guy in talking to them. I try to get

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## A Salute And Congratulations To CBS



### For 50 Years Of Broadcast Leadership.

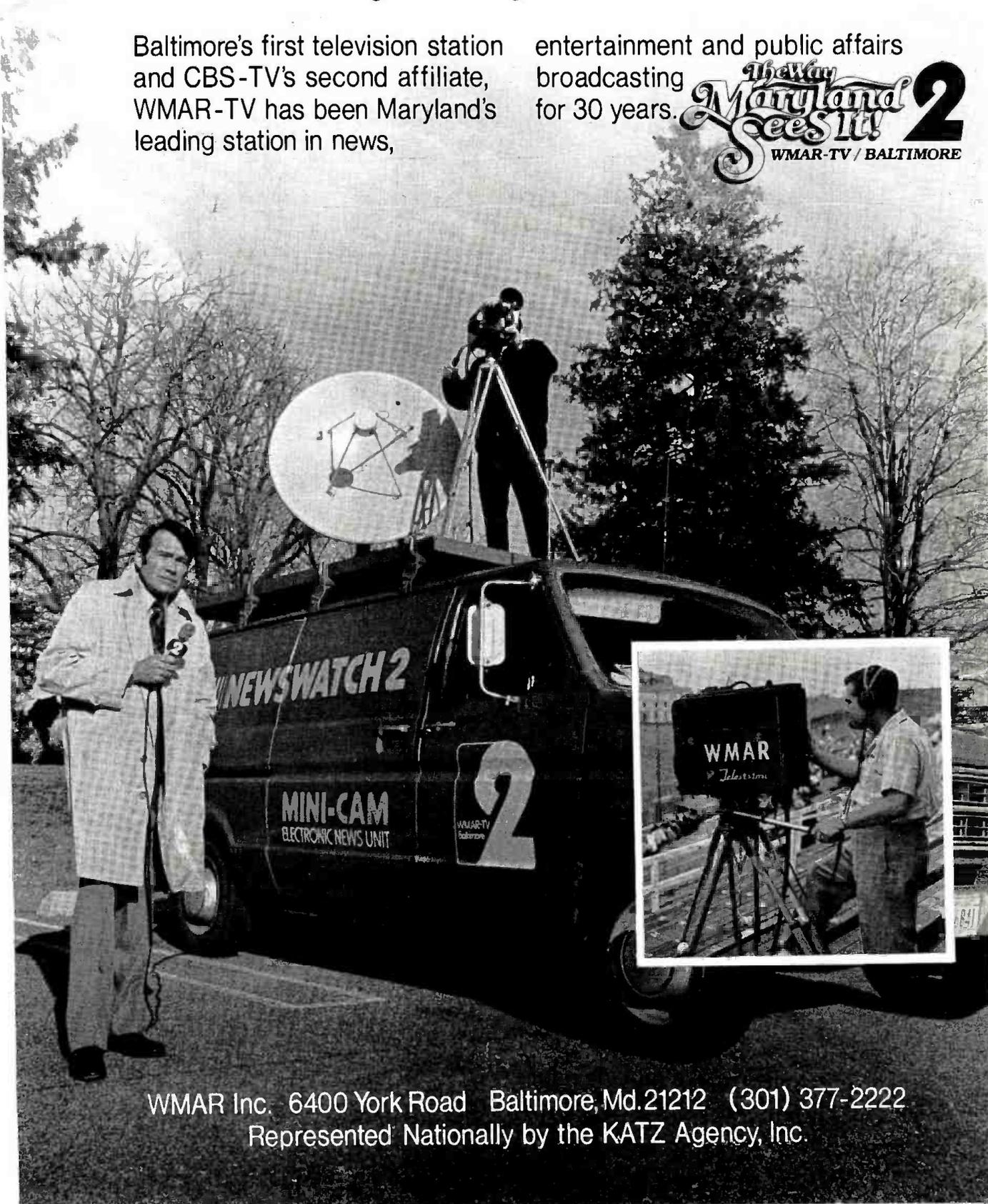
From The Most Dominant CBS Affiliate  
In The Top 50 TV Markets.

**WBTV**  
CHARLOTTE

# In partnership with CBS since 1947, WMAR-TV has always been The Way Maryland Sees It!

Baltimore's first television station and CBS-TV's second affiliate, WMAR-TV has been Maryland's leading station in news,

entertainment and public affairs broadcasting for 30 years.



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**PRIDE  
and  
PRIVILEGE**



In this age of television we rarely analyze the reasons for the impact of broadcasting.

For broadcasting is all pervasive. It reaches across local and state boundaries, across political, sociological, religious, racial and demographic segments of our society. Broadcasting not only engages more people than any other medium, but the U.S. public spends more time viewing television than it does any other activity.

And since it is such a basic part of American life, it is a lightning rod for criticism.

It is time to extol its virtues, since its critics are heard daily.

KOOL Radio and KOOL Television are proud of providing a complete service to our listeners and viewers in the Phoenix area. But this could not be accomplished without the presence of the CBS Radio and the CBS Television Networks.

For through CBS, we are bringing our listeners and viewers the very best in entertainment, in news, in documentaries, special events and sports presentations.

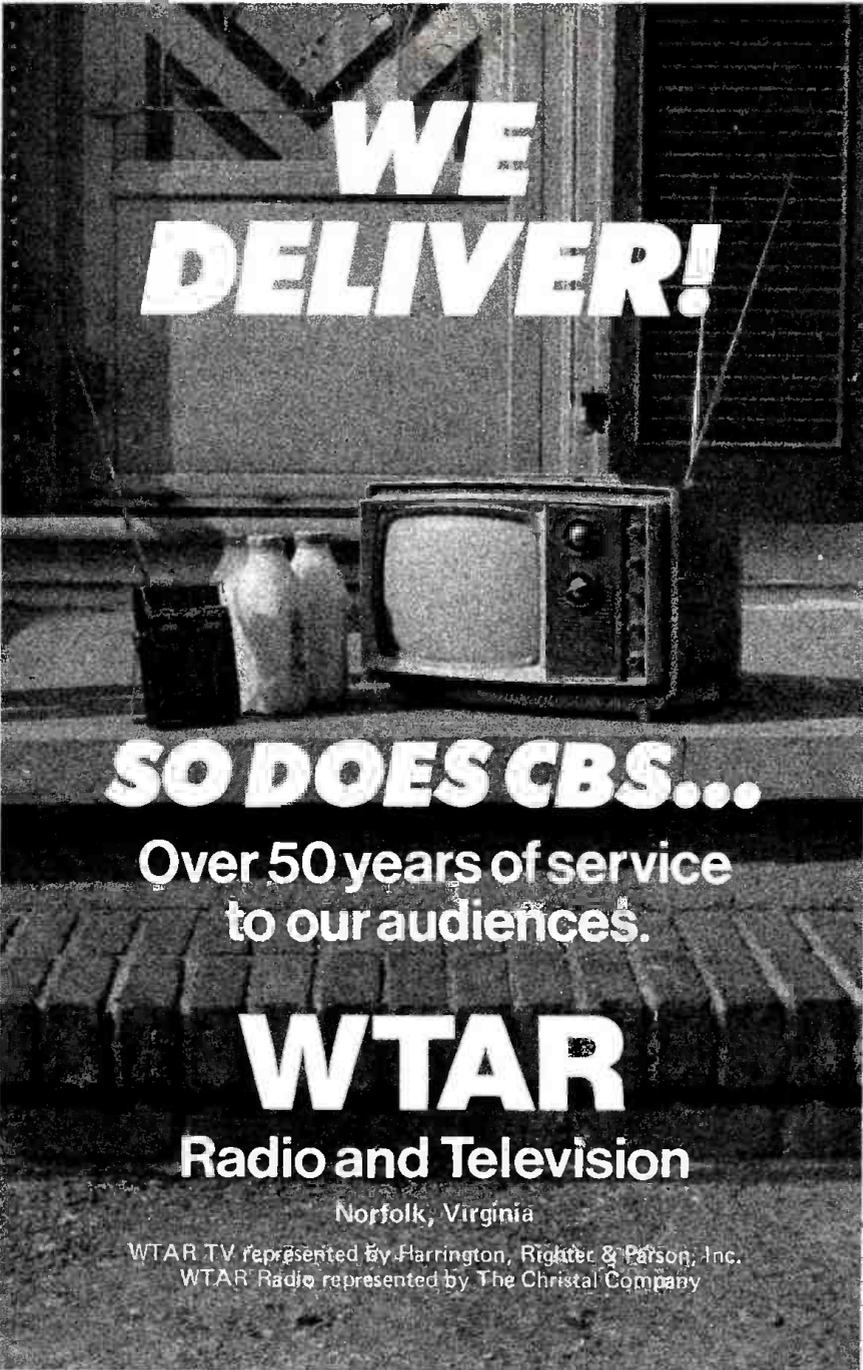
The CBS eye is reflective of quality and the American public is the beneficiary.

To be associated with CBS is a privilege for both ourselves and the communities we serve.

**KOOL RADIO-TELEVISION, INC.**  
**PHOENIX**



A CBS AFFILIATE



**WE  
DELIVER!**

**SO DOES CBS...**

**Over 50 years of service  
to our audiences.**

**WTAR**  
**Radio and Television**

Norfolk, Virginia

WTAR-TV represented by Harrington, Richter & Parson, Inc.  
WTAR Radio represented by The Christal Company

them to calm down and not be intimidated, because then they start talking really what's on their minds.

Every one of us, in a job like this, functions on the best information we've got. We make decisions every day on that information. If the information isn't good, God help us. So the more you can open up that pipeline, I think the better off you are. I spend a lot of time on how to break down the majesty of this office. I mean, you get up to the 35th floor and you walk through this carpeted palatial area you come into here and people are intimidated. You don't have to do anything. You could have Donald Duck sitting in that chair, and the person is going to be intimidated.

#### Keeping the CBS eye on the ball

We're going to spend a good deal of time concentrating on our businesses and doing a better job of those. Don't misunderstand. I'm not pointing a finger at anybody in the past and saying we didn't do that. But we were preoccupied—there were periods of time when we were preoccupied in growing and diversifying and in making acquisitions, and I think we got our eye off the ball. I don't think we properly managed our business in the sense or had our priorities straight or we wouldn't have been in third place last year, for a while. Because if we had watched it—if we had business reviews and we had involvement—we would have known what that inventory situation was, what the pilot development was and that just wouldn't have happened. That's the most important part of the business. We got out of focus for a while. For whatever reason.

So my priorities are, really, to get right down to basics, to make sure that the basics are fixed and being watched all the time. And to have what I would call very good asset control. And we hadn't always had that. I think Arthur Taylor did that—asset control for this corporation far more sophisticated than in the past. It's very good today. We watch it very carefully. Our day's accounts receivable are down, our inventory's well controlled. My orientation is to make sure that basics are there. These things happen automatically, so we can spend a lot more time on product flow. Because if that isn't there we're in big trouble.

**WGAN TV CHANNEL 13**

Broadcasting since...  
With CBS since...

**5/16/54**



**GUY GANNETT BROADCASTING SERVICES**

WGAN AM-FM-TV/PORTLAND MAINE

WHYN AM-FM-TV/SPRINGFIELD MASS

WINZ AM-FM/MIAMI FLORIDA

#### Cross-pollinating the corporation

So a lot of our priorities—of all the group presidents and myself—are to assure that everything is automatic on the financial side, that those things happen and we don't get out of step. But [then to] concentrate on product development and how do we expand this business, just in the areas we're in. [There are] a lot of opportunities in this corporation—a lot of opportunities internally, for internal development, better coordination between our people. We recently had a network representative at a record convention in London that I attended. And he came away from there excited and filled with ideas. Now, as a corporation, we have to be very careful from the antitrust standpoint that we don't

*Congratulations,  
CBS, On Your  
50th  
Anniversary*



**COX**  
Broadcasting Corporation

WSB TV-AM-FM  
Atlanta

WHIO TV-AM-FM  
Dayton

WSOC TV-AM-FM  
Charlotte

WIBC-TV  
Pittsburgh

KTVU-TV  
San Francisco-  
Oakland

WIOD, WAIA-FM  
Miami

KFI, KOST-FM  
Los Angeles

WLIF-FM  
Baltimore

**Congratulations  
to CBS  
on a half century  
of broadcast  
leadership.  
We are proud of  
our quarter century  
of affiliation.**



take things from our record group and put them on our network. We can't do that. But you can certainly spot talent and, you know, use other artists that are not recorded by Columbia, and it's that kind of involvement that we're trying to get out of creative people, to understand what exists in this corporation. It's a tremendous resource for new ideas in programing.

**Keeping an eye out, and up**

Let's say five years from now we decide AT&T long lines costs are out of sight, and that it would be far more efficient if we used a satellite. There's no reason this corporation couldn't put up its own satellite. If we did that, there's no reason NBC and ABC couldn't use the satellite, because—we'd have more [than enough] capacity. We're studying it all the time. At any point in time, we are watching that situation, as to the opportunity. But, if you did do that, there are enough channels on a satellite for you to transmit all kinds of data to other stations.

Maybe it's my General Electric experience coming to bear; technology, generally, is always there. That's never been a problem in this country. We have had many times where we've had the technology with no place to go. No market—the video disk, for example. I'm trying to position the corporation so we are unique software-wise. Because when we get it, there'll be technology to disseminate the information. It may come by computer, it may come by satellite, it may be some other kind of base station we're not even aware of at the present time. That won't be a problem. Getting that data is a tough thing to do, and we're concentrating on it on the software side. Now for instance if we put up a satellite, we wouldn't design it. We wouldn't build it, we wouldn't have anything to do with it. We'd just job it out to somebody and let NASA launch it.

**Getting ready for a harder sell**

The cable business probably has a future in this country. Probably the threat [to broadcasting] will be in the sense that it will segment the audience and I believe in the future our audiences will become more specialized—whether it be cable, network TV or whatever. I think the segmentation isn't going to be so great as to really hurt us. We'll still be the broad mass producer of information. They're going to run into the same problems we've run into. I mean, whether you're talking now about the cable business itself, or a fourth network, we all have the same problem in finding the producers and actors and so forth to produce and create these new shows. The costs are tough for us. They're going to be tough for them.

I'm talking about pay cable. Of course, the fourth network's another story in itself. But I think they're going to be confronted with many of the problems the networks have got right now. And they're not going to be able to have the flexibility we have just by a matter of size. So I think there's going to be some limitation to their growth. But I do believe they will have an

CONGRATULATIONS

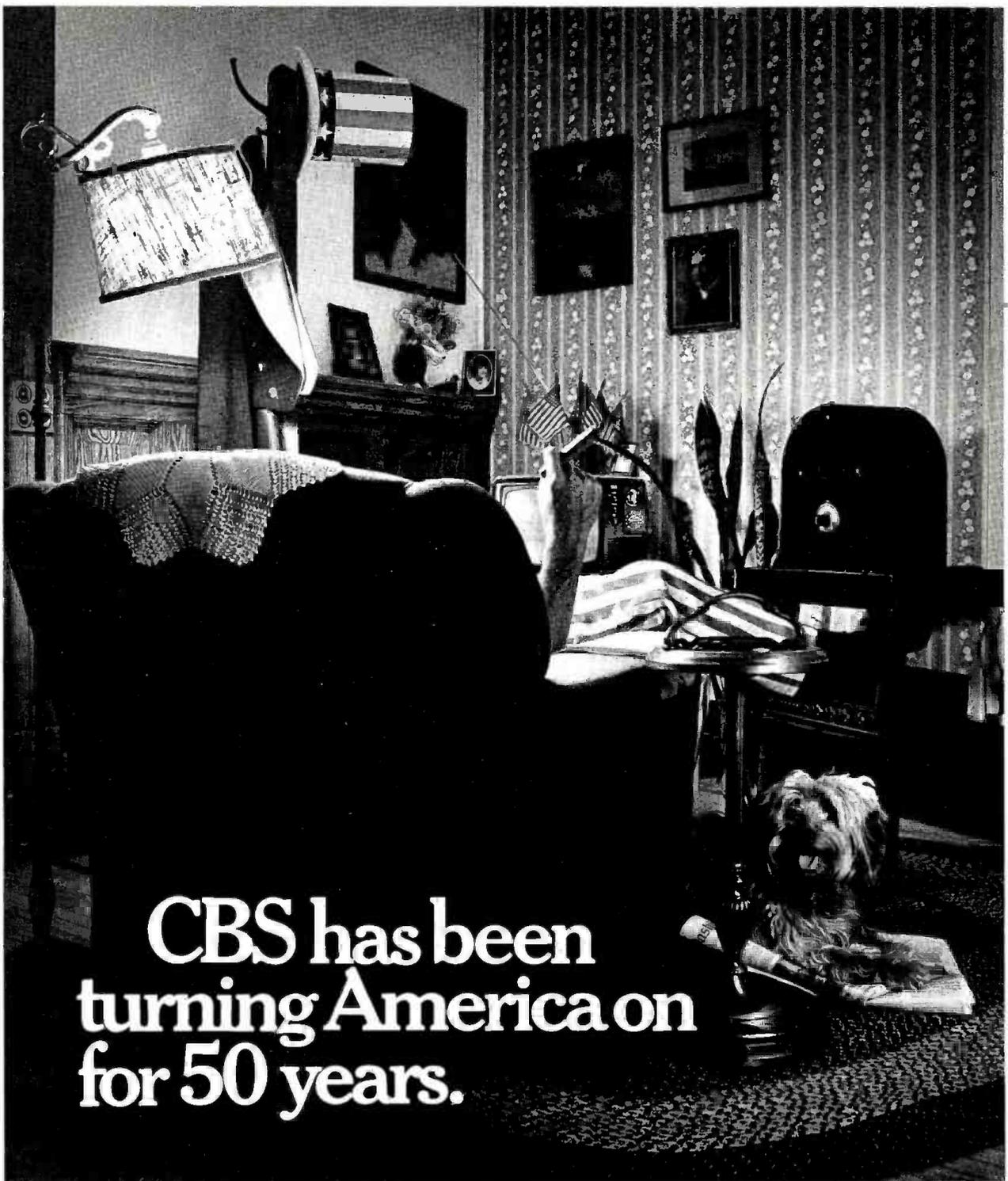
**CBS**

on your first 50 years!

For 48 of those 50 years, our call letters have been associated with CBS Radio and Television.

CBS and WDBJ...Still dominant in Roanoke-Lynchburg





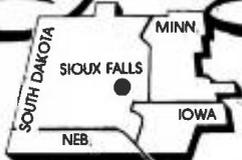
**CBS has been  
turning America on  
for 50 years.**

**And vice versa.**

Congratulations from Midwest Radio and Television Inc. Minneapolis, St. Paul.

**4** **WCCO** / *WCCO RADIO* / *wcco fm*  
TV

# Sitting Pretty



A CBS AFFILIATE

## kelo·land tv

KELO-TV SIOUX FALLS, S.D.  
and satellites KDLO-TV, KPLO-TV

The 74,000 sq. mi. marketland lying between Minneapolis and Omaha  
—and beyond the tv reach of either.

Represented nationally by H-R  
In Minneapolis by Wayne Evans

impact in segmenting this audience a little bit. And when that happens, we've got to look at the future a lot better as to the way we sell and have better use of our demographic information, and a better job of using all that in the way we produce our shows.

I'm trying to get myself a little crash course in the A. C. Nielsen business. I've been through the technical analysis here—I know a little bit about this area of market research, its prior history. I want to completely understand what they have and what is available to us. And what we might tap that we haven't tapped in the past. That'll give me a better position, I think, to make some decisions for the future of this corporation. But I'm in that process right now. I'm taking a lot of people with me, who will be asking a lot of questions.

### But what will Maine say to Texas?

No, I don't [think that video disks are a threat to television.] If they are successful—and some day they probably will, you know, have some piece of the market—it will segment the market a little bit more. The problem here again is that the technology is fine. But what are you going to put on that disk? And what is a person going to watch; what are they going to pay for to see on a repetitive basis. I don't think anybody has solved it. There are a lot of them running around—RCA and the rest of them—talking to the various networks and movie companies and so forth, and nobody yet has defined what that market is.

The disk [as opposed to tape cassettes] is the furthest state of the art, in the sense of being a product that somebody would buy like a record. But nobody's come up with the answers as to what should be on that disk. There certainly will be educational use for the disk and education probably isn't that big. It's not a big mass market.

Our labs up in Connecticut are probably every bit as good in terms of knowing and understanding the technology, keeping us well briefed, as they've got over at RCA or any place else. We've got the fulfillment system here, if this ever became a business. We've got our Columbia House division; it's very sophisticated in how to fulfill, if there was a mass market out there. We'd like to see this thing move, if we could find out what the hell to put on that disk. That's a [software] business we could be in.

Pay cable, and so forth, if they really get going and that becomes a big enough business, there's no reason we couldn't supply software there. No reason. That's another possibility to look at.

### Upscale ambitions for TV rates

No, I don't [think we've scratched the surface on TV rates.] I enjoy the question because, again, it gets back to what does this medium do. You've heard me talk about this and I've got a lot of company. That's where I don't think we really understand the medium. I don't think we are an advertising medium. We're a selling medium. And if you begin to tap the sell-

## Reflections in a Golden Eye.

The Griffin family of Muskogee, Oklahoma, has been closely associated with CBS since the early radio days of 1934; then later, from 1953, with the advent of KWTW, Oklahoma City, a CBS-TV affiliate from the opening telecast.

Our heartiest congratulations to all our friends at CBS for 50 years of stalwart leadership in the industry.

### KWTW

John T. Griffin  
Chairman Of The Board  
Jacques DeLier  
President & General Manager



Proudly  
A CBS Affiliate

From The New York Times  
September 18, 1927

# COLUMBIA CHAIN IN DEBUT TODAY

Sixteen Stations Will Radiate Gala Inaugural  
Program — American Opera "The King's  
Henchman" on the Air Tonight

man" by Deems Taylor, featuring a  
cast of Metropolitan opera singers.

Fifty years ago it was 16 radio stations  
east of the Rockies. Today, the CBS  
network of radio and television stations  
reaches virtually all of the nation.

But it's more than just expansion and  
growth. It's a record of outstanding news,  
entertainment and public service.

**Congratulations to CBS  
on 50 years of broadcasting excellence.**

**GROUP**



WESTINGHOUSE BROADCASTING COMPANY

ing dollars of corporations, versus the advertising dollars, you tap a pot that's a lot bigger than the advertising. I think we sell on TV. And I think a lot of producers and manufacturers understand that [but] they aren't willing to share that with us, or the advertising agencies at this point. But they know that. And I know that some corporations have diverted selling dollars to their advertising budgets, because I'm well aware of the fact of how well this does for them from a selling standpoint.

Then how high should rates go? What's the proper place for CBS? We're a selling medium. I think those rates should properly reflect that. We're underpriced. We're the best buy up there for a company that wants to get to a mass market quickly and sell its product.

Spot business as we both know has been soft nationally and in a lot of markets where we have O&O's it's been very soft. I think the network probably has siphoned off some of that business and the other side then is that where the network hasn't siphoned it off there probably is buyer resistance and that money is going into magazines and newspapers at the present time, which are doing very well. I think that it's a period we're going to have to go through. I think that money is eventually going to come back to spot television; I'm not sure if it's going to start in the fourth quarter or not.

Again, it gets back to how we sell. I have

to know more about how we sell spot, quite frankly, to see whether or not we're using the proper tools to convince that buyer that the demographics are right again and just what this medium does for him. I'm not so sure right now that we aren't seeing buyer resistance just to see if they can't [hold the line on rates]. At some point that's going to crack. I think it's maybe a little bit of an irrational slowdown in the market in this period. I can't blame them for that. They've seen the rates go up considerably from their standpoint. I'm sympathetic.

We have a slowdown right now, I think, between all of us. The up-front buying is very good at very high rates and scattered sale and the rates are starting to go down at the present time. But we started on a pretty high base . . . higher than they were at this time a year ago.

#### Modus operandi

In point of fact, since last October we've been operating pretty much as we're operating now. I don't think there's been that much change; I think the perception outside has been greater than actually how we operate inside. I will keep Bill involved.

I don't think there is anybody who questions, really, if there's a decision to be made, who has to make it. Generally speaking, Bill would probably leave me alone in any operating group other than programing on the network. He wants to be involved in that process. If it's a deci-

sion that involves a major capital expenditure, if it's an acquisition, if it's a development project, I keep Bill very much involved and we sit down and make that decision together. He has one of the best minds I've ever run into—a tremendous resource.

#### CBS its own best buy

Our first priority is to preserve that character at CBS. Now that has a lot of ramifications to it. There have been discussions about a fifth group. A lot of discussion. Too much. In point of fact we have an acquisitions operation that is sweeping all the time; we look at a lot of businesses. We analyze a lot of businesses. We should. We have to know what's happening out there, in areas that we're not in. And we are continually comparing other companies to ourselves in terms of all the standard criteria—return on investment, return on invested capital, etc.

In doing that, however, we find that we're probably in the best businesses we could be in. It profited us recently to buy in some of our stock. This was probably the best investment we could make with some of that excess cash that's around. I want to preserve the integrity of this corporation, its character. That doesn't mean that we're not going to expand and diversify in other areas. But it does give a signal that what we do will have to fit the character of this corporation. ■

# APPLAUSE

## to CBS for 50 Years of Broadcasting Leadership

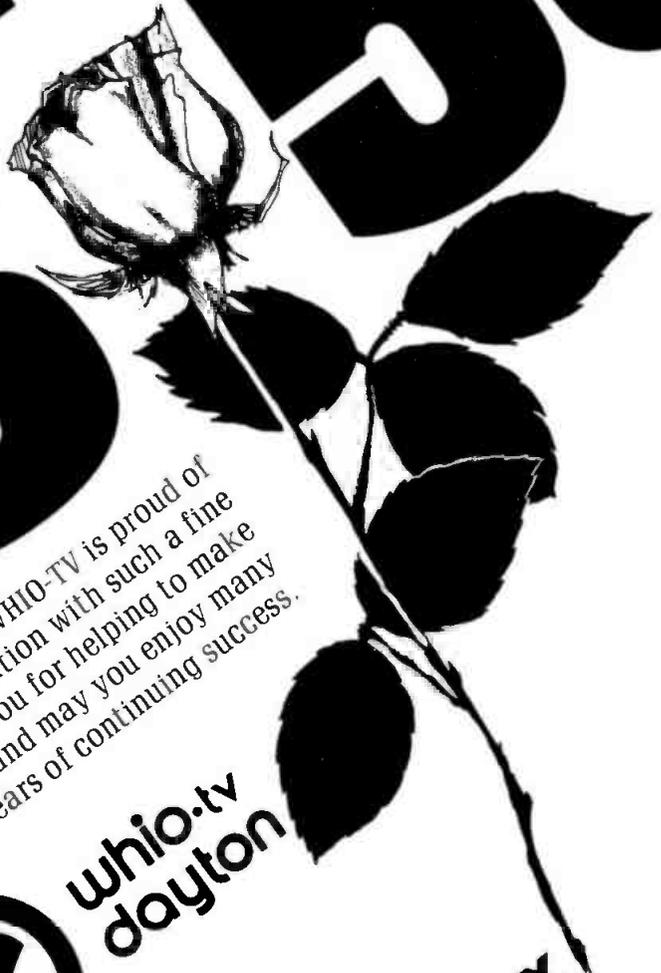
### WSPA-TV

Owned and Operated by Spartan Radiocasting Company  
Walter J. Brown, President  
TV 7 - AM 95 - FM 98.3

CBS Affiliate in the Nation's 36th Market  
National Representatives Television, Inc.  
Arbitron TV ADI Book 76-77

# CBS BRAVO! 50 YEARS

As a CBS affiliate, WHIO-TV is proud of its long association with such a fine company. Thank you for helping to make us what we are and may you enjoy many more years of continuing success.



**whio.tv**  
**dayton**

**COX**  
Broadcasting

BONNEVILLE INTERNATIONAL  
CORPORATION  
SALUTES CBS  
ON IT'S  
50TH ANNIVERSARY

Bonneville is proud to be affiliated with the CBS Network. Quality and high standards have been a trademark of the network over the years.

The Bonneville Group is also dedicated to the same quality and high standards. This dedication has resulted in public recognition and numerous prestigious awards.



The stations built on service

Bonneville Group City Location	FM Radio	AM Radio	Television
New York, N.Y.	WRFM Stereo		
Los Angeles/Avalon, CA	KBIG Stereo	KBRT 10,000 Watts	
Skokie/Chicago, Ill.	WCLR Stereo		
Seattle, Wa.	KSEA Stereo	KIRO 50,000 Watts (CBS Affiliate)	KIRO (CBS Affiliate)
Kansas City, Mo.	KMBR Stereo	KMBZ 5,000 Watts (CBS Affiliate)	
Salt Lake City, Utah	KSL Stereo	KSL 50,000 Watts (CBS Affiliate)	KSL (CBS Affiliate)

and Bonneville Broadcast Consultants, Tenafly, N.J.  
Bonneville Productions, Salt Lake City, Utah.

**Awards of  
Recognition**

**George Foster Peabody Award**  
"Mormon Tabernacle Choir"

**Freedoms Foundation at Valley Forge  
George Washington Honor Medal Award**  
Editorial "What's Right With America"

**National Association of Broadcasters Award**

**San Francisco State College Broadcast Media Awards**  
"Are You Liberal? - Are You Conservative?"

**Alfred P. Sloan Award**  
"Highway Safety"

**Radio & Television News Directors Association**  
First Place Award, "Investigative Reporting"

**San Francisco State Film Festival**  
1st Place Investigative Reporting  
"Fire for Hire - Seattle's Arson Epidemic"

**TvB Annual Commercial/Public Service Production  
Competition**  
Overall First Place in Nation for a Television  
Public Service Campaign

**Freedoms Foundation Honor Certificate**  
"Bicentennial Quiz"

**Ohio State Award**  
Finalist Citation - "Child Abuse"  
First Place "Cancer"  
First Place - Public Affairs

**Public Relations Society of America**  
First Place - Radio Documentary

**Sigma Delta Chi Award**  
First Place - Radio Editorializing

**Gabriel Awards - Catholic Radio/TV Center**  
Station Award for Excellence in Public Affairs  
Programming  
Certificate of Merit - "How Much Justice Can You Afford"

**Major Armstrong Award**  
First Place - Community Service  
Category for Excellence & Originality in FM Broadcasting  
First Place - News Reporting

**American Bar Association Silver Gavel Award**  
"Crime in the Streets"

**The Scripps-Howard Foundation/Roy W. Howard  
Service Awards**  
Second Prize - Total effort for Public  
Service Campaigns during 1976

**United States Industrial Council Editorial Awards  
Competition**  
Honorable Mention "The Company Store"

**Clarion Awards - Women in Communications, Inc.**  
First Place - The Weekend Report, "The Glass Door  
Peephole"

**American Chiropractic Association**  
Bronze Award (Runner-Up) - Radio Category

**Mental Health Media Award**  
First Prize - "A Touch of Madness"

**Southern Baptist Radio & Television Commission  
Lincoln Merit Award**  
**National Abe Lincoln Award**

**Clio Award**  
First Place - Local Large Market

**American Optometric Association**  
Excellence in Journalism Award

**National Headliners Award**  
For Consistently Outstanding TV Reporting

**American Lung Association**  
Outstanding & Meaningful Public Service Series on  
"Non Smoker's Rights"

**San Francisco International Film Festival**

**National Academy of Television  
Arts & Sciences - Seattle Chapter**  
"Emmy"

... plus many more!

# CBS

The first five decades

## CBS diversification: not too far from home

**Once a radio network, it's now a company engaged in numerous enterprises, but all related to leisure time or the information process**

CBS supplies far more than radio and television broadcasts to the American (and worldwide) consumer. Its name is found somewhere in the marketing background of Bob Dylan records, Steinway pianos, Fender guitars, an outdoors magazine, a paperback novel, even a stuffed toy puppy.

Over the past 50 years CBS has evolved from a modest radio broadcast operation that grossed \$72,500 in 1927 to an entertainment-information conglomerate that is expected to climb to a revenue plateau of

more than \$2.5 billion in 1977.

Particularly since the mid-60's CBS has been bent on expansion and diversification. But throughout its history the company has rarely lost sight of one objective: providing the public with entertainment and information. (There have been exceptions, some of them disastrous, and usually involving attempted entry into electronic hardware manufacture.)

It may seem at first glance that CBS is a far different company from the one started in 1927 as a radio network. But on closer scrutiny it becomes evident that the company has not deviated from its early entertainment-information goal.

Its four divisions are leisure-oriented. They are the CBS/Broadcast Group, CBS/Records Group, CBS/Publishing Group

and CBS/Columbia Group.

Now completing its 50th year, CBS Inc. is a robust organization with financial muscle and a potential for solid growth. Last year was a blockbuster and 1977 promises to be even more formidable.

In 1976, for the fifth consecutive year, CBS sales and income reached record levels. Net sales soared to \$2,230,576,000 from \$1,938,867,000 in 1975. Net income rose to \$163,995,000 from \$122,903,000 in 1975. The first six months of 1977 indicate more of the same. Net income bounded to \$87.9 million on sales of \$1.29 billion, up from net income in the comparable year-ago period of \$75.3 million and sales of \$1.05 billion. Sales for all four groups were ahead in the first half.

Despite the company's diversification

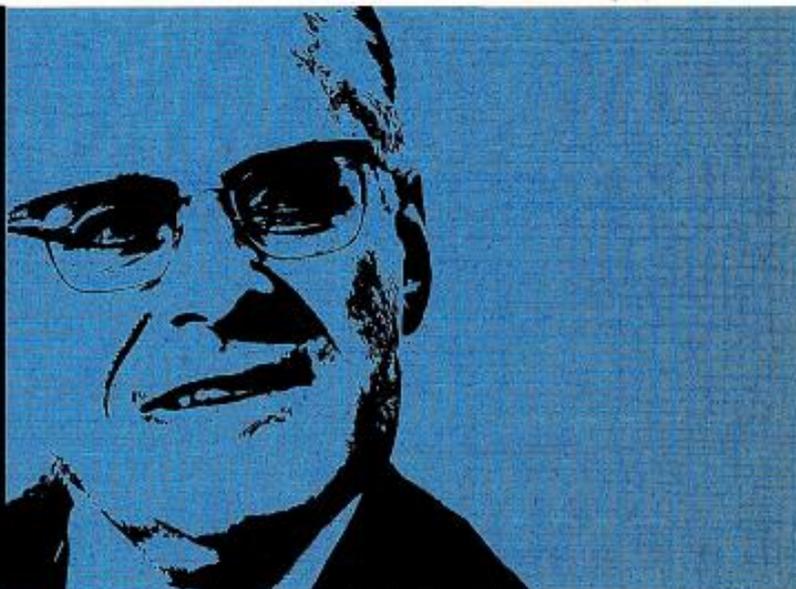
# LOOK TO O'CONNOR

## Earl Butz

... has joined the O'Connor family of quality radio features.

Earl Butz' years of leadership in the academic field helped prepare him for exceptional service as Secretary of Agriculture, from 1971 to 1976. Today he serves as Dean Emeritus at Purdue University.

Earl Butz' daily five-minute radio commentary is informative and provocative programming for both urban and rural listeners.



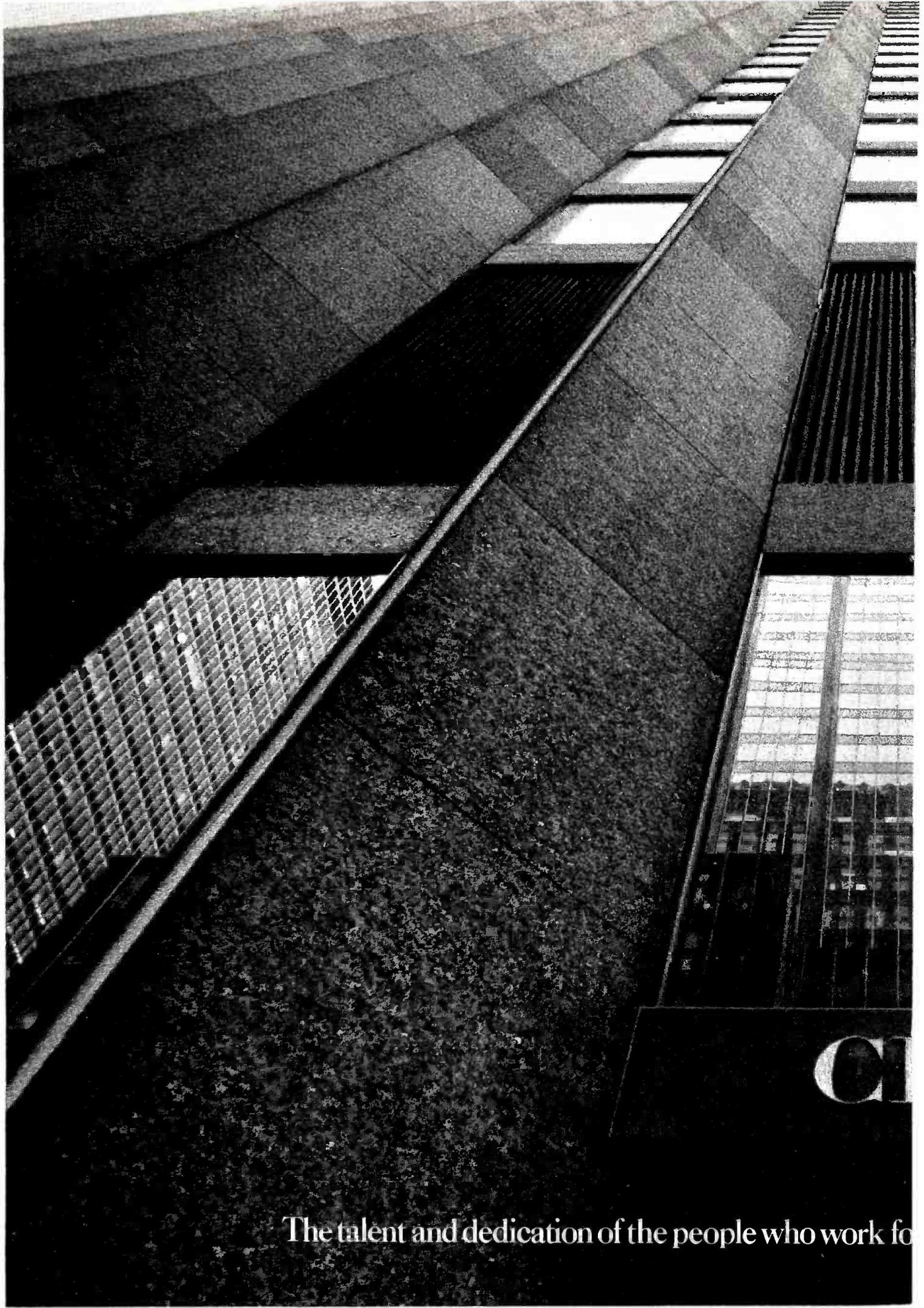
# FOR NEW RADIO IDEAS

Call for your audition cassette  
TOLL-FREE 800-423-2694

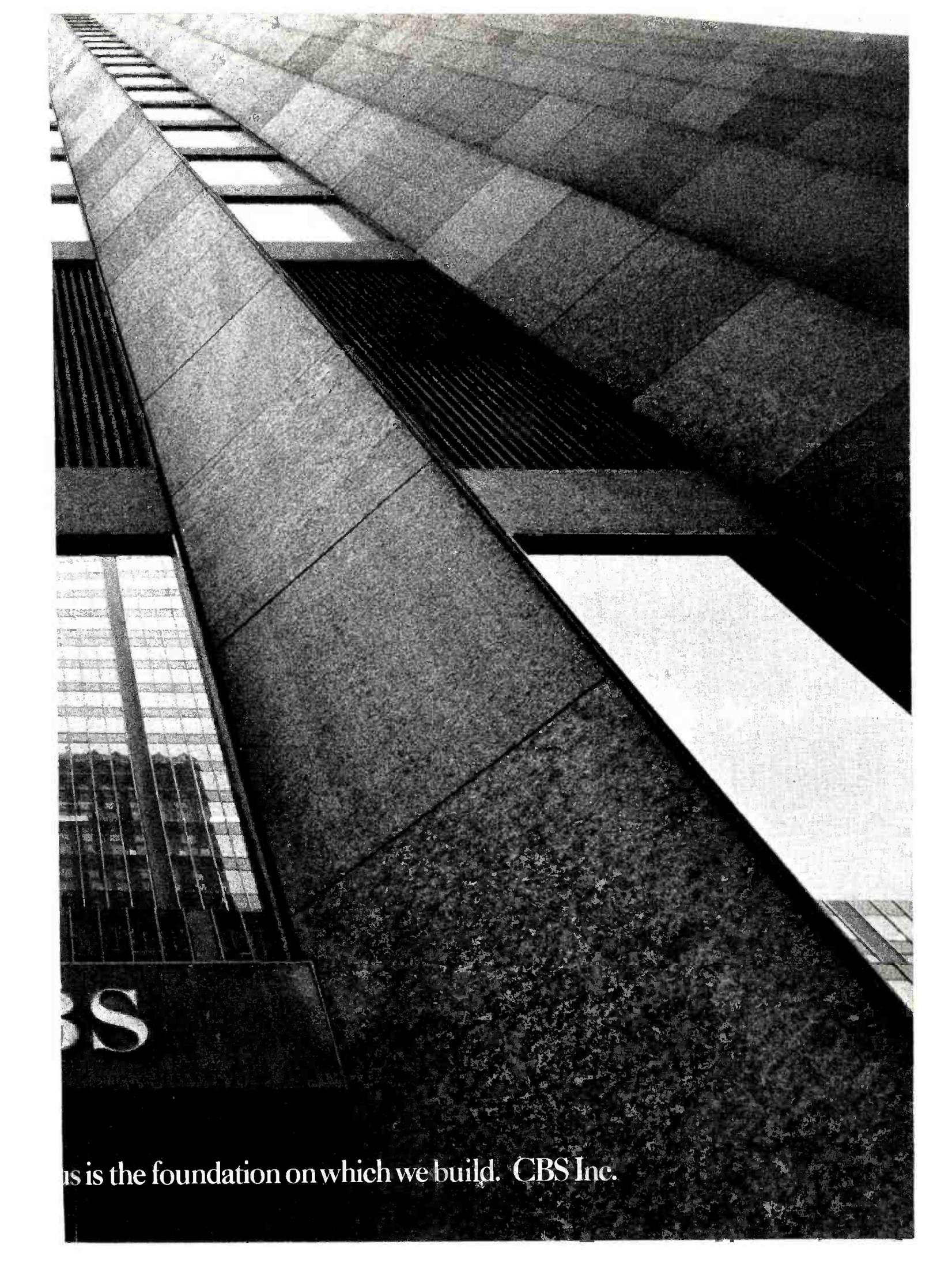


O'CONNOR

O'CONNOR CREATIVE SERVICES  
Box 8888, Universal City, CA. 91608  
Phone (213) 769-3500



The talent and dedication of the people who work for



S

is the foundation on which we build. CBS Inc.

over the past decade, the CBS/Broadcast Group continues its role as the financial engine that pulls the train. In 1976, for example, the group rolled up sales of \$1.043 billion and net income of \$215.2 million, as compared with \$869 million and \$172.2 million in 1975. Broadcast represents more than 45% of CBS's gross.

Ranking just below broadcasting is the CBS/Records Group, which has a performance chart that is music to the company's ears. In the four years between 1972 and 1976 sales went from \$312.3 million to \$563.8 million while income rose from \$49.8 million to \$65.3 million.

The newer entities within the company—CBS/Columbia Group and the CBS/Publishing Group—are also displaying growth patterns. Since 1972, the sales and net income figures at CBS/Columbia climbed from \$224.7 million and \$7.9 million to \$393.3 million and \$20.2 million, respectively. While at the CBS/Publishing Group during the same span, sales and net income of \$148.9 million and \$100,000

grew to \$220.8 million and \$24.3 million.

CBS has grown from a handful of employes at a fledgling network located in New York to a giant corporation with more than 40,000 workers throughout the world. The growth was achieved primarily in fields other than broadcasting, but the advances within television and radio have been dramatic as the company moved into station ownership and into television operation in the 1940's. Although CBS dipped its toe in the diversification waters as early as 1938 when CBS/Records was acquired, the company's sustained thrust did not begin until the 1960's. The period from about 1967 to 1976 has been dubbed by J. Garrett Blowers, vice president, investor relations, CBS Inc., as "the decade of diversification."

"For convenience' sake, I've divided the five decades of CBS's existence into five groups," Mr. Blowers said. "From 1927 to 1936 it was the decade of radio, when the medium started to take hold as an entertainment force. From 1937 to

1946 it was the decade of broadcast journalism, when Bill Shirer, Ed Murrow and Eric Sevareid became household words. From 1947 to 1956 it was the decade of the beginnings of television. And from 1957 to 1966 it was the decade of television as the medium became the dominant force in entertainment and communications."

But that "decade of diversification" did much to make CBS the company it is today. It all breaks down this way:

**CBS/Broadcast Group:** Perhaps the most salient development within the group in the past year has been the unseating of the CBS Television Network from its perch of leadership in prime-time ratings by ABC-TV, the perennial third-place contender. It's been an unsettling experience for CBS, particularly since the television network had been the undisputed ruler of the evening airwaves for the calendar years 1956 through 1975.

Despite this come-down, the television network can point to continuing distinc-



Schneider



Yetnikoff



Phillips



Purcell

**CBS/Broadcast Group**  
1976 sales: \$1.043 billion  
1976 income: \$215.2 million

**CBS/Records Group**  
1976 sales: \$563.8 million  
1976 income: \$65.3 million

**CBS/Columbia Group**  
1976 sales: \$393.2 million  
1976 income: \$20.2 million

**CBS/Publishing Group**  
1976 sales: \$220.8 million  
1976 income: \$24.3 million



# BEST WISHES TO CBS

From our original radio beginning as WREC AM 60, we are proud to count 48 consecutive years affiliation with CBS ... having joined you in 1929 when you were only two years old. We have enjoyed each and every year, and we look forward enthusiastically to the next half century of our association.

Sincerely,

**WREG-TV**  
**MEMPHIS, TENNESSEE**



A NEW YORK TIMES COMPANY



THE NEW YORK TIMES BROADCASTING SERVICE, INC. AFFILIATED WITH CBS. REPRESENTED BY KATZ AMERICAN

## CONGRATULATIONS... Y'ALL

CBS has been a part of the life of Columbus, Ga. Since 1938. Continuing that prestigious affiliation, WRBL-TV salutes the CBS Network. We share its pride in fifty years of outstanding contributions to the best of American life.

part of your life...



COLUMBUS, GA.

tion in periods other than prime time, having retained its sales and ratings pre-eminence in daytime and news programming. For the first six months, according to figures from Broadcast Advertisers Reports, CBS trailed ABC by about \$2.6 million in sales, with this lead attributable to ABC's strong prime-time posture.

Other divisions of the group, including the television stations and the radio network and stations, however, are enjoying a banner year.

The television network, meantime, is intensifying its effort to recapture the front-running post in the prime-time sweepstakes. The network is putting together a record amount of new programming for the current new season. But even the more dedicated optimists within CBS are doubtful that ABC-TV's edge can be blunted before the 1978-79 season.

Though CBS-TV's runner-up position to ABC-TV in the prime-time race is casting a cloud over Black Rock, there is sunshine within the broadcast group. Sales and profits are up for the first six months of 1977 and the remainder of the year is expected to top comparable 1976 figures. Pacing sales within the group for the first six months were the television network and the radio division which outperformed other units within the group, which showed an over-all 14% increase over '76.

The broadcast group is led by John A. Schneider, president, who has been with CBS since 1950. He is supported by a group of seasoned executives who head up the group's operating divisions: Robert Wussler, president of the CBS Television Network; D. Thomas Miller, president of the CBS Television Stations Division; Sam Cook Digges, president of the CBS Radio Division and Richard S. Salant, president of the CBS News Division.

A noteworthy staff assignment within the group was made recently when Gene Jankowski, vice president, administration, CBS Inc., was named to the new post of executive vice president (BROADCASTING, July 25). Mr. Jankowski was designated chief administrative officer of the group, responsible for day-to-day operations. Reporting to him are the four broadcast divisions and the staff functions in finance, operational planning and research.

**CBS/Record Group:** This year promises to eclipse 1976, which was a record-breaking year in both sales and income. Both the domestic CBS Records Division and the CBS Records International Division are outstripping last year's performance.

In 1976 the domestic division earned 42 gold records, the largest number in its history, and 11 platinum records, a new category that represents sales of at least two million units for a single and one million for an album.

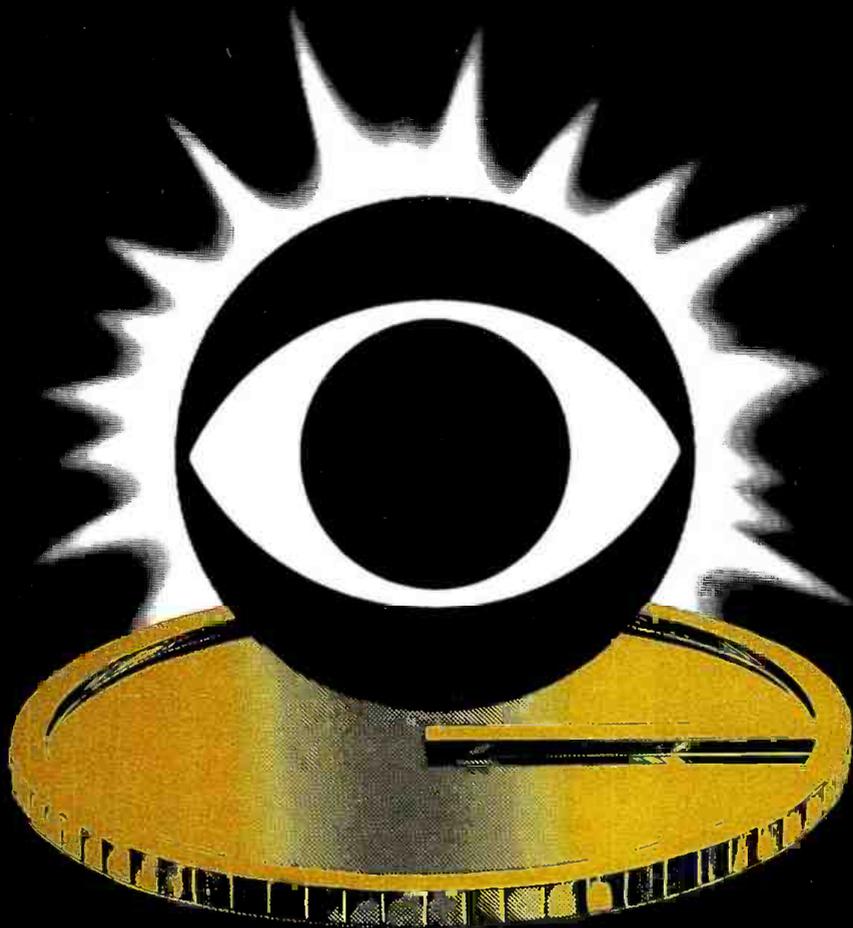
Among the established artists in the CBS Records stable are Bob Dylan, who was awarded his 13th gold record and his platinum designation for *Desire*; Neil Diamond, whose *Beautiful Noise* also struck the platinum vein, and Barbra Streisand and Kris Kristofferson, whose *A Star Is Born* sound track album was an immediate

**HAPPY 50<sup>th</sup>**  
TO  
**CBS RADIO**  
FROM

**WHP RADIO 58**  
IN HARRISBURG, PA

REPRESENTED BY  
**KATZ RADIO**

**CBS RADIO SINCE 1930**



*Fifty Years of Quality*

Congratulations CBS.

We've been with you for  
68 of your 50 years.

WBNG-TV  
28 years

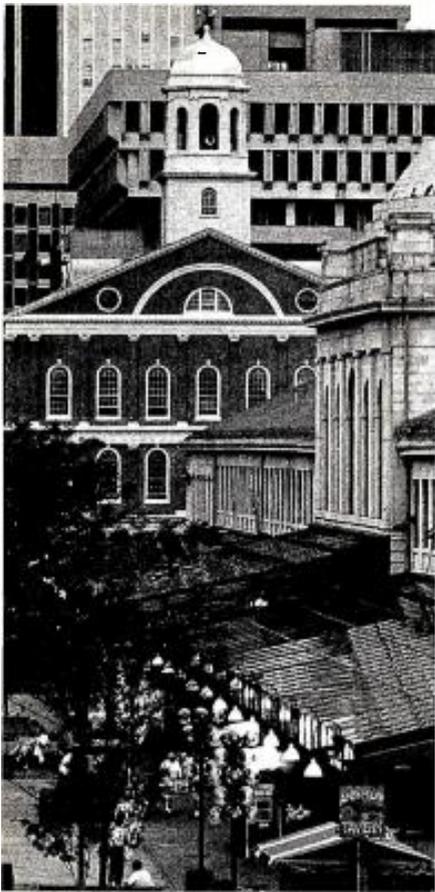
WTAJ-TV  
24 years

WLYH-TV  
16 years



GATEWAY COMMUNICATIONS, INC.

WBNG-TV/Binghamton NY • WTAJ-TV/Altoona-Johnstown PA • WLYH-TV/Lancaster-Lebanon PA • WOWK-TV/Huntington-Charleston WV  
PARK CITY COMMUNICATIONS/ Lancaster PA



## Our Boston Perspective

The people of Boston have long been known for their active involvement in civic affairs. And WNAC-TV is involved with them, through its local perspective and its dedication to public affairs programming.

Last year alone, WNAC-TV received an *Outstanding Achievement Award for Public Service* from U.P.I. for its H.O.T. Car ("Hands Off This Car") Campaign, was named an "Outstanding Corporation of the Year" by the Boston Jaycees, and received several other awards for programming in the public interest.

Our service to our community has been further enhanced by our association with the CBS Television Network, which for 50 years has provided leadership and inspiration to the entire industry. We congratulate CBS on its outstanding record of achievement, and look forward to many more years of serving our viewers together.

**Up and coming**   
 WNAC-TV BOSTON A CBS AFFILIATE  
 An RKO General Television Station

top seller.

The CBS/Records Group, according to its president, Walter Yetnikoff, is the world's largest producer, manufacturer and marketer of recorded music. The company's growth as an international firm in the past 12 years, he said, "has mushroomed to the point where we now have record operations in 26 countries employing almost 7,000 people."

CBS Records has been able to market American artists abroad more favorably than any other record company, Mr. Yetnikoff said, adding that this is "another strong selling point for attracting artists to our labels." He noted that overseas companies have developed strong rosters of local artists, both in their own countries and internationally.

"Although it is true that there are fewer teen-agers among today's population," Mr. Yetnikoff said, "they're buying recordings more actively than their previous counterparts. Perhaps even more important, there is a vital and growing after-teen market consisting of adults who, unlike past generations, have carried their passion for music well into their twenties and beyond."

Mr. Yetnikoff has an unswerving belief in the group's future: "It is our goal for CBS Records to have \$1 billion in sales worldwide from all music sources by the year 1980."

**CBS/Publishing Group:** Revenues of this group are expected to approach \$400 million this year, up from \$220.8 million in 1976, fueled in large part by the acquisition last January of Fawcett Publications.

Contributing to the record year will be the group's CBS Consumer Publishing Division (magazines and paperbacks); the CBS Educational Publishing Division (Holt, Rinehart & Winston educational and general books and BFA Educational Media, audiovisual and print materials for schools); the CBS Professional Publishing Division, consisting of W.B. Saunders Co., publisher of health science books, and the CBS International Publishing Division, which markets the products of the three domestic divisions abroad and publishes its own books for international buyers.

The purchase of Fawcett represented the largest cash acquisition in CBS history, \$50 million. Fawcett has been integrated into the group's Consumer Publishing Division, which already included such special interest magazines as *Field & Stream*, *Road & Track*, *Cycle World*, *World Tennis*, *Sea*, and *Popular Gardening*. The Fawcett deal brought into the CBS fold such leading magazines as *Woman's Day* (eight million monthly circulation); *Mechanics Illustrated* (1.5 million monthly) and *Rudder* (more than 140,000 monthly).

Paperbacks are an important ingredient in the consumer publishing mix. The division puts out the Popular Library paperbacks, which has under its wing such authors as Cornelius Ryan, John O'Hara, Nancy Mitford, Peter DeVries and Doris Lessing. Via Fawcett, the division acquired two valuable imprints, Crest and Gold Medal, which have put out the works of



## Old Friends...

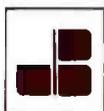
WE AT WCSC EXTEND OUR BEST WISHES TO  
 CBS ON THEIR 50 YEARS IN BROADCASTING.

**WCSC\***  
 CHARLESTON, S.C.

\*43% May '77 ARB/sign-on to sign-off ADI share  
 \*44% May '77 Nielsen " " " " DMA share  
 (Subject to limitation of source)



**THANK YOU, CBS, FOR  
50 YEARS OF THE BEST!  
THE ALL NEW KTHV  
IS PROUD TO BE  
A PART OF YOU!**



REPRESENTED BY  
BLAIR TELEVISION

**ROBERT L. BROWN**  
President And General Manager

William Shirer, Mario Puzo, Isaac Asimov and Saul Bellow, among others.

John R. Purcell, president of the group, anticipates growth in all sectors of the publishing business. He said that with the addition of Fawcett, the group has "a strong base" for internal development of new products in all divisions.

"Future acquisitions will be in those fields of publishing offering the greatest growth opportunities over the long run," Mr. Purcell remarked. "We'll be highly selective. The 'fit' must be right in terms of the product and people joining CBS in an acquisition."

**CBS/Columbia Group:** The industries in which this group is involved—hobbies and crafts, toys, and musical instruments—have experienced a sharp and consistent growth over the past decade.

Structured around the leisure-time needs of the population, the group is made up of the Columbia House Division, which includes record and tape clubs and hobby and craft businesses; the CBS Musical Instrument Divisions (Steinway pianos, Fender guitars, Gulbransen organs, Rhodes electric pianos, Rogers drums, Leslie speakers and V.C. Squier guitar strings); CBS Retail Stores Division, retailer of audio components, and the CBS Toys Division, which markets and manufactures toys.

The group's record sales and income in 1976 will be surpassed in 1977, as all divisions keep forging ahead. John Phillips, president of the group, pointed to the

present expansion and to future growth plans as indications of the confidence CBS has in CBS/Columbia.

"Much of our continued growth will come from expansion of our current product lines, areas where strong opportunity still exists," Mr. Phillips said. "For instance, in 1976 we added two new Pacific Stereo Stores to our fast-growing CBS Retail Stores Division, and this year we're planning to open 10 more stores, five in Dallas-Fort Worth and five in Houston. That's two new market areas for that division."

Mr. Phillips pointed out that the Columbia House Division recently entered the field of continuity books (purchased as a series by mail order) and has expanded its activities in mail-order hobby/crafts with products such as craft cards and X-acto's line of miniature furniture.

The Musical Instruments Division was bolstered recently by two additions. In May CBS acquired the Gemeinhart Corp., manufacturer of flutes and piccolos, and in August, Lyon & Healey, the world's largest manufacturer of harps, was purchased.

CBS's activity in the toy industry was reinforced in January by the purchase of the Wonders Products Co., which manufactures and markets the spring-suspended Wonder Horse riding toy as well as wheeled riding toys and specialty items. With the acquisition, the toy enterprise's name was changed from the Creative Playthings Division to the CBS Toys Division. Creative Playthings' products include the

Mini-Kitchen, Peek 'n' See and Baby Entertainer infant toys; the Filmore stuffed toy puppy and the Put-Together, Take-Apart clock.

Like those of many companies, CBS's diversification moves have produced some clinkers. The company's foray into sports via the New York Yankees was a disappointment. Wall Street analysts felt that the purchase of Holt, Rinehart & Winston was for an excessive price at the time, though they conceded the acquisition has begun to pay off. And some financial specialists had serious reservations regarding certain of the toy, publishing and musical instruments investments.

The financial community, on the whole, is inclined to give CBS a favorable rating for the present and the future. The performance of the CBS Television Network in the years ahead, they concur, will be a pivotal factor.

Dennis Liebowitz, vice president of research for Donaldson, Lufkin & Jenrette, believes CBS "is in the best shape it has ever been." He said the company has learned to control its costs better than in the past and seems to be hitting its stride in the area of acquisitions.

"I think the Fawcett buy is a good example of what I'm talking about," Mr. Liebowitz said.

The big question surrounding CBS, he added, is whether or not the current management can improve the popularity of its nighttime programs. If the TV network can continue to grow and the company continues to control its costs, Mr. Liebowitz said, "CBS will be in fine shape."

Rick Walton, vice president and director of research for the American Security Bank in Washington and former vice president for Baker, Weeks, New York, considers CBS "an excellent company" for broadcasting and records but is less bullish regarding other aspects of the company. He noted that about 75% of the company's revenues come from these areas and said these enterprises must remain in leadership positions if CBS is to continue to flourish.

"The key uncertainty about CBS," Mr. Walton said, "is whether CBS has the creative ability to turn around prime-time network programming."

Fred Anchell, senior analyst for Reynolds Securities Inc., New York, said the most pertinent evaluation of CBS he can make is that he still has CBS on his "buy list." He referred to the broadcasting portion of CBS as "a superbly managed" enterprise and said other divisions have been improved in recent years. Mr. Anchell contended that CBS-TV will continue to be an important profit center for several years even if it doesn't overtake ABC-TV because of the healthy network environment.

"And another thing I think is important is that over the past few years CBS has done a very good job in building up a better relationship with the financial community," he ventured. "Analysts today have a better grasp of CBS than ever before."

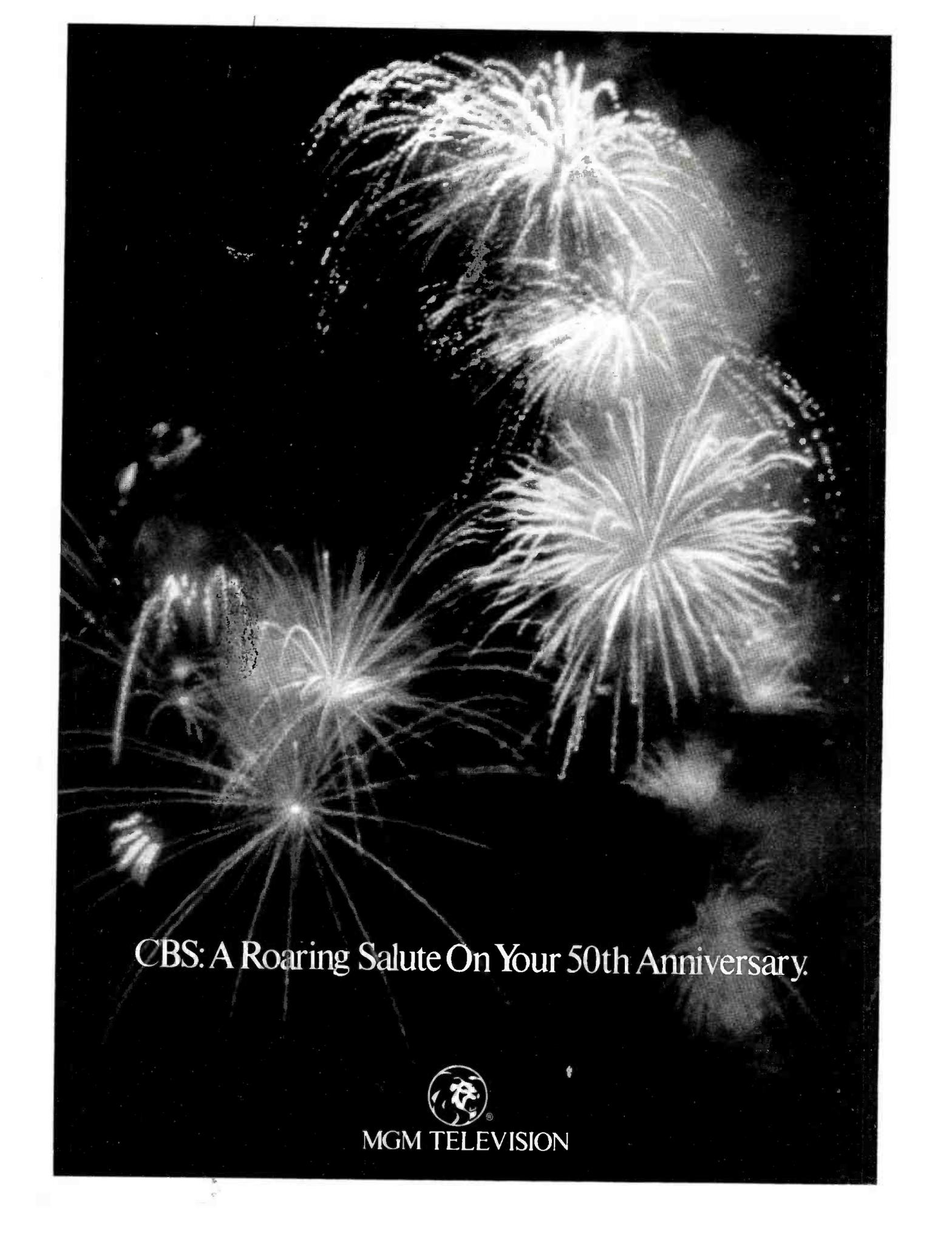
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KNX Los Angeles  
WBBM Chicago  
WCAU Philadelphia  
KCBS San Francisco  
WEEI Boston  
KMOX St. Louis



WCBS/FM New York  
KNX/FM Los Angeles  
WBBM/FM Chicago  
WCAU/FM Philadelphia  
KCBS/FM San Francisco  
WEEI/FM Boston  
KMOX/FM St. Louis

1-1-45 □ **KOOK** Billings Mont 1-1-73 □ **KOOL** Phoenix 1-1-50 □ **KOPO** Tucson Ariz 1-1-50 □ **KOTA** Rapid City SD  
 1-1-45 □ **KOVE** Lander Wyo 4-26-64 □ **KPMC** Bakersfield Calif 7-2-73 □ **KPRO** Riverside Calif 5-1-77 □ **KQV**  
 Pittsburgh 4-4-77 □ **KREW** Sunnyside Wash 12-30-62 □ **KREX** Grand Junction Colo 12-6-59 □ **KRRR** Roseburg Ore  
 10-6-52 □ **KRNT** Des Moines Iowa 6-15-51 □ **KROD** El Paso 3-28-77 □ **KROE** Sheridan Wyo 1-1-70 □ **KRZY**  
 Albuquerque NM 3-4-74 □ **KSDO** San Diego 12-28-72 □ **KSEK** Pittsburg Kan 7-28-63 □ **KSEN** Shelby Mont 3-31-75  
 □ **KSIX** Corpus Christi Tex 10-1-61 □ **KSL** Salt Lake City 9-1-32 □ **KSNO** Aspen Colo 11-17-75 □ **KSUB** Cedar City  
 Utah 1-3-60 □ **KTRH** Houston 12-1-30 □ **KUEN** Wenatchee Wash 7-15-63 □ **KVCV** Redding Calif 6-29-59 □ **KVOK**  
 Kodiak Alaska 8-15-76 □ **KVOR** Colorado Springs 7-12-31 □ **KWFT** Wichita Falls Tex 7-15-39 □ **KWKA** Clovis NM  
 8-1-71 □ **KWON** Bartlesville Okla 9-8-69 □ **KWOS** Jefferson City Mo 4-11-74 □ **KWRO** Coquille Ore 5-1-77 □ **KXLY**  
 Spokane Wash 4-1-68 □ **KXXX** Colby Kan 7-15-63 □ **KYXI** Portland Ore 5-16-77 □ **KZNG** Hot Springs Ark 7-28-63 □  
**WAAC** Terre Haute Ind 8-1-68 □ **WACE** Springfield-Chicopee Mass 2-15-65 □ **WAIM** Anderson SC 7-18-37 □ **WAJF**  
 Decatur Ala 12-29-75 □ **WAOV** Vincennes Ind 10-27-63 □ **WARK** Hagerstown Md 10-1-51 □ **WAYX** Waycross Ga  
 12-1-63 □ **WBAT** Marion Ind 6-2-68 □ **WBBM** Chicago 9-27-28 □ **WBIG** Greensboro NC 1-1-32 □ **WBIR** Knoxville  
 Tenn 5-12-68 □ **WBOC** Salisbury Md 3-1-68 □ **WBRK** Pittsfield Mass 12-27-59 □ **WCAU** Philadelphia 9-18-27 □  
**WCBC** Cumberland Md 7-17-72 □ **WCBS** New York 12-15-28 □ **WCCO** Minneapolis 12-15-28 □ **WCED** Du Bois Pa  
 10-10-43 □ **WCKY** Cincinnati 11-12-70 □ **WCMI** Ashland Ky 1-22-73 □ **WCOA** Pensacola Fla 11-8-73 □ **WCOU**  
 Lewiston Me 3-29-64 □ **WDAD** Indiana Pa 11-4-46 □ **WDAN** Danville Ill 5-2-43 □ **WBBC** Escanaba Mich 8-2-64 □  
**WDBF** Delray Beach Fla 12-29-63 □ **WDBO** Orlando Fla 6-20-31 □ **WDEA** Ellsworth Me 4-29-68 □ **WDEF**  
 Chattanooga 8-25-74 □ **WDNC** Durham NC 7-4-75 □ **WDSR** Lake City Fla 12-1-63 □ **WDWS** Champaign Ill 5-2-43 □  
**WEAV** Plattsburgh NY 6-1-60 □ **WEEI** Boston 9-27-36 □ **WELM** Elmira NY 1-22-51 □ **WEMP** Milwaukee 1-1-77 □  
**WENT** Gloversville NY 7-1-44 □ **WEST** Easton Pa 6-1-73 □ **WFAA** Dallas 5-5-75 □ **WFAD** Middlebury VT 12-25-66 □  
**WFAU** Augusta Me 3-29-64 □ **WFBG-FM** Altoona Pa 1-3-77 □ **WFBL** Syracuse NY 7-31-72 □ **WFDF** Flint Mich  
 1-19-76 □ **WFHR** Wisconsin Rapids Wis 10-2-72 □ **WFIR** Roanoke Va 12-1-74 □ **WFIX** Huntsville Ala 9-29-75 □  
**WFMD** Frederick Md 3-21-43 □ **WFNC** Fayetteville NC 9-1-73 □ **WFOY** St Augustine Fla 6-13-40 □ **WFPG** Atlantic  
 City 4-29-51 □ **WGAC** Augusta Ga 4-9-65 □ **WGAU** Athens Ga 2-15-44 □ **WGBI** Scranton Pa 5-2-37 □ **WGEE** Green  
 Bay Wis 4-11-37 □ **WGGA** Gainsville Ga 2-21-60 □ **WGL** Fort Wayne Ind 8-17-70 □ **WGPC** Albany Ga 4-13-41 □  
**WHAI** Greenfield Mass 10-29-62 □ **WHAS** Louisville Ky 1-1-68 □ **WHBF** Rock Island Ill 7-1-53 □ **WHBU** Anderson Ind  
 10-29-50 □ **WHCU** Ithaca NY 6-30-35 □ **WHIO** Dayton Ohio 10-1-36 □ **WHOP** Hopkinsville Ky 7-18-43 □ **WHOU**  
 Houlton Me 4-29-68 □ **WHP** Harrisburg Pa 3-1-30 □ **WHUB** Cookeville Tenn 7-10-44 □ **WIBA** Madison Wis 9-29-75 □  
**WIBW** Topeka Kan 10-8-29 □ **WIBX** Utica NY 10-14-34 □ **WICE** Providence RI 7-1-74 □ **WIKE** Newport Vt 12-29-63  
 □ **WINA** Charlottesville Va 10-30-66 □ **WINK** Fort Myers Fla 8-15-43 □ **WINZ** Miami 6-4-77 □ **WIST** Charlotte NC  
 2-4-74 □ **WITH** Baltimore 3-1-76 □ **WJAX** Jacksonville Fla 11-1-75 □ **WJCW** Johnson City Tenn 1-1-56 □ **WJFL**  
 Vicksburg Miss 11-17-75 □ **WJLS** Beckley W Va 5-15-43 □ **WJMX** Florence SC 9-29-68 □ **WJNL** Johnstown Pa  
 8-1-46 □ **WJNO** West Palm Beach Fla 5-19-75 □ **WJOY** Burlington Vt 1-1-68 □ **WJPR** Greenville Miss 3-8-76 □  
**WJQS** Jackson Miss 11-9-73 □ **WJRD** Tuscaloosa Ala 9-1-63 □ **WJSB** Crestview Fla 3-6-66 □ **WJW** Cleveland  
 7-1-75 □ **WKBN** Youngstown Ohio 10-6-29 □ **WKDA** Nashville 10-8-29 □ **WKHM** Jackson Mich 3-1-76 □ **WKKE**  
 Asheville NC 10-16-72 □ **WKNE** Keene NH 11-22-59 □ **WKNY** Kingston NY 1-1-68 □ **WKOK** Sunbury Pa 1-1-53 □  
**WKOP** Binghamton NY 4-21-69 □ **WKRG** Mobile Ala 4-4-48 □ **WKVT** Brattleboro Vt 11-29-59 □ **WKXL** Concord NH  
 12-30-62 □ **WKYD** Andalusia Ala 1-19-76 □ **WKZO** Kalamazoo Mich 7-14-40 □ **WLAP** Lexington Ky 7-19-71 □  
**WLAQ** Rome Ga 3-3-63 □ **WLAR** Athens Tenn 9-1-77 □ **WLBC** Muncie Ind 4-1-43 □ **WLKK** Erie Pa 3-1-75 □ **WLMS**  
 Leominster Mass 3-19-72 □ **WLOB** Portland Me 9-27-76 □ **WMAZ** Macon Ga 4-4-37 □ **WMBD** Peoria Ill 12-31-31 □  
**WMBS** Uniontown Pa 3-29-41 □ **WMEL** Melbourne Fla 5-1-73 □ **WMFD** Wilmington NC 9-21-69 □ **WMKR** Millinocket  
 Me 4-29-74 □ **WMMN** Fairmont W Va 10-23-35 □ **WMOA** Marietta Ohio 7-1-70 □ **WMOG** Brunswick Ga 12-1-63 □  
**WMOU** Berlin NH 11-1-71 □ **WMRB** Greenville SC 2-15-58 □ **WMT** Cedar Rapids Iowa 4-28-40 □ **WNAX** Yankton SD  
 6-15-51 □ **WNCR** Worcester Mass 3-13-75 □ **WNCT** Greenville NC 8-14-61 □ **WNDB** Daytona Beach Fla 3-19-73 □  
**WNEU** Wheeling W Va 3-1-73 □ **WNLC** New London Conn 9-20-76 □ **WNOK** Columbia SC 6-5-67 □ **WOAI** San  
 Antonio Tex 7-4-75 □ **WPAD** Paducah Ky 7-18-43 □ **WPAX** Thomasville Ga 8-1-61 □ **WPAY** Portsmouth Ohio 3-1-46 □  
**WPCF** Panama City Fla 9-1-77 □ **WPOP** Hartford Conn 4-4-77 □ **WQDY** Calais Me 4-29-68 □ **WQQW** Waterbury  
 Conn 12-1-38 □ **WQSN** Charleston SC 12-1-75 □ **WQTY** Montgomery Ala 7-15-68 □ **WRCG** Columbus Ga 3-15-39 □  
**WREC** Memphis 10-8-29 □ **WRFD** Columbus Ohio 6-20-77 □ **WRNG** Atlanta 9-1-71 □ **WROC** Rochester NY 2-2-76 □  
**WROW** Albany NY 11-15-55 □ **WRUF-FM** Gainesville Fla 6-3-77 □ **WSAR** Fall River Mass 5-31-77 □ **WSBT** South  
 Bend Ind 1-1-32 □ **WSGW** Saginaw-Bay City Mich 5-24-59 □ **WSIP** Paintsville Ky 5-20-63 □ **WSNO** Barre-Montpelier  
 Vt 3-6-61 □ **WSON** Henderson Ky-Evansville Ind 7-1-63 □ **WSOY** Decatur Ill 5-2-43 □ **WSPA** Spartanburg SC 3-29-41

□ **WSPB** Sarasota Fla 11-21-43 □ **WSTV** Steubenville Ohio 12-6-76 □ **WTAD** Quincy Ill 2-16-41 □ **WTAR** Norfolk Va 9-19-53 □ **WTAX** Springfield Ill 5-2-43 □ **WTCW** Whitesburg Ky 8-1-65 □ **WTIF** Tifton Ga 4-14-75 □ **WTNT** Tallahassee Fla 2-22-58 □ **WTOC** Savannah Ga 6-20-31 □ **WTOP** Washington 10-1-30 □ **WTSL** Hanover NH 1-3-72 □ **WTVR** Richmond Va 9-5-71 □ **WTWN** St Johnsbury Vt 12-29-63 □ **WVNA** Tusculumbia Ala 3-19-62 □ **WWAM** Cadillac Mich 4-15-68 □ **WWJ** Detroit 12-29-75 □ **WWL** New Orleans 11-1-35 □ **WWNH** Rochester NH 3-23-70 □ **WWNY** Watertown NY 3-1-43 □ **WWPA** Williamsport Pa 5-22-49 □ **WXCO** Wausau Wis 5-17-65 □ **WXLW** Indianapolis 10-1-68 □

## The CBS Television Network

**KAUZ-TV** Wichita Falls Tex 7-1-53 □ **KAYS-TV** Hays Kan 9-1-62 □ **KBIM-TV** Roswell NM 2-25-66 □ **KBCI-TV** Boise Idaho 11-23-53 □ **KBTX-TV** Bryan Tex 4-1-58 □ **KCCI-TV** Des Moines Iowa 8-1-55 □ **KCMO-TV** Kansas City Mo 1-24-55 □ **KCOY-TV** Santa Maria Calif 1-12-69 □ **KCTV** San Angelo Tex 7-1-53 □ **KDAL-TV** Duluth Minn 10-30-55 □ **KDBC-TV** El Paso Tex 12-15-52 □ **KDFW-TV** Dallas 10-1-49 □ **KDIX-TV** Dickinson ND 10-15-56 □ **KDKA-TV** Pittsburgh 3-25-57 □ **KDLO-TV** Florence SD 7-28-57 □ **KECC-TV** El Centro Calif 2-1-70 □ **KELO-TV** Sioux Falls SD 7-28-57 □ **KENS-TV** San Antonio Tex 12-11-51 □ **KEPR-TV** Pasco Wash 1-1-56 □ **KEYC-TV** Mankato Minn 1-13-63 □ **KFDA-TV** Amarillo Tex 4-1-53 □ **KFDM-TV** Beaumont Tex 12-25-54 □ **KFDW-TV** Clovis NM 10-24-76 □ **KFMB-TV** San Diego 5-15-49 □ **KFPW-TV** Fort Smith Ark 8-1-73 □ **KFSN-TV** Fresno Calif 5-10-56 □ **KFVS-TV** Cape Girardeau Mo 8-1-54 □ **KGBT-TV** Harlingen Tex 9-27-53 □ **KGGM-TV** Albuquerque NM 9-15-53 □ **KGIN-TV** Grand Island Neb 10-1-61 □ **KGMB-TV** Honolulu 12-1-52 □ **KGMD-TV** Hilo Hawaii 3-25-55 □ **KGMV** Wailuku Hawaii 7-11-65 □ **KHOU-TV** Houston 3-15-53 □ **KHQA-TV** Quincy Ill-Hannibal Mo 9-27-53 □ **KHSL-TV** Chico Calif 8-15-53 □ **KID-TV** Idaho Falls Idaho 6-14-53 □ **KIEM-TV** Eureka Calif 9-1-53 □ **KIFW-TV** Sitka Alaska 9-25-66 □ **KIMA-TV**

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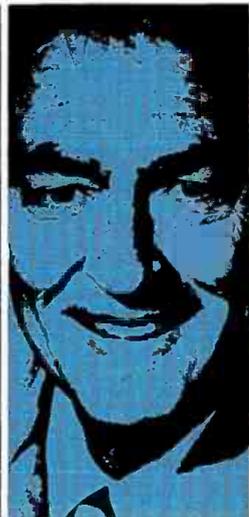
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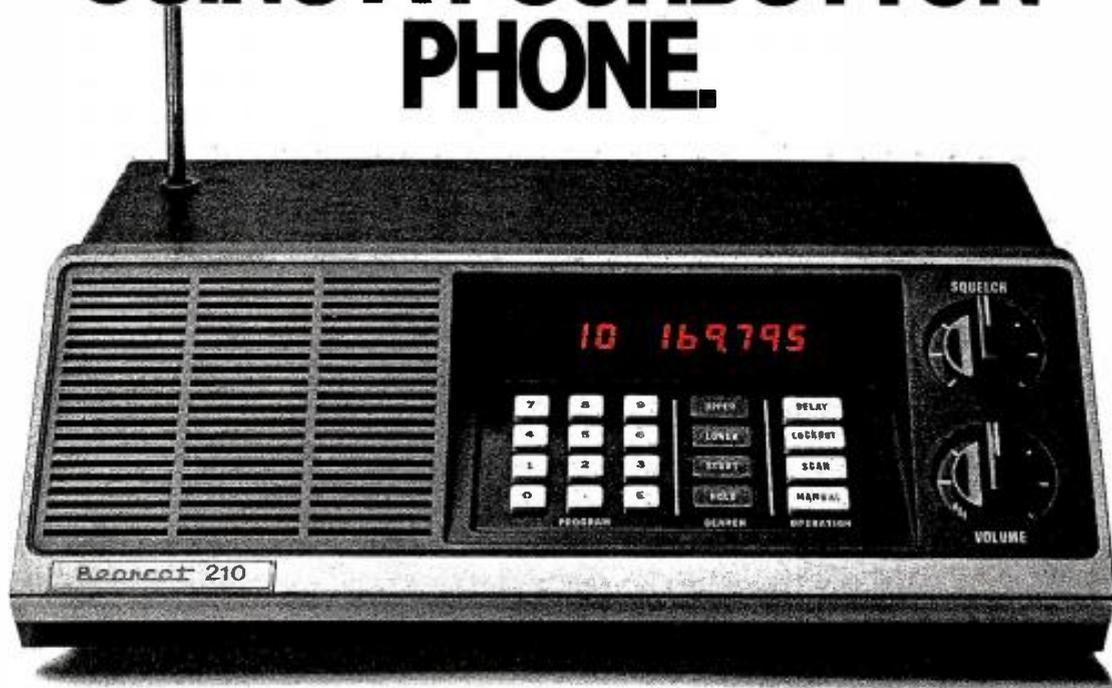


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Yakima Wash 7-15-53 □ **KIMT** (formerly KGLO-TV) Mason City Iowa 5-1-54 □ **KIRO-TV** Seattle 2-8-58 □ **KJTV**  
 Bakersfield Calif 8-5-74 □ **KKTV** Colorado Springs 12-7-52 □ **KLAS-TV** Las Vegas 7-20-53 □ **KLBK-TV** Lubbock Tex  
 12-1-52 □ **KLEW-TV** Lewiston Idaho 1-1-56 □ **KLFY-TV** Lafayette La 7-1-54 □ **KLOE-TV** Goodland Kan 8-1-58 □  
**KMEG** Sioux City Iowa 9-5-67 □ **KMGH-TV** (formerly KLZ-TV) Denver 11-1-53 □ **KMOS-TV** Sedalia Mo 6-8-54 □  
**KMOX-TV** St Louis 7-15-54 □ **KMST** Monterey-Salinas Calif 2-2-69 □ **KMVT** Twin Falls Idaho 12-16-54 □ **KNOE-TV**  
 Monroe La 8-2-53 □ **KNXT** Los Angeles 1-1-51 □ **KOBI** Medford Ore 6-1-53 □ **KOIN-TV** Portland Ore 10-15-53 □  
**KOLD-TV** Tucson Ariz 2-1-53 □ **KOLN-TV** Lincoln Neb 6-1-54 □ **KOLR** Springfield Mo 3-1-53 □ **KOOL-TV** Phoenix  
 6-16-53 □ **KOSA-TV** Odessa Tex 1-1-56 □ **KOTI** Klamath Falls Ore 10-1-56 □ **KOTV** Tulsa Okla 2-1-53 □ **KPAX-TV**  
 Missoula Mont 5-8-70 □ **KPIX** San Francisco 5-1-49 □ **KPLO-TV** Reliance SD 7-28-57 □ **KRCG** Jefferson City Mo  
 2-1-55 □ **KREM-TV** Spokane Wash 8-8-76 □ **KREX-TV** Grand Junction Colo 12-16-54 □ **KREY-TV** Montrose Colo  
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**KSLA-TV** Shreveport La 12-15-53 □ **KSTF** Scottsbluff Neb 8-21-55 □ **KTBC-TV** Austin Tex 11-27-52 □ **KTHV** Little  
 Rock Ark 11-15-55 □ **KTVA** Anchorage 7-23-55 □ **KTVC** Ensign Kan 6-4-61 □ **KTVF** Fairbanks Alaska 7-23-55 □  
**KTVH** Wichita-Hutchinson Kan 7-1-53 □ **KTVJ** Joplin Mo 1-1-68 □ **KTVN** Reno 5-10-72 □ **KTVQ** Billings Mont  
 9-27-53 □ **KTVS** Sterling Colo 12-28-63 □ **KTWO-TV** Casper Wyo 7-2-67 □ **KTXS-TV** Abilene-Sweetwater Tex  
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**KWRB-TV** Riverton Wyo 12-22-57 □ **KWTV** Oklahoma City 12-1-53 □ **KWTX-TV** Waco Tex 12-23-55 □ **KXGN-TV**  
 Glendive Mont 1-1-58 □ **KXJB-TV** Fargo-Valley City ND 7-1-54 □ **KXLF-TV** Butte Mont 9-1-58 □ **KXMB-TV**  
 Bismarck ND 10-15-59 □ **KXMC-TV** Minot ND 4-4-53 □ **KXMD-TV** Williston ND 10-26-69 □ **KXTV** Sacramento Calif  
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**WAFB-TV** Baton Rouge La 1-1-53 □ **WAGA-TV** Atlanta 3-8-49 □ **WAGM-TV** Presque Isle Me 2-1-59 □ **WAIM-TV**  
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**WBKB-TV** Alpena Mich 8-1-75 □ **WBMG** Birmingham 5-31-70 □ **WBNB-TV** St. Thomas VI 7-22-61 □ **WBNG-TV**  
 Binghamton NY 12-1-49 □ **WBNS-TV** Columbus 10-1-49 □ **WBOC-TV** Salisbury Md 12-16-54 □ **WBTV** Charlotte NC  
 7-15-49 □ **WBTW** Florence SC 8-1-54 □ **WCAU-TV** Philadelphia 4-6-48 □ **WCAX-TV** Burlington Vt 9-1-54 □ **WCBI-**  
**TV** Columbus Miss 5-1-55 □ **WCBS-TV** New York 6-1-41 □ **WCCO-TV** Minneapolis Minn 7-1-49 □ **WCEE-TV**  
 Rockford Ill 9-12-65 □ **WCFT-TV** Tuscaloosa Ala 8-15-71 □ **WCHS-TV** Charleston WVa 7-1-62 □ **WCIA** Champaign  
 Ill 9-1-53 □ **WCPO-TV** Cincinnati 4-30-61 □ **WCPV-TV** Montgomery Ala 3-1-53 □ **WCSC-TV** Charleston SC 5-15-53  
 □ **WCTV** Tallahassee Fla 3-15-55 □ **WDAU-TV** Scranton Pa 4-1-53 □ **WDBJ-TV** Roanoke Va 10-1-55 □ **WDBO-TV**  
 Orlando Fla 5-3-54 □ **WDEF-TV** Chattanooga Tenn 4-25-54 □ **WDTV** Weston WVa 6-4-67 □ **WEHT** Evansville Ind  
 4-5-56 □ **WEYI-TV** Saginaw Mich 4-15-54 □ **WFMY-TV** Greensboro NC 9-22-49 □ **WFSB-TV** Hartford Conn  
 11-16-58 □ **WGAN-TV** Portland Me 5-16-54 □ **WHAS-TV** Louisville Ky 3-27-50 □ **WHBF-TV** Rock Island-Davenport  
 Ill 4-1-50 □ **WHEC-TV** Rochester NY 12-1-53 □ **WHIO-TV** Dayton Ohio 10-1-49 □ **WHMA-TV** Anniston Ala 8-15-71  
 □ **WHNT-TV** Huntsville Ala 11-1-63 □ **WHP-TV** Harrisburg Pa 3-15-53 □ **WIBW-TV** Topeka Kan 11-15-53 □ **WINK-**  
**TV** Fort Myers Fla 12-16-54 □ **WISC-TV** Madison Wis 6-24-56 □ **WISH-TV** Indianapolis 7-1-54 □ **WITI-TV**  
 Milwaukee 3-27-77 □ **WJBK-TV** Detroit 10-24-48 □ **WJHL-TV** Johnson City Tenn 8-1-53 □ **WJIM-TV** Lansing Mich  
 4-1-50 □ **WJKW-TV** Cleveland 3-2-55 □ **WJNL-TV** Johnstown Pa 8-20-56 □ **WJTV** Jackson Miss 12-25-52 □ **WJXT**  
 Jacksonville Fla 10-1-49 □ **WKBN-TV** Youngstown Ohio 12-15-52 □ **WKBT** La Crosse Wis 7-1-54 □ **WKRK-TV**  
 Mobile Ala 9-15-55 □ **WKYT-TV** Lexington Ky 9-4-67 □ **WKZO-TV** Kalamazoo-Grand Rapids Mich 4-23-50 □ **WLFI-**  
**TV** Lafayette Ind 12-16-54 □ **WLUC-TV** Marquette Mich 12-15-55 □ **WLYH-TV** Lancaster-Lebanon Pa 5-15-62 □  
**WMAR-TV** Baltimore 7-26-48 □ **WMAZ-TV** Macon Ga 9-27-53 □ **WMBD-TV** Peoria Ill 1-12-58 □ **WMT-TV** Cedar  
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 1-1-53 □ **WOWT** Omaha Neb 1-24-55 □ **WRBL-TV** Columbus Ga 11-1-53 □ **WRDW-TV** Augusta Ga 1-1-54 □  
**WREG-TV** Memphis 12-1-55 □ **WSAU-TV** Wausau Wis 10-1-54 □ **WSBA-TV** York Pa 5-15-62 □ **WSBT-TV** South  
 Bend Ind 1-1-53 □ **WSEE** Erie Pa 4-24-54 □ **WSLA** Selma Ala 11-1-73 □ **WSPA-TV** Spartanburg SC 3-15-54 □  
**WSTV-TV** Steubenville Ohio 12-1-53 □ **WSZE-TV** Saipan Marianas 1-1-70 □ **WTAJ-TV** Altoona Pa 7-25-55 □  
**WTAR-TV** Norfolk Va 4-2-50 □ **WTEV** Providence RI 6-27-77 □ **WTHI-TV** Terre Haute Ind 7-1-54 □ **WTOC-TV**  
 Savannah Ga 11-1-53 □ **WTOK-TV** Meridian Miss 9-27-53 □ **WTOL-TV** Toledo Ohio 12-5-58 □ **WTOP-TV**  
 Washington 1-10-49 □ **WTVB** Durham NC 10-2-57 □ **WTVF** Nashville 8-6-54 □ **WTVH** Syracuse NY 12-1-48 □ **WTVJ**  
 Miami 3-21-49 □ **WTVR-TV** Richmond Va 5-30-60 □ **WTVT** Tampa Fla 4-1-55 □ **WTVX** Fort Pierce Fla 4-5-66 □  
**WTVY** Dothan Ala 3-24-55 □ **WWL-TV** New Orleans 9-7-57 □ **WWNY-TV** Watertown NY 11-15-53 □ **WWTW** Cadillac  
 Mich 11-30-53 □ **WWUP-TV** Saulte Ste Marie Mich 6-16-62 □

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Introducing the incredible, new Bearcat 210.

The exciting, new Scanner Radio with the space-age, computer control center that brings in every available public service frequency with pushbutton ease.

Bearcat's new 210 is as easy to program as a pushbutton phone. You can select any of the public service bands (all the available local frequencies) simply by pushing buttons.

Simply punch in the frequency numbers on the computer control center keyboard. Hit the Enter button. And you're programmed.

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The Bearcat 210 patented search capacity lets you explore the endless world of every available public frequency out there, too.

Best of all, you're no longer limited to a given band or set of frequencies. The new Bearcat 210 is synthesized. Space-age circuitry lets you forget crystals forever.

Let's look at some Bearcat 210 features. And facts.

**5 BAND COVERAGE**—Includes Low, High, UHF and UHF "T" public service bands, the 2-meter amateur (Ham) band, plus other UHF frequencies.

**SCANS 20 CHANNELS PER SECOND**—In half a second, the Bearcat 210 scans all 10 channels.

**CRYSTAL-LESS**—Space-age circuitry with 5 custom designed chips. You never have to buy a crystal.

**TRACK-TUNING**—Patented track tuning provides full-band coverage on every band.

**AUTOMATIC LOCK-OUT**—Locks out channels and "skips" frequencies not of current interest.

**AC/DC**—Mobile mounting bracket included.

**SELECTIVE SCAN DELAY**—Adds a two-second delay to prevent missing transmissions when "calls" and "answers" are on the same frequency.

**AUTOMATIC SEARCH**—New, patented feature searches out any active local public service frequency automatically. For more police, fire, marine, emergency calls. And much more.

## THE NEW BEARCAT 210

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## Widening focus for the broadcast group

**CBS's basic business is still broadcasting, which has become a billion-dollar industry all on its own; Jack Schneider, the man in charge, is committed to maintaining 'the way we were' as well as what they are to be**

Anybody who has ever anticipated in a conservative way where broadcasting is going has ended up coming up short. I'm in as good a position to forecast as anybody, [and] I think that broadcasting is going to be substantially and materially different 25 years from now. I can't compare it to the rate of growth or rate of change that we have been through in the past 25 years because there is a different dynamic. We have something that started from nothing, so obviously the percentage growth, compounding year-to-year, has been enormous. I think that we'll be able to grow and increase the different kinds of services that we perform for society.

I'm talking about the broadcasting business generally, not just network television. I think the advent of the all-news radio station has been interesting, and we've seen that come about within the last 10 years—give or take a year or two. I think we get better at that every year. I think we are learning what equipment and what people we need for a successful all-news radio station. We have now been through four station managers in New York, for example, and each one has brought a little something different to the job. I think that we're still developing that format, that idea of what the public wants from an all-news radio station. We're still honing that.

That's a different kind of service that none of us could have seen 20 years ago. Whoever thought of an all-news radio station? News was 15 minutes at 8 in the morning and five minutes or 12 minutes or seven minutes at other times. But all news? I think there clearly will be an all-news television station some day.

### **All-news: an idea whose time is coming**

It's more than a miniaturization of equipment. It's whether cable systems will create an appetite—because they are going to offer continuous weather, which some already do, continuous stock markets, which they do, or a continuous AP or UPI or Reuters ticker, or whatever. That's all testing the waters. We cannot today, economically, do an all-news television station, but it doesn't mean that we aren't going to find a way to do an all-news television station in the next 25 years,

which is the span of years of your question.

A lot of that has to do with the cost of labor, a lot of it has to do with how we can figure out the way to hold the public's attention for a sufficient time in an hour to make it viable. You can listen to an all-news radio station while you are doing something else—driving your car, fixing breakfast or, indeed, taking a shower or shaving. What's really important about the all-news radio station to me is its utter predictability for the audience at any time. We give them a distinctive sound so the listeners can find the station quickly while turning a dial or on a car radio.

### **Whether all is well, or isn't**

We go back to the concept of the town crier. It's 10 o'clock and all is well; it's 11 o'clock and all is well. Years ago we talked about the television stations' 11 o'clock news being the town crier. A lot of people might not have talked about it, but that's the way I saw it. The 11 o'clock news tucks everybody in bed, the late movie and Johnny Carson notwithstanding. It summarizes the national news, the evening news service, Cronkite, Chancellor, Reasoner. It gives you the sports, which mostly take place at night now. It tells you the weather for tomorrow, kisses you on the forehead and tucks you in. It says it's 11:30 and all is well.

The morning news is a town crier in its own way. It's now 8 o'clock in the morning or 7 o'clock in the morning, and here is

what's going on. So the news function of the all-news radio station or the news function of the 11 o'clock news or Hughes Rudd on the *CBS Morning News* is to tell you where it's at, put you at ease, bring you to date, make you a contemporary participating citizen in the world of current events that day.

I was in London at the end of June and early July. I met the home secretary [who] has the Post Office and the BBC under him. He said, "Whenever I am in your country I certainly watch the *CBS Morning News* at 7 o'clock . . . it's really the only place I can know what's going on in the world when I get up in the morning in a hotel in New York, Washington or Chicago or San Francisco, wherever I am. England is five or six hours ahead of the U.S., depending on the time of the year. Anything that's happening in Western Europe I'll know about if I see your *Morning News*. If I look at the *Today* show it's only a five-minute news broadcast and very superficial, but when I'm through seeing your news I know what's happened on my continent, in my country and what's happening in your country, and that's what I have to know before I leave my hotel room."

I don't say there's going to be an all-news network. But I think there's little question that 25 years from now the UHF signal will have parity on the set. Either the transmitters will get better or the sets will get better or both. What are people going to watch on all of those television stations? I'm sure that 25 years from now



Jack Schneider in conversation with *Broadcasting* editors

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ON  
IT!**



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PRESIDENT & GEN. MGR.  
WSAU-TV Wausau, Wisc.

*Daye Elliott*  
PRESIDENT & GEN. MGR.  
KOSA-TV Odessa, Tex.

**P.S. THANKS CBS, FOR 44 YEARS  
OF SUCCESSFUL TELEVISION!**

# KFVS

Cape Girardeau

KFVS Television congratulates CBS on its 50th anniversary and for its high standards and quality approach to the broadcast business.

We express our appreciation for the pleasant relationship we have enjoyed as a CBS Television affiliate.

 **KFVS TELEVISION**   
CAPE GIRARDEAU, MISSOURI

## CONGRATULATIONS

# Bill Paley

1927



1977

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THE FOUNDATION OF THE FUTURE

## WKRG-TV, Inc.

TV·AM·FM

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they'll still be looking at reruns of *I Love Lucy*. But some imaginative, creative, courageous, rich person will come along and try the all-news format. Probably the first one will fail, but I think eventually someone is going to come up with a viable all-news format for television. I don't know what it's going to be, but there's enormous technology there that can be brought to bear. Perhaps it will be an all-news station with computer recall of stock film and other kinds of visuals, perhaps even computer-graphics, to arrest the eye as well as the ear and, importantly, the brain. Currently, the cost would be prohibitive. But we have never despaired of finding the way, either with technology or creative management, or both.

### To thine own self be true

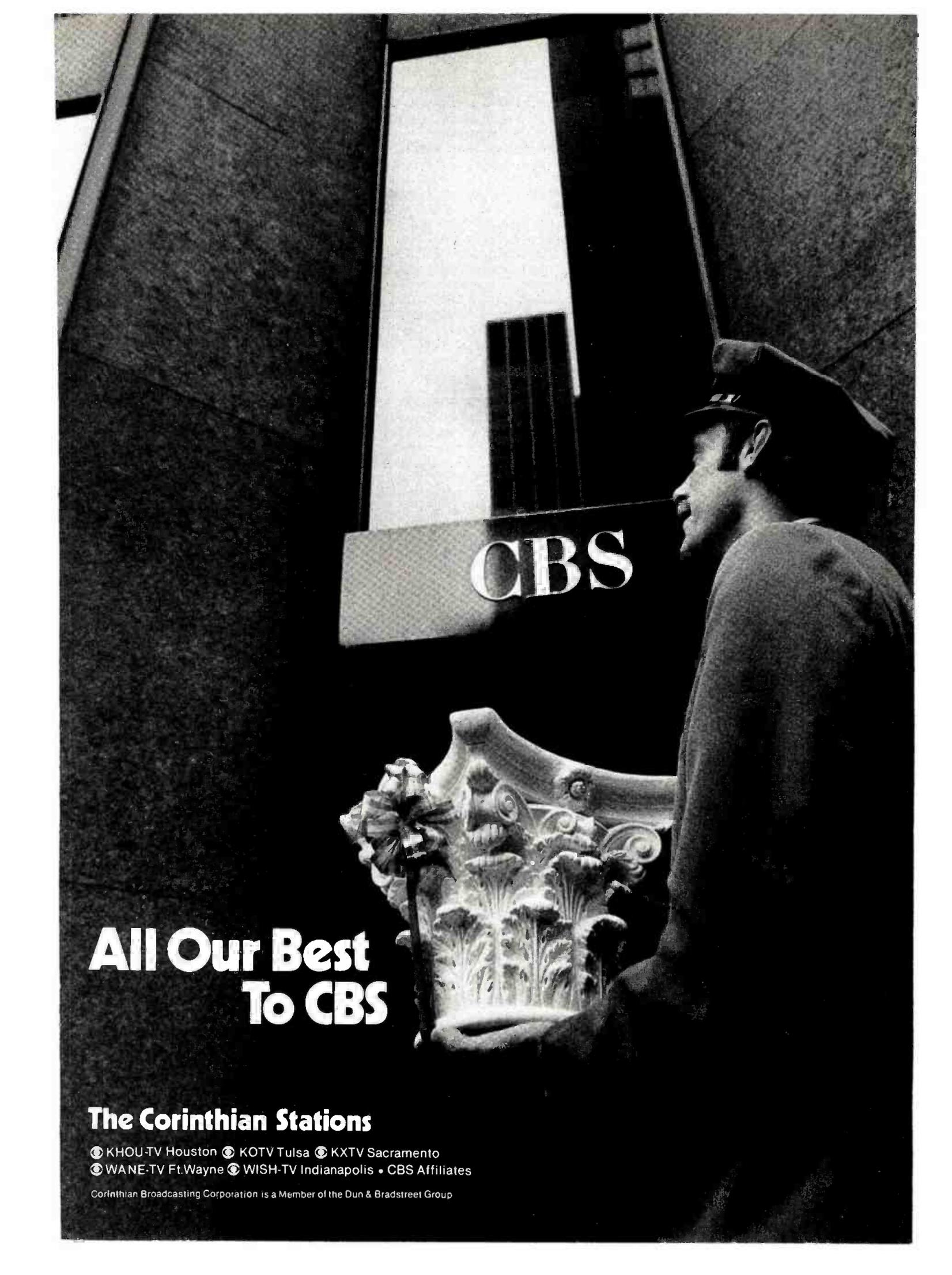
Now, this is not unlike our determination to embrace the all-news radio station format. We recognize that a top-40 station can potentially be more profitable, more popular—you can do it with fewer people and less cost. But what can we do that is uniquely ours, that looks like us or sounds like us, that can be identified with us and is consistent with the way we see ourselves? That's very important. You must somehow do things that are consistent with the way you see yourself.

We think the *Morning News* is consistent with the way we see ourselves because it isn't simply the *Morning News* 7 to 8. [It's not] our hour against their two hours; it's our two hours made up of an hour of news and an hour of *Captain Kangaroo* against their two hours, which is five minutes of news on the half hour and the modern jazz quartet or a book review or gossip from Hollywood. We try to conduct ourselves to be consistent with a self-fulfilling wish. Certainly the time period from 7 to 9 is sufficiently discretionary so that we have the luxury as responsible broadcasters—providing news for everyone and *Captain Kangaroo* to the little children around the country. It certainly is a responsible broadcast schedule. There were years when we lost money on *Captain Kangaroo*. But it was just the kind of show we ought to offer as a network. What do you marry with it? Well, a hard news broadcast. The adults in the household are available from 7 to 8. The school kid goes off to school by 8 o'clock. But the preschooler is home and *Captain Kangaroo* is for the pre-schooler, while mother makes the bed or kisses father at the door, whatever. So we see it as two hours. We don't see ourselves as the hour against the two hours; it's our two-hour package against their two-hour package.

### Sunrise semester for the CBS bench

Once in a while let us go for less than the largest possible audience, that's all. But I do think we're going to get the thoughtful audience.

I might add that also is a splendid place to develop your bench, because the way people develop is by getting their work on the air. Within an hour we get a lot of people getting a lot of their work on the air and we develop a lot of Lesley Stahls and



CBS

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To CBS**

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Susan Petersons and Bruce Mortons that you wouldn't see if we weren't doing the *Morning News*. And we don't develop them with a five-minute studio piece. I think the health of the CBS News organization, the vitality of it, involves the contribution made by the *Morning News*.

#### The local-national mix: It works

There's an argument about localism versus nationalism [in regard to cable's future]. I think that the impact of cable will grow out of the question of will there still be local television stations, growing out of some public policy determination that local stations are required. What will happen to direct broadcast satellites? We don't have to go through a local station to get a signal into a community. Will a cable system be a receiving dish for some satellite distributing national programing from a national source? Will there be a combination of local stations, all-news, combined with a national program service from Los Angeles or Chicago or New York? I don't know where the technology is going and I don't know where our national sense of communication policy is going.

I know where it ought to go. I think that we ought to have local television stations. They play an important role and I think that they know best what serves their communities. And incidentally, they don't need ascertainment to find out, because if you live in that town, work in that town,

you darned well know what that town's looking for, what it needs. And you don't only give them what it needs, you give them some of what it needs and some of what it ought to have and some of what it wants, in a mixture that the skill of the local management determines.

But I don't think anybody, whether it be a cable operator or a pay cable operator, can know more about what's going to entertain people and be popular than we do. On one hand, it's a very inexact science. On the other hand, I think it's a very professional thing that makes these determinations. I believe that this balance of us feeding stations entertainment programing which gives them an economic base to do the other things that the community looks to its television station to do is a correct balance which has been tested in the crucible of experience in radio and in television for 50 years.

#### The American way

We have opted for a free enterprise, commercially-supported, broadcast system. We talk about democracy and we say it's terrible, but it's better than anything else. And I feel the same way about the network, local affiliate, local licensee combination. People of considerable skill and intellect and management ability around the world have tried other systems. If you travel much, you see that our system moves more information and more entertainment free of government inter-

ference than any other broadcasting system in the world. It's on more hours; some of the marginal hours may be mundane, but the other countries aren't even on the air at all.

I was in Austria to attend the European Broadcasting Union meeting this year. Austrian television signs on at 6 o'clock at night and carries the Wimbledon tennis tournament, then goes to slides and plays records for 42 minutes until they're ready with something else. It's not much better in France and Italy. The only country that comes close to us is Japan and it still isn't what we are.

Someone could say, "But you're just running old movies all night!" O.K., we could run nothing. But the night waiter at the Waldorf or the cab driver who works until two in the morning, or the shift worker—they don't come home and go to bed. They want to come home and unwind.

#### Seeing the world from both sides now

The CBS Broadcast Group came into being in 1966, and it comprised the same four divisions of CBS in the broadcasting business as today, but it involved just a fraction of the problems, dollar volume, government involvement, societal concerns about television and radio that we have today. I was the president of the broadcast group and had four division presidents reporting to me. Eleven years later it was the same. I had one person as a staff and that was it. And it meant that I was the chief executive, the chief businessman, the chief theologian and the chief politician and more. We also had Frank Stanton as chief theologian for broadcasting.

That was all right when the problems were fewer and smaller. [But we] simply had to recognize that life had gotten more complex and more complicated so John Backe and I thought that another pair of experienced hands would be helpful. You see, if you're off testifying here or meeting there, other things are still happening, capital projects still have to be examined. Do we need a new transmitter in Philadelphia? Do we need a new studio in L.A.? Should we add a wing to Television City? Well, someone has to have a great deal of respect for putting an \$18-million wing on Television City and what should it contain, and whether we need additional facilities at the Broadcast Center.

But the rewrite of the Communications Act is also important to the life of the company. And if I'm spending four days in Washington about the rewrite of the Communications Act, can I also worry about a new transmitter in Philadelphia? I was trying to do too much, too many things and help was required. The pressures were external and internal as well. We really needed Mr. Inside and Mr. Outside. And I opted for Mr. Outside because I think it is something I can do, it's something I've done in credible fashion in the various broadcasting communities. I've been a station manager, I've been a network president. I've been with this company 27 years. I have the experience to speak with

Who, but man,  
dared to walk on the moon?

Who, but **CBS**,  
dared to take us along?

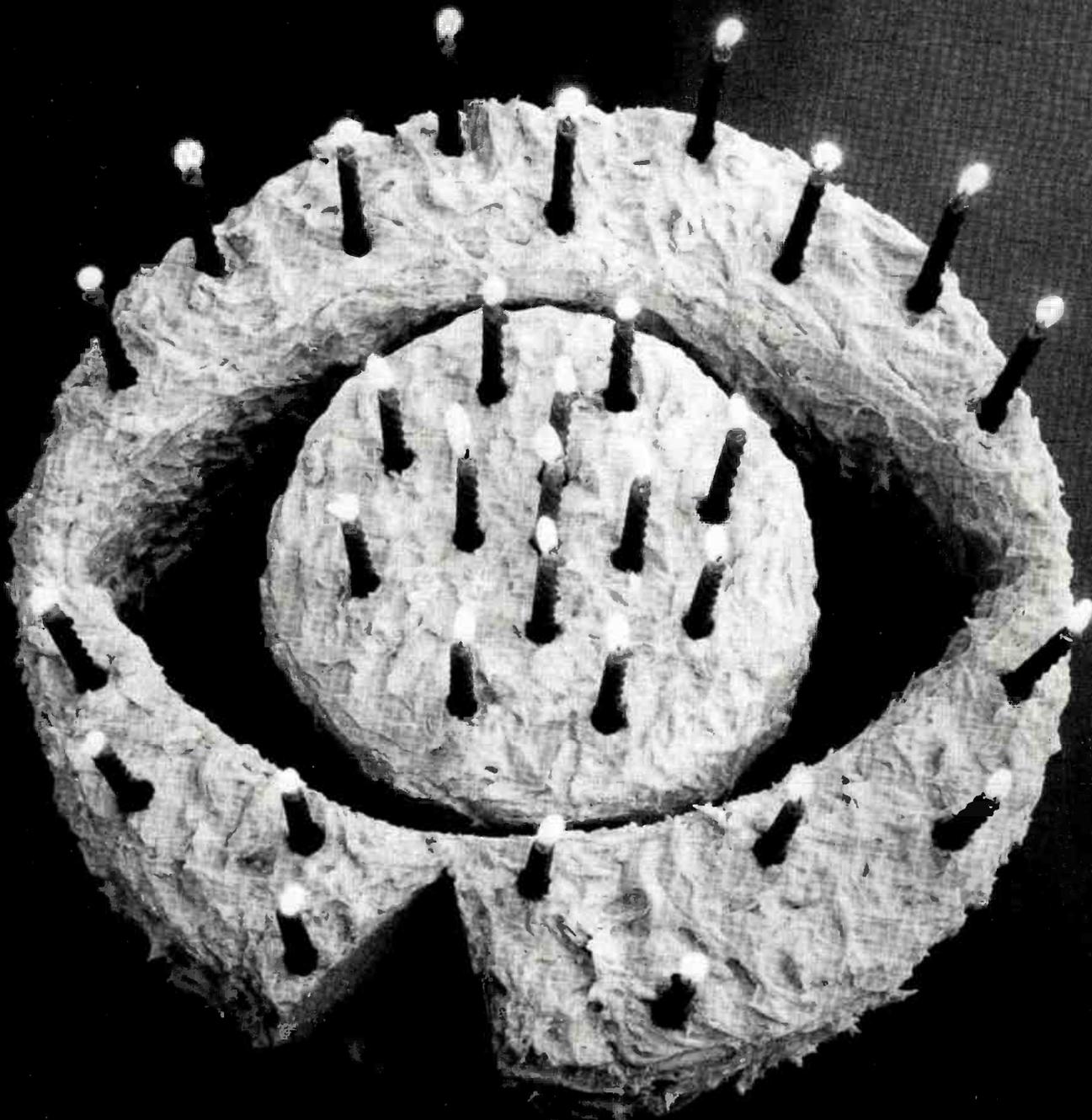
Thanks, **CBS**,  
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## We're proud to have a part in the celebration.

Proud because CBS is more than just a network. After 50 years, it's a national resource. CBS has given voice and vision to the American experience for over two generations as a leader in the broadcast industry. From Lindbergh to Miss Lillian. And it's been the privilege of our two CBS affiliates, KENS-TV and WFMY-TV, to add their talents to the record. Now that's something to celebrate!

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TELEVISION GROUP

KENS-TV, San Antonio, Texas; WTLV-TV, Jacksonville, Florida;  
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# A whole flock of happy birthday wishes to CBS from the Eastern Shore



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authority and be credible and so I opted to be the Mr. Outside and we got somebody to be Mr. Inside.

We've moved Gene Jankowski [the new executive vice president of the CBS/Broadcast Group] around this company for a long time. He's been in three of the four broadcast divisions. Not news, but he's been in radio, he's been in the television network and television stations. He's been the corporate controller, he's an experienced administrator, he gets things done. He's of the broadcast group. He's one of us that we loaned to the corporation to green him up a bit until we got him back. So it was time to call him back—that's what it really amounts to.

I'm going to be free to spend more time thinking about Washington, but I'm not going to be the lobbyist. Bill Leonard is our man in Washington. I'm not going to testify at every hearing. For example, [I didn't] testify on the perception of the aged on television; [BROADCASTING, Sept. 12]; [we sent] somebody from the program department to deal with that. If Senator [Ernest] Hollings [D-S.D.] wants another oversight hearing, I'll go. If Congressman [Lionel] Van Deerlin [D-Calif.] has more hearings on the rewrite of the Communications Act, I'll go. With some committees, we have to develop continuing relationships and credibility. That's the way it was with Senator Pastore; I always went. Why? Well, if I told him one year we were going to do something, it was credible for me to go back next year and say we did it or that we didn't do it. Then he couldn't say "Well, you keep sending me different people—whom am I going to believe?" That's no good.

The broadcast policy for this company will be articulated and led by me. Bill Leonard is in Washington every day. But when Congress wants a witness they don't want the Washington representative. They want an active broadcast executive who can cause things to happen and who can say "I did it, I didn't do it, I will do it, I won't do it. This is what it means, this isn't what it means." They don't want a Washington representative.

### The stubborn issue of TV violence

If you were a student of history I guess you'd say [that the violence issue will die down]. But something else will substitute for it. It hasn't always been an issue so one can presume that it may someday not be an issue.

The interest in violence is about 10 years old. Maybe you would say that television has had an extremely important impact on our lives in 10 years. Maybe it's coincidental at that. Maybe it did indeed grow out of the assassinations of Bobby Kennedy and Martin Luther King. But no matter how we can logically demonstrate that we have reduced the amount and nature of violence on television, people don't seem to be assuaged by that argument. If you logically say that "All the violent people in history didn't have television; why were they violent?" that argument doesn't convince anyone. We don't even bother to make it anymore. I

think the argument on violence is a transferral or a transference. I think that there is an unhappiness with television because perhaps it's not understood. Since someone started to complain about violence it was a handy umbrella for all the people who don't like something about television to gather under. I think it's an approximate complaint.

### The inviting target of bigness

People feel bitter because they don't know anything about television, they don't understand television. They are suspicious of television because it's big. I think the consumer press has created an atmosphere of suspicion that anything that is profitable must be evil. But they don't know of course. You know if you look at the *New York Daily News* and someone is shot and he lives in a \$40,000 house in Westchester it becomes a mansion. It's hardly a mansion. It's on a quarter of an acre, but it's a mansion because it's Rye, N.Y. And everybody who doesn't carry a lunch pail is an executive. You know the mind-set I'm talking about. So we're too big and let's say the entire television industry profits were a billion dollars last year. That's pre-tax profits. And they say, wait a minute, nobody should make a billion dollars. That's too big, it's too powerful. Anything big is considered inherently evil. Anything powerful is considered inherently evil. So you have this curious grouping—the Nick Johnsons, the Bob Choates, the Peggy Charrens—they can dine out on being television critics. The point is that the people have been conditioned to be critical of television because it is an easy target, it is not understood. Anything that is mysterious, powerful and rich has got to be suspect.

### The magnetic attraction of sex to violence

[Sex on television] was probably going to be the new issue whether ABC broadcast *Soap* or not, but once they decided to broadcast *Soap*—I'm not getting into that issue—but I just think that was the lightning rod that pulled it all together.

I think there will be less violence on television this fall. I think there will be more sexual themes and probably more sexual innuendo and double entendres in jokes. I fear that it will increasingly cause the two words to be hyphenated when, in fact, they bear no relationship to each other at all. What comes out of the increasing hyphenization of sex and violence—as two issues treated as one—will simply have to be dealt with.

I'm not cynical about it. I'm concerned that people feel uneasy about television. I think that people have been made to feel uneasy about television by our critics—and I don't mean newspaper critics. I think that we should be examined and held accountable for what we do, but I don't think that we are held accountable by the average American. We are held accountable by people who have standards that have nothing to do with why we exist. We have general responsibilities that I think

**Congratulations,  
Mr. Paley, on the 50th  
anniversary of CBS.**

**Our association with  
you and CBS for 40  
of those 50 years  
can only be described  
as a delightful affair.**



**Broadcast Park  
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1  
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for 50  
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years,  
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nice  
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**50**  
YEARS  
OF  
ENTERTAINMENT

CONGRATULATIONS  
CBS  
FROM  
WKYT-TV LEXINGTON, KY

**27**

we understand but our critics have specific things they are concerned about, none of which represents the universe of our television concerns.

I think the professionals in the business today are thoughtful. I don't always agree with all of them; they in turn may not agree with me: But I think, by and large, there is a greater generosity of spirit among the television professionals than there is among our critics. We never seem to get credit for what we do. It isn't easy to broadcast 21 years of *Captain Kangaroo* and every time children's television is talked about, find that *Kangaroo* is rarely mentioned. Because it's always "What have you done lately?" There should be credit for what you've always done as well as for what you've done lately.

#### CBS's hankering for a return to basics

The earliest possible time that we could be in first place [in prime-time ratings] would be in the spring of '78. That would mean everything would go perfectly for us and everything would go very badly for the other two fellows. That's possible. It's happened before.

Momentum will carry the leader through this fourth quarter. There's little question about that. Plus the fact that if it doesn't go to ABC, which is currently the prime-time leader, NBC is coming along with "Godfather" for six or seven nights and a lot of other stuff. The secret of when one gets back in first place, the secret of who is in first place on a regular basis, in my opinion grows out of the success of your regular series programing. There are those who may feel that that's a very conservative, almost a throw-back attitude, but I don't think that we can come up with tricks, sports and stunts 52 weeks a year. You've got to have that foundation of series that the public has some loyalty to, that they look forward to seeing every week. That's the engine that drives, that's the fly-wheel that keeps you going, week in and week out. Writers can write to it. People who've been writing for *M\*A\*S\*H* know what to expect from *M\*A\*S\*H*, they know what it is, they know what it's about, they have a bond with the audience who knows what they come to see, the actors know what they come to deliver, everybody knows what's expected of them.

The cost of promotion and exploitation of events makes that very expensive programing. It also makes it very uneven programing. I'm not going all the way back to the 1960's when there were no specials or very few specials. I think there's a place for specials. I think if all we had were series, we'd be like a comic strip—you could miss one day of *Brenda Starr* because the story would be picked up if you missed a day. You could miss a week of a regular series knowing that the series would continue the next week and you could pick up what you missed in reruns. A vitality is given to television and a number of irregular viewers are attracted to television by the use of specials. What we have to maintain is a balance between successful series and special specials. That's not a new idea. It

may be time to go back to fundamentals. We want to keep the set turned on [so that it doesn't become] a dead piece of furniture. Specials can do that.

There's a place for *Charlie Brown* specials, for example. There's a place for Christmas specials. We're going to do "Nutcracker Suite" on Christmas day. I think there's a place for that. I think there's a place for special programing on Thanksgiving day. I think that in the holiday season to do *Frosty the Snowman* and *How the Grinch Stole Christmas* and *Rudolph the Red Nosed Reindeer* is just fine. To be presenting regular programs right through Thanksgiving, Christmas and New Year's, pretending that they're just another day of the week, is not credible. We have to be credible with our audience. We should do seasonal specials. I also think there's a place for a broadcast of Miss Teen-Age America, Miss America or the Superbowl. But to presume that you have to have only event television puts an enormous burden on your ability to produce, to know always what the public wants to see, and I don't think anyone can have that high a batting average.

#### Live and let die

We must always remember that ratings are not the only judges of whether a program is a success or a failure. Sometimes there's creative failure behind it and so a program may be taken off after five or six weeks. We took off *Khan* after three or four weeks. We weren't going any place with *Khan*, we just couldn't make it work, so we took it off. You pay everybody, you know egos are damaged, but that's the business. You might take off a program simply because of what it has done against a special, what it's done compared to its lead-in. You might take off a program because you know that the creative forces behind it simply have not come together, or because it isn't holding its lead-in. So you say, "Let's just get out of this one." And someone else is going to say, "My ratings went down two-tenths of a point so they took it off."

Look, no show gets canceled because ratings dropped two-tenths of a point. We don't read ratings by tenths of a point; they aren't that accurate to tenths of a point and they might not even be accurate to a point or even two points. You know, people complained about *Beacon Hill*. We took it off when it had a 20 share. It started with a 42 share and every week for 10 weeks came down in stairsteps. It wasn't necessary to keep it on until there were no viewers left. In 10 weeks, it continuously dropped. It was on a toboggan for 10 or 12 straight weeks, with all the exploitation, all the promotion. Nothing is served by flogging the public with a program that's failed. Shows fail on Broadway, there are movies that are made that are never released.

#### It looks less sudden on the inside

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William S. Paley in 1929 with Miss Radio at the official opening of the new CBS Madison Avenue headquarters — home of CBS for the next 36 years.



Chairman William S. Paley, right, in 1977 with CBS President John D. Backe at the CBS annual stockholders' meeting in Los Angeles, Calif.

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to do so. First of all, it's not like somebody comes in and the division presidents in the broadcast group are suddenly seen with new eyes, or suddenly someone like Gene Jankowski, who has been here a number of years, suddenly comes in and decides to get rid of people. That's not how it works. One couldn't change a major division president without an awful lot of people concurring. It just couldn't happen. It might make a nice novel but it isn't the way it happens in the real world.

### Freedom first, CBS second

Our centennial year? [To know what CBS will be like] one would have to know more about what society would be like, because we are not independent of society. Our service to our public grows out of the condition of society and I don't know what the societal structure is going to be, what the economy will be like, the state of technology, the state of politics. One would have to believe we would still be a free society, a democratic society. I believe that in the collective wisdom of the people we will still be not under government control.

Those are the broad principles under which one would start that answer. So if we're still free and the government is still free and our people are still free, that's really what's important, not whether they get their information and entertainment on cassettes or disks or a cable or over the air. I think CBS will continue to participate in that process. ■

## Bob Wussler: a man with a plan

**TV network president has a complicated problem: how to get CBS back into prime-time's first place; he's taking it in stride, one step at a time**

It has been said that all the CBS/Broadcast Group division presidents are on the hot seat, but none can match the warmth emanating from Robert Wussler's.

The television network division he has headed for the past 17 months is the largest—with 3,500 of the total 7,000 broadcast group employees—and the most competitive. He declines talking about amounts of money, but allows that "yes, the television network is the 'locomotive' of the broadcast group." And the engineer is feeling the heat in the cab.

Since ABC accession to the prime-time ratings throne last year, the competition has gotten pretty rough—make that very rough. "We've got baseball bats in our hands and we're beating each other over the head," Mr. Wussler says.

His, of course, is the mission of returning CBS to the top of the hill of which ABC has proclaimed itself king. Not to worry, Mr. Wussler says. "We have a plan. That's the most important thing." And it's not just for the next few weeks or months. It's for the next 30 or 40 months.

The plan is two-fold. First, he has to tone up the muscles of what was, by his own account, a flaccid network a year and a half ago. To him it was natural for CBS to have gone a little soft. It could happen to "any organization that has been successful for 20 years."

A major problem when he inherited the division was that "we weren't developing any shows . . . We went on the air a year ago with a product not at the level of this network."

Furthermore, "we didn't have the horses"—the quality personnel. "So we upgraded the salaries and brought in outsiders." For much of the new strength he is looking for youth, people in their late 20's and 30's. "If you get the right people and put them in the right slots, that tends to get results, in my experience."

The other part of the plan is simply to march CBS back up the hill—to return it to the number-one spot in ratings.

Here Mr. Wussler imparts a little of his prime-time programming philosophy: CBS's over-all strength is in its weekly series, of which it has scheduled 22 this fall. To be successful, 11 to 13 of the programs need 30 to 35-plus shares. Mr. Wussler has high hopes for *The Betty White Show*, *Rafferty* and *Lou Grant*. He expects old standards such as *M\*A\*S\*H* to continue to be successful and also anticipates that others, such as *All in the Family*, "maybe" *Maude* and "probably" *The Bob Newhart Show* are in their last year.

"Miniseries are not going to work every time," he says. "The rush to do the novel for TV was just that—a rush." CBS instead will go no farther than the multipart

special, a feature movie or made-for-TV movie in two segments. A network can afford about three to four hours of specials a week, he says. More "stunting" than that and it gets too expensive.

His success formula also includes an hour a week of public affairs—such as was attempted, unsuccessfully, with *Who's Who* last year.

For the future he envisions a weekly prime-time sports broadcast—not *Monday Night Football*, but another formula which he says he has not worked out yet.

More than that, Mr. Wussler is reluctant to discuss about his programming ideas. If he did then the competition would know, too.

But underlying it all, he says he hopes to be able to improve the quality of television. "You don't have to descend to the levels that are being talked about in the industry now." Meaning sex and violence? "Yes, but more specifically some of the programs now going on." Meaning *Soap*? "You said it. I didn't."

Mr. Wussler makes it clear he has his eye mainly on ABC in the ratings race right now. He is not overly concerned about what is going on over his shoulder at NBC, but rather than openly criticize the competition there, he offers only that, "it will be interesting to see what Bob Mulholland [new NBC Television Network president] comes up with as a point of view" for the network.

Regardless of whether CBS breaks back into the number-one ratings position, it is going to be a good year, Mr. Wussler says. He expects to make his goal of topping last year's revenues by 20%. Next year's growth may not be as great, he guesses, based on business now, but "we're going to do just fine"—and at all the networks. "We're all billion-dollar businesses now."

Mr. Wussler then reveals his longest range plan: to put the TV network back on its feet and get it into competitive trim within the next three years. Because that is

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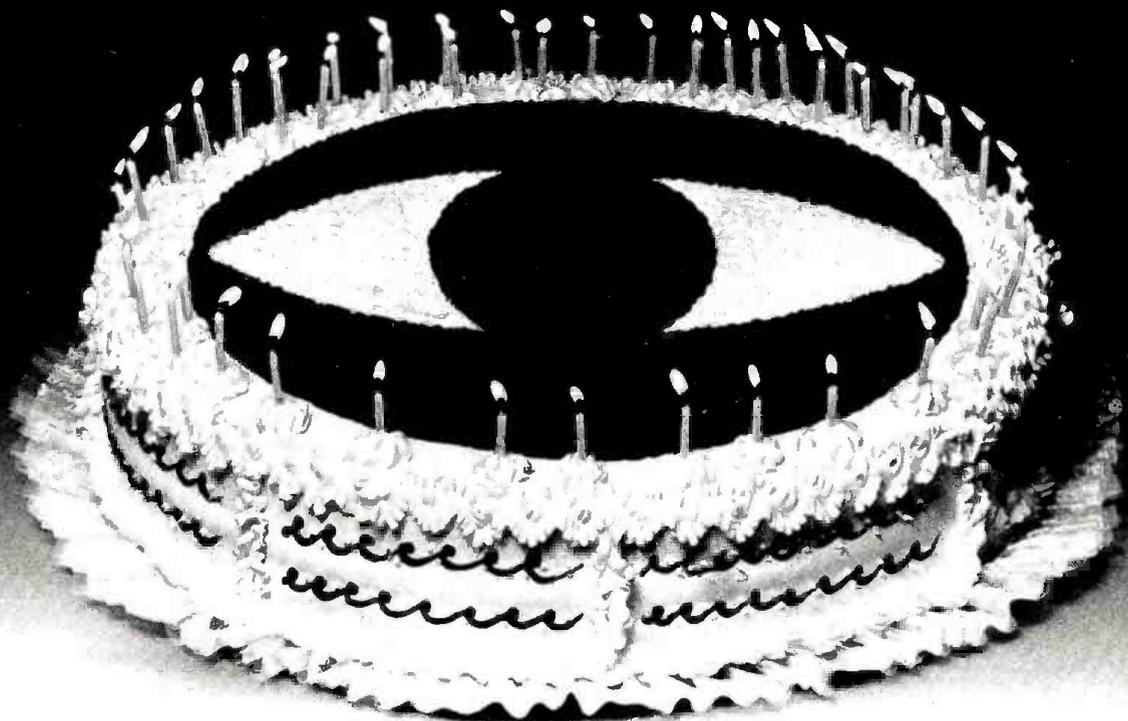
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when he plans to move on.

At the pace he keeps—15 to 17 hours a day seven days a week—“this job is a five-year job” he says, “and I’m a very young man [he is 41] . . . I hope to spend the next 24 years at CBS. But when I’m 45, I would hope to do something else.” One

alternative: “I am a TV producer. That’s what I do best. Maybe I’ll go back to that.” But he would not go back to news, where he spent his first 15 years at CBS. Rather, “I have an interest in movies, varieties, dicu-dramas.” But that, as they say, is a bridge he has yet to cross.



Miller

## Miller and CBS and the local-TV level

**He's in charge of the network's owned-and-operated stations, and his focus, he says, is news**

As president of the CBS Television Stations Division, D. Thomas Miller oversees the workings of all five of CBS's television stations—all the workings. He also has under him the company's national representative firm, CBS Television National Sales. There's hardly a television job he doesn't know, but ask him which of his oversight duties is most important, and he'll say the same thing as his colleagues Sam Digges or Dick Salant—“the news.”

News is, in fact, what all the CBS-owned TV stations do best—“not because of anything I've done,” Mr. Miller says, but because that is what is happening industry-wide. “News is any station's primary interest. It's the biggest, most important thing under the local station's control. And if it does news well, the station will do well.” That last statement is so universally accepted now, one almost expects to hear murmurings of “Amen,” in the background.

Not so universally accepted is how the local news trade should be practiced, and that, says Mr. Miller, is a shame. There's too much of the “eyewitness” fare, he says, “too much of the laughing, gagging stuff.” He hopes CBS's will be a more conservative influence in each of its markets, “trying to be innovative with electronic news gathering, for instance, but without having to revert to a comedy routine.”

His formula has paid off with top journalism awards for each of the CBS stations last year. “Nobody's ever done that before,” Mr. Miller boasts. Unfortunately, he adds more soberly, the audience

doesn't seem to appreciate it as much as journalists do.

Actually, the five stations' records are not bad for the most part. The stations in New York and St. Louis are number one in their markets, Mr. Miller says. In Chicago and Philadelphia, they are number two with WBBM-TV Chicago “a hair away from number one.” CBS is in the cellar however, in the three-network ratings race in Los Angeles.

Still, Mr. Miller says, the straight approach to news appears to be making advances. His main goal is for the stations to “produce good and responsible news and get an audience good enough to beat out the ‘action-news’ concept . . . either that or wait for action news to die.”

Behind news, the second objective Mr. Miller says he has set is to improve the public affairs programming—to make it better and to do more of it at each station. Mr. Miller says CBS had made the same discovery with public affairs that it made with news years ago—that a station can make money with it. The network stations in New York and Chicago have public affairs programs on during prime time that are competitive with the other stations' entertainment. And “we're not just interviewing in the studio,” Mr. Miller says. The lesson: “If you put public affairs in prime time and do it well, you'll get ratings and get a lot of money for it . . . It used to be that they'd throw you out if you tried to peddle a public affairs show to advertisers.”

Two other projects come to mind as money-makers, Mr. Miller says. One is the conversion at the stations to computers for sales, billing and contracts. It's more than just a step toward modernization. The im-

proved price and inventory control afforded stations by the new system actually gives them a competitive advantage, he says.

The other function is program development. The division has had several recent successes with shows it developed, notably *Dinah* and *The Muppets*, both of which became syndicated successes after being developed by the Television Stations Division. *Dinah*, Mr. Miller says, was developed out of necessity; feature films, a traditional late-afternoon staple at many stations, had become too expensive, so the division helped create *Dinah*. *The Muppets* was developed as an access show. The latest success story is *Marlo and the Magic Movie Machine*, a children's program originally produced at CBS's WCAU-TV Philadelphia in consultation with authorities on child development, and which has been acclaimed by groups such as Action for Children's Television, Mr. Miller says.

There are other facets to his work. He has, for instance, become something of a legal expert through his almost daily contact with the CBS legal department on a station problem of one sort or another.

His is a “killer job,” one colleague says, but Mr. Miller enjoys it. He wouldn't want any other post at the network, he says—not even Broadcast Group president. “Strange, huh?” he says. “But I don't want another job. Some of the others are so much grief.”

He has held the position seven years already and thinks “another 10 years would do it.” What does he intend to accomplish in that time? “It's a dull answer,” he says, “but I want to do what I'm doing now, only better.”

As in the case with the other division heads, Mr. Miller declines to talk about money. But he indicates his division's health has been affected by the network's slippage in prime-time ratings and by the softness of the current spot sales market. But the stations' “heavy reliance” on their news revenues has cushioned the impact: “We're doing very well compared to the spot market,” he says. “I think the division's in good shape.”

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## Digges: salesman, newsmen, radio booster

**President of the Radio Division helped bring back drama, but the future, at least for AM, he says, is in all-news**

The name Sam Cook Digges has become associated with the revival of radio theater (he was instrumental in bringing it back at CBS) and all-news radio (he didn't think it up, but he has presided over the conversion of several of CBS's radio stations to all-news). In fact, he is enthusiastic about those two developments, but the president of the CBS Radio Division is even more excited about what they may have contributed to the movement of advertisers from TV and print media back to radio.

They are not abandoning TV and newspapers, but many of the national advertisers are learning what retail merchants have known a long time—that radio gives them the most for their money, says Mr. Digges.

"Radio has had rate increases, but they're minuscule compared to TV and print," Mr. Digges says. "And a lot of national advertisers are learning they can mix radio with TV and print and increase their reach and frequency."

This greater acceptance by advertisers is what has enabled the industry to grow 20%

a year the last two or three years, he says. As for his own division, a 1,000-plus-member team which he has headed since July 1970, "we've done very well," he adds. As are all CBS executives he is reluctant to talk about money, but says the 20% growth figure approximates his division's record. "It's in the ballpark."

The division houses CBS's seven AM and seven FM stations, a network—now all news, save for the nightly hour-long *Mystery Theater*—and two spot sales organizations.

Selling has been the mainstay of Mr. Digges's broadcast career. It's how he started at CBS 25 years ago and it continues to make up a large part of his present duties.

But his interests are not confined to that. Actually, "I'm a frustrated reporter," he says. "I even have a mobile unit in my car" so he can communicate with a news producer, the trafficopter and others as he finds something that needs reporting. Whenever a major story breaks in New York, he is likely to join the news staff on the scene. "He doesn't sit aloof in his office," one of Mr. Digges's colleagues says.

So he is a closet newsmen. It fits with the pattern he has set for his division. Asked what he has tried to accomplish as



Digges

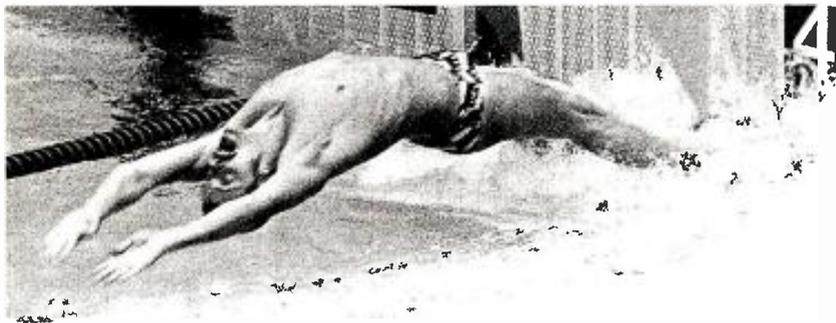
division president the last five years and what he intends to try the next five years, he gives the same answer to both: "To deliver the best news product we can."

He foresees no radical changes in the division—just "the continued fine honing of the news effort." News is getting stronger all the time at CBS, he says. But more than that, it is the most practical use for the medium of radio.

Nothing else can get the story out faster, he says, offering as an example the coverage of a recent bomb disaster in New York. Radio was on the scene with continuous live reports within minutes of the explosion at 9:30 a.m. The local TV stations ran crawls during entertainment programs, and broke in with occasional brief reports, but they didn't air comprehensive accounts until the evening news. The newspapers, of course, had to wait for the afternoon edition to tell the story, while "by noon, we'd been on top of the story for three and a half hours," Mr. Digges says. "We're geared to go any second."

In Mr. Digges's opinion, "Any AM station still programming music is in trouble." All but one of CBS's owned AM stations are all-news now, the exception being KMOX(AM) St. Louis, which has long dominated its market with a mixture of news, entertainment and sports. KMOX is the only CBS station on top of its market, Mr. Digges says. "It takes time for an all-news station to break in," but in his opinion an all-news operation can be number one. The stations' records against all-news competition right now are two and two. Where CBS stations are head-to-head with Westinghouse all-news stations, they are on top in New York and Los Angeles, he says, but behind in Boston and Philadelphia.

Also coming along are CBS's FM stations. Right now their rankings are "about half and half," he says. One, KNX-FM Los Angeles, is currently number five of about 100 in the over-all ratings, "which is sensational," he says. And the picture will improve, not only for CBS but for FM everywhere, he adds. About 43% of all radios are tuned to FM now, and by some forecasts that is expected to increase to



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more than half by the early 1980's.

But by the early 1980's—January 1981, in fact—Mr. Digges is scheduled to retire. He's addicted to golf (shoots in the high 80's), but when retirement comes, "I don't expect not to be working... Maybe

I might run a small radio station or a rock store," he jokes, but he is not likely to give up his ambitious pace—out at 5:30 p.m. every day, but in a 7:45 a.m. the next.

The fact of the matter is, "I enjoy it too much," he says.

## Dick Salant and the purity of the news

### CBS News's president is tied to the traditions set by the pioneers of that operation

One of the great myths at CBS News is that the president of the division, Richard S. Salant, is a lawyer, not a newsmen. It's true he did not come up through the news ranks and that he was graduated from Harvard Law School, but as for being a lawyer—not in the 14 years he's headed CBS News.

"It's a pose," says William Leonard, formerly of CBS News, now CBS Washington vice president. "By now he's a pro. He's run the biggest and best news organization for a long time."

The record backs him up on that. Under Mr. Salant's stewardship, the news division has grown from a staff of about 500 in 1961 to about 1,000 now, and encompasses seven domestic bureaus (including New York) and a dozen abroad. The news operation itself has witnessed the expansion of the nightly news from 15 minutes to half an hour, and the additions of regular news entries such as the afternoon feature show, *Magazine*, the children's program, *In the News*, and the radio program, *Spectrum*. He oversaw the creation of the CBS News election unit and the introduction of news analysis in news broadcasts.

There is *60 Minutes* also, the program that has made history by proving that a regular network public affairs program can be competitive in prime time. And there's Mr. Salant's favorite, *The CBS Morning News*—"the runt of the litter [in terms of ratings], but it's a hell of a news show," he says.

To hear him, he didn't think up any of these innovations. "I never had a good idea in my life," he says. Rather, according to him, his role has been to cheer on his producers and reporters, to get money from the network and, most important, to get time.

Right now, news takes up about 18% of the CBS TV network schedule, about 8% to 9% in prime time, which is "disappointing," he says. "I'm greedy. I'm working for 17% entertainment and 83% news." But perhaps more realistic a goal for news, he decides, is about 25% in prime time as well as 25% in the rest of the schedule. "Remember the old days when we used to talk about the Sunday ghetto? I'd like to have it back," he says.

If he had the time, he knows what he would do with it. He would like a regular weekly documentary and a Sunday program newspaper—stressing reviews, letters, the arts. There would be nothing like *Who's Who*, the prime time experiment

that didn't make it last season. Mr. Salant's analysis was that the show was "too people-oriented. We didn't tell stories." And there would be "no sob-sister stuff," either, he says.

The last remark typifies his strait-laced approach to news. The execution is tough, but the mission of his division is simple: "to maintain the traditions set by Paley, White, Murrow and Klauber [the best-known pioneers of CBS News]." Some of Mr. Salant's colleagues refer to his "passionately high" news standards. "He has blinders on when it comes to that," Mr. Leonard says.

It may be that Mr. Salant is a "dinosaur" in the news business, not just because he has been in it a long time and is within 19 months of retirement, but because of what he sees as a growing departure from his "completely square" news philosophy. "I see as a great current issue," he says, "those who want to make news judgments on what people want [the departure] and those who want to make news judgments based on what people ought to know to make a democracy work [his view]."

"Am I a dinosaur? I expect so. In all journalism there is a trend toward jazzier stuff." He has in mind the so-called "tabloid" reporting and "happy talk," both of which disturb him. "If you give people a bunch of pap, I don't think you have in mind what the founding fathers wanted"—a citizenry capable of making informed political decisions.

The job has taken Mr. Salant through some difficult testing periods. As Mr. Leonard noted, "except for NBC's *Pensions* program, it was always our documentaries" that came under attack. [Mr. Salant] took the brunt of the Nixon attacks. He took the heat on documentaries



Salant

like the *Selling of the Pentagon* and the *Guns of Autumn*."

He weathered those storms well, suffering only an occasional loss of temper. "Well," says Mr. Leonard, "he's impatient... he makes decisions instantly, sometimes maybe too quickly."

An example was his outburst in a meeting with the League of Women Voters last year over preparations for the presidential debates, which the league sponsored. Mr. Salant stormed out of the meeting, personally offended when told to "shut up" by one league representative. The argument that had preceded was over Mr. Salant's allegation that the presidential candidates were influencing the selection of journalists to act as questioners at the debates (the league denied the charge).

Of his protest over procedures, Mr. Salant says now, "I was absolutely right. I just couldn't convince the public of that." But of his walking out of the meeting, "I regretted that before I got out the door."

He says that was typical of his record, "I average about four mistakes a day... I haven't improved a bit since I took over the job."

But a colleague defends him against his own indictment. They're not mistakes, he says. "He's just straining for purity."

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# CBS

The first five decades

## Up from 'The Emerson Effervescent Hour'

**The programming that built a network empire into prime-time prominence—and the hopes to get back on top of the hill again**

The Columbia Broadcasting System did not start out at the top. It was William Paley's determination to put his network there that resulted in some of the more colorful programming coups in broadcasting's history.

In the earliest days, for example, there was the discovery and development of such talents as Bing Crosby, Kate Smith and the Mills Brothers. After World War II there came the talent raids on NBC, bringing the likes of Jack Benny, Edgar Bergen, Amos 'n' Andy and Red Skelton to CBS, not only giving Mr. Paley's network leadership in radio but setting the stage for its dominance in television as well.

Now that CBS-TV's prime-time supremacy has been lost for the first time in 20 years, and with Bill Paley still involved on a day-to-day basis with the programs that appear on his network, could it

be that some of the old scrappiness will re-emerge at CBS? At least one of the network's programmers, Harvey Shephard, thinks it might.

"I think we're in the process of rebuilding," Mr. Shephard said. "We're in the process of being aggressive, of being innovative, of trying new things. Perhaps one of the reasons we lost our leadership position was that we were the leader for so long that we became a little too complacent. We have to assume the same sort of posture that made us number one for all those years."

Much is made of the "unprecedented" competitiveness in network programming this year. But the fact is that, although the stakes may be higher now, today's programming maneuvers seem tame when compared to the wide-open atmosphere that prevailed when Mr. Paley set out to build himself a program schedule in 1928.

It is said that when David Sarnoff first heard that a group of investors had set up a network to compete with RCA, he laughed out loud. Curtis Mitchell, in his book, "Cavalcade of Broadcasting," described

what he called "the merit of contentiousness and the blessings of serendipity," qualities that Mr. Sarnoff apparently had not considered at the time.

"A fact of life little recognized by armchair critics," he wrote, "is that any newcomer to a competitive situation has an advantage. For example, NBC's time was already sold out to advertisers when CBS entered the lists. Being sold out, the older network could rarely innovate or experiment for fear of losing an account or antagonizing faithful listeners. Starting from scratch, CBS pioneered in news and music, crooners and dramas. One consequence was a bouncy, relevant kind of entertainment that pleased millions, plus the crowning of William Paley as a 'genius of programming.' . . . Serendipity is the natural ability—says the dictionary—to make favorable and profitable discoveries. You have it or you don't."

Clearly, William Paley had it, and radio was ripe for it. In a 1974 interview with the CBS house organ, *Columbine*, Mr. Paley recalled, "It was a new medium, without any precedent, and we were all experi-



Bing Crosby



Jack Benny

### Radio



Will Rogers



Major Bowes



Eddie Cantor (r), Rubenoff

menting—trying out new ideas that would make it exciting to our audiences.”

From the beginning, CBS had been talent-oriented, formed by an investment partnership that included George A. Coates, a promoter, and Arthur Judson, manager of the Philadelphia Symphony and the New York Philharmonic. Yet in 1927 the network's schedule featured such dreary titles as *The Emerson Effervescent Hour*, *The Listerine Hour* and the *Pure Oil Brass Band*.

A year after Mr. Paley took over, in September 1928, he engineered a stock-exchange deal with Adolph Zucker of Paramount films and *Voices From Hollywood* appeared on CBS, the first time movie stars would be heard on radio. By 1931, CBS would have Ed Sullivan with gossip once a week, the Mills Brothers with songs twice a week, Kate Smith four times a week and Bing Crosby five. In 1932, Burns and Allen would appear with the Guy Lombardo Orchestra and Jack Benny with Ted Weems, *Buck Rogers* aired five times a week and Fred Allen one. The 1933 lineup included George Jessel, Jack Armstrong, Alexander Woolcott and Admiral Richard Byrd; Jack Benny and Fred Allen defected to NBC while Rin Tin Tin went over to CBS.

CBS would win Will Rogers and *The Shadow* from NBC the following year. Bing Crosby was joined by the Boswell Sisters and Fats Waller had a 15-minute program three times a week. Bing move to NBC in 1935, while the *Lux Radio Theater*, Bob Hope and Eddie Cantor all shifted to CBS. Major Edward Bowes was

signed by CBS in 1936, a coup which Mr. Paley recalls as one of his biggest, perhaps in part because it had been the major who had earlier trounced Mr. Paley's *La Palina Smoker* and *La Palina Rhapsodizers* when the major was on NBC. During his first season on CBS, Major Bowes's talent revue (a precursor to *The Gong Show*) would score a 23.2 in the Hooper ratings while CBS had moved ahead of both NBC's Blue and Red networks in terms of affiliates, sales and profits.

It had been a decade not only of breathless competition, but also one that saw broadcasting develop as a powerful cultural influence. Along with Franklin Delano Roosevelt, CBS was perhaps more aware than most of that fact, having expanded its audience research in 1934 into psychological testing in cooperation with a number of academic researchers, one of whom was Frank Stanton of Ohio State University. In discussing the effectiveness of radio as an advertising medium, Mr. Paley reported to his stockholders that year that "all [the studies] tend to emphasize the power inherent in radio broadcasting to make lasting impressions on the human mind." And, as Dr. Stanton would note years later as president of CBS, "If anyone had doubts about the impact of radio in 1938, Orson Welles dispelled them with his *Mercury Theater* broadcast of "The War of the Worlds."

It is fortunate that the medium's influence had at least begun to be appreciated prior to the beginning of World War II, when the government would urge "voluntary mobilization of the brains, the

heart, courage and experience of the radio industry toward winning the war."

CBS obliged, airing some 17,000 hours of war-related programs in 1943 alone. Among them: *They Live Forever*, dramas about men who died in battle; *The Man Behind the Gun*, dramas about the battles themselves; *Our Secret Weapon*, which "trained its guns on the lies in Axis propaganda," and *Womanpower*, which described the role of women during the war.

If such programs were meant to inspire, some of the ostensibly pure entertainment programs were intended to sooth, not only worried parents at home but also homesick GI's abroad. Titles included *The Old Heart Songs and Familiar Hymns Offered by Mother and Dad and Green Valley U.S.A.* In addition, Bill Paley, who had spent the war as the radio expert in the Psychological Warfare Division, described how radio helped express to Americans at home that their sons and brothers were, in fact, neither winning nor surviving every battle.

"We were 'winning the war,'" he said, "but its impending grim realities, in terms of American lives, had not struck home. Some preparation of the public mind against demoralizing shock was urgent. From perhaps a least expected source came an important contribution to this need—from a CBS daytime serial program, heard in millions of homes through five-day-a-week broadcasts. Deftly and convincingly it moved familiar characters through the news of *Missing in Action* and the shock of *Death in Action*, using the



Harpo Marx (l), Dorothy Parker, Alexander Woolcott



Edgar Bergen



Goosden (Amos)-Correll (Andy)



Orson Welles

vast power of the drama to set vicarious behavior patterns of fortitude and courage."

At war's end, Bill Paley came home to meet and conquer his professional adversary: NBC. One of his first moves, in 1946, was to establish a CBS Entertainment Programming Department, which by early 1948 had sold 15 of the network's "packaged programs" to sponsors, among them *Arthur Godfrey's Talent Scouts* and *My Friend Irma*, both top-15 programs in the Hooper and Nielsen ratings. One reviewer called the achievement "one of the swiftest payoffs in network annals."

Actually, it would take some time before the packaged program concept would revolutionize sponsorship. Another Paley maneuver, the talent raids of 1948, would have a more immediate effect. The raids began in September with Amos 'n' Andy (Charles Correll and Freeman Gosden, respectively), who were purchased by CBS as a program, not as performers, thus making the \$2,000,000 they reportedly received taxable as capital gains instead of income (the difference in that bracket being 25% vs. 77%). BROADCASTING noted at the time that "reports that at least one other star in the NBC stable was involved in a similar arrangement were flatly denied."

In November, however, Jack Benny defected, and by January of 1949, NBC was "groggy from CBS's Sunday punch" as Mr. Paley's network demolished NBC in the 6:30-8:30 p.m. prime-time period. On Jan. 24, Bing Crosby left ABC for CBS

and, days later, "the transfer of talent to CBS took on the proportions of a stampede" as NBC's Edgar Bergen and Red Skelton were signed. Fred Allen, at the end of his Jan. 23 broadcast for NBC, had said, "I'll be back next week, same time, same network. No other comedian can make that claim."

In an interview with BROADCASTING last year, Mr. Paley discussed his strategy: "At that time," he said, "I was not only thinking of radio, where I wanted to bolster our standing and please our audience; I knew that television was right around the corner. I wanted people who I thought would be able to transfer from radio to television. That gave us a very good start in television and a big advantage indeed."

He might have added, as he had in describing the beginnings of network radio 20 years earlier that it was a very exciting time as well. Television entertainment was being invented and, just as it had been with radio at first, there were no rules.

As Mr. Paley had envisioned, radio provided precedents in style, if not in production techniques, and many of CBS's earliest hits (and some of its longest-running ones) came from the older medium. The ever-popular family drama format now enjoying a revival was on CBS in 1948; *The Goldbergs*, a CBS radio staple for 17 years, lasted two seasons on TV, but *I Remember Mama* would survive for eight.

Arthur Godfrey also came to TV in 1948 with his *Talent Scouts* applause meter. By 1951 he would have the num-

ber-one show and by 1952 he would have three television programs, including the numbers one-and-two shows. In 1953 he provided what may have been television's equivalent of radio's *War of the Worlds* by firing singer Julius La Rosa on the air, provoking a national sensation.

Other early transfers from radio included Ed Wynn, who won the first Emmy as most popular television entertainer of 1948, and Groucho Marx, whose *You Bet Your Life* was a hit, but not for CBS. NBC had stolen the show in a counterraid a year after Mr. Paley had made off with Jack Benny and the others.

Despite Messrs. Godfrey and Wynn, the bright spots in CBS's ratings those first two or three years were relatively few. The initial caution with which some of CBS's new radio stars approached the tube allowed NBC an early lead. But the popularity of NBC-TV's World Series telecasts in 1947 and of Milton Berle in 1948 spurred the CBS programs department to full-bore activity.

They borrowed not only from radio but from vaudeville and the theater (the target audience of the latter being the middle- to upper-class urban families who were the first TV owners). Ed Sullivan's *Toast of the Town* was CBS's response to Mr. Berle. Producer Worthington Miner came up with the concept, and he is quoted in Max Wilk's book, "The Golden Age of Television," as saying that it was Mr. Paley himself who approved it, "after a certain amount of nervous backing and filling by the CBS brass."

## Television



Jimmy Walker and CBS's 1931 TV debut



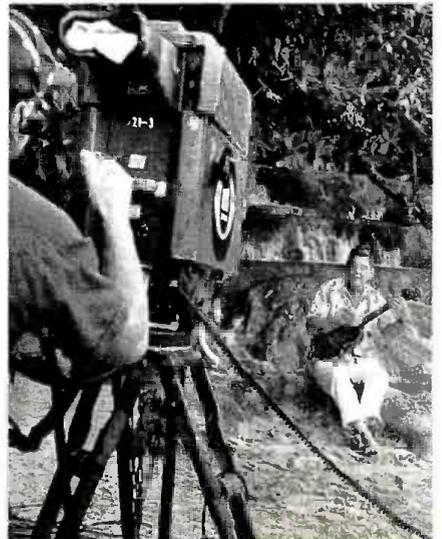
Ed Sullivan



Gunsmoke



Lucy (above) Arthur Godfrey (below)



The first Sullivan show, on Sept. 19, 1948, would feature concert pianist Eugene List, "The Toastettes," a singing New York fireman and comics Dean Martin and Jerry Lewis. Viewers would write in asking what was wrong with Mr. Sullivan's neck, but they would watch this program for 23 years.

It was also during those years that CBS began to develop its now-famous string of drama programs, beginning with *Studio One*, which won the 1951 Emmy for best dramatic show, and continuing through the 50's with such programs as *Suspense*, *Omnibus*, the *Lux Video Theater*, the *20th Century Fox Hour*, the *U.S. Steel Hour*, the *Best of Broadway*, *DuPont Show of the Month*, and *Playhouse 90*. Performers included Paul Newman, Jason Robards, Lee Marvin, Grace Kelly, Charlton Heston, Jack Lemmon and James Dean (who also appeared on another CBS program, *Beat the Clock*, faultlessly performing every acrobatic stunt thrown at him).

But it was not until 1951 that CBS began to explode in the ratings, and the catapult was comedy. Two comedians had approached the network with an idea that, like *Toast of the Town*, encountered some initial difficulty gaining the approval of the CBS brass, according to Mr. Wilk's book. Lucille Ball and her husband, Desi Arnaz (who Mr. Paley has said was signed only because Miss Ball insisted on it), wanted to film their show before an audience, and they produced the first program themselves to prove the idea was viable. When

it aired in 1951, it not only became the third most popular show on television, but also established the situation comedy format that would endure through the 70's—in the process becoming one of the longest-running and most-popular shows in the history of television. Jackie Gleason crossed over to CBS from the DuMont network the same year and by 1954 was the second most popular show on television, behind Lucy. Jack Benny debuted on TV in 1952 and two years later he was number eight in the ratings. Red Skelton would go on TV in 1953; in 1967 he had the second most popular show.

The pattern was set. In 1954 CBS termed itself "the biggest single advertising medium in the world," and it would use the phrase yearly until 1976.

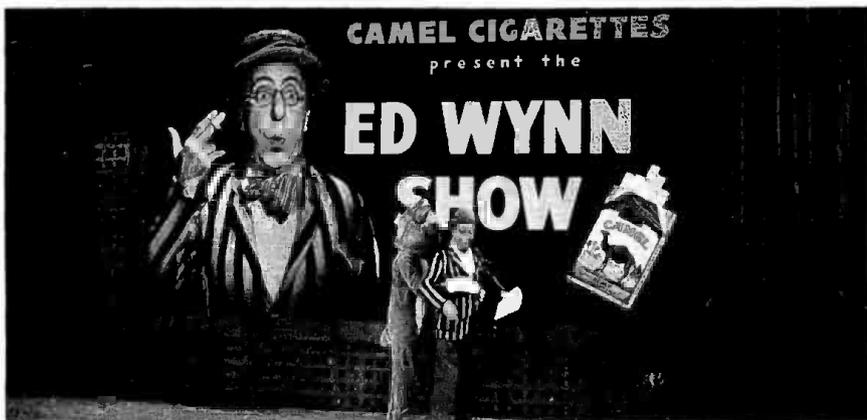
It was the same theory with which Mr. Paley had established Bing Crosby in the 30's, but it also was beginning to take on other connotations. The eras in which "the merit of contentiousness and the blessings of serendipity" had played so much a part were giving way to ratings and video tape. Television was becoming a "consensus medium," to use Mr. Paley's phrase, and ABC's rise into contention solidified the view. As programmer Harvey Shephard put it in 1977, "The shows that are going to be the most successful are going to be the innovative shows rather than the shows that are derivations from successful shows. But people feel secure by copying—when you're innovative, there's no bottom if you fail."

Another CBS programmer, Oscar Katz, describes the programming philosophy that evolved with television's maturity in cyclical terms—innovation, hit, copy or spinoff, saturation and vacuum. He points out that CBS has had its share of innovative series over the years, from the ill-fated *\$64,000 Question* in 1955 to *Gunsmoke* in 1957, *The Defenders* in 1961, *The Beverly Hillbillies* in 1962 and up through *All in the Family* in 1972.

At the same time, both Mr. Katz and Mr. Shephard said the decision-making process at the network has also evolved. They said that although Mr. Paley still plays an active role in programming discussions, final approvals are reached by a consensus of the key executives in the department. "Obviously," said Mr. Katz, "as the company has grown bigger, his [Mr. Paley's] role has changed. It's gotten more editorial. It's not like the old days when you'd go out and find a Bing Crosby and put him on the radio."

The 1977-78 season could not, in all fairness, be called an innovative one for CBS-TV. But the network has the heaviest development scheduled in its history under way for midseason, as well as its heaviest-ever specials line-up.

CBS's promotional theme this year is "It's a whole new thing." ABC, the leader, is saying that it's "still the one." Could CBS be heading for the innovative side of the programming cycle again? Mr. Shephard, believes it is, but he adds, "It's hard to predict these things." ■



Ed Wynn



All in the Family



Beverly Hillsbillies



Carol Burnett Show



# CBS

The first five decades

## As time marched on, CBS News reported the cadence

**Unhindered by custom, uninhibited by formidable opposition, network carved a niche in journalism history; it was the determination of a Paley that spread to the Whites, Murrows and a legion of dedicated newsmen**

When the Germans marched into Austria in March of 1938, William Paley, sick in bed, got the word from his executive vice president, Ed Klauber, that the network wasn't going to get the news out of Vienna. A phone call from Mr. Paley to his friend who headed the Austrian Broadcasting Co. in the occupied city did no good.

"So I called Klauber," Mr. Paley remembered in a BROADCASTING interview last year, "and I said . . . we have to do something special, something that's never been done before; and then I thought of the idea of the *World News Roundup*, of having people from various capitals going on the air one after the other."

About an hour later, he got his engineers' reaction: impossible. "I said

'there's no reason in the world I can think of why it can't be done. It has to be done. You go back to them.' So he called me back later and said 'OK, we found a way . . .'"

CBS News was born and developed from how Mr. Paley and his hired hands found a way. It had been the press associations' refusal to supply news to broadcasters that brought the Columbia News Service into the news gathering business in 1933. It was the reporting demands of World War II that pushed the service from adolescence toward maturity.

But then there's also the "tradition"—one encompassing both philosophy and personality.

Palmer Williams, who joined CBS to work with Ed Murrow and Fred Friendly on *See It Now* and now serves as senior producer of *60 Minutes*, talks of it in terms of "good strong medicine"—"the absolute top-priority interest" top management has shown in news without becoming directly involved with it. A former CBS News president, Sig Mickelson, says that "when the crunch

came, you could be pretty sure management was behind you." Dave Klinger, who retired as CBS News director of business affairs after 24 years with the company, speaks of "getting the facts no matter where the chips fell."

Said an ex-CBSer David Schoumacher (now anchor at ABC-affiliated WJLA-TV Washington) in a 1974 *Washington Post* feature: "At CBS you are very much aware of the tradition, and it goes all the way back to the radio days and Ed Murrow. You have a view of yourself that is not much different than the feeling of a *New York Times* man . . . that you are better than anyone else." Don Hewitt, executive producer of *60 Minutes* who'll celebrate his 30th year with CBS next February, speaks of CBS starting out with the best team and "we always felt we had something to live up to."

That there was a master plan in the birth and development of CBS News seems doubtful. That there was hardly enough time to react to growing pains—let alone ponder them—seems certain.



William Shirer



News



Admiral Byrd (l), Charles Murphy in 1929.



Murrow with Paul White, Maurice Hindus, Robert Trout and H. V. Kaltenborn; in London in 1941.



Elmer Davis

In the early 1930's and before, CBS relied on the wire services for newsgathering. In 1928 it aired its first presidential election returns (four years later the network devoted an entire evening to them). The newspaper stories were supplemented by radio's own news—on occasion. In 1930, there were 23 CBS broadcasts from London on the Five-Power Naval Disarmament Conference and the following year, CBS carried the address of Pope Pius XI on the ninth anniversary of his coronation.

But as a 1935 *Fortune* magazine article pointed out, scoops by radio were more likely to be the exception. "Once in a while a microphone with portable transmitter arrives on a scene of actual news. The greatest break of this kind was the Ohio State penitentiary fire in April 1930, which CBS broadcast from the spot, including the screams of the dying." It was in that year that Ed Klauber, former night city editor of the *New York Times*, came over to CBS, as did H.V. Kaltenborn and Boake Carter, who were to become regular CBS commentators.

The security of knowing that the press associations were there supplying the news ended with the 1932 election when CBS and other radio networks beat the newspapers with the facts the newspapers had collected. Wire service feeds to the networks stopped.

The CBS reaction was to form its own newsgathering service. Given the job was the CBS publicity director at the time, Paul White. But even before Mr. White was

handed the assignment, it was becoming clear to publishers that the infant news medium was a threat both in the race to break stories and in the competition for advertising dollars.

It showed up conspicuously in early 1933 after an unsuccessful assassination attempt on President-elect Franklin D. Roosevelt in Miami. An eyewitness account showed up on the CBS network within 90 minutes, thanks to CBS Technical Director Edwin K. Cohan who happened to be vacationing there at the time.

Later that year, CBS began its first regularly scheduled daily newscasts, five minutes at noon and 4:30 p.m. and 15 minutes at 11 p.m. Its newsgathering strides however didn't last long, as the *Fortune* article continued: "With characteristic initiative, CBS took the lead to organize its own news service, collected 600 correspondents and a sponsor (General Mills) and began feeding its own news... As a result the newspapers threatened to strike CBS program schedules from their columns and to organize a lobby in Washington for stricter government control of radio. Mr. Paley's news dream collapsed in favor of a newspaper-authorized Press-Radio Bureau which today [1935] feeds news to the networks under certain conditions." The basic restriction was that radio wouldn't be getting the beat on newspaper material.

But again, it was a reaction—this time to the movement toward war in Europe—that brought CBS out of the compromise and back into the daily reporting business. The

demand for radio news was growing rapidly.

Before the Germans went into Austria, Edward R. Murrow was in Europe and as European director for CBS in 1937 doubled the size of the staff with the hiring of William L. Shirer to assist in the production of musical and informational shows. Staff building continued with the likes of Eric Sevareid, Charles Collingwood, Larry LeSueur, Howard K. Smith, Richard C. Hottelet, Winston Burdett and Cecil Brown.

With the German takeover of Austria, Mr. Murrow chartered a 27-seat plane for \$1,000 and flew from Prague to Vienna. That proved to be Mr. Murrow's first assignment as a war correspondent. (The first Europe-to-America combat reports had come two years earlier with Mr. Kaltenborn reporting on the Battle of Irun during the Spanish Civil War.)

While March 1938 turned out to be the month of the multiple pickup and the start of the *World News Roundup*, September of that year brought the first two-way interview, with Mr. Kaltenborn beginning his frequent discussions with people in London, Prague and other cities. The following March the two techniques were combined—as CBS pioneered the four-way hook-up with listeners hearing Mr. Kaltenborn in Chicago, Mr. Murrow in London, Mr. Shirer in Paris and Melvin K. Whiteleather, an AP correspondent, in Prague. As a CBS release the following day (March 20, 1939) said, "It took from early Saturday morning to 2 p.m. Sunday after-



John Daly



The Selling of the Pentagon



Mike Wallace



Douglas Edwards



Walter Cronkite

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network assignments. And put them to work for your station, with a vital and timely broad-spectrum service.

B/G matches superior quality with variety and quantity, in a comprehensive service unavailable from any other single source.

There are 50 units a week, 90 seconds each...covering the entire range of major human interest subjects.

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noon to clear radio channels for half an hour."

By the end of 1940 CBS had 39 correspondents across the world, and that year broadcast more than 2,000 pick-ups from Europe, the Far East and Latin America. By 1941, the number of correspondents and stringers had risen to 65.

For that time and for some years to come, CBS News meant CBS radio news. But experimentation with television was going on. Robert Skedgell, now CBS director of broadcast research, was a copy boy in Paul White's newsroom when the boss asked him if he wanted to write TV news. "Hell, I hardly knew what television was," Mr. Skedgell recalls.

He was sent over to CBS's experimental WCBW above Grand Central Station in New York to form a news team consisting of himself and the on-air man, Dick Hubbel. Admittedly, the main CBS concern "was the technical aspects of putting on the show," says Mr. Skedgell, but again events prompted journalistic innovation, primitive as it was. When Pearl Harbor was attacked, WCBW aired a nine-hour broadcast, TV's first instant news special.

"We had a lot of panel talks that day," Mr. Skedgell recalls, adding that the station borrowed reporters including Linton Wells and George Fielding Eliot "when they were not being used on radio."

(A decade before, CBS had used the interview technique for the first regularly scheduled news program series on television in 1931 with *Bill Schudt's Going to Press* where reporters and editors were interviewed on news subjects).

When special television graphics were used to present President Roosevelt's declaration of war, the CBS television news team brought an American flag up to the studio, turned a fan on behind it, and while it waved, ran the audio. During the war, CBS cut back WCBW's programming from 15 to four hours a day.

Airtime for radio news, however, during the war jumped some 40% and from Pearl Harbor to VJ-Day, CBS Radio presented some 37,500 broadcasts, said to amount to about nine solid months of war-related programs in total. Most remembered from those broadcasts is Edward R. Murrow and within one of his "This is London" reports, he presented a taste of working conditions overseas.

"This—is London. I'm supposed to tell you how the news reaches you. If this report is disjointed—well, that's the way things happen. All the American networks are operating from a basement here in London. It wouldn't be big enough for a vice president's office back in New York... There's a shortage of telephones. I can get through to our New York office in less time than it takes to telephone a man upstairs. There are three small studios, each about big enough to hold a Shetland pony, or a couple of broadcasters.

"Occasionally a burst of gunfire or the roar of a falling bomb sweeps through the room where we do our writing—that's someone listening to a record from the front, editing it before broadcasting. A censor comes in with what's left of a script. As a

matter of fact, the censorship has been fast and reasonably intelligent . . .

"You get accustomed to these long-distance conversations after a few years, but that first two-way with the beachhead produced a pleasant thrill. I gave [Bill] Downs the go-ahead. Twenty seconds later, the bottom fell out of the circuit and he became unintelligible. That's the way it goes.

"Over the far shore the boys stumble through the dark to reach their camouflaged transmitters. They speak their stories. Sometimes they get through and sometimes they don't."

After the war, Mr. Murrow took over as CBS vice president and director of public affairs, but for less than two years. He returned to broadcasting saying that "in-baskets and out-baskets aren't for me."

It was in 1949 that CBS received the first Peabody award for television journalism. But, as Sig Mickelson recalls, it was a long haul extending well into the 1950's. Compared with NBC, he said, CBS News was in a "weak secondary position." On the day he took control over CBS television news in 1951, he recalls having only 14 on his staff: Douglas Edwards (who had been anchoring and coproducing a 15-minute news program, *CBS-TV News with Douglas Edwards*) four film editors (who doubled as cameramen at the CBS-owned New York station), three directors, two graphic artists and four writer/assignment editors.

Mr. Mickelson remembers having to rely on stringers because "we had no cameramen in the field." This, he says, was alongside NBC which "already had its own camera teams across the world." Mr. Mickelson claims it took him a two-year fight with management to get a \$2 million film-gathering budget. Compounding the television news department's troubles, he says, was the "constant rivalry" with CBS radio news, especially in the use of personnel. By 1954, he says, "the corporate officials decided there was enough rivalry between radio and television" and the departments were merged. Mr. Mickelson became vice president of CBS and general manager of CBS News.

The growth of television news, however, can be shown through a comparison of political convention coverage in the years 1948 and 1952, the first "a radio year," according to Mr. Mickelson, and the second, "television's." Recalls Douglas Edwards, the TV newsmen sent to cover the first 1948 event: "I went to Philadelphia with no firm assignment of the convention . . . We were ad libbing, we were improvising." After the first day, he was assigned anchorman and had two people working with him, Ed Murrow and Quincy Howe. Two small studios were available to them—one with a TV camera and another with a monitor and a microphone. "We couldn't even see the convention floor except on the monitor," he remembers, and were unable to switch to the floor. Still, CBS television began its tradition of gavel-to-gavel coverage, with the three-man team, as well as the carbons provided by the radio newsmen.

Four years later, Mr. Edwards was back at the conventions, this time to co-anchor some of the sessions with Walter Cronkite. By then the capability of going to the floor was developed and, as Mr. Edwards says, "Television was less the tail being wagged by the dog; it may have been the power."

Mr. Cronkite, who had been brought in from WTOP-TV Washington by Mr. Mickelson, anchored every convention and election night coverage from that time with the exception of 1964 when Robert Trout (who'd handled conventions previously for CBS Radio) and Roger Mudd were assigned to compete with NBC's Chet Huntley and David Brinkley and ABC's Edward P. Morgan and Howard K. Smith. The change reportedly was made

in view of ratings and critics' notices—but when CBS remained second to NBC with the new team, Mr. Cronkite was brought back as "national editor" on the 1964 election night.

From 1951, CBS did have its "showpiece," as Mr. Mickelson calls it—*See It Now* with Edward R. Murrow as host and coproducer with Fred Friendly (who later rose to the CBS News presidency). The program represented a move out of the "newsreel" era. Among the show's innovations for television: it was the first to shoot its own film and use a sound track without dubbing, as well as the first to record footage without a script.

It may therefore be appropriate that the first *See It Now* took advantage of the newly laid coast-to-coast coaxial cable and

# How to keep thieves from making what's yours theirs.

Burglary and car theft are among our nation's most prevalent crimes. They also are among the easiest to prevent . . . if people like your listeners would take the time to learn how.

The State Farm Insurance Companies have produced for radio a series of five public service programs and four spots on how your listeners can protect themselves against burglary and car theft. The programs, each four minutes, are on such topics as how to make it tough for burglars to get into your home; how to outthink the would-be thief; how to make it more likely he'll get caught; and how to get financial protection against theft. The spots—two are 60 seconds and two are 30 seconds—cover some of the same pointers in briefer fashion.

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State Farm Insurance Companies  
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(No P. O. Box Numbers, Please)

presented TV's first coast-to-coast transmission, showing the Brooklyn and Golden Gate bridges.

Above and beyond technology, *See It Now* gave the television industry "the missing ingredients ... conviction, controversy and point of view," wrote Mr. Friendly in his book "Due to Circumstances Beyond Our Control:" "The industry found them on the night of Oct. 20, 1953, when Murrow looked up at the television and said: 'We propose to examine ... the case of Lieutenant Radulovich.'" It was the first of the shows that *See It Now* presented regarding the anticommunist campaign of Senator Joseph McCarthy of Wisconsin.

A later show, on March 9, 1954, points that up again. As Mr. Friendly wrote: "Ed's conclusion, the product of six or seven rewrites, was tight and forceful. There was no doubt in his mind that the ending crossed the line into editorial comment, but we both knew that the line had to be crossed again. To do a half-hour on so volatile and important a matter and then end with a balanced 'on the other hand' summation would be to dilute and destroy the effect of the broadcast."

Senator McCarthy also got top billing when, in November, 1954, CBS introduced *Face the Nation*. Another guest, who made his first television appearance after considerable negotiating from CBS President Frank Stanton, was Soviet Premier Nikita Khrushchev.

By that time, the CBS television documentary unit was already in its fifth year and during the 1950's regularly scheduled series of that nature included *Air Power*, *The Twentieth Century*, *Small World* and *Conquest*. *CBS Reports* came on the scene on Oct. 27, 1959, and if the McCarthy *See It Now* broadcasts had started the documentary style off as a social mover, *CBS Reports* continued it with such programs as "Harvest of Shame," "Hunger in America" and the "Selling of the Pentagon" (which brought a congressional subpoena for CBS to turn over its background materials. Mr. Stanton protested on First Amendment grounds and the House of Representatives did not cite CBS for contempt when the network refused to comply). A couple of years earlier, in 1970, however, CBS News was censured

by the House Investigations Subcommittee regarding its preparation of a story on a planned invasion of Haiti.

From 1948 and until April 1962, Douglas Edwards anchored the evening news. During that period CBS pioneered the use of video tape for delayed West Coast broadcasts. The evening news remained 15-minutes until a year after Walter Cronkite took over as anchor.

Addressing the 1955 national convention of Sigma Delta Chi in Chicago, John Day, director of CBS News, noted that the 15-minute newscast (actually 11 minutes, 30 seconds without commercials) "is all too short when one is striking to cover the news with scope and perspective." However, he added that it was still "possible to do a pretty good job" within those time constraints "with very careful editing."

Douglas Edwards, who continues today as a news anchor but on the afternoon news, recalls times, however, when it wasn't a question of editing it down but rather stretching to fill. Without any tape, he says, "we just didn't have enough visual material at that time to do a half-hour and some nights we worried about filling 15 minutes visually." During the Korean War, frequent use was made of a bas-relief map, in addition to miniature tanks, guns, jeeps, ships and other such visuals.

The CBS News presidency went from Mr. Mickelson to Richard Salant in 1961. By then, some 55% of the CBS radio schedule was produced by the news division. Six domestic news bureaus were formed the following year in New York, Chicago, Washington, Atlanta and Los Angeles. The CBS News Election Unit, claimed as the first all-year political reporting organization in network history, also showed up in 1962. That year also saw the launching of the Early Bird satellite, a joint project of American and European broadcasters.

Walter Cronkite took over as anchor of the *Evening News* in April 1962 and about a year and a half later the broadcast was expanded to a half-hour. The lead-off show for CBS's longer news featured Mr. Cronkite interviewing President Kennedy. Since assuming the anchor role, Mr. Cronkite has remained there as well as

been a familiar face on the special news broadcasts such as the landing of the first man on the moon in 1969 and the 16-hour *In Celebration of Us* Bicentennial program.

Mr. Cronkite also had chief reporting responsibilities of the coverage following the assassination of President Kennedy. Coverage ran for four days and four nights without commercials, and as Mr. Friendly (who took over as news chief the following year) saw it, it was a time when the CBS News team "was able to do its best because it was inappropriate to do anything else." Mr. Friendly, however, is less satisfied with the CBS News operation in general and sees the Kennedy assassination coverage as "only proving what (news departments) could do." The CBS News team he calls the best, but claims that "it never gets to play to its full capacity," because at basics, "you take all that marvelous talent and you try to jam it all into 22 minutes."

Mr. Friendly's resignation as CBS News president came in February 1966, after the network chose not to clear a Feb. 10 hearing on Vietnam before the Senate Foreign Relations Committee. His resignation letter included the following: "It was the considered news judgment of every executive in CND (Columbia News Division) that we carry these Vietnam hearings as we had those of the other witnesses. I am convinced that the decision not to carry them was a business, not a news, judgment." Mr. Friendly's successor was his predecessor, Mr. Salant, who still is in the post.

Earlier this month, CBS News went into its 10th season with its magazine documentary show, *60 Minutes*, which began featuring Mike Wallace and Harry Reasoner and now includes Mr. Wallace, Morley Safer and Dan Rather. Neither Senior Producer Williams nor Executive Producer Hewitt claim to have expected that such a news show would be ranked in the top 10 among all programs—never "in my wildest dreams," says Mr. Hewitt, who adds "we have achieved a tremendous ratings success without compromising one iota."

Actually, *60 Minutes* may be too good. Before it became a prime-time success, Mr. Salant says, "it was common for us to take refuge in the time period." By showing that news can compete with entertainment, *60 Minutes* "may have spoiled everybody." The magic in the show is the producers and correspondents who make it, he adds, "and I don't know how many times we can put a team together like that."

The competition, meantime, is apparently gearing up for an assault on CBS's news supremacy, particularly over at ABC, where the big news recently has been the accession of sports Rooney Arledge to president news division president. It was suspected by some that Mr. Arledge might try to ply his knowledge of entertainment in the newsroom, but Mr. Salant doesn't believe that for a moment. "The greatest fear I have is that we'll underestimate him." Is CBS News preparing a counter-

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offensive? Mr. Salant says he is considering some new series and concepts, but declines to share them within earshot of the competition. One thing is for sure, however. Mr. Salant will not allow CBS's news presentation to stray from the "completely square" approach. "Our purpose is not to please, but to inform," he asserts.

From his early days at CBS, with *See It Now*, Mr. Williams recalls the reaction Fred Friendly got to his request for actual sound with Korean war film: "Nobody shoots war footage with sound." Today, however, Mr. Williams talks about Morley Safer having done "a whole (60 Minutes) program from Israel." Mr. Hewitt has seen

the same technological changes but claims that today there's an excessive "preoccupation with hardware." And when Mr. Hewitt says "I don't care about anything" except getting the news out, it seems clear that—in terms of going back to basics—not all that much has changed in the halls of CBS News.

# CBS

The first five decades

## Ever sharpening the leading edge in TV technology

### Either by itself or with others, network has led the way in professional products for two decades

Whatever it was that made CBS the leading force in television programming over two decades made it, as well, the preeminent patron of professional broadcast technology. From the development of video recording in the fifties to ENG in the seventies, its laboratories and its television network have invented, produced, prodded and/or paid for many of the medium's leading edge developments in producing TV pictures, massaging them and sending them on their way.

The tradition continues today, conspicuously—since the retirement of Peter Goldmark and the subsequent phasing out of his beloved CBS Laboratories—in the TV network itself, where Joseph Flaherty, as vice president of engineering and development, keeps CBS in the forefront, both nationally and internationally, of technological development.

Last Monday night (Sept. 12), CBS's most recent and potentially most promising initiative was unveiled before the national TV audience without so much as a ripple of public notice: the new *Betty White Show*, one of two new series on that network produced and edited entirely in the electronic mode—that is, without the use of a single foot of movie film while using Hollywood's traditional three-camera shooting and post-production

techniques. The project—first made known before a select international assembly of television engineers in Montreux, Switzerland, last June (BROADCASTING, June 13)—marks the most ambitious effort yet in Mr. Flaherty's avowed campaign to make television an all-electronic medium.

That development was itself a by-product of CBS's earlier initiatives in ENG (electronic news gathering), a series of technological feats worked out originally on the journalistic as opposed to the entertainment side of the medium. ENG, too, demonstrated not only the company's dedication to electronics for TV imaging but its success at developing a "critical mass" for engineering progress—that is, for bringing together all the ingredients to touch off a technological explosion. Among the evidence of its success in so doing:

- The original video recording system, co-developed with Ampex.
- The color corrector, still the only way of post-correcting the color signal without decoding.
- Sophisticated electronic editing, with CMX Systems.
- The electronic still store, with Ampex.
- The image enhancer, with Thomson-CSF.

That list will be added to in the near future by another electronic marvel, the "electronic palette," also a CBS joint venture with Ampex, which couples

electronic and computer techniques to permit television's graphic artists to create images of infinite variety in a manner impossible through conventional media. While not likely to be an item of everyday TV hardware in the near future—each of the prototype devices will cost in the \$2-\$3 million range—it is nevertheless illustrative of the lengths to which CBS will go to stretch the medium to its limits.

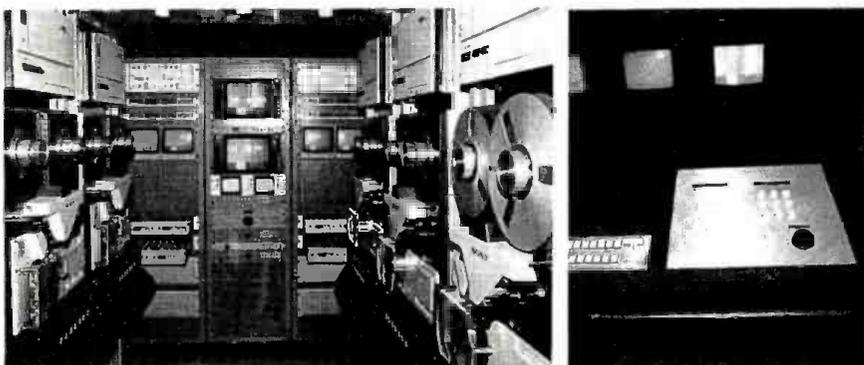
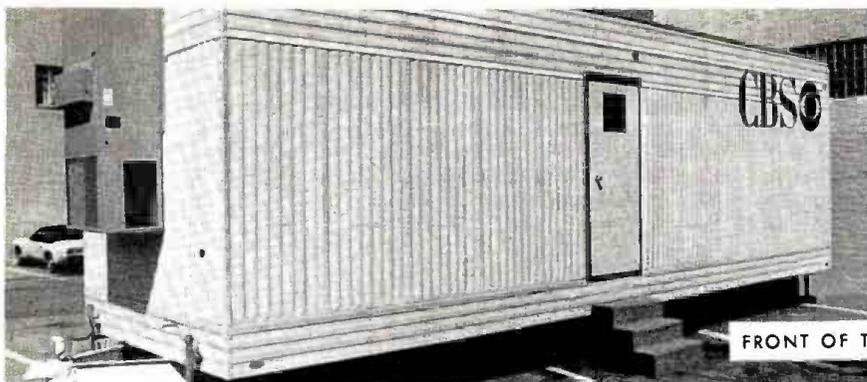
(All of these developments fall into the category of professional products, as opposed to those sold to or used by the consumer. CBS has been a well known adventurer in that arena, too, although with mixed success. Its most illustrious winner was the long-playing record, its most conspicuous losers a noncompatible color TV system and EVR [electronic video recording]. The LP won out over RCA's 45 rpm system in the post-war record revolution, while the mechanical-wheel color system lost out to RCA's [officially, to the National Television Systems Committee's] version of compatible color. EVR, which was among the first devices designed to create video "records" for home consumption, fell victim to advances in video tape [notably, Sony's Betamax] and video discs [by MCA-Philips as well as, until recently, by RCA]. Those lessons, on top of those gained from its experience with television set manufacture, have brought CBS management to vow "never again" in terms of hardware marketing.)

Mr. Flaherty traces the beginning's of CBS's technical eminence to the 1952 con-



**Five steps to the future.** CBS's interest in making its picture-gathering process more fleet-footed is manifested in a series of developments against which the network has placed its own engineering expertise, as well as investing in the efforts of others. L to r: the "1A" field camera in

1952; a French portable camera being tried out in 1960; a Bosch-Fernseh portable unit at the 1964 political conventions, and successive versions of the Microcam (now Thomson-CBF) in use by CBS News in political convention coverage.



**Beyond ENG.** Building upon the techniques developed in electronic news gathering, CBS—utilizing Sony 1-inch helical scan video tape recorders and electronic cameras—has begun to convert entertainment series from film to all-electronic production. This is the prototype operation at Studio Center in Hollywood: a trailer that may be moved from set to set, containing five Sony VTR's and a simple post-production switcher. The system has been designed to allow directors to work as they would in film: on the set with the actors, as opposed to working from the control room, as TV's directors normally do.



**Latest on the drawing boards.** The "electronic palette," a joint venture with Ampex, is among CBS's current efforts in technological development. Essentially an animated next step up from the electronic still store (ESS), it combines TV electronics with computer storage to allow a graphic artist to create designs that would be impossible by any other technique. In a real sense, it is an entirely new medium of art, as well as affording art unique to the medium of television. No "hard copy" is produced; what the artist "draws" on the electronic board at front is reproduced on the TV screen. An extensive range of brush widths and a virtually limitless variety of colors may be selected by touching an electronic pen to the display screen at right.

struction of CBS's Television City in Hollywood. "That was the first of the big consolidated plants," he said. "It had a lot of really innovative systems."

The first major development to come of this CBS concentration was video tape recording, a joint effort with Ampex. CBS's William Lodge first demonstrated the Ampex tape recorder at the 1956 CBS affiliates dinner at the National Association of Broadcasters convention in Chicago, and five months later the first preproduction machines were installed in an already prepared VTR room at Television City. Later that year CBS and Ampex shared an Emmy award for their application of VTR to television broadcasting.



Flaherty

"People were afraid to go and talk to NBC at that time because they were mostly RCA's competitors," Mr. Flaherty said. "Why should Ampex go to NBC? So they didn't, they came to CBS and CBS and Ampex went into a joint venture.

"They [VTR's] were visualized only for delayed broadcasting," he added. "The initial Ampex market survey showed that each network would have a few and they would have a few in England and that's all that would be built." Since then, some 10,000 of the quadruplex recorders have been sold around the world.

Now CBS and the industry are turned on to the next VTR generation, helical scan. Mr. Flaherty and his colleagues played a pivotal role in the compromise between Ampex and Sony that is creating a standard for one-inch nonsegmented VTR's (see story page 126).

ENG is the present leading edge of CBS's all-electronic future. "What's needed in the field generally is more mobility," according to Mr. Flaherty. "Mobility means not just smaller equipment—the equipment is not small enough, not nearly small enough—the trouble is with the radio frequency spectrum. There's not enough of it, the allocations aren't always the best for us and we have to find ways to work around that."

CBS presently is at work developing digital field store techniques that, among other things, permit the relay of two television signals over one coax, satellite or microwave circuit simultaneously. Mr. Flaherty doesn't recommend the system for program transmission but says it's serviceable for news events.

Electronic film-making would be the natural extension of all-electronic television and Mr. Flaherty sees it on the horizon. "The Hollywood community has to come up to speed, learn how to do it, make its mistakes, make its union modifications, then Hollywood will become all-electronic. This is probably in the five-to-seven-year-down-the-road category. But it will happen." ■

## Justice shores up its antitrust charges against ABC and CBS

**Government files extensive addenda to case pending in federal court; document contains allegations by independent producers and agency executives that defendants' practices over the years revamped the shape of programing, restrained trade, created monopoly in prime-time TV entertainment**

The Department of Justice has added some 200 pages of pleadings to the already voluminous record in the government's antitrust case against CBS and ABC. And for the most part, the material contains only a listing and description of the evidence the government says it is prepared to present in arguing, in U.S. District Court in Los Angeles, that the two networks violated the Sherman Antitrust Act.

The evidence includes memoranda and letters from and interviews with independent producers and advertising agency ex-

ecutives, as well as analyses of contracts under which programs were sold to the networks—and Justice, in its pleading last week, said the material demonstrates that the two networks "restrained and monopolized trade and commerce in the prime-time television entertainment programing" that they offered.

NBC, which had also been named a defendant in the suits originally filed in 1972, is not mentioned in the latest filings since that network and the Justice Department have reached a settlement that is now awaiting approval of the court. The agreement would curtail NBC's power in dealing with independent producers and, Justice says, could serve as a basis for industrywide guidelines (BROADCASTING, Nov. 22, 1976).

Justice said the evidence shows the networks use their control of prime time to eliminate competition for programing among themselves and between themselves and television stations, and to restrain competition from such secondary communications markets as pay television.

For the most part, the evidence and allegations cover ground traversed by the FCC in the lengthy proceedings leading up to adoption of rules in 1973 prohibiting the networks from acquiring syndication and other subsidiary interests in the programs acquired for network exhibition. For instance Justice said its evidence

shows that before adoption of the rules, ABC and CBS adopted a policy to obtain control of independently produced programs by requiring the producers to relinquish subsidiary rights and interests in the programs they sold to the networks.

Justice also said that the networks continue to make programing decisions which favor those programs in which they have an interest. And it said that motivation led to the virtual disappearance from network television of advertiser-supplied programing. The networks have maintained that soaring costs forced advertisers out of the practice of sponsoring entire programs. But Justice said that "in the early 1960's, the networks began to reject virtually all advertiser-supplied programs to the point where advertisers stopped offering them."

As a result, Justice said, "the networks no longer compete for each other's programs and programs rarely switch networks. The elimination of advertiser-supplied programs from the networks during prime time has reduced the buyers of first-run network programs from 50-100 to just three." (James Aubrey, then president of CBS-TV, is quoted by Justice as telling John Sinn, then president of Ziv Corp., at some point "around 1964," that "the game had changed and advertisers could no longer supply their own programing.")

Furthermore, Justice said the commission's rules do not foreclose the networks from obtaining rights besides those of first

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run exhibition from independent producers. It said the two networks have been able to "undercut" the effect of the rules by demanding exclusivity against network stripping or syndication of old episodes of programs during the entire run of a contract.

What's more, Justice said, the networks have used their "market power to force independent producers to use their production facilities as a condition for licensing their programs." (Tandem Productions' Bud Yorkin is quoted as testifying before the FCC that CBS required Tandem to use CBS tape facilities in the production of *All in the Family* and *Good Times*.)

The evidence is also said to support the charge that CBS and ABC used their entry into feature-film production to acquire an unfair advantage over independent producers. Justice cites independent producers in support of the contention that CBS's production of feature films enabled it to control the level of prices it paid for network exhibition of independently produced feature films and other programming.

Justice also said the evidence shows that CBS and ABC "have controlled or excluded competition for prime-time entertainment programming on each network and have controlled prices." Spencer Harrison, a former CBS executive now with Warner Cable Corp., told Justice that independent producers had no choice but to accept CBS's conditions of sale. And Lee Rich,

president of Lorimar Productions, is quoted by Justice as stating that each network knows what the other is offering for programs and the contract terms for independently produced programming "are virtually identical."

Since the networks have eliminated competition for prime-time entertainment programming, have controlled the price for access to the chains of affiliated stations and have controlled or eliminated program suppliers "unwilling to accept their dictated terms and conditions," Justice said, "they have unreasonably restrained trade and they have combined to monopolize, have attempted to monopolize and have monopolized their prime-time entertainment programming."

## Another monument to Wiley's FCC: reregulation staff cast in concrete

**What had been a temporary task force now takes on permanence in bureaucracy**

In one of the last actions it will probably take under Chairman Richard E. Wiley, the FCC last week upgraded the status of its temporary reregulation task force to

permanent "reregulation staff" within the Broadcast Bureau.

The move was in accord with a request from National Association of Broadcasters President Vincent Wasilewski, who wrote Chairman Wiley in July (BROADCASTING, July 25) to say broadcasters are "appreciative" of the reregulation task force's work in making more than 600 changes in outdated or unnecessary broadcast rules. Mr. Wasilewski had expressed concern that the effort, which began five years ago under Mr. Wiley, might end when the chairman steps down (next month).

Word of the change was one piece of good news for the NAB reregulation committee in a meeting with the FCC task force last week. Another was that the commission—also at NAB's suggestion—had written to the Office of Management and Budget for permission to make up to 10,000 copies of new rule and policy changes (it is currently limited to 2,000) so that broadcasters may receive copies in a monthly mailing.

The NAB committee, headed by Richard Chapin of Stuart Broadcasting Co., Lincoln, Neb., also suggested (1) that broadcasters be notified immediately of FCC actions affecting their stations; (2) that broadcasters be permitted to broadcast citizen-band transmissions, and (3) that broadcasters be permitted immediate use of type-approved STL and remote broadcast equipment. Response to the last from the commission representatives, who included Broadcast Bureau Chief Wallace Johnson, was that broadcasters should contact the FCC if they encounter unusual delay. The commission will consider the second point, and on the first, they said broadcasters should request in their renewal applications that collect telegrams be sent.

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## Sale of Chicago FM clears second hurdle

**FCC law judge affirms approval given last year but delayed by a new set of challenges**

GCC Communications of Chicago Inc. won another round in its drawn-out fight to acquire WEFM-FM Chicago. FCC Administrative Law Judge Byron E. Harrison last week, in a supplemental initial decision, approved the proposed \$1 million sale by Zenith Radio Corp. The key issue in the case involves GCC's proposal to abandon the station's classical music format for popular music. Judge Harrison, overriding the objections of citizen groups interested in retaining the classical-music format, last year recommended approval of the sale. On the same day that the initial decision was issued, however, the FCC review board enlarged the issues to include questions of trafficking and possible violation of a rule requiring prompt notification regarding changes in its application. Judge Harrison, in his initial decision, found in favor of GCC on both of the counts.

# WSCI insists Allbritton didn't renege on promises to citizen groups when it sold Washington stations

**Seller of WJLA-TV files answer to charge it didn't keep word to assist minority efforts; reply also indicates that some consideration was being given to retention of Washington outlet**

Washington Star Communications Inc. says it made a conscientious effort to seek out minority groups as possible purchasers of the four broadcast properties it eventually either sold or agreed to sell. And it says it has made "significant, affirmative efforts" to aid minority groups in obtaining \$10 million in financing to purchase WSCI and other broadcast properties.

WSCI's owner, Joe L. Allbritton, had promised to make such efforts in an agreement with three citizen groups that persuaded them, in October 1975, to withdraw their opposition to Mr. Allbritton's application to acquire WSCI, then owned by three Washington families. And, WSCI says, all of its promises have been kept.

WSCI made those assertions in urging the FCC to reject the groups' petition to deny WSCI's proposed sale of WJLA-TV Washington to a subsidiary of Combined Communications Corp.—a sale with an estimated value of \$100 million. A principal reason the groups present for denying the transfer application is Mr. Allbritton's alleged failure to honor the agreement. (BROADCASTING, Aug. 22).

WSCI is disposing of the station—as it has sold WMAL-AM-FM Washington and WLVA(AM) Lynchburg, Va.,—under the terms of the commission order that enabled Mr. Allbritton to acquire WSCI from the three Washington families in January 1976.

And it said it is proceeding with its divestiture plan with the agreement in mind. John D. O'Connell, president of Perpetual Corp., the parent company of WSCI, and Robert L. Nelson, who until June, when he became an assistant secretary of defense, was vice president of Perpetual, were the executives charged with following up on the commitments made in the agreement.

WSCI said the executives contacted Edward Hayes Jr., a lawyer formerly associated with the Citizens Communications Center, who had been designated by the petitioners to serve as liaison between the company and prospective minority group purchasers of broadcast properties. WSCI also said the executives dealt directly with a number of groups.

As for the promise to help minority

groups obtain financing for the purchase of broadcast stations, WSCI said that Mr. Nelson had responded to the one request for aid he received but that the request was not pursued by the prospective minority purchaser. However, since June, WSCI said, there have been "a greater number of requests for assistance," and Mr. O'Connell has "responded promptly to them."

WMAL-AM-FM Washington figured in talks with two groups mentioned in the WSCI pleading. However, the talks with one group never reached "the offer stage," according to WSCI. And the second group's offer was, WSCI said, "below the fair market value." The stations were sold to ABC for \$16 million. No interest was shown in WLVA, before it was sold to Shenandoah Valley Broadcasting Co. for \$660,000.

However, the citizen groups have accused Mr. Allbritton of "bad faith bargaining" in connection with WJLA-TV. (A group of black business and professional men—Mercury Communications Inc.—was one of more than 20 parties that had indicated interest in acquiring the station.) They note that although Mr. Nelson, in a letter to Mr. Hayes on March 22, had said no "detailed negotiations" regarding the sale of WJLA-TV were under way, Mr. Allbritton and CCC nine days later announced his agreement in principle regarding the sale.

WSCI said that there had been no

detailed talks before March 29; indeed, it said CCC officials had not even seen the station before then. And the agreement—calling for the transfer of securities and CCC's KOCO-TV Oklahoma City—was, WSCI said, only one "in principle . . . The terms were very broad and expressly subject to subsequent negotiation . . ."

Furthermore, WSCI said, the offer was "unique." It was structured in a manner that a number of specific objectives—minimizing the tax burden resulting from the sale and maximizing the continuing, long-term revenue flow to WSCI's financially hard-pressed *Washington Star*, among them. And WSCI officials, according to the pleading, felt the offer would have to be "accepted immediately" or it would be withdrawn."

The WSCI response provides the first public indication that Mr. Allbritton, who was faced with the necessity of disposing of either the *Star* or WJLA-TV, might have decided to retain the profitable television station. He had always stressed his interest in retaining and making a success of the newspaper.

However, the pleading said that WSCI, in carrying out its divestiture plan, postponed detailed discussions on WJLA-TV despite the considerable interest on the part of would-be buyers in the station. "A decision whether to sell the station or the newspaper was to await full evaluation of the financial condition of the *Washington Star* and the effect of the radio stations

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sales on WSCI's ability to subsidize the *Star's* operations with other revenues," the pleading said. It also said WSCI decided to keep the paper in view of a wage moratorium to which the newspaper's unions had agreed "and the overriding importance of the continued survival" of the newspaper.

The local groups involved in the dispute are the Adams Morgan Organization, the Washington-area chapters of the National Organization for Women and the D.C. Media Task Force. They have been joined by the National Black Media Coalition. The petition was filed after talks on whether WSCI was complying with its commitments to the local groups reached what they regarded as an impasse.

## Oak Knoll admits to the acts, but denies wrongdoing

**KRLA licensee says acts charged in FCC's bill of particulars are normal business practice**

Oak Knoll Broadcasting Corp., which is struggling to hang on to its interim authorization to operate KRLA (AM) Los Angeles,

is not disputing many of the allegations made against it by the FCC Broadcast Bureau in the revocation proceeding ordered by the commission (BROADCASTING, June 27). But it is taking issue with the bureau's "conclusory assignments of malfeasance."

And it flatly denies the basic charge—that it failed to keep its promise, made in seeking the interim authority in 1964, to use 100% of KRLA's profits for educational and other charitable purposes. It points to the \$1,141,775 it says was made available for those purposes as proof.

The profit flow ceased in 1972, when the station's fortunes took a nearly disastrous turn. However, the station, under new management, is said to have made a strong recovery this year, and Oak Knoll expects its charitable contributions—most of them earmarked for noncommercial KCET(TV) Los Angeles—to resume.

The Broadcast Bureau's allegations principally involve charges that payments were made or benefits given improperly to station and Oak Knoll officials, including Frank Bäxter, chairman, and Lawrence Webb, a former director and general manager of the station, who in 1975 left the station and joined the personal staff of Commissioner Robert E. Lee. Mr. Webb resigned his post with Mr. Lee after the commission issued its order to Oak Knoll

to show cause why its authorization to operate the station should not be revoked.

Oak Knoll waived its right to a hearing (BROADCASTING, Aug. 8). But it is waging its fight through a 121-page statement filed with the commission last week, backed up with exhibits and affidavits. A basic argument is that the bill of particulars is based on "erroneous assumptions."

The statement notes that the commission order granting Oak Knoll's application for interim authority contains a footnote stating that "the officers, directors, and trustees of Oak Knoll and Broadcast Foundation [the parent concern] would serve without compensation, and the only salaries would be those of full-time employees of the station." This also was cited in the bill of particulars.

But, Oak Knoll contends, the statement is in error. Its application did not represent that the officers and directors would not be paid for services they provided KRLA. "To the contrary," it adds, its bylaws "explicitly authorized compensation to directors and committee members..."

Oak Knoll says the "misstatement" in the footnote was not significant at the time it was made. But, it adds, "the error" has assumed importance now, 13 years later, "because the bureau has elected to make it a focal point of its bill of particulars."

Oak Knoll also contends that KRLA was to be operated in the same manner as any other commercial station. And on that basis it defends some of the benefits provided Mr. Webb. For instance, he was allowed to keep \$4,500 he received in 1975 for the sale of a country club membership which had been bought in his name several years earlier by Oak Knoll (for \$10,000). The reason, according to the statement, was that Mr. Webb, who was then leaving KRLA, had served the station "faithfully and well for 10 years," and merited the money "as a part of his severance compensation."

Similarly, other expenses—from \$150 a week for a man servant for Mr. Webb to promotional trips to Las Vegas, Nassau and Mexico City—were defended as legitimate business expenses. The servant was used to aid in the entertaining Mr. Webb did for business purposes, and the trips helped boost business. And trade-outs in which station executives obtained the use of expensive automobiles were defended as a means of enhancing KRLA's image. ("It must always be remembered," the statement said, "that the locale was southern California and the season was late 60's and early 70's.")

Furthermore, Oak Knoll says the propriety of the expenditures involved must be considered in light of Oak Knoll's accounting methods. And these have been approved by IRS, the statement says. "None of the expenses specified in the bill of particulars were disallowed as ordinary and necessary business expenses."

Oak Knoll blames its troubles with the commission on two "disgruntled former directors of Oak Knoll"—Hal Mathews, who also served as station manager and then general manager, and Mel Ross, whose advertising agency, Continental



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Roy Rowan  
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9/19

Advertising, had supplied KRLA with merchandise for pre-emptible advertising time for his clients.

Oak Knoll says that Messrs. Mathews and Ross had opposed the retention in 1976 of Art Leboe as general manager and his Royal Programs Inc. service and that the resulting conflicts led to their removal as directors. The removals, Oak Knoll says, were accompanied by "acerbic threats of retribution, made primarily by Mr. Ross, who stated that if not returned to the board he would make charges to the commission to have KRLA taken off the air."

Under Mr. Laboe, Oak Knoll says, KRLA once again is showing a healthy profit.

Oak Knoll was granted authority to operate the station while the commission held a comparative hearing involving applicants for the permanent grant. It was assumed, in 1964, the hearing would be concluded in three or four years. However, a final commission decision is not yet in sight. The commission granted the application of Western Broadcasting Corp., one of whose principals is Bob Hope, in December 1973, but that decision was reversed last May by the U.S. Court of Appeals in Washington.

## Changing Hands

### Announced

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

■ **WMTS-AM-FM** Murfreesboro, Tenn.: WMTS Inc., licensee, sold by Mary Reeves Davis and Tom Perryman and his wife, Billie, to Hale Broadcasting Corp. for \$1,159,431.66. Sellers have no other broadcast interests. Buyer is owned by Monte I. Hale and his wife, Bernice. Mr. Hale owns 32% of **WGNS(AM)** Murfreesboro and formerly held a minor interest in **WULA-AM-FM** Eufala, Ala. He will dispose of his holdings in **WGNS** before assuming control of **WMTS-AM-FM**. Hales have no other broadcast interests. **WMTS** is 5 kw daytimer on 810 khz. **WMTS-FM** is on 96.3 mhz with 20 kw and antenna 170 feet above average terrain.

■ **WAUK(AM)** Waukesha, Wis.: sold by Stebbins Communications Inc. to Walt-West Enterprises for \$450,000. Seller is owned by Earlene Stebbins and her son, Paul. They also own **WMIL(FM)** there. Buyer is owned by Edward Piszczek, also known as Ed Walters (60%), and Jerome K. Westerfield (40%), owners of **WYEN(FM)** Des Plaines, Ill. **WAUK** is 10 kw daytimer on 1510 khz.

■ **KOKY(AM)** Little Rock, Ark.: Sold by Brien-KOKY Inc. to Rayfield-KOKY Inc. for \$369,000. Seller is owned by Cleve J. Brien, owner of **WNVY(AM)** Pensacola, Fla., and **WLSQ(AM)-WREZ(FM)** Montgomery, Ala. Buyer is owned by Rayfield Broadcasting Network (80%) and Magnificent Montague (20%). **RBN** is wholly owned by World Investment Corp., Los Angeles, which is owned by the Rev. Rayfield Johnson. Mr. Johnson is finance director of several black Baptist churches

and has various other music publishing interests (Magnificent Records, Butch Publishing Co. and others). Mr. Montague, former air personality, is executive vice president of **WIC**. Buyers have no other broadcast holdings. **KOKY** is 5 kw daytimer operating on 1440 khz. Broker: Chapman Associates.

■ **WMMW(AM)** Meriden, Conn.: Sold by **WMMW Inc.** to Sound Media Inc. for \$350,000. Seller is principally owned by New York attorney, Edward J. Brady, who has no other broadcast interests. Buyer is owned equally by George C. Clark and Richard Myers, who recently sold, subject to FCC approval, **wkik(AM)** Leonardtown, Md., for \$340,000 (**BROADCASTING**, May 30). They have no other broadcast interests. **WMMW** is 1 kw daytimer on 1470 khz. Broker: Blackburn & Co.

■ **WRDO(AM)** Augusta, Me.: Sold by Ocean Coast Properties to H&R Corp. for \$225,000. Seller is principally owned by Charles G. Smith, Roy Edwards, Robert O. Delaney and Phil Corper, owners of **WFEA(AM)** Manchester, N.H., and **WPOR-AM-FM** Portland, Me. Buyer is owned by Wallace M. Haselton and Donald A. Roberts (50% each). Mr. Haselton has Augusta banking interests, and Mr. Roberts is general manager of **WRDO**. **WRDO** operates on 1400 khz with 1 kw day and 250 w night.

■ **WBKN(AM)-WGOT(FM)** Newton, Miss.: Sold by Robert L. Tatum to Destiny Broadcasting Co. for \$200,000. Mr. Tatum has no other broadcast interests. Buyer is owned by Walter L. Fuss and four other members of his family. Mr. Fuss is part owner of College Park, Ga., electrical supply firm. His son, Larry, is former announcer with **WZYQ(AM)** Frederick, Md. They have no other broadcast interests. **WBKN** is 500 w daytimer on 1410 khz. **WGOT** is on 106.3 mhz with 3 kw and antenna 158 feet above average terrain.

■ Other station sales announced last week by the FCC include: **KSTO-FM** Agana, Guam; **KRIT(FM)** Clarion, Iowa, and **KPXE(AM)** Liberty, Tex. (see page 132).

### Approved

The following station sales were approved last week by the FCC:

■ **KSLM(AM)-KORI(FM)** Salem, Ore.: Sold by Oregon Radio Inc. to Terry McRight for \$684,000, plus \$16,500 covenant not to compete. Seller is owned by Mrs. Lou Paulus and her daughter and son-in-law, Glenda and Bruce Kerr. They have no other broadcast interests. Mr. McRight is former general manager of **WLVA(AM)** Lynchburg, Va. **KSLM** is on 1390 khz with 5 kw day and 1 kw night. **KORI** is on 105.1 mhz with 100 kw and antenna 850 feet above average terrain.

■ **WMQM(AM)** Memphis: Sold by Dalworth Broadcasting Co. to **WMQM Inc.** for \$550,000. Seller is Kurt A. Meer Sr., who has no other broadcast interests. Buyer is owned by F. W. Robbert Broadcasting Co., New Orleans. Robbert is owned by Fred P. Westerberger and family, who also own **wvog(AM)** New Orleans. **WMQM** is 5 kw daytimer on 1480 khz.

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## How the other 90% live (and broadcast)

London-based International Institute for Communications meets in U.S. for first time; talk turns to upcoming WARC, and developing nations' dissatisfaction with Western news agencies

Three hundred broadcasters, journalists and academicians met last week in Washington for the fourth annual conference of the International Institute for Communications, a London-based association devoted to the study of the problems of communications throughout the world. It was the first time the body had held its conference in the United States.

A brief overview:

■ The developing nations of the world are grievously dissatisfied with the quality of information supplied to them by the news services of the developed nations, both of the West and the East.

■ The established news agencies of the West particularly are concerned with, as one conferee put it, "the tendency of individual media in many countries to parochialism."

■ The concentration of media ownership, long a serious question in the United States, has become a world-wide concern.

■ The upcoming World Administrative Radio Conference in 1979 will take on "the big task" of redefining the various national priorities within the context of the tremendous technological developments of the last 20 years.

Much has been made of late in the West of a recent tendency among Third World nations to limit the flow of information both to and from the developed world.

In a Monday afternoon debate between representatives of the United States, the United Kingdom, Kenya and Egypt, the conflict came to a head as the developing nations attempted to present pictures of building stable, responsive societies with a modicum of resources. They cannot, said James Kangwana, director of broadcasting for the Voice of Kenya, afford the "luxury" of a free press.

Social priorities, Mr. Kangwana said, dictate that, "If there is a choice between building a hospital or a radio station, then there will be no station."

Beyond that, however, the question of national control of news dissemination was an especially sore point. Neither Marvin Kalb of CBS News nor Gerald Long of Reuters was easily swayed by the arguments of Mr. Kangwana and of Yehia Aboubaker, director of the information department of the League of Arab States, that the news services of the developed world often distort their reporting of the Third World.

If such is the case, Mr. Long said, "then there is no such thing as international journalism, and I have wasted 30 years of

my life."

Mr. Aboubaker, however, said the news agencies, which tend to be dominated by the American networks and wire services, report the news of the Third World within the contexts of the priorities of their home countries. Developing countries "may have socio-economic priorities different from those prevailing in North America or western Europe but are nevertheless overwhelmingly exposed to American or European media influences fraught with values and priorities which might be alien to their deep-rooted traditions or incompatible with their actual stage of development," he said.

It was the contention of Mr. Kalb that, in an ideal state, a newsman should have the right "to be totally irresponsible," and that the newsman's priorities should not, necessarily, be those of the government or of the society.

Much of the dissatisfaction of the Third World with the quality of Western reporting concerns the means by which news is delivered. The "gate keeper," to use Mr. Aboubaker's phrase, is the Western newsman who must decide which stories are selected and which are excluded. "Their choice and selection of news," he said, "become more militantly active in promoting the priorities of the socio-economic structure to which they belong."

In the Arab countries, where "all radio and TV services are state-owned with the exception of one TV station in Lebanon," newsmen tend to be "conscious of a direct relationship between their news values and socio-economic priorities as clearly defined by national consensus."

In a Wednesday group session devoted to the role of "Communication Delivery Service in Developing Nations," an American, Robert Lindsay, a professor of mass communications at the University of Minnesota, said, "The peasants of the world are not visibly concerned" about such things. Rather, he said, "Their preoccupations are more elemental: food, shelter,



Far out. "Television gets out," said Dr. Carl Sagan of Cornell University during his keynote address at the IIC conference in Washington last week. He was offering an "unusual argument for higher quality television"—that intelligent beings on other planets may be monitoring earth's television broadcasts. Seated beside Dr. Sagan is Jean D'Arcy, chairman of the IIC.

another day tomorrow." He charged that "allegations of an 'imbalance' in the global flow of information, ideas and mores, in large measure, are a consequence of the scarcity of adequately educated, competent and professional journalists in the less developed countries."

Leland Johnson of the Rand Corp. and Henry Geller of the Aspen Institute offered a joint paper on the question of multiple ownership in this country. Their study concluded: "Most questions about the effects of media ownership concentration on media performance must be answered with the well-known Scotch verdict: 'Not proved.'"

That is not to say, however, that other peoples of the world are not genuinely suspicious of the large media owners, including the government broadcasters. Henri Pigeat, deputy general manager of Agence France Presse, voiced a concern that the expanding communications technology may tend to favor the more wealthy nations over the poorer.

There is a very real possibility, he indicated, that the new technologies, satellites, cable, videocassettes and the like, may add to the "disparity" between the industrialized countries and the Third World.

The 1979 World Administrative Radio Conference in Geneva will, as IIC Executive Director Edward W. Ploman told a Wednesday morning session, provide the framework for the "development of telecommunications at least until the end of the century—if not longer."

Joining him were Kalmann Schaefer of the Office of Telecommunications Policy and Jean Voqe, of Ingenieur General des Telecommunications, Paris.

Mr. Schaefer, who prefaced his remarks with a statement that he was not speaking for either OTP or for the United States, said that WARC-79 will offer a rare opportunity to "review radio regulations in their entirety." He said that the growth in international telecommunications has been "dynamic," and that it has enjoyed a "growth rate of at least 20% per year."

Addressing the central concern among many of the IIC members present, Mr. Schaefer said that the WARC will be saddled with the responsibility of allocating a limited natural resource, the electro-magnetic spectrum, which "may become a resource more precious than oil."

He called any attempt by the participating countries to "claim their rightful shares" without due consideration of others "disruptive." WARC should not, he said, "be viewed as a conflict between the haves and the have nots."

Barry Jagoda, special assistant to President Carter, read a message from the President at Monday's opening session. "Our past experiences," Mr. Carter wrote, "provide only limited guidance in how to meet the promise of an information-based society." He congratulated the IIC "for opening channels of cooperation and understanding as the first critical step towards an international communications policy."

# ABC-TV winds up with biggest armful of Emmys

Last season's prime-time champion gets 27 of 73 entertainment honors, thanks mostly to 'Roots' and 'Eleanor and Franklin'

ABC-TV, the pacesetter in the ratings race, captured the Emmy sweepstakes for the 1976-77 season, picking up 27 awards to NBC-TV's 21 and CBS-TV's 17.

ABC captured 14 awards for prime-time achievements last week and 13 for creative arts, while NBC's and CBS's tallies were 11 and 10, and 11 and six, respectively. Six awards were presented to Public Broadcasting Service and two to syndicated programmers.

The Emmy award presentation for prime-time programing was carried on NBC-TV on Monday (Sept. 12) from 9 p.m. to conclusion. It was held under the auspices of the newly formed Academy of Television Arts and Sciences for the first time.

The 1976-77 Emmy winners:

Outstanding lead actor in a drama series: James Garner, *The Rockford Files* (NBC).

Special classification of outstanding program achievement: *The Tonight Show Starring Johnny Carson*, Fred De Cordova, producer, Johnny Carson, star (NBC).

Outstanding comedy-variety or music series: *Van Dyke and Company*, Byron Paul, executive producer, Allan Blye, Bob Einstein, producers, Dick Van Dyke, star (NBC).

Outstanding writing in a comedy-variety or music series: Anne Beatts, Dan Aykroyd, Al Franken, Tom Davis, James Downey, Lorne Michaels, Marilyn Suzanne Miller, Michael O'Donoghue, Herb Sargent,

Tom Schiller, Rosie Shuster, Alan Zweibel, John Belushi, Bill Murray, *NBC's Saturday Night* (with Sissy Spacek), March 12, 1977 (NBC).

Outstanding lead actress in a limited series: Patty Duke Astin, *Captains and the Kings*, *NBC's Best Seller* (NBC).

Outstanding lead actress in a drama or comedy special: Sally Field, *Sybil*, *The Big Event* Nov. 14 & 15, 1976 (NBC).

Outstanding lead actor in a limited series: Christopher Plummer, *The Moneychangers*, *NBC World Premiere*, *The Big Event* (NBC).

Outstanding writing in a special program—drama or comedy—adaptation: Stewart Stern, *Sybil*, *The Big Event* Nov. 14 & 15, 1976 (NBC).

Outstanding writing in a special program—drama or comedy—original teleplay: Lane Slate, *Tailgunner Joe*, *The Big Event*, Feb. 6, 1977 (NBC).

Outstanding performance by a supporting actor in a comedy or drama special: Burgess Meredith, *Tailgunner Joe*, *The Big Event*, Feb. 6, 1977 (NBC).

Outstanding special—drama or comedy: Tie between *Eleanor and Franklin: The White House Years*, *ABC Theatre*, David Susskind, executive producer, Harry R. Sherman, producer, March 13, 1977 (ABC) and *Sybil*, *NBC World Premiere Movie*, *The Big Event*, Peter Dunne, Philip Capice, executive producers, Jacqueline Babbitt, producer, Nov. 14 & 15, 1976 (NBC).

Outstanding achievement in music composition for a special (dramatic underscore): Leonard Rosenman, Alan Bergman, Marilyn Bergman, *Sybil*, *The Big Event*, Nov. 14 & 15, 1976 (NBC).

Outstanding cinematography in entertainment programing for a special: William Butler, *Raid on Entebbe*, *The Big Event*, Jan. 9, 1977 (NBC).

Outstanding achievement in film sound editing for a special: Bernard F. Pincus, Milton C. Burrow, Gene Eliot, Don Ernst, Tony Garber, Don V. Isaacs, Larry Kaufman, William L. Manger, A. David Marshall, Richard Oswald, Edward L. Sandlin, Russ Tinsley, *Raid on Entebbe*, *The Big Event*, Jan. 9, 1977, (NBC).

Outstanding continuing performance by a supporting actor in a comedy series: For a regular or limited series, Gary Burghoff, *M\*A\*S\*H* (CBS).

Outstanding continuing performance by a supporting actress in a comedy series: Mary Kay Place, *Mary Hartman, Mary Hartman*, (syndicated).

Outstanding continuing performance by a supporting actor in a drama series: Gary Frank, *Family*, (ABC).

Outstanding continuing performance by a supporting actress in a drama series: Kristy McNichol, *Family*, (ABC).

Outstanding children's special: *Ballet Shoes*, parts 1 & 2, *Piccadilly Circus*, John McRae, Joan Sullivan, producers, Dec. 27 & 28, 1976 (PBS).

Outstanding writing in a comedy series: Allan Burns, James L. Brooks, Ed Weinberger, Stan Daniels, David Lloyd, Bob Ellison, *The Mary Tyler Moore Show*, the last show, March 19, 1977 (CBS).

Outstanding directing in a comedy series: Alan Alda, *M\*A\*S\*H*, *Dear Sigmund*, Nov. 9, 1976 (CBS).

Outstanding lead actor for a single appearance in a drama or comedy series: Louis Gossett, Jr. *Roots—Part two*, Jan. 24, 1977 (ABC).

Outstanding lead actress for a single appearance in a drama or comedy series: Beulah Bondi, *The Waltons*, *The Pony Cart*, Dec. 2, 1976 (CBS).

Outstanding art direction or scenic design for a comedy series: Thomas E. Azzari, art director, *Fish*, *The Really Longest Day*, Feb. 5, 1977 (ABC).

Outstanding art direction or scenic design for a drama series: Tim Harvey, scenic designer, *The Pallisers*—episode one, Jan. 24, 1977 (PBS).

Outstanding film editing in a comedy series: Douglas Hines, A.C.E., *The Mary Tyler Moore Show*, *Murray Can't Lose*, Nov. 27, 1976 (CBS).

Outstanding film editing in a drama series: Neil Travis, *Roots*—Part one, Jan. 23, 1977 (ABC).

Outstanding film editing for a special: Rita Roland, A.C.E., Michael S. McLean, A.C.E., *Eleanor and Franklin: The White House Years*, *ABC Theatre*, March 13, 1977 (ABC).

Outstanding achievement in film sound editing for a series: Larry Caron, Larry Neiman, Don Warner, Colin Moul, George Fredrick, Dave Pettijohn, Paul Bruce Richardson, *Roots*—part two, Jan. 24, 1977 (ABC).

Outstanding achievement in music composition for a series (dramatic underscore): Quincy Jones, Gerald Fried, *Roots*—Part one, Jan. 23, 1977 (ABC).

Outstanding achievement in music direction: Ian Fraser, *America Salutes Richard Rodgers: The Sound of His Music*, Dec. 9, 1976 (CBS)

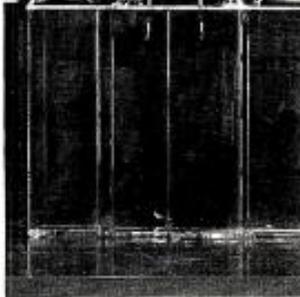
Outstanding art direction or scenic design for a dramatic special: Jan Scott, art director, Anne D. McCulley, set decorator, *Eleanor and Franklin, The White House Years, ABC Theatre*, March 13, 1977 (ABC).

Outstanding art direction or scenic design for a comedy-variety or music special: Robert Kelly, art director, *America Salutes Richard Rodgers: The Sound of His Music*, Dec. 9, 1976 (CBS).

Outstanding achievement in costume design for music-variety: Jan Skalicky, *The Barber of Seville, Live From Lincoln Center, Great Performances*, Nov. 3, 1976 (PBS).

Outstanding achievement in costume design for a drama or comedy series: Raymond Hughes, *The Pallisers*, Episode one, Jan. 24, 1977 (PBS).

Outstanding achievement in make-up: Ken Chase, make-up design, Joe Dibelia, make-up artist, *Eleanor*



Presenter Peter Falk and Louis Gossett Jr., one of the many winners from ABC's *Roots*.



Burgess Meredith on NBC.

Tim Conway on CBS.



Patty Duke on NBC.

Beatrice Arthur on CBS.



Host Bob Blake, hostess Angie Dickinson.

Lindsay Wagner of ABC's *Bionic Woman*.



Lindsay Wagner of ABC's *Bionic Woman*.

and Franklin, *The White House Years*, ABC Theatre, March 13, 1977 (ABC).

Outstanding achievement in choreography: Ron Field, *America Salutes Richard Rodgers: The Sound of His Music*, Dec. 9, 1976 (CBS).

Outstanding achievement in lighting direction: William M. Klages, Peter Edwards, *The Dorothy Hamill Special*, Nov. 17, 1976 (ABC).

Outstanding achievement in tape sound mixing: Doug Nelson, *John Denver and Friend*, March 29, 1976 (ABC).

Outstanding achievement in video-tape editing for a series: Roy Stewart, *Visions, The War Widow*, Oct. 28, 1976 (PBS).

Outstanding achievement in video-tape editing for a special: Gary H. Anderson, *American Bandstand's 25th Anniversary*, Feb. 4, 1977 (ABC).

Outstanding individual achievement in children's programming: Bill Hargate (costume designer), *Pinocchio*, March 27, 1976 (CBS). Jerry Greene (video-tape editor), *Pinocchio*, March 27, 1975 (CBS).

Outstanding achievement in costume design for a drama special: Joe I. Tompkins, *Eleanor and Franklin: The White House Years*, ABC Theatre, March 13, 1977 (ABC).

Outstanding achievement in coverage of special events—Individuals: Brian C. Bartholomew, Keaton S. Walker (Art Directors), *The 28th Annual Emmy Awards*, May 17, 1976 (ABC).

Outstanding individual achievement in any area of creative technical crafts: Emma De Vittorio (hairstylist), Vivienne Walker (hairstylist), *Eleanor and Franklin: The White House Years*, ABC Theatre, March 13, 1977 (ABC).

Special classification of outstanding individual achievement: Allen Brewster, Bob Roethle, William Lorenz, Manuel Martinez, Ron Fleury, Mike Welch, Jerry Burling, Walter Balderson, Chuck Droeger (videotape editing), *The First Fifty Years. The Big Event*, Nov. 21, 1976 (NBC).

Outstanding individual achievement in children's programming: Jean De Joux (video animation), Elizabeth Savel (video animation), *Peter Pan. Hallmark Hall of Fame, The Big Event*, Dec. 12, 1976 (NBC).

Outstanding achievement in technical direction and electronic camerawork: Karl Messerschmidt, technical director, Jon Olson, Bruce Gray, John Gutierrez, Jim Dodge, Wayne McDonald, cameramen, *Doug Henning's World of Magic*, Dec. 23, 1976 (NBC).

Outstanding art direction or scenic design for a comedy-variety or music series: Ronald Johnston, art director, *The Mac Davis Show* with Susan St. James, The Pointer Sisters, Shields and Yarnell, May 17, 1976 (NBC).

Outstanding achievement in graphic design and title sequences: Eytan Keller, Stu Bernstein, *Bell Telephone Jubilee*, March 26, 1976 (NBC).

Outstanding achievement in film sound mixing: Alan Bernard, George F. Porter, Eddie J. Nelson, Robert L. Harman, *The Savage Bees, NBC Monday Night at the Movies*, Nov. 22, 1976 (NBC).

Outstanding cinematography in entertainment programming for a series: Ric Waite, *Captains and the Kings*—Chapter one, *NBC's Best Seller*, Sept. 30, 1976 (NBC).

Outstanding lead actress in a drama series: Lindsay Wagner, *The Bionic Woman* (ABC).

Outstanding drama series: *Upstairs, Downstairs, Masterpiece Theatre*, John Hawkesworth, Joan Sullivan, producers (PBS).

Outstanding continuing or single performance by a supporting actor in variety or music: Tim Conway, *The Carol Burnett Show* (CBS).

Outstanding continuing or single performance by a supporting actress in variety or music: Rita Moreno, *The Muppet Show* (syndicated).

Outstanding classical program in the performing arts: *American Ballet Theatre: Swan Lake Live from Lincoln Center, Great Performances*, John Goberman, producer, June 30, 1976 (PBS).

Outstanding directing in a comedy-variety or music series: Dave Powers, *The Carol Burnett Show with Eydie Gorme*, Feb. 12, 1977 (CBS).

Outstanding limited series: *Roots, ABC Novel for Television*, David L. Wolper, executive producer, Stan Margulies, producer (ABC).

Outstanding lead actor in a comedy series: Carroll O'Connor, *All in the Family* (CBS).

Outstanding lead actress in a comedy series:

Beatrice Arthur, *Maude* (CBS).

Outstanding comedy series: *The Mary Tyler Moore Show*, Allan Burns, James L. Brooks, executive producers, Ed Weinberger, Stan Daniels, producers (CBS).

Outstanding writing in a comedy-variety or music special: Alan Buz Kohan, Ted Strauss, *America Salutes Richard Rodgers: The Sound of His Music*, Dec. 9, 1976 (CBS).

Outstanding directing in a comedy-variety or music special: Dwight Hemion, *America Salutes Richard Rodgers: The Sound of His Music*, Dec. 9, 1976 (CBS).

Outstanding special—comedy-variety or music: *The Barry Manilow Special*, Miles Lourie, executive producer, Steve Binder, producer, Barry Manilow, star, March 2, 1977 (ABC).

Outstanding achievement in coverage of special events—Individual: John C. Moffitt (director), *The 28th Annual Emmy Awards*, May 17, 1976 (ABC).

Outstanding writing in a drama series: Ernest Kinoy, William Blinn, *Roots*—Part two, Jan. 24, 1977 (ABC).

Outstanding director in a drama series: David Green, *Roots*—Part one, Jan. 23, 1977 (ABC).

Outstanding single performance by a supporting actor in a comedy or drama series: Edward Asner, *Roots*—Part one, Jan. 23, 1977 (ABC).

Outstanding single performance by a supporting actress in a comedy or drama series: Olivia Cole, *Roots*—Part eight, Jan. 30, 1977 (ABC).

Outstanding lead actor in a drama or comedy special: Ed Flanders, *Harry S. Truman: Plain Speaking*, Oct. 6, 1976 (PBS).

Outstanding performance by a supporting actress in a comedy or drama special: Diana Hyland, *The Boy in the Plastic Bubble, The ABC Friday Night Movie*, Nov. 12, 1976 (ABC).

Outstanding directing in a special program—drama or comedy: Daniel Petrie, *Eleanor and Franklin: The White House Years, ABC Theatre*, March 13, 1977 (ABC).

## Pryor irked at NBC

**Comedian is upset about editing of joke on opening show, says he won't tolerate such cutting**

NBC-TV and comedian Richard Pryor quarreled over the deletion of the opening joke on his premiere show Tuesday (Sept. 13, 8-9 p.m.), with Mr. Pryor accusing the network of censorship and threatening to quit the series.

The segment shows Mr. Pryor, in a head shot, assuring his viewers that he had not compromised his act for television. But as he insists "I've given up absolutely nothing" the camera pulls back and reveals him naked and apparently emasculated (an effect achieved with flesh-colored briefs, according to AP.)

In a statement, NBC said that its standards and practices department had decided that the shot was "inappropriate" and that a "brief edit" had been made. Mr. Pryor, who several weeks ago announced that he was cutting back his commitment with the network from 10 programs to five (BROADCASTING, Sept. 12), called a press conference Monday and said that NBC was "stifling my creativity and I can't work under these conditions."

In its statement, NBC had added that "we think the program is terrific and that Richard Pryor is one of America's most innovative and talented performers." It was acknowledged within the network that the publicity resulting from the altercation might attract viewers to the premiere, which faced ABC's season premiere episode of *Happy Days*.

## John Hart on news responsibilities and cosmetics

**NBC correspondent criticizes coverage of Son of Sam and tendencies to depend on appearance rather than real skills**

A chastisement of broadcast journalists for, in effect, convicting Son of Sam suspect David Berkowitz in newscasts and a lament over newscasters who are more concerned with their appearance than with the content of their stories were delivered by NBC News Correspondent John Hart to the annual meeting of region 13 of the Radio Television News Directors Association in Washington.

Citing some examples of broadcasts where Mr. Berkowitz was called the Son of Sam killer with few or no qualifying words such as "suspect" or "alleged," Mr. Hart said: "The larger issue is the judgments that are formed in the public's minds around the information we offer. And more specifically, the way in which we offer information. In this instance, the public's attitude toward the constitutional right of any person arrested to be presumed innocent until proved otherwise."

There is also a need to tell the viewers of television news that they are not getting all the information they need, he said. "People suspect we are not telling all. They are right. Let's admit it. Let's seek to provoke their curiosity, as well as trying to satisfy it."

"We can encourage them to go on to additional sources. We've been able to admit that we in broadcasting can do little more on the evening news than provide an appetizer. Now let's tell them where they can find some meat if they want it."

He went on to criticize cosmetic newsmen: "We can also stop insulting people by pretending that the only good reporters alive are the ones who look like Robert Redford or Harry Belafonte, if they are men, or sex-crazed bunnies if they are women, blond if they are white, and speaking with a downtown accent if they are black."

"We are becoming the new Hollywood," he continued, "with young people running off to journalism school, not because they are driven with curiosity, not because they dream of witnessing first hand the events of their lives, not because of a rooted impulse to serve their neighbors as reliable witnesses. But because they want to be a star."

"They are learning how to talk, but not what to say, not even what to ask. Studying the how, but not the what."

"They can't be blamed. We have encouraged these news groupies by promoting ourselves instead of our information."

What is needed, he said, are some people who are not so beautiful and well-

coiffed. "'Uglies,' in other words, who have been a few places, seen a few things, thought a few thoughts and can speak plain English without the adornments of contrived chit-chat," he said.

"People who are more concerned with the cut of an issue than the cut of their station blazer; and who worry more about the future of the republic than about their future with their public. They may look out of place in the *Star Trek* studios we broadcast from these days, but they belong there."

## FEC told changes in presidential debate formula are in order

**NCCB's Johnson, McCarthy lawyer say number of participants should be increased; Clusen tells of League of Women Voters' financing problems last fall**

If Eugene McCarthy had been allowed to participate in the presidential debates last year, Gerald Ford would probably be President today.

So said Nicholas Johnson, former FCC commissioner, now head of the National Citizens Committee for Broadcasting, at a hearing before the Federal Election Commission last week in Washington. The FEC had invited interested people to suggest ways to improve the conduct and funding of debates.

Mr. Johnson was not making a partisan remark on behalf of Mr. Ford, but was underscoring his contention that "TV really is the ballgame in politics." The implication of his remark was that if Mr. McCarthy, an independent candidate for President last year, had been able to share the platform on national TV with Mr. Ford and Jimmy Carter, he might have undercut Mr. Carter's majority in the election.

Because of its impact, "TV holds the future of minorities," Mr. Johnson said. And because the programs were really more like press conferences than debates, it would be possible to include some of the minority candidates. He suggested that the FEC might want to require that presidential debates either include all qualified candidates or that the minorities be offered equal opportunity to participate in similar events.

Mr. Johnson said further that broadcasters, with their "licenses to print money," should make "a little" time available to candidates free of charge.

John Armor, who represented Mr. McCarthy in unsuccessful court challenges of the debates last fall, also argued for the rights of minority candidates, who he said are "aggressively" locked out under the present debate structure. He said he does not advocate including all 90-odd candidates who filed for President at the FEC last year, but just those three or four who are viable. He proposed a formula whereby

any candidate who can get on the ballot in enough states to theoretically win a majority of electoral votes would qualify to participate in debates.

Ruth Clusen of the League of Women Voters Education Fund defended the present set-up that allowed the league to sponsor the debates last year. The FCC laid the groundwork when it ruled that broadcasters could carry debates without equal-time obligation to other candidates, but only if an outside organization staged them.

Mrs. Clusen's complaint was with the FEC's ruling that prohibited the league from collecting corporate and union contributions to help pay for the presidential debates last year. Deprived of that source of income, the league never did raise enough money to meet expenses and had to pay the difference from its own treasury, she said.

## Bank takes L. A. noncommercial to court

Noncommercial KCET(TV) Los Angeles is preparing a legal response to a slander suit filed by the Mechanics National Bank of Los Angeles. The financial institution seeks \$1 million damages, charging the station slandered the bank in two programs about housing speculation last year.

The bank claims it was singled out for allegedly making "speculator loans in large amounts to persons who have been indicted and convicted of housing fraud." The programs, installments of KCET's *28 Tonight* news and public affairs program—the first aired Sept. 24, 1976, and the follow-up shown last March—named several individuals who had been arrested or convicted for federal housing fraud and who had obtained loans up to \$400,000 for renovation of empty houses and resale to low-income buyers through government-insured loans. The suit claims that "there was no showing that [the bank] was aware of the alleged convictions or arrests at the time loans were made."

Bill Lamb, KCET's senior vice president and general manager, said the suit is "unwarranted" and "unjustified." The program "was carefully researched," he said, adding that the bank had been invited to respond to or rebut the charges."

**Familiar tune.** Former President Richard Nixon renewed his attack on news media in final appearance in David Frost interview series, shown during last two weeks on 50-plus stations. "Greatest concentration of power in the U.S." he said, is not in White House, Congress or Supreme Court, but in major eastern news media. He blamed TV networks, news magazines and papers such as *Washington Post* and *New York Times* for driving President Johnson from office, and said any President, including President Carter, must "take his case to the people over the heads of the media if necessary," or "be shot down" by news media.

## Harris unveils its new tack in AM stereo

**Inter-association engineering committee given look at CPM; 'linear additive' said to offer improved transmission, reception; it'll be field-tested at two outlets**

Harris Corp. became the latest entrant in the race to develop a system of broadcasting in AM stereo with the announcement last week of its Compatible Phase Multiplex (CPM) system.

The Quincy, Ill.-based firm advanced its system last week at a meeting in Washington of the National AM Stereophonic Committee. (The committee is made up of representatives of the National Association of Broadcasters, the Electronic Industries Association and the Institute of Electrical and Electronic Engineers.)

Harris is a late-comer with its system. Over-the-air tests have been conducted by the committee on systems manufactured by Magnavox, Motorola and Belar Corp. at WBT(AM) Charlotte, N.C., and WGMS(AM) and WTOP(AM) both Washington while Kahn Communications has submitted a prototype to the FCC (BROADCASTING, Feb. 28). The FCC has initiated an inquiry into AM stereo at the request of Kahn (BROADCASTING, June 27).

Harris claims its CPM is completely different from the other systems and has many advantages for both the broadcaster and listener. As described by Clifford Leitch, the Harris engineer who invented and patented the process, CPM is a "linear additive" system that consists of two signals being transmitted in the normal AM bandwidth of 30 khz. The other announced methods rely on a nonlinear approach that creates more sideband frequencies, said Mr. Leitch.

The advantages of CPM's linear method, as listed by Harris, include:

- No reduction in modulation capability (125% positive, 100% negative) or in mono service area.

- No increase in bandwidth or spectral density, thus eliminating concerns about interference to other stations.

- No distortion in stereo receivers under any conditions (including skywaves, selective fading, narrow bandwidth or mistuning).

- Economical, simple and stable receivers wired with existing integrated circuits and good compatibility with existing mono receivers, even those with narrow bandwidth.

- No breakup of the stereo signal with high modulation as can happen with FM.

- No flat receiver response and complex distortion corrections needed as required by nonlinear systems.

In addition to the aforementioned, the device needed by stations to transmit in

stereo is relatively inexpensive. It consists of a "black box" about the size of a limiter that can be added with minor modifications to nearly 90% of the transmitters in use today—similar to early FM stereo generators—according to Harris, in a price range of \$3,000-\$5,000. (Also to be considered by broadcasters, however, is the cost of converting studio equipment to stereo, probably much greater).

Harris will conduct field tests at two of the stations used by the committee—WGMS and WBT—so that it will have off-the-air engineering data comparable to the other systems to present to the FCC by the Oct. 15 deadline for comments in the AM stereo inquiry along with its laboratory test findings.

The commission has requested information on a number of matters including: the impact AM stereo would have on the continuing development of FM; the cost to the public and to broadcasters; whether it would be compatible with international regulations; the possibility of a "standard" response characteristic for AM stereo receivers, and the extent to which the FCC should regulate the stereo signal quality.

Besides supplying information in those areas, each manufacturer will be pressing the commission to approve its system for use. But the FCC would not necessarily have to OK any one system, it could adopt specifications from a number of proposals.

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## AT&T's proposed tariffs continue to draw fire

**Three commercial networks remain noncommittal while assessing the rate plan; protesters to FCC include independents, occasional network suppliers and major sports organizations**

Broadcasters, sports associations and a number of the specialty networks have flooded the FCC's Common Carrier Bureau with comments opposing AT&T's new tariff structure, a proposal that many part-time users of Bell lines are calling an attack on independent television stations and occasional networks. Those filing accused AT&T of "unreasonable discrimination" against part-time users (BROADCASTING, Sept. 12).

Absent from the ranks of those asking the FCC to turn down the new tariffs were the three commercial television networks, which filed a joint "statement" with the commission neither opposing nor supporting the AT&T proposal. Rather, the networks said, "We are continuing our efforts" in studying the rate plan and "hope to conclude our review within the relatively near future."

What AT&T has proposed amounts to a general increase from 75 cents to \$1 per mile, per hour for interexchange channel service and from \$80 to \$100 per hour, per

connection for station connection service to its part-time users. Full-time charges, on the other hand, would drop from \$55 to \$52 per mile and from \$1,500 to \$1,100 per connection (BROADCASTING, Aug. 29).

And there's the rub. The part-time users say, as did the Association of Independent Television Stations, "The proposed AT&T staff revisions, which generally decrease full-time video service rates, while increasing dramatically part-time rates and establishing onerous minimum subscription periods for full-time service would widen that discrepancy [between network affiliates and independents]."

Others joined the independents. The commissioner of baseball said that the new tariffs could cause "a severe cutback" in the number of baseball games carried on television and "a drastic reduction in the extent of regional networks broadcasting games." The National Hockey League and the National Basketball Association voiced similar concerns. The National Collegiate Athletic Association called the new tariffs "unjust and unreasonable" and said AT&T had "inflated the amount of revenues needed to produce a reasonable rate of return."

The specialty networks, too, blasted Bell. TVS Television Network said that its "costs will be substantially increased" and that its sports programming could become "uneconomic and thus unavailable." The Public Broadcasting Service said the tariffs "will seriously impair" its ability "to continue to provide new, innovative and creative programming."

And Paramount Television Service, which has its own plans for a serious attempt at a fourth network in the near future, called the proposal "unlawful discrimination between full-time and part-time users."

Madison Square Garden Inc., Metromedia and Robert Wold Co. also filed opposing comments.

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## More time on drop-ins

The FCC has extended to Nov. 1 its deadline for comments in the proposal to add four VHF "drop-ins" to Charleston, W. Va.; Altoona or Johnstown, both Pennsylvania; Knoxville, Tenn., and Salt Lake City. It has extended the reply date to Dec. 1.

The commission's decision to allow for more time was prompted, it said, by the filing of a study by the Institute of Telecommunications Sciences of the terrain-shielding effects of the channels proposed for the Altoona and Johnstown area (channels 12 and 8). ITS had previously filed a similar study of the Knoxville area. Both studies have been included by the commission in the record of the proceeding.

Although the ITS study did not affect all of the proposed markets, the commission voted to extend the time for all comments "for administrative convenience ... so that all comments and reply comments will be due on the same date."

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## Uniform one-inch VTR's about assured

**Session of manufacturers last week Irons out details of July agreement; machines expected by next NAB**

Compatibility standards for one-inch non-segmented video-tape recorders appear to be all but agreed to by rivals Sony and Ampex, and predictions now are that standard-format machines are likely to be ready for the 1978 National Association of Broadcasters convention next April 10.

The Society of Motion Pictures and Television Engineers committee assigned to come up with the standards held its latest meetings Sept. 7 and 8 in San Francisco. Committee chairman Fred Remley said that about 20 manufacturers met on the first day to iron out and "cement more firmly" preliminary standards agreed to July 7 (BROADCASTING, July 11, 18). The second day's meeting was attended by the full committee of 35 potential manufacturers and users, who reviewed a set of documents which describe in detail the standards and operations of the machines. Mr. Remley said a description of the format would be available from the SMPTE.

Sony and Ampex both were reported to have said during the meetings that they now had enough information to begin redesigning their existing machines, and Mr. Remley said he expected they would do so "promptly."

He added that final recommendations probably would be ready for submission to the SMPTE's recording and reproducing committee after a maximum of two more meetings, which he said should take place "well before" the end of the year. The next meeting of the nonsegmented VTR working group is tentatively scheduled for Oct. 20 in Los Angeles during the SMPTE technical conference there.

The new format for the nonsegmented machines is to be called the "Type C" format, as distinguished from the Type B designation given by a sister SMPTE committee which has already agreed to standards for one-inch segmented recorders (BROADCASTING, Sept. 5).

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## Philadelphia STV approved

An FCC administrative law judge has approved applications for pay television service in Philadelphia. Judge Joseph Stirmer, in an initial decision issued last week, granted Radio Broadcasting Co.'s applications for a new station on channel 57 in Philadelphia and for subscription television authorization. The franchisee would be National Subscription Television Pennsylvania Inc., owned jointly by RBC and National Subscription Television. NST, in turn, is a partnership consisting of Oak Industries Inc. and Chartwell Communications Group. (Producers Norman Lear and A. Jerrold Perenchio are principals in Chartwell.) Oak Industries and Mr. Perenchio own KBCS-TV Corona, Calif., which provides pay television service.

# The Broadcasting Playlist Sep 19

## Contemporary

<i>Last week</i>	<i>This week</i>	<i>Title</i> □ <i>Artist</i>	<i>Label</i>
2	1	<i>Best of My Love</i> □ <b>Emotions</b> .....	Columbia
1	2	<i>I Just Wanna Be Your Everything</i> □ <b>Andy Gibb</b> .....	RSO
3	3	<i>Don't Stop</i> □ <b>Fleetwood Mac</b> .....	Warner Bros.
9	4	<i>Theme from "Star Wars"</i> □ <b>Meco</b> .....	Millennium
4	5	<i>Higher and Higher</i> □ <b>Rita Coolidge</b> .....	A&M
8	6	<i>Keep It Comin' Love</i> □ <b>K.C./Sunshine Band</b> .....	TK
5	7	<i>Handy Man</i> □ <b>James Taylor</b> .....	Columbia
6	8	<i>Float On</i> □ <b>Floater</b> .....	ABC
15	9	<i>That's Rock 'n' Roll</i> □ <b>Shaun Cassidy</b> .....	Warner Bros.
7	10	<i>Telephone Line</i> □ <b>Electric Light Orchestra</b> .....	United Artists
11	11	<i>Strawberry Letter 23</i> □ <b>Bros. Johnson</b> .....	A&M
18	12	<i>On and On</i> □ <b>Stephen Bishop</b> .....	ABC
24	13	<i>I Feel Love</i> □ <b>Donna Summer</b> .....	Casablanca
13	14	<i>Cold as Ice</i> □ <b>Foreigner</b> .....	Atlantic
19	15	<i>Nobody Does It Better</i> □ <b>Carly Simon</b> .....	Elektra/Asylum
12	16	<i>Barracuda</i> □ <b>Heart</b> .....	Portrait/CBS
10	17	<i>Easy</i> □ <b>Commodores</b> .....	Motown
16	18	<i>Theme from "Star Wars"</i> □ <b>London Sym.</b> .....	20th Century
22	19	<i>Boogie Nights</i> □ <b>Heatwave</b> .....	Epic
37	20	<i>You Light Up My Life</i> □ <b>Debbi Boone</b> .....	Warner Bros.
21	21	<i>Signed, Sealed and Delivered</i> □ <b>Peter Frampton</b> .....	A&M
14	22	<i>How Much Love</i> □ <b>Leo Sayer</b> .....	Warner Bros.
35	23	<i>Swaying to the Music</i> □ <b>Johnny Rivers</b> .....	Big Tree
20	24	<i>Smoke from a Distant Fire</i> □ <b>S. Townsend</b> .....	Warner Bros.
25	25	<i>Jungle Love</i> □ <b>Steve Miller Band</b> .....	Capitol
27	26	<i>Brick House</i> □ <b>Commodores</b> .....	Motown
23	27	<i>You and Me</i> □ <b>Alice Cooper</b> .....	Warner Bros.
26	28	<i>Don't Worry Baby</i> □ <b>B.J. Thomas</b> .....	MCA
29	29	<i>Black Betty</i> □ <b>Ram Jam</b> .....	Epic
17	30	<i>Just a Song Before I Go</i> □ <b>Crosby, Stills and Nash</b> .....	Atlantic
—	31	<i>Way Down</i> □ <b>Elvis Presley</b> .....	RCA
28	32	<i>Whatcha Gonna Do</i> □ <b>Pablo Cruise</b> .....	A&M
42	33	<i>She Did It</i> □ <b>Eric Carmen</b> .....	Arista
36	34	<i>Heaven on the Seventh Floor</i> □ <b>Paul Nicholas</b> .....	RSO
34	35	<i>You Made Me Believe in Magic</i> □ <b>Bay City Rollers</b> .....	Arista
38	36	<i>Cat Scratch Fever</i> □ <b>Ted Nugent</b> .....	Epic
43	37	<i>The Greatest Love of All</i> □ <b>George Benson</b> .....	Arista
46	38	<i>It Was Almost Like a Song</i> □ <b>Ronnie Millsap</b> .....	MCA
31	39	<i>Undercover Angel</i> □ <b>Alan O'Day</b> .....	Pacific/Atlantic
39	40	<i>Looks Like We Made It</i> □ <b>Barry Manilow</b> .....	Arista
—	41	<i>The King Is Gone</i> □ <b>Ronnie McDowell</b> .....	Scorpio/GRT
—	42	<i>Baby, What a Big Surprise</i> □ <b>Chicago</b> .....	Columbia
41	43	<i>Do You Wanna Get Funky with Me</i> □ <b>Peter Brown</b> .....	Drive/TK
30	44	<i>I'm in You</i> □ <b>Peter Frampton</b> .....	A&M
45	45	<i>Surfin' USA</i> □ <b>Leif Garrett</b> .....	Atlantic
40	46	<i>Give a Little Bit</i> □ <b>Supertramp</b> .....	A&M
49	47	<i>Don't It Make My Brown Eyes Blue</i> □ <b>C. Gayle</b> .....	United Artists
—	48	<i>We Just Disagree</i> □ <b>Dave Mason</b> .....	Columbia
—	49	<i>I Believe You</i> □ <b>Dorothy Moore</b> .....	Malaco/TK
—	50	<i>It's Ecstasy</i> □ <b>Barry White</b> .....	20th Century

## Playback

**Long play the king.** A tribute to Elvis Presley is turning out to be a record-setter at some radio stations. *The King Is Gone* (Scorpion/GRT) by Ronnie McDowell was added at number one by at least five stations: WAKY(AM) Louisville, Ky.; WINN(AM) Louisville, Ky.; WLEE(AM) Richmond, Va.; WYNA(AM) Raleigh, N.C., and WYRE(AM) Annapolis, Md. At WOPD(AM) Lakeland, Fla., the tune took one giant step from the bottom to the top of the chart. Music director George McGovern explains the record's success as "a double whammy. It's one hell of a great record and the public is screaming for it. You can't play it enough." Fred Vale of GRT reports the record sold more than a million copies in the first six days after its release. It enters "Playlist" at 41. **Eternal return.** Chicago is back for the 11th time with *Chicago XI*, an LP released last week by Columbia. Drawn from it is the debut at 42 on "Playlist": *Baby, What a Big Surprise*. WPGC(AM) Washington is on this ballad, as is WHBQ(AM) Memphis and KFRC(AM) San Francisco. But WXLO(FM) New York has refrained from adding it so far. Says music director Roxy Myzal: "I didn't hear it clicking right away. It has a nice melody but it doesn't really have a hook as far as I'm concerned." **Actor or artist?** David Soul, co-star of ABC's *Starsky and Hutch*, is back on the music scene with *Silver Lady* (Private Stock). Mr. McGovern reports it's "doing extremely well here. A nice ballad-type thing." It's also on at WFLI(AM) Chattanooga, although music director Tim Cunningham isn't enthused: "It's typical David Soul. He's an actor, not a singer. I don't feel good about this one." Mr. Soul's track record is no clue to the future of *Silver Lady*: *Don't Give Up On Us* reached number two on "Playlist" while *Going In with My Eyes Open* peaked at 50.

## Country

<i>Last week</i>	<i>This week</i>	<i>Title</i> □ <i>Artist</i>	<i>Label</i>
1	1	<i>Don't It Make My Brown Eyes Blue</i> □ <b>C. Gayle</b> .....	United Artists
2	2	<i>I've Already Loved You in My Mind</i> □ <b>Conway Twitty</b> .....	MCA
4	3	<i>Daytime Friends</i> □ <b>Kenny Rogers</b> .....	United Artists
3	4	<i>Why Can't He Be You</i> □ <b>Loretta Lynn</b> .....	MCA
7	5	<i>Y'all Come Back Saloon</i> □ <b>Oak Ridge Boys</b> .....	ABC/Dot
13	6	<i>It's All in the Game</i> □ <b>Tom T. Hall</b> .....	Mercury
19	7	<i>If You Don't Love Me</i> □ <b>Freddy Fender</b> .....	ABC/Dot
21	8	<i>Way Down</i> □ <b>Elvis Presley</b> .....	RCA
11	9	<i>Sunflower</i> □ <b>Glen Campbell</b> .....	Capitol
10	10	<i>Southern California</i> □ <b>Jones &amp; Wynette</b> .....	Epic
9	11	<i>I Love You a Thousand Ways</i> □ <b>Willie Nelson</b> .....	Columbia
5	12	<i>That's the Way Love Should Be</i> □ <b>Dave &amp; Sugar</b> .....	RCA
6	13	<i>Till the End</i> □ <b>Vern Gosdin</b> .....	Elektra
20	14	<i>Where Are You Going</i> □ <b>B. Anderson/M. Turner</b> .....	MCA
15	15	<i>Rollin' with the Flow</i> □ <b>Charlie Rich</b> .....	Epic
8	16	<i>Ramblin' Fever</i> □ <b>Merle Haggard</b> .....	MCA
—	17	<i>We Can't Go On Living Like This</i> □ <b>Eddie Rabbitt</b> .....	Elektra
—	18	<i>I'm Just a Country Boy</i> □ <b>Don Williams</b> .....	ABC/Dot
18	19	<i>Heaven's Just a Sin Away</i> □ <b>Kendalls</b> .....	Ovation
14	20	<i>The Pleasure's Been All Mine</i> □ <b>Freddie Hart</b> .....	Capitol
—	21	<i>I Got the Hoss</i> □ <b>Mel Tillis</b> .....	MCA
12	22	<i>If You Ever Get to Houston</i> □ <b>Don Gibson</b> .....	RCA
24	23	<i>Play Born to Lose Again</i> □ <b>Dotsy</b> .....	RCA
17	24	<i>Baby, I Love You So</i> □ <b>Joe Stampley</b> .....	Epic
22	25	<i>Eastbound and Down</i> □ <b>Jerry Reed</b> .....	RCA

These are the top songs in air-play popularity as reported by a select group of U.S. stations. Each has been "weighted" in terms of The Pulse Inc. audience ratings for the reporting station on which it is played. A indicates an upward movement of five or more chart positions between this week and last.

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## Media

**Peter A. Derow**, who joined CBS Inc. as senior VP on Sept. 6 (BROADCASTING, Aug. 22), elected to company's board of directors.

**Norman S. Schrott**, general manager, WKBW(AM) Buffalo, N.Y., elected VP of parent, Capital Cities Communications.

**Robert Munoz**, VP and Midwestern sales manager of Spanish International Network, Chicago, named VP and general manager of KDTV(TV) San Francisco. Replacing him in Chicago will be **Pablo Ortiz**, account executive at KMEX-TV Los Angeles. **George Colon**, who has been general manager of KDTV, joins SIN in New York as new business specialist.

**Perry Silver**, former general sales manager, WIBG(AM) Philadelphia, named president-general manager, WYFA(AM) (formerly WSUF) Patchogue, N.Y.

**Jack P. Rabito**, president, Media Dimensions of Richmond advertising, Richmond, Va., named general manager, WKDH(AM) Ashland, Va., scheduled to go on air today (Sept. 19).

**David A. Fitz**, major account officer, Peat, Marwick, Mitchell & Co., Columbus, Ohio, joins

Rahall Communications, St. Petersburg, Fla.-based group station owner, as director of finance.



Nancy M. Pool

**Nancy M. Pool**, executive director of sales, KSHE(FM) St. Louis, promoted to station manager.

**Robert T. Murray**, controller, Dun & Bradstreet International, New York, joins subsidiary, Corinthian Broadcasting Corp., group station owner there, as financial manager.

**Jim D. Zagrodnick**, chief engineer, WFEM(FM) Ellwood City, Pa., named station manager, KLEE-FM Ottumwa, Iowa.

**John Mileham**, program director, KTVH(TV) Hutchinson, Kan., appointed administrative assistant to general manager. **Jennifer Knoettgen**, promotion assistant, named promotion manager.

**Frank W. Baker**, operations coordinator, non-commercial KOSU-FM Stillwater, Okla., joins noncommercial KWIT-FM Sioux City, Iowa, as assistant director of broadcasting-operations manager.

Newly elected officers, Ohio Association of Broadcasters: **Neal Van Eils**, WKYC-TV Cleveland, president; **Gunther Meisse**, WVNO-FM Mansfield, first VP, and **Joseph Whalen**, WAVI(AM) Dayton, second VP.

Newly elected officers of University Regional Broadcasting (noncommercial WPTD(TV) Dayton and WPTO(TV) Oxford, both Ohio): **Dr. Lionel H. Newsom**, president, Central State University, Wilberforce, Ohio, chairman; **Dr. Phillip R. Shriver**, president, Miami University, Dayton, Ohio, vice chairman; **Dr. Andrew P. Spiegel**, executive VP, provost and treasurer, Wright State University, Fairborn, Ohio, secretary, and **Barbara J. Gottschalk**, business manager, URB, treasurer.

## Broadcast Advertising

**Sonia Yuspeh**, director of research and planning department, J. Walter Thompson, New York, named senior VP in charge of that department, succeeding **Joel Baumwoll**, named group account director. **Edith Gilson** and **Robert M. Frank**, both VP's and associate directors of department, promoted to co-directors, and **Bella Manalo**, also VP-associate director, becomes director of developmental research.

**Abbott C. Jones**, senior VP and assistant general manager, Foote, Cone & Belding, New York, named executive VP and general manager of office, replacing **W. R. Wirth Jr.**, who has become executive VP for corporate operations worldwide, FCB, Chicago.

**Virginia Shields**, TV supervisor in network

programming department of BBDO, New York, appointed VP. **James Rile**, **Kenneth Rogers** and **Peter Wild**, account supervisors at BBDO, New York, named VP's.

**Jean Paul Blachere**, account supervisor, D'Arcy-MacManus & Masius, New York, named VP. **George Adels**, copywriter, Conahay & Lyons, New York, joins DM&M in same post. **Michael J. Weber**, president of Michael Weber & Associates, TV production firm there, joins DM&M as film producer.

Named executive VP's in New York office of Ted Bates & Co.: **Bob Bruns**, **Mel Elbaum**, and **John Moss**, who have been senior VP's for client services, and **Irv Sonn**, formerly senior VP, creative services.

**Nancy Jo Kimmmerle**, in charge of consumer research programs for advertising and new product development, Gillette toiletries division, Boston, joins Richard K. Manoff advertising, New York, as VP-research director.

**Edward E. Finlay**, VP-media director, James Neal Harvey advertising, New York, joins Wilson, Haight & Welch, Hartford, Conn., in same capacity.

**William F. Herrfeldt**, assistant VP and director of advertising and public relations, First National Bank of Akron, Ohio, and **George Piper**, account supervisor, Ogilvy & Mather, New York, appointed account supervisors at Needham, Harper & Steers, Chicago.

**Carl Butrum**, with Eastman Radio, Los Angeles, appointed office manager.

**Jack Roddy** and **David M. Jacquemin**, in sales development capacities with Metro TV sales in New York and Chicago, respectively, named account executives.

**Thomas A. Krucher**, media research analyst, Young & Rubicam, New York, joins DKG Advertising there as media planner.

**Dave Rodgers**, representative for Katz TV and Radio Sales, Dallas, joins Tracy-Locke advertising and public relations there as media planner.

**David K. Edwards**, research director, Merrill, Lynch, Pierce, Fenner & Smith, New York, joins Warwick, Welsh & Miller advertising there as account executive.

**Alan Rosoff**, supervisor of advertising and promotion of new product development, Dutch Boy Inc., West Caldwell, N.J., joins Torrieri-



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\* The Wall Street Journal, 1977

Myers Advertising, Baltimore, as account executive.

**John D. Holmes**, associate director of new business development, International Playtex Inc., joins Uniroyal Inc., New York, as director of advertising-consumer products, responsible for advertising and sales promotion for Keds, Pro-Keds, Grasshoppers, Sperry Top-Sider, Royal Golf, Royal Red Ball and other products in division.

**Diran R. Demirjian**, director of sales, WNBC-TV New York, named general sales manager, KIRO-TV Seattle.

**Wayne W. Lansche**, regional sales manager, KQTV(TV) St. Joseph, Mo., named general sales manager.

**Robb Gray Jr.**, national and Canadian sales manager, WVII-TV Bangor, Me., named director of sales development, KMEG(TV) Sioux City, Iowa.

**Donald MacGovern**, from WTIC(AM) Hartford, Conn., joins WMLB(AM) West Hartford, Conn., as general sales manager.

**Michael Byrd**, regional salesman, KLOU(AM) Lake Charles, La., named sales manager.

**Dan Viles**, creative consultant to advertisers, WGTR(AM) Natick, Mass., joins WHDH(AM) Boston as director of co-op advertising.

**Jane L. Sherwin**, account supervisor and administrator, Wise Advertising, Cleveland, named local account executive WEWS(TV) there.

**Paul Cunningham**, account executive, Buffalo (N.Y.) *Courier-Express*, joins WKBW-TV there in same capacity.

**Susan Shankman**, from Bentley, Barnes & Lynn advertising, Chicago, joins WGCI(FM) there as account executive.

**Kathleen A. McCauley**, from WYSP(FM) Philadelphia, joins WIFM(FM) there as account executive.

**Geno Cioe**, sales representative, Katz Television, New York, joins KSDO(AM) San Diego as account executive.

**Luther Thompson Jr.**, sales supervisor, WDAO(FM) Dayton, Ohio, joins WHBQ(AM) Memphis as marketing consultant.

## Programming



Cohen

NBC-TV, Burbank.

**Edward Denault**, general manager, CBS Studio Center, Hollywood, CBS-TV, named VP. **Paul Bogrow**, manager of prime time, program practices, Hollywood, CBS-TV, named co-director of department, along with **James Revard**, who continues in that post. **Jane**

**Keknattel**, with CBS corporate affairs for past year, named director, docu-dramas and made-for-television movies, program practices, Hollywood, CBS-TV.

**Marty Katz**, executive VP in charge of production, Quinn Martin Productions, becomes creative producer of movies for television and theatrical features. His first assignment will be to produce QM's "Marquez," two-hour movie for NBC-TV.

**Armando Nunez**, associated with ITC Entertainment's foreign sales department, New York, promoted to VP-general foreign sales manager.

**Kenneth L. Lupano**, business manager-electronic journalism, NBC-TV, New York, appointed production unit manager.

**Irv Wilson**, independent television producer and former programming VP for Viacom Enterprises, joins 20th Century-Fox Television, Beverly Hills, Calif., as director-dramatic series development.

**Michael L. Bagnall**, VP-finance, Walt Disney Productions, Burbank, Calif., elected to additional position of treasurer, succeeding **Lawrence E. Tryon**, who retires after almost 40 years with company.

**James T. de Kay**, writer-producer, Survival Anglia Ltd., New York, elected senior VP.

**Morton D. Wax**, president and founder of Morton D. Wax and Associates, public relations firm, New York, elected executive secretary, Videotape Production Association.

**Julius P. Efflandt**, promotion director, KTVH(TV) Hutchinson, Kan., named program director. **Linda J. Avery**, member of KTVH programming and production departments, appointed production supervisor.

**Chris Miller**, music director, WQDR(FM) Raleigh, N.C., appointed program manager.

**Cathy Clements**, senior creative director, WBTW(TV) Charlotte, N.C., appointed producer.

**Woodrow Paige Jr.**, sports columnist, *Rocky Mountain News*, Denver, joins KHOW(AM) there as sports commentator.

**Dan McGrath**, traffic director, WOMP-FM Bellaire, Ohio, named music research director, succeeded by **Debbie Norwicke**, operations director, WGMR(FM) Tyrone, Pa.

## Broadcast Journalism

**Robert Eaton**, news director, NBC's KNBC(TV) Los Angeles, named director-network news, West Coast, NBC News.

**Robert Chandler**, VP-administration and assistant to president, CBS News, appointed VP-director of public affairs, succeeding **John Sharnik**, who becomes senior executive producer-documentaries.

**Jim Hood**, broadcast executive for Kansas and Missouri Associated Press, appointed AP broadcast executive for northern California and northern Nevada, succeeding **John Morris**, who has been named general manager, KOLE(AM) Port Arthur, Tex. Succeeding Mr. Hood is **John Schweitzer**, AP correspondent, Bismark, N.D. **Jim Spehar**, Denver AP newsman, named broadcast executive for Colorado, Wyoming and New Mexico, succeeding **Bob**

**Just married.** Jane Clabough Dowden, president-general manager, WTV(TV) Chattanooga, and Harold O. Grams, president, KSD-AM-TV St. Louis and VP of parent, Pulitzer Publishing Co., where married Sept. 4 at the bride's home at Lookout Mountain, Tenn. Mrs. Grams, also treasurer of the ABC affiliates board of governors, joined WTV two years ago from Nashville, where she had been president of Show Biz Inc., producer of musical TV programs. Both will retain their jobs.

**Kerr**, who rejoins AP news staff in Denver.

**Jerry Adams**, assistant news director, KYTV(TV) Springfield, Mo., promoted to news director, succeeding **Bill Williams**, named anchorman, WBIR-TV Knoxville, Tenn. **Tony Beason**, anchor-reporter, WAAY-TV Huntsville, Ala., named KYTV co-anchor. **Jim Caldwell**, graduate, University of Missouri, joins KYTV as reporter.

**Treeda Smith**, co-executive public affairs program producer, WRVQ(FM) Richmond, Va., named news director.

**Clay Madison**, former newscaster, WGOE(AM) Richmond, Va., named news director, WKDH(AM) Ashland, Va., scheduled to go on air today (Sept. 19).

**Bruce Hall**, **Doug Poling**, **Rita Sands** and **Stephani Shelton**, CBS News reporters, appointed correspondents. Messrs. Poling and Sands and Miss Shelton remain in New York bureau, with Miss Shelton assuming anchor position on Saturday edition of *Newsbreak*, and Mr. Hall remains in Atlanta.

**Jack Dawson**, sports director, WMAR-TV Baltimore, named assistant news director. **Don Ellison**, sports anchorman, WMAR-TV Baltimore, appointed sports director.

**Karen Scotti**, managing editor, WPIX(TV) New York, named news producer, KIRO-TV Seattle.

**Jeff Dore**, reporter-anchor, WVII-TV Bangor, Me., joins WTVR-TV Richmond, Va., as news producer-anchor.

**Maury Povich**, WMAQ-TV Chicago newsman, formerly with WTTG(TV) Washington, joins KNXT(TV) Los Angeles as co-anchor with Connie Chung on early-evening news.

**William N. Proctor**, weekend anchorman-reporter, WDAF-TV Kansas City, Mo., named to same post, KDKA-TV Pittsburgh.

**Tyler Cox**, reporter, WAVE(AM) Louisville, Ky., named assistant news director.

**John McDonald**, anchorman, KTBS-TV Shreveport, La., joins KMSP-TV Minneapolis-St. Paul, as reporter-anchor. **Ed Harding**, sports director, WPTZ(TV) Plattsburgh, N.Y., joins KMSP-TV as sportscaster-assistant sports director. **Emily Pearce**, news producer, KSAT-TV San Antonio, Tex., named to same post, at KMSP-TV.

**Neil Boggs**, weekend anchor, and **Paul Berry**, reporter, WJLA-TV Washington, switch positions after request from Mr. Boggs to return to reporting. **Tom Dickerson**, reporter, KTRK-TV Houston, joins WJLA-TV in same capacity.

**Gene Molter**, public information director, Monroe county, N.Y., joins KTOK(AM) and Oklahoma News Network in Oklahoma City as reporter-anchor.

**Rags to riches.** Sarkes Tarzian, chairman of the board of Sarkes Tarzian Inc., Bloomington, Ind.-based manufacturer of electronic components, has been named a recipient of the 1977 Horatio Alger award. The awards program was launched 30 years ago by the American Schools and Colleges Association to "honor individuals who have risen to success from humble beginnings as a means of encouraging young people to realize that success in this country can be achieved by any man or woman regardless of origin, creed or color." Other 1977 winners include Danny Thomas and Johnny Cash.

**Cheryl Toney**, weathercaster-reporter, WRBL-TV Columbus, Ga., assumes additional duties as Sunday anchor.

**Stephen Taylor**, reporter, WXEX-TV Petersburg, Va., promoted to assignment editor. **Paul Rae**, from AP Radio, Washington, and **Lawrence Dillard**, from WLEE(AM) Richmond, Va., join WXEX-TV as reporters.

**Ty Flint**, newscaster, KEX(AM) Portland, Ore., joins co-owned KVI(AM) Seattle as anchor.

**Don Schaefer**, graduate, Southern Illinois University, joins WIZM-AM-FM La Crosse, Wis., as reporter-anchor.

**Burdett Bullock**, reporter-sports anchor, WTVE-TV Nashville, and **David Beullgmann**, photographer, WTVW-TV Evansville, Ind., join WFTV-TV Orlando, Fla., as reporter-weatherman and ENG cameraman, respectively. **Greg Storer**, WFTV news intern, becomes assistant late news producer.

**De Ann Collins**, from KYOK(AM) Houston, joins KMJQ(FM) Clear Lake City (Houston), Tex., as reporter-anchor.

**Ed Sorensen**, co-anchor, KTVT(TV) Fort Worth, joins KTSB(TV) Topeka, Kan., as sports director.

**Kris Kirdel**, news editor, NBC Radio, Chicago, named afternoon anchor of NBC's WFYR(FM) there.

**Ronald Eisenbarth**, minicam operator and head of ENG crew, KSL-TV, Salt Lake City, and **Richard Riggins**, from NBC News, New York, join KIRO-TV Seattle (co-owned with KSL-TV) as cameramen. **Donald Franks**, film editor from ABC, Chicago, joins KIRO-TV as videotape editor.

**Lou DeCosta**, associate news producer, non-commercial KQED(TV) San Francisco, named news producer.

**Deborah Wrigley**, reporter, KLYX(FM) Houston, joins noncommercial KUHT(TV) there as reporter and assistant to producers.

## Equipment & Engineering

**Stanley N. Roseberry Jr.**, division VP, finance, picture tube division, RCA, Lancaster, Pa., and **Donald A. Whalen**, staff VP, auditing, New York, named staff VP's, operations analysis, New York. **Levon M. Berberian**, staff VP-SelectaVision videodisk marketing and programming, RCA, New York, named staff VP-marketing.

**Robert W. Cochran**, director of sales, communications products line, Time and Frequency Technology, Santa Clara, Calif., promoted to marketing director.

**Jerry D. Lindauer**, military assistant to assistant secretary of defense, Washington, joins Communications Properties Inc., Austin, Tex., as director of personnel and labor relations.

**George E. Molnar Jr.**, staff engineer, Silliman, Moffet & Kowalski, radio consulting engineers, Arlington, Va., joins noncommercial WIPB(TV) Muncie, Ind., as chief engineer.

## Allied Fields

**Nannette Smith**, client service executive, Nielsen Station Index, New York, promoted to account executive.

**Robert Pockrandt**, operations VP, ABC Record and Tape Sales Corp., Hackensack, N.J., named executive VP, ABC Record and Tape Sales Corp.

**Barbara Siilli**, media buyer and planner for Grey Advertising, New York, named manager, advertising media, creative services, RCA Records, New York.

## Death

**Joseph H. Tobin**, 64, former broadcaster and radio station owner, died in Cooperstown, N.Y., Sept. 4. He had earlier undergone gall bladder surgery. He entered broadcasting in 1934 with WNAC(AM) Boston, later joining WINS(AM) New York as chief announcer. After second World War, during which he served as staff announcer for Office of War Information, he built WJDA(AM) Quincy, Mass. He later bought WESX(AM) Salem, Mass., and WENT(AM) Gloversville, N.Y. Survivors include his wife, Eileen, two sons and one daughter.

# For the Record

As compiled by BROADCASTING based on filings, authorizations, petitions and other actions announced by the FCC during the period Sept. 5 through Sept. 9.

Abbreviations: ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc.—Docket. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SH—specified hours. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—noncommercial.

## New stations

### TV application

■ Las Vegas—Nevada Independent Broadcasting Corp. seeks ch. 3 (60-66 mhz); ERP 73.9 kw vis., 14.8 kw aur., HAAT 1,205 ft.; ant. height above ground 175 ft. P.O. address: 1555 E. Flamingo Road, Las Vegas 89109. Legal counsel Gordon & Healey, Washington; consulting engineer Edward F. Lorentz. Principals: William H. Hernstadt (77%) and his wife, Judith (20%). They also own KVVU-TV Henderson, Nev.,

which principals propose to convert for service to Las Vegas. Estimated cost of conversion is \$105,234.

### AM applications

■ Kihei, Maui, Hawaii—Harry M. Engel seeks 910 khz, 5 kw-U. P.O. address: 1103 Ka Dr., Kula, Maui, Hawaii 96790. Estimated construction cost \$4,500; first-year operating cost \$135,000; revenue \$120,000. Format: contemporary. Principals: Mr. Engel is one-third owner of Intercontinental Services, advertising rep firm. Ann. Sept. 8.

■ Elk Rapids, Mich.—Scantland Broadcasting Co. seeks 1170 khz, 10 kw-D. P.O. address: 203 Bridge St., Charlevoix, Mich. 49720. Estimated construction cost \$30,500; first-year operating cost \$60,100; revenue \$100,000. Format: MOR. Principals: George F. Scantland III (55%), Thomas W. Kiple (25%) and Richard E. Georgi Jr. (20%). Mr. Scantland, with his wife, Janice, owns 75% of WDIF(FM) Marion, Ohio. Mr. Kiple is former president of Northern Entertainment Inc., Traverse City, Mich. Mr. Georgi has real estate interests. Ann. Sept. 8.

■ Laurel, Mont.—Rimrock Broadcasting seeks 1490 khz, 1 kw-D, 250 w-N. P.O. address: Box 1742, N. Frontage Rd., Billings, Mont. 59103. Estimated construction cost \$1,000; first-year operating cost \$120,000; revenue \$284,000. Format: MOR. Principals: Dale Fairlee and Conrad R. Burns (50% each). Both were formerly employed by KULR-TV Billings and now own Northern Broadcasting System there. Ann. Sept. 8.

■ Ruidoso, N.M.—Triple R Broadcasting Inc. seeks 1360 khz, 5 kw-D. P.O. address: Box 89, Comanche, Tex. 76442. Estimated construction cost \$27,000; first-

year operating cost \$43,000; revenue \$75,000. Format: C&W. MOR. Principals: Esther Lou Copeland (33.25%) and her sons and daughter, Richard (33.25%), Ralph (.25%) and Gayle Atchley (33.25%). Family also owns flight instruction firm in Sonora, Tex. Ann. Sept. 8.

■ Rice Lake, Wis.—Red Cedar Broadcasters seeks 1090 khz; 1 kw-D. P.O. address: 297 Edgewater Drive, Chippewa Falls, Wis. 54729. Estimated construction cost \$38,536; first-year operating cost \$36,700; revenue \$75,000. Format: MOR. C&W. Principals: Thomas Beschta (54%), Willard G. Weegman (36%) and William Hrudka (10%). Messrs. Beschta and Weegman are salesman for WAXX-AM-FM Eau Claire, Wis. Mr. Hrudka is student. Ann. Sept. 8.

### AM actions

■ Bayard, N.M.—KNFT Inc. Broadcast Bureau granted 92.7 mhz, 3 kw, HAAT 133 ft. P.O. address: Hwy. 180 E., Silver City, N.M. 88061. Estimated construction and first-year operating cost \$20,420; Revenue: none given. Format: MOR. Principal: Keith and Janalie Le May (100%). Applicant is licensee of KNFT(AM) Bayard. Action Aug. 24. Action Aug. 25.

### FM actions

■ WQIM Prattville, Ala.—Broadcast Bureau granted license covering new station; ERP 3kw, ant. height 230 ft. (H&V) (BLH-7467). Action Aug. 16.

■ KCMP Brush, Colo.—Broadcast Bureau granted license covering new station (BL-14,367). Action Aug. 26.

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 \*1977 Readership Survey showing 4.4 readers per copy.

- \*Zuni, N.M.—Broadcast Bureau granted 90.9 mhz, 10 w, HAAT 100 ft. P.O. address: Box 339, Zuni 87327. Estimated construction cost \$37,846; first-year operating cost \$74,000. Format: Bilingual, variety. Principal: Applicant is "political subdivision of Zuni tribe." Action Aug. 24.
- WMFQ Ocala, Fla.—Broadcast Bureau granted license covering new station; ERP 1.2 kw; ant. height 440 feet (BLH-7471). Action Aug. 26.
- WPXE-FM Starke, Fla.—Broadcast Bureau granted mod. of CP to extend to Feb. 20, 1978 (BMPH-3350). Action Aug. 26.
- \*WBST Muncie, Ind.—Broadcast Bureau granted mod. of CP to extend to Feb. 22, 1978 (BMPED-1513). Action Aug. 26.
- WAXI Rockville, Ind.—Broadcast Bureau granted license covering new station; ERP 1.2 kw; ant. height 440 feet (BLH-7471). Action Aug. 26.
- \*KLCD Decorah, Iowa—Broadcast Bureau granted license covering new station (BLED-1692). Action Aug. 26.
- KPRM-FM Park Rapids, Minn.—Broadcast Bureau granted mod. of CP to extend to Oct. 1 (BMPH-15203). Action Aug. 26.
- KLRS-FM Mountain Grove, Mo.—Broadcast Bureau granted CP for new station; ERP 3 kw (H&V); ant. height 300 feet (H&V) (BLH-7473). Action Aug. 26.
- KDXT Missoula, Mont.—Broadcast Bureau granted CP for new station; ERP 38 kw; ant. height 2440 feet (BLH-7468). Action Aug. 26.
- WHEB-FM Portsmouth, N.H.—Broadcast Bureau granted mod. of CP to extend to Feb. 28, 1978 (BMPH-15201). Action Aug. 25.
- WRIX Honea Path, S.C.—Broadcast Bureau granted license covering new station; ERP 3 kw (H&V); ant. height 300 ft. (H&V) (BLH-7401). Action Aug. 26.
- KVAN Vancouver, Wash.—Broadcast Bureau granted mod. of CP to extend to Feb. 19, 1978 (BMP-14439). Action Aug. 25.
- \*WVWC Buckhannon, W. Va.—Broadcast Bureau granted CP for new station (BLED-1688). Action Aug. 26.

## Ownership changes

### Applications

- KSTO-FM Agana, Guam (95.5 mhz, 2.6 kw)—Seeks assignment of license from Gregorio Roberto, Receiver, to Inter-Island Communications Inc. for \$39,000. Seller is receiver of Marianas Broadcasting Corp. Seller is owned by Edward H. Pope, David L. Price (30.3% each) and seven others. Mr. Pope is engineer in Guam, and Mr. Price is part-owner of sports fishing firm there. They have no other broadcast interests. Ann. Sept. 6.
- KRIT(FM) Clarion, Iowa (96.9 mhz, 93 kw)—Seeks transfer of control of Wright County Radio Co. from Marvin L. Hull (52.21% before; 42.19% after) to Gerald F. McLaughlin (1.54% before; 11.56% after). Consideration: none. Principals: Mr. Hull is giving Mr. McLaughlin, general manager of station, transferring

stock. Neither has other broadcast interests. Ann. Sept. 6.

- WRDO(AM) Augusta, Me. (1400 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from Ocean Coast Properties to H & R Corp. for \$225,000. Seller is principally owned by Charles G. Smith, Roy Edwards, Robert O. Delaney and Phil Corper, owners of WFEA(AM) Manchester, N.H., and WPOR-AM-FM Portland, Me. Buyer is owned by Wallace M. Haselton and Donald A. Roberts (50% each). Mr. Haselton has Augusta banking interests. Mr. Roberts is WRDO general manager. Ann. Sept. 6.
- WBKN(AM)-WGOT(FM) Newton, Miss. (AM: 1410 khz, 500 w-D; FM: 106.3 mhz, 3 kw)—Seeks assignment of license from Robert L. Tatum to Destiny Broadcasting Co. for \$200,000. Seller: Mr. Tatum has no other broadcast interests. Buyer is owned by family of Walter L. Fuss, part-owner of College Park, Ga., electrical supply firm. His son, Larry, is former announcer with WZYQ(AM) Frederick, Md. Ann. Sept. 6.
- KGLC-AM-FM Miami, Okla. (AM: 910 khz; FM: 100.8 mhz)—Seeks assignment of license from Miami Radio Inc. to KGLC Inc. for \$429,000, plus \$96,000 consultancy fee and covenant not to compete. Seller is K. C. Jeffries, who has no other broadcast interests. Buyer is owned by Kenneth E. Meyer (50%), his brother, Charles (25%) and Robert B. Seifert (25%). Mr. Kenneth Meyer has majority interests in KLEX(AM)-KBEK(FM) Lexington, and KFAL(AM)-KKCA(FM) Fulton, both Missouri. He owns 33% of KMTC(TV) Springfield, Mo., and 28.4% of KLAATV West Monroe, La. His brother is Ventura, Calif., hospital administrator, and Dr. Seifert is physician there. Ann. Sept. 6.
- WMTS-AM-FM Murfreesboro, Tenn. (AM: 860 khz, 5 kw-D; FM: 96.3 mhz, 20 kw)—Seeks transfer of control of WMTS Inc. from Mary R. Davis et al (100% before; none after) to Hale Broadcasting Corp. (none before; 100% after). Consideration: \$1,159,431.66. Principals: Miss Davis (50%), Tom Perryman (49%) and his wife, Billie (1%). Buyers are Monte I. Hale and his wife, Bernice. Mr. Hale owns 32% of WGN(AM) Murfreesboro, which he will dispose of. Ann. Aug. 30.
- KPXE(AM) Liberty, Tex. (1050 khz, 250 w-D)—Seeks assignment of license from Dorsey Eugene Newman to Trinity River Valley Broadcasting Co. for \$150,000. Seller: Mr. Newman also owns WHRT(AM) Hartsville, Ala. Buyer is owned by William Buchanan (55%) and his brother, John (45%). Mr. William Buchanan is employee of KPXE. His brother is Santa Monica, Calif., accountant. Ann. Aug. 30.
- WAUK(AM) Waukesha, Wis. (1510 khz, 10 kw-D)—Seeks assignment of license from Stebbins Communications Inc. to Walt-West Enterprises for \$450,000. Seller is owned by Earlene Stebbins and her son, Paul. They also own WMIL(FM) there. Buyer is owned by Edward W. Piszcek (60%) and Jerome K. Westerfield (40%). They also own WYEN(FM) Des Plaines, Ill. Ann. Aug. 30.

## Facilities changes

### TV actions

- K11JY Carbondale, Colo.—Broadcast Bureau granted CP to replace expired for changes in VHF TV trans. (BPTTV-5897). Action Aug. 25.

- K56AD Crystal, Frying Pan and Roaring Fork River Valley, Colo.—Broadcast Bureau granted CP to replace expired for changes in UHF TV translator (BPTT-3351). Action Aug. 25.
- KO4HZ Palisade, Neb.—Broadcast Bureau granted CP to add Hamlet to present principal community, increase output power to 10w and make change in ant. system of VHF TV translator (BPTTV-5801). Action Aug. 24.
- K56AC Ely and McGill, Nev.—Broadcast Bureau granted CP to change type trans. of UHF TV transmitter; increase output power to 100w and make changes in ant. system of UHF TV translator (BPTT-3249). Action Aug. 24.

### AM applications

- WLTD Evanston Ill.—Kovas Communications, Inc. seek CP to add nighttime power with 2.5kw DA-N; change type trans.; change hours of operation to unlimited. Ann. Sept. 7.
- WIFF Auburn, Ind.—C.P. Broadcasters Inc. seek CP to increase power to 1kw. Ann. Sept. 7.
- WFGL Fitchburg, Mass.—WFGL Inc. seeks CP to increase daytime power to 5kw. Ann. Sept. 7.
- WARE Ware, Mass.—Central Broadcasting Corp. seeks CP to increase daytime power to 5kw. Ann. Sept. 7.
- KYMO East Prairie, Mo.—Usher Broadcasting Co. seeks CP to increase power to 500w. Ann. Sept. 7.

### AM actions

- KWBZ Englewood, Colo.—Broadcast Bureau granted cp to add nighttime power 1kw DA-N change hours of operation to unlimited; change type trans.; trans. location to: 1.13 km N. of Arapahoe Rd., 48 km E. of Peoria St., Greenwood (BP-20247). Action Aug. 26.
- KBRV Soda Springs, Idaho—Broadcast Bureau granted mod. of license covering change in studio location to 1 Swaps Place, Bailey Creek Subdivision, 4 miles S. of Soda Springs, 7 Mile Canyon Road (BML-2635). Action Aug. 25.

### FM applications

- WQEZ Birmingham, Ala.—Magic City Communications Corp. seeks CP to change trans. location to: Red Mt., .25 mile SW of Spring Gap near Birmingham; install new trans.; ant.; make changes in ant. system (decrease height); change TPO; ERP: 100 kw (H&V) and HAAT: 892 feet (H&V). Ann. Sept. 8.
- KPRI San Diego—Southwestern Broadcasters, Inc. seeks CP to change trans. location to: 5252 Balboa Ave., San Diego; install new trans.; make changes in ant. system (increase height); change TPO and add circular polarization to ERP 50 kw (H&V) and HAAT 229 feet (H&V). Ann. Sept. 8.
- \*WRFG Atlanta—Radio Free Georgia Broadcasting seeks CP to install new trans.; ant. Ann. Sept. 8.
- WKLS Atlanta—SJR Communications, Inc. seeks CP to install new ant. Ann. Sept. 8.
- KIMN-FM Denver—Jefferson-Pilot Broadcasting Co. seeks CP to install new trans; change TPO and ERP: 100 kw (H&V). Ann. Sept. 8.
- WHKC Henderson, Ky.—Adams Broadcasting Co. seeks CP to install new ant. Ann. Sept. 8.
- WKDQ Henderson, Ky.—Henderson Broadcasting Co. seeks CP to make changes in ant. system (increase height); change TPO and HAAT 477 feet (H&V). Ann. Sept. 8.
- WMAR-FM Baltimore—WMAR Inc. seeks CP to change TPO and transmission line. Ann. Sept. 8.
- WCGY Lawrence, Mass.—Curt Gowdy Broadcasting Corp. seeks CP to install new aux. trans.; change ERP: 13.38 kw (H&V) for aux. purposes only. Ann. Sept. 8.
- WAQY Springfield, Mass.—Springfield FM, Inc. seeks CP to change trans. location; install new trans.; ant.; make changes in ant. system (increase height); change TPO; ERP: 17 kw (H&V) and HAAT: 782 feet (H&V) Ann. Sept. 8.
- WCER-FM Charlotte, Mich.—Eaton County Broadcasting Co. seeks CP to change trans. location to: Gresham Hwy. and Otto Rd., Charlotte; ant.; install news trans.; make changes in ant. system (increase height); change TPO and HAAT: 300 feet (H&V). Ann. Sept. 8.
- KOPR-FM Great Falls, Mont.—Sun River Broadcasting Inc. seeks CP to change trans. location to: 15th St. North Great Falls; install new trans.; ant.; make

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changes in ant. system (increase height); change TPO; ERP: .75 kw (H&V) and HAAT: 300 feet (H&V). Ann. Sept. 8.

■ \*WSHA Raleigh, N.C.—Shaw University seeks CP to change TPO and ERP: 10 kw (H&V). Ann. Sept. 8.

■ KRST Albuquerque, N.M.—Burroughs Broadcasting Co. seeks CP to install new aux. trans.; aux. ant.; ERP: 875w and HAAT: 4,052 feet for aux. only. Ann. Sept. 8.

■ WCTO Smithtown, N.Y.—WGSN Radio, Inc. seeks CP to install new ant. Ann. Sept. 8.

■ WCTO Smithtown, N.Y.—WGSN Radio Inc. seeks CP to install new aux. ant. for use with main trans.; ERP: 1.77 kw (H&V) and HAAT: 246 feet (H&V) for aux. only. Ann. Sept. 8.

■ WNCI Columbus, Ohio—Nationwide Communications Inc. seeks CP to install new aux. ant.; trans.; ERP: 13kw (H&V) and HAAT: 480 feet (H&V); for aux. only. Ann. Sept. 8.

■ WRJS Oil City, Pa.—Oil City Broadcasting Inc. seeks CP to change TPO; HAAT 311 feet; transmission line. Ann. Sept. 8.

■ WRHY Starview, Pa.—Harrea Broadcasters Inc. seeks CP to make changes in ant. system (increase height); change TPO; ERP: 0.435 kw (H&V) and HAAT: 700 feet (H&V). Ann. Sept. 8.

■ WELP-FM Easley, S.C.—Pickens County Broadcasting Inc. seeks CP to install new trans.; ant.; change TPO; ERP: 2.3 kw (H&V) and HAAT: 332 feet (H&V). Ann. Sept. 8.

■ WGXL Laurens, S.C.—Towers Souty Inc. seeks CP to change location to: 250 North Harper Ave., Laurens; install news trans.; ant.; make changes in ant. system (increase height); change HAAT: 760 feet (H&V). Ann. Sept. 8.

■ WSPA-FM Spartanburg, S.C.—Spartan Radio-casting Co. seeks CP to install new aux. ant. for use with aux. trans.; ERP: 4.9 kw (H&V) and HAAT: 1890 feet (H&V) for aux. only. Ann. Sept. 8.

■ KLBZ-FM Salt Lake City—Carman Corp. seeks CP to install new trans.; change TPO and ERP: 25 kw (H&V). Ann. Sept. 8.

■ WVHF-FM Clarksburg, W. Va.—Harrison Corp. seeks CP to change TPO and ERP: 620 w (H&V). Ann. Sept. 8.

#### FM actions

■ KHLS Blytheville, Ark.—Broadcast Bureau granted mod. of CP to extend to Jan. 20, 1978 (BMPH-15195). Action Aug. 25.

■ KBAZ Bisbee, Ariz.—Broadcast Bureau granted mod. of CP to extend to Dec. 31 (BMPH-13196). Action Aug. 25.

■ KPOL-FM Los Angeles—Broadcast Bureau granted mod. of CP to extend to Nov. 11 (BMPH-15194). Action Aug. 25.

■ \*KGNU Boulder, Colo.—Broadcast Bureau granted mod. of CP to extend to March 31, 1978 (BMPED-1512). Action Aug. 25.

■ WYBC-FM New Haven Conn.—Broadcast Bureau granted CP to install new ant.; make changes in ant. system (increase height); ERP 1.2kw (H&V); ant. height 122 feet (H&V) (BPH-10672). Action Aug. 6.

■ WWYZ Waterbury, Conn.—Broadcast Bureau granted MP to change trans. location and ant. system (change supporting tower) (BPH-10283). Action Sept. 6.

■ WGAY-FM Washington—Broadcast Bureau granted MP to change ant. (BPH-10283). Action Sept. 6.

■ WEBI Camilla, Ga.—Broadcast Bureau granted waiver to identify as: Camilla-Pelham, Ga. Action Aug. 25.

■ \*WFTU-FM Orlando, Fla.—Broadcast Bureau granted MP to operate trans. by remote control from: FTU Campus, Room 27 Village Center Bldg.; change trans.; make changes in ant. system (decrease height) (BPED-2322). Action Sept. 6.

■ KHUI Honolulu—Broadcast Bureau granted MP to change trans. location to Palikea Ridge, 5 miles w. of Waupahu; trans.; ant.; make changes in ant. system (decrease height); change TPO and HAAT: 1703 feet (H&V) (BPH-9298). Action Sept. 6.

■ WEEE Taylorville, Ill.—Broadcast Bureau granted MP to change trans.; ant.; location: 117 East Market, Taylorville; ERP: 3kw (H&V) and HAAT: 288 feet (H&V) (BPH-10190). Action Sept. 2.

■ KEYC-FM Mankato, Minn.—Broadcast Bureau granted waiver to identify as Mankato-Blue Earth Minn. Action Aug. 11.

■ \*Unassigned Minneapolis—Broadcast Bureau granted MP to change location to 3104 16th Ave. S., Minneapolis; trans.; ant.; and make changes in ant. system (increase height) (BPED-1707). Action Sept. 6.

■ KSCF Florissant, Mo.—Broadcast Bureau granted MP to change location to 427 Dunn Rd., Florissant; trans.; ant. (BPH-8625). Action Sept. 6.

■ KJEZ Poplar Bluff, Mo.—Broadcast Bureau granted MP to change trans.; ant.; make changes in ant. system (decrease height); change HAAT 411 feet (H&V) (BPH-9259). Action Sept. 6.

■ KMJK Lake Oswego, Ore.—Broadcast Bureau granted waiver to identify as: Lake Oswego-Portland Oregon. Action Aug. 11.

■ KPAM-FM Portland, Ore.—Broadcast Bureau granted MP to change aux. ant. and HAAT: 915 feet (H&V) (BPH-10616). Action Sept. 6.

■ WDVR Philadelphia—Broadcast Bureau granted MP to change ant. (BPH-10309). Action Sept. 6.

■ WMGK Philadelphia—Broadcast Bureau granted MP to change trans. and ant. (BPH-10301). Action Sept. 6.

■ WBS Charlotte Amalie, St. Thomas, Virgin Islands—Broadcast Bureau granted mod. of CP to change trans.; make changes in ant. system (increase height); ERP 50kw; ant. height 1580 feet (BMPH-15186); granted mod. of CP to extend to Dec. 31 (BMPH-15193). Action Aug. 25.

■ KEZX Seattle—Broadcast Bureau granted MP to change ant. system (increase height) (BPH-10303). Action Sept. 6.

■ WLIP-FM Kenosha, Wis.—Broadcast Bureau granted CP to install new trans.; ERP 11 kw (H&V); ant. height 260 ft. (H&V) (BPH-10673). Action Aug. 25.

■ WEVR-FM River Falls, Wis.—Broadcast Bureau granted waiver to identify as River Falls-Hudson, Wis. Action Sept. 7.

■ WTCH-FM Shawano, Wis.—Broadcast Bureau granted CP to change ERP 3kw; ant. height 180 feet (BLH-7438). Action Aug. 25.

■ K285AG Jeffrey City, Wyo.—Broadcast Bureau granted CP covering new FM translator station (BLFT-225). Action Aug. 25.

■ K296AT Labarge, Wyo.—Broadcast Bureau granted CP covering new FM translator station (BLFT-226). Action Aug. 25.

■ K296AV Sundance, Wyo.—Broadcast Bureau granted CP covering new FM translator station (BLFT-219). Action Aug. 25.

#### FM starts

■ Following stations were authorized program operating authority for changed facilities on dates shown: WQLT Florence, Ala. (BPH-9567), Aug. 19; KKOS Carlsbad, Calif. (BPH-10243); Aug. 18; KFMC Chico, Calif. (BPH-9656), Aug. 4; KSRT Stockton, Calif. (BPH-9872), Aug. 17; WTOCFM Savannah, Ga. (BPH-9709), Aug. 23; WYEN Des Plaines, Ill. (BPH-10174), Aug. 5; KDMI Des Moines, Iowa (BPH-10577), Aug. 4; WYNY New York (BPH-10155), Aug. 4; WPJC Burgaw, N.C. (BPH-10008), Aug. 19; KLBM-FM LaGrande, Ore. (BPH-10506), Aug. 4; KRAK-FM Williamsport, Pa. (BPH-10287), Aug. 18; KYYX Seattle. (BPH-9748), Aug. 5; \*WFMU East Orange, N.J. (BPED-2514), Aug. 18

### In contest

■ WRK(FM) Greenville, Ohio, **renewal proceeding:** Lewel Broadcasting Inc. (Doc. 21267)—ALJ Chester F. Naumowicz Jr. continued without date hearing scheduled for Sept. 20 and scheduled further prehearing conference for Dec. 13. Action Sept. 1.

■ WGAL-TV Lancaster, Pa. **renewal proceeding:** Feminists for Media Rights (FMR) (Docs. 21034)—ALJ Reuben Lozner dismissed an appeal of renewal application. Action Sept. 2.

#### Initial decisions

■ Newark, N.J., **AM proceeding:** Sound Radio Inc. (Docs. 20,407-10)—ALJ Chester F. Naumowicz Jr. granted application for new AM station to operate on 1430 khz, 5 kw, unlimited time-deleted facilities of WNJR. ALJ Ernest Nash granted same application in June '76 denying three others one of which filed petition reopening hearings. Supplemental decision effective in 30 days unless appealed by parties or commission moves for review. Action Sept. 7.

■ Athens, Tenn., **FM proceeding:** James C. Singer (Docs. 21132-3)—ALJ Walter C. Miller granted application for new FM station ch. 269A denying competing Cumberland Broadcasting Corp. Effective in 30 days unless appealed or commission moves for review. Action Sept. 7.

### Fines

■ KCII Washington, Iowa—Broadcast Bureau ordered licensee to forfeit \$500 for improper corresponding ammeter calibration. Action Aug. 22.

■ KJEL, Lebanon, Mo.—Broadcast Bureau ordered licensee to forfeit \$500 for repeated violation of log rules. Action Aug. 23.

■ KGRI Henderson, Tex.—Broadcast Bureau ordered licensee to forfeit \$500 for repeated noncompliance with terms of station authorization by operation before sunrise. Action Aug. 23.

### Other action

■ Commission has denied National Association of Broadcasters (NAB) and Mississippi Broadcasters Association stay of Aug. 31 date for establishment of new class of noncommercial radio station-Travelers Information Station (TIS). Both parties asked effective date be stayed pending FCC action on petitions for reconsideration. FCC denied on grounds that public in-

## Summary of broadcasting

### FCC tabulations as of July 31

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,476	6	21	4,503	46	4,549
Commercial FM	2,866	1	87	2,954	132	3,086
Educational FM	844	0	22	866	86	952
Total Radio	8,186	7	130	8,323	264	8,587
Commercial TV	721	1	3	725	46	771
VHF	513	1	0	514	8	522
UHF	208	0	3	211	38	249
Educational TV	242	3	13	258	7	265
VHF	93	1	7	101	3	104
UHF	149	2	6	157	4	161
Total TV	963	4	16	983	53	1,036
FM Translators	179	0	0	179	84	263
TV Translators	3,391	0	0	3,391	412	3,803
UHF	1,039	0	0	1,039	231	1,270
VHF	2,352	0	0	2,352	181	2,533

\*Special temporary authorization

\*\*Includes off-air licenses

Interest benefits of TIS should not be delayed. Action Sept. 1.

## Allocations

### Actions

- Fort Madison, Keokuk, Keosauqua, Rock Rapids and Sibley, all Iowa—Broadcast Bureau proposed assignment of UHF noncommercial TV channels 38, 44, 54, 25 and 33 respectively. Action was response to petition by Iowa State Educational Radio and Television Facility Board. Effective Oct. 20. Action Sept. 6.
- Camp Lejeune, N.C.—Broadcast Bureau has requested comments on a proposed assignment of ch. 253 to Francon Inc. (Doc. 21383). Comments due Oct. 17, replies Nov. 7. Action Aug. 30.

## Translators

### Applications

- Absarokee, Mont.—Absarokee Community TV Club seeks ch. 252 with 10w rebroadcasting KURL(FM) Billings, Mont. Ann. Sept. 6.
- Ironton, Ohio—Christian Broadcasting Association seeks ch. 237 with 1w rebroadcasting WEMM(FM) Huntington, W. Va. Ann. Sept. 6.
- Ellensburg, Wash.—Beth-El Christian Fellowships seeks ch. 257 with 10w rebroadcasting KIAM(FM) Wenatchee, Wash. Ann. Sept. 6.

### Actions

- K296BA Leadville, Colo.—Broadcast Bureau granted CP for new FM translator station to rebroadcast KVMN Pueblo, Colo. (BPTI-2674). Action Aug. 29.
- KO70Z Grass Range, Mont.—Broadcast Bureau granted CP for new VHF translator to rebroadcast KRTV Great Falls, Mont. (BPTTV-5798). Action Aug. 19.
- KO2IU Culberson, Neb.—Broadcast Bureau granted CP for new VHF translator to rebroadcast KLOE-TV Goodland, Kan. (BPTTV-5805). Action Aug. 19.
- K12KW Stapleton, Neb.—Broadcast Bureau granted CP for new VHF-TV translator to rebroadcast KWNH Hayes Center, Neb. (BPTTV-5752). Action Aug. 19.
- K12KX Grants Pass, Ore.—Broadcast Bureau granted CP for new VHF-TV translator to rebroadcast KSYS Medford, Ore. (BPTTV-5806). Action Aug. 19.

## Cable

### Certification actions

- CATV Bureau granted following operators of cable TV systems certificates of compliance:
- Brooke Cable Co., for Wellsburg, W. Va. (CAC-10231): Certificate of compliance for existing operation.

- Chattahoochee Cable Communications Inc., for Cobb, Ga. (CAC-10232): WRCB-TV, WTVC, WETV Atlanta, WDEF-TV, all Chattahoochee, WATL-TV Atlanta; to delete WETV Atlanta.
- Lynchburg Cablevision Inc., for Lynchburg, Va. (CAC-10233): WYAH-TV Portsmouth, Va.
- Continental Cablevision of Virginia Inc., for Henrico, Va. (CAC-10234): WTTG Washington, WTVR-TV Richmond, Va., WXEX-TV Petersburg, Va., WDCA-TV, WETA-TV Washington, WYAH-TV Portsmouth, Va., WCVW, WWBT, WCVF-TV all Richmond, Va.
- Elkland Electric Co., for Elkland, and Lawrenceville, Pa. (CAC-10235-6): Certificate of compliance for existing operation.
- Leacom Cablevision Inc., for Granby, Hoi Sulphur Springs, Kremmling, all Colo. (CAC-10237-9): interim authorization for existing operation.
- Walsenburg Cablevision Inc., for Walsenburg, Colo. (CAC-10240): interim authorization for existing operation.
- Telemptor of Seal Beach, for Seal Beach, Calif. (CAC-10241): interim authorization for existing operation.
- Telemptor of Mohawk Valley Inc., Little Falls, Ilion, Herkimer, German, Flatts, Franfort, Mohawk, all N.Y. (CAC-10243-9): interim authorization for existing operation.
- Crossville Cable TV Inc., for Crossville, Tenn. (CAC-10250): WCPT-TV Crossville, WNGE Nashville, both Tenn., WYAH-TV Portsmouth, Va., WBIR-TV Knoxville, Tenn., WTCC Atlanta, WTVK Knoxville, Tenn., WRCB-TV Chattanooga, WTVF Nashville, WKSO Somerset, Ky., WATE-TV Knoxville, Tenn., WSM-TV Nashville, WRIP-TV, WTVC, WTCI, all Chattanooga, WSJK-TV Sneedville, Tenn., WDCN-TV Nashville.
- Minden Systems Inc., for Minden, La. (CAC-10251): KTBS-TV, KSLA-TV Shreveport, La., WTCC Atlanta, WYAH-TV Portsmouth, Va., KTLA-TV Texarkana, Tex., KLTM Monroe, La., KTVT Fort Worth, Tex.
- Richards TV Cable Co., for Miltonsburg (CAC-10252-5): KDKA-TV Pittsburgh, WTRF-TV Wheeling, W. Va., WTAE-TV Pittsburgh, WAKR-TV Akron, WYTV Youngstown, WSTV-TV Steubenville, WHIZ-TV Zanesville, all Ohio, WIICT-TV Pittsburgh, WBOY-TV Clarksburg, W. Va., WOUC-TV Cambridge, Ohio, WPGH-TV Pittsburgh.
- Robins Telecable, for Houston, Warner Robins, Ga. (CAC-10257-8): interim authorization for existing operation.
- Cheaha Cablevision Inc., for Talladega, Ala. (CAC-10259): certify operation.
- Cox Cablevision Corp., for Dallesport, Wash. (CAC-10260): interim authorization for existing operation.
- Susquehanna Valley TV Co., for Flemington, Lock Haven, Allison, Colebrook, Woodward, Dunnstable, Buld Eagle, Castanea, all Pa. (CAC-10261-8): interim authorization for existing operation.
- Robert McVay CATV, for Coulinga, Calif. (CAC-10269): KSBY-TV San Luis Obispo, KJTV Bakersfield, KFTV Hanford, KMJ-TV Fresno, KBAK-TV Bakersfield, KJEO Fresno, KSBW-TV Salinas,

KMTF Fresno, KERO-TV Bakersfield, KMPH Tulare, KFSN-TV, KAIL both Fresno, all Calif.

- Keystone Cablevision Corp., for Pittsburgh, (CAC-10270): KDKA-TV, WIICT-TV both Pittsburgh, WOR-TV, WPIX both New York, WTAE-TV, WPGH-TV, WQED all Pittsburgh.
- Suffolk Cable Corp., for Shoreham, N.Y. (CAC-10271): WCBS-TV, WABC-TV, WOR-TV, WNYC-TV all N.Y., WTNH-TV New Haven, Conn., WLIW Garden City, N.Y., WNJU-TV Linden, N.J., WNBC-TV, WNEW-TV, WPIX all N.Y., WFSB-TV Hartford, Conn., WNET Newark, N.J., WHNB-TV New Britain, Conn., WXTV Paterson, N.J.
- NOR Cal Cablevision Inc., for Colusa, Calif. (CAC-10272-3): KMOV-TV Sacramento, KGSC-TV San Jose, both Calif.
- Clark County Cablevision Inc., for Clark, Jeffersonville, Clarksville, all Ind. (CAC-10274-6): WTCC Atlanta, WXIX-TV Newport, WKZT Elizabethtown, both Ky. WYAH-TV Portsmouth, Va., WTU Bloomington, Ind.
- Sammons Communications Inc., for Clinton, Elk City, both Okla. (CAC-10277-8): WTCC Atlanta.
- TV PIX INX, for Stateline, Nev., So. Lake Tahoe, Calif. (CAC-10279-80): KTXL Sacramento, Calif., WTCC Atlanta, WYAH-TV Portsmouth, Va.
- Cable Equities Inc., for Elgin AFB, Fla. (CAC-10281): certify operation.
- A and W TV Inc., for Whitesville, Branham Heights, Pack Branch, Sylvestor, Sang Creek, Packsville, Pettus, Eunice, Leevale, Montcoal, Stickney, Edwight, Sundial, Naoma, Garrison, all W. Va. Ravenna, Franklin, Brimfield, all Ohio Janie, W. Va. (CAC-10282-300): interim authorization for existing operation.
- Mohave Cable Co., for Lake Havasu, Bullhead City, Ariz. (CAC-10301-2): WTCC Atlanta, WYAH-TV Portsmouth, Va.
- Arizona Cable TV Inc., for Eloy, Ariz. (CAC-10303): WTCC Atlanta, WYAH-TV Portsmouth, Va.
- CASA Grande Cablevision Inc., for Casa Grande, Ariz. (CAC-10304): WTCC Atlanta, WYAH-TV Portsmouth, Va.
- Brazoria Cablevision Inc., for Richwood, Freeport, Clute, Lake Jackson, Freeport, all Tex. (CAC-10305-9): WYAH-TV Portsmouth, Va. WTCC Atlanta.
- Cablevision Inc., for Wainae, Hawaii (CAC-10310): WTCC Atlanta.
- TV Systems Inc., for Kailua, Kulihi, Kaneohe, Palolo all Hawaii (CAC-10311-4): WTCC Atlanta, WYAH-TV Portsmouth, Va.
- Iron Range Cable TV, for Ely, Harvey, Marquette, Ishpeming, Marquette, Negaunee, Palmer, Ishpeming, Richmond, Choccolay, all Miss. (CAC-10315-24): interim authorization for existing operation.
- Tri-River Cable Inc., for Horton, Kan. (CAC-10325): KQTV St. Joseph, WDAF-TV Kansas City, both Mo., WTCC Atlanta, KCPT, KBMA-TV both Kansas City, WIBW-TV, KTSB both Topeka, Kan., KCMO-TV Kansas City, Mo., WYAH-TV Portsmouth, Va., KMBC-TV Kansas City, KTUU Topeka, Kan.
- Wood River Cable-vision Inc., for Ketchum, Sun Valley, Blaine, all Ind. (CAC-10326-8): WTCC Atlanta.
- Palmetto Cablevision Inc., for Forest Acres, West Columbia, Gayce, Springdale, all S.C. (CAC-10329): WYAH-TV Portsmouth, Va.
- Tri City Cablevision Inc., for Forest Acres, West Columbia, Gayce, Springdale, all S.C. (CAC-10330-2): WYAH-TV Portsmouth, Va.

### Other actions

- FCC granted Charlevoix Cable TV Co., operator of systems in Boyne City, Charlevoix, East Jordan and Gaylord all Mich., waiver of network program non-duplication rules so it carry both WGTU (ABC) Traverse City and WJRT-TV (ABC), Flint both Mich. when stations are simultaneously televising same network programming. Action Aug. 24.
- Federal appellate court stayed FCC's cable television rule prohibiting presentation of obscene or indecent matter over public access channels pending conclusion of commission's proceedings on remand. Rule in question requires cable operators prescreen and censor any obscene matter. Action Sept. 2.

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**Radio Manager**, (for Radio Reading Services), requires high-school diploma and 5 years of responsible experience in radio or television station operation, one year having been in directing the operations of a programming department or BA degree from accredited 4-year college or university with major course-work in journalism, advertising, or broadcasting & 1 year responsible radio or TV station operation experience. Salary \$10,680. Application deadline 9/29/77. Send resume to USF Personnel Services, 4202 Fowler Avenue, Tampa, FL 33620. The University of South Florida is an affirmative action-equal opportunity employer.

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**Group broadcaster** looking for aggressive on street sales and promotion oriented station manager for new 50 kw automated modern country/gospel FM. Will be a dominant signal in competitive Mid-Atlantic medium market. Will consider experienced sales person ready for responsibility. E.O.E. Call Don Miller, 703-434-1777.

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**WVLD AM & WLGA FM** are looking for qualified Sales & Production people. 3 possible openings. Resume accepted, no calls. PO Box 1529, Valdosta, GA 31601.

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**WPRC—4 Salespeople** needed in expansion—New facility being planned. Resume to: Gen. Mgr., Box 190, Lincoln, IL 62656. 217-735-2337.

**Excellent Opportunity** for combination salesperson/jock on new central Illinois FM rocker. Experience helpful, but will train in sales. Good pay and benefits with stable established company. Resume and aircheck to Marc Phillips, Sangamon Broadcasting-Danville, 1501 N. Washington, Danville, IL 61832. EOE, no calls.

**Experienced Local Sales** person to assume top local-regional account list for a No. 1 Adult Contemporary station in a major Ohio market. E.O.E. Send resume to Box I-56.

**Christian station** looking for experienced, aggressive sales person. Management possibilities soon. Send resume to J. Boardman, KTGA, M33-Warden Plaza, Ft. Dodge, IA 50501.

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**Sales manager** to sell, direct, and oversee, 4 hour ethnic block. Spanish/Portuguese. Must be able to sell, and direct others to sell. Right person will be, eventually, brought into ownership. Central Cal. Radio. Proven, Ethnic sales record, only. Box K-124.

**Experienced and dedicated** salesperson wanted to become member of professional staff at busy MOR AM and Contemporary FM Gulf Coast Stations. Maximum opportunity for lucrative earnings with established local company in this competitive and major growth Deep South market. Reply immediately, resume to Box K-106.

**Proven yourself** in broadcasting? Want to discover new challenges? Allied field. Easy transition. Box K-144.

**Sales person needed** immediately. AM in fast growing dynamic market. Unlimited potential. Frank Barrett, KATI, Casper, WY. Collect 307-266-1400.

**Supercountry KDLT**—needs 3 salespersons. If you have production capabilities, all the better. Send track record and salary requirements—Bob Olsen, Box 636, Delta, UT 84624.

**Middletown, Connecticut's WCNX** has opening for fulltime aggressive sales person. Radio background necessary. Sales experience preferred although we will train. A unique single station market of 40,000. Send confidential resume to Kenneth Smith, Manager, Box 359, 05647. EEO.

**See Whole Staff ad**, under Help Wanted Management.

**Sales Manager** ... Live in Paradise. Only \$100,000 + personal billers considered. KRUZ Santa Barbara, CA 93101.

**Wanted—Aggressive**, self-motivated salesperson to call on wide range of accounts for unique metro FM station. Experience a must. 412-821-5430.

**Orlando, FL**. 100kw FM Adult format looking for a seasoned sales pro ready to earn major dollars in a major market. Call Bill Kirk, VP-GM, collect 305-628-4488.

**Experienced Local Salesperson** to assume excellent established list and make it grow. Send resume to GM, P.O. Box 535, Winchester, KY 40391.

**Experienced Account Executive** needed for Adult Contemporary radio station in Southeastern California. Salary + incentive. Call Cal Mandel—Sales Manager at 1-714-352-2277.

**Sales Manager** needed for Central New Jersey AM. Must be able to sell and lead and motivate others and be a creative person with the ability to write and sell campaigns. We're looking for a proven sales pro, preferably with local sales management experience. Salary, commission and override. Excellent opportunity for right person with growing station. Contact Chuck Wilson 609-924-3842.

**Sales Manager Needed** immediately. Small market AM/FM, Mississippi. Larry O'Neal, WBKN, Box 496, Newton, 39345. 601-683-3331.

### HELP WANTED ANNOUNCERS

**Immediate opening** for announcer. First Tickets only. Write KPOW, Box 968, Powell, WY 82435. EOE.

**Help wanted**, first phone announcer. Eastern, Kentucky. Box K-48.

**Afternoon jock** with sales experience needed for new central Illinois FM rocker. Personality and appearance equally important. Interested sales beginners encouraged to apply. Good growth, pay, & benefits. Airchecks and resumes to Marc Phillips, Sangamon Broadcasting—Danville, 1501 N. Washington, Danville, IL 61832. EOE no calls.

**Creative, Strong Jock** for top-rated major Ohio Adult Contemporary station. Superior production a must. E.O.E. Contact Box I-55.

**Proven yourself** in broadcasting? Want to discover new challenges? Allied field. Easy transition. Box K-144.

**Need Your First** break? If you have a 3rd Endorsed and good radio sense, this small market Maryland station could provide you with that initial air position. Box K-141.

**One of New York State's** great radio stations needs a personable, witty, morning personality. Ability to entertain more vital than long years of experience. Immediate opening. Box K-135.

**Major Eastern 50kw FM** Adult Contemporary needs Program Director with good production background. Top 50 ADI market with major radio group. Excellent company benefits and plenty of room to move up. M/F E.O.E. All replies in confidence to Box K-108.

**Medium Market Station** is looking for a full time announcer. An Equal Opportunity Employer. Box K-101.

**Adult contemporary** personality needed for AM Drive slot with multi-station Group. Must be bright, aware and community oriented. EOE-M/F. Send resume and salary requirements to Box K-81.

**We need air and production** voices for our Schulke formatted FM & AM stations. CATV on premises. EOE. Hurry tapes and resumes to WEZG/WSOQ, PO. Box 20, North Syracuse, NY 13212.

**Communications aren't easy** to find ... but then, good companies are rare. too. We are actively seeking at least one good Adult Communicator to join our Adult/Contemp. team in the Beaumont/Port Arthur, Texas market. Tapes and resumes immediately to Scott Slocum, P.O. Box 336, Port Arthur, TX. Salary negotiable ... KOLE-AM, an E-O-E.

**Morning Drive** needs experienced communicator, mature voice, good commercial production. Great Indiana medium market. Information—contemporary good music format. Aggressive operation, Christian staff. Call GM 219-875-5166. Resume to WCMR, Elkhart, IN 46515.

**Two announcers needed** for number one Midwest contemporary medium-market station. Personality a must! Send tape, resume to Joe London, WMOH, 220 High Street, Hamilton, OH 45011. EOE/MF.

**If You've Dreamed** of creative freedom and have production experience, a variety of character voices, and air experience. The Imagination Station wants you. Call 815-332-3436.

**Bright warm voice** tight board easy listening. Non-educational commercial station experience. EOE. WVOS Liberty NY. 914-292-5533. Lubin.

**First Phone, Announcer** wanted. Strong in production, experienced, willing to work with automation. Understand contemporary radio. Midwest. E.O.E. Box D-125.

## HELP WANTED ANNOUNCERS CONTINUED

**Wanted**, bright contemporary GM morning man, PD ability very helpful. Great Indiana medium market. Good compensation, aggressive operation, Christian staff. Call GM 219-875-5166; resume to WCMR, Elkhart, IN 46515.

**Announcer/Personality**—At least 3-5 years experience. FCC 3rd class license with broadcast endorsement. Experienced in radio production. Entertain on music show from 7:00 PM to Midnite. Monday-Friday, and 4-hour weekend program. Some production work will be necessary during the week. Applicant should be committed to involvement in the community. An equal opportunity employer. Send resumes and tapes to Norm Schruft, General Manager, WKBW-Radio, 1430 Main St., Buffalo, NY 14209.

**Wanted, a dedicated** self starter with experience who can handle a combo Sports Director, DJ position. The majority of time will be spent on Sports. Must be able to do Play By Play, write and gather sports news and do production. Send tape and resume including salary requirements to Jim Wilkinson, KLMR, Box 890, Lamar, CO 81052.

**If you're more** than just an announcer: if you're a good communicator, then you'll want to apply for a staff announcer position at WZOE. Work in new facilities. Excellent pay, benefits. Tape with first letter, please. Write WZOE, Box 69, Broadcast Center, Princeton, IL 61356.

**Farm Director** for full-time AM & FM in Central Virginia locality. Contact W. Bunyea, WINA/WQMC at 804-977-3030 or Box 1230, Charlottesville. An EOE employer.

**Immediate opening** for mature announcer for golden oldie stereo format. Some production. Send tape-resume to Bill Walls, GM, WJAR-FM, Box 811, Darlington, SC 29532.

**See Whole Staff ad**, under Help Wanted Management.

**Announcer for MOR/Beautiful** format with strong ability in production needed. Tape and resume to Mike Kase, WLHN, Box 98, Anderson, IN 46015, EOE.

**Wanted: Announcer** with First Ticket willing to work any shift. WAMD Aberdeen, MD 21001.

**Announcer, KDTH, MOR/Information.** Experience is preferred, but people with limited experience will be considered. Required FCC 3rd class endorsed. Send resume and tape to Tom Kamerer, Personnel Director, PO Box 688, Dubuque IA 52001. An Equal Opportunity Employer. M/F.

**Southwestern Michigan—WLKM AM-FM** is now accepting applications for a full-time announcing position. Heavy on local news. Up-tempo M-O-R. Send resume and aircheck to Dennis Rumsey, WLKM, Three Rivers, MI 49093, EOE.

## HELP WANTED TECHNICAL

**Chief Engineer, 5 KW AM, DA, 3 KW automated FM.** Midwest Sunbelt. small market \$800-\$900/month. Opening due retirement. Equal Opportunity Employer. Box K-27.

**Leading Sunbelt Broadcaster** seeking superbly qualified Chief Engineer. This person will receive excellent pay and benefits in this career position. We expect in return long hours, hard work, and expertise in all phases of radio, including transmitter maintenance, studio equipment, preventive maintenance, and FCC Rules and Regulations. We are a highly professional organization seeking one additional professional to join our staff. Our person will know how to manage his/her time and our money and will settle for nothing less than a high quality, first class, superior sounding radio station. M/F An Equal Opportunity Employer. Reply in confidence with complete resume to Box K-45.

**1st Class Engineer** maintained. 1 KW small FM. Good salary. Box K-47.

**Chief Engineer Wanted.** 5 KW AM and 100 KW FM stereo. Must have working knowledge of directional patterns and automation. Perfect opportunity for a person ready to assume full responsibility. Location is in beautiful snow country of Upper Michigan and Northern Wisconsin. Contact Bob Knutson at WJMS Ironwood, MI. 906-932-2411.

**Chief Engineer, AM/FM.** Strong on maintenance. FCC Reg. 301-939-0800. WASA/WHDG, Box 97, Havre de Grace, MD 21078.

**Chief Engineer**—Northeast. Group owner needs aggressive Chief. Must be a self starter and capable of working without supervision. All benefits. Equal Opportunity Employer. Box K-65.

**Chief Engineer** for aggressive AM in Hawaii. New Equipment. Ideal working conditions, EOE. Contact Donald E. Winget, O'Day Broadcasting Co. 1305 3rd Ave., Suite 400, Seattle, WA 98101. 206-682-2828.

**Chief Engineer**, who can do air-shift. Small-Medium market AM with nighttime directional in Oregon. Resume and salary requirements. E.O.E. Box K-92.

**Chief Engineer-Announcer.** Some experience. West-Midwest medium market. Fulltime AM. Start \$8000. Benefits. EOE. Write Box K-113.

**Technical:** Engineer needed to organize and operate small audio production facility for a new radio syndication service in Washington, D.C. Salary Open. Box K-147.

**No fancy words**, we are a good company with little staff turnover. We operate AM/FM combinations in Yakima and Kennewick, Washington. We need a capable chief engineer for Kennewick, Washington. Strictly engineering, no board work. Talk to our present engineer at KOTY, Kennewick, then contact Don Heinen, KUTI, Yakima WA. E.E.O.

**Want Engineer** to service equipment. 5 kw-Daytimer. good position. 314-586-8577; for Manager.

**Chief Engineer**—Eastern PA. Contemporary AM seeks experienced engineer with proven track record. Excellent working conditions, salary, benefits. EOE. Box 1710, Reading, PA 19603.

**Cape Cod's Leading** station seeks Chief. Studio and transmitter experience essential. automation experience helpful. Outstanding facilities, ideal living area. All applications considered. Send resume and salary requirements to Ray Brown, WCOD-FM, 105 Stevens St., Hyannis, MA 02601.

**Sales Engineer** for Radio Broadcast Equipment wanted for expanding broadcast manufacturers representative organization. Sales experience calling on AM and FM broadcast stations desired, but will consider broadcast engineer wishing to pursue a sales career. Must be aggressive and willing to travel. Degree helpful. Excellent East Coast location, salary and fantastic opportunity for the right person. Send resume to Box J-111.

**Chief Engineer:** Midwest Family AM/FM in Rockford, IL. 1 kw directional daytimer/AM. Class A with composite STL/FM. Send resume with salary requirements to: Chris J. Cain, Box 2058, Madison, WI 53701.

**Chief Engineer** ... Live in Paradise. FM, automation. Chief experience necessary. KRUZ, Santa Barbara, CA 93101.

**FM Engineering Supervisor** for upstate N.Y. NPR affiliate. Requires supervisory experience with heavy emphasis in maintenance, transmitters and tape. Salary commensurate with experience. Send resume: Personnel Department, WXXI TV-FM, PO. Box 21, Rochester, NY 14601, EOE.

## HELP WANTED NEWS

**News Person Wanted** for three person Midwest AM-FM local news department Box J-37.

**People reporter** whose talents to interview and investigate will enlighten listeners on the people and events behind the hard news. We're expanding our AP award-winning news department with a unique position. If you have unusual creativity, proven abilities to deal with people from every field, and a track record to demonstrate, write now. The challenge involves some investigative reporting, and on-air anchoring. WDFI, PO. Box 524, Marion, OH 43302.

**Major market**, full time, suburban, looking for News and Public Affairs Director. This could be your chance to build a winning News Department. An Equal opportunity employer. Resumes and ideas to Program Manager, Box K-111.

**WOBM Toms River NJ** needs an experienced, capable newscaster (with good references) who enjoys writing, editing, and delivering local newscasts. We take pride in our news: we have six full time people in our news department and 13% of our air time is devoted to news. Equal Opportunity Employer. Call Paul Most at 201-269-0927.

**News Director**—for small market AM and FM in a delightful Midwest community. Must be able to handle all phases of news coverage, including air work. Stations currently have an aggressive news department, and only experienced broadcast journalists will be considered. Box K-88.

**We are seeking** a top flight talent experienced in all facets of news. This person must be self motivated and be absolutely "in love" with his craft. We offer a top salary and exceptional benefits to the right party. This person will be in charge of our expanded department. Tape resume to Tom Allen, WVOJ, Jacksonville, FL 32205. EOE.

**Experienced Newperson** (male or female) for AM/FM operation. No. 1 and No. 2 in North Central PA. Local emphasis with growing, aggressive company stations in Pennsylvania and New York, with an eye toward the future. You talk quality, we'll talk money! If you're a communicator, send tapes and resume to: Program Director, WLYC/WILQ, PO Box 1176, Williamsport, PA 17701.

**Reporter:** Overnight shift at independent all-news. Experience, strong writing and delivery a must. Resume, nonreturnable tape and salary history to Bob Rowe, News Director, WEBR, 23 North Street, Buffalo, NY 14202, Equal Opportunity Employer.

**All-News Independent** radio looking for two anchorpeople. Must be strong writer, reporter, and journalist. No beginners. Third Endorsed. Jay Frank, Operations Manager, WQSA, Box 7700 Sarasota, FL 33578. Tape, resume, salary E.E.O.

## HELP WANTED PROGRAMING, PRODUCTION, OTHERS

**Program Director** for Modern Country FM in medium Southern market. Must be top jock and able to motivate people. Excellent salary, benefits and bonuses. Only those with modern country programming experience need apply. Send references and resume to Box K-14.

**Need Program Director** for Southern medium market. Up-tempo Contemporary station. Two years PD, experience needed. Should be good administrator and experienced with music. Send resume, ratings, references and salary requirements to Box K-31.

**Operations Director.** Outstanding opportunity in major market with large group, must be knowledgeable Contemporary or a person with good discipline and leadership ability. Tell all and why you are ready for a challenging move. Box K-63.

**Program Director.** Small-Medium Oregon market. First ticket a help. Strong on production, ideas, leadership, responsibilities. Resume and salary requirements. E.O.E. Box K-93.

**Major Eastern, 50kw FM** Adult Contemporary needs Program Director with good production background. Top 50 ADI market with major radio group. Excellent company benefits and plenty of room to move up. M/F, E.O.E. All replies in confidence to Box K-109.

**Senior Producer** for daily five minute public affairs radio program in Washington. Must have good political judgement and proven journalism skills. Responsibilities will include production, writing, editing, scheduling and administration of entire project. Should have familiarity with all aspects of radio production. Salary Open. Box K-145.

**Public Radio Program Manager:** Plan and implement the program activities of a public radio station WUOL-FM. Requires Bachelor's degree in communications or Radio and Television, two years radio programming experience and Third Class Radio-Telephone License with broadcast endorsement. Submit resume with salary requirements to: University of Louisville, University Personnel Services, 105 W. Brandeis Street, Louisville, KY 40208. An Equal Opportunity/Affirmative Action Employer.

## HELP WANTED PROGRAMING PRODUCTION, OTHERS CONTINUED

**Producer** to serve as line producer for daily five minute public affairs radio program in Washington. Directly responsible for producing and scheduling program. Some news media experience required. Knowledge of Washington essential. Salary Open. Box K-146.

**North Carolina high-power FM station** seeks assistant operations manager. Must be interested in automation, very strong in commercial production, do good news, and capable of a brief airshift. Station is rated No. 1 in the market. No beginners, please. Minorities are especially encouraged to apply. Tape of production and air work to: Don Perkins, WQSM, Box 35297, Fayetteville, NC 28303.

## SITUATIONS WANTED MANAGEMENT

**GM-Currently Midwest success.** Desires move to Florida. Small-Medium markets. Family man. Box J-185.

**Farm Program Director.** Experienced, mature, broadcaster. Farm Bureau, Grange honors for daily programs. Good voice, help in other air capacities. Sell farm accounts including agencies. Specialist IH, M-F, Ford commercials. Available due changed format. Box K-143.

**Successful General Manager:** 50 years young. Radio 25 years. medium and major markets. Lots of properly directed energy. Young physically, yet experienced enough to succeed. Organizer. Firm, fair, leader. Strong sales, programming. Promotional. Experienced F.C.C., budgeting, personnel. Highly successful West Coast operation. Seek greater opportunity. Stock participation, if possible. Box K-133.

**Promotion Minded Manager,** strong on sales. 17 years experience all phases. Let me increase your bottom line. Box K-129.

**Christian Manager.** Looking for a home. Multi-talented with heavy experience in all facets of radio. Formerly manager of very successful Christian station. Man Alive, Box 27, Dexter, NM 88230.

**Tired of selling insurance ...** want back into radio. Mature, solid family man with 20 years experience. PD, SM, GM seek position in smaller town station. CW—MOR family listening type station. Personality type operation. Civic minded. Make me an offer I can't refuse. Write to the billing booster: Fred Andrews, 533 So. Kenyon Dr., Tucson, AZ 85710.

## SITUATIONS WANTED SALES

**Young Salesman** with proven track record desires solid account list with stable radio or TV station. Box K-84.

## SITUATIONS WANTED ANNOUNCERS

**College grad,** 3rd phone endorsement, experience in MOR and C&W, seeks full-time position. Will relocate. Gary DeSantis, 18480 Westphalia, Detroit, MI 48205. 313-372-3567.

**DJ, solid news,** commercials, tight board, some experience. 3rd. ready now, go anywhere. Box J-158.

**Anywhere, U.S.A.:** Need an entertaining morning man? Ten years experience, mornings, talk, 1st phone. Looking for station and community I can really get involved in. Have presently resigned as PD for California AM, FM, Cable TV and will be taking a much-needed vacation. Will be driving across country visiting friends, relatives and radio stations. May put your facility on the agenda if you are interested in talking. Call toll free 1-800-824-5136 (California call 1-800-852-7631) and request resume and/or return call from "Jacobs M2166".

**Hello—I'm 26** and have been broadcasting for eight years. I have graduate degrees in Political Science and Journalism and would like to move into T-A-L-K Radio. My name is Steve and you can give me a call at 617-353-2540.

**First Phone** with moustache, number one Contemporary in Top 50 market. Drive only. No calls. Box K-148.

**Top 40/MOR/Country—**Music Director, Announcer available now. Write Broadcasting Box K-120.

**Sign on Man—**Eleven years experience with same station now available. Have 3rd ticket endorsed. Want to work Arizona or West. Box K-115.

**Morning man wants** to move into a medium market. Will relocate. Box K-112.

**Professional ...** Over twenty years experience. Finest background. References. Strong production. Solid News background, writing, covering beat. 3rd endorsed. Stable operations only. Box K-103.

**Exceptionally Hard Working,** highly experienced D.J., small New York market seeking advancement to medium market MOR Contemporary station. Full time D.J., news, production, some sales. College radio, broadcasting school grad, 3rd Endorsed, will relocate. Ready, willing, and able! Box K-97.

**Classical Announcer.** Extensive experience as broadcaster and professional musician. Seeking position as announcer/music director with fine arts station. Excellent voice, unique background, comprehensive qualifications. Box K-90.

**Experienced air personality** with good production, looking for position at progressive station. Have worked Top 15 market in past. Also interested in possible programming and production openings. Box K-75.

**Black announcer,** 7 years experience in MOR-news-writing-sales-PBP-talk shows. Hard worker, not looking for the easy way, will consider all offers in the Virginia's or Carolina's. Box K-80.

**Help! Creative, zany morning jock** in major-metro wants break in Contemporary, AOR—Energetic, progressive company a must. Box K-83.

**Competent, Conversational.** Seeking position offering opportunities beyond time/temperature recitation. Rex Gunderson, 415 First Ave. West, Jerome, ID 83338.

**Totally Bored,** coming out retirement. C&W format, small market. West only. Real pro bag man, age 51. Sell, announce. D.J., sports play. Rte 2, Box 112, Poland, Indiana 47868. Call 317-795-3445, at this address visiting kin till Oct. 1st. Satchel packed headed West after then. Personal interview beats tapes, resume, pictures.

**Attention P.D.'s:** Air talent returning to college? Call me, I've been there and back! Mike: 215-426-9789.

**Seasoned-professional,** 9 years experience, single, anywhere Northeast. Bob Cole, 234 Crescent Street, New Haven, CT. 865-3528, 562-5244.

**Experienced sports,** news, jock, talk. 3rd Endorsed. Mature, creative. Will relocate. Ken 213-439-4181.

**Rock DJ, 3rd Endorsed.** B.A. Mass Communications, 3 years college radio experience. Tape & resume available. Phil Gnesin 69 N. Lake Drive W. End. NJ 07740. 201-229-2079.

**Easy going, hard working** young broadcaster with four years experience ready for over 50,000 market. Central States preferably. Any format, DJ and/or newsman. Call Steve after 4:00 at 515-961-6574.

**Rock Personality,** creative, employed, BA journalism, 3rd endorsed, 2 years experience. 517-663-4544.

**Young Pro, 23,** warm, mature, 5 years experience, very good voice. Loyal and dedicated. Knows music. Top programming potential. Looking for Adult Contemporary/Modern Country/Beautiful Music position with quality organization. Joe Caravello, 12217 Renwick, St. Louis, MO 63128. 1-314-849-2929.

**Beautiful-Music-Adult M-O-R.** Creative production & copywriting & news. 9 yrs. exp. All phases announcing. Excellent references. Available now! Bruce 405-632-6021—mornings.

**Reliable, young, experienced** person with good knowledge of sports, desires to relocate. Call Bob Simen 419-683-2874.

**Canadian College Grad,** 4 yrs experience in U.S. market, B.A. in Broadcasting, want to break into Canadian market, A.O.R. Will relocate. Tape available, call Harry 514-482-2406.

**Personality Jock** with 3 years experience looking for Contemporary or AOR position in small to medium market. Prefer Midwest. First Phone. Call 312-361-0770, ask for Frank.

**Attention California,** 4 1/2 years experience, Third, dependable. 904-255-6950. Mike Hon, 373 Williams, Daytona, FL 32018.

## SITUATIONS WANTED TECHNICAL

**Experienced AM directional,** FM stereo, automation, Chief medium and major markets. Only top 50 markets need reply. c/o Broadcasting Box J-186

**Engineer, experienced** as Chief, 20 years all phases. Desire Chief position within 100 mile radius of Washington. Box K-87.

**Chief Engineer,** experienced AM-FM, first phone, technical school. No air work. Box K-102.

**Chief or Assistant,** quality radio operation. Thoroughly experienced, capable, mature, family references. Box K-130.

## SITUATIONS WANTED NEWS

**News journalist/writer** with two years experience desires local news position with a growing or established station. 3rd endorsed. Call Stan Froelich 212-526-1831 day/night.

**Hard working newperson/director** with five years experience. AOR and Contemporary, seeks a position of challenge in medium or major market. Contact Peter Kelley 203-649-9103.

**Need an Industrious,** young communicator who knows weather? Contact: Tim Hallerman, OS466 East St., Winfield, IL 60190. 312-668-7285.

**Sportscaster/PBP,** telephone talk personality. MOR experienced, seeking secure position with sports-minded or talk oriented station. Family man, 30, will relocate, available immediately Gil Pavlicek 3893 Via Mondo, Lompoc, CA 93436. 805-733-3113.

**17 years experience—**News, Talk shows, production, major market background. Looking South and Southeast but will listen. Bill Branton 318-235-7661.

**Journalism degree,** 3rd endorsed, 5 yrs. experience, pbp, currently N.D., 512-787-0786.

**With over seven years** experience in small and medium market radio this radio journalist is looking for an established station that appreciates aggressive hard working people. Well liked and easy to communicate with this reporter also enjoys sports PBP. Call Steve Watson in Dayton, Ohio at 513-837-0396.

**Sportscaster—**A short ad can't give all the reasons why you should hire me. Great voice and education. For details, contact Jonathan Yarmis, 27 Observatory Drive, Croton-on-Hudson, NY 10520. 914-271-3331.

**Excellent Sound** on News and Sports. Four years experience. College graduate who's aggressive and ambitious. 3rd endorsed. John 1-216-833-3724.

**Sports Personality—**looking for 1st break; incredible knowledge of sports; telephone-talk, PBP reporting, writing all-sports. Box K-125.

**Female Newscaster,** experienced and ready looking for warm climate, prefer Florida, Calif., or Ariz., and a station that really cares about news. Box K-136.

## SITUATIONS WANTED PROGRAMING, PRODUCTION AND OTHERS

**Automation minded** minority with major market mass appeal credentials. B.S. Michael McIver, POB 21, Jamaica Plain, MA 02130.

**M.D. 12 years** Top 40 experience—looking for station that cares about its people and ratings. Contact: Dan Marks 804-946-2259.

**Top West Coast** production pro available. Currently production manager at AM station near LA. Eight years experience. Versatile voice. Creative copy-writer. Sales, client relations. Seeking greater challenge. Will consider all offers from reputable stations or production companies. Family man, willing to relocate. Write Box K-99.

## SITUATIONS WANTED PROGRAMING PRODUCTION OTHERS CONTINUED

**Two Years Experience.** Creative copy, all facets of commercial production. Currently employed continuity director looking to move up. Box K-89.

**Top 25 Market jock** seeking to program. Have worked for the best. If you're looking to better your ratings and revenue, let's get together. Box K-95.

**20 yr. Radio vet;** still go-go; extensive top market experience; versatile: current, news anchor and editor; also hot on music and sports. plus programming and production ability Box K-123.

**Successful, experienced PD** seeks programming position with syndicator, or solid radio station. Designs music formats for automation, and programs 'beautiful' music with the best. Excellent track record, good ARB's, family. Box K-131

**Top 40 Program Director** with Major Market experience looking to relocate. Proven track record. Box K-137.

**Creative Copy, Production.** Former commercial manager and audio production manager. BS, MA. Currently instructor at Midwest college plus GM of college radio. Seek creative position at commercial or NPR Radio. Jim Tucker, 823 South Rogers, Milton, WI 53563. 608-868-3087.

## TELEVISION

### HELP WANTED MANAGEMENT

**Station Operations Manager** Top 20 Southern Network Affiliate needs a person with program, production and promotion experience and the ability to apply it. Must also be strong in handling people. Company is growing and offers great potential for more managerial responsibility. Station is an Equal Opportunity Employer and welcomes applicants from qualified females and minorities. Send resume and salary history to Box K-24.

**Business Manager:** Experienced, enlightened up-and-coming comptroller to help station grow faster. EOE. Box K-116.

**Hungry sales manager** needed for CBS/VHF affiliate of major group broadcaster. Resumes to L.J. Locke, General Manager, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408.

### HELP WANTED SALES

**Sell-direct** outstanding commercials using outstanding equipment. Excellent salary plus commissions. EOE. Box K-118.

### HELP WANTED ANNOUNCERS

**Staff Announcer** with excellent commercial production voice plus on air experience. Potential for news position. Equal Opportunity Employer. Contact Jeffrey Hark, WTAJ-TV, Altoona, PA. 814-944-2031.

**Television Staff Announcer** to handle routine staff announcing duties including station breaks, commercial and promotional announcements, with some on-camera work possible. 3-4 years professional experience necessary. Send resume and videocassette or audio tape to Robert Bemis, WTHR TV, PO Box 1313-B, Indianapolis, IN 46206. No phone calls, please. An Equal Opportunity Affirmative Action Employer, M/F.

### HELP WANTED TECHNICAL

**Studio Maintenance engineer**—New studio cameras, cart tape, Southeast. Salary open—Call Bob King 404-324-6471. Equal Opportunity Employer.

**Chief Engineer, Public station, KLVX-TV.** Three years responsible TV Engineering experience and a degree in electronics or related field; Additional experience may be substituted for degree. Excellent fringe benefits including fully paid retirement. Overtime. Send resume by September 26, 1977, to Classified Personnel Department, Clark County School District, 2832 East Flamingo Road, Las Vegas NV 89121. Equal Opportunity Employer.

**Engineer**—Statewide educational telecommunication system has immediate opening for experienced engineer to plan and execute preventive maintenance program for its television and special electronic systems (ITFS, VTRs, RF, digital). Requires 1st Phone. Work with university personnel. Digital experience helpful, degree desirable. Send resume, references, and salary requirements to: Jim Potter, IHETS, 1100 W. Michigan, Indianapolis, IN 46202. EEO/AA Employer.

**Chief Engineer—Colorado.** Small VHF station on Colorado's Western Slope seeks Chief who likes small town life. Contact D. Balfour, PO Box 789, Grand Junction, CO 81501. An Equal Opportunity Employer.

**Remote Van Supervisor/Senior** video for major market production house. EOE M/F. Box K-111.

**Broadcast Engineer** needed by public broadcaster KUID-TV and FM. Requires FCC 1st. \$10,500-11,500. Closing date Sept. 30. Contact Arthur R. Hook, Gen. Mgr., Radio-TV Center, University of Idaho, Moscow ID 83843. An EEO/AA Employer.

**Engineering Manager.** Administer seven person dept. A working chief. Ampex AVR2 VTR's, RCA TTU 30 TV transmitter, RCA FM transmitter. A growing Public TV/FM station. \$15,000. Send resume immediately to Arthur F. Dees, President and General Manager, WSKG Public TV, Box 97, Endwell, NY 13760. An Equal Opportunity Employer.

**Television technician** experienced in broadcast equipment. Knowledge of digital circuitry necessary. Send resume and salary requirements to Chief Engineer, WDBO-TV, PO Box 1833, Orlando, FL 32802. We are an Equal Opportunity Employer.

**Two Engineers**—Maintenance and operating. 1st Phone, experience necessary. EOE. R. Hardie, KAMR-TV, Amarillo, TX 806-383-3321.

**TV Engineer** First Phone for color tape, video, and xmtr operations and maintenance. WGBY-TV, Army Square, Springfield, MA. Public Television. An Equal Opportunity Employer.

### HELP WANTED NEWS

**E.O.E. Southeast number one** fifties market size wants experienced reporter with producing background who can serve as back up anchor. Enterprize, speed, ability to think on feet and handle multiple assignments are musts. Also shooting, editing SOF and ENG. Salary \$175.00. Box J-189.

**Satellite Bureau** reporter/photographer able to work under minimal supervision. Gear, car provided. Medium market, Midwest. Top company and benefits. An EEO employer. Resume to Box K-76.

**Top 40's station** in Mid-South seeks reporter/personality for key feature beat. Prior experience essential. Send resume to Box K-86.

**Photographer/Editor.** Immediate opening for photographer/film editor at top-rated large midwest news department. Experience on CP-16 and double-chain editing required. Knowledge of mini-cam and videocassette editing helpful. \$10,000 to \$15,000. EEO. Resume only to: Box K-85.

**Anchor Person** for six and ten PM News. Must be credible, warm, believable, professional and have good track record. Some producing duties are included. Excellent salary and benefits. Southeast area. Replies confidential. Send resume to Box K-132.

**Mature anchor person** with news-gathering and on-air experience for medium sized market in Northeast. Production background helpful. Send resume to Box K-128.

**Anchor Reporter** needed for nightly news, Sun-Fri. in our beautiful coastal community. Send resume, VTR, writing samples to Bob Petermann, WMBB-TV, Box 1340, Panama City, FL 32401. EOE.

**Talk Host.** Major market seeks personality to host live morning show. Excellent salary, beautiful climate, group station. Send cassette, resume: Program Director, Box 27462, Honolulu, HI 96827.

**Anchorperson**—strong air personality with reporting/anchor experience. Audition and resume to KCRA-TV News Director, Pete Langlois, 310 Tenth St., Sacramento, CA 95814.

**Meteorologist wanted** to do noon and early news show. Station operates private weather service. Has WR-100 Weather Radar, NAFAX and instruments. Must have broadcast experience. Send tape and resume to John Spain, WBRZ-TV, PO Box 2906, Baton Rouge, LA 70821. An EEO Employer.

### HELP WANTED PROGRAMING, PRODUCTION, OTHERS

**Program Operations Director:** Totally experienced in operations. ABC affiliate. Heavy management responsibilities. Send complete info to M.D. McKinnon, KIII-TV, P.O. Box 6669, Corpus Christi, TX 78411. Equal Opportunity Employer.

**Promotion Director**—major market network television affiliate. Group, Midwest. Emphasis on audience promotion, especially for news. Must be able to plan campaigns, write and produce for on-air. Equal opportunity employer. Letter, resume to Box K-1.

**Top 10 Market VHF** has immediate opening for Producer/Director with emphasis on minority programming and news. Three years minimum experience required. Send resume and salary requirements in first mailing to Box K-61.

**Director of Development** for growing PBS affiliate in Midwest. Primarily responsible for fund raising activities and increasing community support. Ability to work with people and handle administrative responsibilities necessary. Experience in Public Broadcasting desired. Salary \$16,000. Send resume by October 1st to Box K-70.

**Director/Salesperson** for commercial production. Salary plus commission. Outstanding facilities for outstanding director. EOE. Box K-117.

**Chief Cinematographer** for large Midwest Public Television station. Need creative, mature, experienced Film Unit Supervisor to manage well equipped cinematography department. Full details first letter. Box K-78.

**TV Producer-Director** for active public TV station. 4 year degree & 3 years of television production experience or 7 years of television experience. Salary \$13,416. Application deadline 10-1-77. Send resume to USF Personnel Services, 4202 Fowler Avenue, Tampa, FL 33620. Minorities and females are encouraged to apply. The University of South Florida is an Affirmative Action Equal Opportunity Employer.

**Public TV station** needs Producer-Director to produce and direct local television programming. Two years experience in producing and directing programs required. For further information, contact Personnel Commission, Office of the Santa Clara County Superintendent of Schools, 100 Skyport Drive, San Jose, CA 95110, 408-299-3701. Application deadline: October 7, 1977. An Equal Opportunity Employer.

**Creative copywriter** with some sketching talent and enormous ambition for dominant station in market. ABC, EOE. Resumes only please. Ken Martin, KIMO, 3910 Seward Highway, Anchorage 99503.

**General Production/Announcer** (Jackson, Michigan). Wanted ... a general television studio production person with announcing experience. Equal Opportunity Employer. Send resume to WILX-TV, PO Box 30380, Lansing, MI 48909.

**Producer-Director,** University based teleproduction facility. Degree required. Willingness to tackle anything. Some hosting possible. Salary \$9000. Send resume, Karl Perkins, Director-Media Center, University of Montevallo, Montevallo, AL 35115. 205-665-2521 ext. 281. An Equal Opportunity Institution.

**General Production** (Jackson, Michigan). Wanted ... a general television studio production person, with graphic arts experience. Equal Opportunity Employer. Send resume to WILX-TV, PO Box 30380, Lansing, MI 48909.

**Public Television Producer/Director II.** Produces/Directs studio, remote and film productions. Merit Qualifications: Journalism/TV degree and three years employment as producer/director. Contact: Iowa Public Broadcasting Network, Personnel Office, PO Box 1758, Des Moines, IA 50306. 515-281-4498. An Equal Opportunity Employer.

## HELP WANTED PROGRAMING PRODUCTION, OTHERS CONTINUED

**Producer/Director** for expanding production-oriented ETV facility. Are you a "hands on" person with film, tape, and live directing experience? Do you like the challenge of a small staff in a complete color studio, soon to be broadcast in the near future? Person should have at least 2 years experience. Contact: Acie B. Earl, Director of Personnel, Black Hawk College, 6600 34th Avenue, Moline, IL 61265.

**Combination Producer/writer and faculty position** at major Southwest University which operates three public broadcasting stations: VHF KUAT-TV, full power KUAT-AM and stereo KUAT-FM. Affiliated academic department offers undergraduate radio-TV major to more than 400 students. Responsibilities include teaching one course and producer/writer/director assignments with emphasis in documentaries and public affairs. Two years producer/writer experience, Masters degree and teaching experience preferred. Fiscal contract, salary approximately \$15,000 subject to qualifications. Send resume by September 30 to Radio-TV-Film Bureau, University of Arizona, Tucson 85721. An Equal Employment Opportunity/Affirmative Action/Title IX Employer.

**Producer** to generate ideas for programs, write scripts, write major grant proposals. Master's degree preferred, desire 4 years production experience in TV with 2 years as producer. Major market experience preferred. Exceptional experience or talent will be considered in lieu of degree. Application period 9/1 to 10/1, send resume to Personnel, Arizona State University, Tempe AZ 85281. EOE, minorities encouraged.

**Producer-Director**—Looking for creative dedicated television director; must have switching experience, news experience valuable but emphasis is on creative production capabilities. Submit video tape 2" or 3/4" and detailed resume including background synopsis on each element in tape resume. Equal Opportunity Employer. Send resume to Mr. Gary Ricketts, KTUL-TV, PO Box 8, Tulsa, OK 74101.

## SITUATIONS WANTED MANAGEMENT

**General Manager** with outstanding credentials! Television 20 years; Radio 12 years; top-level Management 17 years. Thoroughly experienced all aspects. Expertise in quality administration, acquisitions, sales (local/national), programming, film-buying, news, promotion; community involvement. Aggressive! Competitive! Accustomed to challenges; much responsibility. Achieved rapid turnarounds; broke all records for 3 TV and 3 radio decliners. Revitalized into prestigious profit-producers far ahead of projections, doubling and tripling values. Works harmoniously with Board to achieve substantial profitability. Box K-96.

**Major market television production manager** and multiple award-winning producer/director desires new challenges with upward mobility. 10 years experience with major broadcast groups in areas of management and creativity. Top references. Box K-98.

**Successful National Rep** with strong local sales background with proven track record wants to be your national Sales Manager. Box K-100.

**20 years experience** all areas of TV. Currently small market Gen Mgr. Seeking medium to large market as General, Program, or Operations Manager. Box K-105.

**Station/Operations Manager** (or similar): Seeking the exceptional? 16 years of proven ability and performance, including management position top 10. Right opportunity might be anywhere. Box K-110.

## SITUATIONS WANTED TECHNICAL

**Television Studio Engineer**, First Phone. Call Bob Smith after 7 p.m. E.D.T. 315—478-8896.

**1st Phone**, seeks position as control room engineer/operator. Experienced, references available. Will relocate. Michael Winston, 306 South 12th East, Salt Lake City, UT 84102.

## SITUATIONS WANTED NEWS

**Award Winning Radio Journalist** wants TV reporter's job. 6 years experience, good looking, top references. Box K-38.

**25 Year Old Anchorman** with four years experience. Good working knowledge of film, tape, while doubling as producer, in city of 100,000. Will relocate anywhere. Prefer anchor, would consider a News Director job. Dan Corporon, Odessa, TX. 915—367-6249.

**Experienced reporter**, with anchor and producer experience. Available almost immediately anywhere. Steve Kremer 301—797-0126.

**Husband-wife anchor team** seeks right move. Awards, major market experience. Box K-64.

**Newsman—Skilled** investigative reporter with on-camera street and anchor capability. Background investigation, air writing, top TV, radio news stations, NYC. Record of major news scoops. Interested street-reporting with latitude for initiative work, some anchoring. Prefer East. Box K-67.

**Experienced Medium Market Anchor Man/Producer** seeks anchor or co-anchor position in larger market. Will relocate anywhere for job in solid news operation. Box K-91.

**Meteorological Personality:** Television is a visual media and I do a very visual weather show. I am looking for quality, if you are too, let's get together. Box K-94.

**Experienced female** looking for job in challenging market requiring true reporting skills, not ego boost. Can read-write well. Experienced shooting-editing ENG and film packages. Degree RTV. And Film, cum laude. Box K-107.

**Recent grad, working major mkt radio news**, want break in TV news. Some experience. Female, relocate anywhere. Broadcasting K-126.

**Reporter/photographer**, back-up anchor, experienced, degreed. I'm looking for a solid, professional news department to help me grow. Top 60's preferred. Box K-127.

**Young, sharp DJ/Newsman** wants first job in television. Four years experience in radio. Central states preferably. Fast learner. Call Steve after 4:00 at 515—961-6574.

**'77' College Graduate**, BA. in Broadcasting seeks position leading to on-air work. Writing experience for top 20 station. Video Cassette available. Keith Grant, 6103 Western Run Dr., Baltimore, MD 21209. 301—358-0213.

**Seeking sports**, street, anchor. Any mkt. B.A., 25, married, currently employed. 512—787-0786.

## SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

**'77' college graduate** with BA. in Broadcast Journalism. No commercial television experience. Internship, ENG editing. Would like a start! Call Bill Langlois—904—249-8918.

**Fire two and hire me** 26. Experienced spot sales, writing, and production. Ambition dictates move into Top 25. Quality oriented! Box K-138.

**Humble comedy genius** seeks position in program development area of studio, network, or production company. Object: Fame, fortune and happiness. However, will settle for job Box K-134.

**Experienced Field/Studio—Producer/Director** seeking station with strong commercial commitment, excellent news, and state-of-the-art facilities. Presently employed in medium market. Box K-121.

**More than a great cinematographer**. I want challenge in exchange for experience, dedication, quality. Box K-114.

**Top Director** now available. 36 years old. 22 years experience. Dave Gosey, 804—587-6708.

**Producer-Director** seeking challenging, creative position with growing organization. 7 years professional experience in studio and remote production. Graham Brinton, 215—664-3346.

**Promotion, programing, production;** eager to apply training on entry level. B.A. degree, will relocate. Audio-Video tapes, copyresume available. J. McGowan, 219 Oak St., Weehawken, NJ 07087. 201—864-0715.

## WANTED TO BUY EQUIPMENT

**Paul Schafer** wants to buy late model transmitters 10,20 KW FM, 1, 5, 10 KW AM. Phone 714—454-1154.

**Automation Systems**—Top dollar for used systems. Call or write, Eastern Broadcast Supply, 419 Boylston St., Boston 02116. 617—534-8987.

**Gates RDC-10** Remote Control in good condition. WKSR Radio, 104 South 2nd Street, Pulaski, TN 38478. Tel. 615—363-2505.

## FOR SALE EQUIPMENT

**Schafer 800 Automation** control unit. Immediately available. Just removed from air, \$1200. FOB Salt Lake City. Contact Paul Schafer, Schafer International, phone 714—454-1154.

**Grass Valley 1400-4** Video Switcher—12 Input with downstream mix. 305—587-9477

**Computer Image**—Computer Interfaced Switcher 6 Input AFV—softwipes, edger, disk. Ideal for computerized editing system. 305—587-9477.

**New Otari MX5050 half track** servo. Ampex AG500 full track and half track. Altec commercial amplifiers, University paging speakers, Sony 2" video tape. Sacrifice. 213—874-0560.

**IGM 500 Automation**, excellent condition with spares. Ten voice and music channels, two carousels, 48 tray mono instacart, memory logger and encoder, time announcer, silence sensor. Price, \$15,000 or best offer. Must sell. Contact KIFN, San Diego, 714—560-9836.

**Broadcast Color Camera**. One CEI-280 color camera with Schneider 17:170 zoom lens, pulse advance and sync., image enhancer, studio plumbs. O'Connor 100B head, 300 ft. cable. Priced for quick sale \$24,500. Call Rod Hall, 213—577-5575 or 577-5400.

**FM Transmitters:** Collins 830G2B-20KW, Gates FM-20H3-20KW, Collins 830H-1A-20KW, Bauer 620-10KW, RCA BTF-10-D-10-10KW, Gates FM-10B-10KW, Bauer 610-5KW, Collins 830E-1A-5KW, Collins FM-5000C-5KW, Rust FM-5-C-5KW, RCA FM-5000C-KW, Rust FM-5-C-5KW, BTF-5D-5KW, ITA FM-1000C-1KW, Gates FM-1C-1KW, Gates FM-1G-1KW, Collins 830D-1A-1KW, ITA FM-250B-250, Gates FM-250C-250, CCA FM-240D-240, Collins FM-250B-250, ITA FM-250A-250, Communications Systems Inc., Drawer C, Cape Girardeau, MO 63701. 314—334-6097.

**GE BT-4 10kw** transmitter on 105.9 with spares working with Gates stereo exciter. Call 312—943-7474.

**ATC Automation control**, 25 mhz detector three tape decks, extension unit, clock, the works! Only \$1,500. Call 904—383-1580.

**Scully 280B-4**. Quad 4-track, 4-channel, half-inch tape machine. New, in original carton: \$4,320. Call Jeff Browne: 916—383-5353.

## PROGRAMING

**Cash in on the 50's!** Appeal to the buying audience of today. The HISTORY OF MUSIC from 1954 to 1962 in Script form. An in-depth look at the Happy Times. Music, history, culture, and human interest events of the fabulous 50's. A must for all radio stations. Totally modular concept providing 10 hrs. of programming easily adaptable to any format! Send check or money order for \$55 to: Murphy-Hill Research Associates, Radio Script Dept., 4002 South 45th Place, Phoenix, AZ 85040.

## COMEDY

**Deejays:** New, sure-fire comedy! 11,000 classified one liners. \$10. Catalog free! Edmund Orrin, 41171-B Grove Place, Madera, Calif. 93637.

**"Free" D.J. Catalog!** Comedy, Wild Tracks. Production, FCC Tests, more! Command, Box 26348-B, San Francisco 94126.

**Hundreds have renewed!** We guarantee you'll be funnier. Freebie! Contemporary Comedy, 5804-B Twineing, Dallas, TX 75227.

**Free sample** of radio's most popular humor service! O'LINERS, 366-C West Bullard, Fresno, California 93704.

**"The Weekly Wipe"**—Dee Jay Gags and jokes—no record intro's—no junk. Free sample. The Weekly Wipe, Box 3715; Jackson, GA 30233.

**FRUITBOWL:** world's leading weekly humor and information service for radio personalities. Free four week trial subscription to qualified broadcasters. Dept. "C," Box 382, Fair Oaks, CA 95628.

**Capitol Comedy** spoofs Washington with Johnny Carson-type one-liners. Samples \$2 refundable. Jack Posner, 220 Madison Ave., N.Y., NY 10016.

## MISCELLANEOUS

**Have a client** who needs a jingle? Call us. Custom jingles in 48 hours. Honest Philadelphia Music Works, Box 947, Brynmawr, PA 19010. 215-525-9873.

**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, IL 60611, call collect 312-944-3700.

**Are your station's** commercials dragging you down? There is creative copy on The Copy Desk. Write P.O. Box 912, Muncie, IN 47305 or call 317-297-3348 between 3-6 p.m.

## INSTRUCTION

**REI teaches electronics** for the FCC first class license. Over 90% of our students pass their exams. Classes begin September 12, October 24. Student rooms at each school.

**REI** 61 N. Pineapple Ave., Sarasota, FL 33577. 813-955-6922.

**REI** 2402 Tidewater Trail, Fredericksburg, VA 22401. 703-373-1441

**"Tests-Answers"** for FCC First Class License. Plus "Self-Study Ability Test." Proven! \$9.95. Free Brochure. Command, Box 26348-B, San Francisco 94126

**1st class FCC**, 6 wks, \$450 or money back guarantee. VA appvd. Nat'l Inst. Communications, 11488 Oxnard St., N. Hollywood, CA 91606.

**OMEGA STATE INSTITUTE**, training for FCC First Class licenses, color TV production, announcing and radio production. Effective placement assistance, too. 237 East Grand, Chicago. 312-321-9400.

**Don Martin School**—40th Yr. providing training in FCC 1st Class License. 4 mo. course—Jan., May, Sept. 8 wk course—Jan., July, Nov. Complete XMTR., studio. Radio & TV courses start every mo. 7080 Hollywood Blvd., L.A. 90028. 213-462-3281.

**Free booklets** on job assistance. 1st Class F.C.C. license and D.J.-Newscaster training. A.T.S. 152 W. 42nd St. N.Y.C. Phone 212-221-3700. Vets. benefits.

**Get First Phone** in exciting Music City. U.S.A. Shortest, most inexpensive. Since 1966, Hundreds of graduates working coast-to-coast. Limited classes. Oct. 3, Oct. 31, Nov. 28. 615-297-5396. Tennessee Institute of Broadcasting, 2106-A 8th Ave. S. Nashville, TN 37204.

**1st phone test preparation.** Free information. V.A. benefits. Financial Aid. A.A.B. 726 Chestnut, Philadelphia 19106. Phone 215-922-0605.

## RADIO

### Help Wanted Management

# Network Regional Managers Station Relations

*Immediate opportunity for well-motivated, seasoned managers or self-starters ready for management, to join our expanding Station Relations Department.*

Primary responsibilities will be to:

- Develop and maintain liaison between Mutual Network and its affiliates
- Sell and negotiate new affiliations
- Sell syndicated type programming
- Supervise program clearances and affiliation contract compliance

Candidates must possess a sound knowledge of all areas of radio management and sales, as well as superior writing skills. They must be adept at influencing and motivating station personnel.

Additional requirements include a degree in any communications field, or equivalent work experience, plus five years management or sales experience.

For immediate confidential consideration, send resume, plus a cover letter specifying salary requirements and tell us how your background and accomplishments relate to our needs to:  
Gary J. Worth, Executive Vice President, Mutual Broadcasting System, 1755 S. Jefferson Davis Hwy., Arlington, VA. 22202.

No phone calls please. An equal opportunity employer M/F.

 mutual broadcasting system

### Help Wanted Announcers

## "MAGIC", WMGK

WMGK is looking for an experienced natural, pleasant sounding announcer. Third phone needed. EOE/MF Send tapes and resume to

Dave Klahr  
WMGK  
2212 Walnut St.  
Phila. Pa. 19103

### Help Wanted Sales Continued

#### LOCAL SALES MANAGER

Position to be open on or about January 1, 1978. Centrally located. Contemporary format. Account list plus override. Send full details of experience, education and personal history. EOE ... M/F Box K-72

## SALES MANAGER

Major Program Syndication Firm desires Sales Manager. Sales via phone, mail, in person. Radio sales background necessary. Send resume and salary requirements. Chicago based. Box K-59.

## RADIO TALK SHOW HOST

Major group all-news operator seeks talk show host for Top 20 market station. Must be a strong personality capable of handling telephone talk and live guests. Voice and delivery must be suitable for station standards. Must have a minimum of three years successful experience in two way talk in comparable market.

An Equal Opportunity Employer  
Send resume to Box K-82.

### Help Wanted Sales

#### STATION-SALES MANAGER

for Ohio FM. Knowledgeable about Country Format and FM Automation. Must be aggressive, sales oriented and have sales promotion ideas. Excellent opportunity, salary, override, fringes. Box J-159.

**RE-STAFFING  
NEW ACQUISITION**  
Need a General Manager, Sales Manager, Program Director, and strong Air Personalities for a dominant signal in an Eastern Midwest Major Market, awaiting FCC approval.  
Station will program Adult Contemporary Music. EOE.  
Send resume to  
**Box I-57.**

## Help Wanted Technical

### CHIEF ENGINEER

Leading 5KW AM and Class C FM in beautiful Southwest city, needs a Chief Engineer immediately. Should have minimum 5 yrs. experience, knowledge of directional antenna systems. 1st Class License required. Send resume and industry references to Dick McKee, Gaylord Broadcasting Company, Box 737, Albuquerque, NM 87103. E.O.E.

## Situations Wanted Announcers

Calling Chicago or other MAJOR MIDWEST MARKET! Over 10 years experience as lively personality jock and talk show host. Currently PD in medium market near Chicago. Married, college educated, stable. Well known for newspaper column and race announcing as well. The time is now so let's talk! Phone: 312-748-4534 and ask for Dale.

## TELEVISION

### Help Wanted Technical

### VIDEO EDITOR

Large Midwest video production facility needs experienced Video Editor. Quad equipment with Time Code Computer. Good salary and benefits. Box K-104.

### ASSISTANT CHIEF ENGINEER— SAN FRANCISCO KQED-TV KQEC-TV KQED-FM

You must be able to manage a major network production center demanding the highest technical standards. We are in new, modern facilities and growing fast! IF you have a EE degree or equivalent and at least five years experience in broadcast engineering management with demonstrated success at organizing and motivating engineering personnel; have experience with high power VHF, UHF and FM transmitters as well as microwave systems; have practical knowledge of engineering union contracts and have had experience in studio and remote production, then we want to talk to you! An Equal Opportunity Employer. Send resume to Personnel Department, KQED, Inc., 500 Eighth Street, San Francisco, California 94103.

### Help Wanted Programing, Production, Others

## TV PROGRAM DIRECTOR

KAKE-TV is seeking an exceptional individual with strong knowledge and experience in all programming and production areas. We are looking for a thoroughly professional, creative person to lead our excellent programming department. KAKE is locally owned and deeply involved in community service. We want a Program Director who can share our commitment and innovative philosophy and who wants a career with a station dedicated to excellence. An Equal Opportunity Employer. All replies confidential. Send resume to Martin Umansky, Box 10, Wichita, KS, 67201. No phone calls, please.

## Situations Wanted News

### I'm Now Number One!!!! (But I Want to be Number Three)

If that seems like a strange ambition, read on.... I currently write, produce, and anchor the top-rated newscast in a top-ten market. I have twice the audience of the closest station, lead three-to-one in all important demos, and have done it all without consultants, print promotion, or a giant staff. Add to that twenty years of solid broadcast news experience, impeccable professional and personal credentials, and the drive and dedication to get a tough job done right, and you have what you need to turn a losing station into a winner. So make me number three now, because we won't be staying there long. Together, we'll build it, shape it, and polish it into Number One! All replies will be held in strictest confidence. Reply Box K-79.

## NBC Network Sportscaster

### AVAILABLE IMMEDIATELY

Contact: Walker T. Watkins (216) 543-8228  
17800 Chillicothe Rd., Chagrin Falls, Ohio 44022

## Employment Service

## Job Leads

### YOUR MONEY BACK...

If the first issue doesn't give you a head start on the jobhunting competition. **EXCLUSIVE RADIO & TV OPENINGS:** DJ's...News...Technical...Sales...Everyone  
 \$15 for 12 weeks OR  Free details.

Name \_\_\_\_\_  
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1680-BG Vine St., Hollywood, CA 90028

## Radio Programing



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The Original  
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327 Dows Bldg., Cedar Rapids, IA 52401  
(319) 366-1418

### EXCLUSIVE

and unique sports greeting cards ... plus best-in-the-business football, basketball and hockey stat sheets, spotting charts and other broadcast supplies. Brochure \$1, discounted from initial order. SuperStat, PO Box 7, Conklin, N.Y. 13748

## Business Opportunity

### PROGRAM SYNDICATION

company for sale. Yearly gross \$60,000 from 15 radio stations. Priced at \$100,000 with terms which includes equipment, tape dubbers, music masters, three music libraries and \$50,000. In future receiveables from lease contracts. Box K-74.

### Corporate Finance

and station purchase opportunities by broadcast professionalism in Wall Street.

Robert R. Pauley  
Vice President  
E.F. Hutton Company, Inc.  
One Boston Place  
Boston, MA 02108  
(617) 523-7600

### Broadcaster

seeks equity partner  
for purchase  
of identified  
TV and radio stations.  
Box K-142.

## Public Notice

**The City of Springfield, Missouri** will receive proposals for CATV until September 29, 1977. Interested parties should contact City Clerk, City Hall, 830 Boonville, Springfield, Missouri 65802.

## Wanted To Buy Stations

### Wanted to Buy:

College Market Radio Stations

Existing owners wish to extend college community holdings. Will consider purchase or merger. Ideally we seek FM stations in larger populated university areas in the Midwest. Will also consider AM's and perimeter geography. Box K-122.

### AM or AM/FM

Small to Medium market AM or AM/FM combination. Will consider all sections of the country but prefer West of the Mississippi. Serious and ready to buy now. Call or write, Dave Perkins, P.O. Box 419, Baytown, Texas, 77520, or call 1-713-427-8117.

**Public Company** interested in acquisitions and/or mergers. T.V.—Radio. Profitability not a factor.

Reply Box E-69.

## For Sale Stations

**MEN OF ACTION.  
MEN OF EXPERIENCE.  
MEN OF THEIR WORD.**

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**William S. Cook**  
Box 425  
Newark, Delaware  
19711  
(302) 737-4772



**Keith W. Horton**  
Elmira Office



**Robert I. Kimal**  
Box 270  
St. Albans, Vermont  
05478  
(802) 524-5963



**Richard L. Kozacko**  
Elmira Office

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EAST COAST: 210 BART 53RD ST., NO. 5D, NEW YORK, 10022  
212/288-0737

### GEORGIA FULL-TIME

Growth city. Excellent facility. Capable manager would stay. Very profitable. \$240,000 gross. Tower real estate included. \$450,000. Excellent terms to qualified buyer.

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(813) 391-2824

- No down payment. Daytimer in greater Chattanooga. Billing about \$11,000. Automation and real estate. \$3,965. per month.
- Daytimer. Within 40 miles of Waco, Texas. Single station market. \$160,000. Terms.
- Class "C" Stereo. Central Texas. 30,000 pop. trade area. Good billing. \$280,000.
- Class "C" Stereo covering more than million pop. with strong signal. Mississippi. Terms.
- Fulltimer within 50 miles of Orlando. Only fulltime AM in 30,000 pop. trade area. Real Estate. Billing about \$140,000. \$395,000. \$70,000 d.p.
- Stereo station metro area of Oklahoma City. Collected about \$250,000. \$585,000. Terms.
- Fulltimer within 60 miles of Chico, Calif. Single station market. Potential for FM now on file. \$480,000. Terms.
- Fulltimer in Eastern Tennessee city. Billing more than \$300,000. \$600,000. Good Terms.
- Class "A" stereo with two translator outlets. Small town near Springfield, Mo. \$95,000. Terms.
- Fulltimer with real estate. Billing about \$100,000. About 50,000 Pop. in county. Southern W.Va. \$230,000.
- Good buy for \$725,000 in N.M.
- Daytimer. Within 25 miles of Albany, Ga. Billed \$85,000 with no salesmen. \$265,000. Terms.

All stations listed every week until sold. Let us list your station. Inquiries and details confidential.

**BUSINESS BROKER ASSOCIATES**  
615-894-7511 24 HOURS

MW	Small	Daytime	\$106k	\$58k
E	Small	FM	\$375k	29%
SE	Medium	Fulltime	\$450k	terms
W	Metro	FM	\$950k	\$323k
MW	Major	FM	\$1,000k	cash

Atlanta, Boston, Chicago,  
Dallas, Los Angeles



**CHAPMAN ASSOCIATES\***  
media brokerage service

1835 Savoy Dr., NE Atlanta, Georgia 30341

### LARSON/WALKER & COMPANY

Brokers, Consultants & Appraisers  
Los Angeles Washington

Contact:  
William L. Walker  
Suite 508, 1725 DeSales St., N.W.  
Washington, D.C. 20036  
202-223-1553

### STEREO FM NEAR WASH., D.C.

Washington, D.C. is close to this growing Suburban Market FM Stereo Station. A low price for the potential offered.  
Box K-140

### MEDIA BROKERS APPRAISERS

RICHARD A.  
**SHAHEN** INC.  
435 NORTH MICHIGAN · CHICAGO 60611  
312-467-0040



### MIDWEST FULLTIME AM

Major top 20 market suburban station for sale by owner. Ideal for Country-Western format or Religious broadcasting. Please submit financial qualifications. No brokers. Box K-139.

## BROADCASTING'S CLASSIFIED RATES

Payable in advance. Check or money order only. (Billing charge to stations and firms: \$1 00)

When placing an ad, indicate the EXACT category desired: Television or Radio, Help Wanted or Situations Wanted, Management, Sales, etc. If this information is omitted, we will determine the appropriate category according to the copy. No make goods will be run if all information is not included.

The publisher is not responsible for errors in printing due to illegible copy. All copy must be clearly typed or printed.

Deadline is Monday for the following Monday's issue. Copy must be submitted in writing. (No telephone copy accepted.)

Replies to ads with *Blind Box* numbers should be addressed to (box number) c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using *Blind Box* numbers cannot request audio tapes, video tapes, transcriptions, films or VTR's to be forwarded to BROADCASTING *Blind Box* numbers. Audio tapes, video tapes, transcriptions, films and VTR's are not forwardable, and are returned to the sender.

Rates: Classified listings (non-display) Help Wanted: 70c per word. \$10.00 weekly minimum. Situations Wanted: (personal ads) 40c per word. \$5.00 weekly minimum. All other classifications: 80c per word. \$10.00 weekly minimum. Blind Box numbers: \$2.00 per issue.

Rates: Classified display: Situations Wanted: (personal ads) \$30.00 per inch. All other classifications: \$60.00 per inch. For Sale Stations, Wanted To Buy Stations, Employment Services, Business Opportunities, and Public Notice advertising require display space. Agency Commission only on display space.

Publisher reserves the right to alter Classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended.

Word count: Include name and address. Name of city (Des Moines) or state (New York) counts as two words. Zip code or phone number including area code counts as one word. Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PD, etc. count as one word. Hyphenated words count as two words. Publisher reserves the right to abbreviate or alter copy.

# Stock Index

Stock symbol	Exch.	Closing		Net change in week	7 change in week	1977		P/E ratio	Approx. shares out (000)	Total market capitalization (000)	
		Wed. Sept. 14	Wed. Sept. 7			High	Low				
<b>Broadcasting</b>											
ABC	N	38 1/4	40 7/8	- 2 5/8	- 6.42	46 3/4	37	7	18,107	692,592	
CAPITAL CITIES	N	47 1/8	47 3/4	- 5/8	- 1.30	57	44 3/4	9	7,481	352,542	
CBS	N	52 7/8	54 3/8	- 1 1/2	- 2.75	62	52 7/8	9	28,395	1,501,385	
COX	N	25 1/2	26 1/8	- 5/8	- 2.39	33 5/8	25 1/2	7	5,878	149,889	
GROSS TELECASTING	A	15 1/4	15 1/4		.00	15 1/2	13 5/8	7	800	12,200	
KINGSTIP COMMUN.	O	5 1/2	5 1/4	+ 1/4	+ 4.76	5 1/2	3 7/8	10	461	2,535	
LIN	O	18 7/8	19 7/8	- 1	- 5.03	20 3/8	16 1/2	7	2,739	51,698	
MOONEY	O	2 5/8	2 5/8		.00	2 5/8	1 7/8	9	425	1,115	
RAHALL	O	17 1/2	17	+ 1/2	+ 2.94	18 1/2	8 5/8	21	1,281	22,417	
SCRIPPS-HOWARD+	O	36 1/2	36 1/2		.00	37	31 1/2	8	2,589	94,498	
STARR***	M	5 1/2	5 3/8	+ 1/8	+ 2.32	7	3 1/2		1,418	7,799	
STORER	N	20 1/4	20 3/4	- 1/2	- 2.40	26 7/8	20 1/4	5	4,876	98,739	
TAFT	N	24 5/8	26 5/8	- 2	- 7.51	33 7/8	24 5/8	6	4,070	100,223	
									<b>TOTAL</b>	<b>79,520</b>	<b>3,087,632</b>

## Broadcasting with other major interests

ADAMS-RUSSELL	AAR	A	5 5/8	5 3/4	- 1/8	- 2.17	5 7/8	3 3/4	8	1,232	6,930
AVCO	N	15 1/4	15 3/4	- 1/2	- 3.17	17 7/8	13 3/8	3	11,656	177,754	
JOHN BLAIR	BJ	N	17 3/4	18 1/2	- 3/4	- 4.05	19	11 1/8	5	2,419	42,937
CHRIS-CRAFT	CCN	N	7 3/8	7 3/4	- 3/8	- 4.83	7 3/4	4 1/2	5	5,810	42,848
COMBINED COMM.	CCA	N	21 1/8	22 1/4	- 1 1/8	- 5.05	23 1/4	19	7	6,692	141,368
COWLES	CWL	N	14 7/8	14 3/4	+ 1/8	+ .84	15 5/8	12 1/2	18	3,969	59,038
OUN & BRADSTREET	DNB	N	30	30 1/4	- 1/4	- .82	30 7/8	26 1/4	15	26,447	793,410
FAIRCHILD IND.	FEN	N	14	14 1/4	- 1/4	- 1.75	15 5/8	9 1/2	12	5,708	79,912
FUQUA	FOA	N	9 1/4	9 7/8	- 5/8	- 6.32	13	8 7/8	6	9,293	85,960
GANNETT CO.	GCI	N	35	35 5/8	- 5/8	- 1.75	40 3/4	32 3/4	15	22,430	785,050
GENERAL TIRE	GY	N	24 1/2	25 1/8	- 5/8	- 2.48	29 1/4	24 3/8	5	22,239	544,855
GLOBE BROADCASTING	GLBTA	O	4 1/8	4	+ 1/8	+ 3.12	4 3/8	2 1/8	2	2,783	11,479
GRAY COMMUN.	O	12	12		.00	12 3/4	8	5	475	5,700	
HARTE-HANKS	HHN	N	31 3/4	31 1/8	+ 5/8	+ 2.00	31 7/8	26	12	4,474	142,049
JEFFERSON-PILOT	JP	N	29 7/8	30 3/8	- 1/2	- 1.64	32 3/8	26 5/8	10	24,056	718,673
MARVIN JOSEPHSON	MRVN	O	12 1/4	13	- 3/4	- 5.76	17 1/4	10 1/4	5	1,992	24,402
KANSAS STATE NET.	KSN	O	7 3/4	7 3/4		.00	7 3/4	4 3/4	9	1,716	13,299
LEE ENTERPRISES	LNT	A	23 1/2	23 1/2		.00	28 1/8	22 1/4	11	5,010	117,735
LIBERTY	LC	N	22	22 3/8	- 3/8	- 1.67	23 1/8	18	7	6,762	148,764
MCGRAW-HILL	MHP	N	19 1/4	19	+ 1/4	+ 1.31	19 5/8	15 5/8	10	24,664	474,782
MEDIA GENERAL	MEG	A	14 3/4	14 5/8	+ 1/8	+ .85	20	14 5/8	7	7,463	110,079
MEREDITH	MDP	N	21 1/8	21 7/8	- 3/4	- 3.42	21 7/8	17 3/8	5	3,067	64,790
METROMEDIA	MET	N	27 1/4	27	+ 1/4	+ .92	31 1/8	25 1/4	6	6,700	182,575
MULTIMEDIA	MMEO	O	24 1/2	24 1/4	+ 1/4	+ 1.03	25 1/2	21 1/2	10	4,392	107,604
NEW YORK TIMES CO.+	NYKA	A	16 1/2	16 3/8	+ 1/8	+ .76	19 1/2	15 3/4	7	11,207	184,915
OUTLET CO.	DTU	N	18	18 1/4	- 1/4	- 1.36	24 1/4	16 5/8	8	2,140	38,520
POST CORP.	POST	O	21 3/4	21 3/4		.00	21 3/4	16 1/4	7	869	18,900
REEVES TELECOM	RBT	A	2 3/8	2 1/2	- 1/8	- 5.00	3	1 3/4	24	2,380	5,652
ROLLINS	ROL	N	18 1/8	19 1/8	- 1	- 5.22	24 1/4	17 1/8	10	13,404	242,947
RUST CRAFT	RUS	A	22 3/8	22 5/8	- 1/4	- 1.10	23 1/2	8 1/2	14	2,291	51,261
SAN JUAN RACING	SJR	N	10	9 7/8	+ 1/8	+ 1.26	11 3/4	7 5/8	10	2,509	25,090
SCHERING-PLOUGH	SGP	N	30 1/8	32 1/2	- 2 3/8	- 7.30	44 3/4	30 1/8	10	54,084	1,629,280
SONDERLING	SDB	A	12 1/4	12 3/4	- 1/2	- 3.92	12 7/8	8 3/8	6	1,103	13,511
TECH OPERATIONS**	TO	A	3 5/8	3 1/2	+ 1/8	+ 3.57	3 7/8	2 3/8		1,344	4,872
TIMES MIRROR CO.	TMC	N	23 3/4	23 3/4		.00	25 3/8	20 3/4	11	33,919	805,576
WASHINGTON POST CO.	WPO	A	28 1/2	28 7/8	- 3/8	- 1.29	30 1/8	21 3/4	9	8,659	246,781
WOMETCO	WOM	N	11 1/8	11	+ 1/8	+ 1.13	12 3/4	10 7/8	7	8,563	95,263
									<b>TOTAL</b>	<b>353,921</b>	<b>8,244,561</b>

## Cablecasting

ACTON CORP.	ATN	A	6 3/4	7	- 1/4	- 3.57	7 3/8	3 1/8	12	2,757	18,609
AMECO***	ACO	O	1/8	1/8		.00	1/2	1/8		1,200	150
AMERICAN TV & COMM.	AMTV	O	29 1/4	26 3/4	+ 2 1/2	+ 9.34	29 1/4	19 3/4	19	3,465	101,351
ATHENA COMM.** **	O	3/8	3/8		.00	3/8	1/8			2,125	796
BURNUP & SIMS	BSIM	O	4	4 3/4	- 3/4	- 15.78	4 3/4	3 1/8	22	8,325	33,300
CABLE INFO.**	O	3/4	3/4		.00	7/8	1/2	4	663	497	
CONCAST	O	4 5/8	4 3/4	- 1/8	- 2.63	5 1/4	3 3/4	9	1,662	7,686	
COMMUN. PROPERTIES	COMU	O	7 1/2	7 5/8	- 1/8	- 1.63	7 5/8	3 5/8	29	4,761	35,707
ENTRON+	ENT	O	1 1/8	1 1/8		.00	2	7/8	1	979	1,101
GENERAL INSTRUMENT	GRL	N	19 1/4	19 3/4	- 1/2	- 2.53	23	18 1/8	9	7,332	141,141
GENEV CORP.+	GENV	O	8 1/4	8 1/2	- 1/4	- 2.94	9 1/4	7 1/2	55	1,121	9,248
TELE-COMMUNICATION	TCOM	O	5	5 7/8	+ 1/8	+ 2.12	6	2 7/8	35	5,281	31,686
TELEPROMPTER	TP	N	8 7/8	8 7/8		.00	9 3/8	6 3/4	49	16,793	149,037
TEXSCAN	TEXS	O	1 1/2	1 3/8	+ 1/8	+ 9.09	2	1 1/4	9	786	1,179
TIME INC.	TL	N	33 7/8	34 7/8	- 1	- 2.86	38 1/4	33	9	20,324	688,475
TOCOM	TOCM	O	3 1/2	3 1/2		.00	3 3/4	2 1/4	13	617	2,159
UA-COLUMBIA CABLE	UACC	O	20 1/2	20	+ 1/2	+ 2.50	21 1/4	15 1/2	15	1,679	34,419
UNITED CABLE TV**	UCTV	O	5 5/8	5 7/8	- 1/4	- 4.25	5 7/8	3 7/8		1,879	10,569
VIACOM	VIA	N	17 3/8	17 3/4	- 3/8	- 2.11	17 7/8	9 1/2	14	3,750	65,156
									<b>TOTAL</b>	<b>85,499</b>	<b>1,332,266</b>

Stock symbol	Exch.	Closing Wed Sept. 14	Closing Wed Sept. 7	% change in week	1/2 change in week	High	Low	P/E ratio	Approx. shares out (000)	Total market capitalization (000)			
<b>Programming</b>													
COLUMBIA PICTURES	CPS	N	16	16 3/4	-	3/4	-	4.47	17	7 3/8	13	6,748	107,968
DISNEY	DIS	N	39 1/8	39 5/8	-	1/2	-	1.26	47 5/8	32 1/2	16	31,895	1,247,891
FILMWAYS	FWY	A	8 5/8	8 7/8	-	1/4	-	2.81	9 7/8	6 7/8	8	2,275	19,621
FOUR STAR+			1 1/8	1	+	1/8	+	12.50	1 1/8	3/4	11	667	750
GULF + WESTERN	GW	N	11 7/8	12 1/8	-	1/4	-	2.06	18 3/8	11 7/8	3	48,239	572,838
MCA	MCA	N	35	39 1/4	-	4 1/4	-	10.82	42 3/4	35	8	18,024	630,840
MGM	MGM	N	22 5/8	22 3/4	-	1/8	-	.54	24 1/8	16	9	13,102	296,432
TELETRONICS INTL.+	O		4 1/2	4 1/4	+	1/4	+	5.88	6 1/2	3 3/4	7	1,018	4,581
TRANSAMERICA	TA	N	15 1/8	15 1/8	-			.00	16 1/2	13 5/8	7	67,238	1,016,974
20TH CENTURY-FOX	TF	N	23 3/4	24 1/2	-	3/4	-	3.06	25	10	9	7,631	181,236
WARNER	WCI	N	26 7/8	28 7/8	-	2	-	6.92	32 1/2	26 1/4	6	14,411	387,295
WRATHER	WCO	A	8 3/8	8	+	3/8	+	4.68	8 3/8	4 1/2	13	2,243	18,785
									TOTAL			213,491	4,485,211

**Service**

88DD INC.+	88DD	O	29	29 1/2	-	1/2	-	1.69	29 3/4	22 1/2	9	2,513	72,877
COMSAT	CO	N	31 3/4	30 3/4	+	1	+	3.25	36 3/4	29 3/8	9	10,000	317,500
DOYLE DANE BERNBACH	DOYL	O	21	21 1/4	-	1/4	-	1.17	22	16 3/4	7	1,866	39,186
FOOTE CONE & BELDING	FCB	N	16	16 3/4	-	3/4	-	4.47	17 7/8	14 3/4	7	2,304	36,864
GREY ADVERTISING	GREY	O	23 1/2	23 1/2	-			.00	28	16 1/2	5	821	19,293
INTERPUBLIC GROUP	IPG	N	37 1/8	35 3/4	+	1 3/8	+	3.84	37 1/2	28 1/8	8	2,387	88,617
MCI COMMUNICATIONS**	MCIC	O	2 3/4	2 7/8	-	1/8	-	4.34	2 7/8	7/8	25	20,137	55,376
MOVIELAB	MOV	A	1 3/8	1 1/2	-	1/8	-	8.33	2	1 1/4	9	1,410	1,938
MPO VIDEOTRONICS+	MPD	A	4 3/4	4 7/8	-	1/8	-	2.56	9	4	7	520	2,470
A. C. NIELSEN	NIELB	O	21 5/8	21 1/4	+	3/8	+	1.76	22 1/4	18 7/8	12	10,762	232,728
OGILVY & MATHER	OGIL	O	38 1/4	38	+	1/4	+	.65	38 1/4	31	9	1,805	69,041
J. WALTER THOMPSON	JWT	N	16 3/4	16 7/8	-	1/8	-	.74	18 1/2	15 1/8	6	2,649	44,370
									TOTAL			57,174	980,260

**Electronics/Manufacturing**

AEL INDUSTRIES	AELBA	D	4 1/2	4 1/4	+	1/4	+	5.88	6	2 3/8	8	1,672	7,524
AMPEX	APX	N	10 3/8	10 5/8	-	1/4	-	2.35	11	7 3/8	13	10,885	112,931
ARVIN INDUSTRIES	ARV	N	17 3/8	16 3/8	+	1	+	6.10	19 1/4	14 1/2	4	5,959	103,537
CCA ELECTRONICS**	CCA	O	5/8	5/8	-			.00	5/8	1/8	3	897	560
CETEC	CEC	A	3	3	-			.00	3 1/4	1 3/4	12	1,654	4,962
COHU	COH	A	3 1/4	3 3/8	-	1/8	-	3.70	3 1/2	2 1/8	12	1,779	5,781
CONRAC	CAX	N	22	22 1/4	-	1/4	-	1.12	27 1/4	21 1/8	7	1,793	39,446
EASTMAN KODAK	EASKD	N	59 7/8	61 3/4	-	1 7/8	-	3.03	86 3/4	57 5/8	16	161,371	9,662,088
FARINON ELECTRIC	FARM	O	8	8 1/4	-	1/4	-	3.03	12	8	9	4,616	36,928
GENERAL ELECTRIC	GE	N	53 5/8	55	-	1 3/8	-	2.50	56 5/8	49 1/4	12	184,581	9,898,156
HARRIS CORP.	HRS	N	36	37 5/8	-	1 5/8	-	4.31	39	28	13	12,275	441,900
HARVEL INDUSTRIES**	HARV	O	5	5	-			.00	5 1/2	3 1/8	13	480	2,400
INTL. VIDEO CORP.***	IVCP	O	7/8	1	-	1/8	-	12.50	2 3/8	1/4		2,701	2,363
MICROWAVE ASSOC. INC	MAI	N	23 5/8	24 1/2	-	7/8	-	3.57	26	20 1/4	10	1,320	31,185
3M	MMM	N	51	52 1/2	-	1 1/2	-	2.85	57	48 3/8	16	115,265	5,878,515
MOTOROLA	MOT	N	44 1/8	43 1/4	+	7/8	+	2.02	56 7/8	37 3/4	13	28,544	1,259,504
N. AMERICAN PHILIPS	NPH	N	29 3/4	29 3/4	-			.00	36	29 3/8	6	12,033	357,981
OAK INDUSTRIES	OAK	N	14 1/8	14 1/4	-	1/8	-	.87	17 7/8	9 5/8	11	1,639	23,150
RCA	RCA	N	27 1/4	28 3/8	-	1 1/8	-	3.96	31 3/4	25 3/8	10	77,807	2,120,240
ROCKWELL INTL.	ROK	N	31 5/8	31 3/4	-	1/8	-	.39	36 3/4	30 7/8	8	32,400	1,024,650
RSC INDUSTRIES	RSC	A	1 7/8	1 7/8	-			.00	2 3/8	1 5/8	9	2,690	5,043
SCIENTIFIC-ATLANTA	SFA	A	18 1/2	18 1/8	+	3/8	+	2.06	21 1/8	16 3/4	12	1,668	30,858
SONY CORP.	SNE	N	8 3/4	8 7/8	-	1/8	-	1.40	10 3/8	8 1/8	15	172,500	1,509,375
TEKTRONIX	TEK	N	37 1/2	37	+	1/2	+	1.35	68 1/2	28 1/4	15	17,342	650,325
TELEMATION	TIMT	O	7/8	7/8	-			.00	7/8	1/2	1	1,050	918
VARIAN ASSOCIATES	VAR	N	17	17 3/4	-	3/4	-	4.22	21	14 3/4	11	6,838	116,246
WESTINGHOUSE	WX	N	18 7/8	19 5/8	-	3/4	-	3.82	22	16 1/4	7	87,492	1,651,411
ZENITH	ZE	N	16 7/8	17 7/8	-	1	-	5.59	28	16 7/8	9	18,818	317,553
									TOTAL			968,069	35,295,530
									GRAND TOTAL			1,756,674	53,425,460

Standard & Poor's Industrial Average 107.9 106.3 -1.6

A-American Stock Exchange  
M-Midwest Stock Exchange  
N-New York Stock Exchange  
O-over the counter (bid price shown)  
P-Pacific Stock Exchange

Over-the-counter bid prices supplied by  
Hornblower & Weeks, Hemphill-Noyes Inc.,  
Washington.  
Yearly high-lows are drawn from trading days  
reported by *Broadcasting*. Actual figures  
may vary slightly.

\*Stock did not trade on Wednesday, closing  
price shown is last traded price.  
\*\*No P/E ratio is computed, company  
registered net loss.  
\*\*\*Stock split.  
+Closing Tues. Sept. 13.

P/E ratios are based on earnings per-share  
figures for the last 12 months as published  
by Standard & Poor's Corp. or as obtained  
through *Broadcasting's* own research. Earn-  
ings figures are exclusive of extraordinary  
gains or losses.

## B&B's Bowen: love-hate relationship with TV

John S. Bowen, president of Benton & Bowles, New York, became deeply involved in television in the early 1960's when he was an account supervisor on Procter & Gamble for B&B. He developed a respect in those days for the medium's ability to entertain people and to help move products.

"Those were heady days," he says. "Benton & Bowles always has been program-oriented and attracted top people." As an indication of the caliber of the agency's TV program staff, B&B had at that time such professionals as Lee Rich, now president of Lorimar Productions; Grant Tinker, now president of MTM Enterprises; Irwin Segelstein, executive vice president, programs, for NBC-TV, and Lee Currllin, vice president, programs, CBS Television Stations Division.

"In the early 1960's we were pushing Crest and I remember we would put together specials for use on all three TV networks. I'd say we were the pioneers of the so-called 'scatter plans'—we used to call them 'leftover buys'—and found them to be very effective. It was a lot of fun—exciting and rewarding."

Today Mr. Bowen is president and chief executive officer of Benton & Bowles. He still has a firm confidence in television's ability to sell products and services but nevertheless feels the bloom is off the rose.

He acknowledges that television is "every bit as powerful a medium as it has ever been," but insists that "the negatives are formidable." He categorizes them as follows: the TV networks' emphasis on ratings; the lack of uniform taste standards applying equally to TV programs and TV commercials, and the "excessive" pricing of the medium.

"The networks are obsessed with who's on first in ratings," Mr. Bowen says. "They reason that who's first can charge more money. They seem to be interested mainly in making more money, and, heaven knows, they've been charging a lot of money the past two or three years."

"As for standards, the networks are understandably concerned about their freedoms in both entertainment and news programs. But, curiously, they don't apply the same standards in TV commercials. They put restrictions on advertising to a degree bordering on the unconstitutional. I think both the National Association of Broadcasting and the networks' guidelines are close to abridging constitutional rights."

"Regarding prices, they have reached the point where B&B is actively evaluating alternative media. We have some \$35 million of client money that may eventually go into other media. We are now in the



John Sheets Bowen—president and chief executive officer, Benton & Bowles Inc., New York; b. Feb. 4, 1927, Winthrop, Mass.; private, U.S. Army, 1945-46; BA, Yale University, 1949; salesman, Procter & Gamble Co., New York and Connecticut, 1949-51, unit manager, 1951-52; management trainee, McCann-Erickson, New York, 1952-53; account executive, McCann-Erickson, 1953-1959; with Benton & Bowles since 1959 as account executive, 1959-60; account supervisor, 1960-61; vice president, 1961-64; senior vice president and management supervisor, 1964-68; executive vice president and director of account management; 1971-74; president, 1971, and chief executive officer since 1974; m. Leigh Stander, 1952; children—Mark, 23; Charles, 21; Holly, 13.

process of testing alternative media."

He adds: "It may be a good thing to strengthen other media, some of which are restructuring themselves to become more attractive."

Advertising held an allure for Mr. Bowen even as a youngster in Scarsdale, N.Y. He attributes his affinity for advertising in part to his residency there because a sizable number of executives in the field lived there in the late 1930's.

After a year in the Army and graduating from Yale, he wrote for advice to two of his Scarsdale neighbors who were top advertising executives—Sig Larmon of Young & Rubicam and Barney Barnard of Compton Advertising. They both counseled him to get a few years of product sales experience before venturing into advertising. "I think that advice was excellent," he says today.

Mr. Bowen, a tall, friendly man of 50

with a direct and informal manner, displayed in his first job with Procter & Gamble his skill at managing products and people. Starting in 1949 as a retail salesman for packaged-soap products for television's perennial top advertiser, Mr. Bowen rose quickly through the ranks, leaving P&G in 1952 as a unit sales manager. He was the youngest person at P&G to hold such a position at that time.

Having completed his pre-advertising indoctrination, Mr. Bowen accepted a management trainee job at McCann-Erickson, New York, in 1952. He learned the rudiments of account management in a one-year training period and handled a variety of assignments at M-E, including the Savings and Loan Foundation, Esso Standard Oil Co., and Standard Oil Co. of New Jersey, over the next six years.

In 1959 Mr. Bowen moved over to B&B as an account executive on P&G. He was elevated to account supervisor in 1960, named a vice president in 1961, senior vice president in 1965, executive vice president in 1968, president in 1971 and took on duties as chief executive officer in 1974.

Under Mr. Bowen's stewardship since 1974, Benton & Bowles has experienced a dramatic growth. Worldwide billings jumped by 42% and reached \$425 million for 1976. Domestically, 1976 was a whirlwind year as billings soared by almost \$70 million over 1975 to \$258 million. B&B, heavily involved in packaged goods advertising, traditionally allots a substantial chunk of its investment to broadcast. In 1976 these expenditures amounted to about 78% of over-all spending in the U.S.

Benton & Bowles is a privately held company and, according to Mr. Bowen, will remain that way. This arrangement enables the agency to "reward our talented and deserving young people," he explained.

Mr. Bowen estimated that B&B has more than 1,000 employees in its U.S. offices in New York, Chicago and Los Angeles and in 13 foreign countries: Argentina, Austria, Belgium, Canada, Denmark, France, Germany, Great Britain, Italy, the Netherlands, Norway, Spain and Trinidad.

In addition, Benton & Bowles has various subsidiaries: Ted Colangelo & Associates Inc., a graphic design and sales promotion firm; Medicus Communications Inc., a health care advertising organization, and the Science & Medicine Publishing Co. And "we have plans for diversification in three areas, all related to communications," Mr. Bowen says.

Away from the office, Mr. Bowen likes to relax by playing tennis and golf. But he says with a wide smile that his family is his principal hobby. The Bowens particularly enjoy summer vacations at their retreat in Maine.

## False alarm

Tyrone Brown was persuaded last week to accept appointment to a two-year term on the FCC after he had rejected it a couple of days earlier. It was a wise decision. If he had abided by his first turn of mind, the conjecture would have been that, as a black, he felt demeaned by the offer of a two-year term instead of the seven-year assignment that went to Charles Ferris. That kind of thing can acquire symbolism that is out of sync with reality.

The fact is, of course, that the person chosen to fill the unexpired portion of the Ben Hooks term—which is what Mr. Brown has accepted—is all but certain to serve at least nine years if that is the appointee's desire. Mr. Brown will be up for reappointment long before Jimmy Carter's own term ends. Absent a gross display of incompetence or malfeasance by Mr. Brown or a monstrous accident to shorten Mr. Carter's tenure, Mr. Brown's reappointment will be automatic.

He has already performed a public service by choosing not to magnify the two-year question into an issue.

## Tomorrow the world

The Carter administration's plan to eliminate the Office of Telecommunications Policy and redistribute its functions may be leading to the creation of an agency that would embrace all the worst features of OTP and add some bad ones of its own. There is talk—largely generated by thinkers at the Aspen Institute, which is putting more and more paper before the Carter people—of a National Communications Administration with a mandate for action extending far beyond OTP's ambitions at the peak of its early-Nixon power.

The model that Aspen has presented (BROADCASTING, Sept. 12) is a bureaucracy without borders. The new assistant secretary of commerce in charge of the National Communications Administration would range across the whole spectrum of communications and information technologies and services, in domestic commerce or abroad. It is a formula for centralized planning on a scale without precedent outside the Soviet Union.

There is a legitimate need for an executive agency with enough technical knowledge to understand how the spectrum is used and how to parcel the government's share among government users. The agency should also have the capacity to keep current on developments in communications theory and practice.

Beyond that, things get out of hand, as they did in the Clay T. Whitehead empire-building period of the Nixon OTP. The Carter planners would be well advised to cut this thing down to size. If not, a congressional veto of the reorganization is in order.

## Business as usual

The charge by TV station representatives that the television networks are siphoning money away from spot television at a rate that could exceed \$680 million this year (BROADCASTING, Sept. 5) is eye-catching if not inflammatory, and it carries a built-in danger. The danger is that it *will* catch the eye—not to mention inflame the zeal—of regulators who see in it an opportunity to conduct another "investigation" and impose new restrictions on an already overregulated field.

What the regulators may fail to see is that the tensions reflected in the reps' complaints are the natural tensions of a free marketplace. Stations and reps, like networks, all want to maximize

profits as fully as is consistent with a broadcaster's public-interest obligations. And they're all competing, basically, for the same dollars.

We would not minimize \$680 million under any circumstances, but the zealot in search of a cause should also be reminded that both stations and networks have just come off the most fantastic financial year television ever had. In 1977 network revenue gains are running higher than expected, and although national-spot revenue gains are running lower, spot sales are still expected to exceed the 1976 record by a respectable margin. This neither convicts nor exonerates the networks of anything, but it should clear up any misbelief that television stations are going down the drain.

The relationship between networks and affiliates is unusual and sometimes difficult, but it is not fragile; it has withstood many disagreements. Nor is it unbusinesslike. Take, for a recent example, some of those affiliation changes ABC has engineered. The romantic notion would attribute them solely to ABC's soaring prime-time ratings, but a look at some of the contracts demonstrates that ABC dished out hefty compensation increases too ("Closed Circuit," Aug. 22).

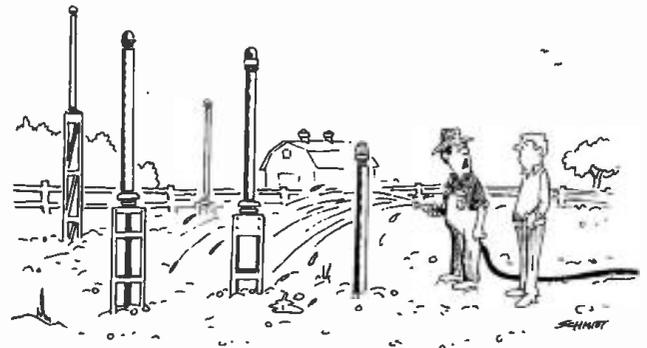
Nor are stations powerless in their adversary dealings with networks—as they demonstrated forcefully in blocking attempts to expand the network evening newscasts a year or so ago.

In their present complaint, the reps clearly took the right tack in seeking affiliate action, rather than government action. What they ask specifically is that the networks give affiliates six months' notice of plans for changes in commercial patterns. And although we vowed before committing these thoughts to paper that we would not take sides in this dispute, we cannot resist observing that six months' notice does not seem an unreasonable request.

## Happy birthday

Several years ago, on the night before a Washington hearing where network-company presidents were to testify, the highest officers of NBC met for dinner with a few guests. As cocktails were being served, a company of fire engines roared by outside, sirens shrieking. When the din had subsided, David Adams, NBC vice chairman and resident sage, observed: "Frank Stanton's in town."

The remark revealed a good deal about the competition that CBS introduced into network broadcasting 50 years ago yesterday. It is an anniversary to be celebrated by all broadcasters, ABC, CBS, Mutual, NBC, their affiliates and independents alike.



Drawn for BROADCASTING by Jack Schmidt

"It's an antenna farm."

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