



Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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The agencies' view of the 'definitive' Niensens. p25
New structure, not president, may be NAB answer. p36
Justice tries to get broadcasters out of BMI. p105
SPECIAL REPORT: The sounds of radio in 1964. p57

COMPLETE INDEX PAGE 7

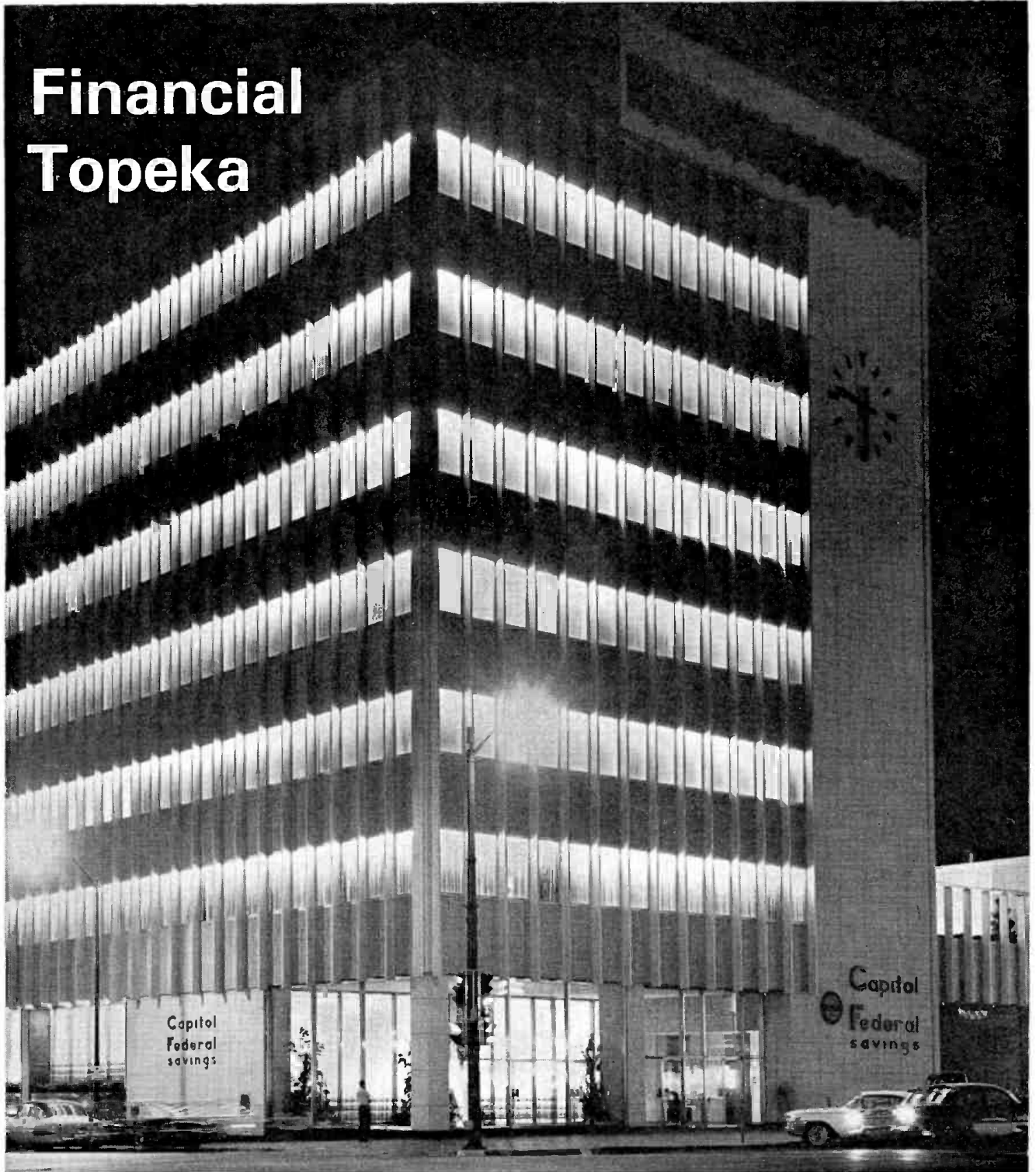


*"Isn't it just our luck
to be on opposite
another of those
great Columbia
Post-'50
Group II
features on
WTVJ?"*

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Air University Library
Maxwell Air Base Ala

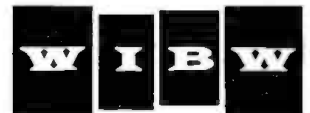
WTVJ IN MIAMI KNOWS THAT THE OLDIES HAVE HAD IT ON TV. TODAY'S VIEWERS WANT THE BIG STARS IN WELL KNOWN HITS LIKE PICNIC, PAL JOEY, THE GODDESS, THE MOUSE THAT ROARED AND IT HAPPENED TO JANE, TO MENTION JUST A FEW OF THE 60 OUTSTANDING FEATURES FROM THE COLUMBIA POST-'50 GROUP II. FOR DETAILS CONTACT **SCREEN GEMS**

Financial Topeka



My how you've grown. Good sound growth is no accident. It takes a lot of care and supervision. It takes a climate of good community economic conditions. Capitol Federal Savings typifies the good, sound growth of the Topeka market, with total assets in excess of \$250 million. Capitol Federal has become the largest financial institution in the entire state of Kansas. The people of this market area are sharing in this growth and looking forward to even greater development. Throughout the years WIBW has been a prime medium for Capitol Federal Savings and we are happy to have been a part of their growth.

If a growing Kansas is in your plans, take a good look at WIBW and the rich unified-coverage Topeka market. Ask Avery-Knodel to show you how you can buy so much coverage for so little.



RADIO AM • FM • TELEVISION
Topeka, Kansas
A division of Stauffer Publications
Represented nationally by Avery-Knodel

**AS WE'VE BEEN SAYING...
ST. LOUIS TELEVISION
IS A BRAND-NEW BALL GAME**

IN THIS FOUR-STATION MARKET

KTVI

LEADS WITH:

The No. 1 show

3 of the top 5 shows

6 of the top 10 shows

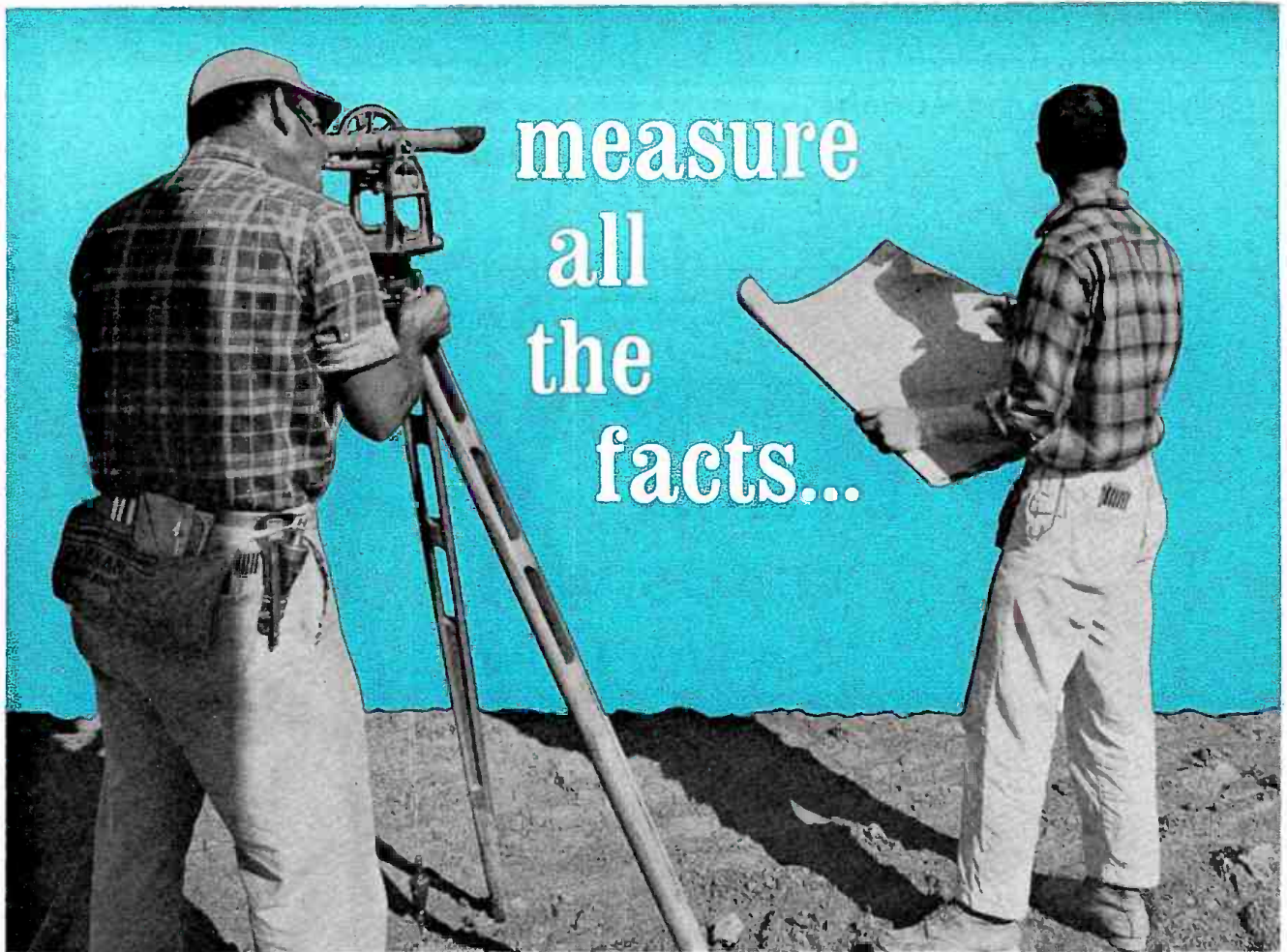
9 of the top 15 shows

IN PRIME TIME, 6:30-10:00*

*P.S. We continue to be No. 1 in Prime Time
and have increased our homes delivered
by almost 8% over our
record September figures.*

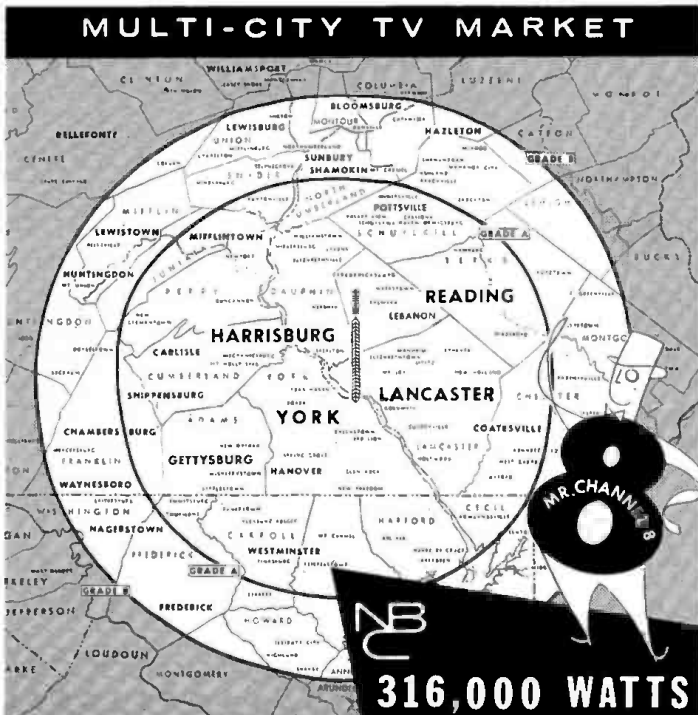
* SOURCE: ARB, Oct. 1964.
Based on total homes
delivered Monday thru Sunday.

THE EXCITING NEW
KTVI
Channel **2**
ST. LOUIS  



measure
all
the
facts...

WGAL-TV corners the entire market



Buy WGAL-TV. No other station or combination of stations in the Channel 8 area can claim total-market saturation. Don't cover just one limited area over and over. Reach all the market all the time. Buy WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Better buy

Network TV viewing at night is up and cost-per-thousand is down—appreciably. This aspect of current season has been all but lost in publicity about network ratings competition. Television Bureau of Advertising, on basis of A. C. Nielsen Co. data, finds C-P-M at \$4.04 per commercial minute for evening programs in four weeks ended Oct. 25. This is lowest point reached since 1959 when C-P-M in comparable period was \$4.01. High point was in 1962 (\$4.57), last year figure was \$4.55. Factors: new high in TV homes (52.6 million as of last September), and daily average time spent viewing per household (5 hours 25 minutes).

Increased TV households—about 2% more than last year—also figure in what NBC Research reports is increased total prime-time viewing for three networks combined. In terms of audience this season, viewing is up more than 5% in rating points and with 2% addition in TV homes, overall viewing in evening may be up nearly 8% this year.

LBJ's handy studio

Million-dollar conversion of White House Fish Room next to President Johnson's office into fully-equipped television and radio studio will get under way soon. Fish Room project was proposed by ABC, CBS and NBC—which will pick up entire tab for construction, equipment and manning—early this year but shelved for reasons never fully given. Last week Malcolm Kilduff, assistant White House news secretary, met with James Hagerty, ABC; Frank Stanton, CBS, and Robert Kintner, NBC, and passed word to get going on construction.

Word is that President Johnson has tired of inconvenience of walking to White House theater, some distance from his office, when he takes notion to go on air or on tape. As planned, nearby Fish Room will be manned at all times President is in his office, TV cameras will be kept warm, and he'll be able to go on TV or radio at little or no notice. It's estimated that maintenance will cost networks \$200,000 a year—after original \$1 million investment.

Return to TV

Manhattan Shirt Co., which was substantial advertiser in TV in 1958 and 1959 but not since, has been quietly testing medium in limited number of spot markets this year. Indica-

CLOSED CIRCUIT®

tions are strong that Manhattan, now evaluating results of tests, will expand its TV effort in 1965 as part of "brand-image" and "hard sell" campaign. Agency is Doherty, Clifford, Steers & Shenfield, New York, which will become Needham, Harper & Steers on Jan. 1 (see story page 9).

Line is forming

List of names submitted for consideration for Republican appointment to FCC when Commissioner Fred Ford leaves continues to grow. Ruth Jones, who's in charge of network and station relations for J. Walter Thompson Co., New York, has strong backing among Republicans. She was active in broadcast placements during 1960 GOP campaign, is widely known among influential broadcasters. Her appointment would fit in with President Johnson's announced policy of appointing women to high offices. Another name in hopper is that of Richard B. Hull, director of broadcasting at Ohio State University which operates noncommercial WOSU-AM-FM-TV Columbus, Ohio. He'd fill bill if President decides on educator.

So far there's no word from White House on Mr. Ford's resignation to become president of National Community Television Association. There's some speculation that President may want to pick successor before accepting Mr. Ford's resignation. If so, Mr. Ford may have to wait a while to take new job.

Farm boy

One item of business FCC will want to dispose of before expected departure of Commissioner Frederick W. Ford is issuance of proposed rule-making on establishment of antenna farms. Mr. Ford is commissioner most intimately connected with drafting proposal and with discussing it with broadcast industry representatives and officials of Federal Aviation Agency. As drafted, proposed notice would provide machinery for establishing antenna farms. But before proposal can be put before commission, language problem with Federal Aviation Agency must be resolved. Questions as to whether FCC or FAA has ultimate authority over towers has long been argued between them. And commission staff is trying to find language that will satisfy FAA without, at same time, giving away authority FCC regards as vital.

Late revival

For undisclosed reasons case that was settled year-and-a-half ago by FCC and sustained since then by court of appeals has come up again in private FCC meetings. Three weeks ago during session attended only by FCC members and key staffers, Commissioner Fred Ford suggested possible interest in reconsidering revocation of license of KWK St. Louis which was voted in June 1963. Mr. Ford was member of majority in 3-2 vote that dealt death penalty to station for conducting fraudulent contests. When he revived issue three weeks ago, Mr. Ford wondered whether FCC decision had been unduly harsh.

Matter came up on FCC agenda at private meeting last week. This time Mr. Ford withdrew suggestion. Comment was reportedly made at meeting that commission could do nothing now unless reconsideration was initiated by KWK owners. Majority ownership of KWK was acquired last March, nine months after revocation order, by Arthur M. Wirtz, wealthy Chicago businessman with interests in motion picture theaters, real estate, vending machines, among other ventures. He is also president and director of Chicago Blackhawk hockey team.

Multiple problems

FCC may try new approach to problem of revising policy on multiple-station ownership. Since task of changing rules is proving complex and time consuming (even though there is probably majority of commissioners who don't like rules as they stand), sentiment is developing within commission for adoption of interim guidelines. Some commissioners feel broadcast industry shouldn't be left in dark concerning commission's attitude on multiple ownership until new rules are polished and adopted. Guidelines, it's hoped, could be adopted in matter of weeks.

It's understood that effort will be made Friday (Dec. 18) at special meeting on multiple-ownership policy, to give staff instructions on drafting guidelines. It wasn't clear last week what might emerge, but it was believed guidelines would be based in part on rules-change recommendations proposed by staff last fall. Among other things, staff suggested that ownership limits be based on population served rather than number of stations owned.



**MORE
PEOPLE**
**listen to
WIBG
Radio 99**

than any other Philadelphia Radio Station
MORE total listeners **MORE** total homes in
MORE adult listeners **MORE** time periods

All estimated and limited as shown in reports: Based on average audience estimates, Monday to Friday, 6 AM to 12 PM, PULSE—July-September, 1964; Adult Audience Age 18-49, Radio PULSE LQR 100 11—April-June, 1964; Leads all other Philadelphia stations in circulation, Day and Night, Metro and Total, NCS '61; Share of Audience—Total Rated Time Periods, HOOPER—September-October, 1964.

WEEK IN BRIEF

"Definitive" Nielsen report shows virtual three-way tie for top TV ratings. Advertising agencies gleeful, but no major shifts of network spending planned just yet. ABC-TV expected to benefit most. See . . .

AGENCIES PLEASED BY TV TIE . . . 25

Presidential panel recommends anti-smoking campaign with TV to bear brunt. Government-financed \$10 million effort would be spread over three years, with emphasis on 30-minute documentaries. See . . .

TV FOR ANTISMOKING DRIVE? . . . 28

Justic Department files antitrust suit against Broadcast Music Inc. Suit would require broadcasters to relinquish ownership of BMI. Judge Burton says charges are "counter to the facts." See . . .

BMI FACES ANTITRUST SUIT . . . 105

Robert Sarnoff asks for removal of "shackles" on television news coverage. Congress should scuttle Section 315 and put FCC in its place, he says. He advocates access to public proceedings. See . . .

FREEDOM FOR TV NEWS ASKED . . . 54

Presidential selection committee of National Association of Broadcasters meets, may suggest reorganization of NAB rather than name new leader. Pierson makes pitch for restructuring, decentralization. See . . .

REORGANIZATION FOR NAB? . . . 36

Did TV spoil fair trial for Billie Sol Estes? What impact does radio-TV coverage have on federal court cases? U. S. Supreme Court and Congress wrestle with problems. At issue: court news. See . . .

MORE HOBBLES ON COURT NEWS? . . . 102

Henry tells meeting of educational telecasters that ETV can help overcome "electronic Appalachia." He cites efforts of group led by C&W's Cunningham. ETV's long-range financing is focus of meeting. See . . .

CLOSING TV'S CULTURE GAP . . . 42

Frank Stanton calls for reforms in political practices to bring them up to date. Among suggestions: uniform polling time across entire country, repeal of equal-time law and shorter campaigns. See . . .

REFORMS IN POLITICAL ARENA . . . 55

SPECIAL REPORT: RADIO PROGRAMING

Programing policies and philosophies of U. S. radio stations are presented in comprehensive BROADCASTING special report. Stations tailor formats to area, size of market, competition and audience. See . . .

TO EACH HIS OWN FORMAT . . . 57

Music-and-news format gives way to talk programing on increasing number of stations. Examples abound of stations in varied areas capitalizing on shows ranging from news to listener participation. See . . .

THERE'S GOLD IN GAB . . . 78

DEPARTMENTS

AT DEADLINE	9	OPEN MIKE	18
BROADCAST ADVERTISING	25	PROGRAMING	54
BUSINESS BRIEFLY	27	WEEK'S HEADLINERS	10
CHANGING HANDS	44	WEEK'S PROFILE	123
CLOSED CIRCUIT	5		
DATEBOOK	14		
EDITORIAL PAGE	124		
FANFARE	108		
FATES & FORTUNES	108		
FILM SALES	106		
FOR THE RECORD	114		
LEAD STORY	25		
THE MEDIA	36		
MONDAY MEMO	22		



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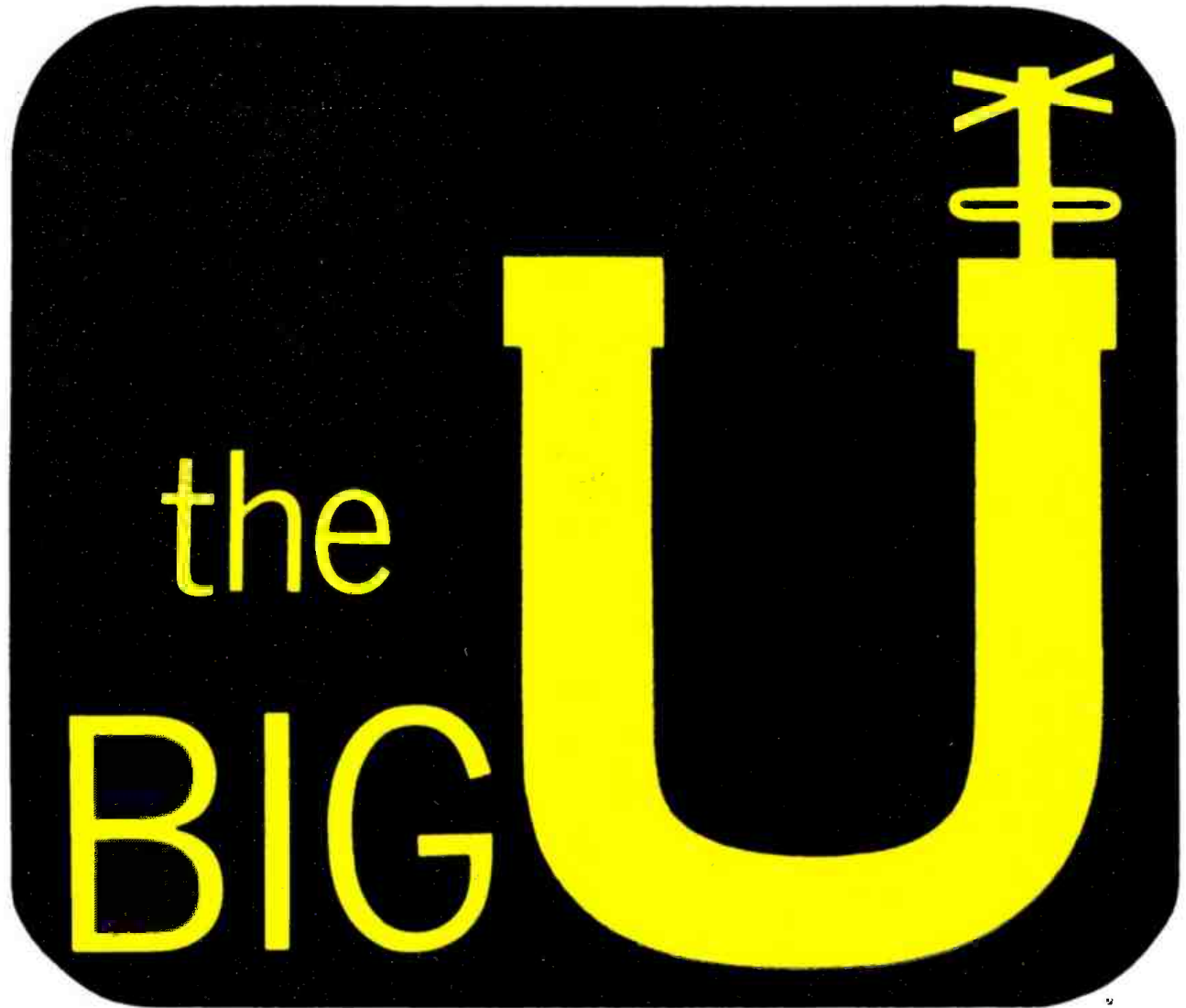
Published every Monday, 53d issue (Yearbook Number) published in January by BROADCASTING PUBLICATIONS Inc. Second-class postage paid at Washington, D. C., and additional offices.

Subscription prices: Annual subscription for 52 weekly issues \$8.50. Annual subscription including Yearbook Number \$13.50. Add \$2.00 per year for Canada and \$4.00 for all other countries. Subscriber's occupation required. Regular issues 50 cents per copy. Yearbook Number \$5.00 per copy.

Subscription orders and address changes: Send to BROADCASTING Circulation Dept., 1735 DeSales Street, N.W., Washington, D. C., 20036. On changes, please include both old and new addresses plus address label from front cover of magazine.

COMING... NEW YORK-NEW JERSEY'S
NEWEST TV STATION

Ch. 47 WNJU-TV



Coming ALIVE in '65!

SERVING THE NATION'S LARGEST TV MARKET

Transmitting in color and black-and-white from atop the
Empire State Building, N. Y. with studios in Newark, N. J.

Represented nationally by PABCO REPRESENTATIVES, 212-MU 2-4500

CBS files suit on CATV copyright clearance

ITS AIM: NO CATV PICKUPS WITHOUT SHOW OWNERS' OK

Court action to establish principle that community antenna television systems may not transmit programs without permission of copyright owners was initiated by CBS Friday (Dec. 11) in suit against Teleprompter.

CBS said that "once copyright is established CBS will grant CATV systems permission to use its network television programs when those systems are the only means by which satisfactory television service will be available. In such circumstances CBS does not desire to cause an increase in the cost of the television service to the CATV subscribers and contemplates only a nominal fee to cover administrative costs."

Programs Named ■ Suit, filed in U. S. Southern District Court in New York, said Teleprompter systems in Farmington, N. M.; Johnstown, Pa. and Elmira, N. Y., had retransmitted CBS-TV network programs without permission of copyright holders. It asked that Teleprompter be enjoined and assessed statutory damages of \$250 per infringement over period of about two weeks. Programs named were *CBS Reports*, *Burden and Glory of John F. Kennedy*, *World War I*, *Danny Kaye Show*, *Dick Van Dyke Show* and *My Living Doll*.

CBS said owners of copyrights on those programs not copyrighted by CBS were joining as co-plaintiffs in action. These were identified as Calvada/Thomas Enterprises (Van Dyke), Dena Productions (Kaye) and Jack Chertok (Doll).

No Comment ■ Teleprompter officials in New York said they would withhold comment pending examination of complaint.

CBS said CATV systems duplicating network programs within service areas of network affiliates "may well jeopardize the value of the copyrighted program service" furnished by networks to those stations. If this forces stations to close down in some communities, CBS continued, present network system could break down, quality of TV service in U. S. could be impaired, network programs could be lost to areas not reached by CATV, and some communities could lose their local TV service.

"Television today is a service essentially free to the public," CBS said. "CBS proposes to assert its statutory rights and its rights as copyright licensee in the creativity of the programs

which it broadcasts, and thus aid in the preservation and extension of free television service."

One other lawsuit to establish copyright owners' rights against CATV was initiated by United Artists against West Virginia CATV operator in 1960. It has not yet come to trial.

CBS juggles its nighttime schedule

CBS-TV will drop *Mr. Broadway* and *The Reporter* at end of month, as part of 13 midseason changes of nighttime schedule. Changes, covering every night of week and coming after second November Nielsen report (see page 25), include bringing back *On Broadway Tonight*, summer replacements; *Celebrity Game*, midseason replacement last year, and reruns of *Danny Thomas Show*.

Changes, as disclosed to affiliates Friday (Dec. 11) by James T. Aubrey Jr., CBS-TV president:

Dec. 14—*CBS Reports* from 7:30-8:30 Wednesday to 10-11 Monday in place of *Slattery's People*; Dec. 15—*Joey Bishop* from 9:30-10 Sunday to 8-8:30 Tuesday replacing *World War I*; Dec. 16—*Mr. Ed*, 6:30-7 Sunday and *My Living Doll*, 9-9:30 Sunday will move to 7:30-8 and 8-8:30 Wednesday, respectively; Dec. 20—*World War I* replaces *Mr. Ed*, and on same date *Best of Danny Thomas* is put in 9-9:30 Sunday, followed by *Celebrity Game* 9:30-10. On Dec. 31 *Broadway Tonight* replaces *Password* and *Baileys of Balboa* in Thursday, 9-10 period; Jan. 1—*Password* and *Baileys* move into Friday, 8:30-9 and 9-9:30, respectively, in place of *The Entertainers*, and *Slattery* replaces *Reporter* at 10-11; Jan. 2—*Entertainers* replaces *Mr. Broadway*.

ABC alone in asking for Saturday baseball

Reports late Friday (Dec. 11) indicated ABC-TV stood alone in negotiating for Saturday afternoon baseball package offered by major league committee. ABC was said to be offering around \$5 million, but network spokesman said "deal is still in the negotiating

stage and far from completion."

Source close to baseball-network talks said NBC-TV had made offer to committee but withdrew it last Thursday.

Package is now said to be 25-game schedule which skirts blackout problems by telecasting different game into area where regular game in package would otherwise not be eligible for telecast. Only teams not participating at this point are New York Yankees and Philadelphia Phillies. It's said baseball committee reported final decision would be made this week.

Meanwhile CBS has been wondering how its *Game of the Week* plans will be affected. Worst that could happen from CBS standpoint would be limitation to telecasts of Saturday and Sunday afternoon home games of New York Yankees.

NLB merges with DCSS on Jan. 1

Needham, Louis & Brorby has merged with Doherty, Clifford, Steers & Shenfield, effective Jan. 1, creating new agency that will bill estimated \$82 million next year. At news conferences Friday (Dec. 11) in Chicago and New York, details were presented on new Needham, Harper & Steers, which has William Steers as board chairman and director of New York division and Paul Harper as president and chief executive officer with office in Chicago.

NL&B billed estimated \$55 million, and DCSS \$27 million this year. In broadcast, Chicago-based NL&B billed estimated \$36.2 million and New York-based DCSS \$19.6 million, for combined total of \$55.8 million. Negotiations had been underway for several weeks (BROADCASTING, Dec. 7).

Mr. Harper said at news conference that DCSS's Borden's Danish margarine account will be resigned because of conflict with NL&B's Kraft Foods' Parkay and Miracle margarine products. Merger was statutory through stock transfer and agency does not expect to go public in future, officials said.

NH&S will have offices in Chicago, New York, Los Angeles and in Canada.

Cooke buys 2 CATV's for \$1.1 million

American Cablevision Co., division of Jack Kent Cooke Inc., Beverly Hills, Calif., has bought community antenna

WEEK'S HEADLINERS



Mr. King



Mr. Adams

Frank G. King, VP and general sales manager of KTVU(TV) Oakland-San Francisco, named general manager, effective Jan. 1. **William D. Pabst**, present VP and general manager, appointed VP and executive director. Before joining KTVU Mr. King was general manager of KABC-TV and was instrumental in starting KTTV(TV), both Los Angeles. KTVU, co-founded by Mr. Pabst and Ward D. Ingram in March 1958, was purchased by Cox Broadcasting Corp. in October 1963. **Ernest L. Adams**, chief engineer of Cox's WHIO-AM-FM-TV Dayton, Ohio, named chief engineer of CBC radio and television division. He joined Cox in 1935.

Joseph Stamler, VP of Broadcast Division of Polaris Corp., Chicago, since last August and before that president of firm's subsidiary, Polaris Productions, named executive VP and chief executive officer of Polaris's Broadcasting Division. He succeeds **Richard Shively**, resigned. **Charles Bevis**, division's di-

rector of operations, also resigned. Mr. Stamler earlier was VP-general manager of WABC-TV New York. Polaris stations are: WTVW(TV) Evansville, Ind.; KTHI-TV Fargo-Grand Forks, N. D.; KCND-TV Pembina, N. D.; WKYW Louisville; KXOA-AM-FM Sacramento, and KPLS Santa Rosa, Calif.

Senator Pierre Salinger (D-Calif.) announced Friday (Dec. 12) he has been elected VP of National General Corp., Beverly Hills entertainment firm with community antenna TV, closed circuit and theater interests, and would resign his Senate seat Dec. 31 to permit early appointment of his successor, Senator-elect George Murphy, former motion picture executive and performer. Senator Salinger's new NGC duties weren't defined, but he will work on book covering experience as news secretary to Presidents Kennedy and Johnson. He also intends to remain active in Democratic party.

Joseph C. Drilling, president of Crowell Collier Broadcasting Corp., (KFWB Los Angeles, KEWB Oakland-San Francisco, KDWB Minneapolis-St. Paul) named VP of Crowell Collier Publishing Corp., parent company of CCBC. Mr. Drilling started in radio as announcer at KARM Fresno, worked at KMJ-AM-TV and KJEO, both Fresno, where he was VP and general manager from 1953 to 1961. He moved to WJW Cleveland in 1961 as general manager, post he held until joining CCBC.

For other personnel changes of the week see **FATES & FORTUNES**

TV system serving Lewiston, Idaho, and Clarkson, Wash., from Pacific Northwest TV Inc. for \$1.1 million. System serves more than 5,000 subscribers and was held by Newell W. Priess, Pacific Northwest president.

Purchase, through Daniels & Associates, Denver brokers, is eighth cable system American Cablevision has acquired in two months for total outlay of \$8.2 million (BROADCASTING, Dec. 7, Oct. 26) and brings total subscribers to more than 28,000.

Firm is negotiating for other buys, Mr. Cooke said Friday (Dec. 12) and also operates systems in California, Texas, New Hampshire, Minnesota and Wisconsin.

Gallo wine leaves BBDO

E & J Gallo Winery, Modesto, Calif., resigns BBDO, San Francisco, effective Dec. 31. Account is heavy in TV, bills around \$3 million.

Simpler radio forms en route from FCC

FCC came close to completing work on AM-FM program reporting form, in all-day meeting Friday (Dec. 11).

Staff was instructed to prepare fresh draft, in view of changes made by commissioners.

Document in present form—which has undergone number of revisions—is said to be “less burdensome” on broadcasters than earlier versions.

Question requiring survey of community's programing needs and interests—one of most controversial in form—has been liberalized.

Broadcaster would still be required to make survey. But he would not, as under earlier version, be required to relate program ideas to specific sources.

One question said to be modified almost out of existence would have required broadcasters to list problems of

interest in their community and programs developed to deal with these problems.

Also being dropped is question that required listing amount of time, by source (local, network, recorded) given to news, entertainment and “other program types,” in composite week.

Commission Friday abandoned idea of two radio forms—one for renewal applicants and one for applicants for new stations and station sales. Staff was instructed to consolidate two forms in one.

New Rheingold move from FC&B to DDB

Rheingold Breweries Inc., New York, will move its advertising billings—estimated annual expenditures of \$6-\$8 million—from Foote, Cone & Belding to Doyle Dane Bernbach, both New York.

Approximately 85% of account goes to broadcast; 70% to TV, 15% to radio. Switch is effective March 1.

Rheingold had 15-year association with FC&B before moving to J. Walter Thompson for 1962-63, then returning to FC&B until latest move.

On Dec. 4, DDB resigned West End Brewing Co., Utica, N. Y. \$1.5 million advertising account (BROADCASTING, Dec. 7).

Supreme Court hears FTC sandpaper case

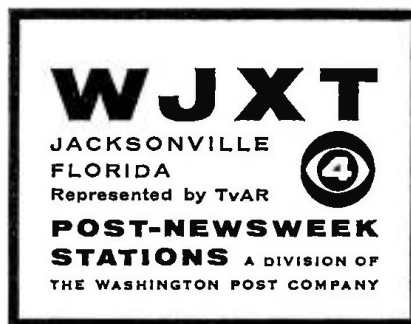
Madison Avenue copywriters now can mull over some ideas from U. S. Supreme Court Associate Justices John M. Harlan, William J. Brennan Jr., and Arthur J. Goldberg on how to handle product demonstrations on TV. Proposals were made during argument in celebrated Federal Trade Commission sandpaper case.

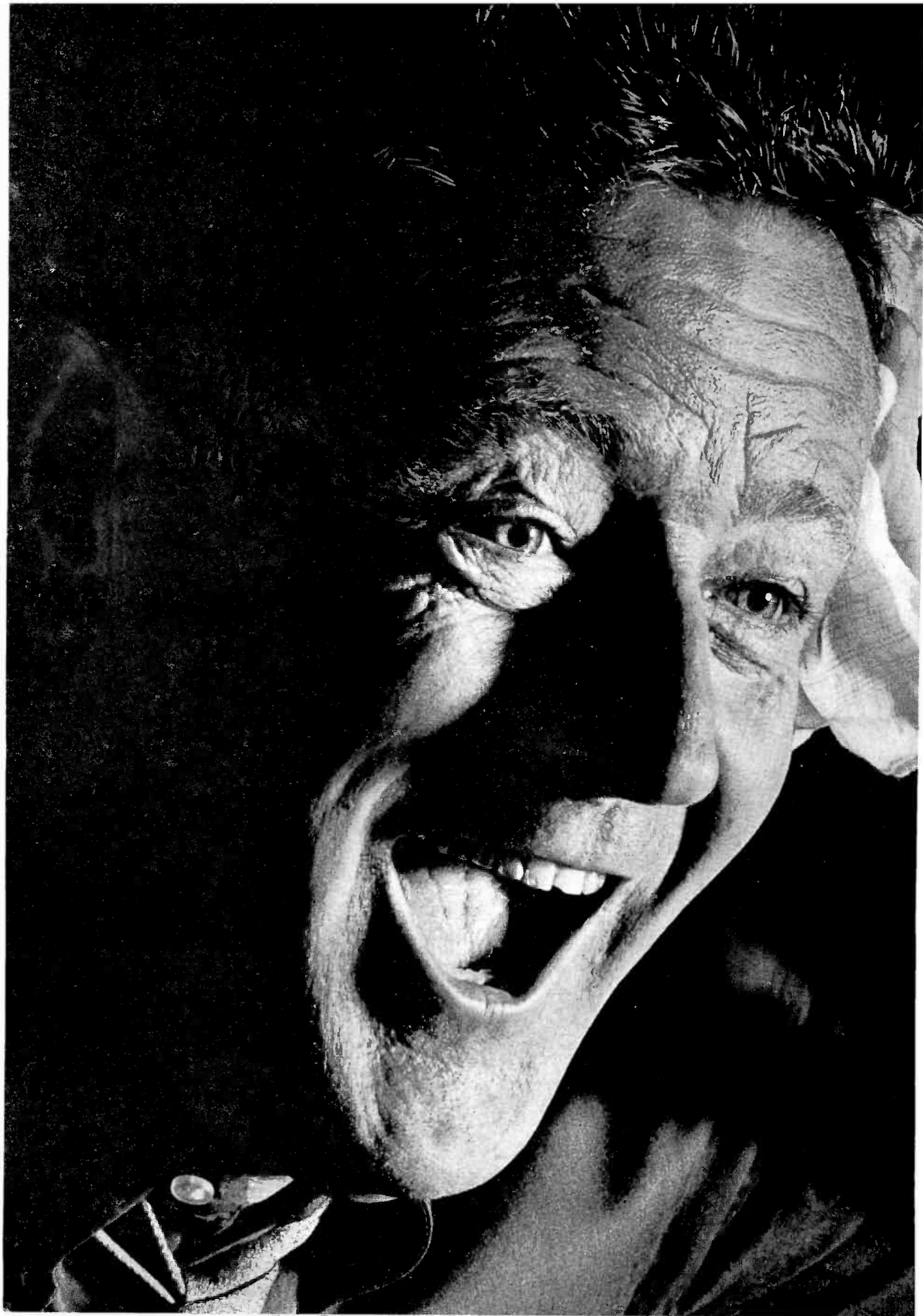
One recommendation is for announcement that demonstration is not using actual materials. Defense attorney protested that “apologia might take so much time that commercial would be unproductive.”

Involved is Colgate-Palmolive Rapid Shave commercial, used in 1959, which showed sandpaper being shaved easily after being covered with product. Since sandpaper doesn't look like sandpaper on TV, demonstration used mock-up consisting of sand glued to plexiglass plate.

FTC ruled this constituted deception. Its order was appealed by Colgate-Palmolive and First Circuit Court of Appeals disallowed certain portions of FTC order. FTC then asked Supreme Court to review.

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*







We made it!

Central Ohioans are part of the team, and this is the time of year when our hearts are either in our mouths or on our sleeves.

This kind of emotional involvement is the unmeasurable plus that television gives to the advertiser. Columbus advertisers are partial to the station that generates these moments more often and with a more lasting impression than its competitors.

Check with the tough-minded, local area businessmen who have made this one of the nation's dynamic growth centers. Last year in this three station market, they invested a whopping 47.9 percent of their television spot dollars on WBNS-TV.

It takes plenty of professional know-how to build and maintain this kind of reputation. The know-why is even more important. That comes from being born and raised in Central Ohio and eager to earn the continued respect and confidence of our neighbors.

Only then can we be sure that WBNS-TV is the station where seeing is believing.

WBNS-TV

CBS TELEVISION IN COLUMBUS, OHIO

Affiliated with WBNS Radio (AM-FM) and the Columbus Dispatch. Represented by Blair TV.

YOU NEED
TERRE HAUTE,
TOO . . .



• More and more leading advertisers are choosing the Top Two Indiana Markets (Indianapolis and Terre Haute) for maximum TV impact on the more than Six Billion Dollar Hoosier Sales Potential.



• PABST BLUE RIBBON is one of more than 120 brands which have added WTHI-TV which covers the Second Largest Indiana TV Market.



• These discerning advertisers recognize the pronounced impact of WTHI's single station coverage which added to Indianapolis TV, offers more additional TV homes (with a slice of Illinois as a bonus) than even the most extensive use of Indianapolis TV, alone.

WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station
(March 1964 ARB)
*except Indianapolis

WTHI-TV
CH 10 TERRE HAUTE, IND.



THE ORIGINAL STATION REPRESENTATIVE

DATEBOOK

A calendar of important meetings and events in the field of communications.

■Indicates first or revised listing.

■Dec. 16—Major Armstrong Awards Banquet honoring FM stations for broadcasting and technical research. Engineer's Club, 32 West 40th Street, New York.

Dec. 18—Annual meeting of stockholders of Filmways Inc. Hotel Biltmore, New York.

Dec. 18—FCC deadline for reply comments regarding common carrier eligibility and the transfer of noncommon carrier stations from the Business Radio Service to a new Community Antenna Relay Service.

Dec. 28-29—Conference of the marketing education division of the American Marketing Association. Chicago.

JANUARY

Jan. 15-17—Board of directors meeting of American Women in Radio & Television, Hilton hotel, New York.

Jan. 16 — Retail Advertising Conference. Reed Pasternak, head of his own agency in Flint, Mich., will discuss "How to produce effective TV commercials at a sensible cost." Walter Tower Inn, Chicago.

Jan. 18-19 — Oklahoma Broadcasters Association mid-winter convention will hear Robert J. Burton, president of Broadcast Music Inc., Robert J. Rawson, chief of FCC Renewal and Transfer Division, and Thomas Wall, attorney with Dow, Lohnes & Albertson, Washington. Sheraton Oklahoma hotel, Oklahoma City.

Jan. 22 — Comments are due on FCC's notice of inquiry and proposed rulemaking regarding mutual funds and other investment houses that are in technical violation of multiple ownership rules.

Jan. 22-23—Meeting of radio code board of National Association of Broadcasters. Los Angeles.

Jan. 22-24 — Advertising Association of the West convention. World Trade Center, San Francisco.

Jan. 25-29—Winter meeting of radio and TV boards of National Association of Broadcasters. Palm Springs Riviera, Palm Springs, Calif.

Jan. 26-28—Twentieth annual Georgia Radio-TV Institute of the Georgia Association of Broadcasters. Featured speakers include FCC Commissioner Robert E. Lee; Broadcast Music Inc. President Robert Burton, and John Chancellor of NBC News. University of Georgia, Athens.

Jan. 28-30—Winter convention of South Carolina Broadcasters Association. Columbia.

■Jan. 28—Annual banquet, Federal Communications Bar Association. Sheraton-Park, Washington.

Jan. 29-31—Regional and board of directors meeting of National Advertising Agency Network. Guest House motor inn, Birmingham, Ala.

FEBRUARY

Feb. 1—Deadline for entries for Sigma Delta Chi Distinguished Service awards.

Feb. 2-3—Advertising Federation of America/Advertising Association of the West convention. Statler-Hilton, Washington.

Feb. 4-5—Annual conference of presidents of state broadcasting associations under auspices of National Association of Broadcasters. Shoreham hotel, Washington.

■Feb. 6—Directors Guild of America, annual Awards Dinner. Beverly Hilton hotel, Beverly Hills, Calif.

■Feb. 11—Western States Advertising Agencies Association's "Man of the Year" award luncheon. Embassy Ballroom, Ambassador

hotel, Los Angeles.

Feb. 10-11—Michigan Broadcasters Association mid-winter convention and ninth annual Legislative Dinner, Jack Tar hotel, Lansing.

Feb. 21 — Reply comments are due on FCC's notice of inquiry and proposed rule-making regarding mutual funds and other investment houses that are in technical violation of multiple ownership rules.

Feb. 26-27—Spring meeting of the Arkansas Broadcasters Association. Jonesboro.

MARCH

■March 8-12—Hollywood Festival of World Television Classics. Prize-winning programs from 25 countries will be shown. Al Preiss, publisher, *Telefilm International* magazine, is coordinator of the festival, jointly sponsored by a dozen Hollywood TV film producers. Huntington Hartford Theater, Hollywood.

March 15—American TV Commercials Festival. Waldorf-Astoria, New York.

March 21-24 — National Association of Broadcasters annual convention. Shoreham and Sheraton Park hotels, Washington.

■March 28-April 2—Society of Motion Picture and Television Engineers, 97th semi-annual conference. Ambassador hotel, Los Angeles.

March 29-30 — Pacific Northwest Community Television Association Inc., 10th anniversary spring convention. Davenport hotel, Spokane, Wash.

March 31-April 1—New Business Forum to be co-sponsored by the National Electronic Distributors Association and the Electronic Industry Show Corp. during National Electronics Week. Community antenna television will be among items discussed. Hilton hotel, New York.

APRIL

April 1—FCC deadline for comments regarding frequency allocations and technical standards of its proposed rules governing the licensing of microwave radio stations used to relay TV signals to community antenna television systems.

April 8-9—Fourth annual Collegiate Broadcasters conference and the second annual College Majors conference combined into one meeting under sponsorship of International Radio & Television Foundation of International Radio & Television Society. John C. McArdle, vice president and general manager WNEW-TV New York, is chairman. Hotel Roosevelt, New York.

MAY

May 3—FCC deadline for reply comments regarding frequency allocations and technical standards of its proposed rules governing the licensing of microwave radio stations used to relay TV signals to community antenna television systems.

■May 6-8—Meeting of Iowa Broadcasters Association. Fort Des Moines hotel, Des Moines.

May 17-19—First convention of Advertising and Marketing International Network. Pontchartrain hotel, Detroit.

JUNE

June 12-15—Annual Georgia Association of Broadcasters summer convention in conjunction with annual GAB engineering conference. Speakers tentatively scheduled: FCC Commissioner Frederick Ford and Paul Comstock, government affairs vice president of National Association of Broadcasters. Holiday Inn, Callaway Gardens, Pine Mountain.

June 13-18—Management conference of National Advertising Agency Network. Whiteface Inn, Lake Placid, N. Y.



**...this is Cincinnati's
finest television newsman;
however you don't see him
on tv very often...**

It's not that Al Schottelkotte isn't there, he is, but over 94% of his news program is film and pictures. He believes that television, as a medium of sight, can best present the news by pictures.

If Cincinnatians want to SEE the news (and apparently they do, for Al Schottelkotte is Cincinnati's top-rated newscaster), they tune to Television 9 seven nights a week for THE AL SCHOTTELKOTTE NEWS at 11 P.M.

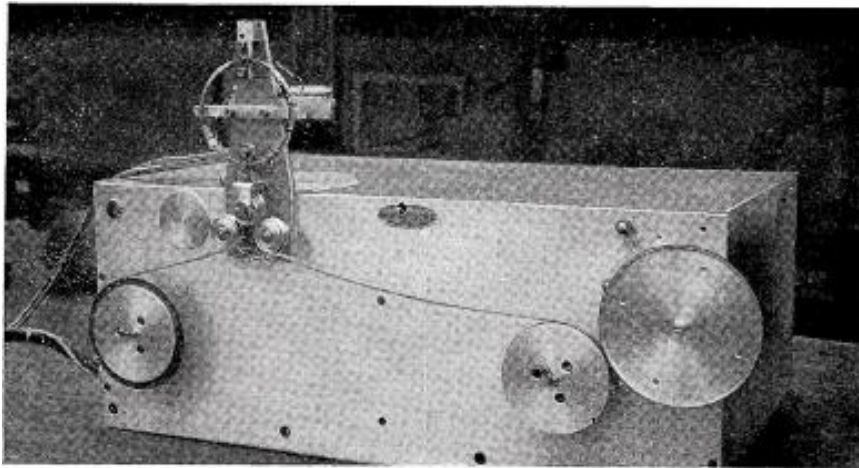


SCRIPPS-HOWARD BROADCASTING COMPANY

*WCPO-TV-AM-FM CINCINNATI • WMC-AM-FM-WMCT MEMPHIS
WEWS-(TV) CLEVELAND • WPTV PALM BEACH • WNOX KNOXVILLE*

Some plain talk from Kodak about tape:

physical testing and tape performance



The High Speed Tensile Tester is designed to break tape under load . . . and gather a lot of useful data besides.

Magnetic tape is subject—day-in, day-out—to a wide variety of stresses and strains. That's why we are more than casually interested in its tensile properties. Tape is much like a rubber band. Put under tension, it will stretch. When the tension is released, it will snap back to its original shape. It will, that is, unless you've stretched it beyond its yield point. For if over a certain amount of longitudinal stress has been placed on a tape, the tape will lose its ability to recover and will, in fact, remain permanently elongated. Stretch it even further and, naturally, the tape will break.

Deformed tape will not reproduce sound faithfully. And tape that breaks too easily is just a plain nuisance. So we set our sights high and developed a special triacetate—called Durol base—that's exceptionally tough, yet breaks clean without "necking

down." In order to prove its worth *and keep it that way*, we developed a tight set of specs for our quality-control boys—specs which were a direct outgrowth of the conditions under which a tape is to be used. For example, the shock of going from fast wind to fast rewind. Or the shock generated on a running recorder when the supply spool jams.

We think that tape should be able to take this sort of punishment routinely. So, of course, we double, triple, even quadruple the requirements! And just to make sure that the tape performs we build torture tests that would have delighted Attila the Hun.

Here is one tester that is outstanding in its fiendishness. It's called the High Speed Tensile Tester and is designed to break tape under load.

But like any good one-man-band, it does a lot more than just:

one job. It not only breaks tape but gathers scads of very useful data as well—data which completely describes a tape's tensile properties. Here's how it works. It's built like a tape deck with the tape attached to one half of a split-ring electrical strain gauge. We run the deck and then jam on the brakes on the supply reel but keep the take-up reel going. The strain gauge takes the full load and the split ring spreads and deforms. This deformation causes the gauge to change resistance and causes the DC voltage on it to pulse. We monitor the pulse on a scope and measure the duration. This gives us a figure of merit in terms of tensile strength.

Just how good is Durol base? Well, consider this data. Yield strength for Durol base is 47% greater than regular triacetate and 70% greater than diacetate (the two most common plastic support materials). Break strength is 43% greater than triacetate and 80% greater than diacetate. And this is the kind of test that almost duplicates actual use conditions on your tape equipment.

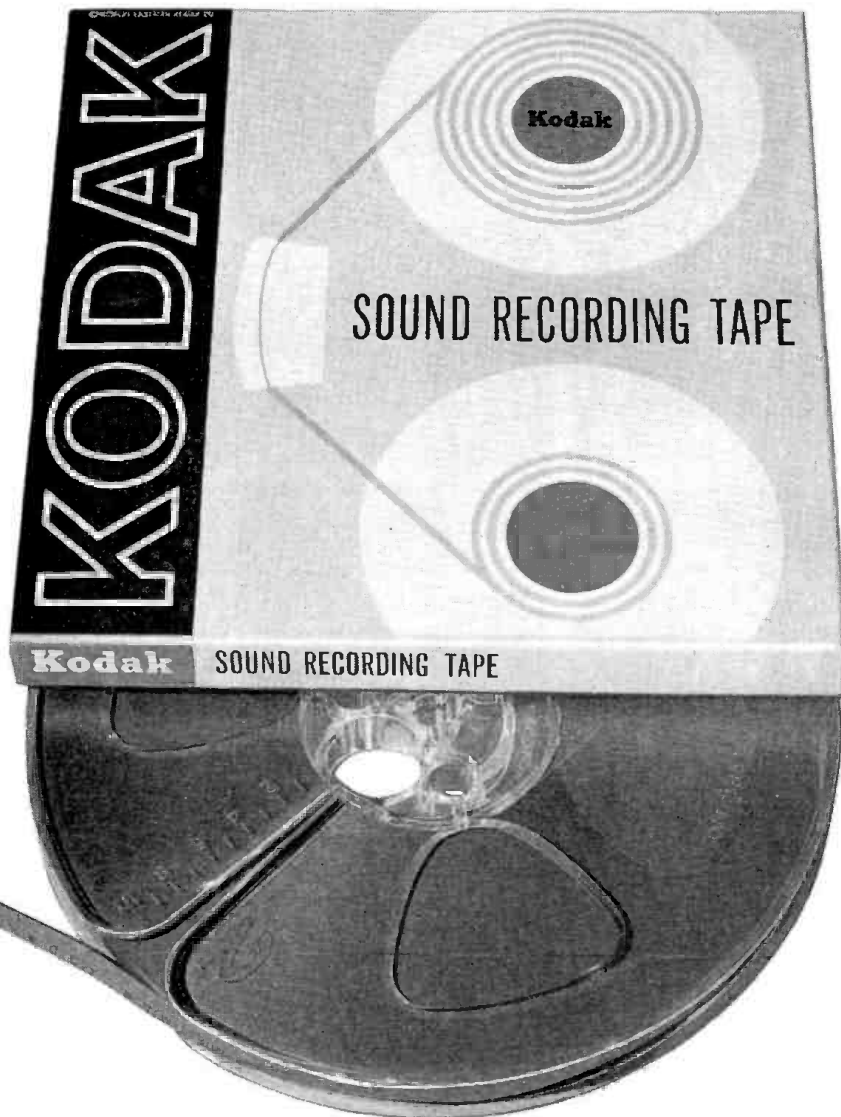
But any torture test one engineer can devise, another engineer can improve upon. Take the Toughness Tester, for example. This is an instrument designed to determine a tape's strength (toughness) by measuring the force required to break a sample. A measured length of tape is held securely between two clamps. Then it is struck and broken by a falling pendulum. Because it has been raised to a fixed height, the

Kodak
TRADEMARK

pendulum always delivers a precise and repeatable amount of impact. The energy absorbed by the tape at impact controls the height of the pendulum's backswing. Thus, a measurement of backswing height is a direct measurement of toughness. The strain rate that this device imposes is on the order of magnitude of 200,000% per minute—enough to break any acetate-based tape. How does Durol base compare to conventional acetates? Well, it comes through this test, too, like an Olympic star. In test after test, Durol base proves to be about 40% stronger. This toughness test also provides a valuable measure of permanent elongation. Durol base's unique "shear-pin" action lets it break clean with minimum

elongation (less than 1% compared to 10% for other acetates). These are only two of the more interesting physical tests routinely performed on random samples of Kodak tape. There are dozens more, of course. And we haven't even gotten into electronic testing yet. But we'll save those for another day.

Choose KODAK Sound Recording Tape, Type 31A, for all general-purpose and low-print applications. Or Type 34A whenever you need high-output or low-noise characteristics. For extended play-



ing times try our extra or double-play tapes . . . or try the new triple-play tape, so thin you get 3600 feet on a 7-inch reel. KODAK

Sound Recording Tapes are available at electronic supply stores, camera shops, specialty shops, department stores . . . everywhere.

EASTMAN KODAK COMPANY
Rochester, N.Y.

people
+
money
=
a major market

ORLANDO
DAYTONA BEACH
CAPE KENNEDY

the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL **2**

Don't wish — buy WESH-TV selling
FLORIDA'S No. 3 MARKET

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Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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

Scripps-Howard's help

EDITOR: Scripps-Howard stations have given a total of \$186,038.61 to educational stations during the past year.

We have also supplied the new Cleveland educational television station [ch 25 WVIZ-TV] with a list of equipment that we have available to it for donation. This is not included in the above amount.—M. C. Watters, executive vice president, Scripps-Howard Broadcasting Co., Cincinnati.

(A study of commercial broadcasters' aid to ETV was printed in BROADCASTING Nov. 30, Nov. 9. The additional reports bring the total amount of assistance past the \$15 million mark.)

A stone thrower's house

EDITOR: Congratulations on your Nov. 3 editorial, "Sandbagging Radio," regarding the December Reader's Digest fiasco about radio.

However, you forgot one item. In the total of 100 pages of advertising, there was only one page devoted to what we would call a public service announcement. On page 212-B they ran an item for the use of seat belts for the National Safety Council. No radio operator in this country could get away with 100 spot announcements and only one public service announcement.—Sam W. Sloan, executive vice president, WOHQ Toledo, Ohio.

EDITOR: . . . Thanks for telling Reader's Digest off. I'll be reminded to stop running their "All America Wants to Know" on a sustaining basis. This is like a policeman trying to trip a small youngster.—Albert Crain, licensee, KBSN Crane, Tex.

Thanks to all radio-TV

EDITOR: Aiding Leukemia Stricken American Children—St. Jude Research Hospital has made awards to KYW Cleveland and WKNR Detroit for their outstanding participation in our Teen-agers March in those cities.

It is certainly gratifying to me to see the activity generated by these two great radio stations. However, I am not unmindful of the fact that more than 100 radio stations participated in the recruiting of teen-agers this year from every size city you could imagine.

In addition, over 700 radio and television stations gave additional support to our fund-raising drives in more than 200 cities and towns all over America.

As you salute radio in BROADCASTING,



Happy Holiday Greetings and Best Wishes for the New Year

WSOC TELEVISION/RADIO • CHARLOTTE, NORTH CAROLINA



Illustration by WSOC staff artist Bob Austin

Joey, shown here and in color on the preceding page, comes from the wonderful world of little children. He is master of ceremonies for "Clown Carnival", the popular WSOC-TV children's show. Because Joey is a master at spreading joy, we let him speak for all of us in wishing our friends in advertising and broadcasting the Season's very best.

WSOC

Television / Radio • Charlotte, N. C.

Represented by H-R



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOO AM-FM, Miami; KTVU, San Francisco-Oakland.

I would like to join in by saying that these gentlemen are mainly responsible for the tremendous growth of ALSAC in raising funds to support our research center.

Please extend to each one of them our heart-felt thanks and sincere appreciation.—*Danny Thomas, president, Aiding Leukemia Stricken Children*



Jim Stagg of KYW Cleveland accepts trophy and thanks from Danny Thomas for drive in that city netting \$137,000 for the hospital. Similar presentations were made to WKNR Detroit and others who helped to make the ALSAC campaign such a success.

A sales promotion aid

EDITOR: I would like permission to duplicate "Corporate Profits Tied to TV Spending" (BROADCASTING, Nov. 16) and distribute it to our clients on a local, regional and national basis. We would note the origin of the composition in order to lend deserved credence to the weighty message it carried.—*James T. Hite III, manager, sales development, WJBF(TV) Augusta, Ga.*

(Permission granted.)

Passing the word on

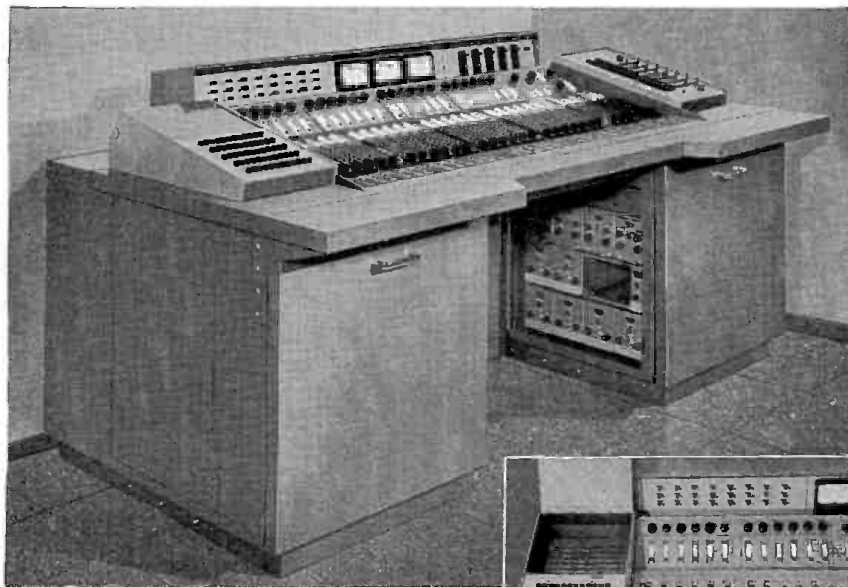
EDITOR: For almost five years we have been editorializing on the needs for improvement in the calibre of juries in the areas we serve. Thus, we note with a great deal of interest your Dec. 7 editorial, "Fair trials: the root problem."

Will you give us permission to quote from this or subsequent similar materials?—*John W. Angst, general manager, WLSH, Lansford, Pa.*

(Permission granted.)

BROADCASTING, December 14, 1964

DON'T COMPROMISE
with just any audio console



Solid-State Custom Audio Consoles

You can't afford anything less than the superior quality and top performance of the new McCurdy SS4724 Audio Console. Years-ahead design concepts and strict quality control is your assurance that this 24-channel studio mixing console will provide all the audio control facilities necessary for your TV production studio. Unmatched economy and efficiency features include: ■ solid-state circuitry for increased reliability, compact design ■ space-saving "package" design ■ completely pre-wired and pretested . . . eliminating extensive installation time, assures uniform performance characteristics. These and a host of other exclusive McCurdy features make this your best audio console buy . . . by far!

(Also available from McCurdy is a complete line of audio equipment — turntables, preamps, power supplies, consoles, etc. Contact Visual for full information.)



Sold Nationally By

Visual . . . the Leader, first to offer a complete solid-state broadcast facility.

VISUAL ELECTRONICS CORPORATION

356 west 40th street • new york, n. y. 10018 • (212) 736-5840

MONDAY MEMO

from JOHN M. CODY, Cole Fischer Rogow Adv., Beverly Hills, Calif.

The 10-second spot: biggest bargain in television

"What can you say in 10 seconds?" is the usual question. Plenty. No advertising medium is more maligned than the 10-second television spot, yet we've made it say a mouthful for Dodge Dealers of Southern California.

American automobile selling is a mad-madmad world. Can you think of any other product that, every 12 months, changes its looks, its features, its price, and sometimes even its name? Every year there's the furtive cloak-and-dagger build-up, then the tumultuous announcement which leads to a brand-new no-holds-barred competitive scramble.

For 1965 Dodge has five new cars, as well as new trucks, all with a wide choice of body styles and features. As always, we've got to help the dealers sell them, or things will look rather bleak for us, come next budget time.

The Big Trick ■ Ford and Chevy each spends twice as much, or more, as Dodge does locally. In the national campaigns, Chevy probably spends 10 times what Dodge does. How do Cole Fischer Rogow and the Dodge Dealers of Southern California hold their own against their well-heeled brethren? With spot television. We round out our campaigns with space in 40 newspapers and time on 18 radio stations, but the big trick is turned on TV. We have found television to be the nearest thing to bringing prospects into the showroom so they can see what our cars look like.

We make 60-second commercials and some 20's. But it's difficult to find 60-second availabilities in prime time. Usually you have to settle for news shows and movies. Twenty-second spots are expensive; they often cost more than 60's. To get maximum video exposure for the Dodge line, we have found the 10-second spot to be the real steal—if you can communicate in such a brief span.

It's not easy. Any reel of motion picture film has two soundless feet at the beginning. This standard "pull-up" cuts the sound portion of a 10-second commercial down to about eight seconds.

Our experience has been that you can only expect to make a single point in a 10-second spot. And its presentation has to be dramatic enough—or outlandish enough—that the viewer doesn't choose that moment to turn to his wife and ask if she put the cat out yet.

Little Old Lady ■ We've dreamed up a couple of good things that are working well for us. First is our slogan, "Put a Dodge in Your Garage," which we use in all our advertising, and the

One example of the Little Old Lady 10-second commercials:

VIDEO

Long shot of 2-door Dodge stock bodied racing car with painted racing stripes and number travelling towards camera at high speed.

CU as car approaches and passes.

¾ rear as car glances off straw bales and accelerates around curve.

¾ front low-angle full-frame as car brakes across finish.

AUDIO

Sound effects — (appropriate racing car engine noises, tires screaming, etc.)

Announcer — (voice over racing sounds.) Dodge puts pep in your driving.

Sound effects — (car decelerating and stopping.)



Cut to tight side view of car—revealing for first time that driver is Little Old Lady.

L.O.L. We put a Dodge in our garage . . . HON . . . ey.

second is the Little Old Lady.

In our 10-second spots we usually combine the two. The typical spot opens with a Dodge jumping a drawbridge, dragging with a race car, flying on a collision course with a freight train, or some other hell-for-leather action; and the payoff is when the driver is revealed to be this sweet Little Old Lady, in a shawl and a goofy-looking hat, who says, "We put a Dodge in our garage, honey."

By mixing these ingredients and adding the word "honey" we have attention-getting, talked-about commercials that not only have people looking at them, but for them! Our Little Old Lady, Kathryn Minner, has become a Southern California celebrity. When we take her to the Riverside Drag Races or on other personal appearances, she's

mobbed. Most of them are young people—the very group we're most anxious to influence.

We're convinced that it's a winning formula. By using 10-second commercials, we can afford to wild-spot them all over the board. We're on all seven commercial channels in Los Angeles and all three commercials in San Diego. We get some great buys—some are big network show adjacencies in prime time. In effect, we get to show off our cars in several thousand living rooms every evening. And we have time to make one point in each spot. Even if it's just, "Put a Dodge in Your Garage," that ain't bad.

At Cole Fischer Rogow we firmly believe that the 10-second commercial is the real sleeper in television advertising. So don't noise it around.



John M. Cody is vice president and manager of the Cole Fischer Rogow office in Beverly Hills, Calif., and account supervisor on three Dodge dealer groups in Southern California. An automotive advertising specialist, Mr. Cody was formerly vice president and manager of the Hollywood office of Grant Advertising, where he served on the national Dodge account. Prior to his association with Grant, he was vice president of Caples Co. in Los Angeles and New York.



how to sell **AUTOMOBILES** in Detroit

Talk to the right people with Detroit's leading radio station

For example, between the hours of 4 PM and 7 PM WKNR is first in men between the ages of 25-34, third of all Detroit stations in men between the ages of 35-49 and first in women between the ages of 35-49.

You'll find these figures in the Radio Pulse LQR-100-II (Supplement) for April, May, June, 1964 just released.

For the complete story of WKNR's complete audience . . . for automobiles or almost anything else you have to sell . . . see your KeeNeR salesman or your Paul Raymer man.



EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY --- ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



TV ratings tie pleases agencies

Three-way draw in Niensens seen as opening new advertising opportunities, but most buyers will wait for outcome of midseason program changes

Agencies commanding more than \$750 million in network TV billings were studying the closest network race in years with obvious delight last week, but they gave no sign that they plan a major redistribution of their network dollars—at least not yet.

The overwhelming consensus among executives canvassed by BROADCASTING at 20 leading agencies was that ABC-TV's surge in ratings would give that network some extra business this year and more next year.

How much this extra business is apt to amount to and where it will come from, however, were questions that most executives preferred to defer until more evidence is in.

The agency views were solicited by BROADCASTING after last week's Nielsen ratings report for the two weeks ended Nov. 22—widely regarded as the season's first "definitive" report because the period contained no political-campaign dislocations—showed in effect a three-way tie (see page 27). The report represented a substantial loss for CBS-TV, compared to a year ago, but a good gain for NBC and a better one for ABC.

Several agency executives indicated that while they would accept the ratings as definitive for the time being, they did not regard them as final. They expected considerable doctoring of the schedules to take place, particularly at CBS, with further see-sawing in ratings to come.

Some singled out NBC-TV as apt, in their opinion, to slump a bit in later ratings. They based this prediction on the view that part of NBC's rating position was dependent on four hours of feature films each week, that the better films are being shown early in the season and that the ratings won't hold up as well when the movies get weaker.

ABC Business ■ Although only one or two agency executives acknowledged they were considering shifting billings in mid-season, it was apparent that

ABC-TV's better performance this year—obvious even before the Niensens confirmed it—had already made an impact on ABC business.

One evidence was the disclosure last week that ABC-TV plans to increase its charges by up to 10% next season, with the higher costs to be applicable on all 1965-66 business sold after today (see page 26).

Earlier, American Home Products increased its ABC-TV commitment substantially by signing a reported \$15 million contract for next season (BROADCASTING, Nov. 23). And last week an

official of Ted Bates & Co., which handled the American Home contract, said he definitely expected sponsorship changes to result from last week's Niensens, although he did not say whether these were Bates clients.

Some other agencies said they had clients interested in additional participation buys on ABC after the first of the year.

Better clearance of ABC programs by the network's affiliates was another advantage seen by some executives as a result of the new ratings report.

Although no one would venture that CBS-TV's loss in ratings would be accompanied by a similar loss in business, several suggested that CBS-TV would feel the effects in other ways. Some executives speculated CBS would have more trouble selling fringe periods unless it forged back into the ratings lead. A few thought it might need to reduce its rates and accept contracts for shorter terms than it has been accustomed to do.

Good Position ■ ABC was the main beneficiary of the agency executives' praise. "Real progress," said one. "Their programming puts them in an excellent competitive position." Another called ABC's program gains "a real coup." Still another regarded them as "the pay-off of a long-range development program."

Several stressed the view, based on this year's performance, that NBC has lagged behind CBS in developing new programs—and CBS has lagged behind ABC in developing successful new ones.

Several also emphasized that, although the networks are virtually tied in average ratings, what interests agency people most is the ratings of specific programs and time periods—their own, or those they're considering.

One of the few differences expressed regarding ABC's program rise related to the charge that ABC is aiming for the younger audience and is missing a good many adults.

A few agency men ventured that

Radio's sound today

There are more than 5,000 radio stations on the American air and no two of them program exactly alike. To find out more about how area, size of market, competition and audience influence their programming BROADCASTING sent out a questionnaire. More than 1,500 stations sent in usable answers. An analysis of these answers appears in this issue in Special Report: Radio Programming with quotes from a cross-section of about 450 station executives. The report begins on page 57. Special articles in the report include:

How the top 50 markets program.page 58

Is talk the answer to music and news?page 78

What formats fit the medium radio markets?page 84

How do small-market stations meet problems?page 92

This report is a sequel to Special Report: Radio which BROADCASTING published Sept. 28, 1964.

TV RATING TIE PLEASES AGENCIES continued

when further demographic refinements are made, breaking down age groups by a narrower gauge, ABC-TV's gains, although impressive, may be less significant than they now appear. Others, however, contend that ABC gains much adult strength from such shows as *Peyton Place*, *Voyage to the Bottom of the Sea*, *McHale's Navy* and *Bewitched*.

More Comedy? ■ The agency officials saw several trends—but few new ones—emerging out of this season's programming. One of the most frequent predictions foresaw a further proliferation of situation comedies next year, especially of the sort that one executive described as "slapstick witchcraft, as seen in *The Addams Family*, or gentle witchcraft, as seen in *Bewitched*." Increases in variety, western and action shows—and a trend away from one-hour shows—also were predicted.

Among those expressing viewpoints in BROADCASTING's study were Lee Currin, vice president in charge of programming, Benton & Bowles; John Allen, vice president and TV programming director, McCann-Erickson; Richard Depew, vice president and director of programming, Cunningham & Walsh; Peter G. Levathes, executive vice president, Maxon Inc.; John Hoagland, vice president and broadcast director, Ogilvy, Benson & Mather; James Hannah, vice president in charge of radio-TV, N. W. Ayer & Son; Rollo Hunter, vice president and director of radio-TV programming, MacManus, John & Adams; Nicholas E. Keesely, senior vice president and radio-TV programming director, Lennen & Newell; Gene Accas, vice president, network relations, Leo Burnett Co.; William Murphy, vice president, media, research, Papert, Koenig, Lois, and top-ranking officials who preferred to be unidentified but who represented BBDO, J. Walter Thompson Co., Ted Bates & Co., Young & Rubicam, Kenyon & Eckhardt, D'Arcy, Compton, Dancer - Fitzgerald - Sample, Grey, and Erwin Wasey.

Some of the highlights:

One program executive at a top 10 agency thought ABC next season will have "more cornerstone programming" to build on and will gain appreciably if its new product is "good again." CBS in his opinion isn't about to "sit still," has cornerstone programming and "maneuverability" and because its weak shows are in stark contrast to its long list of strong programs, the network can make "easier decisions." NBC, he thought, may have a tendency to "stick too long" with certain programming, hasn't developed as much new programming for "building" as have the others and may find itself suddenly with "hours to fill."

Comparisons ■ The programming vice

president at a top agency thought ABC-TV has made "obvious progress," NBC-TV has remained "relatively static," CBS-TV has "lost some ground." He felt that NBC-TV's apparent gain can be attributed largely to *Bonanza* and its two feature-film periods, rather than to growing popularity of a large number of its new and established shows. "I think NBC-TV particularly will have to develop a sizeable number of new shows for 1965-66 to stay in contention," he observed. He thought CBS-TV's grip on the top was weakened by the average or below-average audience performance of its new entries with the exception of *Gomer Pyle* and *The Munsters*.

Another executive offered this analysis of the ratings: (1) There's now a "significant number" of programs on each network whose ratings indicate 10 million homes or better and moreover these programs are available for sale to advertisers; (2) the shares for programs particularly in the 7:30-9 p.m. periods indicate that they are lower on the average than they used to be and hence independent stations in major markets are doing much better than formerly, and (3) the ratings per half-hour indicate viewers are channel hopping to a greater extent than in the past.

Over 'Seeding' ■ Another major executive suggested that CBS-TV's slippage can be accounted for in part by "perhaps too much reseeding." He explained it was his opinion that CBS-TV had lost a sizable number of old-line shows that were audience-getters (*Jack Benny*, *Danny Thomas*, *Garry Moore*) while its new shows on the whole were not of the "hit" variety.

ABC-TV raises rates

ABC-TV, which has bounced into a virtual three-way tie with CBS-TV and NBC-TV in the ratings race (see page 25), intends to make it a closer match in the "dollar derby." The network is revising its price structure for 1965-66 by reducing its discount plan, which amounts to rate increases ranging up to 10%. No public announcement has been made of the change, but agencies and advertisers have been notified that the new rate structure becomes effective Tuesday (Dec. 15) for 1965-66. Those advertisers which signed for next season through today (Dec. 14) will be protected from the rate increase.

NBC-TV emerged stronger than he had anticipated, he added, but pointed out that this network seems to need substantial rebuilding for next season because some of its older programs show "signs of wearing out."

At another agency, an official said detailed analysis of program performances to date showed, among other things, that "ABC-TV has gained strength in A (largest) and B (second largest) counties and has become stronger in the C and D counties. We can safely say that in prime time it's a three-network economy," he said, "and the competition for audiences and for billing should contribute to a healthier situation."

Several executives expressed the opinion that one summed up this way: "The intense competition of this year will carry over to 1965-66 and make it an even more exciting season."

As for what has happened thus far this year, this is the way another official described it: "ABC got lucky; CBS-TV unlucky, and NBC-TV got neither lucky nor unlucky."

Future TV developments to trouble magazines

New developments in television, such as color, portability and availability, comprise potential areas for competition with magazines in the years ahead, Herbert D. Strauss, president of Grey Advertising, told a meeting of the Magazine Promotion Group in New York last Tuesday (Dec. 8).

"Color TV, once merely a small multihued cloud threatening on your horizon, is about to break over your heads with all the force of a full-fledged medium in its own right," Mr. Strauss pointed out. "We estimate there will be over 5 million color TV homes in 1966."

"Devices now on the way for home reproduction and storage of TV shows promise that medium the same long life and instant availability magazines now enjoy," Mr. Strauss declared. "The time may not be far off when your finest fiction will have to compete with TV's best dramatic shows not only at a given hour on a specific day. It will have to compete all day, every day—for months."

Also in advertising . . .

Grey Advertising ■ Grey Advertising Inc., New York, has moved into the direct mail field with the formation of Grey & Chapman Inc., a new subsidiary. Robert D. Chapman, former manager of circulation, books and record packages for the Readers Digest Association (Canada) Ltd., has been named president of the subsidiary.

Still three-way race, November Niensens indicate

Programs at the top and at the bottom of the Dec. 7 Nielsen Television Index (NTI) report for the two weeks ending Nov. 22 indicated where the TV networks scored their hits, or misses this season.

In the average ratings for the two weeks—the first such period clear of political pre-emptions or election programing — the three networks were in a near tie: CBS and NBC had an average 19.4 over the two-week period, and ABC was right along with its competitors with 19.3.

These averages compared to 20 for ABC, 19 for CBS and 17.7 for NBC as reported by Nielsen for the two weeks ending last Oct. 11, which had been considered the season's first "meaningful" national Nielsen ratings because it was the first in which all the new programs were on the air (BROADCASTING, Nov. 2). Since then, politics has disrupted the schedules until the current period.

Rankings — *Bonanza* (NBC) was number one in the latest Nielsen report. NBC also had nine other shows in the top 40, including two specials (one of the *Danny Thomas Show* series, the other in the *Jonathan Winters* series). ABC had the number two show with *Bewitched*, a new entry this season, and 12 other programs in the top 40 listing. CBS's *Gomer Pyle*, also new this season, was number three and 17 other CBS programs were in the top 40 (including *Miss Tennage America*, a special). Out of the top 10 programs, CBS took six, ABC three and NBC one, and of the list, four shows were new entries this season: ABC's *Bewitched* and *Peyton Place (II)* and CBS's *Gomer Pyle* and *The Munsters*. (One

perennial high rater, *Lassie* on CBS-TV, was not included in the top 40 as it fell outside of the 7:30-11 p.m. period. It had a 24.0 rating.)

The prime-time top 40 reported last week:

1. <i>Bonanza</i> (NBC)	35.8
2. <i>Bewitched</i> (ABC)	29.4
3. <i>Gomer Pyle</i> (CBS)	28.7
4. <i>Fugitive</i> (ABC)	27.4
4. <i>Andy Griffith</i> (CBS)	27.4
6. <i>Red Skelton</i> (CBS)	27.2
7. <i>Munsters</i> (CBS)	27.0
8. <i>Lucy Show</i> (CBS)	26.2
9. <i>Jackie Gleason</i> (CBS)	26.1
10. <i>Peyton Place II</i> (ABC)	26.0
11. <i>Ed Sullivan</i> (CBS)	25.8
12. <i>Walt Disney</i> (NBC)	25.7
13. <i>Bob Hope</i> (NBC)	25.5
14. <i>My Three Sons</i> (ABC)	25.4
14. <i>Dick Van Dyke</i> (CBS)	25.4
16. <i>Miss Teen-age America</i> (CBS)	25.3
17. <i>Petticoat Junction</i> (CBS)	25.0
18. <i>Combat</i> (ABC)	24.8
18. <i>Beverly Hillsbillies</i> (CBS)	24.8
20. <i>Virginian</i> (NBC)	24.6
21. <i>Saturday Night Movie</i> (NBC)	23.4
22. <i>McHale's Navy</i> (ABC)	22.9
22. <i>My Favorite Martian</i> (CBS)	22.9
22. <i>Flipper</i> (NBC)	22.9
25. <i>Voyage to Bottom of Sea</i> (ABC)	22.5
26. <i>No Time for Sgts.</i> (ABC)	22.4
27. <i>Gunsmoke</i> (CBS)	22.3
28. <i>Addams Family</i> (ABC)	22.1
29. <i>Lawrence Welk</i> (ABC)	21.9
29. <i>Wednesday Night Movie</i> (NBC)	21.9
31. <i>Peyton Place I</i> (ABC)	21.8
32. <i>Gilligan's Island</i> (CBS)	21.5
32. <i>Perry Mason</i> (CBS)	21.5
34. <i>Patty Duke</i> (ABC)	21.4
35. <i>Danny Thomas special</i> (NBC)	21.3
36. <i>Candid Camera</i> (CBS)	21.1
37. <i>Daniel Boone</i> (NBC)	21.0
37. <i>Jonathan Winters special</i> (NBC)	21.0
39. <i>Donna Reed</i> (ABC)	20.6
40. <i>I've Got a Secret</i> (CBS)	19.9
40. <i>To Tell the Truth</i> (CBS)	19.9

Bottom of List — CBS's *World War I*, a new half-hour series, was the lowest-rated show. Among other programs at the bottom level (below

16 rating points) were these (not in this order): NBC — *Alfred Hitchcock*, *Bell Telephone Hour*, *Mr. Magoo*, *Jack Paar*, *Man from U.N.C.L.E.*, *90 Bristol Court*, *The Rogues*, *That Was the Week That Was*, and a special on the Louvre in Paris; ABC — *Burke's Law*, a *Dinah Shore* special, *Flintstones*, *Jimmy Dean*, *Jonny Quest*, *Mickey*, *Outer Limits*, *12 O'Clock High*, *Valentine's Day*, and *Wagon Train*; CBS — *Baileys of Balboa*, *CBS Reports*, *Defenders*, *Doctors and Nurses*, a Robert Goulet special, *Joey Bishop*, *Mr. Broadway*, *My Living Doll*, *The Reporter* and *Slattery's People*.

In the second November report last season, CBS led its then nearest rival (NBC) by more than four average rating points, and ABC was in third position trailing by better than five points. In the current report CBS is down 11% in average nighttime ratings from last season; ABC shows the biggest jump (up about 18%), though NBC also climbed substantially (up about 11%).

A CBS spokesman said last week the network would lead for the season, despite the current dead heat.

NBC officials pointed to the second week of the November report which ended Nov. 22. For that week, NBC had a 19.9 average rating, CBS had 19.6 and ABC had 19.1 (in the first week: ABC had 19.6, CBS 19.3 and ABC 18.9). NBC also pointed to the contrast of the latest Nielsen with that of early October, or a 10% seasonal gain for NBC, 2% for CBS and a minus 4% for ABC.

ABC's evaluation: The 1964-65 season results make it a new ball game.

Business briefly . . .

Mattel Fashions Inc., Hollywood, through Carson/Roberts, Los Angeles, has begun an intensive five-week spot TV campaign for the Holiday line of girls' clothing labeled with the name Barbie, teen-age fashion doll manufactured by MFI's parent company, Mattel Inc. The special campaign, running through Christmas, will use 182 shows in the 50 top U. S. markets.

National Airlines, Miami, through Warwick & Legler, New York, will begin in late December an \$82,000 spot radio-TV campaign in California to promote vacation travel to Florida.

General Mills Inc., Minneapolis, **Falstaff Brewing Corp.**, St. Louis, and

Frito-Lay Inc., Dallas, all through **Dancer-Fitzgerald-Sample**, New York, will sponsor *Cotton Bowl Festival Parade* on NBC-TV, Jan. 1, 1965 (10:30-11:30 a.m. EST).

Brown & Williamson Tobacco Corp., Louisville, Ky., through **Ted Bates & Co.**, New York, has purchased sponsorship in four major football bowl games on NBC-TV: the Sun Bowl, El Paso (Dec. 26), Sugar Bowl, New Orleans, and the Orange Bowl, Miami, both in color on Jan. 1, and the Senior Bowl, Mobile, Ala., in color on Jan. 9.

Motorola Inc., Chicago, has signed for more than \$1 million in spot participations in first quarter of 1965 on seven NBC-TV nighttime shows to promote Motorola's 23-inch rectangular color TV

line, marking seventh consecutive month of firm's heavy network-TV use. Agency is **Leo Burnett Co.**, Chicago. Motorola expects wholesale distributors to use local TV in support of NBC-TV drive.

Eight advertisers have signed to sponsor CBS-TV's \$166,000 *CBS Golf Classic* on Dec. 26 (4-5 p.m.). They are **Men-nen Co.** through Grey Advertising; **Miller Brewing Co.** through Mathisson & Associates; **Frito-Lay Inc.** through **Dancer-Fitzgerald-Sample**; **White Motor Co.** through Fuller & Smith & Ross; **Continental Insurance Co.'s** through **Doyle Dane Bernbach**; **Liggett & Myers** through J. Walter Thompson; **Humble Oil** through **McCann-Erickson**, and **Acushnet Process Sales Co.** through **Reach, McClinton**.

TV for antismoking campaign?

President's commission suggests government finance production of TV documentaries on health subjects

A massive, government-financed, anti-smoking campaign in which television would play a prime part has been recommended by the President's Commission on Heart Disease, Cancer and Stroke.

The commission's report, released last week, "strongly endorses the conclusions and recommendations of the surgeon general's Advisory Committee on Smoking and Health which . . . stated that smoking is a serious hazard to health and indicated the need for more aggressive programs in this area."

Specifically, the commission asks that \$10 million be appropriated over a three-year period "for a comprehensive national program of education and public information regarding the hazards of cigarette smoking," and "a network of smoking control clinics . . . to assist those who desire to give up smoking."

The report also suggests that the Public Health Service be given funds and authority "to contract with commercial television producers for the production of twelve 30-minute documentary films each year of the highest quality, on subjects as are deemed desirable." Films would be budgeted at or about \$150,000 "to assure writing and production that will make the films competitive with the best of commercial television, thereby encouraging their use in prime viewing hours." The films "should be available for commercial sponsorship within a predetermined range of appropriate product classifications."

Cigars & Pipes ■ A \$1 million a year expansion in the budget of PHS's audiovisual center at Atlanta was recommended "to support through appropriate mechanisms, such as grants or contracts, the development of effective television programming in the health field on the nation's educational television stations."

Last week also saw the safety of ci-

gar and pipe smoking questioned. A PHS pamphlet names pipe smoking as "causally related to cancer of the lip," and adds that "smoking is also a significant factor in cancer of the esophagus and, in men, cancer of the larynx and urinary bladder."

Major General Joseph L. Bernier, chief dental officer of the U. S. Army and an oral pathologist, told the 105th annual session of the American Dental Association that smoking ought to be considered in the diagnosis and treatment of oral lesions. "The influence of heat concentrated in the oral cavity should be given more consideration," he said. "This is related somewhat to the volume of smoke generated, and therefore the pipe and cigar seem more important than the cigarette in this respect."

The commission was established last February by President Johnson, who said after receiving its report that he would ask Congress to mount a concerted drive next year against the three killer diseases.

Among the commission members are General David Sarnoff, chairman of the board, RCA, and Emerson Foote, who left McCann-Erickson Nov. 30 to become chairman of the National Interagency Council on Smoking and Health (BROADCASTING, Nov. 23).

TV played biggest role in N.Y. campaign

The dominant role of TV and radio in political campaigning was underscored in New York last week.

New York State Republicans claimed that the expense of television advertising had contributed substantially to a reported Republican state deficit of \$326,000 in this year's election campaign.

A spokesman for the Republican State Committee in New York also said that television costs will be a growing problem in raising adequate funds for future election campaigns, but that there was "no way candidates could do without it."

Campaign expense reports filed in the office of the secretary of state in Albany showed that committees supporting Senator-elect Robert F. Kennedy (D.) last fall spent more than twice as much on broadcast advertising as did the supporters of his opponent, Senator

Kenneth B. Keating (R.).

Mr. Kennedy's campaign, waged through Papert, Koenig & Lois, New York, involved an advertising budget of \$1,206,207, about 80% of which was spent in television and 10% in radio, the reports said.

While exact figures were not available for the Keating campaign, a spokesman for Weiss & Geller, New York, agency of record for the senator (along with Van der Car and de Porte, Albany), estimated that campaign costs came to approximately \$600,000, with 80% of this figure also spent for TV advertising and 10% for radio.

Both candidates used five-minute spots in fringe time; Mr. Kennedy also used 20-second, one-minute and two-minute spots in prime time, and Mr. Keating used 20-second and one-minute messages in prime time. Both candidates concentrated about half their broadcast budgets in New York City.

ANA has bank balance at end of fiscal year

The Association of National Advertisers' income and expenses came out about even in the fiscal year ended Nov. 30. A report distributed last week showed total income of \$550,000, of which \$538,000 was from membership dues and the rest from publications sales and miscellaneous sources, while expenses totaled \$544,000.

Biggest expense item, representing 20%, was the workshops, seminars, meetings and other management training and development services conducted by ANA. Media relations, including specific services and costs related to the ANA's negotiation of commercial codes with the TV talent unions, amounted to 15%. General administration and overhead also represented 15%, as did publication of management aids for ANA members.

The financial data was contained in a 16-page report on ANA's principal 1964 projects and some of its plans for 1965.

Rep. appointments . . .

- WQXR New York: Grant Webb & Co. for Chicago, San Francisco and Los Angeles.
- WROW Albany, N. Y.: Blair Radio, New York.
- WTRY Troy, N. Y.: H-R Representatives, New York.
- WDAE Tampa, Fla.: Robert E. Eastman & Co.
- KWTC Barstow, Calif.: Tracy Moore and Associates, Hollywood.

Agencies merge

Chirurg & Cairns, New York, announced last week the acquisition of Hugh H. Graham & Associates, Farmington, Conn., effective Jan. 1, 1965. Graham is expected to bill about \$2.6 million this year, and will give Chirurg & Cairns an estimated billing of \$16 million going into 1965.

TONY CURTIS



NO ROOM FOR THE GROOM

Today's biggest,
money-making stars
are in Volume 9-

Blockbusting
TV entertainment
from Seven Arts!



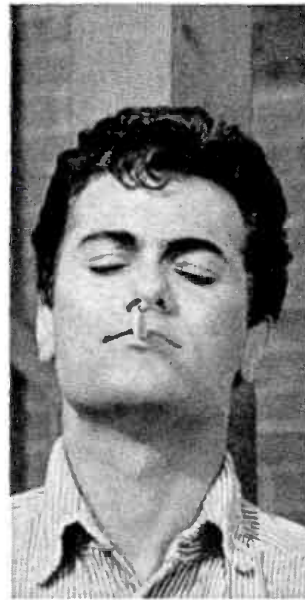
THE PURPLE MASK



CITY ACROSS THE RIVER



THE RAWHIDE YEARS



SIX BRIDGES TO CROSS



THE PRINCE WHO WAS A THIEF



SON OF ALI BABA



SO THIS IS PARIS



FORBIDDEN



FLESH AND FURY

TONY CURTIS... today's big box office star... in 20 Volume 9 Prime Time TV Blockbusters... also including: "The All American", "Johnny Dark", "The Lady Gambles", "Winchester '73", "Francis", "Johnny Stool Pigeon", "The Square Jungle", "Sierra", "I Was A Shoplifter", and "Kansas Raiders". For market availabilities and a complete listing of the 215 Universal/Seven Arts' "Films of the 50's" in Volume 9, please contact your nearest Seven Arts' office.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive,
Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193
For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



TV in education: report on

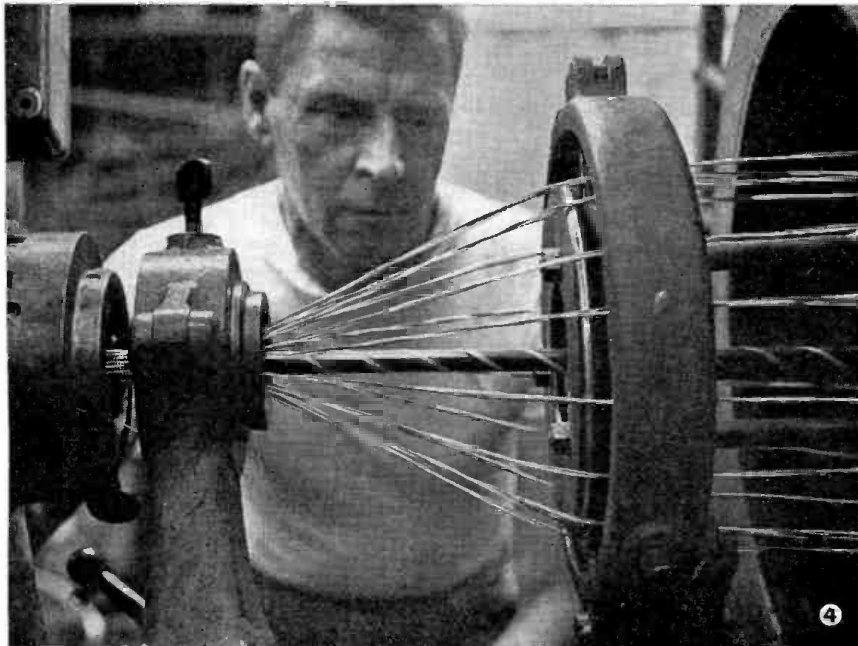
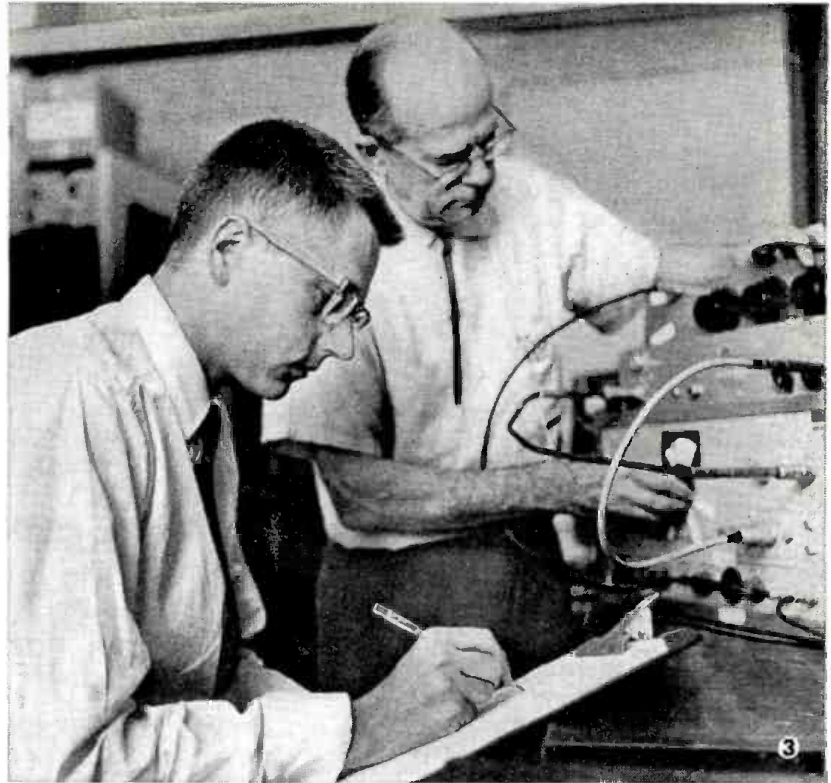
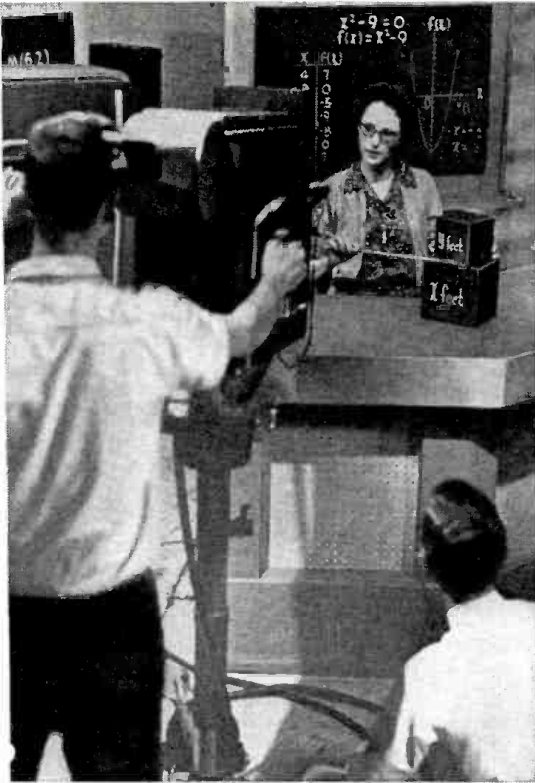
TV, one of the newest audio-visual techniques in education, is helping schools meet some of today's most pressing problems—those related to the explosions in population and information. Working closely with educators across the U.S., Bell System communications consultants assist school administrators and curriculum planners in adapting TV to classroom use.

Whether ITV, ETV or some other electronic communications method is recommended, this job is continuously supplemented by Western Electric, the manufacturing and supply unit of the Bell Telephone System. The transmission equipment we produce and the engineering and installation services we provide help

the Bell telephone companies ensure ever-reliable facilities for this important new teaching tool.

"Glass blackboard" (1) holds the attention of a group of boys and girls in a school in Hagerstown, Maryland, as a special course in music is presented on closed circuit television. In 1956, educational TV was first tried out in Hagerstown, and has since proved so successful that within two years 95% of the students in Washington County, Maryland were receiving part of their schooling via television.

On camera (2) South Carolina teacher uses specially prepared props in demonstrating a mathematics lesson that will be seen



'the living blackboard'

by students in classrooms throughout the entire state.

Bell Laboratories scientists (3) Art Williams and Cy Collins, of the Labs' Television Engineering Department, record test readings while making a television requirements study.

16 pairs of telephone wires (4) are stranded together with a central coaxial unit to form television cable — developed by Western Electric's teammate, Bell Telephone Laboratories. Machine Operator Charles Myers checks on the process at Western Electric's Baltimore Works, where highly reliable cable is made.

University Campuses (5) are the scene for installation of television cables by Bell System telephone companies. This can be part of a complex communications network, providing both taped and live TV systems for higher education.

Editors: Free 8" x 10" glassies and the full story of TV in education are available for your use. Write to Western Electric, Room 1640, 195 Broadway, N. Y., N. Y. 10007.

WESTERN ELECTRIC MANUFACTURING AND SUPPLY UNIT OF THE BELL SYSTEM



TV code strengthens beer rule

Also takes action on commercial testimonials,
drops clearing-house idea, bypasses political ads

The television code review board of the National Association of Broadcasters met in Washington Dec. 9-10, taking initial action on commercial testimonials and more explicitly banning on-camera quaffing of beer and wine on TV spots. But the board also side-stepped a pair of controversial issues.

The group was slated to consider applying the code to political announcements and debate supporting the idea of a central clearing house for commercials on certain products (BROADCASTING, Dec. 7). After hearing reportedly long and detailed arguments for both sides of the political issue, the board decided to study the advisability of drawing up rigid sponsor identification standards and requiring that dramatizations be clearly labeled as such. While not imposing any censorship on political spots, some felt this might be an approach that could take some of the onus of possibly offensive political commercials off of television itself.

It's understood that the idea for a commercial clearance house for certain highly competitive products, such as over-the-counter drugs, was quietly shelved. The concept reportedly was considered impractical.

Actions of the TV code review board are subject to approval of the full NAB television board, and that procedure applies to the decision on testimonials. The tentatively adopted language says: "Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statement that cannot be supported if presented in the advertiser's own words." On the quaffing of beer and wine, it was decided to endorse the code authority's plans to draw up a code interpretation specifically forbidding quaffing, which is now banned only through the application of the code, not by specific language.

The board also gave the go-ahead to continuing discussions with the Alliance of Motion Picture and Television Film Producers. The code authority wishes to reach an agreement that will permit it to pre-screen syndicated films for code evaluation. The board also discussed and decided to continue to study foreign and domestic feature films being offered to television stations. Although no action was taken, the board is concerned with "sex and sensationalism" in some current films.

The code authority's plan to expand its monitoring program and add moni-

toring staff members also received approval from the board. Howard Mandel, NAB vice president for research, presented to the board plans to do groundwork research in commercial irritation experienced by TV viewers (CLOSED CIRCUIT, Dec. 7). The plans call for using different commercial formats in a syndicated one-hour show. The blueprint calls for using a two or three-station market and keeping the amount of commercial time the same but varying commercial segments and the number and placement of the spots.

Commercial makers ask own IATSE pact

The Commercial Film Producers Association, newly formed by Hollywood companies producing TV commercials, has asked the International Alliance of Theatrical Stage Employees to negotiate a contract for commercial production separate from the contract negotiations IATSE is conducting with the producers of entertainment films for TV and theaters.

"The commercial business is essentially an extension of the advertising business," CFPA stated in its letter to the IATSE. Its techniques are those of motion pictures and television, but its economic health is tied to advertising and its problems are quite different.

"Work is let on a firm bid basis," CFPA noted. "Success of the production does not result in greater income to the producer. Our income in each job is a predictable and fixed element."

Citing a need for standardization of union requirements in the commercial production area and the need to face its problems on a group-to-group (producer-to-unions) basis, CFPA states: "The highly competitive nature of commercial production dictates that any savings the producer can effect must in today's market be passed on to the advertiser in order to secure a greater volume of business and a more constant supply of business. If there is to be any 'getting rich' in commercial production, it will stem from high volume, repeat business and evenness of work load, not from fantastic profits on a lucky picture that hits it big at the box office."

About \$110 million is spent for com-

mercials each year, the CFPA stated, but only 18% of this sum goes to Hollywood producers. The other principal production centers are New York and Chicago, "but even our good weather gets strong competition from growing production facilities in Florida."

The production of filmed-TV commercials is now covered in the contract of IATSE with the Association of Motion Picture and Television Producers, which expires Jan. 31, 1965. Negotiations for a new contract are to commence early in January, following talks between AMPTP and the more than 20 IATSE locals whose membership includes most of the behind-the-camera workers in Hollywood studios. CFPA wants to remove TV commercials from the overall package and from the pact negotiated by the AMPTP and to isolate it for separate negotiations between IATSE and CFPA.

The Commercial Film Producers Association has established headquarters at 3400 West Cahuenga Blvd., Hollywood (90028). Telephone is 467-4720. Members are: Unicorn Productions, Film Fair, W-C-D Productions, Mercury Films, MPO-TV of California, V. I. Productions, VPI of California, Jack Denove Productions, Mark VII Commercials, Peterson-Tuttle Associates, Gerald Schnitzer Productions, Lou Lilly Productions, Fred Niles Communications Center, Filmways of California, Signet Productions, Jerry Fairbanks Productions, Sandler Film Commercials, Wilding-Fedderson Commercial Productions.

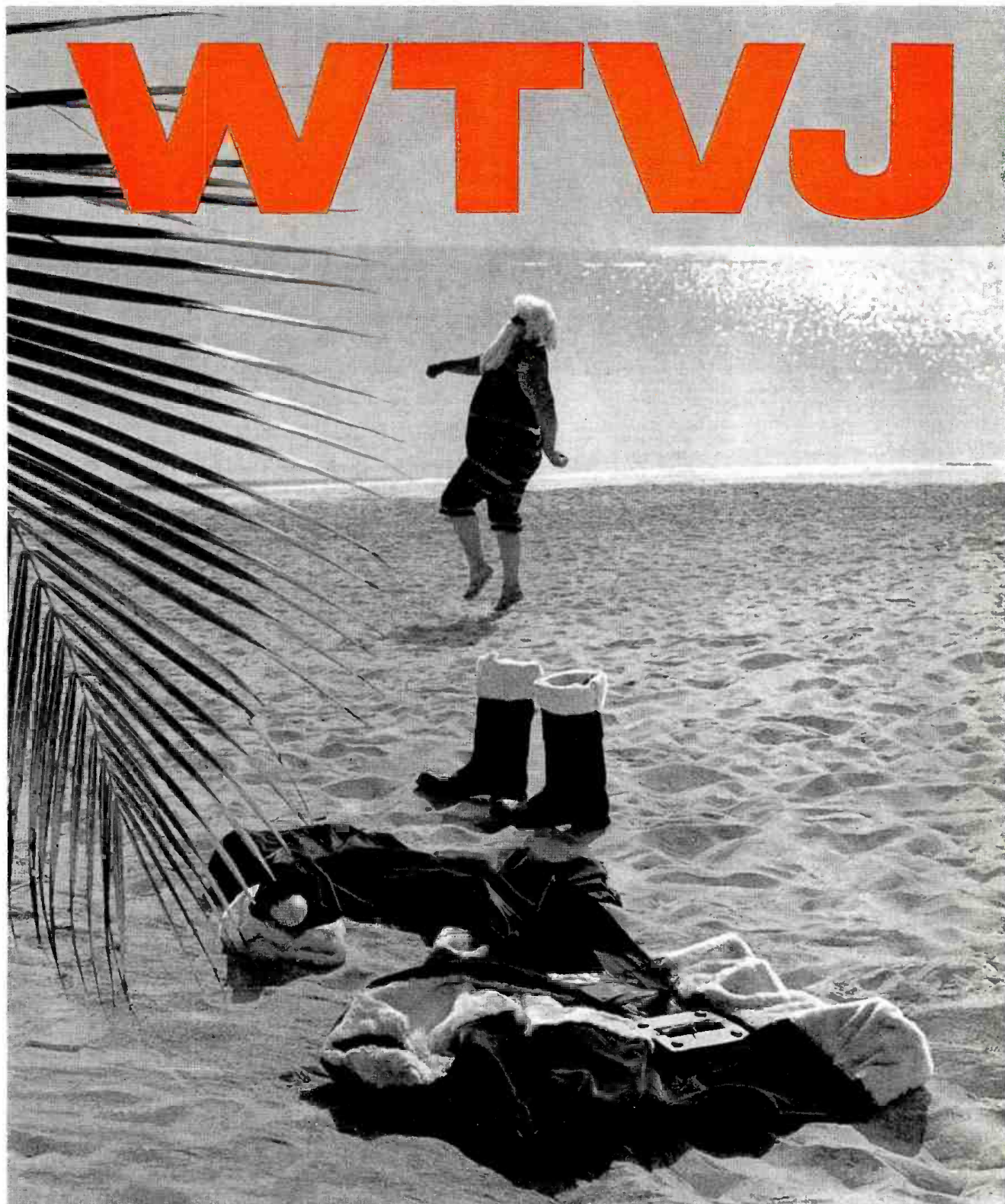
Cheerios commercial judged best in West

A live-action commercial for Cheerios was awarded a medal of the Art Directors Club of Los Angeles as the best TV commercial created in the West and broadcast during 1964. The spot, a "testimonial," satirizes medical commercials by using a woman who attempts to credit Cheerios with curing her headache, until the announcer explains to her that Cheerios is a breakfast cereal, healthful and delicious, but not a remedy. It concludes with the lady asking if anyone has an aspirin.

The Cheerios commercial was produced by Freberg Ltd., with Stan Freberg as copywriter, Mr. Freberg and Henry Lickell as art directors, for General Mills, through Dancer-Fitzgerald-Sample, New York.

The ADLA award for the Cheerios spot was presented to Mr. Freberg Thursday at the club's annual awards luncheon, an event at which Mr. Freberg was also the main speaker. Vari-

Only the sunshine covers South Florida better than



WTVJ / South Florida's largest daily circulation / Represented by Peters, Griffin, Woodward, Inc. / A Wometco Enterprises, Inc. station / CBS affiliate



ous categories of print advertising were also honored. Some 500 of the best entries in the annual competition will be exhibited at the California Museum of Science and Industry in Los Angeles from Jan. 25 through Feb. 28, 1965.

The Cheerios spot won a distinctive merit award as best in the live-action, 30-and-60-second class, as well as the top TV award. Other TV winners included three Laura Scudder's potato chip live action spots with the common theme "The Noisiest Chips in The World." The advertiser was Laura Scudder's Foods; the agency, Doyle Dane Bernbach, Los Angeles; the art director, Jack Sheridan; the agency producer, David Nagata; the producer, John Urie & Associates; photographers, Ed Martin and John Hora; copywriters, Edmund Bigelow and Hugh McGraw. In addition to the three distinctive merit awards, the Laura Scudder's campaign won a special medal for art director Sheridan as the best campaign.

Two live-action commercials for the Bank of America's Bankamerica credit cards won distinctive merit awards for N. Lee Lacey & Associates, producer;

and Eugene Thompson, copywriter, of Johnson & Lewis, San Francisco. Art director Curt Fields of N. Lee Lacey & Associates and Dan Bockman, copywriter of Guild, Bascom & Bonfigli, San Francisco, were honored for a live-action-and-animation commercial for Best Foods' Skippy peanut butter. Another GB&B copywriter, Jordan Crittenden, together with art director-designer Gordon Bellamy and artist-photographer Fred Crippen, won an award for an animated commercial produced by Pantomime Pictures for Solo milk, a product of Foremost Dairies.

"Scandal on The Beach," a live-action commercial for a new Peek-a-Boo bathing suit introduced by Cole of California, won a distinctive merit award. The spot was produced by John Urie & Associates. The agency was R. M. Klosterman Inc., Los Angeles.

Agency appointments . . .

▪ Transogram Co., New York, has appointed Fuller & Smith & Ross, that city, to handle its advertising. Transogram, manufacturer of toys and games re-

portedly spent a large part of its estimated \$1.4 million budget last year in spot TV. F&S&R said it plans to expand the firm's TV spending during 1965. John F. McClure, vice president, is account group manager.

▪ Helena Rubinstein Inc., New York, has appointed Warwick & Legler, that city, to handle advertising for its Ultra Feminine, Skin Dew, and Medicated and Herbessence lines, now handled by L. W. Frohlich & Co., New York, effective March 1, 1965. This portion of the account is not in TV.

Three associations approve ad code

A nine-point "Advertising Code for American Business," designed to improve professional ethics, has been approved by the Advertising Federation of America, The Advertising Association of the West, and the Association of Better Business Bureaus.

The joint committee of these organizations is now submitting the code to a large number of other similar organiza-

NAB code classifies 57 more television spots

The latest list of multiple-product television commercials to be released by the code authority of the National Association of Broadcasters totals 57 spots with 30 classified as integrated and 27 as piggybacks. The NAB has now classified 279 spots, 156 as integrated and 123 as piggybacks.

Along with the list, the code authority in its December *TV Code News* published two corrections of a previous compilation. For General Mills Inc., the NAB listed the agency code number for a piggyback for Country Corn Flakes and Betty Crocker Washington Square Cherry Fudge Cake Mix and Frosting as 226-CCF/Layer Cakes-CCF-58 KTF-198/M-CH-CH-F-2. The number should have been 226-CCF Layer Cakes-CCF-58/M-CH-CH-F-2. A Menley & James Laboratories' piggyback for Contac Cold Capsules and Nasal Mist was listed as MJX-64-812 when it should have been MJX-64-814, the code authority said.

The new list, with company name, agency code designation and products advertised:

INTEGRATED

A. E. Staley Manufacturing Co.—2-64, Sta-Flo/Sta-Puf.

Alberto-Culver Co.—COR-1-60, Alberto-Culver VO-5 shampoo/Creme Rinse/Hair Setting Lotion/Hairdressing & Conditioner/Hair Spray with Vyal-D.

Bristol-Myers Co.—B-60-427-63-T, B-60-505-

TR, B-60-506-64-TR, B-60-507-TR and B-60-508R-64-TR, all for Ban Roll-On/Cream Deodorant.

Campbell Soup Co.—60-51-BBS/CS, Bounty Beef Stew/Chicken Stew.

Chesebrough-Ponds Inc.—RMP-255R-7372-16-60, Actin/Pertussin Vaporizer.

Chun King Corp.—4-60-1R, Frozen Egg Rolls/Frozen Chow Mein/Frozen Rice/Mix Line; 4-60-2R, Frozen Sukiyaki/Sukiyaki Mix/Mix & Frozen Lnie; 4-60-3R, Frozen Fried Rice/Fried Rice Mix/Mix & Frozen Line; 4-60-4R, Frozen Egg Rolls/Egg Roll Mix/Mix & Frozen Line; 4-60-5R, Frozen Chow Mein/Chow Mein Mix/Mix & Frozen Line.

Colgate-Palmolive Co.—PO-TV-4-60-8, Poise Roll-On/Cream Deodorant; SKY-1-60, Soaky Monsters/Soaky Fire Engine.

DeLuxe Reading Corp.—PB-5-60, Penny Brite and accessories.

Dentur-Eze Inc.—7446, Dentur-Eze/Dentur-Kleen.

Ex-Lax Inc.—13-60, Ex-Lax/Ex-Lax tablets.

General Mills Inc.—GMMC-2-60, Betty Crocker Macaroni & Cheddar/Noodles Italiano, Almondine, Romanoff; PP-112/PP-109, Betty Crocker Au Gratin/Escaloped Potatoes.

General Foods Corp.—26-123, Post Grape Nuts/Flakes.

Gillette Safety Razor Co.—INT-1360-64R1, INT-1460-64, both for Foamy/Stainless Steel Blades/Sun-Up.

Quaker Oats Co.—QPPG-4-60-11R2, Puss N' Boots Pamper Nuggets/New Gourmet Dinners; QPSG-4-60-28R2, Puss N' Boots Non Fat Milk Saucy Pamper/New Gourmet Dinners.

Ralston Purina Co.—60-TC-387, Ralston Chex Cereals/Nestle's Hot Cocoa/Dole Pineapple-Orange Frozen Juice/Kraft Grape Jelly.

Tonka Toys Inc.—Tonka Toys 1964 (15 Toys).

Tussy—RT-6225A, Golden Wonder Two Tone Lipstick/Finishing Touch.

Vick Chemical Co.—CS-152, Vicks Cough

Syrup/Formula 44.

PIGGYBACK

Alberto-Culver Co.—CS-25/63/HSL-13R, Shampoo/Hair Setting Lotion; HS-243R/61/CR-144R1, Hair Spray/Creme Rinse; ND-135R3/18/GS-136, New Dawn/Get Set; ND-135R3/18/PD-18R, New Dawn/Calm; ND-137/18/CR-144R1, New Dawn/Creme Rinse; ND-137/18/GS-136, New Dawn/Get Set.

Amsco Industries—PN-B, PS-B, both for Esso Magic Gas Pump/Cry Baby Bottle.

Campbell Soup Co.—60-51/52-10BS/CS, Bounty Beef Stew/Chicken Stew.

Carnation —FR-A254-64-60, Friskies Wet/Dry Cat Foods.

Emenee Industries Inc.—282564, Formex 7 Casting Sets/Enlarg-a-Graph; 282764, Headline Printer/Electronic Rifle Range & Pistol; 993064, Formex 7 Casting Set/Headline Printer.

Gillette Safety Razor Co.—RG/STN-18-64R2, RG/STN-19-64R2, both for Right Guard Spray Deodorant/Gillette Stainless Steel Blades.

Helene Curtis Industries Inc.—TV-64-160-60R1, Spray Net/Enden.

International Latex Corp.—X-139-1, Playtex Living Stretch Bra/Lycra Girdle.

J. B. Williams Co.—AVLS-700-45BW/AV-219-15BW, Acqua Velva Shaving Lather/After Shave Lotion.

Ludens Inc.—654-64-50, Line/Mello-Mint.

Quaker Oats Co.—QPP/G-4-60-11R, Puss N' Boots Pamper Nuggets/5 Gourmet Dinners; QPS/G-4-60-28R, Puss N' Boots Saucy Pamper/5 Gourmet Dinners.

Standard Brands Inc.—SB-27, Blue Bonnet Margarine/Tenderleaf Tea; SB-39E, Fleischmann's Margarine/Chase & Sanborn Coffee; SB-47E, Blue Bonnet Margarine/Royal Gelatin Dessert; SB-63E, Fleischmann's Margarine/Royal Gelatin Dessert; SB-69E, Fleischmann's Margarine/Burger-bits Dog Food; SB-84, Royal Gelatin Dessert/Chase & Sanborn Coffee.

WOMEN LOVE THE MEN IN HER LIFE...



...AND THEY LOVE LORETTA, TOO. They love her versatility, her preference in drama, and her taste in leading men — (a love that's verified by ARB, Nielsen, Trendex, and TVQ Reports) — and they'll love you too when you invite Loretta Young into your market 250 times!

That's how many half-hour dramas are now available as *Loretta Young Theatre* moves into syndication for the first time. Loretta's troupe includes Hugh O'Brian, John Hodiak, Gary Merrill, Ralph Meeker, Eddie Albert, and top female stars — Joanne Dru, Diana Lynn, Teresa Wright, Merle Oberon, Nina Foch, and many others. **If you like to be loved . . . call**

NBC FILMS

30 Rockefeller Plaza / Circle 7-8300



Robert Preston



Gene (Burke's Law) Barry



Craig (Mr Broadway) Stevens



James (Virginian) Drury



Dean Jagger



Ricardo Montalban



Hume Cronyn

tions and associations for their endorsement.

In improving professional ethics, the code pledges advertisers and their agencies to assume greater and more serious responsibility concerning truthfulness and substantiation of claims and to promote good taste and decency in advertising. It condemns unfair disparagement of competitors and their products, "bait" advertising of all sorts, unprovable guarantees and warranties, and false or misleading price claims and exaggerated statements of any kind, as well as unfounded or false testimonials as to the virtue and performance of a product.

Mark Cooper, president of the Advertising Federation of America, stated that the code was an "important step forward on the part of advertising and advertisers." He added that "compliance with . . . the code cannot help

but improve advertising's image and earn greater respect and believability for this vital force in our nation's economy."

Jenkins called by Senate rules group

The Senate Rules Committee announced last week it would request Walter W. Jenkins, former aide to President Johnson, to testify about sales of TV time in 1957 on KTBC-TV Austin, Tex., a Johnson family station.

The committee, looking into outside business activities of present and former Senate employees, indicated that it would call Mr. Jenkins when he is "physically and mentally" able to testify. The investigation has been recessed until early

next year at an unspecified date.

The committee released a letter from Mr. Jenkins's psychiatrist stating that "it is evident that Mr. Jenkins remains vulnerable to serious setback should he be exposed to situations of stress before full recovery has been achieved."

Mr. Jenkins was hospitalized and resigned from the White House staff Oct. 14 when it was learned he had been arrested earlier on morals charges.

If he testifies he is expected to be asked about charges by Silver Spring, Md., insurance man Don B. Reynolds that Mr. Jenkins suggested Mr. Reynolds buy \$1,200 of time on KTBC-TV in 1957 after he had sold then-Senator Johnson \$100,000 in life insurance. Mr. Jenkins already has given the committee an affidavit denying knowledge "of any arrangements by which Reynolds purchased advertising time on the TV station" (BROADCASTING, Jan. 27).

THE MEDIA

Under study: a redesigned NAB

Presidential selection committee turns from talk of finding new president to study of plan to overhaul the association's machinery and policies

The special committee that was formed by the National Association of Broadcasters to find a successor to LeRoy Collins as NAB president may propose, instead of a name, a reconsideration of the association's structure and functions. This became known last week after the 10-member selection committee met in Washington.

As prospects stood last week the selection committee will recommend the postponement of a decision on the choice of a permanent chief executive until the NAB boards have time to study the advisability of reorganizing the association. The boards will meet in Palm Springs, Calif., next Jan. 25-29. The selection committee will make its report at that time.

At last week's meeting a majority of selection committee members reportedly agreed to an attempt to draft a proposal for an introspective study for presentation to the boards. Implicit in the proposal would be a continuation—at least until the boards' next regular meeting in the early summer of 1965—of the present executive direction. Since Mr. Collins's resignation took effect last Aug. 1, the association has operated under the policy guidance of a five-man executive committee comprising the

chairman of the joint boards and the chairmen and vice chairmen of the radio and television boards. The operating head of the association has been Vincent Wasilewski, executive vice president.

When It Began ■ The selection committee, which is headed by Willard Schroeder, of WOOD-AM-FM-TV Grand Rapids, Mich., who is NAB joint board chairman, began serious discussions of its new course during meetings in New York late last month.

At the invitation of Mr. Schroeder, W. Theodore Pierson, of the Washington law firm of Pierson, Ball & Dowd, met with the selection committee in New York and outlined proposals that he suggested would make the NAB less vulnerable to government attack and at the same time elevate the quality of broadcasting. Mr. Pierson was said to have suggested, among other things, that the organization and authority of the NAB be decentralized, that local and state associations of broadcasters be strengthened and that the entire thrust of the NAB be redirected toward the establishment of a professional status for broadcasting.

The principles that Mr. Pierson advocated to the selection committee dur-

ing the New York conferences were understood to have included those that he has cited in a number of public appearances during the past year or so.

In a speech at the Georgia Radio-TV Institute last January Mr. Pierson, speaking of the whole broadcasting fraternity, said: "I think we should stop acting like amateurs and should do the things that professional men must do to perfect their performance and justify the right of wide discretion." He suggested that broadcasters ought to intensify research into "the causes and effects of your service and the environments in which it operates," that knowledge of broadcasting ought to be systematized "so that it can be understood and taught by all who would practice broadcasting" and that broadcasters ought to create a "code of ethics which leaves a high degree of discretion in the individual practitioner and steers clear of what has euphemistically been called self-regulation of the day-to-day decisions that a broadcaster must make."

Restrictive Codes ■ In the Georgia speech Mr. Pierson advocated a broadcasting code "which prescribes in general terms the proper conduct of the broadcaster in his relationship with others but which leaves in him a high

In Los Angeles the gals say . . .



“Naturally, we love KGBS” . . .

Wouldn't you?

“KGBS plays the nicest music . . . smooth, bright and so enjoyable. They call it ‘the world’s most beautiful music,’ and I think it is. All my friends feel the same way.

“And their news is great. They tell us about everything but don't bore us. Their announcers are friendly and they don't talk too much. KGBS is wonderful company all day.”

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They'll show you how KGBS delivers more Los Angeles women for your budget. Any Venard, Torbet & McConnell office—in New York, Chicago, Detroit, St. Louis, San Francisco, Los Angeles and Dallas.

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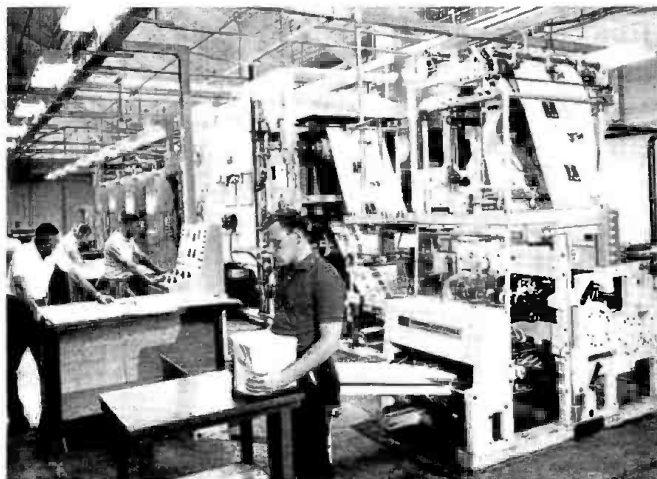
HARRIS-INTERTYPE

Harris-Intertype's technological advances in electronics are today being applied in a variety of ways to many fields of broadcasting, microwave instrumentation and commercial printing. The result of intensive

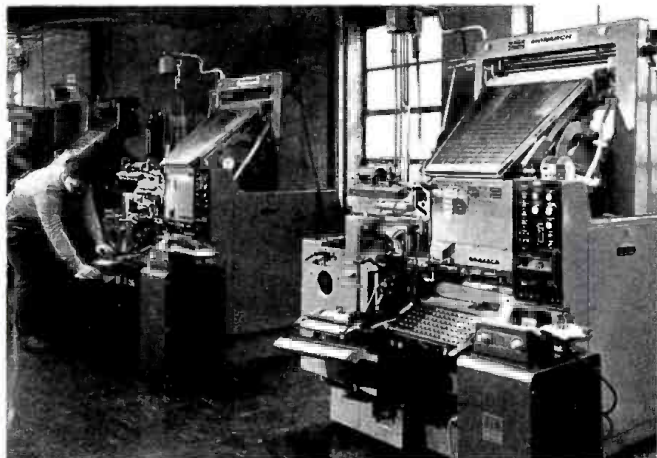
engineering and research, these advances are providing an accelerating flow of products with a future . . . *to keep you competitive, to make your future more productive.* That's what's going on at Harris-Intertype.



In defense electronics . . . at RCA's Communications Systems Division, Cambridge, Ohio, electronic instruments manufactured by H-I's PRD Electronics division are being used for critical production-line testing. These tests use PRD's new sweep oscillator and power meter for extremely accurate measurements in the manufacture of a multi-channel radio communication system for use by front-line Marine Corps troops.



In web offset lithography . . . Chilton Company, Philadelphia, Pa., one of the nation's largest letterpress plants, recently took its initial step into web offset with installation of this new four-unit, 23½ x 38" Harris-Cottrell Model 1000 press. Six of Chilton's large-circulation business publications are planned for this press which can deliver two-color, 32-page folded signatures at speeds up to 32,000 per hour.



In newspaper composition . . . at the Warren (Ohio) Tribune, Intertype Monarch linecasting machines are establishing new standards of performance — speeding up production of straight news composition. Designed for speed, accuracy and flexibility, these new keyboard models are generally tape-fed and produce a steady flow of clean text at 14 lines per minute — as many as 6,000 lines per shift.



In lithographic plates and chemicals . . . at R. E. May, Inc., Cleveland, Ohio, Harris presensitized grained plates and processing chemicals are proving themselves every day for this commercial lithographic platemaker. In a wide range of sizes, these quality Harris plates and chemicals are providing the firm and its customers with consistently uniform results on a wide variety of commercial work.

In radio broadcasting . . . at Mutual Broadcasting System's new facilities in New York, the transmission center for all network broadcasting features two 10-channel Monophonic Transistor Audio Control consoles and related gear equipment manufactured by Gates Radio. This new 10-channel console is one of the latest additions to the Gates line of radio broadcasting equipment.



n "Wrap-Around" letterpress . . . a repeat order by Morton Printing Company, Pontiac, Ill., has paired Harris two-color, 36 x 49½" "Wrap-Around" letterpresses for short-run publication work. The new presses enable Morton to run 16-page forms at speeds up to 6,500 i.p.h. with the advantages of faster make-ready and lower plate costs.

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degree of decision-making in the hour-to-hour practice of his calling." In a critical reference to the existing NAB codes, Mr. Pierson said: "It is not the function of a professional code of ethics to advise a professional broadcaster how many commercials to put in a 15-minute period any more than it is a function of the canon of ethics of the lawyer to instruct the lawyer on how many counts to put in his complaint or how many witnesses to call to his trial; or the doctor, the kind and frequency of pills he should administer."

In a speech to the New York State Broadcasters Association last July Mr. Pierson said the NAB codes were "closer to mechanics' manuals than to codes of ethics." The NAB codes, he said, "are primarily public relations pieces designed to appease government and pressure groups." As now written, he said a month later in a speech to the South Carolina Broadcasters Association, the NAB codes "are used primarily as a means to appease government" and they are therefore "mere adjuncts of government power and an extension of its control."

To the selection committee at the conferences in New York late last month Mr. Pierson was understood to have suggested that a general code of ethics be established for all of broadcasting but that local and state societies of broadcasters be encouraged to assert considerable autonomy in the adaptation of rules to suit their own circumstances.

Another advantage to be gained from the strengthening of localized associations, Mr. Pierson reportedly suggested, was the dispersal of targets for government and other critics to shoot at. As long as the NAB operates as a monolithic center of broadcasting representation, he said, the whole broadcasting system can be manipulated by pressure on the NAB. The centralization of representation in the NAB also discourages individual initiative among broadcasters, Mr. Pierson was understood to have stated.

The Kind of Leader ■ It was his suggestion that if the NAB were to alter its approaches according to his proposals, it ought to choose as its presiding executive a man who was fully versed in broadcasting knowledge. Some selection committee members reportedly asked whether Mr. Pierson would be available for such a job. When he demurred, it was suggested that he might be engaged for a limited period as a special consultant to advise the association on reorganization and revised operations.

Mr. Pierson reportedly told the selection committee that he foresaw a conflict between his attitudes on subscription television (his firm has for years

FCC mystery case solved, license renewed

The story of a renewal application that "got lost" in the recesses of the FCC was given a happy ending this month when the commission, through its staff, renewed the license of WXYZ Detroit, an ABC-owned station, for a normal three-year term.

The story began about four years ago when Listeners Lobby Inc., composed of Michigan residents, complained to the commission about the station's programming and asked that WXYZ's renewal application be set for hearing. The renewal date was Oct. 1, 1961.

The commission placed the application on the deferred list pending an investigation of the complaint. There was an exchange of correspondence with the station on the matter, but eventually, as one official put it last week, the case "got lost."

No one pushed it through the bureaucratic pipe and the station, apparently, didn't ask any questions. Finally, last spring, two-and-a-half years after the case began, ABC officials did raise a question with FCC Chairman E. William Henry.

The chairman promised to look into the matter and before long the staff was instructed to complete its work on the case—either to grant

the renewal if no questions remained or to recommend further action to the commission.

By late July the job was done, and the staff was satisfied a grant of the renewal application was warranted. But since only some two months remained of the station's license period, it was decided to hold off and make the grant for the full three-year term beginning Oct. 1.

But then, another difficulty arose. The commission received some fresh complaints about the station, this time in connection with a contest. WXYZ, the complainants said, had failed to send the Beatles records it promised as prizes to some contest winners.

Again, the station's renewal application went on the deferred list, as Oct. 1, 1964, passed. But this time, the station quickly satisfied the commission regarding its good faith. It related that it had run into unexpected delays in shipping the records but had eventually sent prizes to all the winners.

And this time, the commission staff acted promptly too. It granted station's request for license renewal on Dec. 3, according to an announcement released last week.

represented Zenith Radio Corp., a pioneer venturer in pay TV) and those of influential NAB members. A few days later Dwight Martin, who is an executive of WDSU Inc., which is a client of Mr. Pierson's law firm, and who is also chairman of the NAB's Future of Television in America Committee—which has violently opposed pay TV—reportedly advised Mr. Pierson that the conflict in attitudes could not be resolved.

How much of the Pierson philosophy has been accepted by the NAB selection committee could not be learned last week. Indications were, however, that the New York discussions had changed the course of thinking of a majority of committee members. The word was that the committee would meet again before the meeting of the NAB boards next month and that in the meantime a subcommittee would prepare a draft of a proposal for a study of reorganization.

The possibility that the committee might ultimately fail to reach agreement on a recommendation for reform or a study of it was not entirely discounted. Still under consideration, one member of the committee said, were a few names that had been proposed as candidates for the NAB presidency.

ABC's CATV proposal gets support from UHF

ABC's October request that the FCC exercise greater authority over community antenna TV systems and over the distribution of TV signals, got additional support last week from a prospective UHF licensee, William L. Fox, permittee of WIBF-TV (ch. 29) Philadelphia.

ABC's proposal is that the FCC institute a rulemaking to limit the area within which a TV station's signal could normally be carried by a CATV system (BROADCASTING, Oct. 19).

Mr. Fox said, in a petition supporting ABC's proposal, that in light of several applications now pending in Philadelphia for CATV franchises, he has become "vitally concerned" about the threat to the establishment and successful operation of a UHF station in that city. WIBF-TV is scheduled to begin operation in April 1965.

In a separate action last week, the commission extended to Dec. 23 time for filing reply comments on ABC's proposal. The network had sought a deadline of Jan. 8, 1965.

ETV's job: close TV culture gap

FCC's Henry calls for debate on idea of using federal funds for television programs 'to meet national needs'

Educational television has a midwife's role in the birth of President Johnson's "Great Society" said both FCC Chairman E. William Henry and Francis Keppel, U. S. commissioner of education, before an ETV conference on long-range financing in Washington last week.

They both also suggested that the educational broadcasters consider federal help in the programing area. "For example," Mr. Henry said, "a congressional appropriation of federal funds for programing to meet national needs must not be dismissed simply because it raises serious objections and questions fundamental to our society. There should be a debate on this subject, and I urge you to start it."

Chairman Henry told the group at a Monday (Dec. 7) luncheon that "one of

slice of bureaucratic red tape, and we all know that's not very original."

But the purpose of Mr. Henry's remarks seemed to be to exhort educational broadcasters to fill in the gaps left by their commercial brethren, rather than an all-out attack on commercial programing. He continued, "these criticisms, to be sure, need qualification. *The Defenders* have defended ideas, as well as clients. *Ben Casey* has cured more than diseases. *Mr. Novak* teaches civic responsibility as well as arithmetic. [Mr. Novak is an English teacher.] And advertiser dollars support significant amounts of competent, sometimes brilliant, news and public affairs programing [an observation made by many at the conference]."

Chairman Henry said that the Inter-

up: 1. Sufficient funds flowing into ETV to give it much greater substance and interests. 2. A continuous campaign on commercial television urging people to contribute to educational television. 3. A campaign on commercial television urging our people across the country to use educational television to improve themselves, not only culturally but in terms of improving their economic status."

He advised the ETV operators to "find or create sources of broad cultural programing" and to "air positions on issues of public importance." He also reminded them "that there is no rule of government which decrees that educational television must be dull."

Chairman Henry summarized his role at the meeting, and that of Commissioners Lee Loevinger, Kenneth A. Cox and Robert T. Bartley, who were also present, as one of a cheerleader, rather than a lecturing professor.

Commissioner Keppel said television could and should be a "major instrument in the war on poverty." The tasks of eliminating illiteracy, improving edu-



Mr. Fletcher
Sees ETV as fourth network



Chairman Henry
No rule decrees dullness



Commissioner Keppel
Dispel the myths about ETV

our giant tasks is to overcome American television's cultural gap—our electronic Appalachia—which has been largely untouched by commercial television's affluence."

He referred to Merle Miller's new book, *Only You, Dick Daring*, as amply demonstrating "that many of today's television programs are created by committee. By the time the writer's original script has been cut, bruised and battered by an endless stream of producers, directors, talent agency representatives and network vice presidents, it retains about as much originality as a typical

national Radio and Television Society of New York has voted to establish a special committee to explore the idea of a National Educational Board and the manner in which the fund requirements of educational television might be met. John Cunningham, of Cunningham & Walsh, has agreed to serve as chairman of the committee.

"Mr. Cunningham has approached this new responsibility in a spirit of helpfulness," Mr. Henry said. In a letter written to the FCC chairman he said: "Hopefully, in the not too distant future, we may achieve the following set-

tion in the slum school and retraining the technologically unemployed were singled out by Mr. Keppel as "areas for great and particular service" by ETV. He suggested that funds for such projects might be made available under the Manpower Retraining and Development Act and the Vocational Education Act, in addition to those obtained through the National Defense Education Act.

He told the educational broadcasters "you have sometimes been prisoners of myths about this medium which were imposed on you by the most ardent of your well-wishers." Among them, "that

of a huge, general audience yearning for a single alternative to the offerings of commercial broadcasting, the myth of the totally educated man emerging from television viewing [and] the myth that effective television learning requires nothing more than a 'master teacher,' standing before a camera, and doing what comes naturally."

Proposals for interconnection of stations on a state, regional and national basis, and for the establishment of a "Presidential Commission on ETV" received much attention, both in terms of delegate interest and mention by featured speakers.

C. Scott Fletcher, president of the Educational Television Stations division of the National Association of Educational Broadcasters, called for the eventual establishment of a fourth national network for ETV, and said that \$300 million a year is "not too high a figure to shoot for" to run it. Last year, he said, a little more than \$36 million was spent on noncommercial television in the U. S., compared with the equivalent of \$206 million in Japan, \$100 million in Great Britain and \$83 million in Canada.

He also thanked the commercial broadcasting industry for the time, equipment and money donated to educational stations, citing a survey in *BROADCASTING* (Nov. 30, 9).

The most prominent dissenting voice on the subject of greater federal aid to programing was that of Dr. Everett Case, president of the Alfred P. Sloan Foundation and chairman of the board of directors of National Educational Television. In an address to the group, he cautioned that "it is (or ought to be) a truism that freedom in our pluralistic society can readily be brought into jeopardy by too exclusive a reliance on federal support . . . your own freedom of action is best secured by seeking support from many and varied sources, beginning always with the community or university which you serve."

The two-day conference, sponsored by the NAEB and financed by the U. S. Office of Education, inaugurated a seven-month study of ETV financing under the direction of Dr. Frederick Brietenfeld Jr., formerly program administrator in adult education and assistant dean, Syracuse University, Syracuse, N. Y. (*BROADCASTING*, Dec. 7).

Of 98 noncommercial TV stations, 90 were represented at the meeting.

Mr. Fletcher expressed the hope that the conferees and all educational television would benefit from the exchange of "combined hard-won knowledge of the past 12 years." It is the first time, he added, "that members of governing boards have met together to consider as a group plans for a national educational television structure to serve American people of all ages."

Mass media call to defense

Sigma Delta Chi urges resistance; asks 315 repeal; condemns wire service probe

A continuing campaign of resistance against irresponsible attacks upon the mass media was decreed in a resolution adopted unanimously at the closing session Dec. 5 in Kansas City, Mo., of the national convention of Sigma Delta Chi, professional journalistic society.

The organization adopted resolutions supporting repeal of Section 315, political section of the Communications Act, and condemning the FCC's intrusion in contractual dealings of broadcasting stations with newswire service. (*BROADCASTING*, Dec. 7)

Citing "intemperate attacks, boycotts and threats by extremist groups of the right and left", the first resolution contended that the objective was not to preserve "full and fair news coverage but to manipulate the news to suit the prejudices of the critics". Moreover, it stated, such tactics as boycotts, threats, jamming of telephone communications "are in striking conflict with the American heritage."

The conclusions were that Sigma Delta Chi will resist, "all irresponsible attacks" and urges the press to present "rebuttals to unwarranted criticism which include the motives that may underlie the criticism."

The society recommended that any newspaper, magazine or broadcaster, allow no irresponsible critic to defame the journalistic profession by letting undocumented and inflammatory vilification to go unchallenged.

The board of directors of Sigma Delta Chi was called upon to provide for a continuing inquiry into all such attacks. Every member was asked to place the subject of press integrity high on his list of topic priorities when called on to speak and the society headquarters was told to collect pertinent background materials on unwarranted press attacks and supply these materials to speakers or writers upon request.

The resolution relating to the FCC inquiry into contracts of broadcast stations with the newswire services, pointed out that FCC jurisdiction does not extend to the business operations of news gathering and disseminating agencies, insofar as the press is concerned, and that the proper agency to inquire into such matters would be the Department of Justice under prevailing anti-

trust laws. The society condemned the intrusion of the FCC in the business affairs of the newswire services with radio and television stations as illegal, improper and in possible violation of the First Amendment of the Constitution as an interference with the free flow of news, and as specifically proscribed under the Communications Act of 1934, as amended.

The resolution on repeal of Section 315 pointed out that "responsible journalism media, including leading newspapers, have espoused the repeal of Section 315, and broadcast journalism has demonstrated its maturity and judgment in the coverage of political conventions and political candidates for public office. It resolved that Sigma Delta Chi, endorsed legislation for absolute repeal of Section 315 as amended, on the ground that it is unnecessary, archaic and in direct derogation of the First Amendment to the Constitution guaranteeing that no law shall be enacted abridging freedom of speech, press and assembly.

Bruce Palmer, news director of KWTW (TV) Oklahoma City, president of Radio-Television News Directors Association, a delegate to the Kansas City convention, issued a statement endorsing the action condemning the inspection of wireservice contracts by the FCC. He said RTNDA has 800 members.

"This is another gratuitous threat to the free flow of news and an invasion of private rights and enterprise", he said.

Nielsen gets OK to join Rating Council

The Department of Justice last week told A. C. Nielsen Co. that it was all right to sign up with the Broadcast Rating Council, but Justice warned—as it has other audience research organizations which have subscribed to BRC—that this was not a clearance from civil antitrust suits if BRC and the research groups tend toward monopoly.

Nielsen sought the government antitrust clearance because it is operating under an antitrust consent order. It refused to subscribe to BRC until it got approval from Justice.

BRC was established by broadcasters last year after disclosures before the House Commerce Committee raised questions regarding the procedures followed by audience research measurement firms. BRC, headed by Donald H. McGannon, Westinghouse, proposes to accredit the rating services, after ensuring that the services meet certain criteria.

Council auditors are now auditing

various rating services and hope to complete this work in January or February. They are now getting information from Nielsen to begin auditing that company by this week's end or next week.

Services being audited are Hooper (local radio), Pulse (local radio), American Research Bureau (local and national TV). Nielsen covers both local and national television audience measurements.

The Dec. 7 letter to Nielsen's Washington lawyer, Richard J. Flynn, said the Justice Department does not intend to institute criminal proceedings against Nielsen because of its participation in the BRC. It added:

"The department, however, cannot now represent that it will not undertake to bring civil proceedings in the future should subsequent operation of the rating council, and Nielsen's participation therein, reveal anticompetition effects. The operation of the rating council is still in its infancy and any definitive prediction of the effect on competition would be premature."

The letter was signed by William H. Orrick, assistant attorney general in charge of the antitrust division of the Justice Department.

According to Nielsen sources, the Justice clearance is satisfactory and the company will participate with BRC.

Broadcasters feel ETV responsibility

John Cunningham, Cunningham & Walsh, reached in New York and asked about his letter to FCC Chairman E. William Henry (see page 42), said he was in the process of forming his special committee to explore aid to educational broadcasters, hoped to see Mr. Henry "soon" and had "great hopes" for the committee's work. He said he believed commercial broadcasters have a feeling of "responsibility" to educational TV in this country, and that he had received expressions to that effect.

The veteran advertising executive saw what he termed a "marketing plan" for ETV. Mr. Cunningham would market his concepts with "persuasion," as one would market a product. Among other things, he questions the "sell" in the term, "educational television," and wonders if it might not be made more appealing. Also seen in the marketing program: ways and means to raise money to give ETV "greater substance."

Several years ago, Mr. Cunningham had called publicly for an educational TV network that would span the country and had suggested that there

be more than one ETV in each area. These are part of his broad marketing plan which he thought could be targeted over a five or ten-year period.

He explained that it was important to have more than one ETV in a community to provide competition among the educational stations. Also in his thinking: continuous quality programming on a national scale. Using the powerful instrument of TV, the nation would be encouraged to "upgrade the national mind." People who could be instrumental in supporting such a program would be motivated, he said, by a campaign launched through commercial broadcast stations and the press.

Mr. Cunningham said a benefit would be to combat literacy problems among ethnic groups, as well as strengthen the nation's cultural level. He noted that Soviet Russia, though it saturates the airwaves with propaganda for political purposes, also "loads" them with cultural and educational programming.

Changing hands

ANNOUNCED ■ *The following sales of station interests were reported last week subject to FCC approval:*

■ **WMOX Meridian, Miss.:** Sold by Birney Imes Jr. to Miss-Ala Co. for \$157,500. Miss-Ala is headed by Mrs. James H. Skewes, president of the *Meridian Star*. Other Imes stations are WCBI-AM-TV Columbus, WELO Tupelo, WNAG Granada and WROX Clarksdale, all Mississippi. WMOX is fulltime on 1010 kc with 10 kw day, 1 kw night. Broker: Chapman Co.

■ **WHZN Hazelton, Pa.:** Sold by Louis Adelman to John R. Dorsey for \$75,000. Mr. Dorsey owns 50% of wsmd (FM) Waldorf, Md., which is being sold. WHZN is a daytimer on 1300 kc with 1 kw. Broker: Blackburn & Co.

■ **WOMN Decatur, Ga.:** Sold by Joel Lawhon to WOMN Inc. for \$53,000. WOMN Inc. is headed by Vassar Eslinger, Columbia, S. C., banker. Mr. Lawhon will stay on as station manager and a director of the corporation. WOMN is a daytimer on 1310 kc with 500w. Broker: Chapman Co.

■ **WHDM McKenzie, Tenn.:** Sold by Earl Nolting to Edgar R. Perkins and Ben Gaines for \$50,000. Mr. Perkins, now the station's commercial manager, will become station manager; Mr. Gaines is a furniture manufacturer. Station is a daytimer on 1440 kc with 500 w. Broker: Chapman Co.

APPROVED ■ *The following station transfer was among those approved by the FCC last week (FOR THE RECORD, page 114).*

■ **WONE-AM-FM Dayton, Ohio:** Sold by

protection for our clients . . . and for ourselves as well.

We cannot afford to risk our good name anymore than you, as a buyer or seller, can afford to risk doing business without the facts and insight we can provide. Responsible people do business through Blackburn: the responsible broker.

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Brush-Moore Newspapers to S. Bernard Berk and family for \$1,570,000. Mr. Berk, with his son, Roger G. Berk, is the principal owner of WAKR-AM-FM Akron, Ohio. Brush-Moore, publisher of *Canton (Ohio) Repository*, also owns WHBC-AM-FM in that city and publishes other newspapers in Ohio and elsewhere. WONE operates fulltime on 980 kc with 5 kw. WONE-FM is on 104.7 mc with 14.5 kw.

New TV station

As of Dec. 10 there were 101 television construction permits outstanding for stations not yet on the air. Of these 18 were commercial VHF's, 59 were commercial UHF's, 5 were educational VHF's and 19 were educational UHF's.

One new station went on the air.

KHQL-TV (ch. 8), Albion, Neb. P.O. address c/o KHOL-TV Holdrege, Neb. on air Dec. 3 with program test granted Dec. 2. Bi-States Co., licensee, owned by F. Wayne Brewster (61.1%), C. E. Freas Jr. (13.9%), Willard F. Anderson (11.1%), Donald E. Brewster (11.1%) and William S. Bivens (2.8%). Bi-States owns KRNK-FM and KHOL-TV Kearney-Holdrege; KHPL-TV Hayes Center, and KHSL-TV Superior, all Nebraska. KHQL-TV, proposed semisatellite of KHOL-TV is on the air with 316 kw visual and 25.1 kw aural using GE transmitters.

Robert Newkirk is manager of station, and F. Wayne Brewster is president and general manager.

3M Co. turns down offers to buy MBS

The 3M Co. made it official last week, announcing it had rejected Metro-media's offer to buy the Mutual radio network (BROADCASTING, Nov. 23).

"The 3M Co. will not sell the Mutual Broadcasting System," group vice president Harry Heltzer said.

There had been speculation that the delay in 3M action on the offer, even though due to 3M President Bert Cross's absence from the country, increased the chances of rejection (BROADCASTING, Dec. 7).

Mr. Heltzer's announcement indicated that reports of Metro-media's offer, which began circulating before Thanksgiving, had prompted still other offers to buy the network. The announcement said the "final decision not to sell Mutual and to refuse all offers sparked by the Metro-media bid" had been made by President Cross shortly after he returned from a business trip to Japan.

Metro-media meanwhile continued its expansion program in another direction — by buying the Packer outdoor adver-

tising companies and their properties in Ohio and Salt Lake City for more than \$10 million (BROADCASTING, Dec. 7). Size of Metro-media's offer for Mutual was never officially disclosed but has been estimated at about \$3 million.

Norris clarifies McIntire status

A director of the Faith Theological Seminary indicated a willingness last week to undergo an FCC hearing on the school's application to acquire control of WXUR-AM-FM Media Pa. John H. Norris expressed the hope, however, that if a hearing is designated it is scheduled soon. "We have an April 15 deadline on our contract to buy the stations," he said.

The proposed purchase of 60% of the stations has come under fire from church and civil-rights groups because of the connection of the controversial Dr. Carl McIntire with the seminary (BROADCASTING, Dec. 7). Dr. McIntire, whose conservative views are aired on over 500 radio stations, is president of the board of trustees of the corporation that runs the seminary. He had been incorrectly reported previously as president of the seminary.

Mr. Norris last week also asked CBS for a copy of the script of a Drew Pearson program on Nov. 29 and for time to "correct errors" in it. The program contained a brief discussion of Dr. McIntire's proposed "purchase" of the stations, referred to him as a "defrocked" minister and noted that opposition to the sale had been expressed.

But the request, copies of which went to the FCC, was misdirected. Mr. Pearson doesn't appear on the network or any of its owned stations. He produces and distributes his weekly taped program independently.

Mr. Norris described the seminary as an "innocent bystander" since it, and not Dr. McIntire, is the proposed purchaser. He also said that if the seminary is successful in acquiring the station, Dr. McIntire would have to purchase time over its facilities, "exactly like anyone else."

In a related development, Dr. McIntire last week wrote to FCC Chairman E. William Henry in connection with the opposition his association with the seminary has created. He noted that he has been unable to purchase time on stations in the Media area. He also observed that if he were to sever his relations with the seminary, that institution would still be an applicant for the station.

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CATV gains outweigh stalemate

Three more applicants file for Philadelphia;
Arkansas system is latest to start operation

Though community antenna television ran into a temporary delay in Philadelphia, city councils in Illinois, New Jersey and New York granted franchises and a system began operation in Arkansas (see below).

The National Community Television Association, meanwhile, was preparing to file explanations of what CATV is all about in areas where hints of public-utility concepts of regulation (opposed by the association) had been detected. Filings already have been made in Connecticut and New York City (BROADCASTING, Dec. 7), and others were being readied for utilities commissions in Vermont and Nevada and another for the Philadelphia city council.

CATV developments reported around the country:

Newport, Ark.—Newport TV Cable Inc., new CATV owned by Davco Electronics Corp., multiple system owner in Batesville, Ark., has begun operation and provides

eight TV and six FM channels. **DeKalb-Sycamore, Ill.**—Allied Video Transmission Corp., backed by local businessmen, has announced it will provide CATV service to the area early next year and will lease facilities from DeKalb-Ogle Telephone Co. Free service will be provided schools within city limits.

Freeport, Ill.—City Alderman Elmer Hildebrandt called on Freeport TV Dealers and Technicians Association, organized against CATV, to clarify its anti-CATV advertising and stop confusing it with pay TV. **Galesburg, Ill.**—Gregg Cablevision, Nashville, Tenn., has been awarded a 20-year franchise by 6-1 vote of city council. It required that construction begin within one year and that system be operating within two.

Herrin, Ill.—Herrin Cablevision, division of Gregg Cablevision, Nashville, Tenn., awarded franchise, is completing site studies and estimates installation fees of \$15 or less and monthly charges of about \$5.95; 4% of gross receipts will be paid the city in second and third years of operation; 5% each year thereafter.

Marion, Ind.—Board of Public Works has recommended the city enter a 25-year contract with Fair Enterprises Inc. for CATV providing the city with 3% of gross receipts in return. Installation would be \$18; monthly rate, \$6. Eleven TV channels would be provided.

Pleasantville, N. J.—Alpine Geophysical Associates Inc. has been awarded 10-year franchise over two other applicants. It will pay

the city minimum of \$1,000 yearly; 2.5% of its gross up to \$50,000; 3.5% from \$50,000 to \$100,000, and 4% above \$100,001.

Colonie, N. Y.—Franchise has been granted to Capital District Better TV Inc., Albany, with ban on pay TV. Firm, headed by Harry Goldman, is to pay the town 2% of all annual contracts and will carry local area stations and New York independents.

Newark, N. Y.—Nonexclusive franchise has been given Newark CATV (The Gannett Co. Inc., Rochester and local businessmen). Similar arrangements have been made with two other applicants.

Osceola, N. Y.—Elkland Electric Co. is assuming customers of the city's two-channel CATV to bring in five TV's.

Rome, N. Y.—Newhouse Broadcasting Corp., Syracuse, has indicated operation of system it's installing should begin by February. Newhouse has bought stock of Cabletron Inc., Utica, which had original franchise. Newhouse will provide area TV's, signals of New York City independents and ETN and possibly two Canadian channels.

Saratoga Springs, N. Y.—City has received proposal from Unicable Inc.

Bellefontaine, Ohio—Logan Cable TV Co., applicant, proposes \$500 annual payment to the city for first 500 subscribers, \$1 for each additional subscriber. Philip S. Church, president, WOHP Bellefontaine, represents Logan Cable, owned by D. L. Rike & Co., Dayton, Ohio, which also has interest in Hi-Point Broadcasting Co., WOHP licensee (also see St. Albans, W. Va.).

Altoona, Pa.—WFBG-TV Altoona claimed last week it is "the only station in the country to be included on the nation's two largest CATV systems," 20,000 homes through Potomac Valley TV Co., Cumberland, Md., and more than 15,000 through Williamsport Cable Co., Williamsport, Pa.

Philadelphia—New proposals were submitted last week by International Equity Corp. and Seaboard Radio Broadcasting Corp. (Storer). A series of questions is being asked all applicants about their proposals, and there are indications the city will impose a gross receipts tax between 2.5% and 5% (see below).

St. Albans-Nitro, W. Va.—Kanawha Cable TV Co., Dayton, Ohio, has been formed to apply to operate a CATV as subsidiary of St. Albans-Nitro Broadcasting Co., licensee of WKLC St. Albans. D. L. Rike & Co., Dayton investment firm, has an interest in the station and CATV firm (also see Bellefontaine, Ohio).



Reunion time for the old DuMont gang

Old colleagues came together in New York last week at the ninth annual reunion of the executives of the now-defunct DuMont Television Network. Shown (l-r): Don McGannon, president of Westinghouse Broadcasting Co., who was manager of DuMont owned-and-operated stations; Ted Bergmann, president of Charter Productions, then managing director; Dr. Allen B. DuMont, head of the laboratories that bear his name

and then chief executive officer of the network; Chris Witting, vice president of International Telephone & Telegraph Corp., then managing director; T. T. Goldsmith, director of research of DuMont division of Fairchild Corp., then vice president and director of research of Allen B. DuMont Labs Inc. This meeting was the first time all top DuMont executives had met since the network went out of existence in 1955.

Philadelphia CATV runs into a delay

The Philadelphia councilman in charge of a hearing on community antenna television proposals (BROADCASTING, Dec. 7) called a halt to the proceeding last week and said the subject needs more study and that he would personally visit cities with CATV's for this purpose.

Meanwhile, Councilman Isadore H. Bellis said in a statement last Tuesday (Dec. 8), he has asked five applicants who already have presented their plans to the city to prepare detailed answers about what specific areas in Philadelphia they want to conduct business and how soon they could begin. Councilman Bellis also wants to know their willingness to submit to regulation by a special city board created for that purpose.

The councilman said he expected that if the city permitted CATV it would probably require a gross receipts tax between 2.5-5%. Whether the city also would permit pay TV "is a most serious problem," he said, and one that, like CATV, should be resolved without haste.

Financial data, he said, would be

asked of applicants other than Triangle Publications and the Bulletin Co., which he described as "deeply rooted in this community."

Earlier in the week International Equity Corp. and Seaboard Radio Broadcasting Corp. (Storer Broadcasting's WIBG-AM-FM Philadelphia) proposed CATV plans. Telesystems Corp., Glenside, Pa., is the other applicant.

Representatives of Bell Telephone Co. of Pennsylvania revealed it is 40% through a CATV feasibility study for Triangle and that the phone company would permit only one CATV firm to use its poles in any given area. If the city authorizes more than one, the spokesmen said, the company wouldn't decide which would be permitted to use the poles but would offer to build its own facilities for rent by the CATV firms.

New look at CATV-TV cross ownership

The FCC has indicated it will reconsider its interim policy of deferring the license renewal applications of television stations under common ownership with community antenna television systems in the same or nearby communities.

The commission initiated the policy two months ago, when it deferred the renewal applications of WHIO-TV Dayton and WIMA-TV Lima, both Ohio (BROADCASTING, Oct. 5). It was indicated then that the commission would defer all such applications until it had developed a firm policy regarding TV-CATV cross-ownership.

But last week, the commission postponed action on a staff recommendation that it defer the renewal applications of six television stations whose owners proposed CATV's within their station's grade B contours.

It decided instead to consider the matter Friday (Dec. 18), at a special meeting to be held on proposed changes in the commission's multiple-ownership rules. Commission officials indicated dissatisfaction with the present policy and said the CATV-TV cross-ownership question should be considered in the context of the general multiple-ownership issue.

Meanwhile, however, the commission continued its policy of granting only conditional approval to stations under common ownership with CATV's outside their grade B contour. It renewed the license of WGN-TV Chicago "without prejudice" to any action it might take as a result of the pending inquiry into cross TV-CATV ownership. WGN Televents Inc. owns a CATV in Houghton, Mich.

CATV for rural areas?

Shapp suggests REA loans could help wire scattered homes to existing systems

While broadcasters and veteran community antenna television firms race to wire up the nation's potentially most lucrative CATV markets—the large cities—the federal government, it was suggested last week, could bring multi-channel TV service to lightly populated rural areas outside the small towns that CATV's already serve.

This could be done, Milton J. Shapp, industry pioneer, explained, by permitting the Rural Electrification Administration to loan cheap (2%) money to meet the great expense required to wire homes scattered in rural areas.

A simple amendment to the REA's

legal authorization and, presto, rural telephone companies or CATV's themselves could borrow federal money inexpensively for this work.

The idea is one Mr. Shapp has considered for several years (story below). He is president and board chairman of The Jerrold Corp., a Philadelphia firm that has built a large share of the nation's cable systems and owns and operates more than a dozen.

Mr. Shapp foresees a day "not too far distant" when virtually all of the country will be wired for television, and CATV, "along with low-priced home video-tape recorders, will revolutionize concepts for television programming."

Mr. Shapp outlined his REA proposal and expressed other views on CATV in a wide-ranging speech delivered before a Federal Communications Bar Association luncheon in Washington last Tuesday (Dec. 8).

He contended that CATV expansion hasn't harmed "any segment of the public" nor is it likely to. Broadcasters should be "ashamed" of the Fisher report, he continued, for, contrary to its findings on CATV's alleged economic impact on TV's, "there has been no

One sentence would effect Shapp's proposal

Implementing Milton J. Shapp's proposal that the federal government finance the extension of community antenna television systems into remote rural areas (see story above), would require, legally speaking, only a one-sentence amendment to the Rural Electrification Act.

Restrictive language that presently prevents such financing was placed there largely at the urging of the CATV industry to protect itself.

In 1962, when the Rural Electrification Administration was asking Congress to redefine its lending authority to borrowers providing telephone services, the REA wanted language that would permit the borrowers to furnish facilities for cable transmission of educational television programs. The National Community Television Association sought and won a limitation of the definition to ETV so that borrowers using federal money would not move into competition with other CATV's.

If the language were changed and REA were authorized to loan money for development of commercial CATV's, this activity would be limited to "rural areas." A rural area is defined by the REA as: "any area of the U. S. not included within the boundary of any incorporated or un-

incorporated city, village or borough having a population in excess of 1,500 inhabitants." However, the law permits borrowers to provide some service to areas of larger population if their "primary" service is in rural areas.

By its own testimony, the CATV industry does not, generally speaking, serve people in rural areas. "We have found that from a profit viewpoint," Robert D. L'Heureux, NCTA general counsel, told a Senate agriculture subcommittee in 1962, "we must have perhaps about 20 subscribers per mile in order to even meet our expenses and make a modest profit. REA furnishes service, I think, to one to five subscribers a mile in these small areas."

Mr. Shapp, it was learned last week, proposed his idea to REA officials about six years ago. Apparently it didn't win their support.

If CATV's ever are permitted to borrow from the REA, they'll find the terms attractive: qualified borrowers get money at 2% interest annually for a maximum of 35 years up to 100% valuation (meaning REA will handle the entire loan). As of Oct. 31 this year REA's cumulative total of loans approved was \$1,101,000,000, mostly to phone companies.



Postlude to Mobile stations sale

Principals in the purchase of WALA-AM-TV Mobile, Ala., visit with broadcast pioneer W. O. Pape (second from right) who has owned the stations since 1956. Stations were sold to Roywood Corp. (WDSU-AM-FM-TV New Orleans) for \$2.6 million, and the AM in turn was sold to Leon S. and Peggy (Stone) Gilbert for \$248,-

000 (BROADCASTING, Nov. 30). Shown (l-r): Dwight Martin, WDSU stations; Ray Maguire, WALA-TV manager; Peggy Stone (Mrs. Gilbert); A. Louis Read, executive vice president-general manager WDSU stations. Seated at far right is Tom Jackson, vice president-general manager of WUNI (formerly WALA).

significant economic impact of CATV systems on television station operation as to affect the latter's continued operation."

The Fisher report was prepared for the National Association of Broadcasters by Dr. Franklin M. Fisher and filed in an FCC rulemaking on microwave-served CATV's two months ago (BROADCASTING, Oct. 26). John F. Dille Jr., vice chairman of the NAB's TV Board, told Mr. Shapp after his speech that the association had never "endorsed" the report, as Mr. Shapp had put it, and in fact has taken no position on it.

In his remarks Mr. Shapp said that the report only "showed . . . that a TV broadcaster who operated without competition could make more money than if he had competition." Neither the report nor the NAB has "developed any proof" that CATV creates competition harmful to the public, Mr. Shapp said.

And as for protection from CATV that some broadcasters are seeking, Mr. Shapp asked, "By what stretch of the imagination—other than to establish an unwarranted monopoly—can any TV broadcaster claim the rights to a market area?" He noted that FCC authorization of clear channels for some radio stations permits them to "carry advertising in direct competition with local radio stations."

Mr. Shapp observed that all of the 12 small-market TV stations that

claimed during the 1958-59 Senate hearings on CATV that CATV competition would divide their audiences and drive such stations off the air still are on (and with one exception charging higher rates) even though CATV's have been operating in their areas for some time now.

Mr. Shapp also outlined what he made clear were his own views and not those of the CATV industry of what he considers "acceptable" CATV regulation: a ban on simultaneous duplication by CATV's in one-station markets, but no restrictions in areas with two or more local services; signals of all local stations should be carried without degradations; the FCC should relay UHF requirements "and adjust its allocation plan so that a CATV operator in a small town not now served by a local broadcaster can construct and operate a UHF;" CATV's should be prohibited from inserting advertising of any kind into broadcasts they pick up (although this would not seem to exclude placing their own ads in CATV-originated programs), and, finally, CATV microwaves shouldn't be relegated to "second-class status" nor be held back.

He urged the FCC to stop saying things to towns asking about CATV that place the industry in an "awkward position": having to attack the FCC or acquiesce to accuracy by silence.

Does CATV really glitter?

Or has its profit potential been grossly exaggerated?

Is community antenna television being oversold as a sure-thing business proposition? Have trade press stories panicked broadcasters with bullish reports stressing CATV developments that aren't substantiated by the facts?

Dr. Martin Seiden, the economist hired by the FCC to make an in-depth study of the CATV industry and its relationship to television, suggested in an interview last week that the answer to both questions is yes.

The study, begun in July, is still at least a month from completion, and Dr. Seiden refrained from spelling out any conclusions or citing any of the statistics already amassed.

But he expressed the view that the "trade press has created an atmosphere of panic among broadcasters and over-enthusiasm among CATV people that isn't substantiated by the facts." Other FCC officials have expressed similar views in the past, but none have had the background in the area Dr. Seiden is acquiring.

No Figures Quoted ■ Although Dr. Seiden and other commission officials decline to quote any figures, it is evident from their remarks that they believe the CATV picture is not uniformly rosy, that some systems are losing money.

Dr. Seiden noted further that the CATV industry—started about 15 years ago—has some 1.6 million subscriber homes, about 2% of the homes with television sets. By way of comparison he said there are more translators in the country (over 2,000) than CATV systems (1,600).

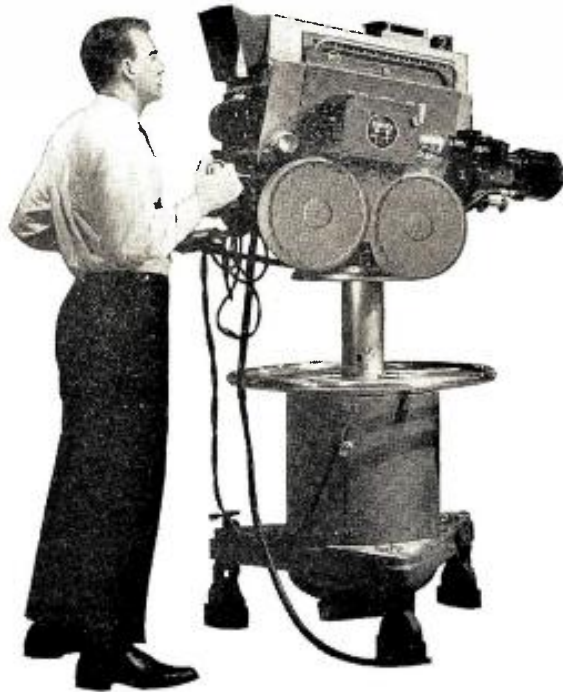
He stressed that he is not attempting to downgrade the seriousness of the CATV matter. "It does pose many problems," he said, "but they shouldn't be blown out of proportion."

Among the problems he mentioned were those involving areas not served by a local television station. If CATV's are built in those locations, he asked, will they preclude the establishment of a local station? If so, what effect does this have on the commission's table of TV allocations?

And what is the effect—in terms of impact on advertising revenue and on audience—of a CATV system on television stations in small markets?

Big City CATV ■ He observed that

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situations. Particularly is this true where programming is to be widely distributed within and outside the country, such as in the case of producers of entertainment programs, educational material, industrial features, commercials, training programs, etc.

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the glamour of big-city CATV has recently captured the imagination of the CATV and broadcasting industries. But he indicated that the real question is the impact of CATV on local service in small towns.

Dr. Seiden's study will concern itself with this matter by delving into the question of "fractionalization" of a station's audience by a CATV system. It will also include the effect of a CATV's duplication of a station's programs.

Other facets of the study include characteristics of CATV markets, the interaction of CATV and UHF television (does CATV help or harm UHF?), and the FCC's TV allocation policy and its relationship to the development of CATV.

The study is expected to play an important role in the formulation of FCC policy on CATV, including the drafting of proposed legislation for regulating the industry that will be submitted to Congress next year. Dr. Seiden said his report would be submitted to the commission by late January.

Broadcaster-CATV rapport stronger

Expectation that broadcasters and community antenna operators have resolved their differences and have agreed on common legislative goals was given credence by the guarded comments of participants in last week's meeting between subcommittees of the National Association of Broadcasters and the National Community Television Association.

All anyone would say was that "differences have been resolved." Officially, a joint communique said that the meeting in New York last Monday had been satisfactory.

Lending weight to the belief that both groups had compromised on their differences was the scheduling of a meeting of the NAB Future of TV in America Committee for Thursday (Dec. 17) in Washington, and a report that a special meeting of the television board of the NAB was being called for Dec. 29 at O'Hare Inn, Chicago, to ratify the recommendations of the committee on the CATV matter; and the tentative call for a special meeting of the NCTA board Dec. 28, also in Chicago.

Meeting in New York were Dwight Martin, WDSU-TV New Orleans, chairman of the Future of TV in America Committee; Willard E. Walbridge, KTRK-TV Houston; Rex G. Howell, KREX-TV Grand Junction, Colo. (representing the NAB executive committee) and Douglas A. Anello, NAB general counsel.

Representing the CATV organization

Weaver moves east

Sylvester L. (Pat) Weaver Jr., whose pay-TV operation in California was barred in last month's election, has moved his headquarters to the New York offices of Subscription Television Inc. at 60 East 56th Street.

Mr. Weaver said last week that his "1965 plan will be to try to put together a new effort, maybe with new partners, or to put STV in with other going concerns."

It was reported Mr. Weaver expects to meet with RKO General, which operates a pay-TV system in Hartford, Conn.

were Bruce Merrill, president of the NCTA; Fred J. Stevenson, Arkansas CATV operator, and Al Stern, Television Communications Corp., group CATV owner; Robert H. L'Heureux, NCTA general counsel, and E. Stratford Smith, attorney for NCTA.

So delicate is the situation considered that it is known that the NCTA negotiating team is not reporting results of last week's meeting to its own board until it learns what the NAB's Future of TV in America Committee decides this week.

There were only three elements of proposed legislation, which both organizations will submit to the FCC which in turn is expected to ask Congress to enact, where there were strong differences of opinion between broadcasters and CATV owners. These involve (1) non-duplication agreements; (2) ban on origination of programs, except for time and weather, and (3) service areas of local TV stations to be protected.

McCoy explains Blair status with WHDH

One reason a station representation company might purchase a substantial portion of a station it represents is to "solidify" the client-rep relationship.

Arthur H. McCoy, president of John Blair & Co., testified to this effect last week during the lengthy FCC hearing involving the renewal application of WHDH-TV (ch. 5) Boston.

Blair, which, according to Mr. McCoy, has represented WHDH for 18½ years and WHDH-TV since it went on the air in 1957, purchased 50,000 shares, or some 10%, of the *Boston Herald-Traveler*, the parent corporation, in March 1964.

Mr. McCoy is one of several witnesses who have been called at the request

of counsel for competing applicants to trace the history of stock purchases in the *Herald-Traveler*.

At one point, Mr. McCoy was asked by Benito Gaguine, counsel for Boston Broadcasters Inc., if one reason for the stock purchase was Blair's "hope" that its position with the company would be "solidified."

Mr. McCoy said it was. But he added that the "only way" of holding a client is to do a better job than any other representative could do.

Later, Harry Plotkin, counsel for Charles River Civic Television, asked if Blair's interest in WHDH-TV affected other rep companies' "right" to compete for the station's business.

"I would hope so," Mr. McCoy said. He indicated Blair wouldn't go after the business of stations in which other rep firms held substantial interests.

FCC proposes to retract permit of existing AM

The FCC last week proposed setting aside the grant of a construction permit for an AM station that is already operating in Mt. Holly, N. J. The commission said the grant should go to a different applicant.

The proposals were among the recommendations the commission made in a report to the U. S. Court of Appeals in Washington, which has jurisdiction over the case.

The commission on June 12, 1963, granted the application of John J. Farina for a construction permit for a station in Mt. Holly, and denied the mutually exclusive application of William S. Halpern and Louis N. Seltzer, who wanted to build a station in Burlington, N. J.

The Mount Holly station, WJZZ, went on the air under program test authority in December 1963. But in the meantime, Messrs. Halpern and Seltzer had appealed the commission's decision.

The court remanded the case to the commission "for the development of a more adequate record" but retained jurisdiction. The issues involved Mr. Farina's finances.

Mr. Farina declined to prosecute the case, contending he lacked the financial resources, the hearing examiner held him in default, and recommended cancellation of the authorizations granted him.

The commission concluded that Mr. Farina's decision not to press his case was dictated "by a conviction that he could not prevail under the remand issues" and not by lack of funds for legal fees.

The commission also held that Messrs. Halpern and Seltzer, who had been seeking the grant for six years,

were "fully qualified" and that they should be given the permit.

Accordingly, the commission asked the court to send the case back so that it could set aside the original grant and make a new one to the competing applicant.

Young in new group buying Youngstown UHF

Sale of WYTV(TV) Youngstown, Ohio, to a group formed by Adam Young, of the representative firm of that name; Ed Richter and Howard Duncan, radio-TV operators, and Henry Hilberg, Cincinnati financier, for a consideration "in excess of \$1 million" was announced last week. Previously, the sale of the channel 33, ABC-affiliated station to Adam Young Inc. for \$1.5 million had been announced (BROADCASTING, Aug. 10).

The company buying the station from Communications Industries Corp. (Lazar Emanuel and associates) will have Mr. Richter as president and Mr. Duncan as executive vice president. The purchase is subject to FCC approval.

Messrs. Richter, Duncan and Hilberg were associated in the ownership of WEHT(TV) Evansville, Ind., and of KGUN-TV Tucson, Ariz., sold last summer to James S. Gilmore for \$4.2 million.

Losers ask court to make FCC reconsider

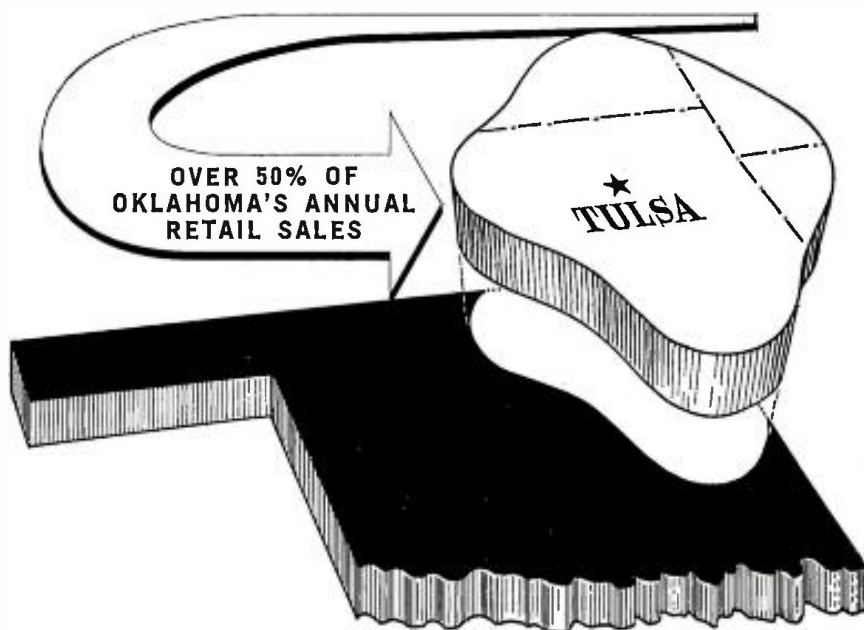
Four losing applicants in two separate proceedings involving channel 13 Grand Rapids, Mich., and channel 10 Largo, Fla., have asked the U. S. Court of Appeals for the District of Columbia to reverse the FCC's respective decisions and remand the cases to the commission.

Seeking court appeal of the FCC's April decision granting channel 13 Grand Rapids to West Michigan Telecasters Inc. were the three losing applicants—Grand Broadcasting Co., MKO Broadcasting Corp. and Peninsular Broadcasting Co.

The FCC two months ago, acting on appeal from the three losing parties, upheld its original decision and denied the contestants' petitions for reconsideration (BROADCASTING, Nov. 2). Last week the commission denied petitions by the three for stay of its decision and also denied their request for oral argument.

Still before the commission are petitions by the three companies to stay West Michigan's request to operate channel 13 on its own program test authority. The four parties, as Grand

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Shades of Sky King

Two days in a row last week the traffic policeman in WSB Atlanta's helicopter received emergency alerts on fleeing criminals, and on both occasions the station's skycopter responded with all the aplomb of the hero of a television adventure series.

The first time the wsb 'copter heard the call for help it soon spotted a suspected bank-robber's car and helped corral the bandit. The next day the helicopter heard of an attempted robbery of a taxi, again spotted the vehicle and zeroed in on the surprised criminal. After two arrests in two days, it was "Ho-hum, the traffic is still heavy on Peachtree Street."

Rapids Inc., have been operating channel 13 as WZZM-TV on an interim authorization since November 1962.

Also seeking relief from the court of appeals was Florida Gulfcoast Broadcasters Inc., one of five unsuccessful applicants for channel 10 Largo. Florida Gulfcoast asked the court to set aside, for reason of misrepresentation, the commission's 1962 decision awarding the channel to WTSP-TV Inc.

Two other losing applicants in the proceeding — Tampa Telecasters Inc. and Suncoast Cities Broadcasting Corp. — last week asked the FCC to reconsider the decision on the basis of the existing record and reassess the comparative merits of each applicant.

Last month the FCC affirmed its 1962 decision in favor of WTSP-TV Inc. (BROADCASTING, Nov. 9).

N.H. association back on active list

The number of states with broadcaster associations is now an unequivocal 100%.

The formation of a new Alaska group (BROADCASTING, Dec. 7) meant that every state has an organization, though this perfect record was flawed by inactivity of the New Hampshire Broadcasters Association. Alvin M. King, director of state association liaison for the National Association of Broadcasters, however, has announced that the NHBA is once again going active.

A letter from Frank B. Estes, WXII Concord, informed Mr. King that NHBA is planning to schedule meetings and collect dues again and will elect officers around the start of the new year.

Study says TV still sells Negroes short

A study by the New York Society for Ethical Culture offers the conclusion that the television industry is not living up to its responsibility in depicting the Negro.

The society, which conducted a two-week survey of programming on New York TV stations in the spring of 1964, reported last week that "continued glaring deficiencies outweighed the few improvements." Gains were made in showing Negroes on news and informational programs and on commercials, while children's programs and daytime serials continue to "portray a lily-white unreal world," the report stated.

A similar study was conducted by the society in 1962. The improvements over 1962, the society said, stemmed from "the fact that the industry had no place to go but up." The overall frequency of Negroes on TV is still negligible, the report claimed.

The society recommended that television monitoring be carried on a national scale by civil rights, religious and educational groups. This national monitoring of TV programs, the society noted, would keep the industry alert to its obligations" and would open the way for legal redress before the FCC or the courts if surveys indicated discrimination or stereotyping.

Alpena CATV opposes Mich. translator bids

Southern CATV Systems Inc., owner of the Alpena (Mich.) Cable TV Co., has asked the FCC to deny or designate for hearing the applications of James Barry Canfield for eight UHF-TV translators in Ossineke, Southbranch and Alpena, all Michigan.

Southern, in a petition filed Dec. 3, maintained a grant of the applications would have a substantial economic effect on the CATV system, result in a great loss of its customers now receiving the service and ultimately could force Alpena Cable out of business.

Supporting Southern was American Microwave Communications Inc., a microwave common carrier serving the Alpena CATV system.

In its petition, American Microwave said that Mr. Canfield proposes to use the translators to establish a relay system to deliver to the Alpena CATV system substantially the same four signals it now furnishes the cable company—WNEM-TV Bay City, WJRT(TV) Flint, WWTV(TV) Cadillac and WTOM-TV Cheboygan.

American Microwave alleged also that

Mr. Canfield intentionally misrepresented himself in his applications to the commission as being the sole owner of the translator operation. The American petition said that Mr. Canfield had told an executive of the CATV system that a silent partner, allegedly not listed on the ownership applications with the FCC, was investing half of the funds to finance the translator operation.

Also, American Microwave said that Mr. Canfield had been refused rebroadcast permission by three of the four TV stations.

Maler's qualifications added to ch. 40 issues

The FCC Review Board last week granted a Broadcast Bureau request to enlarge the issues in the proceeding of Angel Lerma Maler for a new TV station on channel 40 in Fontana, Calif.

In October, the FCC designated Mr. Maler's application for hearing (BROADCASTING, Oct. 5), following complaints by KMEX-TV (ch. 34) Los Angeles to the commission questioning Mr. Maler's character qualifications and a petition from KMEX-TV that the application be denied.

The new issue is to determine whether Mr. Maler was in any way responsible for what KMEX-TV charged was an "inaccurate" report on UHF conversion in Los Angeles.

Also at issue is whether Mr. Maler "misrepresented or was lacking in candor in furnishing information to the commission regarding his knowledge" of this report.

KMEX-TV charged that Panorama Latino TV Inc., a Spanish-language production company owned by Mr. Maler, had circulated the report among ad agencies and other potential timebuyers. However, Mr. Maler, in an affidavit to the FCC, denied any knowledge of the report.

In adopting the new issue, the Review Board said a full and complete record "surrounding Mr. Maler's connection with the altered report is necessary in order to determine his qualifications."

Media reports . . .

Land gift ■ Hulbert Taft Jr., chairman of the board of Taft Broadcasting Co., has given a portion of land on which Taft's WKRC-AM-FM-TV Cincinnati, building and TV tower are located to the state of Ohio for landscaping a state expressway being built there.

Studio switch ■ WCFL Chicago has moved its studios and offices to Marina

City there at 300 North State Street. Phone: 222-1000.

New voice ■ WHPL Winchester, Va., affiliated with NBC Radio Dec. 1. NBC's last affiliation with a station in the Winchester area was about five years ago. WHPL operated by Shenval Broadcasting Corp., is a 500 w fulltimer on 610 kc.

Switchover ■ WSPA-FM Spartanburg, S. C., on Dec. 6 formally began broadcasting with 100 kw from its new transmitter on Hogback mountain. Station, licensed to Spartan Radiocasting Co., is on 98.9 mc. Don LeBrecht is station manager.

Teachers' feature ■ A 62-page booklet explaining how teachers may protect their rights in educational television programs, films, teaching machines and other new instructional media has been published by the American Council on Education. Copies are available from the Commission on Academic Affairs, ACE, 1785 Massachusetts Avenue, N. W., Washington 20036.

'WCAB' to broadcast to New York taxis

Plans for a commercial FM radio station programing to New York City taxis (BROADCASTING, Dec. 7) were announced last week. The station, WCAB, will provide the programing for the newly formed "Red Carpet Network" of cabs and will operate through a sub-carrier of WEVD-FM New York. WCAB is scheduled to start operations early next year.

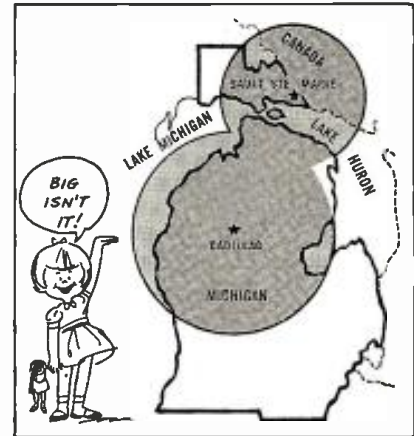
The FCC and the New York police department were reported by Red Carpet Network spokesmen to have approved the FM link to both fleet-owned and independent cabs. There are a total 12,000 taxis in New York. The station will broadcast 22 hours daily with music, news, traffic reports and messages of interest to taxi riders and drivers, and will carry commercials. Spokesmen indicated commercial rates have not been set.

Cab drivers interested in tuning in to WCAB will need special multiplex receiving equipment, on which they would have to pay the licensee a fee, according to FCC officials.

The service is limited to programing for passengers. Specialized uses, such as dispatcher messages to drivers are barred under the FCC authorization.

Connie Desmond, veteran sports broadcaster, will serve as executive vice president and general manager of the network. News, weather and police bulletins will be handled by newsman John K. M. McCaffrey. Performers on WCAB will include actresses Jan Sterling and Joi Lansing and actor Art Lund.

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BIG MARKET—BIG MARKET BASKET!

Food sales per person in the dynamic Upstate Michigan market do run \$31.00 higher than down in Detroit and Wayne County (\$362 vs. \$331). This is no exaggeration. (Source: SRDS, July, '64)

It IS an indication that the 36 counties in Upstate Michigan represent a well-nourished market, a powerful new opportunity for food

advertisers. And this fact is substantiated by the area's one billion dollars in annual retail sales!

Go ahead. Weigh the facts about this big, million-people market. Ask your jobbers or distributors what stations they'd like to use. Avery-Knodel can tell you the whole story.

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 WHPD GRAND RAPIDS
 WHPM GRAND RAPIDS-CALAMAZOO
 WHTT-FM CASILLAC

TELEVISION

WQZZ-TV GRAND RAPIDS-KALAMAZOO
 WHTT-TV CADILLAC-TRAVERSE CITY
 WWSW-TV SAULT STE. MARIE
 KOLA-TV LINCOLN, NEBRASKA
 WFTM-TV SAVANNAH, GA.

WWTV/WWUP-TV

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Take the shackles off television news

NBC's Sarnoff calls for end to Section 315's equal-time rules, access to public proceedings

Robert W. Sarnoff, chairman of the board of NBC, last week called for abolition of all "restrictions" on television coverage of news events.

Mr. Sarnoff, addressing a meeting of the Economics Club of Detroit Dec. 7, made the following proposals:

- "... the Congress should revise Section 315 of the Communications Act to eliminate the equal-time requirement completely and permanently."

- "... the Congress should make it clear that the FCC is not mandated to pass on how broadcasters cover public issues in controversy."

- "... the doors to public proceedings should be opened to television whenever they are open to other elements of the press." According to Mr. Sarnoff, this would mean the "abandonment of existing discriminatory rules barring television from federal, state and local legislative chambers and the hearing rooms of legislative committees."

The NBC chairman said that restrictions on television journalism must be ended because the medium "has taken on the classic responsibility of the press to serve as the public's watchdog in relation to the activities of government." He asserted that television "has become the foremost medium of news and information for a public that must be informed if it is to survive as a free society."

Mr. Sarnoff said that "shackles" hampering television in its coverage of politics, controversial issues and public proceedings of government agencies, have been "forged by government itself in the name of the public interest."

Danger Cited ■ He attacked the argument that TV must be regulated because of its "power and unique capabilities," saying that "the danger does not lie in a free news medium, but in a regulated one." Mr. Sarnoff also maintained that the fact that television is licensed by the government does not mean that the "government can better judge what is in the public interest than the press or public itself."

The NBC chairman reserved some of

his strongest criticism for Section 315 of Communications Act, which provides that a broadcaster who makes time available to a candidate for political office must make equal time available to every other candidate for that office.

Section 315 was suspended by Congress in 1960 to permit broadcast of the Kennedy-Nixon debates without making it necessary for minor-party candidates to receive equal time. Congress did not suspend Section 315 during this year's presidential campaign. Mr. Sarnoff claimed that this put the FCC "in the unhappy position of having to interpret and apply a statutory control over the campaign coverage."

During the campaign, the FCC ruled that broadcasting of presidential news conferences and a presidential appeal on behalf of the United Community Fund drive would have obliged broadcasters to equal time to all other presidential candidates.



Mr. Sarnoff
Lift the restriction

Mr. Sarnoff's fire was also directed at the FCC's so-called "fairness doctrine" under which the commission "through interpretation and policy rulings, has undertaken to review fairness in the broadcast coverage of all matters in controversy."

Mr. Sarnoff said that is inadvisable for a government agency to "review the judgments of professional newsmen, editors and news executives on what is fair news coverage." He suggested that Congress "make it clear" that the FCC should not rule on the fairness of broadcasting coverage.

Television coverage of government proceedings, he said, should be "limited only by defined requirements of security and due process." However, he expressed a reservation in the area "of arrest, pre-trial and trial proceedings—where conflicts may arise between the public's right to information and the right of the accused to a fair trial." He suggested that standards can be developed to guide court officers in divulging information about proceedings and to enable TV to cover trials "with such safeguards as may be necessary to protect the rights of the accused."

Mr. Sarnoff said that his proposals were "not designed for the benefit of television," but were needed for "television's ability to discharge its responsibility to the public."

Only the broadcaster is against Sec. 315

The equal-time provision of the Communications Act (Section 315) was alternately attacked and defended by experts in the broadcast field in a television panel discussion last week.

Participating in the premiere of *Broadcasting Forum*, a weekly series on WNDT(TV) New York, noncommercial station, were FCC Commissioner Kenneth A. Cox; Vincent T. Wasilewski, executive vice president of the National Association of Broadcasters; Telford Taylor, professor of law at Columbia University and former counsel to the FCC, and Professor Charles A. Siepmann, chairman of communications in the education department at New York University.

Mr. Wasilewski called for repeal of Section 315. The other panelists defended the equal-time rule, although expressing reservations.

Mr. Wasilewski said that "repeal of Section 315 would result in better service to the public and give broadcasters freedom to exercise journalistic enter-

prise." He said that their actions after suspension of Section 315 during the 1960 presidential campaign demonstrated broadcasters' fair treatment of candidates.

Mr. Wasilewski asserted that repeal would also benefit minority parties, which often cannot afford television time. If Section 315 is repealed, he said, broadcasters would voluntarily grant free time to both major parties, and would also give time to minority parties in an effort to provide fair political coverage.

Commissioner Cox said that "30 years of experience with Section 315 indicate that the basic concept of equality in treatment is a sound one." He said that the "bad" alternative to Section 315 would be the widespread application of the fairness doctrine, which he called a very difficult policy to develop and enforce.

Professors Taylor and Siepmann agreed in general that Section 315, although in need of improvement, is basically sound and should not be repealed.

High court to hear MCA-FCC dispute

The U. S. Supreme Court last week agreed to review a lower court order requiring the FCC to maintain the confidentiality of business documents said to contain trade secrets if requested by witnesses.

Acting on a petition by the commission, the court will review a case which began during the 1959-60 network investigation relating to programs which saw Taft B. Schreiber, vice president of MCA Inc., agree to furnish certain material to the FCC on condition it be kept confidential. The examiner ruled, and was subsequently upheld by the FCC, that he could not give agreement before seeing the documents. The FCC's position was overruled by a federal district court and again, with one dissent, by a federal appeals court. The courts held that the documents must be kept confidential unless the commission, in a court proceeding, proved there was no need to.

In appealing to the Supreme Court, the FCC contended it has the authority to determine whether requests for confidentiality should be adhered to, subject only to judicial review for abuse of discretion. It also said the burden of proving the need for keeping testimony or documents secret in a public hearing should rest with the witness.

20th century reforms in political arena

Stanton calls for congressionally set, uniform voting day, Sec. 315 repeal, shorter campaigns

A uniform 24-hour voting day for national elections was proposed last week by Frank Stanton, CBS president, as part of a reform program to bring political practices in line with advances in communications.

Repeal of the equal-time law and shorter national political campaigns of "perhaps no longer than a month" were also called for. Dr. Stanton made the appeal in a speech at the 26th annual meeting of the Institute of Life Insurance, held Tuesday in New York.

Having the polls open simultaneously in all parts of the country and close at the same time 24 hours later would correct inequities arising from the "widely divergent" voting-hour practices now in use, Dr. Stanton asserted.

"Moreover," he continued, "it would put an end to theories and countertheories, which are really unsupported speculations not readily susceptible of proof or disproof, of how reports from

one area of the country, with all its polls closed, can affect voting in another area where they are still open."

The networks' vote projections and their alleged effect on voting in areas where polls are still open have generated controversy among politicians and have led to the preparation and, in some cases, introduction of restrictive legislation.

A CBS spokesman said last week that the uniform 24-hour voting day would make all other legislation on this subject unnecessary and provide a better answer than some proposed bills because it would insure all voters the same amount of time in which to vote.

The spokesman also noted that if, for example, the polls opened and closed at 7 a.m. EST, voters everywhere could cast their ballots, get a good night's sleep—and find out who won before leaving for work.

Waiting for Results ■ CBS has commissioned a study to determine whether vote projections affect voting in areas where the polls have not closed. Authorities said last week they had received some raw material from the study but the analysis would probably not be completed for several weeks.

Dr. Stanton said Congress could adopt uniform national voting hours under existing constitutional authority.

The inequities in the present differences in polling hours, where some voters don't have enough time to vote before work and others don't have enough time afterward, were not created by electronic reporting but were brought into focus by it, Dr. Stanton asserted.

The change to a common 24-hour voting period should be done "with the interest only of the voter as a criterion and not that of broadcasters or officeholders or candidates," he added.

Emotional and Uncreative ■ Dr. Stanton said the 1964 campaign was a "dreary, repetitious, obscuring throwback" to 19th century politics, with commercials "long on emotion and



Dr. Stanton
One-month campaigns

*Continues on page 101
after Special Report*

SECRETS TOLD

A Fact Sheet on KRNT Radio, Des Moines

KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. Central Surveys study confirms that KRNT is the most believable station here. Here's the way all this comes about:

1. We feature one of the great news outfits in the nation. Every newscast on KRNT out-rates its competition by a country mile. We're rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

2. We have 2 fulltime, experienced sports-casters. They do more on-the-air interviews with coaches, players, local and national personalities than do all other local sports-casters combined. Our two men do over 85 football and basketball play-by-play broadcasts each year. KRNT is the station most Central Iowans listen to for Sports.

3. We feature highly publicized, highly trained, highly accepted personalities. We have the advantage that all our people are seen on our television station; radio listeners really "know" the person that goes with the voice. This INTER-MEDIA MOTIVATION FACTOR is tremendously important to the effectiveness of advertising. There are more widely known personalities on KRNT than on all other local radio stations combined.

4. We feature music with melody. Old ones, new ones, golden records (million sellers),

albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we've got a song in our heart.

5. We feature service to the community. Last year we broadcast some 19,000 announcements for eleemosynary organizations and over 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We're kind and gentle people in this area of operation.

6. We publicize and advertise our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

7. We have longtime advertiser acceptance, doing over 50% of the business in this 6-station market. Local food retailers and brokers surveyed in 1964 by Central Surveys, Inc. said that KRNT would do the best job of selling grocery items here.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We've been in business almost 30 years—long enough for any test of fire. We know now without doubt that if you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

KRNT

"Total Radio" in Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

REPRESENTED BY THE KATZ AGENCY, INC.

One best format for each station

Area, size of market, competition, audience—all play an important part in finding the program style that best suits any radio outlet today

There is no lack of confidence among radio broadcasters; especially the 99% who feel that their format is the right one for their market. The remaining 1% admit to being unsure about the format in use, but go along with it for: a) money; b) prestige, c) competition, d) lack of a better one.

In this special study by BROADCASTING of U.S. commercial radio stations, one thing is self-evident: Radio is more lively than ever. It is not the radio of the '40's or '50's. It is radio of the '60's with as varied a menu as three chefs in one kitchen could whip up.

Adult Audience ■ Another aspect of this special report indicates that no matter what the format—top 40, middle-road, classical or C&W—only a very few stations will admit to programming for a basically teen-age audience.

Stations north, south, east and west cite surveys, all types of surveys, showing that what they play is what "their" audience wants to hear. But it would appear that in multi-station markets particularly, stations are going after "their" audience wherever they can find it.

Network radio in 1964 is not the same as it was a decade ago. To many stations, the network affiliation means they can put their newsmen on local events; to others it remains

a prestige item to dangle in front of the public.

There are in 1964 perhaps more stations engaged in carrying baseball and football games than carry a network. An exact count has not been made, but sports is a saleable item in radio; few network public affairs shows are, particularly as market size decreases.

Adult radio, by all its many names, is the mainstay of radio in 1964. No matter what the format, no station in the BROADCASTING survey claimed to be aiming primarily at youth. The closest some of them would come to this would be their programming for the "young adult," or "the mature teen-ager," or to that segment of the adult population (usually a very large audience) that likes "good pop."

Rockers? ■ It is also a source of wonder, considering the responses to the survey, just which stations program "hard rock." Very few said this was their cup of tea and most that admitted their format was "top 40" usually shied away from playing the "real hard" stuff. And if the stations who said they would not play the "Beatles" are to be considered indicative, the popularity of this shaggy English group is hard to understand.

The basic formats, programmed by most stations, are



cutlines page 58

middle-road, standards and top 40. Religious formats were relatively frequent in larger markets nationally. Among medium and smaller markets many programmed some religion, usually in small doses.

Jazz has its home in the large markets and has a few friends in medium-size areas. In general, the small markets would be quite happy to leave it alone.

The strength of country & western music in medium and small markets was an expected finding. In the large markets, it is strictly a specialty item that one or two stations can handle and get audiences.

Classical music found general acceptance with its strongest programming percentages in the large markets. In the smaller markets, there was less of it and where it is programmed, it is generally of the lighter variety.

News Is Basic ■ News is a staple of today's radio. And

from station claims of extensive news coverage, it would appear that the days of the "rip and read" newscast are gone.

The public service category was considered by some stations as "enough trouble to figure out at renewal time." Other stations indicated that announcements covered their requirements and still others, who pinpointed just their music format, left it alone.

In the main, this is what BROADCASTING learned in its August survey of radio stations. Of the responses to the questionnaire, about 1,500 were useable.

In the report stations were picked because they were of interest, not necessarily best or worst. Many of the more important stations in the nation are not included in this report. Others are and the result is what the editors believe is a typical cross-section of radio stations, formats and program thinking.

Big markets offer something for all

TOP 40 GETS THE MOST SUPPORT EVERYWHERE; JAZZ FORMAT POPULAR

There is less of the "something for everyone" approach in the major markets than in any other category. The reason is simple: There's so much competition that the audience pie has to be sliced many times.

The specialized treatment offered by stations in the top 50 markets can be shown by the chart reflecting top 40 programming. In markets of 15 or more stations in all sections of the country, the percentage of stations that said they programmed top 40 was less than for any other station group size. However, in each of these markets, the percentage of top 40 programmed was the highest. In the North, 15.8% stations programmed it 41.7%; in the South, 29.2% stations programmed it 56.7%; in the Central, 29% programmed it 42% and in the West 7.3% programmed it 83% (see chart page 84).

Jazz received its strongest play among the top 50 markets. In the top 20 cities in the North it made up 13% of programming of 36.8% of stations; 8.1% of programming of 37% of top 20 markets in the South; 21.1% of programming of 26% of stations in the West (see chart page 68).

The BROADCASTING survey showed a strong influence among western stations for classical music with 32.3% of stations in the top 50 markets programming it 38.5%.

The comments from stations in the top 50 markets indicated a general attempt to find something a little different to offer: gimmicks, promotions, personalities, block programming, specialized

news treatment—anything to give the station identity.

The owner of KNDI Honolulu, James T. Ownby, said his format was "middle of the road and dull. But, I can't find a better idea."

Perhaps in this capsule summary of comments from typical stations in the

top 50 markets, he'll find one.

No. 1 Market ■ WED New York has "multilingual programming, ethnic music, news and public events, and discussion of current issues." Leon Goldstein, consultant, notes that "loyalty to ethnic programs is extremely high."

WJN New York bases its programming

Programming Standards

City rank	North		South		Central		West	
	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming
1-20	52.6	51.1	40.7	44.8	42.3	46.5	40.5	51.8
21-50	33.3	42.5	44.1	42.5	50.0	46.0	50.0	55.1
51-100	33.3	61.3	27.3	44.0	57.1	36.5	50.0	45.7
101-200	66.7	51.5	38.2	39.9	61.1	28.6	50.0	32.5
201 +	59.2	38.0	60.6	28.6	69.1	37.6	59.2	34.2
Number of stations in market								
15 up	47.4	53.4	41.5	48.4	48.4	45.3	47.3	51.7
10-14	35.7	29.4	56.1	42.6	73.3	35.2	45.8	41.5
5-9	52.0	51.2	42.1	41.1	52.6	38.6	30.8	38.7
2-4	53.7	37.7	66.9	27.1	68.5	40.1	43.1	37.9
1	72.0	37.6	57.8	26.8	64.7	35.3	79.1	33.2

Chart shows percentage of stations programming standards in each section of the country and percentage

of such programming on each station. City rank and number of stations are also indicated.

Shown on page 57 top (l-r): Nat (King) Cole and Billy May; Doris Day, Gale Garnett. Bottom (l-r): Thelonus Monk, Eddy Arnold, New Christy Minstrels.

on "the sound of beautiful music dominated by orchestral arrangements of American standards, show music and pop concert types, spiced by choral arrangements and long-established single vocalists. This programing is complemented by news on the hour and news commentaries." Roy M. Schwartz, operations manager, says the format was "based on a special survey to determine audience tastes and competitive programing opportunities."

WHBI(FM) Newark, N. J. has a "highly specialized" format with 30% devoted to religion, 35% foreign language, and talk, news, country and western and public service completing the picture.

WMCA New York has a format including "the best popular music; new selections are picked at group meetings each week and the schedule of the playing list is management supervised in considerable detail. We feature newscasts twice an hour from Radio Press International, WMCA's reporters and the major wire services; editorials and editorial campaigns. There is also a nightly two-hour interview-public affairs program, a weekly public affairs program and a nightly half-hour program of public service announcements," according to Franz Allina, director of information.

WNEW New York programs "personalities, news, sports and good music," which Varner Paulsen, program manager says, produces "listenership and dollars."

S. Kirby Ayers, program operations director of WPAT Paterson, N. J., says he programs a "combination of all types of good music 64%. We believe that with the number of high-powered stations heard in this area, that a specifically designed format of good music for a discerning audience would meet with the most success."

Chicago area ■ WAAF Chicago uses "a personality disk jockey format with major emphasis on good commercial jazz."

WCLM(FM) Chicago has "diversified" programing, which Helen Moore, program director, says "pleases so many different entertainment tastes."

The format for WFMQ(FM) Chicago is "news and music with the music—popular, Broadway, classical, opera, folk and traditional jazz—in block form. News at least once every hour." Wayne H. Smith, operations manager, says the station is "attempting to capture the greatest segment of the regular minority FM audience with some type of programing that most will like and no programing that will drive anyone away."

Robert Bradford, program manager of WGN Chicago, describes that format as serving "the greatest number of people with programing that will give them the greatest measure of entertain-

Programing Middle of the Road

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	15.0	59.3	37.0	46.5	38.5	40.0	23.8	38.3
21-50	50.0	63.3	17.6	62.0	42.9	43.7	40.3	67.5
51-100	44.4	55.3	30.3	35.2	21.4	44.7	22.2	50.0
101-200	33.3	63.3	26.5	70.3	50.0	50.6	29.5	45.0
201 +	60.5	41.1	56.7	33.4	61.0	33.4	46.9	41.9
Number of stations in market								
15 up	15.8	16.0	29.3	50.9	38.7	41.0	20.0	40.3
10-14	64.3	69.1	24.4	43.2	60.0	42.9	12.5	43.3
5-9	32.0	44.5	37.9	49.1	39.5	39.9	20.5	41.3
2-4	67.0	37.4	54.5	32.0	61.6	37.6	53.4	45.9
1	52.0	42.9	67.8	34.8	62.7	32.2	51.2	38.1

Chart shows percentage of stations programing middle of the road in each part of the country and per-

centage of programing on each station. City rank and number of stations are also indicated.

ment, education and public service. The emphasis is on good music, mostly middle-road and standards, sports and news."

WNMP Evanston, Ill., programs "uninterrupted music—semiclassical, standards, Broadway, jazz and folk—in 15-minute segments, hourly newscasts, weather and harbor forecasts." John Terry, music and news director, says "this reserved, sophisticated format, uninterrupted by ridiculous chatter, has been very well received."

Jack Fieldler, general manager of WNUS Chicago, says it is "nothing but news—hard news—in one 15-minute newscast after another."

WNWC(FM) Arlington Heights, Ill., programs middle-road during the day and C&W 11 p.m.-7 a.m. Fred DesPeres, manager, feels "with local news and public service we can hold the audience with a middle-road approach. There is no country music block in the area, so we ride it at night."

California ■ KBBI(FM) Los Angeles plays "all instrumental; standards, pop concert, light classical, lush instrumental middle-of-the-road and easy listening music. In addition quality inspirational

and patriotic selections are played. It is a variety format designed to strengthen the spiritual, moral and cultural fiber of the American home."

KCBH(FM) Los Angeles, says it is "one of few classical and fine-music stations with classical works in their entirety, authentic folk music and much of the programing in stereo."

KFAC Los Angeles broadcasts "classical music seven days a week, 24 hours a day on AM and FM," says Edwin J. Stevens, vice president and general manager. This service has been provided for "over a quarter of a century," he adds, "with outstanding success from all standpoints."

Dick Schofield, vice president and general manager of KFOX Long Beach, Calif, programs "country & western music 24 hours a day with two carefully selected folk songs per hour, hymn of the hour, news, community service and featurettes worked in fast-moving format; a personality station in every sense of the word that has brought awards for community service, increased revenues and we like it."

KFWB Los Angeles programs "popular music," with top 40 making up

When it comes to programming...

HERE'S HOW TOP

AD AGENCY PERSONNEL

IN MINNEAPOLIS-

ST. PAUL RATE

WCCO
RADIO



VOTE OF ACCEPTANCE

Based on Charles Harriman Smith/Associates, Inc., estimates subject to qualifications which WCCO Radio will supply on request

Performs Greatest
Service to the
Twin Cities

85%

Programs Most
Favorably
Talked About

75%

Carries the Best
Play-by-Play
Sports

90%

Best
Overall Job
Of News

73%

Best
Farm Service
Programs

98%

Most
Believability
In Program and
Commercial
Content

78%

First Choice
Station
For Advertising
Mass Consumer
Product

90%

FULL-SIZE, COMPLETE RADIO PROGRAMMING.

That's what WCCO Radio offers. We believe radio is a powerful mass medium and must appeal to all kinds of listeners rather than some narrow segment. Leading advertising time buyers in Minneapolis-St. Paul agree WCCO Radio's programming is by far the best in the market. And the most sales-productive. They say so in a survey conducted by Charles Harriman Smith/Associates. They should know. They live here. They hear WCCO Radio every day. And they hear about the sales results directly from their own clients. You should also know all about the advertising values and audience characteristics of WCCO Radio. Your WCCO Radio or CBS Radio Spot Sales representative has the full story for you.

WCCO Radio

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt
1-A Clear Channel Station

REPRESENTED BY **CBS** RADIO
SPOT SALES

BIG MARKETS OFFER SOMETHING FOR ALL continued

100% of the music format.

The format for KHJ Los Angeles is "news, information and companionship." About 25% of the programming is devoted to music; primarily standards, jazz and folk. The station programs 30% news and 30% talk, including several dramatic programs.

Ralph Samford, commercial manager of KHOF(FM) Los Angeles, says the format is "syndicated and local inspirational programming separated with large blocks of sacred music. Four 15-minute newscasts daily, capsule news headlined and sports, remotes and special features."

At KLAC Los Angeles, the format is "middle of the road; a catch-all, but that's it."

KNOB(FM) Long Beach, Calif., programs jazz 100% as "the world's first all-jazz station."

At KPOL Los Angeles, the format is "standards in concert style arrangements, commercials clusters on the quarter-hour, news hourly with commentary on three quarter-hour news programs." Frederick D. Custer, general manager, calls it "programming for adults; something we have established over the years."

R. P. Adams, owner and manager of KUTE(FM) Glendale, Calif., describes his programming as "better pops and light classics; sweet music combined with the best of the pops and old-time show music done in symphonic style. We have used it for more than 12 years and have had the satisfaction of seeing at least two AM's in this area take a page or two from our book."

In San Diego, KOGO has "strong DJ personalities; heavy concentration on local news; only radio station in area producing documentaries and airing telephone opinion show. Music is best of singles and albums with no rock 'n' roll." Dick Roberts, program director, calls this format "the only one of its kind in the city."

Dan McKinnon, president of KSON San Diego, says he programs "modern country & western with top 50 C&W; ABC news, some discussion, talk and religion. This format made a winner out of the worst station in the market—from heavy losses to profit. It provided an unduplicated service. We tried everything else—top 40, middle of the road, background music and heavy local news before the change. Now we're 100% sold on C&W—modern style."

KKHI San Francisco programs "the serious music of the classics from 6 a.m. to midnight." Elmer O. Wayner, vice president and general manager, says that in "this highly cultural market, KKHI is the only AM-FM station programming classical music 18 hours daily."

John H. Sunier, program manager, KBRG(FM) San Francisco, says his "full-time stereo FM concert music adapts best to our system of networking programming. Listener response has been tremendous."

Classical music is the format for KDFC(FM) San Francisco. Edward Davis, vice president, says "KDFC pioneered classics in this market in 1947



Artur Rubinstein, an elder statesman among concert pianists, has been performing for American audiences for 58 years.

and has consistently followed this format."

At KFAX San Francisco, the format is basically religious. "A real market for this sort of programming exists and a definite listener response indicates a need for it," according to Allan R. Pierce, production manager.

KJAZ(FM) Alameda, Calif., is "full-time jazz."

Charles Mish, program director of KMPX(FM) San Francisco, says the "middle-of-the-road, no wild stuff, format is liked by the type of people in northern California."

KPEN(FM) San Francisco, aims "toward the adult FM audience with above average tastes in all fields including music. Basically we present popular-

standard music during the day, light orchestral dinner music in early evening and hi fi programs late at night," says Gary Gielow, co-general manager.

Allen Newman, program director, describes the KSFO San Francisco format as "music, news and sports with strong personalities that entertain, inform and involve the listener. We program for the contemporary adult, 20 years and older. KSFO is also strong on local news and places strong emphasis on sports coverage."

Philadelphia-Baltimore-Washington ■ At WFLN Philadelphia, the format is "all classical music."

Patrick J. Stanton, president and general manager, describes the WJMJ Philadelphia format as "show music, standard pops, light classical and news; programming not carried by any other station in the area."

WPBS(FM) Philadelphia is really "two stations in one," according to James P. Jimirro, program director. "We play middle of the road FM music from 6 a.m.-midnight and classical music from midnight-6 a.m. This format provides a service to the community."

Quentin C. Sturm, vice president, says WTEL Philadelphia's format is "foreign language and religious."

WAQE Towson, Md., programs "adult, top 150-rated modern albums in stereo only and telephone talk-back programming in morning; relaxed atmosphere with sports special in afternoon." Dave Robinson, program manager, uses this format "because it suits the tastes of the public in our primary area."

For WBAL Baltimore the idea is "full-range programming, primarily to an adult audience and hence catering to adult tastes in music and news. We catch both adults and teen-agers with sports."

Robert B. Jones Jr., vice president of WFBR Baltimore, says his format of smooth, popular records and standard melodies backed by a strong news department, editorializing and a prime effort to serve for the good of the community, does not deliver the largest mass audience. But it does deliver loyal audience with good advertising results for sponsors."

WITH Baltimore programs "top 40 plus old top 40 favorites, fun contests and excitement, news, sports and weather." R. C. Embry, vice president, feels "this format is best designed to reach the largest number of people, particularly below 40. This age group buys more of almost every category. They like modern radio."

For WHFS(FM) Bethesda, Md., the programming is "all classical during the day with an evening jazz show and all programming in stereo," according to Bill Cerri, general manager.

Pierce Eaton, vice president of WINX Rockville, Md., has a "middle-of-the-road format with a fresh, bright sound;

What is Radio?

Radio is the temperature and weather forecast
with your morning coffee.

The news of the world at your fingertips.

The proud sounds from space with all
systems "go".

The thrill of a winning home run on a
summer Sunday.

A love song under the stars at midnight.

A marching band on homecoming afternoon.

The Sunrise service on Easter morning.

The all-clear after the storm has passed.

Your neighbor's voice, questioning a Senator.

A compelling discussion of faith, dispelling
doubts, illuminating hope.

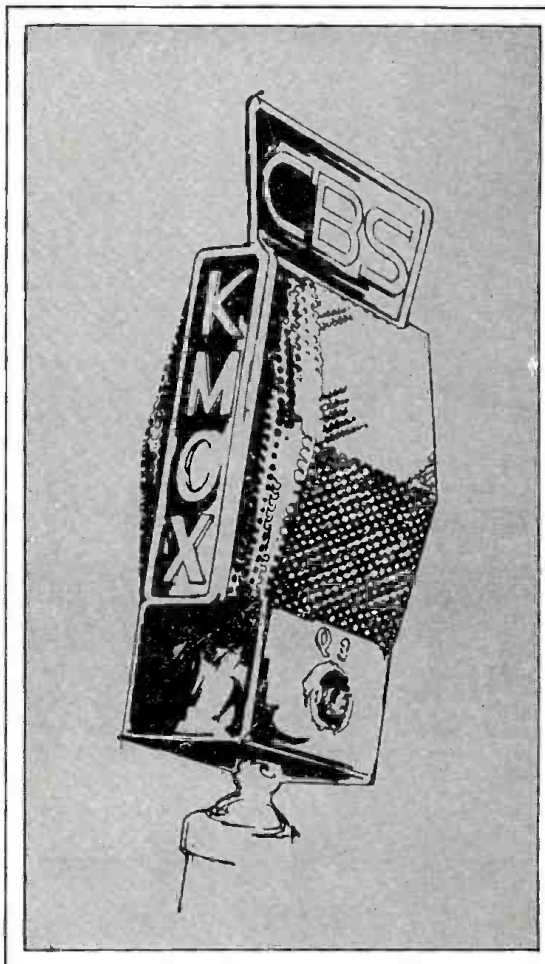
The voice of the President, confident for our
nation's future.

A high school choir on Christmas Eve.

The sounds of democracy from legislative halls.

A great American, speaking of mercy, hope
and brotherhood from a jungle outpost.

A world of ideas, information and
entertainment, wherever you go, day or night.



Radio is small as a match-box, big as
space itself . . . bringing news at the speed
of sound, a sun's sweep ahead of the
fastest high-speed press . . . the first
choice and most reliable voice in time
of national emergency . . . an indispens-
able servant of the nation, an active
member of the community, a cherished
part of your family . . . every day of the
month, every month of the year.

"The Voice of St. Louis"

KMOX ^{CBS} RADIO

"The Voice of St. Louis"

A CBS Owned radio station • Represented nationally by CBS Radio Spot Sales

BIG MARKETS OFFER SOMETHING FOR ALL continued

no screaming, no shouting; emphasis on news."

WOL Washington features "strong personality identity, middle-road music, top albums, standards; no extremes." Malcolm Campbell, general manager, adds "Mutual affiliation affords excellent news and special events integration."

WJMD(FM) Bethesda, Md., programs "strictly light instrumentals with 51 minutes of music in every hour, four commercial and five minutes' of news. There are no jingles, no hard sell, no vocals," according to Perry Walders, commercial manager.

Harold J. Green, program manager, calls the WMAL Washington format "middle of the road, album sound with new arrangements of old standards; much news with large, local news staff, information with a purpose, alert active, community-minded programs with personality type air men. There is no formula format, no pitch. We have respect for our listeners' mentality and respect for what radio can and should be."

WQMR Silver Spring, Md., has "beautiful albums of music with commercials

on quarter-hour only." Ed Winton, president and general manager, says "all major markets have a place for one AM station that programs from albums of better music and musical comedy."

Lloyd W. Dennis Jr., vice president and general manager of WTOP Washington, feels the "basic programing format has a broad and varied base with many things for many people, whether it is service, entertainment or information, whether music or talk. Our programing requires the listener's attention and gets it."

The pattern for WWDC Washington is "modern top 40 plus selected new album cuts and written hard news; no rip and read. Daily two-and-a-half-hour talk show is pointed toward controversy as are six one-minute editorials daily. All record shows feature promotable personalities." Irv Lichtenstein, vice president programing, adds "WWDC is a mass audience station and they get what they like if they wait a minute."

In the Northeast ■ The format for WMEX Boston is 70% top 40, 22% news and 8% talk, and is described by William Smith, assistant to the president, as "total popular-music. We play

the music the largest number of people in our listening area prefer. WMEX news is authoritative, presented by outstanding newsmen with long years of news knowledge. Our telephone-opinion show stars the listener. Our editorials are hard hitting, our personalities are bright and happy."

John F. Bassett, programs operation supervisor, says WHDH Boston has "responsible broadcasting built around middle-road music, news, weather, sports, skyway patrol and community service, because we long ago accepted the premise that responsible programing attracts responsible listeners."

Rochester, N. Y.'s WCMF(FM) programs "a variety of music." Stanley Swanson, program manager, says "we appeal to a wide range of musical preferences."

WVOR(FM) Rochester, N. Y., programs "better FM music—standards, show tunes and light classics," for what Carl J. Spontto, general manager, calls "our discriminating FM audience."

WADV(FM) Buffalo, N. Y., programs a 100% music format of middle-road and standards.

WDCX(FM) Buffalo, N. Y., basically programs "sacred music with interspersed national and religious prerecorded programs. It was established to present programs of special interest and pleasure to the religious people within the community."

David F. Leopold, general manager of WEBR Buffalo, N. Y., programs "good middle-of-the-road music with heavy emphasis on news, aided by helicopter and mobile transmitter, plus our six-man news staff and Mutual. This format has proven to be of primary appeal to an adult audience."

WYSL Buffalo, N. Y. programs "good music with personality announcers and heavy news concentration," according to Art Holt, vice president and general manager.

Detroit-Cleveland ■ WABX(FM) Detroit programs standards, jazz and classical music.

WJR Detroit has "complete-range programing with something for everyone every day." Ross R. Callaway, public relations director, feels "it has proven to be best when judged by our listener response and our high degree of success for our advertisers. We pay close attention to our listener mail and civic requirements, and plan accordingly."

Religious programing is the format for WMUZ(FM) Detroit, with "18 hours daily of sacred music."

WwJ Detroit "does not employ one repeated formula. Mornings are highlighted by a two-hour phone call-in show with a similar program in the evening. Strong emphasis is placed on WWJ news coverage. We feature stand-

Programing Classical Music

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	31.6	33.2	22.2	29.5	42.3	20.3	46.7	64.9
21-50	10.0	11.1	14.7	26.6	14.3	26.0	18.8	12.0
51-100	33.3	35.3	21.2	38.4	21.4	17.0	16.7	34.0
101-200	44.4	11.0	20.6	16.1	16.7	8.3	14.5	19.2
201 +	19.7	17.7	6.3	10.3	9.6	6.8	16.2	14.4
Number of stations in market								
15 up	52.6	17.7	22.0	32.3	35.5	19.1	21.8	47.3
10-14	42.9	37.3	41.0	29.2	20.0	25.0	16.7	41.3
5-9	12.0	58.7	12.6	14.2	15.8	8.3	23.1	22.7
2-4	4.9	12.0	6.9	5.2	16.4	6.1	8.6	2.6
1	48.0	10.7	3.3	12.3	5.9	1.3	18.6	4.0

Chart shows percentage of stations programing classical in each part of country and percentage of pro-

graming on each station. City rank and number of stations in each market are also indicated.



**THE SERVICE
COUNTS
IN SACRAMENTO**

Four McClellan-based aircraft flying over Sacramento River and Port of Sacramento.

and **BEELINE RADIO KFBK**
... is the way to reach,
among others, the
military and civilian
employees who live
and earn over \$275.2
million in this market.

In metropolitan Sacramento, McClellan and Mather Air Force Bases, U.S. Army Depot, Navy, Marine, Coast Guard and government civilian employees have an annual combined payroll of \$134.2 million.

Within a 50 mile radius of Sacramento, Beale and Travis Air Force Bases add another \$85.5 million in annual military and civilian payroll.

KFBK's 42 years of successful service to the ever-growing Sacramento Market is your assurance your advertising message will be heard. And KFBK is only one of four Beeline stations that deliver your message to California's rich inland valley and Western Nevada.

(Sources: Sacramento Chamber of Commerce, U.S.A.F.)

McCLATCHY BROADCASTING COMPANY

PAUL H. RAYMER CO. • NATIONAL REPRESENTATIVE



KFBK • Sacramento

KBEE • Modesto

KMJ • Fresno

KOH • Reno

BIG MARKETS OFFER SOMETHING FOR ALL continued

ards and light classics from midnight-6 a.m. WwJ relies on its acceptability as the most dependable source of broadcast information, variety of programming and innovator of fresh ideas."

The format of WGAR Cleveland is "variety—good popular music plus some jazz and classical; extensive news and public affairs coverage." Robert K. Smiley, program director, says the "station appeal has always been aimed at an adult audience, although we do not exclude grown-up teen-agers."

David Osburn, program manager of WNOB(FM) Cleveland, reports the format is "mainly music on 24-hour schedule in stereo."

WXEN-FM Cleveland programs "foreign language 100% because one out of every three people in metropolitan Cleveland is first or second-generation foreign born."

In Pittsburgh, KQV's vice president and general manager, John D. Gibbs, programs "popular music, interspersed with past old favorites and news twice an hour. Service and public service predominate through the entire schedule." The format is followed because it "brings results. It is extremely successful."

Ohio and Indiana ■ The format for WOHO Toledo, Ohio, is "top 40."

WSPD Toledo, Ohio, programs "strictly adult, good listening music; no rock 'n' roll, no rhythm and blues, no jazz, no classics. We broadcast up to 33 newscasts a day using our local news staff and NBC." Jack Williams, program manager, feels "the people of this area are conservative; we, therefore, make no violent changes."

Eddie Clarke, program director of WTOP Toledo, Ohio, "programs modern, contemporary music and news, as a result of a survey made five years ago."

For WTOL Toledo, Ohio, the format is "middle of the road, a young adult appeal with heavy news and heavy sports." William Rimmelin, commercial manager, says this "has established the WTOL image as a believable, buyable, respectable commodity."

In Columbus, Ohio, WTVN has a 100% middle-road format with "music, news, sports, commentaries, editorials and public service programs."

WKRC Cincinnati has "middle-of-the-road, nonoffensive programming, which has changed very little in the past five years." Jack Remington, general manager, says WKRC "is an adult station designed to appeal to the majority of listeners within our area."

For WLW Cincinnati, the format is "adult, highly produced programming of sound informative news, weather and special services." The basic music policy is standards, with classical 25%.

Fritz Sorenson, vice president of WZIP Cincinnati, says his format is "CBS and local news, CBS and WZIP music personalities with pop and traditional standards presented with widest possible variety."

WFMS(FM) Indianapolis is a "good music, news and weather" station with "fewer jingles, singing commercials and sound effects," says Martin R. Williams, general manager.

WIBC Indianapolis has "soft top 50 with news" as the basic format. William L. Dean, program director, says the "programming best serves the area because it is balanced and of wide scope of family appeal."

Ronald Miller, vice president and



Stan Getz (l) and Astrud Gilberto are exponents of the bossa nova beat, which has crossed from the jazz realm into popular music.

general manager of WIFE Indianapolis, says his format of "public information, popular hit songs and old hit songs is what the people want to hear."

Doug Zink, program director of WIRE Indianapolis, programs 80% middle-road "up tempo, bright and modern, news, and emphasis on personality. This format is aimed at the young adults, young at heart and the buying public. We are not especially interested in teens."

WXLW Indianapolis programs mostly standards and is "programmed for the junior and senior adult listener; a mature approach to a mature audience," according to Howard Dorsey, program director.

Texas Market ■ Roy L. Lemons, manager of KIKK Pasadena-Houston, has "a modern sounding country music station with news and hourly 'voice of labor' reports."

KPRC Houston has "a bright, middle-of-the-road music format with strong

personalities, heavy emphasis on news and service features. Success in this case has been determined by audience acceptance, response to station promotional activities, sponsors' sales success stories, agency acceptance and standing in the community."

Charles W. Brunt, manager of KTHH Houston, programs "good music and news for a distinctive format, which no other station duplicates. The cost of operation is reasonably low and it attracts an adult audience only."

KXYZ Houston has a "beautiful music format, news coverage by a top 24-hour local staff augmented by RPI service and sports coverage." Milt Willis, program director, says it is the "only station in the Gulf Coast market that does not duplicate another format."

At KMAP(FM) Dallas, the format is "mood and classical music."

KPCN Grand Prairie, Tex., programs "country & western" basically. Giles E. Miller, president, says "this is a class of music that has a very dedicated audience."

Ted Parrino, program director of KRLD Dallas, follows a "basic block-programming format of music from 7:30 p.m.-7 a.m.; news, weather and sports during morning and afternoon drive times; CBS variety and talk shows 10 a.m.-1:15 p.m.; discussion in depth from 1:15-4 p.m. With every other station in the market accenting music, we have found that offering the listener something different—something to think about—has been one of our most successful features."

WFAA Dallas has a "bright, lively approach to middle-of-the-road singles and albums. Music is based on individual performances, not on artists or chart standings. News is 10 minutes each hour. Integrated throughout the day are five minute features by local and ABC and NBC personalities." Bob Bruton, program director, says WFAA is "constantly striving to entertain and inform our audience. Entertainment does not have to be music; it can be drama, which we program two full hours each week: *The Lone Ranger*, *Theater 5*, *The Green Hornet* and *The Shadow*."

In San Antonio, Tex., KBER is "100% country & western plus Mutual news."

Roy P. Rogers, manager of KEEZ (FM) San Antonio, Tex., programs "upstage, middle of the road, because surveys indicate this is what our audience wants."

KUKA San Antonio, Tex., programs all Spanish "music and news."

At WOAI San Antonio, the format is "good album music, adult performers; heavy on news and features."

KHEY El Paso, Tex., programs "fast-paced, modern country & western with emphasis on western music." John C. Lee, general manager, calls this a "middle-road format for the Southwest and



**Once...lucky dog. Twice...lucky dog?
Seven times...can't be luck. Must be class!**

With such tough judges, what else could it be?

We asked the media buyers in seven major cities which local radio stations they choose for the bulk of their buying.*

In each case, the great majority chose the CBS Owned radio station as one of the top three.

Why? Because they are the best judges of media in their own communities.

They listen to their local stations. They talk

to people around town. They've learned that a talk-and-information format provides a best-of-show setting for their commercials. Especially when it's talk and information that people respect and respond to.

So seven times out of seven the experts show how much they prize their CBS Owned radio station. And they put their money where their choice is.

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.

BIG MARKETS OFFER SOMETHING FOR ALL continued

moves merchandise for our advertisers."

Kizz El Paso has a "middle-road format appealing to adults." The format, according to I. T. Cohen, general manager, "complements CBS programming."

Midwest ■ The format for KCKN Kansas City, Kan., is "music with that Nashville sound, news, weather, sports and community bulletin board." Glen George, manager, says "no other station in Kansas City programs country & western music 24 hours a day."

KUDL Fairway, Kan.-Kansas City, Mo., divides its format by day and night. "Until 6 p.m.," Bob Beck, program director, says, "we program a balance of the nonrock current hits and familiar standards, with a strictly personality approach. The night programming from 7 p.m. is directed at the younger audience with strictly contemporary music."

The format for KADY St. Charles and KADI(FM) St. Louis is "show tunes, standards and light classics, 40% pre-taped via Programatic." Mike Dailey, program director, reports "listener and

client reaction is the greatest. The good music image has been established for eight years."

D. E. Hamel, manager of KWK St. Louis, has "music selected to reach a specific age group between 18-39; it is primarily middle-road standards, no rock or semiclassical. Strong emphasis is placed on local news and sports with heavy play on personalities."

KFNB(FM) Oklahoma City programs "middle-of-the road with an accent on melody and beat, friendly, happy announcers, good news and weather coverage and emphasis on all the latest stereo records." Richard C. Corner, general manager, feels this 24-hour stereo format "is the only way we get a good rating and can compete with AM stations for the advertisers."

KJEM Oklahoma City "does not shout in anybody's living room," according to George Collisson, general manager. The format, he says, is "big band, original million sellers, new arrangements of standards and new (non R&R) releases. The announcers are

personality men with soft-sell, conversational. The news is from the wire service, calm and clear."

At KOCY Oklahoma City, "standard albums are the mainstay of the format. New popular albums and singles are played hourly. Folk and jazz are at announcers' discretion with a limit set by the program director."

Dan Williams, program director at WKY Oklahoma City, uses "surveys and constant contact with our audience" to determine the success of his format. The format is "popular music, local news and service, plus a service to our large farm population."

Wisconsin, Minnesota ■ Williard S. Trump, general manager of WFOX Milwaukee, says his format is "music—mostly modern albums, good solid standards; the usual news and public service. Our music policy is aimed to please the alert, mature adult."

WISN Milwaukee programs "beautiful music carefully chosen from current albums and records to suit the taste of an adult audience. It is Mantovani, David Rose, Perry Como, etc. We carry ABC news and maintain our own six-man news staff. Our news is interesting, understandable, accurate and complete. WISN never double spots." James T. Butler, vice president and general manager, adds, "our station's audience is exactly the kind that most advertisers want. It is adult and it is big."

Hugo Koeth Jr., manager of WQFM (FM) Milwaukee, has a format "that is neglected in our town. It is good, listenable middle-road standards and light jazz with an eye toward the time of day."

George Comte, general manager, says the format of WTMJ Milwaukee is "diversified, offering a wide variety of music and features from farm programming to the best in news coverage. WTMJ is a regional station which desires a mature but progressive, live image. It keys its format to information provided by a large staff of personalities and off-air personnel. The music it plays is the most suitable to complement that image."

KQRS-AM-FM Golden Valley, Minn., has "a blend of light classical, Broadway, Hollywood, concertos etc., from 6 a.m.-6 p.m. From 6 p.m.-midnight it is classics in depth." Ron Barkley, promotion director, says of the format, "people are tired of music that makes them climb walls. We give them the finest sound they've ever experienced."

Albert S. Tedesco, president of KTCR Minneapolis, programs "country & western music, news and features. C&W has been proven in the market over a period of the last two-and-a-half years to be very saleable."

KUXL Golden Valley, Minn., has a music policy of "jazz, big bands, popular and jazz vocalists, news, sports, a

Programing Jazz

City rank	North		South		Central		West	
	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming
1-20	36.8	13.0	37.0	8.1	50.0	11.3	26.0	21.1
21-50	33.3	1.5	38.2	5.6	21.0	16.0	19.0	19.3
51-100	44.4	5.8	21.2	7.3	36.0	5.8	11.0	5.5
101-200	22.2	3.0	23.5	2.3	28.0	5.8	50.0	3.5
201 +	39.5	5.3	24.6	3.3	33.0	2.7	28.0	5.1
Number of stations in market								
15 up	36.8	13.0	39.0	5.8	48.4	13.6	23.6	21.9
10-15	28.6	5.8	29.3	6.8	20.0	6.0	25.0	5.0
5-9	28.0	9.1	23.2	3.4	18.4	4.3	15.4	7.8
2-4	29.3	5.3	24.8	3.6	34.2	2.4	25.9	5.3
1	40.0	3.5	24.4	3.0	37.3	3.0	27.9	4.2

Chart shows percentage of stations programming jazz in each part of country and percentage of such pro-

graming on each station. City rank and number of stations in each market are also indicated.

BIG MARKETS OFFER SOMETHING FOR ALL continued

select few syndicated features, some women's features and special interest five-minute vignettes." James R. Eckert, operations manager, says this format "fills a void."

Wcco Minneapolis has a middle-road format, which Larry Haig, general manager, says fits "the broad range of service" the station follows.

The format for WMIN St. Paul is "country & western and old-time music."

KOWH Omaha is "middle of the road," a format that Richard Drury, general manager, calls "most attractive to advertisers for a daytime station."

KDEN Denver programs "personality disk jockeys playing mostly standard, popular music; concert music in evenings; all designed as adult programming with no rock 'n' roll."

KBTR Denver programs "middle of the road pop and standards with heavy emphasis on news and personalities; a format that is dissimilar to competition and compatible with the ABC network."

Hal Davis, president and general manager of KHOW Denver, uses "basically a personality format. The music is selected to appeal to that group that is too old for rock 'n' roll per se and to appeal to the younger married. We bought the station in September 1963 and this year we are breaking all local sales records with this format."

At KLIR Denver, the basic format is "religious."

KBuz Phoenix with 75% music programming of standards and 25% classical, says it has "100% adult good-music programming."

Jack Willis, general manager, says KHEP Phoenix is a "religious specialty station."

KIFN Phoenix is 100% Spanish programmed with a "rotation of music and mass appeal that pleases most of our audience most of the time," according to John K. Redfield, general manager.

Howard James, program supervisor of KPHO Phoenix, describes that format as "adult-listening, leaning to a middle to upper-class level. Music policy is lush strings and at night big band sounds. We put a strong emphasis on news."

For KTAR Phoenix, the basic music format is middle-road.

Northwest ■ John R. DiMeo, general manager, says the KAYO Seattle format of "country & western music 24 hours a day with five minutes of Mutual and five minutes of local news each hour is 'exclusive in our market.'"

At KETO Seattle, the format is a "sweet album sound."

KING Seattle is "personality oriented middle-of-the-road music with heavy emphasis on news, sports and community involvement."

Art Kulman, sales manager of KJR Seattle, refers to the format as "popular contemporary. KJR introduced contemporary music to Seattle in 1954, went middle of the road in 1958 and returned to the present format in 1959."

KMCS(FM) Seattle gears its format to the "25-55-year bracket with strictly standard instrumental, the emphasis placed on cafe-society type music," L. E. Collins, manager, says.

At KTW Seattle, the format is "tight top 40 and rhythm and blues; no unnecessary talk."

Buddy Webber, KVI Seattle program



Jackie Gleason, comedian-musician, is best known musically for his lush-string arrangements, favorite programming for 'sweet sound' stations.

director, says "we are a nonrock 'n' roller featuring strong personalities and modern, happy familiar music; news on the hour, headlines on the half-hour, plus sports news. We have been using this format successfully for many years."

KXA Seattle programs "good music with all programs uninterrupted except four times hourly." The music format is primarily "concert music and short works and Broadway show music."

KMO Tacoma, Wash., programs "up-beat middle-road music, news in depth and variety discussion." James L. Blaine, vice president and general manager, finds "it provides an excellent balance between the listener quotient and the commercial acceptability while perfectly satisfying our public and community service roles."

C. Rogers Jr., general manager, says the "all news" programming of KGAR Vancouver, Wash., is "unique in this market."

KGW Portland, Ore., has a format that is "a combination of young middle-road music and complete news coverage. We add to this play-by-play cover-

age of major sporting events." Patrick H. Crafton, manager, says "KGW is an NBC affiliate and as such we feel it is our responsibility to provide adult entertainment."

"Religious programming" is the format of KPDQ Portland, Ore. Robert Ball, general manager, says the format works "because of the scarcity of religious programming on the other stations and also because of the need."

KXL Portland, Ore., has "a full, melodic music format of better music and in-depth news. Similar to so-called good-music stations, except a greater variety of music styles."

Down South ■ In New Orleans, the format for WDSU is "middle of road, standard, no rock; heavy on news, information and public service."

N. Patrick Geraci, general manager of WNNR New Orleans, says his format of "top 40, local and national news is the type of programming people want."

WBRC Birmingham, Ala. has a format of "modern recordings of standards plus complete information, news and variety programming." Dick Deason, program director, feels the "present format fills a vacuum in the market."

WIXI Irondale, Ala., programs "country & western and gospel programs."

WYAM Bessemer, Ala., is "basically solid C&W." Hal Hodgens, general manager, says "Birmingham is an industrial and blue-collar market with a heavy concentration of country music lovers."

In Memphis, WMC programs "popular good music, primarily albums."

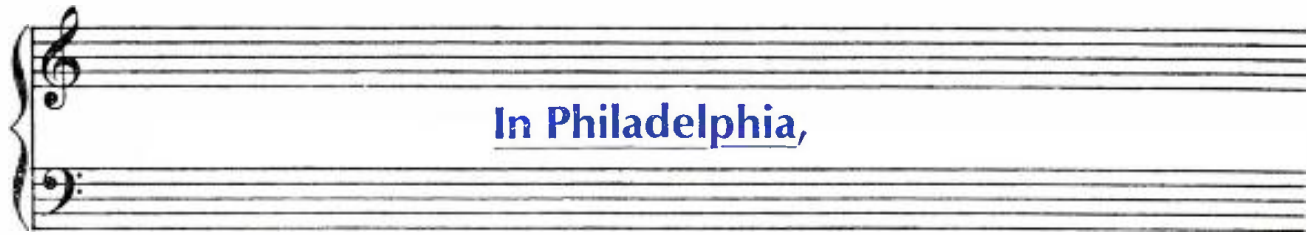
WMQM Memphis bases its programming on "pleasant music, comprehensive news and market reports, active community participation presented simply and honestly." Jay Cook, program director, says "our objective is to program to the usually neglected, intelligent, mature adult who likes good music and accurate information."

WINN Louisville, Ky., has a format described by Jim Nathan, manager, as "nonrock good music, strong network and local news plus evening sports."

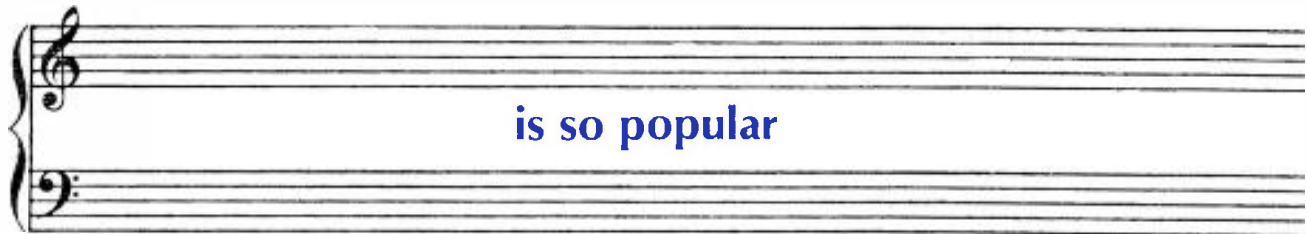
Wxvw Jeffersonville, Ind.-Louisville, Ky., programs "adult-level music, news and sports with the accent on local and Mutual news." Keith L. Reising, manager, finds "that a strong network and local news format gives us a good, loyal audience; steady and responding."

WAKE Atlanta features "a blend of all past and present familiar. The best of good music and middle-road singles, plus the best new and standard albums. Strong local and CBS news, strong public service and informative image." Bertram L. Weiland, general manager, finds that "our format is totally different than any other in the market and has special appeal to the avid adult radio listeners."

WGST Atlanta programs "quality



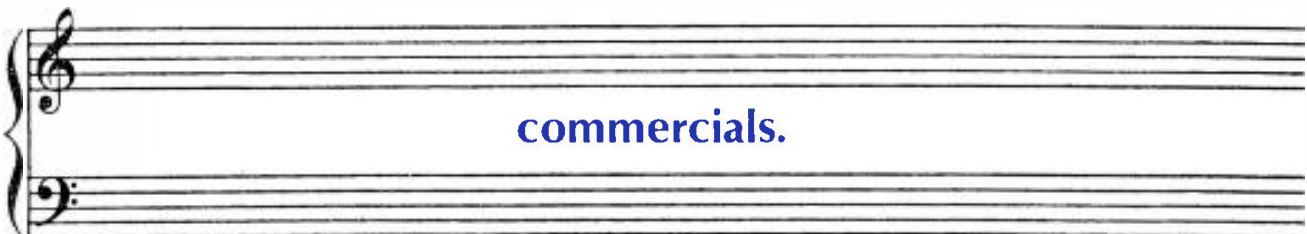
the music we play



we dare not



for



WRCV's Emphasis Music – heard throughout Philadelphia, mornings, afternoons and evenings – plays only the area's most popular "pops." To find out which they are, we poll record stores in the area every week (with rock 'n roll carefully excluded). We play the

records back-to-back. "Cluster Music" we call it. Not even our program hosts intrude. Our audience loves it. So do our advertisers, because when the commercials finally do come along – the people listen. Try us and see.

PHILADELPHIA'S 50,000-WATT CLEAR CHANNEL STATION, REACHING AN AREA OF 8.6 MILLION PEOPLE.

WRCV  **RADIO**
OWNED



BIG WILSON is so large some people say they can see him on radio. But just to hear him is to love him. He's on eleven times every week. (5-9am, Mon-Sat; 2:10pm-4:30pm, Mon-Fri)



THE EWELLS are the polyunsaturates of the breakfast table. The *N. Y. Times* noted that their program ("the brightest 'Mr. and Mrs.' show") was "free of goo." (9:10-10am, Mon-Fri)



BILL MAZER, says the *N. Y. Post*, "is closer to the sporting public than the man behind the ticket window." Fans test his savvy every weekday over PL 7-8866. (4:30-6pm, Mon-Fri)



EDITH WALTON interviews experts on everything from shark-fighting to Shakespeare (and no holds Bard). Says the *N. Y. Herald Tribune*: "She's a find!" (7:05-7:30pm, Mon-Fri)



ROBERT ALDA—star of stage, screen and telephone—makes women swoon every weekday morning on WNBC Radio. His number? PLaza 7-8866. (10:10am-Noon, Mon-Fri)



MIMI BENZELL used to sing at the Met. WNBC was Godunov to bring her to radio, where she lunches and chats with fascinating people every weekday. (12:10pm-2pm, Mon-Fri)



BRAD CRANDALL once told a caller, "Madam, you are a bigot." Candor's only half his story; he's also one of the best-informed people in broadcasting. (7:45pm-Midnt., Mon-Fri)



LONG JOHN NEBEL is so popular he boasts listeners in Brazil. Some of his guests boast listeners on Mars, but that's another story. (12-5am, Mon-Fri; 1:10-3pm/11:10pm-5am, Sat)

CONVERSATION PIECES

These men and women are conversation pieces. The people who tune their way are people who like to pay attention. Some of them call in. Others simply listen—but clearly. That's why advertising gets a better hearing on WNBC Radio. If you're interested in people who pay attention, you'd do well to advertise with us. Who knows? You might become a conversation piece yourself.

WNBC RADIO

660 THE CONVERSATION
STATION

Central Michigan RADIO W I O N 5,000 watts



THE ULTIMATE in MOBILITY!

- Our 8 member air staff has an average of more than... 10 YEARS in RADIO.



SERVING...23...

Counties in

WIONderland
AWARDwinning

News
and Farm
Depts.

● IONIA, Mich.

Monroe MacPherson, Jr.: GEN. MGR.

Hal Walton: NAT. REP.

In Michigan Call

MICHIGAN SPOT SALES

W
I
O
N



Three exponents of folk music with a commercial flavor are Peter, Paul

and Mary. The trio crosses the ethnic boundary and gets pop-station play.

music, news and sports aimed at the upper-income portion of the market. We concentrate on the family with income exceeding \$6,000 this audience can buy our sponsors' products."

The WKLS(FM) Atlanta format is standards, "big band and pop instrumental," Donald C. Kennedy, president, says.

Elmo Ellis, general manager of wsb Atlanta, calls his programing "total information-entertainment for listeners from 18 to 100 years of age. It has given us dominance in audience and sales and has done so for years."

Southeast ■ WGBS Miami has "quality album music with no personality DJ's, and in-depth news with personality newsmen."

WMIE Miami programs "English-language religious and Spanish language." Jack Nobles, general manager, says it "serves minority audiences that are extremely loyal and vocal."

WQAM Miami has a "modern format."

Wvcc Coral Gables, Fla., has a basic music format of "concert, classical and semiclassical." George W. Thorpe, president and general manager, reports "traffic times feature lighter music, including standards; other times of the day and night feature appropriate music, generally in 55-minute programs."

The format for WFLA Tampa, Fla., according to Dick Lawrence, program manager, is "middle road-modern; a bright and dynamic pace, but never frantic. Carefully selected music and contests of young-adult appeal. News is brief and comprehensive."

WINQ Tampa, Fla., has a format of "bright, lively, familiar music and news." Hal Levin, vice president and general manager, feels "this format attracts widest range of audience who have spendable income."

The basic format of wsol Tampa, Fla., is "religion in English, and Spanish-language programing."

George A. Crump, president and general manager of wcms Norfolk, Va., programs "Music Americana primarily and religious secondary. It is the most profitable format."

WRVC(FM) Norfolk, Va., is "really very classical" in its format. Harrison W. Moore, president and manager, feels with one million population and 18 competing signals, there should be room for one classical station. We're it."

The format for WTID Newport News, Va., is "country-western-folk-gospel."

The "good pop, standards, light classical and semiclassical" music that makes up the wvec Hampton-Norfolk, Va., format is all chosen by Thomas P. Chisman, president and general manager, and programmed by the on-air staff. Rock 'n' roll and country & western are not on the station, and advertising messages "must fit into the musical pattern."

Hawaii ■ In Honolulu, Wayne Killmer, manager, says KGMB has "adult-oriented music appealing to the 25 and up age group with a heavy emphasis on news particularly in drive times. We are a CBS station and believe our format coupled with the network gives us the best opportunity for a large share of the market."

KGU Honolulu, "42 years old and going strong, is basically old-time variety radio with local and NBC originations." Ted Scott, program director, says "since TV never changed KGU's outlook, except our dropping radio drama from lack of material, we have constantly appealed to the adult and young adult. In addition, 90% of the staff has more than 15 years experience in the business. We remember we are licensed in the public interest."

KIKI Honolulu, programs "middle-road music" judged right "from our personal survey around town."

Ray Gallagher, manager of KPOI Honolulu, programs "top 40 100%."

Kzoo Honolulu programs 85% in Japanese.

**“The
difference
is hard to
believe!”**



30 Years in the Broadcast Business

That's the consensus at WKJF-FM in Pittsburgh after installing a Collins 300-C vertically polarized antenna.

It's the opinion of WKJF listeners, too.

From 54 miles northwest, a listener wrote: "The difference is hard to believe."

From 60 miles east: "I have noticed a definite improvement in your new signal."

From 80 miles north: "Your improvement in signal is great on our set."

From 60 miles west: "Your signal is nearly twice as strong as it was."

Collins 300-C brings fan mail wherever it's added because it does seven things well:

- Fills in shadow areas.
- Reduces null effects.
- Improves fringe area reception.
- Provides redundancy when used with two power amplifiers.
- Vastly improves car radio reception.
- Maintains FM stereo quality.
- Improves SCA operation.

Collins 300-C costs no more than your horizontal bays. It's easy to mount on your existing tower and is compatible with your transmitter. Delivery within 45 days of order. Contact your Collins Sales Engineer.

COLLINS RADIO COMPANY

Broadcast Communication Division — Dallas, Texas



COLLINS 300-C eight-bay, vertically polarized antenna on the WKJF-FM tower in Pittsburgh.

OK GROUP Announces New Revolutionary and Dynamic Program Format



Statement by Tom Collins, Program Director

After considerable discussion, survey and experimentation all OK Group stations are revamping their present programming format and entering into a completely new concept of radio broadcasting. This dynamic new approach to programming in the OK Group will center around well balanced personality programs . . . spiced with news . . . music . . . sports . . . and informative advertising. In addition to basic rhythm and blues and spiritual music, the OK Group will also incorporate the "Big Hits" of the top forty pop tunes. Other innovations in programming will be a once-a-week "Symphony of the Air" program . . . produced by a local civic or community leader versed in the fine music field. The OK Group's principle program objective is to provide a high quality, well balanced schedule of program plus extensive live coverage of important sports events designed to meet the modern needs of the community and audiences served by the dynamic OK Group. The new OK Group will be the stations to watch in the future.



SHELLEY POPE
WBOK



OSSIE MAE HARRIS
WBOK



JOHNNY BEE
WBOK



ALLEN WHEELER
WBOK



JOYCE LEE
WBOK



PETER W. CLARK
WBOK



BROTHER GEORGE
NELSON KYOK



LAVENNA LEWIS
KYOK



HURT PORTER
KYOK



RICK ROBERTS
KYOK



LAWSON KELLY
KYOK



ALVIN DIXON
WXOK



PERRY ALLEN
WLOK



DICK "CANE" COLE
WLOK



SOLOMAN PRIOLEAUX
WLOK



BILL TERRELL
WLOK



JOLENE SAWYER
WLOK



JOAN GOLDEN
WLOK



R. J. KELLY
WLOK

Statement by the Management

The programming plan of the OK Group stations has been revolutionized to satisfy the modern demands of the present day Negro audiences. A survey done recently by The Center for Research in Marketing of Peekskill New York, outlined some important changes in Negro attitudes toward radio listening. The survey brought forth some important desires of Negroes on programs of music, news, sports, education, religion, and community service. In order to fulfill these planned programming changes, the OK GROUP STATIONS are consulting with community leaders, educators and ministers, and are seeking their cooperation in making these programming improvements possible.

New Orleans is the largest Negro city in the South. Houston is the second largest Negro City in the South. Memphis is the third largest Negro City in the South. In each of these cities, Negroes enjoy the highest annual family income in the South. Now you can buy a package covering 2,500,000 Negroes in these areas at a new low cost combined rate.

FULL TIME 24 HOURS DAILY KYOK HOUSTON
FULL TIME 24 HOURS DAILY WLOK MEMPHIS
FULL TIME 24 HOURS DAILY WBOK NEW ORLEANS
ONLY NEGRO STATION WXOK BATON ROUGE
DEEP SOUTH NEGRO MARKET STATION WGOK MOBILE

the OK Group

KYOK WLOK WBOK WGOK WXOK



MEL THOMAS
WBOK



CHARLIE HARRIS
KYOK



AVERY DAVIS
KYOK



CHET McDOWELL
KYOK



ETHEL GRAY
KYOK



JEAN MOSS
KYOK



BERTEL WINDER
WXOK



R. L. SIMS
WXOK



HENRY MANCE
WXOK



EULA MAE HATTER
WXOK



REVEREND BUD RILEY
WLOK



REUBEN WASHINGTON
WLOK



JOHN W. WHITTAKER
WLOK



JOHN PETTITT
WGOK



IRENE JOHNSON
WGOK



MANNIE CLARK
WGOK



A. J. CRAWFORD
WGOK



FRED QUINNIE
WGOK

Talk—one answer to music and news

STATIONS IN WIDESPREAD MARKETS HAVE PROVEN IT SUCCESSFUL

Talk programing has other names. In some areas it is the conversation or discussion format, in others it is informational. Whatever it's called, it means less music, more talk—just the opposite of most musically oriented stations where talk is minimized.

The talk phenomenon has been growing over a period of years and all parts of the country. Many stations are practically all-talk, and there is a growing number that devote substantial amounts of their time to one form of talk or another.

A recent analysis by CBS Radio Spot Sales, for example, found that among the 11 stations represented by them, talk programing averaged about 67% of all weekday programing, 6 a.m.-midnight. Individually the daily range was from a low of seven hours or 39% of WKAT Miami's air time to a high of 16 hours or 88% of KTRH Houston's.

Among other stations in the group,

which includes the seven CBS-owned radio outlets, the devotion to talk also varies, though less widely: the analysis indicated that talk programing took up 86% of KCBS San Francisco's weekday program time, 77% of KNX Los Angeles, 75% of WEEI Boston, KMOX St. Louis and WTOP Washington, 67% of WCCO Minneapolis, 58% of WCAU Philadelphia, 53% of WBBM Chicago and 50% of WCBS New York.

Following are examples, considered typical, of talk stations and their formats.

Started Last Summer ■ Last April Taft Broadcasting Co. acquired WGR Buffalo, N. Y. On June 1, the station moved into the "all-talk, information" category after careful evaluation of the market, and Bill McKibben, general manager, says "audience response indicated good acceptance. The people seem starved for this kind of programing."

No music is played during the 24-hour schedule, except for portions of

NBC's weekend *Monitor*.

News is the key to the WGR format and news blocks are scheduled from 6-9 a.m. and 4-7 p.m. with news, weather, sports, traffic, time and service features. From noon-12:30 p.m. there is *Noon Report* and 12:30-1 p.m. *News Open Line* for audience participation; 9 a.m.-noon and 1-3 p.m. there are six telephone audience participation programs.

From 7-10 p.m. usually WGR can provide sports coverage in season; baseball, basketball or hockey. Then from 11 p.m.-5 a.m. listener opinion is again sought for *Open Line*. And 5-6 a.m. it's the *Farm Report*.

In Chicago, WBBM got into the "talk" act later than most of the other CBS-owned stations. The move into the informational, conversational, listener call-in pattern began about a year ago.

Today WBBM runs more than seven hours daily of discussion, information and talk programing, which Leon Schlosser, program director, calls "almost like a newspaper."

The keystone to WBBM's talk segment is the 11:30 a.m.-1 p.m. *Current* which includes "Call Dr. Kehm," a 20-minute daily feature with a psychologist. From 1-2 p.m. Paul Gibson has a talk show on everything, *Newsday*, is heard daily from 4:30-7 p.m. The last half-hour of this show, "Conference Call," features hard news interviews.

The talk format on WBBM, Mr. Schlosser says, is "still evolving. It has been very successful."

Houston ■ KTRH Houston has a pattern that is basically talk, representing 88% of its schedule, 6 a.m.-midnight, Monday-Friday. On the weekends the station goes towards music programing with a middle-road format.

The talk format is built around news and service programs, including call-in shows. Ken Fairchild, director of news and public affairs, finds that "in a market with 11 music and news formats, this change of pace has been markedly successful for us."

He cites the use of KTRH by McRobert Chevrolet. The auto dealership claims its one daily spot on the afternoon *It's a Woman's World* outdraws all its other advertising. Mr. Fairchild says, "George McRobert asks each buyer what brought him into the showroom and this one spot leads all other ads."

Ben Hoberman became manager of KABC Los Angeles in May of 1960 and in August of that year dropped its music-and-news programing in favor of conversational radio. The format took hold and in the first three weeks of 1961, KABC signed as much new busi-

Programing Talk

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	78.9	5.4	64.3	5.7	64.3	5.6	57.1	10.0
21-50	57.1	17.0	58.8	5.3	67.2	5.6	68.8	5.9
51-100	22.2	4.5	42.4	3.5	92.9	4.0	61.1	3.6
101-200	88.9	5.9	58.8	5.1	72.2	7.3	75.0	5.7
201 +	59.2	6.3	65.5	4.0	81.6	6.3	76.2	5.8
Number of stations in market								
15 up	89.5	5.4	58.5	5.0	64.5	6.5	58.2	8.5
10-14	50.0	11.1	53.7	6.3	86.7	4.7	62.5	5.9
5-9	52.0	4.8	55.8	4.0	78.9	6.6	58.8	5.6
2-4	63.4	5.2	67.6	4.1	78.1	5.5	75.9	5.5
1	98.0	5.3	63.3	3.8	84.3	6.4	74.4	5.7

Chart shows percentage of stations programing talk in each part of country and percentage of such pro-

graming on each station. City rank and number of stations in each market are also indicated.



The Mike Douglas Show beats the daylights out (and a fistful of prime-times, too!)

In one market, The Mike Douglas Show delivers more women (and homes) than 37 other daytime shows.

In two more markets, The Mike Douglas Show delivers more women (and homes) than 35 other daytime shows.

In still another market, The Mike Douglas Show delivers more women (and homes) than 41 other daytime shows *and* beats 21 prime-time shows as well!

How come? Mike's great style, constant excitement live-on-tape for ninety minutes a day, five days a week (also available as a sixty minute show). A new co-host each week—right from

the top of the show world roster. And a stream of guest stars who often come to "visit," and stay all week. Honest. Ask any of 'em:

Avalon	Dahl	Gillespie	Kitt	Streisand
Berman	Damone	Greco	Mansfield	Swanson
Caesar	Dandridge	Heston	Nye	Vallee
Champion	Davis Jr.	Hope	Prima	X
Crosby	Diller	Hutton	Sherman	Zimbalist Jr.
Cugat	Garroway	Jessel	Slezak	Zsa Zsa

Markets are going fast. Call/write/wire

WBC PROGRAM SALES, INC.

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ARB October, 1964. The audience figures shown are a reflection of the original survey estimates. Their significance is a function of the techniques and procedures used. The figures are subject to the qualifications of the service noted or described in their report.

ness as it had in the first three months of 1960.

In 1961, a news-in-depth concept was instituted, with three-hour news blocks replacing music during morning and evening traffic time. KABC also has 15 minutes of hourly news during the day.

At the end of the first full year of conversation radio, KABC's audience was up 50%. In 1961 KABC had an all-time sales year, up 17% over 1960, with profits up 1,000%. In 1962 a telephone discussion program was inaugurated, first in the evening hours and then expanded into daytime and weekend time as KABC went all-conversation seven days a week (except for the Monday-Friday *Breakfast Club* from ABC Radio). In 1962 sales were up 36% and profits up 173% over 1961.

The following year, KABC brought radio drama back to Los Angeles and again had the best business year in its history with sales up 16% and profits up 22% over 1962. Three-year comparison—1960-63, shows 85% gain in sales; 3,646% gain in profits. There were six rate increases since the advent of conversation radio, with open one-minute rate going from \$40 in 1960 to \$100 today. KABC is among the five top

billers in Los Angeles.

This year, the station has begun to editorialize.

Since 1960 ■ KNX, a CBS-owned station in Los Angeles, made its first step toward block informational programing in 1960 with Ralph Story's *Story-Line*. Since then, KNX expanded its information philosophy by developing news operation with the *Noon Hour News*, *Kaleidoscope*, and a minimum of 15 minutes of news every hour throughout the day. On Jan. 1, 1963, *Megalopolis at Night* was initiated to provide the evening listeners with the same type of informational broadcasting.

Currently, KNX broadcasts 12 hours a day of news and information (11:30 a.m.-11:30 p.m. weekdays). This includes the hourly network news and CBS *Dimension* features, but primarily locally produced broadcasts.

KNX's informational programing can be broken into four basic program blocks. From noon-1 p.m. the *Noon Hour News*; from 1:10-5 p.m. *Story-Line*; from 5-7:30 p.m. *KNX Newsday* with news and analysis, from 8:15-11:30 p.m. *Megalopolis at Night*.

Long Experience ■ WOR New York, has made talk its basic fare—with great

success in both ratings and sales—for more than nine years.

Robert J. Leder, now vice president and general manager, and Robert S. Smith, vice president and station manager, were instrumental in bringing news-discussion-interview-opinion programing to the fore and have expanded it until now, with few exceptions (as for opera broadcasts on some weekend afternoons), talk dominates the work-around-the-clock schedule.

Even the early-morning show, *Rambling with Gambling* (featuring John A. Gambling, whose father, John B., was WOR's morning man before him) devotes at least as much time to civic and social events, helicoptered traffic reports, time and weather and general chatter as to records.

A quarter-hour of news is presented on the hour from 6 a.m.-11 p.m.

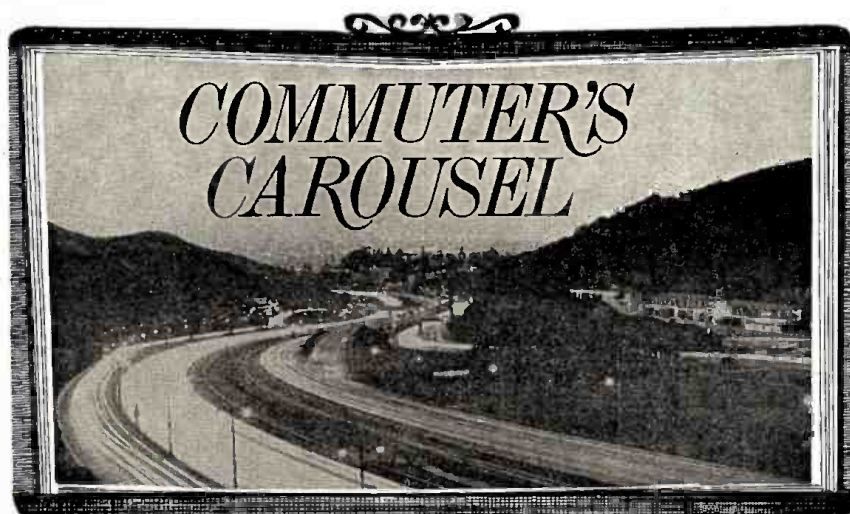
In between there is a wide range of offerings, including the 23-year-old *Martha Deane Show* for women (now featuring Marian Young Taylor); a series of family conversation shows featuring Alfred and Dora McCann, Ed and Pegeen Fitzgerald, and Peter Lind Hayes and Mary Healy; Faye Henle's *Dollars and Sense* for housewives; celebrity and non-celebrity interviews by Arlene Francis, Barry Farber, Vincent Tracy and Tex McCrary; opinion shows featuring newsman Walter Kiernan and others; food, stock market and business reports; "free-form commentary" by Jean Shepherd and starting at midnight, five hours of "The Amazing Randi" and guests.

A different approach to the talk format—though it doesn't like "talk" as a description of its objective or performance—was put into full effect on NBC's WNBC New York in early September. Officials say encouraging sales and ratings results are already apparent.

WNBC, which makes liberal use of telephone shows with listeners calling in, describes itself as a "conversation station," that seeks to establish a two-way communication with listeners, "not just talk to them."

"Our conversation format is as different from the conventional 'talk' station as a top 40 rock 'n' roll station is different from one that plays classical music," Station Manager George Skinner and Program Manager William Schwarz said in an operating manual for WNBC personalities and staff.

"WNBC does not presume to decide what topic shall be discussed for tonight," Mr. Skinner said, "but is instantaneously sensitive to the attitudes, moods and desires of its listening public. We let the people tell us what they want to talk about by calling the station and expressing their views, and in our format we are so completely flexible and immediate that our programing can reflect the moods and attitudes of the



At day's end, some 3 million Angelenos journey home . . . to the mountains, beaches, valleys, cities, and suburbs. Their regular companion in these hurried hours is radio. And regularly most listeners who are affluent, responsive adults relax along the way to the always beautiful music and penetrating news commentary of 50,000-watt KPOL, AM & FM.

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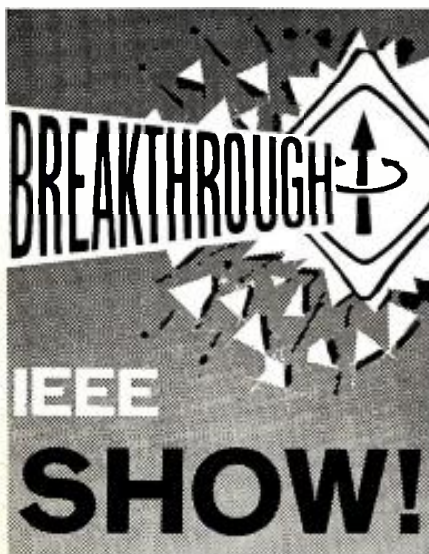
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*Sales Management, June 10, 1964

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AL REPORT: RADIO PROGRAMING

public on a minute-by-minute basis."

In the morning, WNBC has a telephone show featuring Robert Alda, a discussion show with opera singer Mimi Benzell and guests, then Big Wilson with a program that is part telephone and part discussion, a telephone sports show with Bill Mazer, a discussion program with Edith Walton and guests, a telephone show with Brad Crandall and, from midnight to 5 a.m., Long John Nebel and guests. Interspersed are the NBC *Emphasis* features at five minutes before the hour during the day and 10 minutes of hourly news 7 a.m.-midnight. In early morning there is Big Wilson with records and commentary for almost four hours, followed by husband-wife talk by Tom and Marjorie Ewell.

In St. Louis, the personnel at KMOX are having a rough time trying to figure out just how much talk programming is heard on the station because new shows keep getting added. The latest entry is *Ask the Psychologist*, which is now part of the daily *At Your Service* talk-information format.

Now in its fifth year, *At Your Service*, makes up about 48% of the station's programming and overall informational programming is 59% of the schedule.

The concept began in January 1960, when Robert Hyland, general manager, dropped all daily afternoon record shows and began the talk format from 3-7 p.m. Later, talk went in the noon-3 p.m. slot, Saturday 8 a.m.-noon and the daily 7-9 a.m. period.

Although the basic weekend programming is musical entertainment, KMOX moved a semblance of old-time radio talk into a 90-minute Sunday evening slot with *The Shadow*, *Green Hornet* and *Lone Ranger*. This block has produced comments from 20 states including a letter from prisoners in the Saginaw county, Mich., jail who asked: "Please keep the programs going, because we aren't going anywhere and we enjoy them."

At Your Service is a potpourri of information programs. The two-hour morning block is basically news, weather and sports with daily documentaries on timely topics.

Afternoon programs feature listener participation when callers are invited to "ask" the clergyman, professor, interior decorator, fashion expert, police, politician, teacher, gardener and others.

The 12:15-12:30 p.m. daily *Strictly Editorial* with Rex Davis, reading edi-

Programing News

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	89.5	9.3	77.8	12.1	88.5	10.3	85.7	8.2
21-50	83.3	6.6	88.2	10.9	71.4	8.7	87.5	15.6
51-100	77.8	8.4	72.7	8.1	92.9	8.6	83.3	9.9
101-200	88.9	9.4	79.4	9.6	88.9	11.2	100.0	10.0
201 +	88.2	12.1	92.6	10.9	95.6	13.6	94.6	11.0
Number of stations in market								
15 up	89.5	8.5	80.5	11.6	71.0	8.5	85.5	10.3
10-14	78.6	6.7	80.5	8.9	93.3	14.3	66.7	8.4
5-9	72.0	13.9	88.4	9.3	92.1	10.4	69.2	9.6
2-4	78.0	10.7	95.9	11.0	97.3	11.8	94.8	11.1
1	100.0	12.5	93.3	11.0	96.1	14.2	97.7	12.5

Chart shows percentage of stations programming in each part of country and percentage of such

programming on each station. City rank and number of stations in each market are also indicated.

Mid-size markets find varied formats

FROM EAST TO WEST AND BACK AGAIN STATIONS MEET AUDIENCE NEEDS

The medium-size market stations, like their counterparts in larger and smaller cities, have very definite opinions on just how a station should be programed. But as in the small-market survey, the specialization of stations took a sharp upswing only in those areas of heavy station concentration.

Tucson, Ariz., for example, has 14 stations serving the immediate area, Flint, Mich., has eight stations and Sioux City, Iowa, has four stations. These cities are all represented in the medium-market report which includes cities ranking in population between 51st and 200th.

Country & western music is particularly strong in the South's medium markets, where 37.2% of the stations report it makes up an average 33% of programming, and in the West where 33.4% of the stations use it for 69.4% of programming.

The overall spread of formats, the degree they were used and their effectiveness were far more varied in the larger medium-markets.

All One Type ■ There was also an apparent trend among some stations in the medium-market group to say they programed 100% of one type of music and ignore any other type programming.

WDJC Jacksonville, Fla., for example, reported 100% programming of standards. Don Ritter, consultant to the station, said WDCJ carried public service spots and programettes, "which we did not care to break down for this survey; it is problem enough at renewal time."

Referring to the omission of talk and news programs, Mr. Ritter noted "there are all kinds of program formats operating in Jacksonville, 13 to be exact. A sizable portion of the radio listeners do not desire talk programs of any kind. Our survey shows they would also prefer no news, as this is available elsewhere when it is desired. We are programming for quality adults and have a responsive audience."

A cross-section of stations in medium markets, and typical of responses in the survey, ran like this:

Three from Maine ■ WGAN Portland, Me., programs basically "top 40—excluding really bad rock—plus C&W, folk and contemporary ingredients. Eugene Wilkin, manager, said "we try to program for maximum penetration in the 20-45 age group. Each night from 8-11 we specialize: one night on Broadway and movie scores, one on big bands, one on talk, one on new records, one on dance and one on con-

cert hall. It is our idea of the best format for a station our size in a competitive market this size. We try to be adult and yet have an audience."

At WLOB Portland, Me., John Dollar, program director, says of his station's 100% standards format, it's an "adult-listening sound only. Beautiful music, intelligent talk, complete news. It is the station with a consistent adult sound."

Keith H. Fowles, general manager, says WPOR Portland, Me., programs "music that is basically adult from 6 a.m.-2 p.m., 5-7:30 p.m. and 10 p.m.-12 midnight. Our music is directed toward the teen-ager from 2-5 and 7:30-10 p.m. In all instances our music is bright and up-tempo. We program sports very heavily all year since sports appeal to young and old from paupers to millionaires."

WTIC Hartford, Conn., programs are "provocative, varied and adult," according to Ross Miller, program director. "We have a fine rapport with thinking, active and adult listeners and we place a strong emphasis on news and information features." Musically, WTIC programs 26% middle road and 19% standards.

Ed Robbins, program director of WCCC Hartford, says the station plays "only the adult-type hit singles, standards, show tunes, a little jazz and a bit of folk music. We are a music and news station and have always stood for quality popular music. Listeners and sponsors appreciate this approach."

At WSTC Stamford, Conn., the format is "good music with heavy concentration on local and network news." Julian Schwartz, general manager, says "basically we are an adult station with extensive participation in public service and civic affairs." The station's music format is 100% middle-of-the-road.

WCCM Lawrence, Mass., offers the listeners "a choice between moron-oriented hard rock, and adult-oriented programming, sensitive to community needs." Donald J. Clark, program manager, adds "being but 30 miles from the 'Boston rockers' it would be foolish for us to compete with them. We program the best adult-oriented music from the top 40 chart, balanced with the big-name artists and the well-known tunes. Intermixed we present a continuous flow of information features and strong adult-oriented personalities."

Community Blend ■ At WTTM Trenton, N. J., the format of "middle-of-the-road music, high-quality sound, blends with community needs and is successful," says Philip J. Reilly, manager.

WTOA(FM) Trenton, N. J., has a

Programing Top 40

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	10.5	57.5	29.6	57.5	19.2	58.6	15.8	85.7
21-50	16.7	10.0	23.5	59.5	28.6	55.8	12.5	91.0
51-100	13.4	29.1	30.3	49.6	42.9	77.2	5.6	80.0
101-200	30.5	41.4	29.4	71.7	38.9	27.1	25.0	75.0
201 +	42.1	26.3	58.5	28.5	56.6	14.8	41.5	22.1
Number of stations in market								
15 up	15.8	41.7	29.2	56.3	29.0	42.0	7.3	83.0
10-14	22.5	35.3	36.6	51.1	33.3	24.0	8.3	80.0
5-9	28.0	40.7	37.9	47.4	42.1	41.1	23.1	45.9
2-4	43.9	23.6	56.6	30.4	60.3	18.4	46.6	26.4
1	36.0	15.3	64.4	21.6	54.9	11.9	53.5	10.7

Chart shows percentage of stations programing top 40 in each section of the country and percentage of

programing on each station. City rank and number of stations in each market are also indicated.

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Four String Quartets, A String Trio, and numerous pieces for vocal and instrumental combinations.

MID-SIZE MARKETS FIND VARIED FORMATS *continued*

format "basically of standard, middle-of-the-road music, directed toward an adult audience." James Kerney Kuser, general manager, notes that the station plays 9.5% classical music, adding, "During the past two years, our belief in our format has been substantiated by our tremendous increase in sponsors."

Elliott Stewart, manager of WIBX Utica, N. Y., says the format there is "news, editorials, weather, middle-of-the-road good music, public service and interest. We are an old, established station and from experience and results have found that the prestige gained in this operation and the image in the public's mind warrants very little, if any, deviation from our format."

Alan Raber, operations manager of WKAP Allentown, Pa., says the station has "programed for the adult audience primarily and has covered everything from pruning to psychology."

At WHOL Allentown, Pa., Charles Stuart, general manager, says the "middle-of-the-road pop format was recently changed from a nonproductive rock schedule. Public interest and account activity have increased greatly since the change."

Jim Kelly, program director of WWYN Erie, Pa., says the music "is directed

toward the adult as is the entire broadcast day. We are about moderate in news coverage, carrying NBC news, plus local. We are heavy on sports. We feel there is a definite need for a strictly adult station."

In Reading, Pa., Alan Lane, WHUM program director, says the format is "big-band sound, including everything from dinner music to boogie woogie."

Ed Hughes, program director of WSCR Scranton, Pa., says "It boils down to a middle-road format plus trying to follow the *Monitor* service of NBC."

Cecil Woodland, general manager, describes the WEJL Scranton, Pa., format as "square music and news in depth with heavy emphasis on local public-service campaigns. We are primarily interested in creating a good public service image and as a dependable news source. This has given us excellent area and national recognition."

WBAX Wilkes-Barre, Pa., "follows a middle-of-the-road format with four audience participation programs. In addition we have *Polka Weekend* from 6 a.m. Saturday to 12 midnight Sunday." James Ward, general manager, finds "this has enabled us to develop and keep steady, satisfied listeners."

WBRE Wilkes-Barre, Pa., has "non-

rock 'n' roll 45's from the top 100 list and top-selling albums" as its music format with NBC and regional news hourly. Robert Schumacher, program director, says "an NBC affiliate naturally tends to attract more adult listeners."

Dick Evans Sr., president of WYZZ (FM) Wilkes-Barre, Pa., has a format that is "conservative classical."

Rhode Island and New York - WLKW Providence, R. I., has a "complex" format, according to Peter Barstow, program manager. "We program the best of recent albums plus the cream of today's hits and better local news coverage. We have 99% adult audience and put an emphasis on development of local flavor."

In Providence, R. I., WRIB's vice president, Arthur Tacker, says there is no basic pattern: "two hours of foreign language in early morning, followed by religious programming till 1 p.m., then country & western music until sign-off. There is no competition and a C&W audience is the most faithful of any."

WFBL Syracuse, N. Y., programs heavily middle-of-the-road, and according to Jerry Sanders, program director, "provides entertainment for the adults. We are an ABC affiliate, utilizing the news coverage of the network plus our own local coverage. We feature good music, sober news and friendly announcers, who know how to deliver a commercial for our sponsors."

Robert L. Stockdale, vice president and general manager of WSEN Baldwinsville, N. Y. (Syracuse suburb), says his "country & western format has put us in a strong competitive position in the face of a strong power advantage held by the Syracuse stations. We have an extremely loyal audience and C&W has doubled our billing."

WOLF Syracuse, N. Y., has a "basic tight top 40 format with a few oldies each hour." Ellis Erdman, president, said "our modern format seems to be well received in the market."

Jonathan E. Myers, promotion director for WONO (FM) Syracuse, N. Y., says the station's "continuous classical music" format has "a lack of competition in the field and it enables us to keep overhead at a low level."

In Canton, Ohio, Frank La Barba, general manager of WCNS, says "nearly half our week is consumed by our basic pattern: one old and one new song, striving for familiarity in music selection. Our other programming is blocked in network, news, religious programs, foreign language and public service. In the Canton market these blocks are saleable."

WAVI Dayton, Ohio, programs "good music, news and public interest features," with standards programed predominantly.

WING Dayton, Ohio, has a 100% "top 40 music format with hourly sports,

KYW WLS
KQV WHK
WCAO KLAC
KMBC WKGN
WCOL WING
WRIT WEZE
WKLO WMEX
WWDC WNDR
WLEE KDWB
KRLA KBOX
WIL CHUM
WBBF WKNR
KRIZ WTRX
WFUN WHDH
WIBG WXYZ
KYA KONO
WKBW WPRO
KNUZ WKDA
WPLO WKY
WNOR WGAN
WREN KWBB
WJET WFLA
KIMN CKGM
WROW KEDD
KDEO KVI
WSCR WIBM
WSPR WJVA
WBTM WQOK
WPOP WILS
WIBC KOSY
WMAX CKY
KSO WKSJ
WITH WQSN
WPTR
WIS WDUZ
WEER WAKR
KMON KXEL
WRIS WABG
WROK CKLW
WMPS WTLB
WSAI WBR
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news twice an hour and audience participation."

In Michigan - In Flint, Mich., WDFP says it is "adult oriented with emphasis on local news and album music with a small amount of listenable contemporary music, fortified by network news, special events and NBC Monitor."

At WKMF Flint, Mich., John Carroll, president, describes the formula as "country & western music and sports and ABC network."

For WTAC Flint, Mich., the pattern is "bright top 40 music with a sprinkling of hits of the past five years. We run many public service features," Charles E. Speights, general manager, says.

In Grand Rapids, Mich., wxro(FM)'s general manager, Hugh M. Beahan, calls his concept "good music, news, thought. Only four minutes of commercials per hour and better type of music selections with an effort toward intelligent conversation programs. It's the kind of thing we ourselves like to listen to."

WLAV Grand Rapids, Mich., programs "top 40 music, strong local news, ABC news and audience participation shows 24 hours a day."

WOOD Grand Rapids, Mich., programs "current middle-road music with heavy news emphasis," Michael O. Lareau, station manager, notes.

"Music, news and sports" is the format for WKMI Kalamazoo, Mich.,

Programing Folk Music

City rank	North		South		Central		West	
	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing	% of stations	% of programing
1-20	36.8	3.4	14.8	3.3	38.5	3.4	26.2	4.5
21-50	33.3	2.0	47.1	6.2	14.3	7.5	25.0	2.0
51-100	33.3	4.7	15.2	4.0	28.6	3.5	5.6	2.0
101-200	11.1	1.0	20.6	4.4	33.3	2.7	25.0	2.0
201 +	40.8	3.5	31.3	4.8	47.1	4.3	38.5	4.7
Number of stations in market								
15 up	36.8	3.4	29.3	3.3	41.9	3.7	23.6	4.2
10-14	35.7	3.2	22.0	7.3	40.0	4.2	16.7	1.3
5-9	24.0	1.8	24.2	4.0	26.3	2.8	28.2	7.4
2-4	36.6	3.6	31.0	5.4	46.6	3.6	31.0	4.7
1	64.0	3.3	34.4	4.6	49.0	5.6	48.8	3.8

Chart shows percentage of stations programing folk music in each part of country and percentage of such programing on each station. City rank and number of stations in each market are also indicated.

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with "pop standard" music emphasized.

Otis Gaston, manager of WKZO Kalamazoo, Mich., says his programming is "based on 'family radio.' We don't ignore current tunes (except the unplayables, which are screened out by a music jury) but we don't ignore any other type of music. The major emphasis is on standards."

David Froh, station manager of WILS Lansing, Mich., says "we are formatted into a music sequence including bright pop—ballad and rock 'n' roll—of both top 40 and standards. We program to the available audience. Also we screen strictly teen-age music."

J. Cody Owens, program manager of WITL Lansing, Mich., has a "middle-road concept with current pop and current country, avoiding the raucous and rhythm and blues on the one hand and the twang and nasality on the other."

In the Mid-West ■ John Ketterer, operations manager of WMBD Peoria, Ill., says the station has "middle-road music, is strong on news, weather and sports with a heavy play-by-play schedule. We feel that our present format best serves the needs and desires of the bulk of the adult listening audience."

In Rockford, Ill., WJRL programs "top 40 popular music devoid of suggestive and screaming renditions. Brief news on the hour and half hour, limit-

ing talk to short periods." John R. Livingston, president, said "we run a tight, fast-moving operation. This is the menu the majority of the public prefers."

Tom Bellanger, chief announcer, describes the format of WNDU South Bend, Ind., as "good music, but not middle-of-the-road, with good coverage of local sports and civic events. It provides the listener with a potpourri of well-balanced, news, music and sports."

WJVA South Bend, Ind., has a "rock 'n' roll" format that works because it is the "only station with it" in the area, says Frank Crosiar, general manager.

WROZ Evansville, Ind., programs "modified top 40." Most of the top songs and popular songs of past are integrated into the programs. Jeff T. Guier, manager, says that "modern, up-tempo radio is here to stay. You can program basic top 40 and still maintain prestige."

KLWW Cedar Rapids, Iowa, programs "contemporary music, news, sports and special events, with a heavy emphasis on local news and events," according to B. G. Baldwin, vice president.

Kenneth L. Hastie, manager of WMT Cedar Rapids, Iowa, describes his format as "diversified for young adults of all ages." It's been proven, he adds, by "42 years of successful broadcasting."

Woc Davenport, Iowa, programs "middle-road music with selected top 40. Coupled with local news and successful telephone shows this format has enhanced our position and increased our community involvement," says Robert W. Gifford, program director.

The format for KCBC Des Moines, Iowa, is "good music and important news." Claire E. Grant, vice president and manager, says "it has built a large, responsive adult audience and we have used it for 17 years."

Kso Des Moines, Iowa, has a "contemporary, fast-paced format, beamed toward the 'spendables,' the lively, young adults in the 18-45 age bracket. Top pop music with strong news and editorials nine times daily," reports Tim Elliott, vice president.

KMNS Sioux City, Iowa, has a format that is "middle-of-the-road with mild top 40 format-type tactics." Ted Larvis, operations director, adds "that we were basically a top 40 station until two years ago. Since we strayed away from it our billing has increased. We do maintain a rock show for two hours in the evening. It has a big following and we are forced to keep it up by popular demand. Our problem: It can't be sold."

WREN Topeka, Kan., has a music format of "contemporary, middle-of-the-road—top 40, albums and standards—with identifiable personalities," reports Chuck Patrick, program director.

In Wichita, Kan., KWBB programs "up-beat music with sensible DJ's—no screamers—very strong news image with

quarter-hour newscasts and 29 five-minute reports daily." J. M. Hall, vice president and general manager, adds "we were pioneers in format radio and in use of mobile news reporting. Our success proves our convictions."

Further West ■ KFOR Lincoln, Neb., features "middle-road music, no heavy rock 'n' roll. Our news coverage is thorough and we highlight short talk features."

Harvey Swenson, manager, describes the programming of KLMS Lincoln, Neb., as "music and news. The music is modified top 40, skimming off the hard rock and mixing in standards and C&W. Our four mobile units do a concentrated job on local news coverage."

At WMFM(FM) Madison, Wis., Earl W. Fessler, owner says he programs standards primarily and about 10% classics. "Top 40 would bring the most money," he notes, "but there must be a reason other than money for operating a station."

WISM Madison, Wis., programs "popular entertainment—news and music constantly," according to William R. Walker, president. The basic music format is middle-road.

Paul A. Stewart, manager of WRVB-FM Madison, Wis., has a "religious and classics" format.

In Pueblo, Colo., KCSJ's manager, Cliff Hendrix, says he programs "good standard music with emphasis on news-weather-sports; Adult programming that is cooperative on community events."

Donald Reynolds, owner-manager of KPUB Pueblo, Colo., programs "country & western with mixture of standards and current; some humor records; news every hour and some features. We attempt to have a tight operation based on country music. Any programming must be based on needs of market and this was hole in this market."

William H. Beck, manager of KKAM Pueblo, Colo., "operates with the pick of top 40 or currently popular music that will fit into our regular programming of standards (mostly albums). We program to the young adult, young married and older age groups."

Virginia Hughes, traffic manager at KWHO Salt Lake City, describes the format as "classical, semiclassical music, standards and familiar favorites, factual news each hour and sensible commercials. Our objective is to reach an adult, mature audience and the large foreign-born population in our area."

Kwic Salt Lake City, programs "quality music, not classical. No disk jockeys, but good mature announcers with limited talk. Brief, informative news and public interest features."

Ksop Salt Lake City, plays "all country & western music." M. H. Hilton, general manager, says, "we feel it better to go for a specialized smaller audience than to beat it out with the

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others.”

Northwest ■ Dave Page, program director at KREM Spokane, Wash., describes his format as “chicken 40. We play mostly top album sounds with the stress on standards. Some of the top 40 but only the clean soft sounds. We are not seeking a teenage audience.”

At KNEW Spokane, Wash., James B. McGovern, manager, programs a “popular or modern format with good news, lots of local color.”

Ralph W. Burdern, Jr., president and general manager of KFHA Tacoma, Wash., programs “country & western and news because there are few C&W stations in the market and good demand for the format.”

KGEE Bakersfield, Calif., has “middle-of-the-road, strong network news and sports” format. C. Dexter Hammond, owner, says “it best appeals to adults in our community.”

Jay Hoffer, manager of KRAK Sacramento, Calif., says he programs “country & western music with heavy emphasis on news and community conscience.”

KHIQ(FM) Sacramento, Calif., says “most of the day our format is large string orchestras playing the standards. Classical, including opera, represents 13% of programming with 13% for martial music, folk, foreign, comedy and Broadway shows.”

Roland B. Vaile, president of KWG Stockton, Calif., says he “specializes in adult-oriented music and news with contemporary pop music—no rock ‘n’ roll—news and personality DJ’s.”

KJOY Sacramento, Calif., programs “top 40 and news with continuous contests.” James E. Longe, operations manager, says the format came through “trial and error.”

Ron Adkins, program director, KLYD Bakersfield, Calif., describes his format as “up-tempo middle of the road with big band sounds.” Comedy, specials, dramatic are also heard, geared around personalities and the basic concept of public service features and in-depth local news.”

A successful application of the top 40 format is given by Riley R. Gibson, president, KLIV San Jose, Calif. “When we bought the station four years ago,” Mr. Gibson says, “it had been consistently losing money for most of its 15 years on the air. Top 40 appeared to be the answer. National business has increased more than 10 times the average for the station in the year before our purchase. Local billing is about 250% above the average for the year before purchase.”

Toward Southwest ■ KEVT Tucson, Ariz., programs “100% Spanish language.” Peter Trowbridge, president and general manager, says the format is aimed at “the 20% of Tucson population who are not properly served in

their own language.”

The format for KAIR Tucson, Ariz., is “Christian radio, mainly religion. Editorially conservative, but commercial in every way.” Thomas J. Wallace Jr., general manager, says “our approach is simple, lends itself well to automation and low overhead.”

William Weinrod, general manager of KHFM(FM) Albuquerque, programs “fine arts, primarily classical music and some drama. There is a “definite market for this type programing in the area.”

At KGGM Albuquerque, Bill Sexton, program director, says “in a word, our sound might be called ‘contemporary’. We swing a bit, but try to balance the sound to fit the hour and mood, and try to program to the 19-59 age bracket. We use CBS news as the backbone of our station, but make the network a part of our station, not our station a part of the network.”

Dick Schmitz, program director of KAKC Tulsa, Okla., describes his format as “top 50 with first-rate local news operation and extensive public service and community involvement.”

The music emphasis at KFMJ Tulsa, Okla., is “gospel and C&W, with news, weather and sports during the afternoon.”

KRAV(FM) has a “music and news format” in Tulsa, Okla., with music

“from pop jazz, show music to semi-classical. No rock ‘n’ roll but frequent use of current hits by the better artists.” George R. Kravis, president, feels the FM audience does not “lend itself to the top 40 operation, nor does it necessarily have to be the snob appeal heavy classical format.”

K. R. Greenwood, general manager, has a “swinging, formula-type, bright, better-music station,, at KRMG Tulsa, Okla. “We play maybe 10 tunes of the list, some standards, some albums; very good news and very aggressive community involvement.”

Texas Style ■ In Amarillo, Tex., KFDA programs a “modified top 40.”

KGNC Amarillo, Tex., programs “pop standard,” and Dan Ammerman, program manager, says “we program for adults and young adults, and exclude teen-agers from our format.”

Ron Rogers, general manager of KOKE Austin, Tex., programs “country & western and folk music” using a top 40 format. “The fast-paced, lively format,” he says, “attracts an additional audience that may have no taste for the music at all, but simply become converted to the format.”

KZFM(FM) Corpus Christi, Tex., programs classical and semiclassical music “for adult listening.”

KUNO Corpus Christi, Tex., programs

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100% in Spanish with "music, news, drama, etc." Art Thomson, vice president and general manager, says 53% of the population within a 10-county area is Spanish-speaking.

Gene Looper, program director, says KSIX Corpus Christi, Tex., is "designed for adult appeal, with news and information programs and familiar music that is pleasant and melodic, not harsh or shrill. This format meets the local interest in news and special events."

KLLL Lubbock, Tex., offers "country music in much the same way top 40 stations program — short newscasts, weather and public-service programs within personality DJ shows. Music is selected and programed by a chart system." Glenn E. Corbin, partner and general manager, says "We boast a modern country sound that has built a loyal, responsive, mostly adult audience."

KRIG Odessa, Tex., has "an adult way with adult music. Therefore, we have the adult audience that has the buying power," according to Grady W. Jones, general manager.

David W. Small, general manager of KBGO Waco, Tex., says he programs top 40 with an "instant (changed daily) survey; a tight playlist, but flexible. We are contest and promotion minded and run editorials when merited."

WACO Waco, Tex. says it programs "top 40 and best late classics, local news, weather, traffic reports, ABC news and a few commentators." WACO adds: "If you want more listeners, run a lighted jukebox with screamers."

KTRN Wichita Falls, Tex., schedules 67% top 40 and 33% standards, and Raymond Ruff, president, says this gives "a wider appeal than specialized programing due to only three-station choice."

At KMMK(FM) Little Rock, Ark., the format is "good music; all classical and semiclassical."

South Central ■ Allan Stohl, general manager of KBCL Shreveport, La., has a format that is "very conservative (right of middle-road). Past programing experiments and audience response

Survey covered nation

The BROADCASTING survey of radio stations covered the nation. The 1,500 responses were proportionate to the number of stations located in the four main sections of the country, according to the 1964 BROADCASTING YEARBOOK.

	% stations	% responses
North	14.9	12.5
South	43.1	43.4
Central	23.2	21.9
West	18.8	22.1

have shown a definite need for this type of programing."

WSAV Savannah, Ga., programs middle-road music primarily, news emphasis is on local with 10 newscasts daily, plus NBC coverage of national and international events. Duane A. Hatch, commercial manager, says the format works "because we remain in a consistently sold-out position."

In Shreveport, La., KRMD programs "good music (standards), NBC and sports on a 24-hour operation," according to Tom Gresham, general manager. The format was chosen, he adds, "with regard to competition in the market."

WAOO Chattanooga, is a "music, news, religion and sports station," with music emphasis on standards and country & western.

WDEF Chattanooga "is programed to the adult-buying, mass audience. Its music is enjoyable, with no jar, no jolt, no rock 'n' roll and no long hair." Ken Flenniken, general manager, says WDEF broadcasts "NBC news, plus local and area happenings."

Doc Johnston, program director of WBIR Knoxville, Tenn., has a "pop-standard format with part a mild top 40. We have all-ages programing, which is best for public service, advertiser relations and results."

The plan for WROL Fountain City-Knoxville, Tenn., is "good music—

standards—CBS news on the hour, Mutual news on the half-hour, complete local, regional and national sports." Charles Bailey, program director, says it is the "only station in town programing primarily to the adults."

Charles E. Trainor, general manager, says WKRG Mobile, Ala., "is adult oriented with talk, personality, variety, music and news. It's damn good radio, if we do say so ourselves and advertisers agree. Business is up 28% for the year; audience is up too."

WABB Mobile, Ala., has a "contemporary-popular" format. Bernard Ditman, president, says "this reaches the majority of the people."

Al Jennings, operations manager of WBYG Savannah, Ga., says his musical formula is "modified top 40 in 25-minute segments, plus local news on the hour, Mutual news on the half-hour, special sports events, local religious and general special events. The audience response is strong and enthusiastic."

The Carolinas ■ WIS Columbia, S. C., has a "total programing concept with accent on established, highly identifiable local air personalities, strong news department, mobile units, special events, vignette features, etc. Basic music is non-rock 'n' roll popular and standards. NBC has news, *Emphasis, Monitor*."

WQXL Columbia, S.C. is "top 40 with heavy news emphasis, including nine mobile reporting units."

The format for WCOS-AM-FM Columbia, S. C. is "contemporary pop."

In Charlotte, N. C., WKTC programs "C&W 100% featuring the top 50 C&W records." John G. Kenworthy, vice president and general manager, says "we specialize in C&W because no one else does and the people of Charlotte want C&W music."

Jon A. Holiday, program director, says the concept of WIST Charlotte, N. C., is "top 40. We initiated top 40 in this market in 1957 and it has continued successfully since."

William A. Vaughn, manager of WYFM(FM) Charlotte, N. C., who asks that FM not be referred to "as radio," says his is a "fine music mixture of semi-pop, semiclassical and classic and specialized programs of folk music, jazz, unusual albums and Broadway music."

J. Frank Jarman, vice president and general manager of WDNC Durham, N. C., says his is a "CBS network station broadcasting middle-of-the-road adult listening music with good state and local news coverage by our own news department. Our audience controls 85% of the buying."

WBG Greensboro, N. C., has "adult radio with music carefully screened to a mixture of medium and up-tempo standards and slower standards used in evening, local news reports, programs dealing with local civic and religious

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SMALL-MARKET AUDIENCE WANTS ENTERTAINMENT, INFORMATION, SERVICE

The smaller the market, the more varied the programming on each station, the BROADCASTING survey of radio stations showed.

The magazine scored a bullseye in its proportion of questionnaire returns. Some 65% of Americans live in areas not classified among the nation's top 200 markets and about 65% of the questionnaires returned came from cities and towns in this small-market classification. Many consider these cities the true heart of America.

In most of these markets, there are fewer than five stations. In others, of course, there are overlapping metropolitan areas and there are up to 10 stations in the area. As the number of stations in the area increases, so does the specialization of stations. While it is obviously impossible to mention all of the successful formats used in small-market stations, those covered here are believed typical and represent literally scores of varying program formulas.

At KSNO Aspen, Colo., Morgan Stietz, program director, described the concept as trying "to play the best of everything available in every category. We do not feel the middle-of-the-road format is the answer. We are not interested in a formula designed in a neutral manner—one that doesn't offend anybody."

And Dave White, manager of WAGY Forest City, N. C., calls his format of top 40, middle-road and C&W, "nothing fancy, but awfully friendly."

Special Interests ■ In some instances there was specialization even in the smaller markets. These are predomi-

nantly country & western stations and some religious-programed outlets.

Continually emphasized by these small-market stations was their intense drive for news, particularly local news. WWNS Statesboro, Ga., for example, reported playing all types of music except jazz and folk. D. O. McDougald, president of the station, put the station's programming policy in the middle of the road and "heavy on local news" (18.8%) category. "This format has been and is successful. Advertisers buy it, people listen to it and it sells goods."

Public service, although programed by all stations, did not appear in the percentage breakdown of each questionnaire. One manager spelled out his reason. He was Michael M. McDougald, general manager of WAAX Gadsden, Ala., who said "public service cannot honestly fit into the category, for our public service is either music or news or feature and is included under those categories. Roughly 20% of our time is devoted to public service in one form or another."

KRVN Lexington, Neb., reported 1% public service. But Jerry Bryan, program director, qualified this figure: "Many of our agricultural service programs are public service and much of our talk is public service," but the overlap in not necessarily reflected in the figures.

Another aspect of public service came from Mel Ross, program director of KSRO Santa Rosa, Calif. He said, "You make no mention of sports. You ask for percentage of public service, but not commercial. We do not broadcast

public service programs unless they are of special interest. At the moment, our public service is confined to spot announcements. However, we have some commercial talk shows that could be classified as public service."

More stations in this small-market group consider themselves middle-of-the-road outlets than any other.

However, the stations that emphasize top 40, or top 50 or top 100 programming were more outspoken in their reasons for choosing the pattern. Most of these stations were also in markets where there are several stations to choose from and had selected this for competitive reasons.

Something for Everyone ■ In single-station markets, one phrase—repeated many different ways—keeps coming up: "We have to be all things to all people." Among these stations there is more diversification of programming than in any other group.

At KRKC King City, Calif., Robert T. McVay, the owner and general manager, echoes the phrase: "As the only station for 50 miles in any direction we have to be all things to all people. Our format would be classified as middle-of-the-road with Mutual news plus local news, local sports, local features. We have two hours of Spanish daily. Listeners can get every kind of format at some point on the dial, but we are the only one to offer the news and advertising of King City. As the fellow says, 'Nobody else gives a damn about King City, so we've got to.'"

The plight of programming in a one-station market is cited by David L.

Small markets like top 40, middle of road, C&W music best

The formats generally termed middle-of-the-road, top 40, and country & western are the most popular in small markets, the BROADCASTING survey showed.

C&W programming was reported by more small-market radio stations than any other type (58%). Of this number, 71.5% of stations in the South said they played it; 62.5% of Central area stations; 50.8% of stations in the West and 47.4% of stations in the North. Although it was programed by more stations, the percentage of C&W played by small-market stations was lower than for

stations in medium and large markets (see chart page 91).

There were 56.9% of the small-market radio stations programing middle-of-the-road music. In this category were 61% of Central area stations; 60.5% of stations in the North; 56.7% of stations in the South and 46.9% of West area stations (see chart page 59).

Top 40 programming was carried by 49.7% of small-market stations, with 58.8% of stations in the South programing this music; 56.6% of Central area stations; 42.1% of stations in the North and 41.5% of stations

in the West (see chart page 84).

Folk music was reported programed by 49% of small-market stations but did not show up as a major type of programming because of the small percentage of this music programed. In many cases, stations said they mixed their folk music into a general C&W or middle-road format.

Classical music was programed by fewer small-market stations than any other type of programming—10.6% of all stations. In the South, only 6.3% of the stations program this way; in the North 19.7% (see chart page 64).

Tucker, president and general manager of KRFS Superior, Neb. The KRFS format, Mr. Tucker says is "middle-road. We are situated in a small rural area and community. Our listeners, frankly, have never really been exposed to the more 'far-out' side of life (jazz, etc.). Their ambitions are too greatly limited to even investigate any other way. The greater population we serve grew up in the late 1930's and early 40's. Their tastes have not varied from that era. We are in a constant battle over what little top 40 we do play for the teen-agers. However, teen music has been around for 10 years. The children of 12-18 over 10 years ago, are now 22-28, they have married and have their own children. They are more and more becoming our 'buying public.' Someday, I feel it will be either to play top 40 or go under."

All Kinds ■ In the one-station market of Pearsall, Tex., Lee Anderson, general manager of KWVG, says his is "a typical small town pattern, featuring all types of music as selected by the listeners and the sponsors. We feature news and sports of local interest, local ladies' news, a report from the hospitals, farming and ranching news and other features. Without local features a small-town radio station would be lost."

C. W. Gwyn, general manager of WLFA Lafayette, Ga., says his station has "a middle-of-the-road format designed to provide coverage the program desires of the people. This format was arrived at by trial and error over the past 10 years."

WEKR Fayetteville, Tenn., programs so that it is "all things to all people," according to its owner-manager, James Porter Clark. As "the only station in the market," he says, we try to have something for everybody during the week. It's our idea of balance."

"How would you describe a 250 w single-market station?", asks Veda White, program director of KJHR Hood River, Ore. "We're all things to all our listeners. Entertainment, news, public information bureau . . . you name it, we're it. Our music is primarily middle of the road. People listen to us."

In Lander, Wyo., KOVE programs are "based largely on CBS, local news and weather and personality shows," according to Dan Breece, general manager. "Music is a combination of some top 40, standards and country-western stuff. Fifteen years of experience with the market and consistent profits," have proven the plan's success, he adds.

Surveyed Audience ■ The format for WTYC Rock Hill, S.C., is simply "middle-road music, news and weather," says E. L. Burwell, general manager. He finds it best based on "10 years of experimenting, plus a local listener survey covering 1,000 persons."

In Athens, Ga., WGAU, says its president, H. Randolph Holder, "uses top standards, some folk, some jazz, some classical, but no hard rock, no rhythm and blues, no country and western. We are long on news, 28 casts a day, six of them 15 minutes long. More sports than any other station in the market with CBS adding the national and international aspect. We have the only women's show in northeast Georgia, as such. We try to broadcast for adults in a metropolitan market, which small as Athens is, fits this market, which is quite sophisticated for its size."

At KLMR Lamar, Colo., Kent Roberts, the sales manager, called the station's format "a lively mixture of the more modern music balanced with a good music format. Either a jazzed-

up good music, or a watered-down top 40. The emphasis on this station is local news. We're the only station in an eight-county area and we attempt to serve as many as possible."

KELA Centralia-Chehalis, Wash., featuring top 40, standards, jazz, folk music and county-and-western music, calls its format "would-be middle of the road, with lots of news, sports and music, with local slant to all."

That Easy Sound ■ Bob Stiles, program director of KENN Farmington, N. M., says he is "programming good music and news for adult listeners; tightly buttoned up for a busy, but easy, listening sound. We are making money with this format and we get considerable acceptance and participation."

At WLAF La Follette, Tenn., Jack W.

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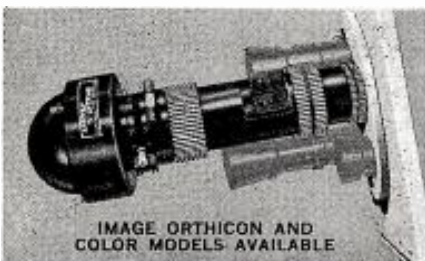
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Miller, program director, reports that 40% of the station's programming is middle-of-the-road, with 30% devoted to top 40. This format "gives everyone something that he or she likes and our business has been better the past three years than any other time in the station's history. This with a good middle-of-the-road staff."

Business success is as good a reason as any for adopting and sticking with a format. Robert T. Marland, president-manager of KEYR Terrytown-Scottsbluff, Neb., says his "bright, breezy" format "has tripled the billing in 18 months." 'preferred radio' formula one that "is directed toward young adults with pop standard music—no rock."

In the three-station market of Nacogdoches, Tex., KSFA's president and general manager, Bob Dunn, calls the 'preferred radio' format one that "is designed for all-day listening. Our music is sweet with a beat. We try to radiate a smile and provide plenty of local news and other information to our coverage area. Our music is selected to appeal to the buying public. We have found that the musical tastes have changed drastically during the past two years and have geared our programming to this change."

Success is Proof ■ At WCMJ Ashland, Ky., middle-of-the-road fare makes up 61% of the station's programming. It is "a lively sound for adults and young adults with familiar, bright music, good late network and local news, network features and comprehensive sports coverage," according to O. C. Halyard, general manager. Mr. Halyard's explanation as to why this format is right for the seven-station market: "Because I am successful and it is successful."

Leonard F. Epling, general manager of KWRO Coquille, Ore., describes his programming as a "musical base with news and public service. We feature a hymn of the hour, talking vignettes, and public service announcements all through the day. There can be no question as to the effectiveness of the present format used at KWRO. Others have been tried without success."

The concept of WCOJ Coatesville, Pa., is 70% middle-of-the-road. William S. Halpern, general manager of the station notes that "our top 40 is modified to eliminate the screamers, Beatles, etc., so the present-day favorites fit comfortably with the standards."

In the four-station area of Santa Rosa, Calif., KSRO's program director, Merle Ross, reports that the 66% programmed as middle-of-the-road by his station, is a "mixture of pop, standard, jazz, Dixie and folk. No top 40 rock." Mr. Ross comments that he "detests formatted radio. The best broadcasting is the one that serves the public best, that informs and entertains."

WSFC Somerset, Ky., says its format "could safely be labeled middle-of-the-road." Jim Brown, program director, points out "every minute of our broadcast day is considered as 'public service.' Wsfc's daily programming is tailored to the apparent needs of our community. Our basic format is block programming, appealing at different times to the different constituents of the audience. To wsfc listeners, radio is not a word; it is an emotion."

Something Different ■ Bill Hart, program director of WFPB Middletown, Ohio, describes his format in one word: "Unorthodox." "If anything," he explains, "format can be considered old-fashioned radio with a little bit of everything and the accent on country and western and religion." The success of the format, Mr. Hart finds, is in "audience reaction over the years, personalized service to the smaller towns of our coverage area through news programs direct from those towns and, most important, audience response to our advertisers' commercial messages."

KSIM Sikeston, Mo., is "middle of the road all the way with heavy emphasis on news and sports," according to R. L. Watkins Jr., general manager. "We have monitored all stations in our market and found them all basically the same junk, copies of our metropolitan stations. We affiliated with ABC in February 1964 to give our listeners a greater choice of programming. We threw out the top 40 format in January and have upped our billings 40% over last year."

Pat McCoy, general manager, says the format of KYJC Medford, Ore., is "middle of the road with top 40 at night. It matches and complements CBS programming and personally I like it," he concludes.

In Barre, Vt., wsno's manager, Alan H. Noyes, says "our ratings have grown, our business has grown, our audience writes and phones telling us they like us. We have a good C&W following and at night, a good top 40 audience. But, in a small market, we feel the majority of our programming has to be middle of the road."

The format of WBLT Bedford, Va., is "middle of the road with something for everybody," according to James Synan, general manager. "We cover rural and urban areas with tastes from classical to blue grass," he says and "it is our intention to present some programming for everybody."

It's a Problem ■ Pat Craddock, program director of KWBC Navasota, Tex., says he has a format that is "varied and blocked for music type. Here, we have opposites in listening tastes and apparently there is no way to compromise. We can't win our polka fans over to middle of the road. C&W fans

Pleasing an audience: science may solve the guessing game

With music the dominant fare on most radio stations, trying to anticipate audiences' music preferences can be an almost universal game. Currently, in the Midwest, The Katz Agency is field-testing a system that it thinks may turn the game into something closer to a science.

The system was worked out for the advertising rep firm by Frank N. Magid Associates, Cedar Rapids, Iowa. Daniel Denenholz, Katz vice president and director of research and promotion, said the objective was to develop an approach and a reporting format enabling stations

to evaluate music tastes within a market and relate them to various segments of the audience.

The solution developed by Mr. Magid involves a tape containing 70 short musical selections, each representing a type of musical fare. The tape is played for interviewees, who grade each selection on an ascending scale from one to ten. At the same time demographic information — age, sex, family income, etc. — is gathered from each respondent.

Analysis of Tastes ■ When the interviews have been completed, an average "rating," based on the one-

to-ten scale, can be determined for each selection. These ratings will indicate the order of audience preferences and can be established not only for the sample as a whole but also for individual demographic elements—young housewives, listeners in different income groups, etc.

Mr. Magid said key to the technique is its reliance on objective rather than subjective reporting of reactions.

Katz said it hoped a summary of the field-test could be made public soon. Details will be disclosed to Katz-represented stations.

ety to a combined urban-rural area as possible. We must live and die with both a city and farm audience. Residents in a community of 25,000 do not consider themselves as part of a backwoods community. They want a taste of the sophisticated radio that a metropolitan specialist can give them. Yet we can't ignore the thousands of farm people who contribute to our city's economy."

In Glasgow, Mont., James D. Peter-

son, program director of KLTZ, said the station's operation is aimed at "day-long listening." He said "much stress is placed on community coverage and local news, rounded out with good music except for various musical features such as rock 'n' roll and country music. We also schedule almost all news on ABC and IMN networks plus special programs. There are 12 people on the staff of this 1 kw operation. This enables us to present such a wide choice of programing."

Kyss Missoula, Mont., which programs 62% middle-road music, says it has "without a doubt, the finest local news available at any station."

William J. Kiewel, manager of KROX Crookston, Minn., programs "middle-of-the-road music, no rock 'n' roll . . . heavy on local and area news coverage. This format, is based on 16 years of experience, during which we did many surveys on what people like." A KROX feature for 15 years has been *Voice of the Editors*, eight daily 10-minute newscasts, each done by the editor of a weekly newspaper from a town near Crookston. The editor confines his news to his immediate area and the editors have found, Mr. Kiewel says, that "instead of decreasing circulation, it has increased it."

Papers Print Their News ■ In Neillsville, Wis., WCCN-AM-FM's president and general manager, Howard Sturtz, notes that "we carry good music, but play the top 40 daily, believing teen-agers should be recognized. We have UPI Audio and Wire News Network. Our local news is so complete that area newspapers pay us as much as \$150 a month to carbon it and print it in their papers. Other stations cover parts of our market, but we specialize in taking good care of our local people."

Jim Ballas, general manager of Kcow Alliance, Neb., says his programing

policy is "good standard music with as much local news and farm or church programs as possible. Emphasis is definitely the local level." Kcow reports 20% of its programing is news.

B. Winston Wrinkle, president of KBST Big Spring, Tex., has a format of "good music with the accent on news." KBST programs 15% news.

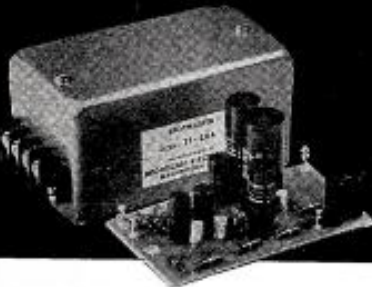
News programing makes up 19% of the WIRO Ironton, Ohio, schedule and Kenneth H. Auble, general manager, says the station's policy is "middle of the road, top pop at night, with heavy local sports and news coverage and as local as we can be with people's names."

Charles H. Park, general manager of WBRB Mount Clemens, Mich., says the accent there is on "local news, sports and activities. Competition in the metro area is keen so by providing local news and sports and public service of community we are providing something no other station in the area can do—zero in and focus on the daily activities of our listeners."

In Red Wing, Minn., George Brooks, president of KCUE, says that "the station has been a rocker (in the late '50's) and a classical semipop station in the early '50's. But it only caught fire when we de-emphasized music and went into strong, fast coverage of local news, hours of discussion, talk and interview, and things people listen to and pay attention to. It takes more than music to set apart a station in a community separate from the metropolitan Twin Cities market."

J. L. Whitlock, general manager of WLBN Lebanon, Ky., explains his station's 15% of news programing by noting that "local radio can't compete with television and networks in world news coverage. But if public service and local news are handled right you actually have local listeners afraid to tune out for fear they might miss local accidents

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and special happenings. My staff holds 32 elective (civic) offices within our two-county area, so when news is about to break, we know it."

The largest single item in the format of KBRR Leadville, Colo., is news (25%), according to John H. East, president. The format is "strong on local news and community interest," he says, "and the local news interest is high—not driving citations, but legitimate news."

News the Center ■ "Everything is built around local news" at WZOZ Princeton, Ill. Russell Amentrout, owner, says "any Chicago station can give music and national news. This is the only station in the world that gives Princeton local news when it happens."

In Danville, Ill., Elzer Marx, general manager of WITY, programs "music, news and sports. Mutual news supplemented by local news, which we are attempting to improve. News is a must, network news, a definite asset."

Local news is "emphasized" at KMAN Manhattan, Kan., according to Lowell Jack, general manager. The station format, primarily middle-road music, is designed to "appeal to the person with money to spend on cars, furniture, houses, and to the recreation-

mind. The top 40 stations are welcome to the rest," Mr. Jack says.

Jim Stacey, station manager of KTLQ Tahlequah, Okla., describes the format as "nonfrantic music, news with emphasis on state and local and community service." News is 18% of the KTLQ program schedule.

With news making up 13% of the programming of KBTN Neosho, Mo., the format is "based on a strong local coverage of area news and sports. The middle-road music format is the rule."

Ralph Johnson, assistant manager of KVMA Magnolia, Ark., notes that 36% of the station's programming is news and specials. "We present 10 minutes of news every hour on the half hour; five minutes of network, followed by five minutes of local and state. The remaining time is filled with music, interrupted on the hour by public service features—library report, employment office, hospital news, home demonstration agent, county agent or chamber of commerce report—all done by the local person responsible for that office." Three times daily KVMA carries 40 minutes of news.

On KCIL Houma, La., there is emphasis on "local news, since there is only one station in Houma and the local newspaper is published twice a week,"

according to Les Ryder, vice president and general manager.

E. H. Shute Jr., general manager of WKTJ Farmington, Me., says his station's format is "middle of the road with emphasis on program featurettes and heavy local emphasis. With a larger staff—and more income—we could do a far better job with local news and other local events. We miss a network only when an outstanding national or international event occurs."

Jim Hoppers, operations manager of WDXI Jackson, Tenn., notes the 15% news programming of the station and says "we are strong on local news plus coverage of our community in depth on a public service level. We believe the local news is one of the paramount factors in creating loyal listeners."

Home-Town Exclusives ■ WMNA Gretna, Va., programs news 14% and Lyle C. Motley, general manager, says "we can't out rock the rockers or out hi fi the long hairers, we can't be as hayseed as the C&Wers and we can't compete with the networks nationally. But we have an exclusive on our hometown folks, so we do everything to get their names, meetings, events on the air—something they won't hear other places."

At WML0 Beverly, Mass., James

Rhythm, gospel Negro market strength

LARGER CITIES AND SOUTH OFFER SPECIALIZED FORMATS

In the larger markets of the country and in most areas of the South, there are Negro-programed stations. Their basic music fare is similar—rhythm & blues and gospel. A cross-section of their responses looks this way:

WMOZ Mobile, Ala., programs "rhythm & blues, rock 'n' roll and gospel format to reach the Negro segment of the population," according to Beverly Gardiner, assistant manager.

WTUG Tuscaloosa, Ala., "100% Negro-programed," features top 40, middle-road and jazz.

WUST Washington is "100% rhythm & blues, Negro-programed station with three daily reports from the U. S. employment service and since May 1962 has carried a daily 15-minute serial."

Jerry D. Norman, vice president and general manager has "exclusive Negro programming" on WELE Daytona Beach.

In Pompano Beach, Fla., WRBD programs "fast pace mixture of rhythm & blues, top 40 and gospel music." Al Garner, operation manager says 170,000 Negroes were not served "in any media until we changed our format."

WAOK Atlanta programs "music, information and news of interest and service to the Negro community."

WAUG Augusta, Ga., does "100%

Negro; basically top 40."

Harry Wilber, general manager of WBEE Harvey, Ill.-Chicago, describes his format as "two-man relay roll programming with a formula R&B base."

WXOK Baton Rouge uses "block programming of R&B with spiritual gospel plus special features; news, jazz talk, etc." Thomas L. McGuire, vice president and general manager follows the format because of the "inherent differences in musical taste of Negroes."

In Boston, WILD has "typical independent Negro programming."

WAMM Flint, Mich., is described by Jerry Jacob, station manager, as a "pop music, modern-image station; we program news, sports, weather, editorials, features, community interest programs and serve two audiences: the blue-collar and Negro market in Flint."

Well-Rounded ■ Frank Ward, general manager of WWRL New York says his is a "Negro-oriented station playing rhythm & blues as a basic music format with news, discussion, talk, education and religious music."

WLIB New York uses a "total programming" concept aimed at the Negro market with rhythm & blues, gospel, pops and jazz making up the music format, supplemented by news, edi-

torials and public affairs programs.

WEAL Greensboro, N. C. has a "bi-racial format" with Negro programming 56%.

WJMO Cleveland Heights, Ohio, is a "Negro-programed music and news station that has been successful for the past 12 years," C. C. Courtney, vice president and general manager says.

Ben Charles, vice president and general manager of WVKO Columbus, Ohio, finds he has a "monopoly in lucrative, responsive market" with "Negro appeal using rhythm & blues, pop and gospel music to a great degree."

WDAS Philadelphia is "Negro programed with R&B, R&R, jazz and gospel and two-hour talk show nightly."

Richard Harvey, program supervisor of WHAT Philadelphia has "top 40 format with emphasis on news and special events relating to the Negro population."

WNOO Chattanooga has a "predominantly Negro audience." Fred Webb vice president reports the programming of "popular, religious music and jazz aired according to working shifts in the area. WNOO also schedules education and information shows with 10 minutes of hourly news."

In Memphis the WDIA format of "gospel and pop and R&B keeps listeners and sells merchandise."

KNOK Fort Worth is "100% Negro."

WRAP Norfolk, Va., is "100% Negro programed and the Negro market responds to WRAP," according to William Eure Jr., general manager.

Keough, general manager, reports that listeners "get plenty of national and international news from Boston stations. We are very strong on local public service and local news."

Thomas P. Moore, manager of WBCO Bucyrus, Ohio, says "I cannot best metropolitan stations with better music or better news delivery. I give what no one else can give—local news and friendly talk about the community via personalities who interview heavily."

WWSR St. Albans, Vt., puts "stress on local news, news of social activities and local sports," according to Robert I. Kimel, general manager. The music format is wide-range and Mr. Kimel says the format is "based on surveys we have made. We talk with local people, do a mail survey on listening interest and have also run on-air surveys of what people want to hear."

KMMO Marshall, Mo., has "heavy emphasis on local and regional news, farm news and weather." Harold Douglas, station manager, says that "what is happening at home in this farming community can best be reported by KMMO. National and world news can be obtained most anywhere, including from KMMO."

Competition with the local newspaper plays a prominent role in the news activities of WKTS Sheboygan, Wis., where 26.1% of the programming is news, both network and local. Richard P. McKee, president of the station, says "we are very heavy on news with what we believe to be one of the largest staffs north of Milwaukee. We are in severe competition with the newspaper for business so we try and do as good a news job as they do. Our listeners appear to be interested in what's going on. I believe we have sold them on the vital role radio can play in news."

WKRS Waukegan, Ill., has a five-man news staff and local news is a staple of the station's programming, with 25% devoted to it. A. F. Sorenson, vice president of the station, stresses the need for "heavy, local coverage to compete with programs and metropolitan talent since

we are so close to Chicago."

Top 40 Advocate ■ William B. Neal, owner of KQYX Joplin, Mo., feels he has the answer to success in his market: "Business increased four times when a change to tight top 40 was made."

At KJEF-AM-FM Jennings, La., Clovis L. Bailey, president and manager of the station describes his basic top 40 format as "Daytime AM, rock—bedlam! bam! Nighttime FM, good music—because our conscience, not to mention our musical sensitivity hurts. With this format we get more listeners. Otherwise they listen to out-of-town stations, even though reception is noisy and difficult."

The format for WRNB New Bern, N.C., is the "top 100 plus several modern albums per hour plus five minutes of news," according to William N. Jeffery, president. "This format meets the demand of the mass audience, so why seek out the carriage trade?"

In Boise, Idaho, KYME's format is "hard rock, emphasis 'on the go radio,' alert, alive, a lot of fun." Ken Stuart, president-general manager of the station notes that "my personal taste is far removed from the rock field, as I am and have been, allied with the progressive jazz field for many years. I find that I cannot program my taste and pay my bills. I stopped playing what I liked and began playing what they like. My billing quadrupled almost overnight leaving me the impression that when feeding hogs, give them slop and they'll love you."

At KYOS Merced, Calif., the format is a "modified top 40—no screamers." George Weber, general manager, says "our clients are getting good results. This should be the measure that all clients should use in determining the effectiveness of their ad campaigns."

"A highly modified top 40 format with substantial quantities of standards in the mornings and almost solid top 40 in the afternoons with adult, non-screaming personalities," is Robert H. MacCallum's description of the WELK Charlottesville, Va., format. Mr. MacCallum, general manager, says that "since the other two stations in the mar-

ket are network, we can capture the listener who doesn't want to hear quite so much news. That listener is probably a top 40 fan."

WDOT Burlington, Vt., says its format is basically "top 50 plus good, bright, happy music with guys long on experience who can hold adults."

At WDXN Clarksville, Tenn., Bob McGraw, music director, reports "we try to play the top 54 as well as playing all the new records plus a few oldies and a bit of country and western. I can't say that it is the best overall format, but we feel it is what the people want to hear."

Bill Baldwin, vice president of KWWL Waterloo, Iowa, calls his format "contemporary music, news and sports. We know, from research, that the young adults who comprise the largest segment of the population are the most avid radio listeners. They prefer the music of their time, news in capsules, with heavy emphasis on local and area news and events."

WAPE Jacksonville, Fla., has "fast-paced music, news and weather with a friendly approach. Much local news."

William L. Steadman, operation manager of WEAB Greer, S.C., says "we are a fast moving, tight format operation with production commercials for local clients. Our business is good. Our audience is great."

In Las Vegas, KENO's format is "music, news and sports—the most popular records, with accent on music." Kenneth D. Wolt, program director, says "through experience we have found this is the only way to capture the major portion of the audience and with this portion, we have an easier commodity to sell."

Standards all day, top 40 at night, is the format for WKVA Lewistown, Pa. Robert L. Wilson, president, says "we arrived at the format after many years of turmoil, audience surveys, trial and error, and what have you. We program to a young adult and middle-aged audience during the day, play it pretty for the kids at night. This seems to satisfy both groups, although the kids scream a little in the summer when they can't hear the top 40 stuff until 7:30 p.m. Our daytime billings have increased 18% in the last 36 months; our nighttime advertising has doubled in the last 15 months."

Rate Cut Eliminator ■ WBBQ Augusta, Ga., has a "modern, contemporary music format with heavy emphasis on local news," according to George G. Weiss, president. "After 15 years of middle of the road, WBBQ switched to contemporary format three years ago. We find this programming creates excitement for the audience and our staff. We would find it difficult to operate a station on any other format after our

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happy experience with top 40. It has allowed us to absolutely eliminate rate-cutting and to substantially raise our local and national rates without a power increase."

At KWFA Merkel, Tex., the format is "instant top 40."

In Latrobe, Pa., WQTV programs "modern music to reach the 14-37 year old bracket." John Vinze, station manager, says "it is constant music and attracts the listener who wants to be entertained."

WFYC Alma, Mich., has a format built around standards, "good, listenable music that has withstood the test of time, three daily farm shows to keep our large rural audience up to date and news to keep all informed." R. S. Crowley, program director feels the format is successful "because the gross has risen steadily over the past seven years."

Standards make up the bulk of programming at WCCW Traverse City, Mich., where John Anderson, general manager, describes it as "good adult music and news with capsule information type programming. Prior to beginning operation and regularly since then, we have conducted surveys to determine what the majority wants. By keeping our news and talk programs short, we can hold the attention of the masses."

At KORA Bryan, Tex., Mike Mistovich, president and general manager, emphasizes the "responsible" attitude in discussing his station's basic music formula of album standards. "We are the million dollar music station," he says, "and we program about five hours of rock a week. We do many hours of public service, public affairs program, and are heavy on play-by-play sports. We pride ourselves on being an adult, dignified responsible station. I'd get out of radio in a minute if people in the main wanted rock 'n' roll."

Standards are programmed heavily on WGMA Hollywood, Fla., where, C. Edward Little, general manager, says "the basic pattern is one designed to factually inform our service area with news, community affairs and provide the type of entertainment that they desire. This knowledge is obtained by biannual audience surveys we conduct. Our sample size varies but usually is around 500 homes. We survey only adults, even though WGMA provides an outstanding service to young adults and teen-agers."

Harold McWhorter, operations manager of WLBE Leesburg, Fla., describes his programming as "tightly formatted literate music; essentially standards, carefully selected for instrumental mood and tempo and with scheduled vocals. It is compatible with the commercial treatment we give the market; quiet, penetrating, honest, believable. Any station can play albums on format, but only a staff of professional men

can make a format successful."

Standards are strong on the program schedule at WJBY Gadsden, Ala. Charles F. Boman, owner, calls his format "rated top quality; no rock 'n' roll. News based on factual happenings. We feel we program to the adult audience, which holds buying power."

Adult Appeal ■ WKST New Castle, Pa., reports 90% of its music programming is standards, and Byron McConnell, general manager, describes it as "corn." The area is "basically backwards," Mr. McConnell says, and "we refrain from being too slick, too suave, too smooth, too glib. We try to be informative in a straightforward, honest, sincere, intelligent, unbiased manner and appeal to people with incomes not allowances."

The music schedule of KUJ Walla Walla, Wash., is predominantly standards and, according to Verne Russell, operations manager, is "generally designed to fit a high-income market with two highly rated colleges; thought provoking and up-front listening."

KAYT Rupert, Idaho, programs 70% standards in its basic format of "good music, information and news." This, says Mervin Ling, president of the station "gives the most mature image."

A. Joseph Salvi, general manager of WLUV Loves Park, Ill., has a concept of "variety music, specializing in C&W. It is very effective because it gets to the blue-collar workers—the buying audience. C&W has wide appeal."

WMGS Bowling Green, Ohio is "formatted C&W and the balance is simple," according to James Bonnette, manager. "Top 50 C&W, C&W standards, C&W novelty, and new and promising releases are played. This is the richest agricultural region in the U.S. and we program specifically to this rural audience. Response has been terrific and our billing has trebled since we made the format change in May."

The "country-western-gospel-sacred" format is used by KHEM Big Spring, Tex. Bob Bradbury, general manager, says the format has been successful be-

cause "in the West we program to people with a true western and rural background. We find them to be the most loyal and dedicated listeners there are."

In Napa, Calif., Robert W. Kelley, general manager of KVON says the station has "a country-western formula—upgraded and also up-to-the-minute news. We have tried several formats. In top 40 we find a big audience but no buyers; just sub-teen-agers with no actual buying power. A middle-road format sounds wonderful but the listeners never seem to back up the advertisers on the station. The C&W audience is definitely different. They know all the records on the station. They will go into a sponsor's store and tell him they listen to his commercials."

WLYB Albany, Ga., has a simple reason for being 100% country and western. Al Adams, program director, says "this is the proven best pattern—preferred by the vast majority."

In Augusta, Ga., WGUS is a fulltime C&W operation. "We inject as much personality as possible without letting the show drag," the station says and, "our main stock in trade is sincerity. This area is a hotbed for country-western-gospel music."

For WIII Homestead, Fla., an "all C&W" schedule fits because "this is the type of music the people in our area like. Since we are so close to Miami, competition is too great in other fields."

In Billings, Mont., KOYN programs a "metropolitan-country format, what we call the Nashville sound; very little blue grass, mostly the old good western standards for a base, with plenty of the new C&W programmed in. It's up pace, bright and appealing. We broke the sound we now use a year ago and our format has exceeded our greatest expectations in audience appeals," Robert V. Thompson, general manager, says.

In Spanish Fork, Utah, George K. Culbertson, president and general manager of KONI notes that "our music format reflects the exact percentage of western music (42%) which has been



indicated to be the music preference of 42% of our listeners who have expressed a preference. One of our religious programs, 15-minutes daily, brings more favorable comment than any other one program. We have no jazz, no rock 'n' roll, no classical music."

KOPY Alice, Tex. has a "country music formula with emphasis on public service community programs, special events, sports and an appropriate Spanish segment daily which serves the Mexican community." L. L. Stewart, vice president and general manager, says the area "is basically agricultural, so a rural flavor is more desirable with country music plus superb farm programming."

In Cheyenne, Wyo., kvwo's president and general manager, Leo R. Morris, says the station is "all country and western music with news headlines and three news roundups daily."

Edgar Nobles, general manager of WRPB Warner Robbins, Ga., has a "standard schedule of country & western music with breakway for gospel music at noon and easy listening music at sign-off. News is primarily off network and we editorialize some (we play it by ear)."

Rocket Market ■ A mixture of the old and new is practiced by WRJW Pica-yune, Miss., according to James O. Jones, general manager. He says "our coverage area until two years ago was a farm market; however NASA's Saturn rocket test facility, 10 miles from town, is swiftly making our audience a more urban one. We give more attention to programming having urban appeal, such as Paul Harvey and financial news. We retain our old audience with farm news, C&W and gospel music.

Krxo Sherman, Tex., has found C&W the key, according to William A. Jaco, manager. He says "we have tried everything—good music, top 40, middle of the road—and nothing has given us as much sale-ability as our 100% country & western format."

James R. Duryea, general manager of wxxx Oakland Park, Fla., says his plan is "country music. No blue grass or hillbilly. We went on the air March 8, 1963, and have been in the black since the first 30 days."

WPFR (FM) Terre Haute, Ind., has a "country & western plus gospel format because nobody else is doing it," according to Paul D. Ford, owner.

WDBM-AM-FM Statesville, N.C., has a varied pattern with music in top 40, middle-road, standards, folk and C&W. The premise is "personality and believability with an accent on local everything. It's lots of hard work to serve the people, but at the end of every month the bank deposit eases the pain."

Albums Best ■ In Bartlesville, Okla., kwon programs "basically middle of the road, 80% albums with a few of the top 100 singles mixed in. Rock 'n' roll

Programing Religious Talk and Music

City rank	North		South		Central		West	
	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming	% of stations	% of programming
1-20	94.2	5.3	82.1	11.6	96.4	8.3	76.2	6.6
21-50	85.7	19.0	88.2	12.4	71.4	3.6	87.5	19.3
51-100	66.7	6.7	75.8	7.7	85.7	3.8	83.3	6.9
101-200	88.9	3.5	79.4	7.6	88.9	8.3	75.0	8.3
201 +	85.5	5.9	90.8	9.3	95.6	6.9	86.2	6.2

Chart shows percentage of stations, music and talk and percentage of such programming on each station.

was tried when KWON was purchased in 1959," Jim Willaford, program director says, "but it was not successful. With middle-road, non-jarring music, we find very few complaints from an audience that is almost entirely adult."

The format for KOFE Pullman, Wash., is "mostly music and very little talk or record patter that is meaningless. When we do talk we say something. We were top 40 two years ago. We find this format—a mixture of standards, jazz and folk music—very rewarding and stimulating to our listeners. Comments are fabulous. It's like FM only better."

At the top of the world, the audience composition is responsible for the concept of KICY Nome, Alaska. Ralph Fondell, program director, describes it as "easy-listening type with about 25% of the program schedule devoted to religious programming. The majority of our listeners are Eskimo and not used to the tight format and the fast beat and rock 'n' roll jive so much featured by many stations. We see no value in forcing this type of programming on a people who are, by nature, relaxed and easy-going. Because of a lack of newspapers, we keep the old 15-minute newscasts."

KSL Silver City, N. M., is "very diversified." James H. Duncan, owner-manager, feels "we must give our listeners every type of programming possible. We do not consider ourselves a format station, nor do we wish to be one."

In Westminster, Md., WTTR-AM-FM programs "better grade pop music and local information." Russell Morgan, vice president and general manager, says this format is needed "to upgrade public taste and to keep people informed of local activities in addition to world events, etc." Symphonic-pop makes up 45% of the WTTR music programming.

John M. McCorrell, manager, WMTW-FM Mount Washington, N.H., programs "music-news, with music in blocks using standards and several hours of straight concert music daily. We jumped from all-concert to wider audience appeal."

WVBR-FM Ithaca, N.Y.'s general programming philosophy "is serious music for an audience which is above average in educational level. We air no jingles, singing commercials or other material which might be offensive to our audience." Barry M. Hecht, general manager, continues, "we are the only serious music station in Ithaca and this is to a large degree a college town."

In Prosser, Wash., KACA(FM) programs "better music than the average AM," according to C. C. Thompson, owner-manager. "Some AM operators might call it stuffy, but we aim at a mental age above seven years. We program for people who like what we broadcast; the rest can listen to AM if they like."

WNAD Norman, Okla., programs "good pop music, classics, opera and Shakespeare," according to Gene Dillehay, manager. "We feel people are entitled to better listening than top 40 and we feel we owe them the chance to get it."

WHJC Matewan, W. Va., is basically "middle of the road with popular, country and gospel music." George F. Wamyr, manager, calls this "a true representation of our area. We are not in an industrial area where pop music is in demand, nor are we so rural that country music is in demand."

KTLW Texas City, Tex., features "town and country records—predominantly country—and religious talk programs." Bob Greer, general manager, says "we are the only station in the Houston-Gulfcoast area selling religious time on a daily basis. We have our gospel block from 6-10 and most of the day on Sunday and we have a captive audience. There are seven preachers using KTLW daily and all pay published rates since we have only one card."

WNCC Barnesboro, Pa., programs "an adult format with good balance of religion, news, public service and good music." J. H. Baer, general manager says "we are heavier on religion since there are many Catholics and many ethnic groups in our area."

Continued from page 55

short on ideas," and that the disappointing turnout at the polls "could have come as no surprise to anyone who followed the uninspired and uninspiring use of communications" in the race.

"Compared to the peak audience of 75 million that witnessed the presidential debates of 1960," he said, "the peak audience of any political broadcast in 1964—the night before the election—was only 16 million. And the rate at which television audiences watched the other paid, set-piece political programs of 1964, compared to the average audience of 71 million for all four debates in 1960, is no less persuasive evidence that something is tragically wrong with the role that today's communications are permitted to play in American political life."

The trouble "to a great extent" lies in "the fact . . . that instead of using the great communications advances of our time, the political forces in this country have been resisting them," he asserted. Political leaders, he said, must adapt political processes to "the fact that electronic communications have profoundly altered the context of political life today—and altered it to the good."

Renewing his plea for repeal of the equal-time requirements of Section 315 of the Communications Act, he called this law "a discredited and unworkable legal relic" that "keeps our political methods a century behind our communications."

Congressional Veil ■ Once Section 315 is removed, he said, "the way will be clear to taking a new look at the decrepit political practices that, having long outlived their point and their usefulness, hamper rather than advance the sensitive and difficult business of self-government."

He singled out "the senselessly prolonged campaign between the conventions and the elections" as one of "these outdated usages." He recalled that William S. Paley, chairman of CBS, had proposed in a speech in January 1953 that the national political parties shorten the campaign by delaying their nominating conventions to around Sept. 1.

"The experience of the 1960 presidential campaign," Dr. Stanton added, "suggests that with the unfettered use of television, the campaign could be even shorter—perhaps no longer than a month."

"The reform is now long overdue. Every year the price for the delay mounts—not only in huge campaign costs but also in terms of the suspension of normal legislative and executive functioning, uncertainty among other nations as to our future policies, and the bitterness at home that becomes inevitable as charges and countercharges stretch out interminably."

Ratings analyzed on 'Open End' show

National television ratings, in the forefront of advertising and public attention last week (see page 25), met a mixture of restrained reproof and qualified endorsement during a David Susskind syndicated *Open End* program taped Thursday (Dec. 10).

FCC Commissioner Kenneth A. Cox, a participant in the program, asserted "there ought to be some programs in the network schedules that they know are not going to get a good rating."

The panel discussion bounced between considerations of the accuracy of national Nielsen reports and their influence on TV programming. Taking part in the two-hour session along with Commissioner Cox were A. C. Nielsen Jr., president of A. C. Nielsen Co.; Charles Howze, chief counsel to the Special Subcommittee on Investigations of the House Interstate and Foreign Commerce Committee; Ernest Jones, president of the MacManus, John & Adams agency; Douglas L. Smith, director of advertising and merchandising for Johnson's wax (S. C. Johnson); Mark Goodson, partner in Goodson-Todman, program packagers, and Richard Doan, TV-radio editor of *The New York Herald-Tribune*.

Commissioner Cox stated at the outset that the FCC has never really studied the ratings, declaring the commission has "neither the responsibility nor the right to get into this area."

The commissioner turned his main criticism to the effects of ratings on program decisions, stating programmers "drop that which has a low rating and duplicate that which has a high rating."

The commissioner suggested that one solution to the problem of rating influence on programs would be adoption of the "magazine concept" in which an advertiser would have no control over the placement of his commercial.

The Sample ■ Mr. Nielsen displayed a sample Audimeter, the equipment used by the company to record viewing for its national report. He said the Nielsen sample homes have been changed whenever information available indicated a more accurate sample could be achieved. The best source of this information, he said is the U. S. Census Bureau.

He dismissed objections about reported "freak" or unrepresentative inclusions in the national sample as indicative of a misunderstanding of the statistical method used.

Mr. Howze noted that the major faults found in last year's congressional investigation of rating services had involved radio and local television reports. But he raised the question of bias entering the national television

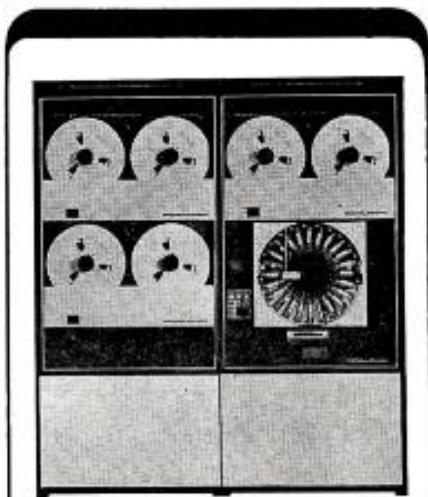
sample if a home chosen at random refused to accept the Audimeter.

Mr. Nielsen said the cooperation rate for homes that are asked to accept Audimeters is better than 80%—a ratio he said had been achieved through the financial inducement of a \$25 gift upon installation of the equipment, small payments with the return of each tape report, plus the payment of TV set service expenses.

Not 'Sacrosanct' ■ Mr. Smith said there is no doubt in his mind the national service of Nielsen is "an accurate and reliable" system. "We need those numbers," he acknowledged, but denied that they are "sacrosanct." He asserted, "The decision to use TV is based on its suitability for a given product."

Mr. Jones, in general support of this view, pointed to a close correlation between Arbitron and Nielsen results as an indication that the services' findings are generally accurate. He said Nielsen and Arbitron figures have been "very, very close" this season.

Mr. Doan, who held that ratings are indeed "sacrosanct with the networks," said he was surprised how few people understand how they work. He expressed doubt about rating results which indicate that the average TV household is tuned in to programs between five and six hours a day.



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More restraints on court news?

Supreme Court takes Estes appeal on TV coverage of trial; Connecticut attorney general issues gag rule; House group to study courts and media

Moves to impose restrictions on broadcast and other newsmen reporting court trials—both before and during legal proceedings—seem to be mounting. And, as might be expected, television is bearing the brunt.

These are some of the activities in the news-court coverage field last week:

▪ The U. S. Supreme Court agreed to review the conviction of Billie Sol Estes, Texas financier. The court specified that its review would be limited only to one of the questions raised: whether he was denied a fair trial because portions of the court proceedings were telecast live.

▪ A subcommittee of the House Judiciary Committee voted to conduct an investigation of the administration of justice in the federal courts, with spe-

cial attention to the impact of radio, TV and other news coverage of trials.

▪ The American Bar Association last week named an 11-man committee to look into recommendations made by the Warren Commission on news media and trial coverage.

▪ A stand against imposing restraints on radio and TV newsmen in covering judicial proceedings was taken by Robert W. Sarnoff, NBC chairman, in a speech to the Detroit Economic Club (see page 54).

▪ The U. S. Attorney for Connecticut issued a gag order to all members of his staff, prohibiting them from discussing with newsmen evidence to be submitted or expressing their opinions as to the guilt or innocence of a defendant.

In other areas, an all-media steering committee, representing a number of news organizations, including Radio-Television News Directors Association and Sigma Delta Chi, is expected to hold its initial meeting after the first of the year, according to Al Friendly, managing editor of the *Washington Post*, chairman of the group. The steering committee was organized last October, following the castigation of newsmen by the Warren Commission (BROADCASTING, Oct. 26).

Still hopeful of receiving foundation support to undertake a major study of media coverage of governmental and legal proceedings is the Brookings Institution. Requests for financial aid were submitted to three foundations last month, but nothing had been heard as of last week.

Live TV Coverage ▪ In accepting review of the Billie Sol Estes conviction—on charges of swindling in connection with ammonia fertilizer tanks—the Supreme Court specified that its consideration would be limited solely to the question of whether live TV coverage of the opening sessions of the Texan's trial deprived Mr. Estes of a fair trial.

Specifically, the question presented by Mr. Estes—one of four—reads as follows:

"Whether the action of the trial court, over petitioner's continued objection, denied him due process of law and equal protection of the laws under the Fourteenth Amendment to the Con-

stitution of the United States, in requiring petitioner to submit to live television of his trial, and in refusing to adopt in this all out publicity case, as a rule of trial procedure, Canon 35 of the Canons of Judicial Ethics of the American Bar Association, and instead adopting and following over defendant's objection, Canon 28 of the Canons of Judicial Ethics, since approved by the Judicial Section of the Integrated (State Agency) State Bar of Texas."

In the Estes brief his lawyers argued: "It is the petitioner's position that the purpose of his trial was to determine his innocence or guilt.

"It would seem an uncomplicated part of due process that he not be needlessly humiliated and commercially exhibited over his objection and required to submit to any trial procedure or technic which did not bear some fair and reasonable relation to the ascertainment of his innocence or guilt.

"If the edification of the public may be said to be an additional legitimate function of the trial of an accused, this worthy purpose (having no bearing upon determination of innocence or guilt) is certainly brought in question when the interest of the television media is confined to such cases as Estes, Oswald [accused slayer of President Kennedy] and Ruby [killer of Oswald]; to be exploited in the sale of soft drinks, soaps and soup.

"A defendant in a criminal case is entitled to be tried by the law of the land, and criminal procedure is a vital part of such law for the protection of the accused. Most of these rules are fixed by statutes or court rules. No rule requires a defendant to submit to photography, television and radio broadcast of his trial. . . ."

The opening two days of the Estes trial in Tyler, Tex., Sept. 24 and 25, 1962, were covered live by television and fed to national networks. Subsequently, when the trial resumed Oct. 22, 1962, the presiding judge ruled that only silent movie cameras could be operated during the trial. This was from a booth in the rear of the courtroom. Live television was permitted again during closing arguments by state counsel and when the jury returned with its verdict.

Although the Canon 35 of the ABA prohibits television coverage of court trials, both the Texas and Colorado bars permit presiding judges to decide whether or not to permit such coverage.

Impact on Justice ▪ The effect of mass media coverage of trials and pre-trial conditions would be carefully examined in a broad investigation of the

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administration of justice in the federal courts under the terms of a proposal adopted last week by a House subcommittee.

A Judiciary subcommittee decided to broaden its purpose to look into the news media question as well as such other items as bail procedures, wire-tapping, statutes and courtroom procedures. The panel had been established initially to probe the Department of Justice's handling of the Jimmy Hoffa case.

Sources close to the subcommittee cautioned, however, that the study is only a proposal at this time. It requires approval of the parent committee and of the full House, plus an appropriation from the House when the 89th Congress is organized next month, they emphasized.

Representative Emanuel Celler (D-N. Y.), chairman of the panel and of the parent Judiciary Committee, said that discussion of the role of the news media in the arrest and shooting of Lee Oswald after the assassination of President Kennedy prompted the decision to propose including the news media elements in the study.

Advisory Committee ■ The American Bar Association responded last week to recommendations of the Warren Commission and named a group of prominent lawyers and judges to make up an Advisory Committee on Fair Trial and Free Press. Its chairman is Justice Paul C. Reardon of the Supreme Judicial

Court of Massachusetts.

ABA's action seeks to implement the Warren Commission's call to the bar and the news media to establish tighter safeguards of fair trial, according to Lewis F. Powell Jr., ABA president. He said the new advisory committee will consider the responsibilities of members of the bar as well as responsibilities of law enforcement officials, the press, TV and radio as they relate to preservation of fair trial and avoidance of prejudicial publicity.

The advisory committee will function as part of ABA's broad program to establish minimum national standards for the administration of criminal justice in the U. S., he explained.

The fair trial-free press group also will work in close coordination with another ABA group, Mr. Powell said, one headed by Edward L. Wright which has begun a review of all the legal profession's canons of ethics. "Members of the bar as well as the news media have an important responsibility in guarding against publicity that prejudices fair trial," he said.

Lawrence E. Walsh of New York, former deputy attorney general of the U. S. in the Eisenhower administration, is a member of both committees.

Other fair trial-free press committee members: Chief Judge Edward J. Devitt, U. S. District Court, St. Paul; U. S. District Judge Wade H. McCree Jr., Detroit; Justice Bernard S. Meyer, New York Supreme Court, Mineola, N. Y.; Daniel P. Ward, state's attorney of Cook County, Chicago; Dean Robert M. Figg Jr., University of South Carolina law school, Charleston; Grand B. Cooper, Los Angeles; Abe Fortas, Washington; Ross Malone, Roswell, N. M., and Robert G. Storey, Dallas. Both Messrs. Malone and Storey are former presidents of ABA.

Guide for Lawyers ■ In his talk in Detroit, Mr. Sarnoff agreed that conflict could arise between the public's right to know and the right of an accused to a fair trial; this was, he said, in arrest, pre-trial and trial proceedings.

After referring to the Warren Commission comments, Mr. Sarnoff commented: "In terms both of principle and practicality the solution to such a problem does not lie in placing restraints on newsmen in reporting available information, but in establishing standards to guide officers of the court—law enforcement officials and counsel—in divulging information that does not prejudice judicial process. Similarly, affirmative standards can be established to enable television coverage of trials with such safeguards as may be necessary to protect the rights of the accused."

He warned that withholding full public information could "lead to infringement of an individual's rights."

"Access of the information media to

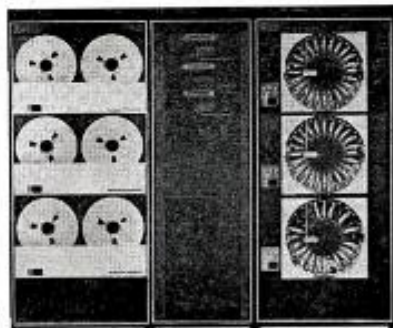
Election-night record

Television coverage of election night news last Nov. 3 was viewed in 47.7 million TV households, more than had ever before tuned in to election-night reporting.

This count was released by A. C. Nielsen last week along with an estimate that time spent viewing the night's coverage averaged two hours and 51 minutes. The viewing time represented a sharp drop from 1960 when the average TV household viewed election proceedings for four-and-a-half hours.

Nielsen attributed the decline in average viewing time to faster reports of returns, improvements in computer prediction, and to the presidential race itself, since its outcome seemed apparent at a very early stage relative to the close contest in 1960.

Television homes viewing this year's election coverage constituted 90.6% of all TV households, a slight drop from 91.8% recorded for 1960's election.



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judicial proceedings," Mr. Sarnoff said, "creates a two-way street: the accused, if he should suffer abuse, can reach the public; and the public can be informed as to the nature of the proceedings involving the accused."

Mr. Sarnoff called on the bar and newsmen to develop a "meeting ground" where both the public and private rights would be "protected and advanced." There is, he added, an immediate need to enlarge television access to judicial proceedings without impairing due process.

In Connecticut, U. S. Attorney Jon O. Newman issued an order to federal prosecutors in that state prohibiting disclosure of the existence or the nature of evidence relating to a suspect or an accused.

Staff officials of the U. S. attorney's office were also cautioned against expressing any opinion as to guilt of an accused person.

Mr. Newman's memorandum stated that federal lawyers may disclose "the fact and essential" circumstances of an arrest, the nature of a charge and "all events occurring in the judicial process which are matters of public record."

Any doubts should be resolved in favor of protecting an accused's right to a fair trial, Mr. Newman said, adding: "To put it simply, if in doubt, keep silent."

Jersey Strictures ■ In listing what his assistants may and may not do respecting information to newsmen, Mr. Newman seems to be following the dictates of a recent New Jersey Supreme Court opinion (BROADCASTING, Nov. 23).

In the New Jersey case, the state high court outlawed statements to news media by prosecutors, policemen and defense lawyers before and during criminal trials if the statements could possibly

prejudice jurors.

The court, upholding a murder conviction, ruled on the grounds that publicity before the trial prejudiced the jurors, warned that lawyers could be disciplined under their professional codes and that police officers could be punished by superiors.

Conservative editor to do radio news show

William F. Buckley, Jr., editor of the conservative magazine *National Review*, is featured on a new syndicated series of five-minute programs. The series, which will begin in January, will be offered three times each week.

Mr. Buckley, who has made numerous radio and television appearances, will be appearing on a personal series for the first time. His program will be produced and distributed nationally by Stephen Associates Inc., 420 Lexington Avenue, New York.

Trans-Lux plans cartoon featuring Jack Leonard

Trans-Lux Television Corp. announced last week that a new cartoon series, *Fat Jack, Sheriff of Cheyenne*, will be released to television in the fall of 1965. It will consist of a minimum of 200 five-minute episodes in color, and the central character will incorporate the voice, characteristics and mannerisms of comedian Jack E. Leonard (photo).

The series will be produced for Trans-Lux TV by Pintoff Productions, New York. It will mark Mr. Leonard's first participation in a regular TV series.



Fat Jack, the sheriff

Richard Carlton, vice president of Trans-Lux TV, said the series "will be aimed at an adult audience although it will have the same broad appeal for youngsters as do most animated shows."

'Outer Limits' ready for off-network showing

United Artists Television has released for syndication *The Outer Limits*, a one-hour science-fiction series carried on ABC-TV and has completed sales in 25 markets, Pierre Weis, vice president and general manager of the UA-TV syndication division, announced last week.

The series of 49 episodes, has been sold to stations including WNEW-TV New York; KTTV(TV) Los Angeles; WTTG(TV) Washington; KTNT-TV Tacoma-Seattle; WWL-TV New Orleans; KTVT(TV) Fort Worth-Dallas; WXYZ-TV Detroit; WGN-TV Chicago; KSTP-TV Minneapolis-St. Paul; WCKT(TV) Miami; WTTV(TV) Bloomington-Indianapolis and KOOL-TV Phoenix. ABC-TV is dropping *The Outer Limits* after the Jan. 16 program.

CBS-TV to get more 'Lassie'

An agreement to continue *Lassie* on CBS-TV Sundays 7-7:30 p.m. EST, has been reached by the network and Wrather Corp., Los Angeles, producer of the half-hour juvenile series which is now in its 11th year on the network, with Campbell Soup Co., Camden, N. J., as sponsor through the entire period. New agreement gives CBS-TV exclusive daytime rerun rights to *Lassie*, which are tentatively scheduled for Saturday mornings next season.

BMI charged in antitrust suit

Justice Department would require broadcasters to divest themselves of any ownership; Burton says charges are 'directly counter to the facts'

The U. S. Department of Justice filed a civil antitrust suit last week seeking to require broadcasters to give up their ownership of Broadcast Music Inc.

The suit charged that BMI, its estimated 517 broadcaster-owners and "other broadcasters unknown" promote BMI music "to the exclusion of all other music," depress the license rates charged by other music-licensing organizations, depress the royalty rates paid to music writers and publishers, and in general tend to create a monopoly in both the acquisition and the licensing of music performance rights.

BMI officials promptly denied the charges and said they would fight the suit to the Supreme Court if necessary.

The government asked for divestiture of BMI's broadcast ownership and any other relief the court may deem proper. It did not ask for dissolution of BMI. Thus observers assumed that even if the government should win, BMI would continue in operation under different ownership, presumably selected with court approval.

BMI's Views ■ Robert J. Burton, BMI president, said the Justice Department's accusations "run directly counter to the facts." He asserted:

"Far from attempting to monopolize the performing rights field, BMI was formed with the complete approval of the Department of Justice 25 years ago to combat what the department itself recognized was a complete monopoly by the American Society of Composers, Authors and Publishers.

"Every broadcaster has licenses both from ASCAP and from BMI and pays substantially more money to ASCAP. ASCAP is still the dominant performing rights organization and gets about two-thirds of all the money that is paid for performing rights.

"Far from denying a competitive market or depressing royalties, BMI has brought healthy competition into the field and brought about enormous increases in payment to writers and publishers."

Higher Fees ■ Mr. Burton continued, "Since BMI was formed, broadcasters have increased their payments for performing rights by over 700% from under \$7 million to over \$50 million a year. The entire field of music has increased 60% more than the national

economy. Payments for performing rights, which, before BMI was formed, were limited to a handful of people on Tin Pan Alley and in Hollywood, are now distributed throughout all of the 50 states.

"Far from operating BMI for the benefit of broadcasters, BMI has steadily increased its collections from broadcasters and has similarly increased its payments to writers and publishers . . . BMI has never paid a penny of dividends to stockholders.

BMI's success in attracting the writers and publishers of popular music is due entirely to the fairness with which it distributes to the creators of the music which is performed the money that it collects.

"These charges are the same charges that have been urged by BMI's dominant competitor, ASCAP, before congressional committees, the FCC and a long succession of attorneys general. They have repeatedly been shown to be without merit and neither the Congress, the FCC nor any previous attorney general has taken action upon them.

"It is obvious that the government suit is based upon a complete misconception of the facts. BMI's 25 years of successful service to the public and to the creators and users of music is inconsistent with any theory that BMI is operating in violation of the anti-trust laws. BMI will seek a speedy trial. We are confident that BMI's position as a positive and necessary force in American musical life will be upheld by the court," Mr. Burton concluded.

ASCAP Court ■ The suit was filed Thursday in the U. S. Southern District Court in New York, which oversees matters pertaining to the consent decree governing ASCAP, BMI's only major competitor and its chief critic. Under the ASCAP consent decree, broadcasters unable to come to terms with ASCAP regarding music licenses may petition the southern district court to decide what reasonable terms would be. Thus Chief Judge Sylvester J. Ryan, who presides over such cases, has acquired extensive experience in music-license matters over the years.

Only one broadcaster, RKO General, was named as co-defendant with BMI in the suit. It would be "impractical" to bring all 517 BMI stockholders into

court, the suit said, and RKO was chosen as "fairly and adequately representative" of them all. But the charges and relief sought in the suit apply to all 517, of which RKO General is believed to be the biggest.

RKO General officials said late Thursday they had not seen the government's complaint and accordingly did not know what they would do. They doubted they would reach a decision before this week.

The government's charges contain little if anything that has not been claimed for many years by ASCAP. The charges also are basic in the so-called Schwartz case seeking BMI divestiture, filed 11 years ago and subject of thousands of pages of pre-trial testimony but not yet brought to trial.

BMI History ■ BMI was set up in 1939 and went into operation in 1940 after the National Association of Broadcasters had been unable to learn from ASCAP how much it planned to charge for its music after existing licenses expired in 1940.

When the word finally came, ASCAP wanted about 100% more fees than broadcasters had paid in 1939. Broadcasters rejected that demand, and for



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months—from Dec. 31, 1940 until the “strike” was settled in the fall of 1941—broadcasters were limited to “Jeanie with the Light Brown Hair” and other public-domain numbers plus such music as BMI had been able to get rights to.

In 1941, after the Justice Department filed a complaint about BMI’s operations, the organization signed a consent order in Wisconsin federal district court.

Last week’s complaint said that in 1948 ASCAP still controlled performance rights to 90% of the top songs on radio, but that since then BMI has attained a position of dominance in the field of popular music used by broadcasters, including rhythm and blues, country and western, rock and roll and Latin music. In 1958 only 43% of the top songs were licensed by ASCAP and 57% were licensed by BMI.”

By 1962, the complaint said, BMI licensed from 70 to 84% of the top songs in various categories.

The complaint asserted that “songs must be performed on the air in order to achieve popularity” and that “broadcasters determine which musical compositions shall be performed on their own stations.”

It charged that BMI and its stockholders, “together with other broadcasters unknown, constitute a combination to restrain and to monopolize,

and are engaged in an attempt to monopolize . . . interstate trade and commerce in the business of acquiring from authors, composers and publishers the right to license the performance rights of their copyrighted musical compositions used by the broadcasting industry, and of licensing performance rights of copyrighted music to commercial broadcasters, in violation of Sections 1 and 2 of the Sherman Act.”

BMI had 624 broadcaster stockholders when it stopped issuing stock in January 1942. The present total represents a decline of 107 stockholders. Among these are the national networks, which turned in their stock several years ago.

Regional network again to carry Blue-Gray game

WSFA-TV Montgomery, Ala., is again setting up a regional network to carry the Blue-Gray football game, which NBC has the rights to through 1966 at \$17,000 yearly. The game will be played on Dec. 26.

NBC-TV dropped the game in 1964 because of the association’s refusal to permit participation by Negro players (BROADCASTING, Nov. 18, 1963).

WSFA-TV, an NBC affiliate, got the

rights and paid the network \$100 per state. A similar deal has been set up this year. Proceeds of the game have gone to a program for blind children, sponsored by the Montgomery Lions Club.

Through last Thursday (Dec. 10), 14 stations in six states were signed to carry the WSFA-TV feed live: WAGA-TV Atlanta; WWL-TV New Orleans; WAFB-TV Baton Rouge; WAPI-TV Birmingham, WMSL-TV Decatur, WOWL-TV Florence, WAAY-TV Huntsville, WALA-TV Mobile, all Alabama; WINK-TV Fort Myers, WTVT(TV) Tampa, WJXT(TV) Jacksonville, all Florida; WCTV(TV) Thomasville, Ga.-Tallahassee, Fla.; WLAC-TV Nashville, and WJTV(TV) Jackson, Miss. The game is being sold locally.

Since Montgomery is blacked out, WSFA-TV will show the game at 8 a.m., Jan. 1, 1965 and follow it with the Sugar, Rose and Orange Bowls from NBC-TV.

Film sales . . .

Christmas Specials (NTA): KWSC-TV Pullman, KIMA-TV Yakima, KXLY-TV Spokane, all Washington; WGTV(TV) Athens, WVAN-TV Savannah, noncommercial, WXGA-TV Waycross, noncommercial, all Georgia; KGMB-TV Honolulu; KFEQ-TV St. Joseph, Mo.; WKBT(TV) LaCrosse, Wis.; WSVB-TV Harrisonburg, Va.; KDIX-TV Dickinson, N. D.; WDSU-TV New Orleans; KGBT-TV Harlingen, Tex.; KOGO-TV San Diego; WBAP-TV Fort Worth-Dallas, and KSLN-TV Salina, Kan.

A Christmas Carol (Seven Arts): WISC-TV Madison, Wis.; WNBE-TV New Bern, N. C.; KMVT(TV) Twin Falls, Idaho, and KBLU-TV Yuma, Ariz. Now in 37 markets.

Little Rascals (Official Films): WABC-TV New York; KSD-TV St. Louis; WBTV(TV) Charlotte, N. C.; WAFB-TV Baton Rouge; WZZM-TV Grand Rapids, Mich.; WMAZ-TV Macon, Ga., and WFBC-TV Greenville, S. C.

Survival! (Official Films): WTVY(TV) Dothan, Ala. and WPBN-TV Traverse City, Mich.

Robin Hood (Official Films): KRON-TV San Francisco; WIBF-TV Philadelphia; CKLW-TV Windsor, Ont.-Detroit; KIRO-TV Seattle, and KPLC-TV Lake Charles, La.

Biography 65, Songs for Christmas (Official Films): WICU-TV Erie, Pa.

Across the Seven Seas (Official Films): KTLA(TV) Los Angeles.

Space Group One (Official Films): CKLW-TV Windsor, Ont.-Detroit.

Star Performance (Official Films): KR0D-TV El Paso.



NBC officials honored for special on Greece

King Constantine of Greece has conferred the Cross of Knight Commander, Royal Order of the Phoenix, on Robert E. Kintner, president of NBC, (c) and the Gold Cross of the Royal Order of George I on Lou Hazam, NBC news producer and writer (l). The honors were pre-

sented last week by Stavros Costopoulos, Greek foreign minister (r) at a ceremony at NBC headquarters in New York. The decorations were awarded for NBC News’ production of a one-hour special, *Greece: The Golden Age*, broadcast in color on Nov. 19, 1963.

Another look at local-live

Policies of 16 Midwest stations due for renewal put under commission's microscope; 12 pass muster

The commercial and local-live programming policies of 16 Midwest stations whose licenses were due for renewal were put through the mill of an FCC meeting last week.

And when the meeting concluded, these were the results:

▪ WDUZ Green Bay, was to be asked for further information regarding its commercial practices.

▪ The staff was instructed to draft a letter inquiring into the alleged lack of prime-time live programming of three stations, WEEK-TV and WTVH(TV), both Peoria, and WGEM-TV Quincy, all Illinois. However, a final decision on whether the letter will be sent to any of them was deferred until this week.

▪ The remaining 12 stations—all of whose commercial practices had been the subject of analyses by the staff—were granted renewals of their licenses.

They are WGN-TV, WBBM-TV, WJJD-AM-FM, and WCRW, all Chicago; WJOL-AM-FM Joliet, WIRL Peoria, and WGGH Marion, all Illinois; WHBY Appleton, WSAU-AM-FM Wausau, WOSH Oshkosh, WISM Madison, and WMAM Marinette, all Wisconsin.

Dissenters ▪ Chairman E. William Henry and Commissioner Kenneth A. Cox voted against renewing the two television stations' licenses, and Commissioner Cox voted against renewal of the WJJD, WJOL, WHBY, WSAU, WOSH and WISM licenses.

In each case in which they dissented, they felt there was an apparent discrepancy between commercial policy and practice. They would have requested additional information from the stations to determine whether a discrepancy did exist.

In the past, staff letters inquiring into stations' local-live programming policies and commission-directed inquiries concerning stations' commercial practices have caused bitter debate within the commission. And both campaigns have been virtually abandoned.

The staff, however, is under continuing instructions to check into stations' policies in both areas at license-renewal time and to bring to the commission's attention—but without recommendations—those cases that appear to raise questions.

WDUZ, which reported 1,156 spots between 8 a.m.-6 p.m. in its composite week, appeared to exceed its policy on commercial spots in 26% of the 14½-minute segments in the composite week.

Clarification Needed ▪ However,

commission sources say there is some uncertainty regarding the staff's calculations, which are based on figures presented by the station. They said the station will be asked to supply additional information to clear up any doubt.

The amount of discrepancy between policy and practice of the 12 stations whose licenses were renewed range from 12%-25%.

The local-live programming question, as it applied to the three Illinois stations, arose in connection with their policy statements that they pre-empt network shows for local-live programs. Commission sources say the stations' records indicate they have pre-empted few, if any, network programs for local presentations, particularly in prime time.

Program notes . . .

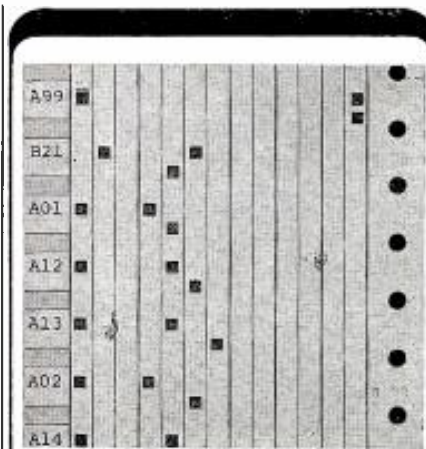
Reviews ▪ UPI will release to subscribing TV stations two half-hour programs, *Dairy '64*, a review of the year and, *Sport's Year '64*, narrated by Mel Allen. Both films are scheduled for programming after Dec. 31. UPI also will have two half-hour radio news tapes, for programming after Dec. 31, *1964 Review* and *1965 Preview*.

More shows ▪ Gadabout Gaddis Productions, Hollywood, will produce an additional 26 half-hour color episodes of *The Flying Fisherman*, most of them in the western U. S. With the 26 already completed, the series will have covered most of the best known fishing areas in the U. S. and Canada. Several of the new programs will deal with hunting, such as duck or quail shooting.

Singer signed ▪ Screen Gems has signed a long-term contract with singer-comedienne Kay Stevens and her production company. Miss Stevens will star in a pilot film to be produced for the 1965-66 television season.

Christmas bonus ▪ The 128 radio stations in the U. S. and Canada which broadcast *The Shadow*, were sent a special Christmas episode, "A Gift of Murder," according to Charles Michelson, distributor of the series.

Julie's specials ▪ Singer-actress Julie Andrews has signed to star in a number of NBC-TV specials over the next few seasons. The first will be presented next spring and another in the fall of 1965.



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Weekday bingo boosts UHF's audience size

Triangle Stations' UHF outlet, WLYH-TV Lancaster-Lebanon, Pa., reports that its weekday bingo telecast has proved an audience booster. Since last Sept. 28 when the bingo promotion was first placed on the air, a bonus audience of more than 58,000 homes has been added, according to Jay Sondheim, the station's manager.

The Monday-Friday, 1-1:30 p.m. bingo promotion originates at WLYH-TV and is also seen on the Keystone Network (WHP-TV Harrisburg and WBSA-TV York, both Pennsylvania). Mr. Sondheim, who also is general sales manager of Keystone, said that 18 cable TV companies, including the Williamsport Cable Co., one of the largest community antenna systems in the country, have added at least one of the three TV stations to their service.

The bingo promotion, Mr. Sondheim explained, is an advertising success as well, noting that its sponsors, Wise Markets and Mobil Oil, report important results since the telecasts began. Wise points to the largest sales in its history, and says each store distributes more than 20,000 cards a week. Mobil Oil, which distributes 1,500 cards per location, said that in some areas gas sales have increased by as much as three times.

Among key CATV areas covered: Pottsville, Sunbury and Shamokin. Williamsport Cable carries New York and

Philadelphia stations into central Pennsylvania.

The bingo project was conceived and implemented by Mr. Sondheim, who pointed to the series' impact and subsequent increase of audience as an example of what UHF can do to compete with nearby VHF stations. Also noted: WLYH-TV, which is on channel 15, was chosen as the TV vehicle for Watt and Shand, Lancaster's largest department store. The store has signed for a substantial weekly spot schedule and sponsorship of 10 local newscasts per week. This move marked Watt and Shand's return to TV after a "long absence."

Drumbeats . . .

In schools - WTAC Flint, Mich. and KSO Des Moines, Iowa, have made the initial purchase of 52 "character building" posters with famous quotations which the stations distribute through area high schools. The posters, which are changed weekly, also carry the name and trademark of one of the stations' cooperating sponsors. Posters were purchased from E. H. Anderson Inc., Chicago, Ill.

Two hands while learning - The first fall is always the hardest and usually the last, too, if you climb TV towers . . . but not always. Carl Edberg, assistant chief engineer at WWTW(TV) Cadillac, Mich., has climbed that station's 1,300-foot tower hundreds of times in all types of weather in the six years he has been with the station and



has had a clean accident rate. His first fall came when he tried to repair his 30-foot home receiving tower—result, a broken leg. The 51-year-old engineer is now back on the job—on crutches, of course—but the doctor has ruled out tower climbing until the cast comes off.

FATES & FORTUNES

BROADCAST ADVERTISING



Mr. Prouty

Norman R. Prouty, named national radio sales manager for Advertising Time Sales Inc., New York, effective Jan. 4. He was national and local sales manager for WFIL Philadelphia and with Edward Petry &

Co. before joining ATS three years ago as salesman.

Joe K. Hughes, executive VP of Grant Advertising, named general manager of agency's Chicago headquarters office and Dallas office succeeding late Gregg Sherry, killed in plane crash recently. **Jack Page**, VP and assistant manager of Grant's Hollywood office,

moves to Chicago as account supervisor on Dr. Pepper and Pommac soft drink accounts succeeding Mr. Hughes.

Paul F. O'Neill, with Ketchum, MacLeod & Grove, Pittsburgh, joins Fuller & Smith & Ross, that city, as account executive.

Olin Terry, formerly program manager for KFDA-TV Amarillo, Tex., joins Glenn Advertising, Dallas, as television producer.

Eugene A. Raven, VP and account supervisor on Trans World Airlines domestic account at Foote, Cone & Belding, New York, named management supervisor on domestic and international portions of account.

Tim Canty, account executive for CBS Radio Spot Sales, Chicago, and

George Scanlon, WCBS New York account executive, named account executives for CBS Radio Spot Sales, New York.

Thomas J. Blee, executive VP and creative director of Bonsib Inc., Fort Wayne, Ind., advertising agency, named general manager.

Kenneth C. Bert, account executive at Fred Riger Advertising, Binghamton, N. Y., and **Eugene J. Dichiaro**, advertising manager at Gentex Corp., Carbondale, Pa., join Gann-Dawson Inc., Scranton, Pa., advertising agency, as account executives.

Mira Berman, in charge of client public relations activities and **Jack D. Moses Jr.**, account supervisor, named senior VP's of Lavenson Bureau of Advertising

ing in New York and Philadelphia, respectively. **Harry A. Egbert**, VP of plans and media and director of corporation, named chairman of plans board.

Len Schammel, account executive for WBAL-TV Baltimore, named account executive for WCAU-TV Philadelphia.

Dick Kaplan, assistant director of research, named manager, market research, CBS Television Stations National Sales, New York.

Greg McCafee elected executive VP at Grant Webb & Co., New York. He joined rep firm's San Francisco office in 1960 and transferred to New York in 1963 as VP in charge of sales.



Mr. Titus

George Titus, director of sales development for WTOP-AM-FM Washington, elected first lieutenant governor, second district, of Advertising Federation of America.

John D. Hayes elected VP, International services and administration, at Foote, Cone & Belding, New York. He joined FC&B in April this year and before that was VP, international division of Erwin Wasey, Ruthrauff & Ryan.

Lawrence A. Woolf, formerly writer and producer of *Quiz Kids*, named director of radio and television for Byer & Bowman Advertising, Columbus, Ohio.

Cliff Atkinson, local sales manager, promoted to general sales manager for WDAF-AM-FM Kansas City, Mo.

John D. Sawhill, market research analyst at Campbell-Ewald, Detroit, joins KDKA-TV Pittsburgh as marketing research assistant.

James A. Dearborn, management supervisor; **Seymour Lieberman**, research director; **Clarence L. MacNelly**, management supervisor; **Alvin N. Sarasohn**, creative director; **Stanley I. Tannenbaum**, associate creative director, and **Elsworth L. Timberman Jr.**, management supervisor, elected to board of directors of Kenyon & Eckhardt, New York.

William H. Tyler Jr., copy chief for D'Arcy Advertising's St. Louis office, named VP.

William H. Wilshire III, account supervisor at General Electric Co., joins service department of N. W. Ayer & Son, Philadelphia. **David E. Edmunds**, art director for Clinton E. Frank, Chicago, joins art department of Ayer in Chicago.

George E. Davidson, systems representative for Recordak Corp., subsidiary of Eastman Kodak Co., Rochester, N. Y., joins KNXT(TV) Los Angeles, as

analyst-writer in sales research department.



Mr. Lessig

Linwood G. Lessig, VP, named senior account supervisor for all segments of RCA accounts handled by Al Paul Lefton Co., Philadelphia. Among these divisions are: broadcast and communications; electronic components and devices and Astro electronics.

Chris Petersen, head of Petersen Co., Hollywood commercial production firm, named president of Commercial Film Producers Association, new trade organization. **William Petersen** of Mark VII Productions is VP; **Wally Burr** of Hanna-Barbera Productions, secretary, and **Bill Jekel** of Film Fair, treasurer.

Peter LaBruzzo, formerly with McGavren-Guild, named sales account executive for Chicago office of Metro TV Sales.

K. C. August has resigned as president of Roche, Rickerd, Henri, Hurst Inc., Chicago advertising agency.

Don Sternloff, VP and creative director of Fuller & Smith & Ross, San Francisco, transferred to agency's Los Angeles office as VP and administrator supervisor of graphics.

William S. Baker, since 1959 with Foote, Cone & Belding, Chicago, named VP and associate copy director. He assumes many of account responsibilities of **John E. O'Toole**, recently named creative director of agency's Los Angeles office.



Mr. Cooper

Walter Cooper, executive producer, named manager of radio and television production at Kudner Agency, New York.

James A. Foltz, in charge of marketing responsibilities for World's Fair efforts of Institutional Division of General Foods, joins Young & Rubicam, New York, as director of personnel.

Mrs. Hanna Maynard, with Stern, Walters and Simmons Inc., Chicago, joins media staff of Sander Rodkin Advertising Ltd., Chicago.

Robert Alexander, for nearly five years on sales staff of WLS Chicago, promoted to sales manager of ABC-owned outlet effective Jan. 1 succeeding **Armand Belli** who becomes general manager of WONE Dayton, Ohio.

August B. Priemer, with Procter & Gamble for 12 years, named director of advertising media of Household Prod-

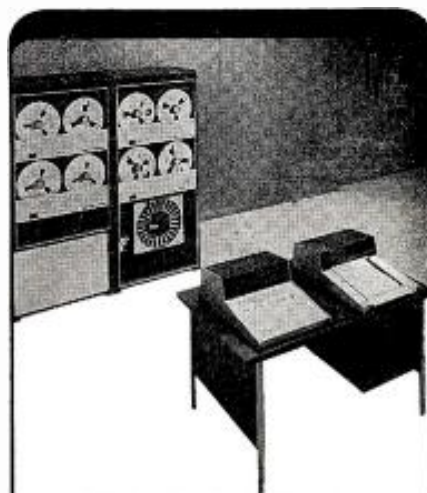
ucts Division of S. C. Johnson & Son Inc., Racine, Wis. **William W. Herzog**, product manager for floor care products, named senior product manager for Johnson. Named as product managers were: **John B. Richmond**, assistant treasurer and director of international finances, for Glade Mist, Beautiflor and Paste Wax; **Mendell A. Hawk**, assistant sales promotion manager, for Glo-Coat, and **Jack C. Moll**, assistant product manager and market research manager, for automotive care products and Pledge.

Bill Chadwick, director of sales at WAQE-AM-FM Towson-Baltimore, and former public relations manager for WJZ-TV Baltimore, joins WITH-AM-FM, that city, as account executive.

Jack E. Jolly, western radio and public relations veteran, named account executive for KLZ-AM-FM Denver.

Mary Jo Hipple, copy chief of Porter Advertising, Winston-Salem, N. C., named media buyer.

Richard G. Cummins, VP and creative director of central division of Erwin Wasey, Chicago, joins Young & Rubicam, that city as VP, creative director and member of executive committee, effective Jan. 1. **Kenneth A. Hollander**, assistant manager of market

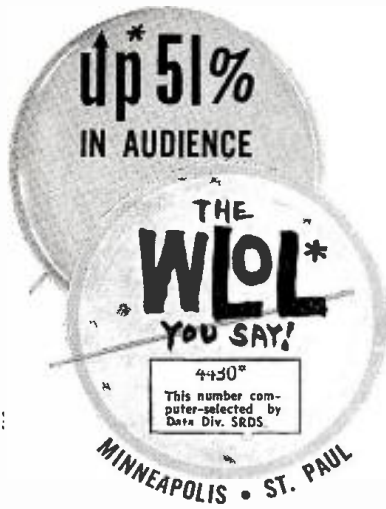
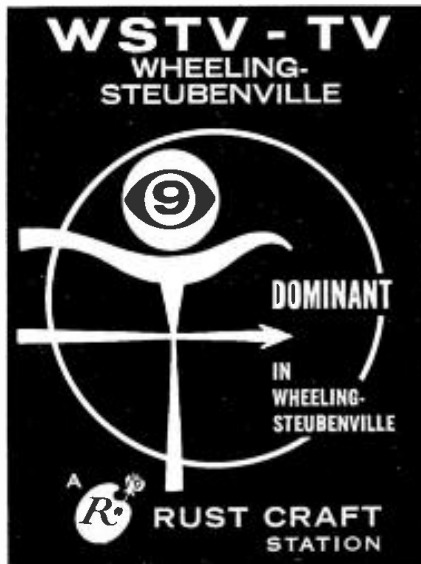


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research and development department for Hallmark Cards, Kansas City, Mo., joins Y & R as research account executive.



Mr. Cravagan

James W. Cravagan, assistant to director of sales, named special Midwest representative in newly opened office of Corinthian Broadcasting Corp. at 400 North Michigan Avenue, Chicago.

Irving Trabich joins Yardley of London Inc., New York, as manager of creative services. Mr. Trabich was formerly creative director of marketing and merchandising for Mardel Products, that city. He will work with plans board of Yardley agency, Gardner Advertising.

Henry O. Nybo, general manager of KSJB Jamestown, N. D., named national sales manager at Meyer Broadcasting Co. for KFYR-TV Bismarck, KMOT(TV) Minot and KUMV(TV) Williston, all North Dakota.

Blake Byrne, with sales and service department at CBS, and **Mal Kahn**, sales executive with George P. Hollingbery Co., appointed to TV sales staff of Edward Petry & Co., New York.

Bill Berry, former account executive for KAYO and KOL, both Seattle, named account executive at KING-AM-FM, that city.

Walter G. Tolleson, San Francisco manager of NBC Television Sales since 1957, retires Feb. 1 after 24 years with network. He joined NBC in 1941 as local salesman for KGO and KPO San Francisco; named to network radio in 1943, and was assistant sales manager for western network in charge of San Francisco sales until 1957.

William L. McRae III, with Buchen Advertising, Chicago, elected VP.

Erwin Ephron, director of press relations at A. C. Nielsen Co., New York, for past three years, joins BBDO, that city, as manager of media planning and analysis. **Loomis Irish** joins BBDO as director of special projects in TV-radio programing. He was formerly in ABC-TV sales department, New York.

Michael Bellantoni, account executive for WICC-AM-TV and WJZZ(FM) Bridgeport, Conn., promoted to manager of stations' New York sales office.

John L. Bauer Jr., account executive, WIL St. Louis, joins Ralston Purina Co., that city, as assistant media manager, Grocery Products Division.

Jack Rudolph, radio production supervisor, named account executive for WNBC Boston.

Jack Holley, principal in Holley-

Brown Inc., Los Angeles, named account executive of Foote, Cone & Belding, Los Angeles.

John Roberts, in radio sales department at The Katz Agency, Chicago, named Chicago assistant radio sales manager. **Thomas Kniest** and **Winslow Uebel**, in Katz radio sales, St. Louis and Los Angeles, respectively, named radio sales managers in those offices. **Arne Ramberg**, radio sales, Philadelphia, promoted to office manager. **Geno Cioe** joins Katz as Detroit radio sales manager. He was formerly Detroit manager of radio/TV for H-R Representatives.

Francis L. Boyle, VP and board member at Robert E. Eastman, New York, elected administrative VP. He joined rep firm in 1959 in Detroit and moved to New York in 1961.

Robert McKimson, former Warner Bros. animator and director, named assistant animation director at DePatie-Freleng Enterprises, Hollywood animated cartoon and commercial film producer.

Larry Strain, formerly news director for KRMG Tulsa, Okla., and more recently program director at KRAV(FM) Tulsa, rejoins KRMG as account executive.

Ellen Kourtides, broadcast buyer at Chirurg & Cairns, New York, joins YB&W Advertising, that city, as account executive on Pension Life Insurance Co. account.

THE MEDIA

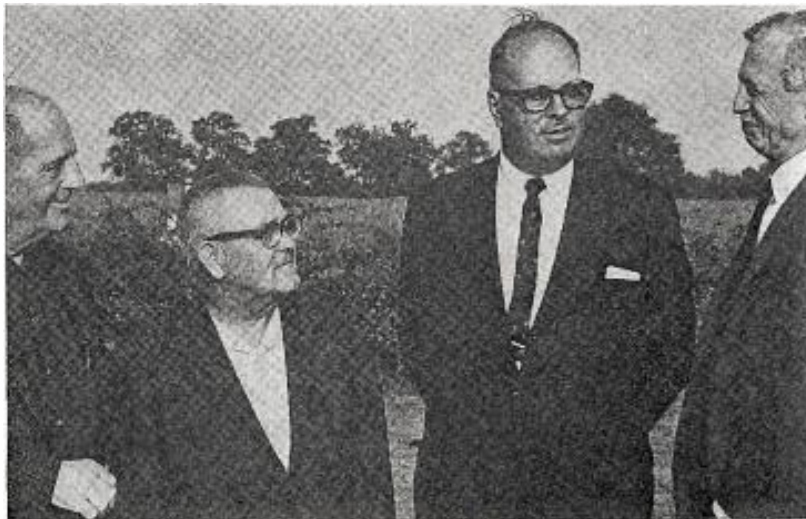


Mr. Dubinetz

George G. Dubinetz, assistant general manager of WAIT Chicago and before that VP and Midwest manager of Robert E. Eastman Co., elected VP of Plough Broadcasting Co., Memphis, and appointed general manager of company's WJJD Chicago. He succeeds **Boyd W. Lawlor**, resigned. Mr. Dubinetz is replaced at WAIT by **Earl Steil**, named general sales manager. Mr. Steil has been manager of Chicago office of Adam Young.

John E. Fetzer, president of John E. Fetzer Stations, Midwest radio and TV stations, and owner of Detroit Tigers, elected American League representative on Executive Council of Baseball. He is chairman of Joint Major League Radio-Television Committee. Council consists of representatives of both leagues, league commissioners and baseball commissioner.

Ray C. Smucker, KTAR-TV Mesa-Phoenix, elected president of Arizona Broadcasters Association, succeeding **Homer Lane**, KOOL-AM-FM-TV Phoenix. Other new officers: **Joe Crystall**, KOLD



Throws last switch after 42 years

Nearly all of the history of commercial radio and television was recalled from personal experience by **Paul R. Mangus** (second from left), transmitter engineer for WSBT South Bend, Ind., on the occasion of his retirement after 42 years with the station. And, able to corroborate just

about all of it, were (l to r) Clarence R. Livengood, first station manager for WSBT; Mr. Mangus; Reggie Martin, one of the station's first announcers and now vice president and general manager of WSPD Toledo, Ohio, and Franklin D. Schurz, president of WSBT-AM-FM-TV.

Tucson, VP; **Wallace E. Stone**, KAAA Kingman, secretary-treasurer. **Lucy Krug** remains executive secretary.



Mr. Sandstrom

Thad M. Sandstrom, VP and general manager, WIBW-AM-FM-TV Topeka, Kan., elected to board of Stauffer Publications, licensee of Topeka stations, KSOK Arkansas City and WKEW Pittsburg, both

Kansas.

Dan Love, formerly with KPRC-TV Houston and earlier program director of KTBC-AM-TV Austin, Tex., appointed manager of new UHF ch. 42 KHFI-TV Austin which is expected to take air in early 1965.

PROGRAMING

William J. Kaland named to newly created post of director of program development for Westinghouse Broadcasting Co., New York. Mr. Kaland was formerly national radio program manager for WBC stations.

James Lightfoot, program director of KLAC Los Angeles, appointed national program director of Westinghouse Broadcasting Co. radio stations. **Willis Duff**, who has been assistant program director of KLAC, succeeds Mr. Lightfoot.

1938 and *Gunsmoke* producer for past nine years, joins Universal City Studios, Hollywood, as producer and creative executive for development of TV and motion picture properties.

Buzz Berger, casting director at Plautus Productions for *The Doctors* and *the Nurses*, named executive assistant to President Herbert Brodtkin.

Ira H. Apple, moderator for public affairs programs for WJAS-AM-FM Pittsburgh, named public affairs manager of KDKA-AM-FM, that city. He replaces **John Kulamer**, named head of KDKA-AM-FM-TV editorial department.

Carl Kozlik, director of special events for National General's Theater Colorvision Corp., Los Angeles, to act in advisory capacity for Redco Films Inc., newly formed TV film distribution company of Reddi-Wip Inc., Los Angeles.

Charles Britt, with Storer Television Sales Inc., rejoins Embassy Pictures Television, New York, as southern sales manager. He was previously with Embassy Pictures in sales.

Jim Scott, account executive at KNUZ Houston, named VP and general chairman of KAYC and KAYD(FM) Beaumont, Tex., all Texas Coast Broadcasters stations.

NEWS

Stephen J. McCormick, of MBS, elected president of Radio-TV Correspondents Association. **J. W. (Bill) Roberts**, with Time-Life Broadcast, named VP; **John Rolfsen**, ABC, secretary, and **Robert McCormack**, NBC, treasurer. Elected as members-at-large: **Joseph F. McCaffrey**, McCaffrey Reports; **Roger H. Mudd**, CBS, and **Vernon K. Jones**, UPI Newsfilm.

Dick Bate, with ABC-TV News, joins WTVJ(TV) Miami as anchorman on new *Newsnight* show. **Jay Newbern**, with WTVJ, appointed to news department of

Dorothy Brown, head of continuity acceptance department at ABC, named head of newly organized Department of Broadcast Standards and Practices (BROADCASTING, Dec. 7). **Tom Kersey**, assistant director, becomes western division administrative assistant. **John Lee**, program coordinator, named assistant director.

Burgess Meredith named to replace **Dean Jagger** in MGM-TV's *Mr. Novak* on NBC-TV. Mr. Jagger resigned because of ulcer condition.

Norman Macdonnell, with CBS since

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WLOS-TV Asheville, N. C., both owned by Wometco Enterprises Inc.

Jack Barton rejoins KING Seattle news staff after two years in KING sales.

R. T. Eskew, general manager of communications for UPI New York, moves to Atlanta as southern division manager. **James F. Darr**, assistant manager of communications, succeeds Mr. Eskew.

Melvin E. Lang, member of AP Charlotte, N. C., bureau, succeeds **Robert W. Haring** as Tulsa, Okla., correspondent. Mr. Haring moves to Columbus, Ohio, bureau. **Philip F. Oramous**, of Birmingham, Ala., bureau, moves to Chattanooga, succeeding **Frederick W. Rawlins**. Mr. Rawlins replaces the late **Fred R. Ballard** as Tennessee state editor, Nashville.

Michael A. Carraher, news announcer for WKAR-AM-FM East Lansing, Mich., noncommercial station, joins news staff of WDFD Flint, Mich. **James Brooker**, with WPON Pontiac, Mich., succeeds Mr. Carraher at WKAR.

James L. McLaughlin, formerly with KFOG(FM) San Francisco, joins WRVM-AM-FM Rochester, N. Y., as news director.

Don Hopkins, news and farm director for KGNO Dodge City, Kan., named

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Engineers named

Sarkes Tarzian, Sarkes Tarzian Inc., Bloomington, Ill., was one of 125 members of Institute of Electrical and Electronic Engineers named fellow of organization. Mr. Tarzian's citation refers to his "pioneering work in broadcasting and development of electronic components and equipment." Among others in roster of those raised to highest IEEE membership: **Harry R. Seelen**, RCA (electronic receiving tubes, cathode-ray tubes and color kinescopes); **Alexander M. Poniatoff**, Ampex Corp. (magnetic recording industry); **John H. Gayer**, International Telecommunications Union (international radio communications); **Walter E. Gerber**, Swiss General Post Office (development of television in Europe); **Johannes Haantjes**, Philips Research Laboratories (standardization of television systems in Europe).

news director at KGLD(TV) Garden City, Kan.

Helen Kuris joins news department of WFUN South Miami, Fla.

EQUIPMENT & ENGINEERING

Roger Wilson joins Teleprompter Corp.'s community antenna TV division, New York, as chief engineer. Mr. Wilson was formerly with Lear-Siegler Service Inc. in San Francisco region. Before that he was field engineer for Jerrold Electronics Corp., Philadelphia.

Graham W. McGowan, minority counsel of Senate Commerce Committee, named general counsel, Electronic Industries Association, succeeding **John B. Olverson** who has resigned to return to private practice.

Vern L. Coolidge, veteran community antenna TV engineer and system manager, has resigned senior engineer post at National General Corp., CATV group owner, and will be industry consultant, working from his home in Hattiesburg, Miss.

FANFARE

Joseph Leeming, press representative for CBS-TV Stations Division, joins WNEW-TV New York as director of publicity.

Charles G. Mortimer, chairman of General Foods Corp., named to receive 1964 Public Service Award of Advertising Council, New York, at annual awards dinner Tuesday (Dec. 15).

E. C. Anderson is to receive 1965

Medal of Honor of Electronic Industries Association at its spring conference in March. Mr. Anderson retired as RCA executive VP, staff, last month.

Dr. Elmer W. Engstrom, president of RCA, named chairman of U. S. Industrial Payroll Savings Committee for 1965.

Maury A. Midlo, promotion coordinator, named director of promotion and merchandising at WDSU-TV New Orleans.

Edward Armsby, assistant promotion-advertising director for WFIL-AM-FM-TV Philadelphia, promoted to director of advertising and promotion.

Martin Roberts, director of advertising and sales development for KHJ Los Angeles, joins Electronivision as VP in charge of advertising, publicity and promotion.

R. Peter Straus, president of WMCA New York, to receive first David W. Petegorsky Civic Achievement Award from New York Metropolitan Council of American Jewish Congress Dec. 19.

INTERNATIONAL

Richard MacDonald, TV director at BBDO London, named to succeed Sydney Whitcombe as creative director. Mr. Whitcombe resigned to free-lance.

Conrad Lavigne, CFCL-AM-TV Timmins, Ont., elected president of French-language Broadcasters' Association, succeeding **Henri Audet**, CKTM-TV Three Rivers, Que. **Maurice Dansereau**, CHLN Three Rivers, elected VP, and **Tom Durham**, CKRS-AM-TV, Jonquire, Que., secretary-treasurer. Directors elected at annual meeting at Montreal: **Paul L'Anglais**, CFTM-TV Montreal; **Fernand Dore**, CKAC Montreal; **Magella Alain**, CKCV Quebec City, Que.; **Roland Couture**, CKSB St. Boniface, Man.; **France Fortin**, CFGT Alma, Que.; **Maurice Boulianne**, CJSO Sorel, Que., and **CJLN Joliette**, Que.

Henry H. Nimmo, director of advertising and promotion of Nestle (Canada) Ltd., Toronto, appointed VP of Stovin-Byles Ltd., Toronto.

Frank Muir, writer, appointed assistant head of BBC-TV light entertainment department.

Ken Austin appointed media manager with special responsibility for TV and movies at Robert Sharp and Partners Ltd., London. He had been with Charles Hobson and Gey Ltd., that city, and media manager at K. M. Campbell Pty. Ltd., Melbourne, Australia.

Mike English, **Leon Lerner** and **Ian Thomas** appointed assistant managing directors of Hobson, Bates and Partners Ltd., London. Mr. English joined agency from the London Press Ex-

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change Ltd., in 1958 and was appointed to board four years ago. Mr. Lerner joined HBP in 1957 as copy group head. He was made creative director in 1963. Mr. Thomas joined agency in 1959 from Wrigley Company Ltd., London. He was appointed to board in 1963.

DEATHS

Brenton H. Kirk, 46, general sales manager of KUTV(TV) Salt Lake City, died Dec. 7 in that city after heart attack. He previously was public relations director and promotion manager for Washington Post Co. and public relations assistant for its station WTOP-AM-FM Washington, and before that,

promotion and public relations director for Scripps-Howard Newspaper Corp., Evansville, Ind.



Mr. Tenenbaum

Harry Tenenbaum, 62, president of Signal Hill Telecasting Corp., died Dec. 7 at Jewish hospital, St. Louis, after heart attack. Mr. Tenenbaum and lifetime business associate, Paul E. Peltason were majority stockholders of Signal Hill Telecasting, until recently, licensee of KTVI(TV) St. Louis. He is survived by his widow, Berenice; son, L. Jay, and daughter, Mrs. Charles Rice.

Paul V. Poole Jr., 36, in film department of WFLA-TV Tampa, Fla., died Dec. 3 at Tampa General hospital after heart attack.

Yung Su Kwon, NBC News cameraman, died Dec. 8 in Tokyo after long illness. He joined NBC news at beginning of Korean War and won two Overseas Press Club awards in 1960 for coverage of anti-security treaty riots in Tokyo and for best TV filming of year.

John B. Soell, 53, radio and television broker in Little Rock, Ark., and former manager of KTVI(TV) El Dorado, Ark., was killed Nov. 27 in El Dorado when private plane crashed. Among survivors are his widow, Blanche, son and daughter.

FOR THE RECORD

STATION AUTHORIZATIONS, APPLICATIONS

As compiled by BROADCASTING, Dec. 3 through Dec. 9 and based on filings, authorizations and other actions of the FCC during that period.

This department includes data on new stations, changes in existing stations, ownership changes, hearing case, rules and standards changes, routine roundup of other commission activity.

Abbreviations: Ann.—announced. ant.—antenna. aur.—aural. CATV—community antenna television. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. ERP—effective radiated power. kc—kilocycles. kw—kilowatts. LS—local sunset. mc—megacycles. mod.—modification. N—night. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. unl.—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational.

New TV stations

ACTION BY FCC

*Huntsville, Ala. — Alabama Educational TV Commission. Granted CP for new TV on UHF channel 25 (536-542 mc); ERP 282 kw vis., 141 kw aur. Ant. height above average terrain 1,173 feet, above ground 339.4 feet. P.O. address c/o Raymond D. Hurlbert, 2151 Highland Avenue, Suite 206, Birmingham, Ala. Estimated construction cost \$407,464; first year operating cost \$30,000. Studio location Birmingham, Tuscaloosa or Auburn;

trans. location Huntsville, all Alabama. Geographic coordinates 34° 44' 16" north latitude, 86° 32' 02" west longitude. Type trans. GE TT-56A, type ant. GE TY-25C. No legal counsel listed; consulting engineer A. H. Renfro, Birmingham, Ala. Principals: board of trustees. Action Dec. 8.

APPLICATIONS

Santa Barbara, Calif.—Monte Mar Broadcasting Inc. UHF channel 26 (542-548 mc); ERP 19.6 kw vis., 10.5 kw aur. Ant. height above average terrain 2,460 feet, above ground 80 feet. P.O. address 8530 Wilshire Boulevard, Beverly Hills, Calif. Estimated construction cost \$335,000; first year operating cost \$300,000; revenue \$360,000. Studio and trans. locations both Santa Barbara. Geographic coordinates 34° 29' 16" north latitude, 119° 41' 22" west longitude. Type trans. RCA TTU-2A, type ant. RCA TFU-30J. Legal counsel Welch and Morgan; consulting engineer George C. Davis, both Washington. Principals: Al Lapin Jr. (30%), Jerome M. Lapin (30%), Daniel Harrison (5%), Irving Al Lapin (30%) and Irving A. Bernstein (5%). Applicants own Jall Broadcasting Inc., applicant for new UHF-TV in San Francisco on channel 26 and Marbro Broadcasting Inc., applicant for new UHF-TV in San Bernardino, Calif., on channel 18. Ann. Dec. 2.

Houston—Warner Bros. Pictures Inc. UHF channel 29 (560-566 mc); ERP 518 kw vis., 259 kw aur. Ant. height above average terrain 1,000 feet, above ground 1,018 feet. P.O. address 666 Fifth Avenue, New York. Estimated construction cost \$1,453,000; first year operating cost \$700,000; revenue \$700,000. Studio and trans. locations both three miles south of Houston. Geographic coordinates 29° 38' 22" north latitude, 95° 27' 56" west longitude. Type trans. RCA TTU-30A, type ant. RCA TFU-30J. Legal counsel Fly, Shuebruk, Blume & Gaguine; consulting engineer

Lohnes and Culver, both Washington. Principals: Jack L. Warner (23.6%) and others. Warner Bros. is applicant for channel 38 in Chicago, and channel 29 in Fort Worth. Ann. Nov. 24.

New AM stations

ACTION BY FCC

Murfreesboro, N. C.—Murfreesboro Broadcasting Corp. Granted CP for new AM on 1080 kc, 500 w-D. P.O. address Box 323, Murfreesboro. Estimated construction cost \$19,524; first year operating cost \$25,000; revenue \$35,000. Principals: Donald A. Burnett, R. A. Emanuelson Jr. and Wallace W. Page (each 33½%). Mr. Burnett is employe of WLPM Suffolk, Va.; Mr. Page is reporter for *Virginian-Pilot*, Suffolk newspaper. Action Dec. 8.

APPLICATIONS

Homestead, Fla.—Redlands Broadcasting Inc. 1430 kc, 500 w, D. P.O. address c/o Irving Peskoe, 1000 North Krome Avenue, Homestead. Estimated construction cost \$38,015; first year operating cost \$56,000; revenue \$65,000. Principals: Charles C. Carpenter, Richard J. Conley, Herman Lucerne, Charles H. Munz and Irving Peskoe (each 20%). Mr. Conley is mayor of Homestead. Mr. Peskoe is attorney. Others have nonbroadcast business interests in Homestead and vicinity. Ann. Dec. 3.

Arlington Heights, Ill.—Jerome F. Cerny. 1530 kc, 1 kw, D. P.O. address 606 Campbell Street, Joliet, Ill. Estimated construction cost \$134,545; first year operating cost \$84,000; revenue \$90,000. Mr. Cerny had 50% interest in WJOL Joliet, which was sold to Publishing Enterprises Inc. June 1, 1964. Ann. Nov. 27.

Rochelle, Ill. — Tilton Publications Inc. 1060 kc, 250 w, D. P.O. address 401 North Main Street, Rochelle. Estimated construction cost \$43,854; first year operating cost \$70,000; revenue \$80,000. Principals: John W. Tilton (72.5%) and Verdelle A. Tilton (27.5%). Tilton Publications publishes newspapers in Rochelle. Mr. Tilton has interest in land, building and finance companies in Rochelle. Ann. Dec. 1.

Carlsbad, N. M.—KOLOB Broadcasting Co. 930 kc, 1 kw, D. P.O. address 1206 West Mermod, Carlsbad. Estimated construction cost \$35,547; first year operating cost \$38,000; revenue \$55,000. Principal: Marion Jenkins. Mr. Jenkins owns furniture company and mobile home park in Carlsbad. Ann. Dec. 1.

Allendale, S. C.—All-Fair Broadcasting Co. 1460 kc, 500 w, D. P.O. address Box 295, Hampton, S. C. Estimated construction cost \$7,600; first year operating cost \$30,000; revenue \$30,000. Principal: Charles E. Bell. Mr. Bell has 50% interest in WDXY Sumter, S. C., and is manager of broadcast division of Henderson Belk Enterprises Inc. Ann. Dec. 3.

Existing AM stations

ACTIONS BY FCC

■ Commission gives notice that Oct. 12 initial decision which looked toward granting application of Radio Station KGVJ Inc.

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to increase daytime power of KGVN Greenville, Tex., from 250 w to 1 kw, continued operation on 1400 kc, 250 w-N, became effective Dec. 1 pursuant to Sec. 1.276 of rules. Action Dec. 7.

WNUS Chicago—Granted renewal of license. Action Dec. 2.

New FM stations

ACTIONS BY FCC

Fort Myers, Fla.—Robert Hecksher. Granted CP for new FM on 101.9 mc, channel 270, 26.32 kw. Ant. height above average terrain 184 feet. P.O. address Box 216, Fort Myers. Estimated construction cost \$12,308; first year operating cost \$7,000; revenue \$15,000. Principal: Robert Hecksher. Mr. Hecksher is owner of WMYR Fort Myers. Action Dec. 8.

Batesburg, S. C.—Ridge Broadcasting Corp. Granted CP for new FM on 92.1 mc, channel 221A, 3 kw. Ant. height above average terrain 269 feet. P.O. address c/o Clarence T. Reynolds, Box 410, Batesburg. Estimated construction cost, first year operating cost and revenue figures not available. Principals: H. Edward Crapps (99%) and Harriet M. Crapps (1%). Ridge Broadcasting is licensee of WBLR Batesburg. Action Dec. 3.

APPLICATIONS

Monroe, La.—Monroe Broadcasters Inc. 106.1 mc, channel 291. 30 kw. Ant. height above average terrain 192.3 feet. P.O. address Box 1345, Monroe. Estimated construction cost \$11,668; first year operating cost \$25,140; revenue \$30,000. Principals: Sellers Aycock Jr., J. Boiling Jones, Roy A. Kelly, Edd L. Routt, Oliver H. Vreeland (each 14%) and Aycock Inc. (30%). Aycock Inc. is owned by Messrs. Aycock, Routt and others. Aycock Inc. is licensee of KRIH Rayville. La. Ann. Dec. 2.

*Corvallis, Ore.—Oregon State Board of Higher Education. 90 mc, channel 211, 10 w. P.O. address Box 5175, Eugene, Ore. Estimated construction cost \$2,106; first year operating cost \$500. Principal: board of higher education. State of Oregon, through board of higher education owns KOAC-AM-TV Corvallis; KOAP-AM-TV Portland; KWAX-FM Eugene, and KTEC Oretch, all Oregon. Ann. Dec. 2.

Ownership changes

ACTIONS BY FCC

WEZB Birmingham, Ala.—Granted assignment of license from Frank Blackford (receiver) to Radio Broadcasting Company of Birmingham Inc., owned by Tom Gloor (25%), Douglas W. Layton (25% pending, 0.083% presently), Tommy Charles (25%) and William D. Sellers Jr. (25%). Consideration \$35,000. Mr. Gloor has 50% interest in Creative Advertising Inc. and owns Birmingham International Raceway Inc. Action Dec. 8.

KGBS Los Angeles—Granted assignment of license from Standard Broadcasting Co., owned by Storer Broadcasting Co. which is owned by George B. Storer (30.95%) and others to Storer Broadcasting Co. No financial consideration; transaction of asset transfer. Action Dec. 2.

WZOK Jacksonville, Fla.—Granted assignment of license from Peninsular Life Broadcasting Co., owned by Carmen Macri (100%), to Radio Jax Inc., owned by Mr. Macri (100%). No financial consideration; transaction in accordance with provision set forth by Peninsular Life Insurance Co. following Mr. Macri's acquisition of licensee corporation. Mr. Macri owns WSHO New Orleans. Action Dec. 2.

WKRO Cairo, Ill.—Granted transfer of control of licensee corporation, Cairo Broadcasting Co., from James F. Hirsch (48.33% in trust for Marjorie Ann Hirsch and 50% himself) and Marjorie Ann Hirsch (1.87%) to Marjorie Hirsch Deimund and James F. Hirsch (each 50%). No financial consideration. Action Dec. 2.

KNEX McPherson, Kan.—Granted assignment of license from K. R. Krehbiel, to McPherson Broadcasting Inc., owned by K. R. Krehbiel (85%), Dorothy B. Krehbiel (5%) and Kenneth D. Krehbiel (10%). No financial consideration. Action Dec. 2.

WCNL Newport, N. H.—Granted assignment of license from W. Richard and Norah B. Carlson (each 50%) d/b as Carlson Enterprises to Chester C. Steadman Jr. tr/as Chandler Enterprises. Consideration \$70,000 and agreement not to compete for ten years within 30 miles of Newport. Mr. Steadman is sales manager for Plough Broadcasting Co., licensee of WCOP Boston. Action Dec. 4.

KDEF-AM-FM Albuquerque, N. M.—Granted assignment of license from White Oaks Broadcasting Co., owned by Thomas J. Swafford (51%), Dr. Joel Friedman (19%), and Midland Capital Corp. (30%). Christopher Edgar Schabacker Jr., president, to

John C. O'Brien, receiver. No financial consideration. Action Dec. 2.

WSOQ North Syracuse, N. Y.—Granted transfer of control of licensee corporation, WSOQ Inc., from William J. and Vivian Warren (51% jointly) to Frank Harms (25% before, 51% after) and Mary C. Powers (24% before, 49% after). Consideration \$14,500. Action Dec. 3.

WONE-AM-FM Dayton, Ohio—Granted assignment of license from Ohio Broadcasting Co., owned by Brush-Moore Newspapers Inc. which is owned by T. S. Brush (23.85%), J. K. Vodery (2.79%), G. G. Strong (2.18%), W. H. Vodery (2.04%) and others to Group One Broadcasting Co., owned by Summit Radio Corp. stock of which is voted by Viola G. Berk under voting trust agreement. Consideration \$1,570,000. Summit Radio is licensee of WAKR-AM-FM-TV Akron, Ohio. Action Dec. 4.

WIGL Superior, Wis.—Granted assignment of license from Radio Superior Inc., owned by James Haig (100%), to Charles R. Larsen, receiver. No financial consideration. Action Dec. 3.

APPLICATIONS

WBMG(TV) Birmingham, Ala.—Seeks transfer of control of permittee corporation, Birmingham Television Corp., through sale of 66 2/3% interest in parent corporation, Winston-Salem Broadcasting Inc. (100% before, 33 1/3% after), to William P. Dubois (26.7% after), Enterprise Funds Inc. (12.5% after), Northwest Growth Fund Inc. (17.5% after) and Exchange Capitol Corp. (10% after). Consideration: Winston-Salem Broadcasting will surrender present shares of stock in addition to \$50,000 for 3,333 1/3 shares of re-capitalized permittee corporation. Ann. Dec. 1.

KIFN Phoenix—Seeks transfer of control of licensee corporation, Western Broadcasting Co., from H. Walker Harrison (100% before, none after), to Latin American Broadcasters Inc. (100% after). Consideration \$300,000. Latin American is owned by Tele-Broadcasters Inc. which is owned by H. Scott Killgore (51%) and others. Tele-Broadcasters, itself or through subsidiaries owns KALI San Gabriel, Calif.; KECC-TV El Centro, Calif.; KOFY and KUFY-FM San Mateo, Calif., and KUDL Fairway, Kan. Ann. Dec. 4.

KGLN Glenwood Springs, Colo.—Seeks transfer of control of licensee corporation, KGLN Inc., from Rex G. Howell (50% be-

fore, none after), to Jerry Fitch (50% before, 100% after). Consideration \$45,000. Mr. Fitch is station manager of KGLN. Ann. Dec. 2.

Littleton, Colo.—Seeks transfer of control of licensee corporation, MOR Broadcasting Corp., from Robert B. Martin (81.5%), Robert A. Rubin (15.9%) and Harold D. Taft (2.6%), to David M. Segal (100% after). Consideration \$72,657. Mr. Segal has 77.5% interest in WGVM Greenville, Miss., and owns KTW-AM-FM Seattle. Ann. Dec. 2.

WMFJ Daytona Beach, Fla.—Seeks assignment of license from WMFJ Inc., owned by John Creutz and Jack Siegel (each 50%), to James W. Walter (100% after). Consideration \$250,000. Mr. Walter has less than 1% interest in Broadcasting Company of South, licensee of WIS-AM-TV Columbia, S. C. and WSFA-TV Montgomery, Ala. Ann. Dec. 1.

WJKS-TV Jacksonville, Fla.; WRDW-TV Augusta, Ga., and WRCB-TV Chattanooga—Seek transfer of control of licensee or permittee corporation or parent corporation of licensee, Rust Craft Greeting Cards Inc., from Berkman group (de facto control), to Berkman group (de jure control). No financial consideration. See application for WPIT-AM-FM Pittsburgh et al. Ann. Dec. 3.

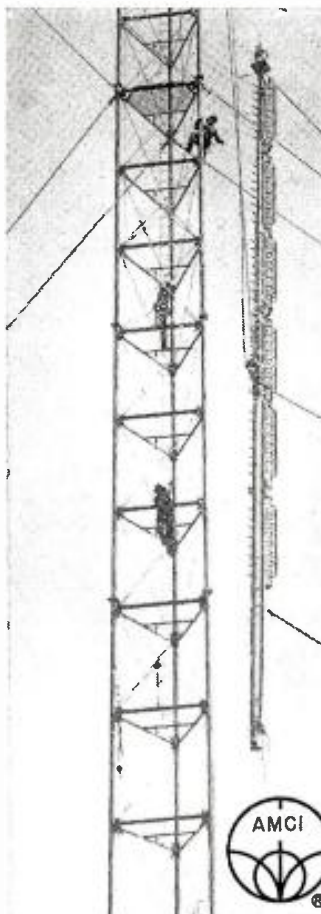
WNVY Pensacola, Fla.—Seeks assignment of license from Radio Pensacola Inc., owned by Jack Drees and John C. Smith (each 50%), to Pensacola Broadcasting Corp., owned by Atlantic States Industries Inc. (100%) which is owned by Robert Price (25.5%), Theodore R. Kupferman (19%) and others. Consideration \$225,000. Mr. Price will vote stock owned by Atlantic States Industries which owns 99% of WTSA Brattleboro, Vt., through Brattleboro Broadcasting Corp. Ann. Dec. 1.

KSRA Salmon, Idaho—Seeks assignment of license from Salmon River Radio & Television Inc., owned by David G. Ainsworth (100%), to Salmon River Radio & Television Co., owned by Mr. Ainsworth (100%). No financial consideration. Ann. Dec. 2.

WAYK Valparaiso, Ind.—Seeks assignment of CP from Leonard J. and Bernice A. Ellis d/b as Porter County Broadcasting Co., to Porter County Broadcasting Corp., owned by Leonard J. and Bernice A. Ellis (100% jointly). No financial consideration. Ann. Dec. 4.

WTYN Tryon, N. C.—Seeks assignment of license from Polk County Broadcasters, owned by Henry G. Bartol Jr. and Gertrude

Continued on page 121




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Run three hour dj show—sell rest of day. Earn top dollar. Group Hospitalization, company paid. C&W format heavily promoted. Station owns newspaper. Openings immediately for two ambitious, money-hungry tigers. Box M-17, BROADCASTING.

Detroit: Experienced, aggressive radio salesman. Ready for management or managing now. Salary plus. Unusual Opportunity. Multiple Group. Box M-26, BROADCASTING.

If you dig Top 40 sounds, if you will work hard, if you are ready for a Top Ten market in the East, you can earn upwards of \$12,000 your first year with us. Send resume, photo or snapshot and references. Box M-130, BROADCASTING.

Experienced radio time salesman, must be a resident of Central Pennsylvania. Permanent position with growing organization. Top salary, usual benefits. Phone collect, Ralph S. Hartman, WFEC, Harrisburg.

Tremendous opportunity for outstanding salesman. Contact in person or send resume, picture to Morris Shufflebarger, WGOH, Radio, Grayson, Kentucky.

Sales and management availabilities. Professional placement service. Write Broadcast Employment Service, 4825 10th Avenue South, Minneapolis, Minn. 55417.

Announcers

All around announcer. Experience a must. Middle road format. Good start, with increases. Upstate, N. Y. Send tape and resume to Box L-330, BROADCASTING.

Announcers—(Cont'd)

Run three hour dj show—sell rest of day. Earn top dollar. Group Hospitalization, company paid. C&W format heavily promoted. Station owns newspaper. Openings immediately for two ambitious, money-hungry tigers. Box M-18, BROADCASTING.

Able morning man with proven track record needed by station in major Midwest market. If you are the lively, friendly, mature voice we need, send air-check, picture and resume immediately. Box M-43, BROADCASTING.

Michigan U. P.—Responsible 1st phone announcer after Jan. 1. Nice area—good salary, Box M-45, BROADCASTING.

New York area growing group of stations seek experienced staff announcer with solid command of broadcasting basics. Must have pleasant air voice, polished news and commercial delivery also able to assume creative and responsible duties in program department which produces extensive public affairs and special events programing. We're musically middle-of-the-road. Excellent salary for the right man. Send complete resume, photo and audio tape to Box M-54, BROADCASTING.

Immediate need for first ticket combo announcer. Responsible position with middle road growing East coast chain. Excellent growth opportunity. Send tape and resume to Box M-59, or Call: Art Silver 609-924-3600.

Good morning man—1000 watt Illinois' radio station needs good sign on man. Must have good voice, 3rd class ticket & be able to read. Salary according to experience. Send resume, picture and tape to Box M-60, BROADCASTING.

IMPORTANT ANNOUNCEMENT

Effective Jan. 1, 1965 the following classified rates will be applicable to all advertisers:

Help Wanted _____ per word—30¢
(\$2.00 minimum)
Situations Wanted _____ per word—25¢
(\$2.00 minimum)
All other classifications _____ per word—35¢
(\$4.00 minimum)

DISPLAY ADS \$25 per inch. (Stations For Sale, Wanted To Buy Stations, Employment Agencies, Brokers REQUIRE DISPLAY space).

Montana - Broadcaster needed for both radio and TV. You must have the usual qualities, resonant voice, self-ability, knowledge of the show business part of broadcasting. If you have experience write today with the resume, audio tape, and or SOF. Include details in first letter. Box M-77, BROADCASTING.

Central Virginia station anticipates announcing staff change. Prefer permanent staff member. Must have news and interview ability. Salary (open). Send tape and resume Box M-101, BROADCASTING.

Morning man. New York state. Experienced only. Good voice. Top pay. Send tape resume to Box M-109, BROADCASTING.

Morning man for Top 40 and R&B station in major East market. Negro programed. Must be experienced. Send tape and resume. Specify salary. Box M-127, BROADCASTING.

Announcers—(Cont'd)

Wanted immediately, an experienced country and Gospel announcer personality . . . one who can take supervision and work a formatted station . . . if you're not experienced, do not waste my time or yours . . . will go as high as \$125 per week for right man . . . this is a small town station with about 200,000 listeners . . . I'm not looking for a hot shot or glamor boy, just a good experienced, informal, friendly voiced country and gospel record spinner . . . an old established station with brand new Collins equipment . . . send resume and tape in 1st letter . . . all tapes will be returned. Box M-122, BROADCASTING.

Can you do sports, can you sell radio advertising, are you an all around radio man, announcer, sportscaster, salesman, then you will fit the needs of this rocky mountain station. Take complete charge of sports sell your own programs, make good living with a nice station in great sporting country. First phone needed. Resume tape and salary with first letter: KCAP, Helena, Montana.

Experienced radio announcer wanted. The man we need knows news, good music, and sports. Can handle telephone interview program, play-by-play, and commercials. He should have sincere style and pleasing personality. Apply to KFPW, Radio, Fort Smith, Arkansas.

KKJO, St. Joseph, Mo. has opening for night shift announcer with 1st phone. \$400 to start. Contact Tom Elkins.

Automation pioneer pays \$10 hour for non-union announcer recorded intros. We furnish record list, you supply ad-lib intros on tape. Send audition to Bill Bigley, KVMA, Magnolia, Ark.

Announcer with third class license. Limited experience or training considered. Apply KVWM AM FM, Show Low, Arizona.

Are you a kook, nut, personality? No. 1 station looking for controversial type Top 40 dj. Must be a promoter—Proven background—Send tape and resume to Larry Vance, WALT, Tampa.

Announcer—with FM experience. Should have good music background, able to do production. Excellent working conditions. Contact program manager WDAY, Fargo, North Dakota.

Quality big band, big coverage station requires good all around announcer who knows and likes non-rock popular music. \$120 for 40 hour 6 day week. Send tape and resume to Winslow Porter, WJTO, Bath, Maine.

Morning man—experienced in middle road format. Must have proven dependable work record and audience pull. Immediate permanent opening. WMBO—Auburn, N. Y., Floyd Keesee.

Immediate opening for first phone announcer. Contact WSYB, Rutland, Vermont.

Midwest daytimer and full time FM needs combination announcer salesman and possibly sports play-by-play. Present employee earning over \$700 monthly. First phone helpful but not necessary. Phone 317-664-7396.

Announcing, newscasting techniques! Low-cost, highly-effective home study. Beginners, professionals. Personal. Confidential. Write Hal Fisher, Broadcasting Consultant, 678 Medford, Patchogue, New York. 11772.

Announcers—(Cont'd)

Open the door to announcing opportunities across the country. Write: Broadcast Employment Service, 4825 10th Ave. South, Minneapolis, Minn. 55417.

Modern personality deejays: "Up Your Ratings!" Ideas Ink weekly 'Why Not Be Funny' service still open on an exclusive basis in some markets. Is yours one? For free sample, write: Ideas Ink, Box 53332, New Orleans, Louisiana.

Technical

Engineer-announcer for established New York State single station market. Must have previous experience with a strong maintenance background. Write Box M-49, BROADCASTING stating experience, references, and salary requirements.

Combination chief engineer-announcer. WOMN, Decatur, Ga. New 500-watt daytime, non-directional station, on the air.

Immediate opening for engineer, 5 kilowatt. Phone 606-474-5144.

Expedite jobseeking. Broadcast engineers and combo openings. Write: Broadcast Employment Service, 4825 10th Ave. South, Minneapolis, Minn.

Production—Programing, Others

50,000 watt clear channel radio station needs alert, alive, experienced newsmen. Send tapes, background resume, minimum salary, references etc. Experience required in air-work, legwork, writing and editing. Only experienced newsmen who love news reporting need apply Box L-236, BROADCASTING.

Great opportunity for well-grounded young newsmen who would like to work in the St. Louis radio market. If you're ready for a shot at the big time, send tape, picture, availability, resume, immediately to Box M-86, BROADCASTING.

Somewhere there is a fellow who is long on sports and is a pretty good announcer. He does play-by-play sport casts and news casts and likes to play records. Sometimes he will do a High School and College Football and Basketball and summer Baseball. We hope he has a first class ticket. Good station in Rocky Mountains needs him. If he hunts and fishes he will be even happier with this job. Interested? Box M-92, BROADCASTING.

Top rated station in bustling, medium-sized central Florida market needs aggressive, creative copywriter immediately. Beautiful area, excellent opportunity with dynamic, expanding operation. Send resume, salary requirements to Box M-96, BROADCASTING.

We're loosing another man to a major market but then some of the best known men in news have worked for us. Obviously we've got something to offer besides a New York Metropolitan location. If you have a good solid background in all phases of news and would like to develop a special interest such as documentaries or editorials send a full resume, salary requirements, tapes, samples and photo to Box M-129, BROADCASTING.

Real opportunity lively, enthusiastic morning man. Home of Purdue. Tape. Resume to: WAZY-AM-FM, Lafayette, Indiana.

Newsman: Two top newsmen wanted for expanding, aggressive Florida station. Send resume and tape to: WDAE, Tampa, Florida. Good opportunity for the right men.

News director—announcer to gather, write and deliver local and state news. Experienced, responsible and preferably 28-40. Good pay, excellent working conditions and opportunity for growth with solid broadcast organization. Send resume, photo and sample tape of your work to Donald Knowles—WDEA Radio, 68 State Street, Ellsworth, Maine.

Situations Wanted—Management

Happily employed, medium market — no hurry—\$18,000 now—substantial improvement or ownership option only—successful general manager 10 years. Box L-320, BROADCASTING.

Aggressive, 39 year old sales manager in medium size market wishes Gen. manager opportunity. Proven track record of 11 years with same station. If profit is really your desire and you are willing to pay for it I am your man. Box M-91, BROADCASTING.

General-Sales manager—with documented ability to build ratings and increase sales. Long experience as VP-GM of major market station. Character, background, and community standing will all bear strict scrutiny. Box M-115, BROADCASTING.

Management-Sales-morning man. Experienced all phases. Midwest or South preferred. Age 43. Married. Box M-126, BROADCASTING.

Sales

Salesman-announcer looking—if you will teach me how to become a better salesman I would like to talk to you. Box M-133, BROADCASTING.

Quality salesman-announcer. Currently employed by quality Midwest 5 kw. Seeking quality opportunity to advance. Call area code 605-665-5134 before 5 p.m. CST or 605-582-6778 after 6 p.m. CST.

Announcers

Young dj with Top 40 experience ready for immediate position. Box L-342, BROADCASTING.

Experienced radio announcer, 1st phone, College grad., 30, seeks permanent position, no maintenance. Excellent references. Box L-371, BROADCASTING.

DJ/newscaster, bright, mature sound, experienced, dependable, willing to travel. 3rd class. Box M-19, BROADCASTING.

DJ, tight board, strong news, commercial delivery. Ready, willing, able. Box M-32, BROADCASTING.

Negro jock, broadcasting school graduate, some experience, solid professional sound. Married, third phone. Box M-64, BROADCASTING.

Newsman. 8 years experience. Basketball play-by-play, some programing. Box M-69, BROADCASTING.

Major market experienced announcer & newscaster seeks immediate position in Top Eastern market. Box M-75, BROADCASTING.

Available soon. Combo., no maintenance. Experienced in production, copywriting, traffic, local news. Married, children, no drifter. Prefer Rocky Mountain area, will consider others. Write Box M-76, BROADCASTING.

Looking for top play-by-play man with interesting personality? Also experienced disk man with first rate production experience. Currently director for major network in New York City. Desire to get back on air. Tapes, resumes available. Box M-80, BROADCASTING.

50,000 watt top-talent, top-40 personality. Bright & light, but no screamie. 1st phone. Northeast preferred, \$150 min. Box M-81, BROADCASTING.

Announcer dj, married, tight board, personable, not a floater or prima donna. Box M-82, BROADCASTING.

Experienced announcer — Rock and middle of the road in major markets. Complete radio background, including first phone. Box M-88, BROADCASTING.

Experienced, creative, middle-of-the-road personality - married. Third, funny. Box M-97, BROADCASTING.

Announcers—(Cont'd)

Northeast - College grad.; third phone endorsed; draft free; sales and writing ability; tape and resume on request; light board experience; minimum \$85.00 per week; Available February 1st. Box M-99, BROADCASTING.

Twenty-one year old, single, first phone man, with previous broadcast experience, desires combo work. Box M-103, BROADCASTING.

Young, single announcer looking for a place to work and finish college. Dependable. Two Years radio four months television. Nearly all phases of both, including copy. Prefer Oklahoma general area. Box M-108, BROADCASTING.

Country announcer, wants to relocate in warm State. No sales, third phone. Box M-113, BROADCASTING.

One year military broadcasting; two years commercial TV production. Desire first commercial radio position. Box M-114, BROADCASTING.

8 years, currently morning swinger, production manager, state salary, shift, format. Box M-117, BROADCASTING.

Experienced dj and air personality. Authoritative newscaster and air salesman. Married, will relocate. 3rd phone endorsed. Box M-118, BROADCASTING.

Bright air personality: DJ-announcer, authoritative newscaster; dependable, not a floater. Box M-120, BROADCASTING.

Friendly, enthusiastic, 1st phone morning dj. 12 years experience. Now program in 5000 watt daytimer. Philadelphia market. Am seeking spot in promotion minded, civic slanted, progressive independent, one with modern equipment and personnel to match. Expect better than average salary for professional performance. Will come to work on trial basis; no tapes. Box M-123, BROADCASTING.

Attention successful stations . . . excellent production, programing, sports man available. Seven years experience. Currently employed personality with highest ratings in good market. Box M-124, BROADCASTING.

Man with third is willing to travel anywhere, wages not important, needs the experience. Box M-131, BROADCASTING.

First phone engineer announcer, in a wheel chair, need ground level facilities. Some experience. Call Calvin Marvin, 501-62258, 1400 South Seventh, Paragould, Arkansas.

Mature, young announcer with 3 yrs. experience wants to make it full time—either news or dj. Good voice—can do top 40 or good music. Send all details first letter. Write Doug Hickok, 273 South Main, Wells-ville, N. Y.

East Coast: young, versatile, conscientious, mature, totally dedicated program director-announcer with smooth, intelligent delivery and excellent production ability seeks position, not necessarily as program director, with middle-road or rock station. Excellent references. Phone Bill Gordon, Philadelphia, 215-455-4625.

Top 40 combo. Now working in 15th market area. High ratings, but too much pressure . . . married. Like to stay in Texas . . . James Rosinbaum, 1025 Holmgreen, San Antonio, Texas or call TA 4-6988 or MI 8-1303.

Experienced, dedicated, seeks permanent position with good music station. 3rd phone, married. Presently employed. \$125. Available Jan. 10. Box 589, Winter Haven, Florida.

Steady, married, 1st class ticket 1½ years experience prefers Western association. Lee Knie, 12344 Burbank Blvd., Apt. 18, North Hollywood, Calif. 766-7640.

Situations Wanted—Technical

Experienced first class engineer, now working in N.Y.C. will relocate for position with future. Quality control room work and fast tape editing a specialty. No announcing. Box M-98, BROADCASTING.

Audio recording broadcast engineer. Englands finest export since the Beatles, wants lots of money for lots of work. Call N. Y. 478-2220.

Production—Programing, Others

Sports editor-journalism graduate. Capable in all phases. Available immediately for large station or small. Prefer West. Box L-325, BROADCASTING.

Sportscaster: ambitious, experienced play-by-play with college degree . . . Third phone . . . writing for newspaper . . . big league contacts . . . and references . . . willing to relocate for right offer after February 1. Box M-25, BROADCASTING.

Girl Friday with eight years experience as Bookkeeper, office manager and executive assistant wishes to relocate. Looking for good boss and salary in return for honest, dependable right with excellent references. Box M-56, BROADCASTING.

Newsman soon to leave network O&O TV in NYC looking for opportunity with top TV or Radio news operation. Excellent referents & backgrounds: Writer, reporter, newscaster, documentarian. College graduate. Box M-70, BROADCASTING.

Thoroughly experienced, creative operations manager—program director with Top 40 and good music background available. Strong on promotion, production. Expensive but worth it. Box M-73, BROADCASTING.

College grad. in R-TV. Four years experience. Sports director, assistant program and news director. 24, married and family. Can gather, write, edit, and deliver news authoritatively. Run a smooth board. Presently employed, desire relocation in Midwest. Tape and resume upon request. Available April 1st. Box M-85, BROADCASTING.

A Pro! News and sports specialist, completely experienced in all phases, radio and TV. Making \$200 plus. College, married, no floater. Will consider staff if market and money are right. Excellent references. Box M-87, BROADCASTING.

Play-by-play, fifteen years experience. Only consider position with year round sports program! Will sell and service sports accounts. Current football aircheck available. Box M-90, BROADCASTING.

Young married man, experienced in middle-road format, wants position as play-by-play man and, if possible, PD. Will be college graduate in near future. 3rd phone plus endorsement. Box M-105, BROADCASTING.

Need an experienced creative copywriter immediately? I'm your girl! References. Box M-111, BROADCASTING.

Mature, expertly qualified for technical, production and news. European education, multi-lingual. Available immediately. Box M-119, BROADCASTING.

Experienced sportsman to enlarge or develop sports programing at your station. Excellent play-by-play football, basketball, baseball. Write own material. TV experience. Can double in programing-production-records. Family. Looking for permanent position. Finest references. Box M-132, BROADCASTING.

Seven years announcing's enough! Want to try program directing small to medium market. Contact: Sean Donovan, 1099 Brower, Memphis, Tenn. 527-9560.

TELEVISION—Help Wanted—Sales

Group TV station, major Northeastern market seeks young aggressive salesman tops in present position but has no place to grow. Salary plus commission. Complete details first letter. Box M-22, BROADCASTING.

Atlanta TV station seeks young man with statistical, media marketing background for rating analysis, merchandising, research and national spot sales contacts. Sales-minded but a whiz on the calculator. Detailed resume in first letter please. Ned Jay, WAGA TV, Atlanta, Georgia.

Help Wanted—Announcers

Medium size New England market aggressive television operation searching for individual to gather and report sports news. Send resume, photo, and audio tape. Box M-93, BROADCASTING.

Announcers—(Cont'd)

Aggressive TV station in top 30 market needs announcer-copywriter. Good place to work, loaded with benefits. Send audio tape, picture, full details including salary to Box M-100, BROADCASTING.

Immediate opening—2nd man in news department. Wonderful opportunity for young man to work with 1st rate news chief, as well as general on camera work. Excellent compensation. Contact: Dave Allen, WSEE Television, Glendale 5-7575, Erie, Pennsylvania.

Announcer/director—booth and on camera announcing, directing of both tape and live. Salary commensurate with ability and experience. Contact John Hamer, WHTN-TV, Huntington, W. Va.

Technical

Wanted: Working chief engineer. Strong on maintenance. Some switching. West central. Good living and recreational facilities available. Good salary for right man. Write Box M-63, BROADCASTING.

Immediate opening for experienced TV transmitter engineer. Prefer TT50AH maintenance experience. Permanent position. Profit sharing plan plus fringe benefits. Write or call, Harold H. Newby, KAKE-TV, Box 1010 Wichita, Kansas. Phone 316-WH 3-4221.

The KELOLAND stations of South Dakota including three TV, and AM-FM and two company-owned microwave systems need a well-qualified, experienced engineer. This man will be in an executive capacity with overall supervision of personnel, equipment and technical purchasing. This is an excellent opportunity for the right man to become associated with one of the country's most progressive broadcasting groups. Send full details on training and experience with references to Joe Floyd, KELO-TV, Sioux Falls, South Dakota.

Wanted: Technically competent man with experience in FM and CCTV studio maintenance who would like to enter the educational broadcast field. New and growing CCTV installation. Opportunity to work on degree. Send resume to Department of Broadcasting, 14 Ayers Hall, University of Tennessee, Knoxville.

University TV studio needs experienced man for video operation and maintenance. Excellent fringe benefits. Replies confidential. Send complete details in 1st letter to Alan B. MacIntyre, Director of Engineering, WUNC-TV, Chapel Hill, North Carolina 27515.

Production—Programing, Others

Film editor sought by leading N. Y. State VHF to also do studio camera work. Salary dependent on experience. Box M-2, BROADCASTING.

Air personality sought by N. E. VHF for top notch news department. News writing ability desirable. Box M-3, BROADCASTING.

Production director to direct on-the-air operations, studio crewmen, video taping, switching, and demands of position. Varied, professional background and experience required. Southwest. Send photo, references and resume to Box M-41, BROADCASTING.

Producer/director — Major market station needs real "take charge" man, capable of handling talent, remotes, live and tape shows. Must be college graduate and experienced in all phases of production. Should now be located in Mid-Atlantic states. Salary open. Send resume and salary requirements. Box M-68, BROADCASTING.

Librarian professional training and television broadcasting station library experience required. Please send resume including a minimum salary and how soon available. Box M-94, BROADCASTING.

TELEVISION—Situations Wanted

Management

Available! Conscientious-alert college graduate. Ready for junior management position. Twelve years experience in all phases. Box M-52, BROADCASTING.

Experienced, television executive: now TV sales manager, top 50 market. Outstanding sales record: civic leader, family man. Box M-84, BROADCASTING.

ETV Station manager—seeking change for valid reason. Experienced in management, administration & production. B.A., M.S. (radio-TV). Finest references and complete resume available. Box M-89, BROADCASTING.

Eight years experience as producer-director and production manager. Married, B.A., M.A. Ready for assistant program manager's position. Box M-95, BROADCASTING.

Business manager or assistant station manager. 9 years experience in AM-TV. Held positions of accountant, Ass't business manager and operations manager for programing, in major market operation. Write Box M-102 BROADCASTING for additional information.

Announcers

Top 20 markets only-sports & news announcer. Good writer. Experienced TV & radio. Box M-72, BROADCASTING.

Attention Boston to Washington-N. E. major market experience on camera-announcer, host, newscaster seeks immediate position. Box M-74, BROADCASTING.

Announcer - director - producer. 17 years broadcasting. Proven. Artist, air salesman, production specialist. Family man. Last 10 years VHF. Contract prohibits area placement. Available now. Sid Perry, 2603 Lawn-dale, Champagne, Illinois. 217-356-1086.

3 yrs. in announcing and selling. I would keep selling but would like to get more on camera experience—interested in weather. Box M-134, BROADCASTING.

Production—Programing, Others

15 years experience in every phase TV from cameraman to program director in major market. . . . Award-winning programing concepts . . . creative production . . . excellent references . . . college grad. . . aggressive . . . young . . . wants new challenge salary open. Box M-48, BROADCASTING.

Film director—experienced, capable college graduate desires medium to major market. Box M-53, BROADCASTING.

Producer-director. 6 years experience, college degree. ETV & commercial TV. Box M-79, BROADCASTING.

Executive producer-director. 12 years commercial etc. Desire production manager's position. Will consider producer-director for right offer. Family, B.A. Box M-107, BROADCASTING.

Producer-director with considerable large market experience desires position as Production manager. Highest references. Married, Degrees. Box M-112, BROADCASTING.

Solid public relations, publicity, 8 years broadcasting. Documentary, copy writer, excellent production. News director major market wants move to TV. Married, steady, references. Prefer East coast. Personal interview my expense. Box M-121, BROADCASTING.

Married man, four years experience in all phases of production desires position immediately. Contact: Clemens Kuhlrig, 2811 W. 27th Avenue, Denver, Colorado.

TV production asst. Production school graduate. College. Presently asst. film editor with major network. Will relocate. Resume upon request. R. A. Hessel, 128 Homestead Avenue, Amityville, New York.

WANTED TO BUY—Equipment

Wanted to buy—RCA TC-4A audio, Video program switching panel MI-26228. Contact Kenneth Casey, at 353-0361. Call collect: WMSL-TV, Decatur, Ala.

Urgent. Need late model used Kw transmitter, prefer RCA BTA-1M or Collins 20V or equivalent. Will pay cash. Ted A. Smith, KUMA Radio, Box 278, Pendleton, Oregon.

Wanted 4 or 8 bay FM transmitting antenna on 106.5 megacycles, or can be tuned to this frequency. State price, weight, and dimensions. Write to Fred Ostwalt, WSTP, Salisbury, North Carolina.

Radio La Prensa, Casilla 78, Guayaquil, Ecuador c/o Miguel Ulloa, is interested in buying a transmitter 10, 20, or 50 kw. Send complete details immediately about equipment and possibility of delivering and installing at buyers expense.

Tax exempt organization wants TV equipment. If you're buying new or have idle gear donate us your old at market value. Save over trade in price. 714-448-4090, Box 758 El Cajon, Calif.

Magnecord amplifier, model PJ6-J or PT63-J, in good condition, WYNS, Box 195, Palmerston, Pa.

FOR SALE—Equipment

Television radio transmitters, monitors, tubes, microwave, cameras, audio. Electrofind, 440 Columbus Ave. N.Y.C.

Parabolic antennas, six foot dia., new solid surface with hardware, dipole, etc. \$125.00 each. S-W Electric Cable Company, Willow & Twenty-Fourth Streets, Oakland California. 832-3527.

Western Electric 506-B-2 ten kilowatt transmitter in good operating condition, and two Collins four bay antennas tuned to 105.1 meg. Available as package, or sold separately, for best offer. Above items available on or about December 15th. Write or Wire: WRFM, 41-30 58th St., Woodside N. Y. C., N. Y. 11377.

General radio RF bridge model 1606-A in new condition with case \$500.00. Box M-8, BROADCASTING.

Two—FM-10BM-G, ITA sub-carrier generators 87 and 41 KC, one ITA FM—FM-10,000-C exciter. WAMO, Pittsburgh 19, Pa.

If you need broadcast equipment or have equipment to sell . . . contact Broadcast Equipment and Supply Co, Bristol, Tenn.

RCA Portable audio console BC-10A. Used very little. New condition. Cost \$813.00 Will sell to highest bidder FOB. KROX, Crookston, Minnesota.

Transmitter and tape recorders—reasonably bought and sold. SOS, 270 Northcrest, Chattanooga, Tennessee. Phone 998-3346.

One Western Electric 3 kw FM transmitter-amplifier (503B1). Plus 8-319A; 8-872A; 5-5530 tubes. One Western Electric 451A-1 AM transmitter—250 watts output. Also spare crystal. Will sell separately. Contact WAZL, Hazleton, Pa. 717-454-3531. Elwood Tito, FOB Hazleton.

Special on Tape-A-Thon repeater model tape transports. Sony, Revere and Wollensack tape recorders. All new, unused. U.S. Recording Co., 1347 S. Capitol St., Washington, D.C. 20003. Phone 202-543-2705.

For Sale—3 year old gates four-channel studioette. Excellent condition. Original cost \$895.00. First \$500.00 takes it FOB. Available about January 1, 1965, KCOM Comanche, Texas.

"Ah la Freeberg" . . . Fifty produced funnies with SFX . . . \$15.00. Tape included all stations . . . We do production commercials . . . first one free . . . send particulars to Vocal Image Productions, 15 Folsom Court, East Grand Forks, Minnesota.

MISCELLANEOUS

30,000 Professional Comedy Lines! Topical laugh service featuring deejay comment, introductions. Free catalog. Orben Comedy Books, Atlantic Beach, N. Y.

Need help? 1000 Super dooper, hooper scooper, one liners exclusive in your market. Free sample. Lyn Publications, 2221, Steiner St., San Francisco.

JOCKEY JOKER!—A collection of six gag-files now in one edition. Contains over 500 One Liners. Gags, sound effect bits, station breaks, ad libs, etc. . . . \$7.50. Show-Biz-Comedy Service, 1735 East 26th St. Brooklyn, N. Y. 11229.

Add 30% to your billing . . . with weekly ideas from the Brainstorm. Each issue contains 13 saleable ideas. \$2.00 per week. Exclusive. Tie up your market now. Write Brainstorm, Box 875, Lubbock, Texas.

INSTRUCTIONS

FCC first phone license preparation by correspondence or in resident classes. Also, advanced electronics training available. Grantham Schools are located in Hollywood, Seattle, Kansas City and Washington. For free 52-page brochure write Dept. 5-K, Grantham Schools, 1505 N. Western Ave., Hollywood, Calif. 90027.

Be prepared. First class FCC license in six weeks. Top quality theory and laboratory training. Elkins Radio License School of Atlanta, 1139 Spring St., N.W., Atlanta, Georgia.

The nationally known 6 weeks Elkins training for an FCC First Class License. Outstanding theory and laboratory instructions. Elkins Radio License School of New Orleans, 333 Saint Charles, New Orleans, Louisiana.

FCC first phone license in six weeks. Guaranteed instruction in theory and laboratory methods by master teachers. G.I. approved. Request free brochure. Elkins Radio License School, 2603 Inwood Road, Dallas, Texas.

Elkins Radio License School of Chicago—Six weeks quality instruction in laboratory methods and theory leading to the FCC First Class License. 14 East Jackson St., Chicago 4, Illinois.

Announcing programing, console operation Twelve weeks intensive, practical training. Finest, most modern equipment available. G. I. approved. Elkins School of Broadcasting, 2603 Inwood Road, Dallas 35, Texas.

Minneapolis now has Elkins' famous six week course in First Class FCC License preparation through proven theory and lab methods. Elkins Radio License School, 4119 East Lake Street, Minneapolis, Minn.

Since 1946. Original course for FCC first phone operator license in six weeks. Over 420 hours instruction and over 200 hours guided discussion at school. Reservations required. Enrolling now for classes starting January 6 & March 10. For information, references and reservation, write William B. Ogden Radio Operational Engineering School, 1150 West Olive Ave., Burbank, California.

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Box M-110, BROADCASTING

Production—Programing, Others

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AM-TV COMBINATION IN VIRGINIA

Immediate opening. Need experienced, creative person. Salary commensurate with experience. Send complete information first letter including samples of your work.

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NEWSWRITER/NEWSCASTER

Needed for a station with an expanding news operation in the metropolitan New York area . . . an excellent opportunity for the right man. Need aggressive, alert individual with good voice. Emphasis on local news, beepers, on-the-scene coverage. Send tape and resume to WFAS, Box 551, White Plains, New York.

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Fast-growing radio Sales Agency needs a real pro immediately. Must be heavy on CLASS announcing style and AD LIB ability—with some copywriting and customer-contact experience. Excellent starting salary plus benefits leading rapidly to 5 figures. Sorry, can only consider those now located within 150 miles of Chicago.
Call Larry Gutter, Chicagoland Broadcasters, Inc., 212-561-2637.

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To organize and write radio news shows and coordinate related programing details. No air work. Some related duties for television. Journalism degree preferred, plus some news gathering and writing for broadcast facility. An Equal Opportunity Employer. Send resume of age, education, experience and current income to:

Personnel Department
WLW
Cincinnati, Ohio 45202.

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Nationally known radio executive with substantial record in all phases of broadcast management available. Have been running major station in first ten markets for several years and increased billings 200% from six to seven figures. Well known in state, national and governmental circles, having served on many executive committees of radio consequence. Salary commensurate with responsibility.

Best Industry references.

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Production—Programing, Others

Profile of a Professional

20 years Radio-TV experience in major and small markets as highly competent programing executive and creative producer-director in live-VTR-film. Sales-oriented—promotion-minded. Excellent references. Seeks challenging opportunity.

Box M-106, BROADCASTING

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TV Sales Manager

Network VHF in Southcentral U. S. seeking aggressive Sales Manager with proven record. Finest modern facilities to work with. Excellent compensation and future growth possibilities. Write giving experience and qualifications. Personal interview will be required. All replies held in strict confidence.

Box M-128, BROADCASTING

Technical

EXPERIENCED TELEVISION ENGINEER

Major Midwest University has immediate opening for competent Television Engineer. Minimum of 5 years experience with all phases of television operation and maintenance required. Excellent opportunity. Send resume including salary requirements to:

Box M-104, BROADCASTING

Technical—(Cont'd)

Television/Field Broadcast Engineers

1st phone, transmitter and video operation, installation and maintenance experience. Considerable travel involved. Openings in East and South. Send resume to: Mr. D. K. Thorne, RCA Service Company, Cherry Hill, Camden 8, New Jersey.

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Box M-78, BROADCASTING

EMPLOYMENT SERVICE

Job Opportunities Rocky Mountain Area

We have 49 immediate openings for: Radio Account Executives; Engineers; Announcer-Sales-Combos; Announcer-Engineer-Combos; TV Switcher-Announcer-Combo; Transmitter-Engineer; Maintenance Engineer.

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641 Equitable Bldg. Denver, Colorado 80202
Phone 303 - 534-0688

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AUSTIN, TEXAS 78756

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Miss.	medium	fulltime	158M	SOLD
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JACK L. STOLL & ASSOCIATES
6381 Hollywood Blvd.
Los Angeles 28, California

S. Taylor (each 50%) to Radio Station WTYN Inc., owned by Henry G. Bartol Jr. and Gertrude S. Taylor (each 50%). No financial consideration; transaction of incorporation. Ann. Dec. 1.

KGRL Bend, Ore.—Seeks assignment of license from **KGRL Inc.**, owned by Glenn Cushman (25%), Gary Capps, Robert N. Chandler, Bradley Fancher, Dagmar Fancher, Sharon Capps and Nancy Chandler (each 12.5%), to **Juniper Broadcasting Inc.**, owned by same individuals with same percentages. No financial consideration. Ann. Dec. 2.

WPIT-AM-FM Pittsburgh; WSTV-AM-FM-TV Steubenville, Ohio; WWOL-AM-FM Buffalo, N. Y., and WSOL Tampa, Fla.—Seek transfer of control of licensee or licensees' parent corporation, **Rust Craft Greeting Cards Inc.**, from **Berkman group** (de facto control), to **Berkman group** (de jure control). No financial consideration. **Berkman group** which now owns 47.856% of **Rust Craft Greeting Cards** plans to acquire additional shares of stock on open over-the-counter transactions. Ann. Dec. 3.

WBCR Christiansburg, WV; VV Blackburg, both Virginia—Seek transfer of control of licensee corporation, **WBCR Inc.**, from **Alfred H. Griffith** (0.5% before, none after), deceased, to **Mildred W. Griffith** (0.5% after), executrix of estate of **Alfred H. Griffith**. Ann. Dec. 1.

WLL Lynchburg, Va.—Seeks transfer of control of licensee corporation, **Griffith Broadcasting Corp.**, from **Alfred H. Griffith** (99% before, none after), deceased, to **Mildred W. Griffith** (99% after), executrix of estate of **Alfred H. Griffith**. Ann. Dec. 1.

Hearing cases

INITIAL DECISIONS

■ Hearing Examiner **Chester F. Naumowicz Jr.** issued initial decision looking toward granting applications for new daytime AM's on 1080 kc of **Northwestern Indiana Radio Inc.** with 250 w, in **Valparaiso, Ind.**, and **Livingston County Broadcasting Co.** with 1 kw, DA, in **Pontiac, Ill.**; conditioned to no pre-sunrise operation with daytime facilities pending final decision in **Doc. 14419**. Action Dec. 9.

■ Hearing Examiner **Isadore A. Honig** issued initial decision looking toward granting application of **East Kentucky Broadcasting Corp.** for new FM on channel 221 in **Pikeville, Ky.** Action Dec. 7.

OTHER ACTIONS

■ By order, commission granted application by **WGUN Inc.** for review of **Aug. 11** decision of **Review Board** which denied application for modification of license to change identification from **Decatur to Atlanta, Ga.**, and move its main studio to **trans. site**; afforded parties time to file briefs and reply briefs, and scheduled oral argument before commission en banc on **Feb. 1, 1965**. **Commissioner Bartley** dissented; **Commissioner Cox** not participating. Action Dec. 9.

■ By memorandum opinion and order, commission denied petition by **Grand Broadcasting Co.**, **MKO Broadcasting Corp.** and **Peninsular Broadcasting Co.** for stay of **April 22** decision which granted application for **West Michigan Telecasters Inc.** for new TV on channel 13 in **Grand Rapids, Mich.**, and which denied petitioners' competing applications; also, denied petitioners' request for oral argument. **Commissioner Ford** dissented; **Commissioner Cox** not participating. **Grand Rapids Inc.** representing four applicants, has been operating **WZZM-TV** on channel 13 in **Grand Rapids** since **Nov. 1, 1962** under interim authorization granted previous **July 26** pending regular service by selected applicant in competitive hearing. Action Dec. 9.

■ By order, commission held in abeyance application by **Brainerd Broadcasting Co.** for review of **Oct. 9** decision of **Review Board** which denied, as inconsistent with **Sec. 73.24(b)** of rules, application to change operation of **KLIZ Brainerd, Minn.**, on 1380 kc from 1 kw, D, to 5 kw, unL, DA-N, and change trans. site. Commission felt it in interest of orderly administration to withhold action on application for review until **Review Board** has first acted on petition by **Broadcast Bureau** to reconsider decision and to determine issues not resolved by **Review Board**. **Commissioner Cox** not participating; **Commissioner Loevinger** dissented and issued statement. Action Dec. 9.

■ By order, commission granted motion by **Rockland Broadcasting Co.** and dismissed, but with prejudice, petition for reconsideration of **Feb. 17, 1964** decision granting application of **Rockland Radio Corp.** for new AM at **Spring Valley, N. Y.**, and deny-

ing **Rockland Broadcasting Co.'s** application for new station at **Blauvelt, N. Y.** **Commissioner Cox** not participating. Action Dec. 9.

■ By memorandum opinion and order in proceeding on applications of **Sunbeam Television Corp.** for renewal of license of **WCKT-TV** on channel 7 in **Miami**, and competing application of **Community Broadcasting Corp.** for new TV on channel, commission (1) granted motion by **Community** for acceptance of brief exceeding 50 pages; (2) denied motion by **Sunbeam** for leave to file reply brief in excess of 50 pages but, on commission's own motion, afforded **Sunbeam** two weeks for submission of new reply brief in accordance with paginal limits of rules, and (3) dismissed as moot **Sunbeam's** request to file further response pleadings. **Commissioner Cox** dissented. Action Dec. 9.

■ By order, granted petition by **Newton Broadcasting Co.** for waiver of **Sec. 1.277(c)** of rules to permit company to file brief in excess of 50 pages in reply to exceptions and supporting briefs in proceeding on application for new AM in **Newton, Mass.**, and that of **Transcript Press Inc.**, **Dedham, Mass.**. Action Dec. 7.

WILM Wilmington, Del.—Waived **Sec. 1.571** of rules and accepted for filing application to change trans. site. Action Dec. 2.

■ By order, commission (1) denied request by **WWCO Inc.** for waiver of **Sec. 1.534(b)** of rules and returned as unacceptable for filing application for replacement of expired permit for new class B FM in **Waterbury, Conn.**; (2) cancelled permit **BPH-3163** as modified which authorized construction of facilities, which expired on **March 15**, and deleted call letters **WWCO-FM**, and (3) ordered channel 281 retained in

ETV fund grant

Following grant for educational television has been announced by Department of Health, Education and Welfare:

■ **Tempe, Ariz.**—**Arizona State University**; \$141,295 to expand facilities of **KAET-TV**, channel 8, **Tempe**; total project cost \$188,393.

table of assignments for **Waterbury** and applications proposing essentially same facilities will be accepted for filing by commission on or before **Feb. 2, 1965**. Since it appears that expiration of permit was not caused by matters outside applicant's knowledge and control, and request for waiver is based solely on opportunity to assign permit and recoup expenses, such explanation does not constitute showing of good cause warranting waiver. Action Dec. 2.

Routine roundup

ACTIONS BY REVIEW BOARD

■ By memorandum opinion and order in **Boston TV channel 5** proceeding in **Doc. 8739, 11070, and 15204-7**, (1) denied petition by **Boston Broadcasters Inc.** to review adverse ruling of examiner at **Oct. 27** hearing concerning failure of **WHDH** to supply answers to question 10 of section II of form 301 with respect to stockholders of parent corporation, **Boston Herald-Traveler Corp.**, and to failure to supply full information concerning officers, directors, and stockholders of **Greater Boston Distributors Inc.** and (2) dismissed motions by **WHDH Inc.** (**WHDH-TV**) to strike or for other relief. **Member Nelson** not participating. Action Dec. 9.

■ Granted joint petition by **Dawson County Broadcasting Corp.** and **Tri-Cities Broadcasting Co.** to extend time to **Dec. 14** to file oppositions to motions to enlarge issues filed by each in proceeding on applications for new AM's in **Cozad, Neb.** Action Dec. 8.

■ By memorandum opinion and order in **Lorain, Ohio, TV channel 31** proceeding in **Doc. 15248, 15626**, granted in part **Ohio Radio Inc.** petition to extent of enlarging issues to determine (1) efforts made by **United Artists Broadcasting Inc.** to ascertain programming needs and interests of area to be served, and manner in which proposes to meet such needs and interests; and (2) where **United** proposes to locate main studio and if such location is outside **Lorain** corporate city limits, whether circumstances exist which would warrant waiver of **Sec. 73.613(a)** of rules. Action Dec. 7.

■ By memorandum opinion and order in proceeding on application of **International Panorama TV Inc.** for new TV on channel 40 in **Fontana, Calif.**, in **Doc. 15641**, (1) granted petition by **Broadcast Bureau** to extent of enlarging issues to determine

whether **Angel Lerma Maler** was responsible in any way for preparation and/or dissemination of "summary report" regarding **UHF conversion** in **Los Angeles**; and whether **Maler** misrepresented and/or was lacking in candor in furnishing information to commission regarding his knowledge of preparation and/or dissemination of summary report; (2) renumbered existing issues 2 and 3 as issues 3 and 4; and (3) amended issue 3 to determine if issue 1 or 2 is resolved in affirmative, whether conduct of **Maler** adversely reflects on qualifications of applicant to be broadcast licensee. Action Dec. 7.

■ In proceeding on applications of **Central Broadcasting Corp.** and **WCRB Inc.** for new FM's in **Ware** and **Springfield, Mass.**, respectively, in **Doc. 15419-20**, granted **Broadcast Bureau** petition to extend time to **Dec. 15** to file responsive pleadings to oppositions to applicants' joint petition for approval of agreement between them for dismissal of **Central's** application and grant of **WCRB Inc.** application. Action Dec. 4.

■ In proceeding on applications of **Dover Broadcasting Inc.** and **Tuscarawas Broadcasting Co.** for new FM's in **Dover-New Philadelphia** and **New Philadelphia, Ohio**, respectively, in **Doc. 15429-30**, granted petition by **Broadcast Bureau** to extend time to **Dec. 10** to file responsive pleadings to **Dover's** appeal from examiner's order which dismissed application and granted amendment of **Tuscarawas's** application. Action Dec. 4.

ACTIONS ON MOTIONS

By commission

■ Commission granted request by **American Broadcasting Co.** to extent of extending time from **Dec. 8** to **Dec. 23** to file replies to oppositions to petition for rulemaking in matter of establishing areas and zones to be served by TV's and limiting use of TV's signals beyond such areas and zones. Action Dec. 8.

By Chief Hearing Examiner

James D. Cunningham

■ Granted motions by **Prattville Broadcasting Co.** and **Billy Walker** for field hearing in proceeding on applications for new AM's in **Prattville, Ala.**, and continued **Dec. 8** hearing to **Jan. 13, 1965**, to be held in **Prattville**. Action Dec. 7.

■ Designated Examiner **James D. Cunningham** to serve as presiding officer in proceeding on AM application of **Oris Gowen & Howard Edwards, d/b as Tree Broadcasting Co.**, **Greensburg, Ind.**; scheduled prehearing conference for **Dec. 22** and hearing for **Jan. 5, 1965**. Action **Nov. 30**.

By Hearing Examiner Basil P. Cooper

■ Granted petition by **Radio Station KVOL Inc. (KVOL)**, **Lafayette, La.**, to continue **Dec. 8** prehearing conference to **Dec. 18**, and continued **Dec. 10** hearing to date to be announced at conclusion of prehearing conference, in proceeding on AM application. Action Dec. 8.

By Hearing Examiner Charles J. Frederick

■ In proceeding on applications of **Nelson Broadcasting Co.** and **Ubiquitous Frequency Modulation Inc.** for new FM's in **Kingston and Hyde Park, N. Y.**, respectively, in **Doc. 15535-6**, granted **Ubiquitous** request to continue **Dec. 11** hearing to **Dec. 14**. Action Dec. 7.

■ In proceeding on applications of **Nelson Broadcasting Co.** and **Ubiquitous Frequency Modulation Inc.** for new FM's in **Kingston and Hyde Park, N. Y.**, respectively, in **Doc. 15535-6**, granted **Ubiquitous** petition for leave to amend to supply community information; accepted amendment and took official notice of entire application as amended. Action Dec. 3.

■ Granted petition by **M. R. Lankford Broadcasting Co.** for leave to amend application for new AM in **New Albany, Ind.**, to (1) delete request for nighttime operation, (2) make changes in estimated cost of operations and estimated revenues, (3) change proposed program schedule and analyses thereof, (4) make certain changes in daytime proposal, (5) correct parameters, and (6) increase ant. height to 196 feet over-all with obstruction lighting; returned amended application to processing line and terminated hearing. Action Dec. 1.

■ On own motion, cancelled **Dec. 4** hearing in proceeding on applications of **Central Broadcasting Corp.** and **WCRB Inc.** for new FM's in **Ware** and **Springfield, Mass.**, respectively, and continued matter without day. Action Dec. 1.

■ Granted petition by **Camellia City Telecasters** to continue **Dec. 4** further prehearing conference to **Jan. 4, 1965** in proceeding on application for new TV on channel 40 in **Sacramento, Calif.** Action Dec. 4.

■ Scheduled further prehearing conference for **Dec. 8** in proceeding on AM application of **Radio Station KVOL Inc. (KVOL)**,

SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING, Dec. 9

	Lic.	CP's	NOT ON AIR CP's	TOTAL APPLICATIONS for new stations
AM	3,979	62	72	376
FM	1,182	80	219	275
TV	548 ¹	40	88	182

AUTHORIZED TELEVISION STATIONS

Compiled by BROADCASTING, Dec. 9

	VHF	UHF	TV
Commercial	510 ²	163	673
Noncommercial	58	56	114

COMMERCIAL STATION BOXSCORE

Compiled by FCC, Oct. 31

	AM	FM	TV
Licensed (all on air)	3,948	1,175	555
CP's on air (new stations)	47	57	29
CP's not on air (new stations)	78	203	87
Total authorized stations	4,073	1,435	671
Applications for new stations (not in hearing)	176	197	73
Applications for new stations (in hearing)	68	52	62
Total applications for new stations	244	249	135
Applications for major changes (not in hearing)	204	55	39
Applications for major changes (in hearing)	36	5	10
Total applications for major changes	240	60	49
Licenses deleted	4	1	0
CP's deleted	1	0	1

¹ Does not include seven licensed stations off air.

² Includes three noncommercial stations operating on commercial channels.

Lafayette, La., to consider, among other things, use of measurements in preparation of engineering exhibits and rescheduling of evidentiary hearing and procedural dates. Action renders moot applicant's Dec. 1 petition for extension of time. Action Dec. 4.

By Hearing Examiner Walther W. Guenther

Continued Dec. 7 further hearing to Dec. 14 in proceeding on AM applications of Copper Country Broadcasting Co. (WMPL), Hancock, and Upper Michigan Broadcasting Co. (WHDF), Houghton, Mich. Action Dec. 3.

Issued memorandum formalizing rulings made at Dec. 2 further prehearing conference in proceeding on applications of Triad Stations Inc. and Marshall Broadcasting Co. for new FM's in Marshall, Mich., and granted applicants' joint motion to extend time to Jan. 12, 1965, to exchange exhibits and to continue hearing from Dec. 14 to Feb. 1, 1965; continued to Jan. 19, 1965, date for notification of witnesses; and directed Marshall Broadcasting Co. to file by Dec. 8 petition for leave to amend application (necessitated by the Review Board's enlargement of issues). Action Dec. 2.

By Hearing Examiner Isadore A. Honig

In proceeding on AM applications of Community Radio of Saratoga Springs, New York, Inc. and AM Broadcasters of Saratoga Springs Inc., Saratoga Springs, N. Y., in Doc. 15587-8, denied AM Broadcasters request for issuance of subpoena duces tecum to John Lynch and also issuance of subpoena ad testificandum to both Lynch and Martin Karig. Action Dec. 7.

By Hearing Examiner David I. Kraushaar

On own motion, corrected in various respects transcript of Nov. 30 hearing in proceeding on AM application of Marion Moore, Joshua Tree, Calif. Action Dec. 1.

By Hearing Examiner Jay A. Kyle

Granted request by Progress Broadcasting Corp. (WHOM), New York, for further prehearing conference on Dec. 29 in proceeding on AM application. Action Dec. 1.

By Hearing Examiner

Chester F. Naumowicz Jr.

On own motion, scheduled hearing for Dec. 10 in proceeding on application of Capital Broadcasting Co. for new FM in Springfield, Ill. Action Dec. 7.

Granted petition by Capital Broadcasting Co. for leave to amend application for new FM in Springfield, Ill., to correct factual inaccuracy relating to personal history of one of Capital partners. Action Dec. 4.

On own motion, rescheduled certain procedural dates in proceeding on applications of Vaughn-Hanssen Co. and Cape Canaveral Broadcasters Inc. for new AM's in Melbourne and Eau Gallie, Fla., respectively; hearing continued from Jan. 25 to Feb. 15, 1965. Action Dec. 1.

On own motion, continued Dec. 3 prehearing conference to Dec. 11 in Chicago TV channel 38 proceeding and in Fort Worth TV channel 20 proceeding, and consolidated proceedings insofar as they involve issues in common. Action Dec. 1.

By Hearing Examiner Sol Schildhouse

In Lorain, Ohio, TV channel 31 proceeding, granted Ohio Radio request to reschedule Dec. 1 hearing for Dec. 3. Action Dec. 1.

By Hearing Examiner Elizabeth C. Smith

In Bangor, Me., TV channel 7 proceeding, granted Dirigo Broadcasting Inc. requests to extent of extending time for exchange of exhibits from Nov. 23 to Jan. 22, 1965, and hearing from Dec. 7 to Feb. 5, 1965. Action Dec. 4.

Granted Broadcast Bureau request to advance Dec. 23 hearing to Dec. 16 in proceeding on applications of Southern Newspapers Inc. and Radio Hot Springs Co. for new FM's in Hot Springs, Ark. Action Dec. 7.

In proceeding on applications of College Radio and Pioneer Valley Broadcasting Co. for new FM's in Amherst and Northampton, Mass., respectively, in Doc. 15562-3, granted College Radio request for continuance of certain procedural dates; hearing continued from Dec. 16 to Jan. 29, 1965. Action Dec. 7.

BROADCAST ACTIONS

By Broadcast Bureau

Actions of Dec. 3

KNFM(FM) Midland, Tex.—Remote control permitted.

WREB Holyoke, Mass.—Granted change of remote control authority.

Granted renewal of licenses for following main and co-pending auxiliaries: KABL Oakland, Calif.; WYSL-AM-FM Buffalo, N. Y.; WXYZ Detroit, and WNOB-FM and SCA Cleveland.

WHHY-FM Montgomery, Ala.—Granted SCA on sub-carrier frequency of 67 kc.

Granted renewal of licenses for following main and co-pending auxiliaries: WBBM-AM-FM Chicago; conditions and WLS Chicago.

WLPR(FM) Mobile, Ala.—Granted mod. of CP to change type trans. and type ant.; ERP 39 kw.

Following were granted extensions of completion dates as shown: WELW Willoughby, Ohio, to Feb. 15, 1965; WJAQ Jackson, Miss., to Feb. 15, 1965; WGBB Freeport, N. Y., to Feb. 15, 1965; WGBS Miami, to March 10, 1965.

Actions of Dec. 2

WHNB-TV New Britain, Conn.—Granted mod. of license to reduce aur. ERP to 49.6 kw.

KEYC-TV Mankato, Minn.—Granted mod. of license to reduce aur. ERP to 63 kw.

WJPA Washington, Pa.—Granted CP to make changes in ant. system.

WPBC Minneapolis—Granted extension of completion date to Jan. 15, 1965.

WMBC Macon, Miss.—Granted authority to sign-off at 7:00 p.m. for period ending March 1, 1965.

Granted licenses covering changes in following TV's: WIS-TV Columbia, S. C.; WSPA-TV Spartanburg, S. C.; KIRO-TV Seattle; KELP-TV El Paso, Tex.; WITI-TV Milwaukee; WPTV(TV) West Palm Beach, Fla.; KTVS(TV) Sterling, Colo.; KWWL-TV Waterloo, Iowa, and redescribe studio location.

Action of Dec. 1

WJBD Salem, Ill.—Granted change of remote control authority.

Action of Nov. 25

KVCW Bartlesville, Okla.—Remote control permitted.

Action of Nov. 19

Texas Television Improvement Co., Cotulla, Tex.—Granted CP for new UHF-TV translator, on channel 82, to rebroadcast programs of KENS-TV (ch. 5) San Antonio, Tex.

Actions of Nov. 18

K13GR rural area southwest of Creede, Colo.—Granted CP for new VHF-TV translator on channel 13, to rebroadcast programs of KOAA-TV (ch. 5) Pueblo, Colo.

KIRO Inc., Puyallup and Olympia, Wash.—Granted CP's for new UHF-TV translators on channel 79, to rebroadcast programs of KIRO-TV (ch. 7) Seattle.

Rulemakings

FINALIZED

By first report and order, commission made following changes in FM table of channel assignments which were subject of proposed rulemaking in Doc. 15542 (numerals are channel numbers): assigned 237A to Fairfield, Calif., and deleted from Lodi; assigned 221A to Kewanee, Ill.; assigned 288A to Jamestown and 269A to Monticello, Ky.; added 278 to Traverse City, Mich., and substituted 244A for 278 in Cadillac; substituted 240A for 228A at Santa Rosa, N. M.; added 265A to Olean, N. Y.; assigned 244A to Franklin, N. C.; added 244A to Celina, Ohio, and substituted 231 for 299 at Beaumont, Tex.; 299 for 231 at Port Arthur, and added 257A to Brownwood. Other changes proposed in proceeding will be dealt with at later time by second report and order. Action Dec. 2.

By memorandum opinion and order, commission granted petition by Pickens County Broadcasting Inc., Carrollton, Ala., for reconsideration of FM channel changes in report and order in Doc. 15256 insofar as concerned Houston, Miss., and Carrollton and Butler, Ala., and amended table of assignments by changing channels at Corinth, Miss., to 237A, Houston, Miss., to 227, Senatobia, Miss., to 232A, and Butler, Ala., to 228A. Action Dec. 2.

PETITIONS FOR RULEMAKING FILED

Cincinnati—D. H. Overmyer Broadcasting Co. Requests amendment of TV table of allocations to assign channel 25 or 26 in lieu of channel 74 presently assigned. Received Nov. 25.

WDEA, Ellsworth, Me.—Coastal Broadcasting Inc. Requests amendment of FM table of allocations to assign channel 239 to Ellsworth. Received Dec. 1.

Anaheim, Calif.—Morrio Publishing Co. Requests amendment of TV table of allocations to delete channel 52 from Corona, Calif., and add channel 52 to Anaheim. Received Dec. 1.

WABR Winter Park, Fla.—Contemporary Broadcasting Inc. Requests amendment of rules to make following changes in FM table of allocations: (all Florida cities) Winter Park: add channel 290; Leesburg: delete channel 293, add channel 294. Received Dec. 2.

Columbus, Ohio—Christian Voice of Central Ohio. Requests amendment of FM table of assignments to reassign channel 285A or any class A channel to Columbus and assign channel 296A to Circleville, Ohio. Received Dec. 3.

If anyone stands tall for radio today, it's surely 5 foot, 5¼ inch Dick Dudley, president and general manager of Wisconsin Valley Television Corp., licensee of WSAU-AM-FM-TV Wausau and parent of WMTV(TV) Madison as well as AM applicant at Kaukauna, all Wisconsin.

It's not that TV or his group's newspaper interests are less fascinating for Mr. Dudley, but he does rise quickly to the defense of radio when the occasion demands.

"Anyone who sells radio short or feels that radio has had its day should take an honest look," Mr. Dudley contends. "Operators whose stations are not doing well simply aren't working at it."

Radio Is 'Ingrained' ■ With transistor sets everywhere, with the diversity of stations and programs now on the air and the medium's natural ability to instantly report anything that happens, radio has become "an ingrained part of life," Mr. Dudley maintains.

Testing his philosophy in practical ways puts spice in Mr. Dudley's life. As managing director of the Wisconsin Network Inc. since September of last year, for example, he has worked hard to transform a "paper" network into a more vibrant service to both sponsors and audience.

The network has grown to a total of 17 stations and now has outlets in all of the major Wisconsin markets, he notes, including Milwaukee, Madison and Eau Claire. He considers the state group one answer to the agency's need today for simpler buying of radio.

Mr. Dudley also is building more service-type programs into the network's air offerings, expanding on the more traditional formats of football and basketball feeds.

Around the Clock ■ In September of this year Mr. Dudley expanded WSAU to 24-hour operation even though Wausau is a relatively small market. "We found a lot of people who want to know what's going on around the clock," he says. WSAU emphasizes news, information shows and middle-of-the-road music, plus NBC.

"I've always believed that for a well-rounded station a network is necessary," Mr. Dudley says, "especially in smaller markets, because it gives coverage not otherwise available." He's also proud of WSAU's strong local news staff.

Mr. Dudley is candid about his opposition to superpower proposals for radio and the "do-nothing" attitude with respect to the daytimers' problems. "I think the daytimers do need some relief," he says, "and there must be some way we can figure out a compromise."

Based on his National Association of Broadcasters experiences, Mr. Dudley also will argue with those "who think a few of the big operators control and run the business." Smaller stations have

Dick Dudley: small package but big ideas

plenty of attention, he says, "and the little man can be heard." NAB's program clinics were designed "purely to take care of small station operators," he explains, "and I think they are doing a service."

A little over a year ago WSAU-FM was separated from WSAU and now programs

WEEK'S PROFILE



Richard David Dudley—Pres. and gen. manager of Wisconsin Valley Television Corp. (licensee of WSAU-AM-FM-TV Wausau, parent firm of WMTV (TV) Madison, applicant for AM at Kaukauna and chief owner of Marshfield News-Herald, all Wis.); b. Waupaca, Wis., Oct. 29, 1923; U.S. Navy, 1942-45; U. of Wis., 1945-47; salesman, WSAU, 1947, gen. mgr., 1951, asst. gen. mgr. and commercial mgr. of both radio and TV in 1954; gen. mgr. and commercial mgr. of Wisconsin Valley Television, 1958, promoted to present post, September 1963; elected to board of National Association of Broadcasters and 9th district director for radio, 1963; treasurer of Wisconsin Broadcasters Association since 1958; managing director, Wisconsin Network, Inc., 1963; co-chairman, United Fund Drive of Marathon County, Wis.; member—state board, Friends of Wisconsin Libraries, state advisory board, American Cancer Society, board of directors, Wausau Club; past director, Wausau Area Chamber of Commerce; m. Eileen Deeney of St. Paul, Feb. 26, 1949; children—Mary, 11, Robert, 9, John, 7, and Anne, 4; hobbies—hunting, fishing, golf and curling.

a dozen hours of stereo daily. It's indicative of Mr. Dudley's optimism for FM, which he considers a service completely different from AM radio, whose nighttime signal has become so "hashed" in many areas from over-allocation. WSAU-FM held stereo demonstration clinics in its area last year, part of his policy of carefully planned promotion and public relations for all of the group's properties.

Brothers in the Air ■ Actually, Mr. Dudley stands just as tall for television as for radio, which is no mean feat for the shortest of four brothers *Life* magazine featured as "The Flying Dudleys" of World War II. His brothers having won their wings, Dick Dudley fought the Navy brass all the way to the top for waiver of the rule that said he was three-quarters of an inch too small to be a pilot. He failed.

But he flew anyway—as gunner on a torpedo bomber—all through the years of combat in the Pacific. He earned a Distinguished Flying Cross, three Air Medals and several other honors. The quartet lost its oldest in the war. Brother Bob today is the Meeker Co.'s executive vice president in New York and brother Lauren is with Duncan Foods Co. in the West.

Mr. Dudley is at his television best before a group of educators or community leaders whose opinions of broadcasting quite often may be colored by uninformed prejudices.

TV is neither "monster" nor "miracle," Mr. Dudley tells his audiences. But it is a wonderful medium of communication and the responsibility for its use in education and cultural elevation rests at least in part with those on the receiving end, he contends, particularly with parents and teachers.

Most people bought their TV sets to see entertainment shows, he notes, but educators can "interest the masses through entertainment, then take them by the hand and lead them up the educational steps through the portal of knowledge."

Broadcast and Print ■ Mr. Dudley doesn't hesitate to compare radio, television and newspapers, even though his group is involved in all these media. "Their difference exists in how and when you wish to use them," he explains, hence it's better "to study their relationship to each other." But newspapers fail to match the broadcast media as "mass" communicators, he says.

"In our area alone, central Wisconsin, WSAU radio and TV have a penetration into 24 counties," Mr. Dudley says, while "to get the same amount of newspaper saturation, you'd need more than 22 weekly and daily papers."

The local editor still sits in a place of authority and respect, Mr. Dudley observes, but increasingly he is sharing this position with the broadcaster.

Radio sells, but not itself

THE diversity of radio programming that is available to most Americans is documented at length in a special report beginning on page 57 of this issue. It is largely because of that diversity that relatively little criticism of radio programming has been heard lately.

In all but the most remote and unsettled regions, the listener can tune across a radio dial and encounter something to his liking. The collective offerings of the radio system at almost any time of the day or night encompass a range of music and talk that is as wide as the spectrum of tastes in the American audience.

A medium that so thoroughly attunes itself to all conditions and attitudes within the total population cannot help growing as the population grows. But radio ought to be growing faster than that. It has not grown faster because radio broadcasters are doing more for their audiences than they are doing for themselves. They have made much more progress in programming than in the selling of advertising. Radio is not overprogramed—it can never be—but it is beyond question undersold.

Local advertising on radio has for years improved steadily. The reasons are simple: Radio is relatively inexpensive and therefore within most local advertisers' budgets, and it is also relatively easy for the local advertiser to buy. In any given community, even the largest, it is not an inordinately difficult matter for a local merchant to find out what kinds of stations are best for his advertising.

As a medium of national advertising, however, radio continues to miss budgets it ought to get and to make its purchase difficult for advertisers who happen to decide that radio would be a desirable vehicle. Some radio stations, some station representatives, the radio networks and the Radio Advertising Bureau are persistent in attempts to improve the status of radio as a national medium, but their collective efforts do not match in manpower or money the work of their competitors. In national promotion and in national selling radio has accepted a position of inferiority that deprives it of the share of national advertising that its programming achievements deserve.

No radio station manager who budgets little for national selling should be surprised when national campaigns that he never heard of break in television, newspapers or outdoor in his town.

Toward a new NAB

ACCORDING to present signs, the search for a man to replace LeRoy Collins as president of the National Association of Broadcasters is turning into a search for a program to modernize the NAB itself. This change of direction is all to the good, and it may be attributed to the sound judgment and imaginative thinking of the ten-member selection committee that was appointed for the original purpose of recruiting a man to fill Mr. Collins's job.

It has been five months since Mr. Collins departed. As time has passed, the vacancy has seemed less and less yawning. The NAB has continued to perform its traditional functions under the policy guidance of the executive committee of board chairmen and vice chairmen. If anything, the administration of the NAB has been improved.

There is, therefore, no compelling need for an immediate choice of a Collins successor or for the contract commitments that would tie the association to whatever personality is hired. There is the time and the opportunity for fresh thinking about the NAB's past performance and future purposes.

For a long while it has been apparent that the growing centralism of authority in the NAB and its code apparatus has worked to the disadvantage of broadcasting. To the degree that broadcasters cede power to the distant bureaucracy of their own creation in Washington, to the same degree they impair their own individual power of decision and their individual character. An NAB that presumes to speak for all broadcasters on all matters of broadcasting policy also becomes the pressure point that can be touched to make all broadcasters flinch.

If the NAB—under any hired leadership—is to continue on the course it has followed in recent years, it will become a stronger influence for conformity in broadcasting than the FCC or any combination of government forces. It will respond to threats of external regulation by intensifying its own regulation. Without going through the awkward exercise of passing any laws, the Congress—indeed a few of its influential members—can impose its will on broadcasting. By the tactical use of threats of rulemaking the FCC can persuade the NAB code apparatus to do the same work.

What is needed is a complete reorientation of the broadcasters' collective efforts to defend themselves against unwarranted attacks and to improve their own standards of performance—which are, of course, the twin missions that have been assigned to the NAB. The general supervision of these missions must be centered in one headquarters that has national character, but authority ought to be localized.

To begin with, the codes of the NAB ought to be rewritten to establish general standards and ethics to which all broadcasters of good conscience can repair. They ought not, however, to contain unrealistic and unreasoned provisions, such as the commercial time limits in the present codes, which were put there only to relieve political pressures.

The state associations of broadcasters, or organizations like them, ought to be given the assignment and the means to develop programs of their own that coincide with their individual problems. What the NAB ought to become is a federation of state associations and the coordinating point for other organized elements such as the Radio Television News Directors Association or any professional societies that represent responsible segments of broadcasting.

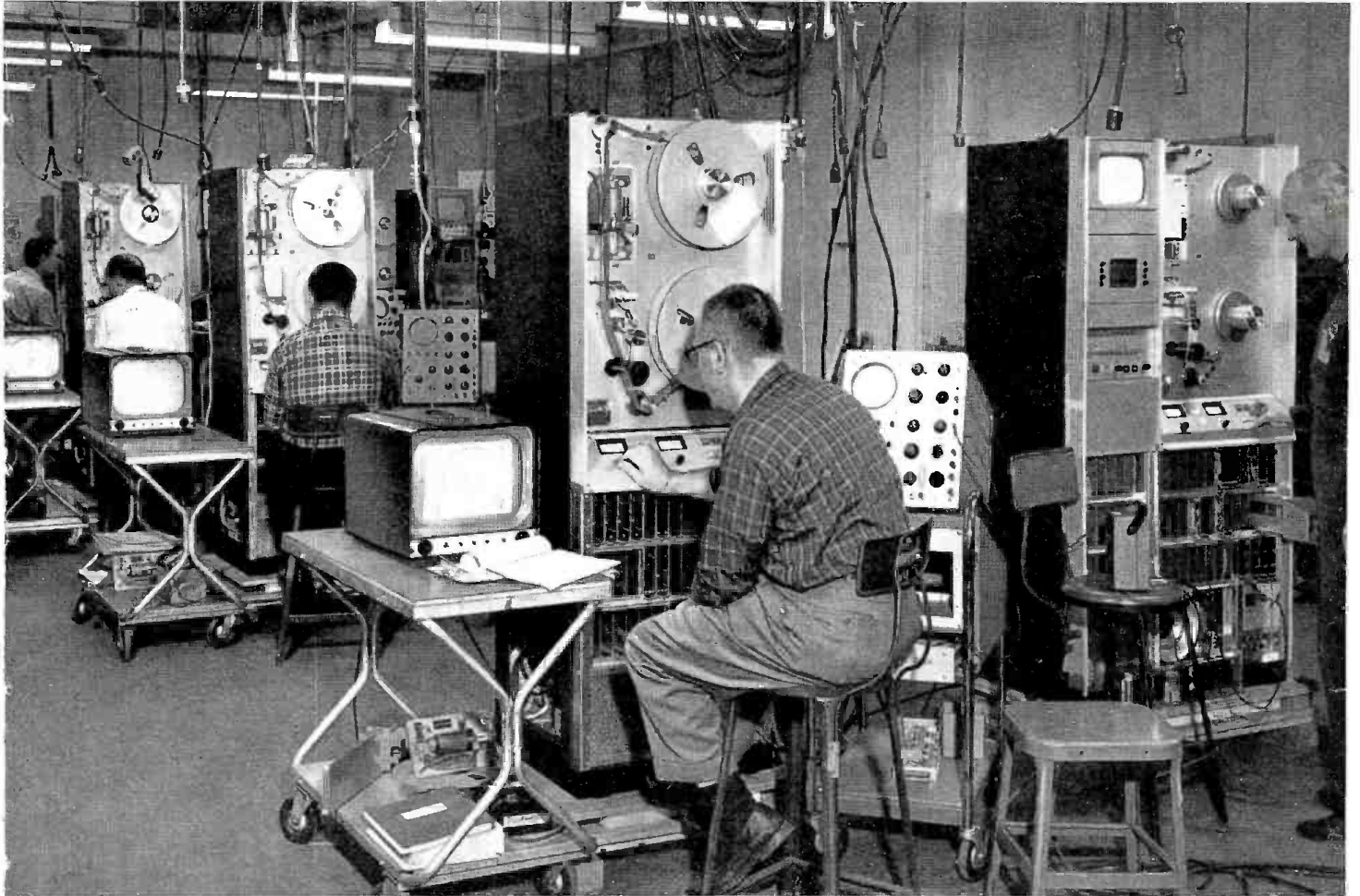
These changes would require intensive planning and much work that could be done best under a continuation of the present administration of the NAB with possibly the help of outside specialists. If the NAB boards move in this direction at their meetings next month, theirs will be an important contribution to professional broadcasting.



Drawn for BROADCASTING by Sid Hix

"At the last moment Senator Phogg couldn't appear so he sent his writer."

The TR-3's and TR-4's are on their way!



Production line showing (at left) TR-3 TV Tape Players and (at right) TR-4 Recorder-Player.

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Even the packing case of the TR-3 and TR-4 sports the RCA "New Look."

this country and abroad . . . as well as at station reps. They're going to the customers who ordered them first. They're being shipped in strong functional shipping containers that stand out as eye-catching "New Look" displays to tell the world their owners are in the new generation of television equipment. If you ordered them "then", you'll be receiving them now. If you haven't ordered yet, do it now. Call your RCA Broadcast Representative, or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



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