and accept plans to serve this special audience sector—a suggestion that over the past several years has been made by many other radio broadcasters.

In general, the FCC calls for a broadcaster to serve the general public in his area, although in practice there have been variations of this rule.

Reduced to paper, ASCAP pact looks better than ever

The post-holiday mail of the nation's radio broadcasters will contain some additional good news about that new music-license agreement with the American Society of Composers, Authors and Publishers (BROADCASTING, Dec. 11, 1972).

It is a summary of the agreement, being sent by the All-Industry Radio Music License Committee to the approximately 1,200 stations that contributed to the committee's support in the ASCAP negotiations. And it shows that, in addition to the 14% reduction in the ASCAP rate that was originally announced, several other apparent benefits were gained.

Stations will have to furnish ASCAP only one annual statement, for instance, instead of 12 monthly statements, and the first, for calendar 1973, won't be due till April 1, 1974. Audits by ASCAP, previously unlimited, will now be confined to the four calendar years preceding the one in which the audit is made.

The optional standard deduction, formerly available only to stations with "adjusted gross revenue" of less than $150,000, will now be available to those up to $500,000. And for all stations, the entire cost of news ticker service will be deductible for the first time.

There was also a relaxation of requirements for accounting for the sale of time to barter companies, payments and receipts for sports and other programs furnished by networks not licensed by ASCAP, in-store promotion trade deals and radio-TV cross-promotion trade deals.

In the new agreement, the ASCAP fee drops from 2% to 1.725% of station revenues (after specified deductions), retroactive to March 1, 1972. But to get the full benefit of all retroactive changes, including new deductions now permitted, stations must submit revised reports, computed on the new terms, within 60 days after they receive the report forms from ASCAP. For those that fail to do so, the only retroactive benefit will be the reduction in the base rate.

ASCAP estimated that as a result of the new agreement, stations would get back—in credits against 1973 payments—approximately $1,895,000 of the $14,881,000 they paid ASCAP in the nine months from April through December 1972. All-industry committee leaders have estimated the annual saving will be at least $2.4 million a year. The agreement is for five years, through Feb. 28, 1977.

Station payments will continue to be made each month but will be due on the first rather than 20th of the following month. Monthly installments will be one-twelfth of the fees payable based on the preceding calendar year's receipts plus 6%. (The 6% reflects anticipated growth in station revenue: If there is no such growth, the overpayment will be refunded.) If a station's annual fee proves to be greater than the monthly installments it had paid, the station will pay ASCAP the difference the following April: if a station overpays for any year, the average will be credited against its next year's payments. The agreement also provides that ASCAP may impose a late-payment charge of 1% a month on any payment more than one month overdue.

The all-industry committee's letter was being prepared for mailing to contributors during the week between Christmas and New Year's. It followed approval of the agreement, which terminates rate-making litigation initiated by the committee, by Judge Sylvester J. Ryan of the U.S. Southern District Court in New York on Dec. 20, 1972.

The contract changes apply solely to blanket licenses, the kind virtually all stations have. Per-program license terms were not changed. But ASCAP is to send copies of both licenses to all stations later this month, for each station to make its own decision—not only as to which license to choose but also whether to choose either. Historically they have accepted whatever terms the all-industry committee has worked out because the alternative is to try individually to get a better deal than the one the court has already approved.

The all-industry committee is headed by Elliott Sanger, retired chairman of WQXR-AM-FM New York, with Emanuel Dannett and Bernard Buchholz, New York attorneys, as counsel. Members with Mr. Sanger are George W. Armstrong, Storz stations: J. Allen Jensen, KID-AM-FM Idaho Falls, Idaho: Abiah A. Church, Storer Broadcasting: Roger B. Read, Taft Broadcasting· Robert L. Pratt, KGGF(AM) Coffeyville, Kan.; Harold R. Krelstein, Plough stations· Donald A. Thurston, WMNB-AM-FM North Adams, Mass.: Joseph B. Somerset, Capital Cities Broadcasting, and

Pope's Christmas mass carried by satellite

Family Theater underwrites pickup for 130 TV stations in U.S., Canada

Pope Paul VI's midnight mass and Christmas message were carried Dec. 24 by satellite for the first time throughout the U.S. and Canada.

The 90-minute (6-7:30 p.m. EST) program in color was broadcast live on more than 130 stations in the U.S. in English and Spanish and, through the Canadian Broadcasting Corp., in English and French in Canada.

Arrangements for the program, which originated outside of Rome, were made by Family Theater Productions, Los Angeles-based producer of Catholic public-service TV, radio and film material—in cooperation with Spanish International Network, New York.

The telecast was underwritten by Family Theatre Productions and was carried on the following top-10-market stations in the U.S.: WNEW-TV New York, KCOP-TV Los Angeles, WLS-TV Chicago, WKBS-TV Philadelphia, WKBG-TV Boston, WKBD-TV Detroit, KTVU(TV) San Francisco-Oakland, WTTG(TV) Washington, WKBF-TV Cleveland and KDKA-TV Pittsburgh.

AFM climbs on Balmuth bandwagon

Musicians' union urges limit on reruns in filing at FCC

The American Federation of Musicians has joined labor and government interests urging the FCC to force a reduction in network reruns in prime time. In a filing with the commission, AFM supported the petition of Hollywood film editor Bernard A. Balmuth, which requested a 25% limit on reruns networks may present in prime-time (BROADCASTING, June 19, 1972, et seq.)

AFM contended: "The television industry has arbitrarily and excessively programmed reruns at prime times of selective conventional items." With little exception, it said, these programs "have little or no lasting value of public importance."

Excessive reruns, AFM claimed, "create a cultural wasteland, depriving the public of fresh contributions to entertainment and education that television is so uniquely capable of affording."

Screen Gems' call for help turned down

Prime-time access case involves films bought for Salt Lake City TV when market was not in top 50

The FCC has denied a request by Screen Gems Stations for a declaratory ruling or waiver of the prime-time access rule that would permit it show movies on its KCPX-TV Salt Lake City.

The commission action centered on Screen Gems' request for a ruling as to whether the two-year restriction on re-use in prime time of a theatrical film, under the rule, runs against the station that had previously shown the film. If it did, Screen Gems wanted a waiver.

The company said it had bought two packages of ABC-produced movies in 1971. All of the films had been shown on the network, including its Salt Lake City affiliate, KCPX-TV. But Screen Gems said it had bought one of the packages before Salt Lake City was known to be included in the top-50 markets, and had