



Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO ®

Silver lining: Better days ahead for broadcasting, if only by contrast
Dark cloud: CBS cuts bait on EVR, stops flow of good money after bad
Under the overcast: New round of comments in fairness doctrine inquiry
Special report: The bittersweet affair between music and radio

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"BARS TO PROGRESS"

WMAR-TV recently surveyed over 500 Maryland community leaders on what they consider the most pressing problems confronting our city and state. One result of the survey is an unusually ambitious documentary series, produced by WMAR-TV, on Maryland's prison system and the problems it presents to the commonwealth.

Since the community leaders overwhelmingly chose CRIME and its complications as the current *Number One Problem*, and since the prisons, recidivism and the lack of effective rehabilitation are all part of the crime complex, this searching study is most timely.

The Attica (N.Y.) State Prison tragedy followed by only a few days, a disturbance in the Baltimore City Jail which was stopped before it could become a riot. Each of the other overcrowded, underfunded prisons in Maryland seems like a time bomb, ticking away but ready for a trigger.

After some study of the vast problem, and the programming needed to explore it in depth, the WMAR-TV Documentary Staff determined that five half-hour programs are required.

"BARS TO PROGRESS" will be telecast 7:30 to 8 P.M. on consecutive nights beginning Monday, January 3 through Friday, January 7, preempting "Jeannie."

The project will have a major publicity and promotion campaign. On-air promotion will include management-editorial-type short comments calling attention to highlights of the series.

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In Maryland Most People Watch

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Solid growth for the nation's general economy is predicted for 1972 by two broadcast economic analysts, CBS's Dr. David M. Blank and Richard Doherty, an independent consultant. Broadcasting's fortunes will grow apace. See . . .

The view of '72: hedged optimism . . . 14

CBS is changing its role in relation to its EVR system, abandoning the marketing of what was once touted as the ultimate in home TV in favor of producing the software, primarily programs, and licensing of the system. See . . .

A miracle turns sour for CBS . . . 16

A full spectrum of opinions and suggestions—from broadcasters to politicians to the man in the street—has been offered to the FCC to aid the commission in its efforts to untangle the fairness doctrine web. See . . .

Responses to an FCC cry for help . . . 21

Beginning Feb. 4, broadcast licensees will find a new blank to be filled in on application forms used to file affirmative equal-employment opportunity programs. Acting on a NOW petition, the FCC has included women. See . . .

The majority minority gets FCC help . . . 26

A decline of \$3 million in network TV billings for November 1971 over the same period in 1970 is attributed by TVB to the loss of cigarette advertising. But, the decline was the smallest of the year. See . . .

TV billings under '70 pace . . . 29

Radio broadcasting and the music industry—long the odd couple of business—have been shapers of popular culture, together and separately. Their unique relationship is examined in a BROADCASTING special report. See . . .

Now we're into music . . . 31

Administration spokesmen have the same democratic right as anyone else to 'pressure' a broadcaster into presenting a particular viewpoint, FCC says in denying complaint by National Citizens Committee for Broadcasting. See . . .

NCCB turned down on 'pressure' appeal . . . 49

Time Inc., shifting its concentration in electronic media from broadcasting toward cable and cassette TV, has purchased an interest in Computer Television Inc., supplier of closed-circuit TV films to hotels and motels. See . . .

Time's buy into CTI . . . 50

A Tulsa, Okla., cable firm has acquired \$12 million in financing to consolidate its indebtedness and complete current project construction. LVO Cable Inc. will receive \$6 million in notes, \$6 million in revolving credit. See . . .

LVO lands loans . . . 52

A leading-man type is leading Warner Brothers TV in a rejuvenation of its TV programming production in Burbank, Calif. Thomas Kuhn, vice president in charge of production, is profiled as thriving on work. See . . .

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Broadcasting

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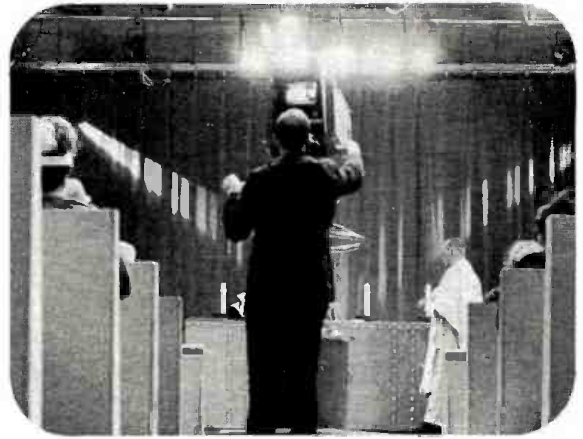
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All the way

At high levels in FCC there's growing sentiment for showdown, in Supreme Court if necessary, over role U.S. Court of Appeals has been playing in license-renewal proceedings. One tactic under consideration: release of new policy statement eliminating from renewal challenges any issue related to ownership structure of license, as long as it conforms to FCC rules. Aim is to restore part of protection incumbents lost when appellate court reversed FCC's 1970 policy statement last June (BROADCASTING, June 14, 1971, et seq.). If new statement suffered same appellate-court fate, it's now reasoned, there'd be better-than-even chance to get appellate court overturned in Supreme Court with its present composition.

It was freak decision by closely divided FCC back in 1969 that led to adoption of corrective 1970 policy statement. When commission voted, 3 to 1, to take Boston channel 5 from *Herald-Traveler* and give it to rival applicant, principally on grounds of diversification of media control, it as much as announced open season on renewal applicants associated in multi-media ownerships. (At time this issue of BROADCASTING went to press, WHDH case was still before appellate court with decision expected any time on FCC request for remand and reconsideration.)

Nippon's hardware

Highly qualified U.S. observers think Japanese may become major force in video-cassette field (which CBS just quit as hardware marketer by giving up its EVR system [see page 16]). Willingness of Japanese bankers to underwrite R&D and acknowledged ability of Japanese manufacturers to produce high-quality product at low labor cost are considered strong advantages. There's talk too of Japanese invasion of U.S. cable-television market, now in prospect.

Chairman Johnson?

If Democrats should win in this year's elections, who would be likely FCC chairman? Elevation of Nicholas Johnson is not to be dismissed out of hand. He'll be senior Democrat by then. He also has friends in influential places. Most important is Joseph Califano, general counsel of Democratic National Committee, who at time of Johnson appointment to FCC in 1966 was one of

top aides of President Lyndon B. Johnson. He urged Nick Johnson appointment and is his ardent backer now.

There's also close relationship between Commissioner Johnson and Bill Moyers, former press secretary to LBJ, who also lobbied for original appointment. Mr. Moyers, whose job as \$75,000-a-year commentator on NET (division of Education Broadcasting Corp.) is involved in current controversy over public-broadcasting salaries, in interviewing commissioner on NET Dec. 29, said of his former Texas University classmate: "Whether you agree with Nick Johnson's tactics, philosophy or powers of prophecy, he has been and remains someone to reckon with in the communications industry."

Educated guess

Gut decisions will be made by 15 directors of Corporation for Public Broadcasting at meeting in Washington Jan. 21, involving future of structure that used to be called ETV. With permanent funding (five-year plan on order of \$100 million per year) adjudged forlorn hope, outlook is for reappraisal of whole news policy, with curtailment of networking of big-name commentators and emphasis on local programming in instructional lines rather than horizontally competitive entertainment-type programming.

Congressional leaders of both parties now are believed to incline toward year-to-year financing of local stations and programming, to be channeled through CPB, which itself would constitute change in current modus operandi of CPB. Under this election-year approach consideration of permanent funding would be deferred until 1973, at earliest.

Extended carriage

FCC is considering modification of its CATV rules to answer one complaint of television broadcasters in sparsely populated areas. Isolated cable systems now outside TV-market zones and hence immune to rules requiring station carriage and nonduplication would be obliged to carry all stations with "significant viewing" in cable systems' home communities and to protect such stations against program duplication. "Significant viewing" standards would be those in FCC's letter of intent as modified by recent broadcast-cable-copy-right compromise: 3% share and 25% net weekly circulation for network affiliates, 2% and 5% for independents.

It's believed this would guarantee Rocky Mountain broadcasters cable exposure and nonduplication they seek beyond 35-mile zone that is standard in proposed rules. How much practical value would ensue is questioned, however. Study whipped up by FCC's research staff found little correlation between profitability of small-market station and presence or absence of cable systems carrying its signal beyond 35-mile zone.

FM is number one

For what is said to be first time in any top-25 market, FM station has climbed to top of ratings in Miami. American Research Bureau's total-service-area report for October-November 1971 puts WLYF(FM) Miami on top in terms of average quarter-hour audience (listeners aged 12 and over), 6 a.m. to midnight, Monday through Sunday. In Miami metro area WLYF is second to Spanish-language WFAB(AM) Miami, but in total area it is first with average quarter-hour audience of 27,600 persons, followed by WIOD-AM Miami with 25,000 and WFAB with 20,600. WLYF reached top just one year after it introduced "beautiful music" programming of Stereo Radio Productions Ltd., program consultant and service firm headed by James A. Schulke and Phil Stout.

Messrs. Schulke, president of Stereo Radio, and Stout, vice president and creative director, also claim formidable performance in highly competitive Los Angeles radio market, where KJOI(FM) moved into third position—among 44 rated stations—in ARB October-November book. In both metro and total-area reports, KABC(AM) was first, KHJ(AM) second, KJOI third despite lightning strike said to have kept it off air for 25 hours starting first Sunday of rating period.

Bank night next?

Some time during 1972 broadcast year, NBC-TV will do at least three variations on its trend-setting two-hour, made-for-TV, *World Premiere* movies. One variation would be *Double Feature: World Premiere*, two 90-minute movies played back-to-back; another would be *Double Play: World Premiere*, two one-hour movies, having nothing to do with each other, played in two-hour time period; third would be *Triple Play: World Premiere*, three separate, slightly-longer-than-half-hour properties programmed consecutively in two-hour time period.



Messrs. Wiley (l.) and Pettit

Young Nixon workers get key FCC roles

Richard E. Wiley, FCC general counsel, is expected to be named commissioner in first week of January under recess appointment during present congressional vacation. Upon receipt of appointment, signed by President Nixon, Mr. Wiley will be sworn in immediately.

He is scheduled to be succeeded as general counsel by John W. Pettit, 36, Washington lawyer, who worked with Mr. Wiley in 1968 presidential campaign when Mr. Wiley was director of state organizations and Mr. Pettit director of field organizations for Citizens for Nixon and Agnew.

Mr. Pettit is 1957 graduate of Duke

University and 1960 graduate of Georgetown Law School. He spent short time with antitrust division of Department of Justice, then three years with U.S. Air Force in judge advocate's department. For last eight-and-half years he has been with Washington law firm of Hamel, Park, McCabe & Saunders, most recently as partner. Firm specializes in tax and administrative law, has had little to do with FCC. Mr. Pettit is married, has son, 9, daughter, 3, lives in Washington suburb of Potomac, Md.

President Nixon nominated Mr. Wiley, who is 37, to be member of FCC in December, but Senate recessed before considering nomination. When Senate returns Jan. 17, Mr. Wiley's name is to be resubmitted by President.

just NAB members, urging them to persuade their congressman to co-sponsor renewal bill and to get them to ask leadership of House Commerce Committee to hold hearings early in year.

NAB-drafted bill calls for five-year licenses and provides that in hearing incumbent would be renewed if he shows he has made good-faith effort to meet needs and interests of his area.

Several license-renewal bills, in addition to HR-12018, have been introduced in Congress, including HR-12000, also by Mr. Broyhill and 37 co-sponsors. This would require FCC to find that broadcaster has failed to serve his community and lift his license before accepting competing application.

Senator Frank Moss (D-Utah) has introduced S-2993, which is NAB bill minus five-year license period. Senator Moss said he doesn't go along on that.

In his letter Mr. Evans said that NAB opposes none of bills, but feels HR-12018 most nearly meets criteria established by task force.

Attached to Mr. Evans' letter is "fact sheet" that stresses that five-year license term is more realistic in view of investments needed for TV and radio and that move would reduce by 40% FCC workload on renewals; that good-faith test keeps FCC out of program content and leaves determination of needs of areas to station, as well as determination of how to meet those needs, and that, unlike other proposals, it does not preclude existing licensee from being participant in any hearing even if found guilty of violating law or commission regulations.

Court backs OTB on TV of races

Unanimous decision handed down Dec. 27, 1971, by Third Appellate Division of State Supreme Court, Albany, N.Y., will allow New York's Offtrack Betting Corp. (OTB) to televise horse races into New York city area regardless of conflict with races at other tracks there.

The 5-to-0 decision was in response to appeal by state attorney general's office on behalf of Harness Racing Commission to overturn Nov. 30 ruling that commission lacked authority to prevent track from telecasting races. Commission felt telecasts in conflict with other meets would hurt industry and state pari-mutuel tax revenue.

Nightly *Superfecta Show* over WOR-TV New York from Monticello (N.Y.)

Raceway had started Dec. 16 after one-day delay because of conflict with final season's offering from Yonkers Raceway. Under new ruling Monticello races, scheduled to continue through Jan. 8, will overlap beginning of winter meet at Roosevelt Raceway, opening Jan. 3.

NAB intensifies drive for Broyhill renewal bill

Broadcasters have been urged to solicit support of their congressmen for HR-12018, license-renewal bill introduced in December by Representative James T. Broyhill (R-N.C.).

Mark Evans (Metromedia public affairs vice president), chairman of license-renewal task force of National Association of Broadcasters, on Dec. 27 wrote to all TV and radio licensees, not

Network newsmen head for Peking

Three TV networks, but no print media, are represented in 25-man advance party leaving for China Jan. 3 to make technical arrangements for President Nixon's historic Feb. 21-28 visit to Peking. Bill Small, CBS bureau chief in Washington, was also to go along as liaison between networks and White House.

Named members of party that is headed by Brigadier General Alexander Haig, deputy assistant to President for national security affairs, were James Kitchell, NBC; Marshall Davidson, CBS, and Robert Seigenthaler, ABC.

Arrangements for other media, White House said, will be made by News Secretary Ronald Ziegler, who is also member of advance party.

More questions, doubts on public broadcasting

Clay T. Whitehead, director of Office of Telecommunications Policy, says danger of expanded national service in public broadcasting is that it might lead to "another BBC" [British Broadcasting Corp.]—top-down centralized control rather than diversity provided by localism.

Mr. Whitehead made comment in Dec. 28 interview on NBC-TV's *Today Show*. Discussion with program's Washington editor, William Monroe, was devoted to public broadcasting controversy, and gave OTP director national forum for administration's conviction that noncommercial media are becoming overcentralized.

Similar sentiment is being heard on Capitol Hill, too, where Republicans in particular are showing their displeasure with what they regard as leftward bias, excessive salaries for top talent, too much centralization, and neglect of "educational" uses of media.

Latest exponent of those views is Representative Clarence J. Brown (R-Ohio). In remarks prepared for *Congressional Record*, Mr. Brown lamented increasing "advocacy of radical views" on public television and wondered "what would happen if a method of taxpayer financing free of the constraints of the government's appropriation process could be devised."

Present problems, he said, have "convinced many that 'education'—in the public broadcasting context—is really a code word for 'propaganda.' . . . It would be a tragedy if financial irresponsibility [as evidenced by high salaries to talent] or partisan non-objectivity were to kill off educational broadcasting."

Mr. Brown also made specific reference to controversy surrounding salaries paid to newsmen Sander Vanocur and Robert MacNeil, but said that "is only the tip of a much larger iceberg"—by which he meant question of partisanship in programming.

Democrats also continue to get their licks in. Latest to do so was Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) who said salary dispute has hurt drive for funding legislation (see page 26).

Pioneer firm bobs its name

One of oldest law firms in Washington communications practice has shortened name. Kirkland, Ellis, Hodson, Chaffetz, Masters & Rowe is now Kirkland, Ellis & Rowe. In Chicago its new name is even shorter, Kirkland & Ellis.

Columbia-Basic merger trimmed to 3 stations

Columbia Picture Industries reports it has completed agreement for acquisition of Basic Communications Inc. and its three radio stations for \$5.5 million, payable either in cash or Columbia stock, at Columbia's option. Agreement in principle reached last September (BROADCASTING, Sept. 27, 1971) had included fourth station—WIGO(AM) Atlanta—which now will be spun off with ownership retained by current Basic Communications stockholders.

Merger of Basic Communications into Columbia's subsidiary Screen Gems radio stations is subject to FCC approval. Stations to be acquired are WWVA-AM-FM Wheeling, W. Va., and WYDE(AM) Birmingham, Ala. Columbia owns KCPX-AM-FM-TV Salt Lake City, WVUE(TV) New Orleans, WAPA-TV San

Juan, P.R., WNJU(TV) Newark, N.J., and one-third interest in WOLE-TV Mayaguez, P.R. Emil Mogul, president of Basic Communications, who will continue to direct operations under CPI ownership, said CPI would be seeking four more AM's.

Glenn Wallichs dies at 61

Glenn E. Wallichs, 61, board chairman of Capitol Industries Inc., Los Angeles, and co-founder of predecessor Capitol Records Inc., died Dec. 23 in Hollywood after long illness. Mr. Wallichs was radio pioneer who built his first receiver in 1922 at age of 12 and in 1930 installed one of first automobile radios in model-T Ford. Mr. Wallichs' wife, Dorothy, and two daughters survive. His brother, Clyde, is major owner and manager of Wallichs Music & Entertainment Co., of which Glenn Wallichs was chairman.

Week's Headliners



Mr. Payne

Mr. Spielvogel

Ancil H. Payne, executive VP, King Broadcasting Co., Seattle, elected president and chief operating officer. **Stimson Bullitt**, King Broadcasting's president, elected chairman (filling five-year vacancy of position last held by his mother) and chief executive officer. Mr. Payne's title as chief operating officer and Mr. Bullitt's as chief executive officer, are newly established. King Broadcasting owns KING-AM-FM Seattle, KREM-AM-FM-TV Spokane, KINK-FM and KGW-AM-FM Portland, Ore.

Donn B. Tatum, president, Walt Disney Productions Inc., Burbank, Calif., named chairman and chief executive officer, succeeding Roy O. Disney, who died Dec. 20 (see page 56). **E. Cardon Walker**, executive VP, succeeds Mr. Tatum as president. Mr. Walker remains company's chief operating officer. Mr. Tatum and Mr. Walker, to-

gether with Roy E. Disney, and Ronald W. Miller, both VPs, will comprise executive committee of board of directors. Mr. Tatum, former director of television for Western Division of ABC, joined Walt Disney Productions 15 years ago. He was elected to board and its executive committee in 1964 and became president in 1968. Mr. Walker has been with Disney since 1938. In separate action, **Richard T. Morrow**, VP and general counsel for company, was named to board of directors.

Carl Spielvogel, executive VP and chairman of executive committee, McCann-Erickson Inc., major advertising agency in Interpublic Group of Companies, named to new post of executive VP for operations at Interpublic. Mr. Spielvogel left *New York Times*, where he had been reporter and columnist, to join Interpublic's staff in January 1960. After holding several management positions, Mr. Spielvogel became group VP at Interpublic and in 1969 joined McCann-Erickson.

Eugene L. Richmond, Jr., formerly brand marketing manager for Joseph Schlitz Brewing Co., appointed director of advertising and sales promotion, American Motors Corp., Detroit. He will be responsible for all passenger car advertising and sales promotion as well as liaison with company's agency, Wells, Rich, Greene, New York.

For other industry developments see "Fates & Fortunes," page 54

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Datebook © A calendar of important meetings and events in communications

Upcoming

Dec. 29—"Communications Technology and its Effects on People" seminar. Focus of discussion will be current developments and those likely to be implemented within the next five years, among them cable TV. Featured speakers will include: Peter C. Goldmark, former head of CBS Laboratories; George F. Mansur, deputy director, Office of Telecommunications Policy, and Edward S. Mason, chairman, Sloan Commission on Cable Communications. Bellevue-Stratford hotel, Philadelphia.

Jan. 7-9—Midwinter conference. *Florida Associations of Broadcasters*, Silver Shores, Ocala.

Also in January

Jan. 6—Newsmaker Luncheon, sponsored by *International Radio and Television Society*, on "the state of the news." Panelists will be network news anchorman Harry Reasoner of ABC-TV, Walter Cronkite of CBS-TV and John Chancellor of NBC-TV. Moderator will be Bill Moyers of National Educational Television. Waldorf-Astoria, New York.

Jan. 10—Deadline for filing comments on FCC's inquiry into fairness doctrine, phase regarding "access generally to the broadcast media for the discussion of public issues."

Jan. 10—*George Foster Peabody Radio and Television Awards* deadline for entries. Medallions will be awarded for news, entertainment, educational and youth programs, as well as for public service and promotion of international understanding. Stations, networks, individuals and citizen groups may nominate 1971 programs and activities. Entries should be submitted to the Henry W. Grady School of Journalism, University of Georgia, Athens 30601.

Jan. 11—Luncheon meeting. *Hollywood Radio and Television Society*. Julian Goodman, president and chief executive officer, NBC, speaks on outlook for communications industry in election year. Ballroom, Beverly Wilshire hotel, Beverly Hills, Calif.

Jan. 14-16—Meeting of board of trustees, *Educational Foundation of American Women in Radio and Television*. Holiday Inn, Hollywood.

Jan. 16-18—Midwinter convention, *Idaho State Broadcasters Association*. Rodeway inn, Boise.

Jan. 17-21—Winter meeting, TV and radio boards and joint board. *National Association of Broadcasters*. Marco Beach hotel, Marco Island, Fla.

Jan. 20-21—Board of directors meeting, *Institute of Broadcasting Financial Management*. Plaza International hotel, Tucson, Ariz.

Jan. 23-26—*National Religious Broadcasters* 29th annual convention. Theme of the meeting is "Communicating Christ to Every Creature." Participating in the program will be FCC Chairman Dean Burch, Commissioner Charlotte Reid, Commissioner-designate Richard Wiley and Vincent Wasilewski, president, National Association of Broadcasters. Washington Hilton hotel, Washington.

Jan. 23-26—Conference for Journalists on China, sponsored by the *Washington Journalism Center*. Conference will examine changes going on in China's relationships with the U.S. and rest of

the world and explore internal developments within the country and will place President Nixon's upcoming visit to China in perspective. The Washington Journalism Center, 2401 Virginia Avenue, N.W., Washington 20037.

Jan. 24-25—Management conference, sponsored by *Radio Advertising Bureau*. Hilton Inn-airport, Atlanta.

Jan. 25-27—Annual Radio-Television Institute, sponsored by *Georgia Association of Broadcasters*. Principal speaker will be Clay T. Whitehead, director of the Office of Telecommunications Policy. University of Georgia campus, Athens.

Jan. 27-28—Annual National Foreign Policy Conference for Editors and Broadcasters, sponsored by *Department of State*. New Department of State building, Washington. For invitation: Director, Office of Media Services, Department of State, Washington 20520.

Jan. 28-29—Mid-winter meeting, *California Broadcasters Association*. Gene Autry hotel, Palm Springs.

February

Feb. 1—Annual stockholders meeting, *Walt Disney Productions Inc.* Dorothy Chandler Pavilion, Music Center, Los Angeles.

Feb. 1—Newsmaker Luncheon, sponsored by *International Radio and Television Society*. Speaker, Dr. Peter T. Goldmark, former president, CBS Laboratories. Waldorf-Astoria, New York.

Feb. 1—Deadline for fourth annual *Robert F. Kennedy Journalism Awards*, honoring outstanding reporting on problems of poverty and discrimination in U.S. Contact: Journalism Awards Group, c/o Robert F. Kennedy Memorial, 1954 31st Street, N.W., Washington 20007.

Feb. 4-5—Annual winter television conference, *Society of Motion Picture and Television Engineers*. Program chairman is Leonard F. Coleman, Eastman Kodak Co., Dallas. Sheraton Dallas hotel, Dallas.

Feb. 7-8—Management conference, sponsored by *Radio Advertising Bureau*. Regency Hyatt House-O'Hare, Chicago.

Feb. 8—Deadline for filing comments on FCC's proposed rule amendment concerning inclusion of program identification patterns in visual TV transmissions (Doc. 19314).

Feb. 8-10—Winter convention, *South Carolina Broadcasters Association*. Featured speakers will be Herb Klein, White House director of communications, and Walter Johnson, chief, Broadcast Bureau, FCC.

Feb. 10-11—Management conference, sponsored by *Radio Advertising Bureau*. Hilton inn-airport, San Francisco.

Feb. 11-12—Annual convention, *New Mexico Broadcasters Association*. Hilton hotel, Albuquerque.

Feb. 14-15—Management conference, sponsored by *Radio Advertising Bureau*. Hilton inn, Dallas.

Feb. 16-18—Faculty-industry seminar, sponsored by *International Radio and Television Society*. Subject will be "The Business of Broadcasting." Harrison House, Glen Cove, Long Island, N.Y.

Feb. 17-18—Management conference, sponsored by *Radio Advertising Bureau*. Cherry Hill inn, Cherry Hill, N.J.

Feb. 17-19—Winter meeting, *Colorado Broadcasters Association*. Cherry Creek inn, Denver.

Feb. 18—13th annual Close-Up dinner, dance and show, sponsored by *New York Chapter of The National Academy of Television Arts and Sciences*, honoring ABC-TV host Dick Cavett. Americana hotel, New York.

Feb. 22-23—Annual convention, *Alabama Cable Television Association*. Parliament House motor hotel, Birmingham.

Feb. 29—Annual Mike Award dinner of *Broadcast Pioneers* in behalf of *Broadcasters Foundation*, honoring WDSU(AM) New Orleans as winner of 12th annual award. Hotel Pierre, New York.

March

March 3-5—Meeting, board of directors, *American Women in Radio and Television*. Americana Bal Harbour, Miami Beach.

March 3-4—*Georgia Cable Television Association*

Major meeting dates in 1972

Feb. 8-11—Ninth conference, *National Association of Television Program Executives*, Fairmont hotel, San Francisco.

April 6-9—*National Association of FM Broadcasters* annual convention. Palmer House, Chicago.

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

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

July 10-13—*Democratic national convention*. Miami Convention Center, Miami Beach.

Aug. 21-24—*Republican national convention*. San Diego Sports Arena, San Diego.

Nov. 15-18—*Sigma Delta Chi* national convention. Statler Hilton, Dallas.

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*Reg. U.S. Patent Office.

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convention. Regency Hyatt House, Atlanta.

March 6-10—Second international study sessions for videocassette and video-disk programs and equipment (VIDCA '72). Besides reviewing industry's brief past the sessions will focus on technical problems, the copyright issue, videocassettes and the public, and videocassettes and their applications to training and to industry. Registration may be arranged by contacting VIDCA, Commissariat General, 42 Avenue Ste. Foy, 9-Neuilly, France. Fees are \$170 for individual participants and \$120 for members of companies reserving an office at the sessions. Palais des Festivals, Cannes, France. France.

March 9—32d Gold Medal Anniversary Banquet, sponsored by *International Radio and Television Society*. Recipient of Gold Medal will be Julian Goodman, president of NBC. Special IRTS citation to Dr. Frank Stanton, vice chairman of CBS. Waldorf-Astoria, New York.

March 9-10—Spring convention, *Arkansas Broadcasters Association*. Sheraton hotel, Little Rock.

March 14—Newsmaker Luncheon, sponsored by *International Radio and Television Society*. Waldorf-Astoria, New York.

March 16—27th annual Western Advertising Art Exposition and Awards Presentation Banquet. *Art Directors Club of Los Angeles*. Biltmore hotel, Los Angeles.

March 21—*International Broadcasting Awards*, dinner honoring "best" radio and television commercials. Century Plaza hotel, Los Angeles.

March 23-25—International Symposium on Communication: Technology, Impact and Policy, sponsored by *University of Pennsylvania and Communications Workers of America*. Symposium is designed to explore developing frontiers of knowledge in every aspect of communications. Annenberg School of Communications, University of Pennsylvania, Philadelphia.

BookNotes

"*The Process and Effects of Mass Communication*," 1971, edited by Wilbur Schramm and Donald F. Roberts. *University of Illinois Press, Urbana, Ill.* 997 pp. \$15 clothbound.

This is the second and revised edition of this volume, first published in 1954. Designed as both a textbook and a general sourcebook, it offers readings from communication research conducted over the past decade and a half.

The papers consider mass communications's media, messages, audiences, effects, new developments and technological future. Offerings that focus on the electronic media include: "The Unique Perspective of Television and its Effect: A Pilot Study," by Kurt Lang and Gladys Engel Lang; "The Impact of Television Advertising: Learning Without Involvement," by Herbert E. Krugman; "The Invasion from Mars" (which examines the effects of Orson Welles's 1938 radio broadcast), by Hadley Control, and "Beyond Babel: The Century of the Communications Satellite," by Arthur C. Clarke.

"*Statistical Abstract of the United States: 1971, 92d edition, prepared under the direction of William Lerner, chief, general reports division, U.S. Department of Commerce. U.S. Government Printing Office, Washington. 1,008 pp. \$5.50 hardbound.*

The most striking innovation of this newest "Abstract" is the inclusion of data from the 1970 census. Figures for total population, population density, population by metropolitan, urban and

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rural residence are also incorporated.

There is also a 17-page updated section on communications touching on such topics as station distribution, broadcast revenues, multiple ownership and broadcast finances among others.

Notable additions are new tables on minority groups, credit-card banking, pesticides and price indexes.

The volume is available from the superintendent of documents, U.S. Government Printing Office, Washington 20402, or from the Department of Commerce field offices in major U.S. cities.

"The Ticket Splitter: A New Force in American Politics," 1972, by Walter De Vries and V. Lance Tarrance Jr. William B. Eerdmans Publishing Co., Grand Rapids, Mich. Approximately 150 pp. \$4.95 clothbound, \$2.95 paperbound.

The key force in politics of the future, according to the book, is the segment of the electorate that does not vote down party lines. These "ticket splitters," the book contends, are well-informed users of the media who make rational decisions about the candidates. After examining several campaigns of the 1960's, the authors turn to the problems that

political strategists face in the 1970's. They believe the 1972 presidential campaign will be won by the candidate who can best communicate with the ticket-splitters. And, the most important media influences on this segment of the voting public are television news, documentaries and other special programs, the authors conclude, with TV and radio spot advertisements ranking well down on the list. Mr. De Vries is a professor of political science at the University of Michigan and is a campaign consultant. Mr. Tarrance is special assistant to the director of the Bureau of the Census and formerly was director of research for the Republican National Committee. The book is to be published in January.

"Not Just a Sound: The Story of WLW," 1971, by Richard Perry. Prentice-Hall Inc., Englewood Cliffs, N.J., 242 pp. \$6.95 clothbound. Using ample portions of fact and nostalgia, the author charts the history of WLW(AM) Cincinnati since its founding 50 years ago. Richard Perry—former producer with the Dumont network and ABC-TV—reminisces on the people and events which contributed to the Avco station's first half century.

OpenMike®

Rejections

EDITOR: I cannot believe that a man who has received so much from radio could generalize as Arthur Godfrey did in a recent issue of *Family Weekly*. His answer to a reader as to why he quit radio was: "There are 250 stations on the CBS network and the preponderant majority just plays rock-and-roll music or keeps repeating the news day and night. They don't want anything of significance."

If that's really how Mr. Godfrey feels, no wonder the affiliates don't want him.—*Bill Sims, president, KOJO(AM) Laramie, Wyo.*

Man on the scene

EDITOR: Being an avid reader, I could not help but note some copy in your issue of Dec. 6 which read, in part: "Robert O. Magruder, former VP, Sovereign Broadcast, which owns and operates KVIL-AM-FM Highland Park, Tex., KRAM(AM) Las Vegas and KPTL(AM) Carson City, both Nevada, elected president of Sovran Inc., Dallas-based radio-TV brokerage and consulting firm . . ."

For the record, I am president, chief executive officer and principal stockholder of Kelly Broadcasting Co., owner and operator of KPTL-AM-FM Carson

City. My people have never heard of Magruder.—*William Cody Kelly.*

(Sovereign Broadcasting, based in Dallas, owns 25% of KPTL-AM-FM, not the 100% implied in the announcement on which the BROADCASTING item was based. Mr. Magruder was formerly in Sovereign's Dallas headquarters.)

Handicap?

EDITOR: Re: George Comte's letter in the Dec. 6 issue: The fact seems to have escaped Mr. Comte that the students he addressed may have grown up "a rather bright, interesting, serious, appreciative, intelligent group" (rather condescending language. isn't it?) in spite of rather than because of the banal, insipid television fare they were subjected to during their formative years.—*A. W. Freeman, Plainfield, N.H.*

Thrown for loss

EDITOR: I call your attention to the Dec. 13 article regarding ASI Communications Inc. which I find confusing and possibly erroneous: ". . . reported a net loss on a 12.9% increase in revenue for the nine-month period." You show a 22-cents-per-share earning for the first nine months of 1971.—*Louis Rosenbush, Rosenbush Advertising Agency, Baltimore.*

(It should have read simply that revenue increased 12.9% in the period.)

Selling Coca-Cola through music and song

In my years in the advertising-agency business before joining the Coca-Cola Co., I watched some good and some not so good advertising being developed. In every case, creative groups had been trying to capture that elusive quality of emphatic communication in advertising—a positive emotional response.

Rare is the commercial that stirs listeners or viewers to comments—praising the words, the music or the central theme of an ad. But there is not much doubt that McCann-Erickson has created just such an advertisement with the “I’d Like to Buy the World a Coke” television commercial for Coca-Cola.

A flood of letters—over 5,000 as of Dec. 1, 1971—all praising the central thought, the music and the execution of that ad—have poured into Atlanta corporate home offices. Many thousands more have arrived at the agency and the offices of Bottlers of Coca-Cola. These letters began to flow almost immediately with the initial airing of the commercial in July 1971. Most consumers want a copy of the music—either a recording or sheet music.

The length of popularity of this commercial would be hard to predict, as was the popularity of music styles and performers on early radio shows sponsored by Coca-Cola. Early network radio found the Coca-Cola Co. a new and exciting sponsor in 1927.

Leonard Joy, who wrote the “theme” for Coca-Cola, led a 31-string orchestra playing contemporary sounds from the musical hits of stage and screen in the 30’s. Grantland Rice introduced each of his shows with a sports-figure interview. Andre Kostelanetz, joined later by Percy Faith, was sponsored in the 40’s on a program called *The Pause That Refreshes on the Air*.

In addition to sponsorship of the rising young stars of the day, the Coca-Cola Co. sponsored during the war years a tour of the big-band sound called the “Spotlight Band.” At first nationwide, then worldwide, the Spotlight Bands were heard first over the Blue network and then over Mutual Broadcasting System.

The great band leaders of the era included: Kay Kyser, Ray Noble, Guy Lombardo, Alvino Ray, Ted Lewis, Harry James, Freddy Martin, Ted Fiorito, Benny Goodman, Tommy Dorsey, Tommy Tucker, Jerry Wald, Bob

Chester, Jan Savitt, Gene Krupa, Louis Prima and Xavier Cugat.

Among the first to be associated with Coca-Cola on the air was “Singin’ Sam.” Singin’ Sam, whose real name was Harry Frankel, was enormously popular and was sponsored from 1936 to 1941 by Coca-Cola. In 1942 and continuing into the 50’s the Coca-Cola Co. began to sponsor more distinctive personalities.

Also in the war years, the company sponsored *The Pause That Refreshes on the Air* with Percy Faith and Jane Froman. This show, after going overseas to entertain occupation troops, was followed by *Spotlight Review*, a rollicking musical entertainment featuring Spike Jones and Dorothy Shay.

In the 50’s and the 60’s sponsorship began to change. Individuals like Eddie Fisher, Mario Lanza, Tommy Bartlett, the McGuire Sisters and Anita Bryant afforded an association for Coca-Cola ranging from contemporary pop music to classical.

In 1963 the jingle “Things Go Better with Coke” was introduced and more youth-oriented radio and television advertising was begun. As the campaign evolved, popular young music groups were first engaged to record the jingle, then to “do their own thing” with a campaign theme line as a tag.

Such greats as Ray Charles, Aretha Franklin, the Fifth Dimension, the Brooklyn Bridge, Vanilla Fudge or Tommy Boyce and Bobby Hart were heard across the U.S. doing “their thing” for Coke.

Our current campaign, “It’s the Real Thing,” placed a heavy reliance on sounds and sights of our real world.

The Fortunes, a British recording group, cut the theme music for “It’s the Real Thing.” The words of this campaign carry a message. Coupling sights, movement, the visual excitement

of the real world with these messages has created a “concept” ad exemplified by “I’d Like to Buy the World a Coke.” World unity—simply stated—is “I’d like to buy the world a Coke, and keep it company.”

Other commercials in the campaign’s second phase are “Bicycles” and “Country Girl.” Both tell word and picture stories with emotion.

These commercials have touched the imagination and the hopes of many television viewers. And their counterpart spots for radio have carried the message everywhere.

We have sought to develop a sincerity, a confidence and a trust with our consumers, TV viewers and radio listeners, through tasteful advertising for a high-quality product.

From the letters and comments we get every day, we think we’ve done this. What the future holds is anybody’s guess. We don’t have a research firm that samples the pulse of consumers’ reaction to music. It’s a “gut feeling” that McCann’s Bill Backer, senior vice president, the lyricist, and Billy Davis, vice president music-director, have.

In a marketing climate where consumers as well as marketing conditions change with the blink of an eye, it would be impossible to say how long any one commercial would be popular. One thing for sure, though, if we deal with real people, real hopes, real desires and the real truths of our world, we will be able to communicate for a long time.

Our philosophy parallels the thought of the last stanza of “I Wish You,” the music to “Bicycles”:

“Real things
Are the simple things in life
That are good and true,
That’s the world I wish for you
It’s the real thing—
Coca-Cola.”



Ira C. Herbert left the agency business after 13 years to join the client side, at Coca-Cola, first as brand manager in 1965 for Fanta products, then for Coca-Cola in 1967. He became director of brand development in 1970 and marketing director last August. Along the way (in 1966) he was elected a vice president for Coca-Cola USA, Atlanta, a division of the Coca-Cola Co. His agency career included Edward H. Weiss & Co., Chicago, and in 1963 a move to McCann-Erickson where he was a vice president.

The view of '72: hedged optimism

Analysts, burnt by predictions for '71, but buoyed by outlook now, see better year ahead than one behind

A return to better days is in store for broadcast advertisers, for their agencies and for broadcasters in 1972. It isn't apt to be the best growth year they ever had, but signs definitely point to a better year than 1971.

That conclusion is drawn from a review of leading economic assessments and forecasts with special attention to the TV-radio outlook. It relies heavily on the widespread belief that the nation's general economy will begin to move solidly ahead in 1972. It is qualified by recollections that similar forecasts were being made a year ago. And it probably reflects to some extent the psychology of many broadcasters who feel that at this point there is no way to go but up.

Confidence that 1972 will bring an improvement in broadcasting's economic climate is shared by two of the business's best-known forecasters, Dr. David M. Blank, economics and research vice president of the CBS/Broadcast Group, and Richard P. Doherty, independent economic consultant. Dr. Blank summed it up this way: "72 will be better than '71." Mr. Doherty declared himself optimistic that in 1972 broadcasting will again qualify as a "better-than-average growth industry". He also thought it inconceivable that the economy won't improve and with it the revenues of television, radio and other advertising media.

Their estimates of the probable rates of improvement are relatively close, though Dr. Blank tends to be the more optimistic of the two where television is concerned; Mr. Doherty the more so in radio. In addition, their "local" forecasts are not directly comparable, Mr. Doherty's being cast in terms of "total station revenues" while Dr. Blank's refer to sales to local advertisers. Dr. Blank sees TV revenues rising above 1971 levels, with network TV advancing 7%-8%, national spot TV up by that much or more and local TV ahead by 12% to 15%. Mr. Doherty

figures TV as a whole to gain by "no less than 6%" with network up 5%-6%, national spot rising about 5% and total station revenues up 8% to 10%.

For radio as a whole, Mr. Doherty sees a gain of 6%-7% coming "mostly from local advertisers but also aided and abetted by excellent radio national spot for the better stations in the large cities." Dr. Blank thinks radio revenues as a whole should rise about 5%-6% "primarily in local sales."

Mr. Doherty also offered some other projections: Though TV network revenues will advance by 5%-6%, he said, "network payments to affiliated stations

will fall by 5% to 6%." He saw this decline as the continuation of a previously discerned trend—aggravated by the cut-back in network prime-time programming under the FCC's access rule.

He also believes 1972 will see "most FM stations making highly impressive gains in revenue and audience" and that the average VHF station should be able to improve its net operating profit (before depreciation, interest, taxes) by 8% to 10%. But in his view "the average 'new era' UHF station will at best reduce its operational deficit." For broadcasting generally he expects the last six months of 1972 to produce bigger percentage gains in station revenues than the first six, as compared with the same months of 1971, but he also expects each quarter of 1972 to show positive improvement over its 1971 counterpart.

Mr. Doherty, president of TV-Radio Management Corp., Dennis, Mass., anticipates a gain of 5% to 5.5% in all media-advertising revenues in 1972, as opposed to an estimated 2.5% increase to approximately \$20.2 billion this year. That 5%-5.5% advance is a little short of the 6% rise he foresees for total TV and the 6%-7% growth he projects for radio.

In Mr. Doherty's view, three basic factors will affect 1972 advertising volume, both in total and by individual media: "First, some \$150 million to \$175 million will be spent by political candidates for national, state and local offices, with heavy allocations to TV and radio.

"Second, general business will be in a definite recovery stage and virtually all lines of business—local and national—will possess larger sales revenue and, in consequence, will enlarge their advertising budgets. Third, the prevailing governmental price-controls program will definitely curb corporate profits and thereby minimize the expansion in advertising budgets. Because of the prevailing price-control pressure upon net



Dr. Blank

profits and the resultant average corporate need to curb costs—of which advertising is the most flexible and administratably determined item—total advertising will be increased sporadically and moderately.”

He also suggested that all media advertising “would logically benefit to a substantially greater extent if the government’s profit-control program were on the basis of a so-called excess-profits tax.” In that case, he said, “most firms would incur larger advertising costs to expand competitive sales and/or advance their institutional image—advertising being a ‘before-tax’ cost.” The gross national product in Mr. Doherty’s book should rise about 8.5% in 1972 to a total of \$1.14 trillion with about 3.5% of that rise attributable to inflation and about 5% to 5.5% reflecting real (constant-dollar) economic growth. Over the past decade he noted, all-media advertising has usually equaled about 2.1% to 2.3% of GNP; in both 1970 and 1971, he said, it was approximately 2%.

Both Dr. Blank and Mr. Doherty acknowledged that their 1971 forecasts a year ago (BROADCASTING, Dec. 28, 1970—Jan. 4, 1971) had not been entirely on the mark.

Dr. Blank now figures network-TV revenues in 1971 were probably 3%-4% below 1970 levels, whereas he had predicted they would at least hold even despite the loss of cigarette advertising. He said he still held hopes of maintaining parity, or coming through with no more than a 1%-2% decline, until the government imposed its wage-price controls last August and sales slowed perceptibly. He had also forecast a 5%-10% gain for spot TV which he now estimates declined by 3%-4%, while local-TV sales out performed his prediction of a 10% gain by rising an estimated 12%. For radio he had forecast a 5%-6% over-all increase; now he estimates radio revenues for the year were “flat or slightly up.”

Mr. Doherty figures his year-ago estimates for 1971 GNP, personal income, corporate profits and retail sales were “well in line with year-end 1971 results,” but that the 4%-5% gain he had predicted for all media advertising was perhaps twice as high as the 2.5% increase that “now appears to be the fact of life.” The “weak” element in the forecast, he said, was national-TV advertising, both network and spot. “Radio and newspapers both experienced a 6% to 10% gain in advertising, 1971 over 1970, with newspapers being the significant pacemaker.” (Moreover, he foresees another advance of close to 10% for newspaper advertising—local and national—in 1972.)

On the other hand, Mr. Doherty feels he was “modestly conservative” when

**In this special
double issue
a special report:
Radio and music,
a family affair.
Page 31**

he predicted a 4% to 5% rise in radio station revenues in 1971: “In reality 1971 was a very good radio year and over-all radio station revenues likely rose by about 6%.”

As for TV, he said: “Throughout 1971, among practically all TV stations and all TV markets, local-TV advertising racked up impressive gains while national spot TV was sluggishly lacking in growth. However, in my opinion, the considerable benefits of local TV advertising will prove to have offset the lackluster national spot, and hence total TV-station revenues for 1971 will prove out at a 4% to 5% gain—that is, that the official FCC report will eventually show a 4% to 5% rise in total TV-station revenue in 1971 which is not far from my forecast of 5% to 6%.”

“During 1971 the national TV networks very definitely intruded upon TV-station revenues. In the first place,



Mr. Doherty

practically all TV affiliates received a reduction in their network income. It will indeed be interesting and revealing when we have the dollar information concerning total network payments to affiliates 1971 versus 1970 and 1969 as eventually published by the FCC. From 1969 to 1970, TV stations (in toto) experienced a 6% decline in their network revenues.

“In 1971 this decline was unquestionably at least another 6%—some of which derived from the FCC’s enforced reduction in network prime-time programming. In the second place, the TV networks drove a 1971 wedge into stations’ national spot as the networks strove to overcome their loss of cigarette advertising.”

Mr. Doherty also recalled his year-ago assertion that 1971 would not bring a resumption of broadcasting’s strongest growth trends but should prove to be a pleasant year of modest revival from the dismal 1970. “That,” he said, “just about summed up the realities of 1971 for most broadcast stations except for the usual annual batch of 1,100 to 1,500 radio stations that chronically have their own individual recessions,” regardless of the over-all trends in radio advertising. Although the government’s wage-price freeze and the uncertainties of Phase II slowed the growth trend that was already under way in the fall of 1971, Mr. Doherty feels the long-range effect on radio-TV will be good.

“The basic governmental policy, including monetary and fiscal policies, is to stimulate a strong cyclical recovery,” he said. “From all indications, the government intends to generate recovery throughout 1972.”

For Dr. Blank, the big surprise of 1971 was the softness of spot TV. It “has been very weak this year,” he says. “The FCC’s prime-time access rule didn’t help by adding to stations’ already overloaded inventory.” Moreover, Dr. Blank acknowledges that advertiser appropriations that normally would have gone into spot went to the networks instead: “The networks got so cheap in the first quarter that there was much more diversion of spot money than I expected.”

As for the economy generally, Dr. Blank said it “will be stronger in 1972,” although he also feels that “it wasn’t all that weak in 1971—it has been recovering gradually, maybe not as much as many people had expected, but recovering.”

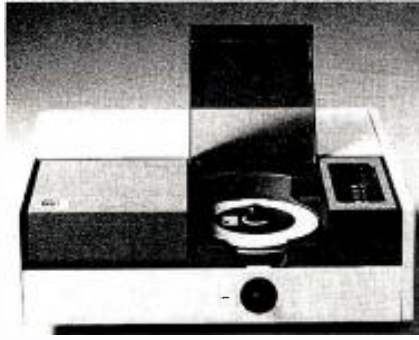
Dr. Blank warns that, in his view, if the government doesn’t begin to dispense with its economic controls by spring or summer, “then we’ll be in a new ball game and nobody knows where we’ll go.” In the meantime, however, he feels that broadcasting “is going into 1972 in a very good mood, with a lot of unhappiness behind us.”



Mr. Briscoe



Mr. Brockway



EVR



Dr. Goldmark

A miracle turns sour for CBS

Electronic video recording is dumped—
once hailed as ultimate in home TV

CBS is abandoning the marketing of its electronic video recording (EVR) system—the first and thus far only potential home TV playback service to be offered for sale—in a move that will stanch losses currently reported to be running \$8 million to \$9 million a year and that may lead to basic realignments in other CBS divisions.

In an announcement Dec. 22, CBS said it was phasing out its EVR cassette-processing operations and had converted to loans its equity in the EVR Partnership, the England-based concern established by CBS, Imperial Chemical Industries Ltd. and CIBA-Geigy Ltd. to manufacture and market the EVR system outside North America.

The announcement, by Ralph O. Briscoe, president of the CBS/Comtec Group, said CBS's video-cassette role in the future will be primarily that of software (program) producer and licensor of the EVR system.

Mr. Briscoe said the EVR Partnership has been granted North American distribution rights on the EVR system and is also negotiating with Japanese interests to form a similar organization, based in Japan, for worldwide marketing of EVR.

Mr. Briscoe said CBS's EVR cassette-processing plant at Rockleigh, N.J., will cease operations in about six months, or when facilities in England are ready.

He acknowledged that "the video-cassette market has not progressed at the pace that had been expected," but said that "without question video cassettes are going to bring an important new dimension to communications." CBS's new move, he said, would "provide a

solid foundation for Japanese participation" and also spur EVR's development for worldwide markets.

CBS retains its basic patents on the EVR system, developed under the leadership of Dr. Peter C. Goldmark, retiring president of CBS Labs. Some sources described the entire move as "essentially a retreat to a royalty position," but Mr. Briscoe's announcement said CBS "will participate importantly in the future fortunes of EVR," will "also participate in the partnership's operations through loan investment, and will distribute English cassettes in North America." He said CBS Labs would provide research and development services to the partnership contractually.

Whatever the outcome, the move seemed an anticlimactic step in what only three years ago was acclaimed by CBS as a "revolutionary" development, potentially the TV match of the 33½ RPM long-playing record developed by Dr. Goldmark and introduced by CBS in 1948. Where the long-playing record has brought in countless millions of dollars, however, EVR has brought little but losses. Wall Street analysts estimate these currently amount to \$8 million or \$9 million a year and that the loss from the beginning probably totals \$25 million to \$30 million.

Stemming that outflow was obviously one of the objectives of the decision.

Mr. Briscoe said the costs of developing, producing and marketing the EVR system "have been expensed." He estimated the cost of terminating cassette manufacturing operations, including the 1972 phase-out of the Rockleigh plant, would be about \$10 million after taxes.

This, he said, will be reported as an extraordinary loss in 1971 and will be "substantially offset by the extraordinary 1971 gain from the unrelated divestiture of CBS's interests in several Canadian CATV systems." He did not indicate what that gain amounted to, but it was estimated that CBS would receive about \$20 million for its interests in the cable systems (BROADCASTING, June 7).

The phase-out obviously will affect the CBS/EVR Division, headed by President Robert E. Brockway, and sources speculated that it probably would also affect the CBS/Comtec Group, of which the EVR division is a part, and CBS Labs, based in Stamford, Conn., as well.

The EVR division has an estimated 160 employees, 150 employed at the Rockleigh plant plus some 10 executives in New York. CBS sources speculated that most of the executives would be needed to preside over the phase-out. The announcement said a special unit has been created to assist plant employees who "will be relocating both within and outside of CBS."

The CBS/Comtec Group is now down to two principal components, CBS Labs and the EVR division. With EVR being phased out, speculation within CBS was that the Comtec group would be restructured or, more likely, eliminated, but with its president, Ralph O. Briscoe, virtually certain to get another CBS management post.

The reasoning behind this speculation was that, except for CBS Labs, the principal surviving elements of the Comtec Group are joint ventures in the CBS Television Services Division—one

with Memorex Corp. for development and marketing of the CMX film-editing system and one with Savin Business Machines Corp. for high-speed, low-cost equipment for the business-convenience facsimile market—that could be reassembled within the company. Moreover, Ed Saxe, president of the services division, is leaving the company early in 1972 for an American-European consultancy ("Closed Circuit," Nov. 22, 1971). His division formerly included CBS's film-syndication and domestic CATV operations, all spun off in 1971 to Viacom International.

Moreover, some sources speculated that CBS Labs might be spun off or sold or, if not, transferred into another CBS group such as CBS/Editing and Publishing or CBS/Broadcast Group.

As CBS is phasing out its EVR operations, its North American licensee for the manufacture of EVR players, Motorola Inc., said its position on EVR is still go. In response to reports of CBS's move, Elmer H. Wavering, Motorola vice chairman, issued a statement noting that Motorola had an exclusive license running through 1971 and then would continue, as previously announced, as a nonexclusive licensee. "Our position remains unchanged," he said. "We are now producing and delivering EVR players to customers. We intend to continue."

About six months ago, reports circulated that Motorola was becoming disenchanted with EVR. Officials said they had been delayed by start-up problems but denied they were disenchanted. They said then that "several hundred" units had been built and delivered in the U.S. and "several hundred" others delivered overseas ("Closed Circuit," July 12, 1971).

Motorola concentrated on the educational and industrial markets and has not offered the EVR for home use. CBS sources declined to estimate how many cassettes have been produced or at what rate they are being turned out at Rockleigh plant. They would say only that the Rockleigh plant "is busy."

Spokesmen for Videorecord Corp. of America, an independent company created to produce and acquire programming for processing for use with cassette systems under development, said following the CBS announcement they had considered EVR but had not yet had any programs processed for that system.

Unofficially it was reported that Videorecord, which is located in Westport, Conn., ordered 500 EVR players from Motorola some time ago, eventually got delivery on about 10, and never managed to get any of the units into acceptable operating condition.

Videorecord is beginning to set up distribution with reel-to-reel tape.

Cable receivers are on the way

Philco-Ford leases modified color sets to cable subscribers; Magnavox, RCA also in act

The CATV wave of the future, whatever it may turn out to be, may have a significant impact on the future characteristics of TV receivers. As 1971 ended, these activities were under way:

- In Greensburg, Pa., Philco-Ford Corp. is leasing color TV sets to cable subscribers.

- A 101-channel TV set for cable TV, announced by Magnavox Corp. last July is being redeveloped for a new showing early in the spring.

- The first experience of putting out a large number of cable-TV sets goes to RCA which has supplied more than 1,500 color sets to work off the closed-circuit TV system used in Disney World in Florida.

- Awaiting FCC action is a petition asking for special standards for a cable TV receiver, filed last June by the National Cable Television Association.

- But beyond all this are the prophets of the wired city concept whose aim, as Robert W. Galvin, chairman of Motorola, Inc. said out loud early in December, is to move over-the-air TV to cable and to free the radio spectrum for other uses.

Philco-Ford, through its rental subsidiary, Telesound Inc., has leased about 500, 19-inch color-TV sets to customers of WHJB Cablevision Inc., since mid-September, when the program started. The sets are rented for \$15 a month, plus a \$10 installation fee (which has been waived for the introductory period that is expected to last until the middle of 1972). Free servicing is included in the lease contract.

The Greensburg CATV system was chosen, Philco spokesman said, because the system has 10,000 subscribers, with about half of them already owning color-TV receivers. The potential in the area served by the cable system is about 36,000 homes, it was also noted.

There are only two changes made in the sets: modifications are made to the antenna inputs and the tuning controls for the cable hookup. Otherwise they are stock receivers although because of the modifications they are unusable for off-the-air pickup.

The Greensburg experiment is seen as the forerunner of a major leasing or sales program by manufacturers or CATV firms of special sets, made purposely for cable TV.

Reports of such a development have been rife for the last five years, but now with CATV apparently at the breakout point, the reports have gained new currency.

That there is some basis for this

prospect was apparent earlier this year when the National Cable Television Association asked the FCC to establish special technical standards for a CATV television set (BROADCASTING, June 21). Both the National Association of Broadcasters and the Association of Maximum Service Telecasters have objected (BROADCASTING, Aug. 23).

The first and except for the RCA "discade" receivers, the only manufacturer who has shown a cable set is Magnavox's Craftsman CATV division. Shown at the NCTA convention last summer was a home TV receiver designed specifically for CATV. The TV-101 was said to offer full-channel cable reception, or a combination of both cable and standard VHF and UHF channels.

But, according to Magnavox officials, work on debugging the multichannel set has continued and it is their hope that a new, trouble-free receiver will be available in the spring.

The RCA receiver for the new Disney amusement park near Orlando is the standard stock set but has the tuner omitted to function with the Disney closed-circuit system there.

In its plea to the FCC, NCTA explained the need for a 60-channel TV set that would overcome some of the difficulties cable systems experience even in carrying the current 12-channel TV spectrum. Because present cable and amplifiers are not precise enough, NCTA said, the only method for adding more channels to TV sets is through the use of a dual cable system, which would, of course, require switches at the TV home set, or by mounting a converter on top of the home viewer's TV set.

The most efficient method, NCTA noted, would be a single TV receiver capable of handling all channels through built-in circuitry.

There is space, NCTA noted, below channel 2 (54 mhz), between channels 6 (88 mhz) and 7 (174 mhz)—space now occupied by FM broadcasting as well as aeronautical navigational aids and air, land and maritime mobile uses—and above channel 13 (216 mhz) (BROADCASTING, June 21).

The latest and perhaps the most vigorous assault on the TV spectrum, came from Mr. Galvin speaking at the awards luncheon of the Institute of Electrical and Electronic Engineers in Chicago. He called for a national policy that would transfer all broadcast television "from radiated signal to broadband cable." Following this, he said, cable

systems could begin to add other services (meter data collection, customer direct response and other educational, entertainment and informational services are the items he mentioned) as they justify themselves.

He concluded the declaration of a national policy in these words: "The early establishment of the broadband cable system for all moderately and densely populated areas of the country based on national standards and serving the television market first." A time limit for this cutover must also be set, he said, for initiation and for the completion of major stages.

Such a declaration should be announced now, he said, otherwise cable systems will begin to expand into major cities and their investments as well as the public's will make it more difficult for a changeover later.

Although Mr. Galvin did not discuss the details of what the cable-TV set should have been his goal to come into being, he did refer from time to time to "television receivers-responders." These will become, he said, "a convenience to the consumer and an effective lower-cost method of distribution for all manner of product."

For the spectrum opened by such a transfer, Mr. Galvin foresaw new uses in personal communications, remote control of appliances, mowers and machinery, security products, "and even the revitalization of amateur radio."

That's the key to the future of the cable-TV set, a wireless for wire. When the time comes for a many-faceted receiver in the home, manufacturers will make them—you can bet on that.

Collins radio regroups into four operating units

Collins Radio Co., Dallas, is being restructured into four major operating groups, including a telecommunications and switching-system unit that includes broadcasting equipment, to be head-

quartered in Dallas, with R. C. Mullahey, senior vice president, in charge.

Other groups: avionics and telecommunications equipment, in Cedar Rapids, Iowa, with J. D. Nyquist, senior vice president, in charge; special telecommunications, in Newport Beach, Calif., with R. D. Johnson, vice president, in charge; and international operations, in Dallas, with J. H. Boyle, vice president, in charge.

A special office of the president has also been established with Collins president and chief executive officer, Robert C. Wilson, as head, and W. W. Roodhouse and Donald R. Beall as executive vice presidents.

New launchings revise pattern of Intelsats

A new communications satellite is being readied for service over the Atlantic Ocean, following a successful launch on Dec. 19 from Cape Kennedy.

The Intelsat IV satellite, now in equatorial orbit, is scheduled for commercial service late in January. It will be used in conjunction with the Intelsat IV satellite launched in January 1971.

Also later in January a second Intelsat IV will be launched for service over the Pacific. Each satellite is capable of handling 5,000 to 6,000 voice circuits or up to 12 color-TV channels, or combinations of voice, TV as well as data and other forms of communications.

As the year ended, the Intelsat system consisted of 63 antennas at 52 earth stations in 39 countries. The latest earth stations in operation are in Jamaica, British West Indies, and Jordan.

When the new Atlantic Intelsat IV satellite undertakes regular commercial service, to be shared with the first Atlantic Intelsat IV satellite, the existing Intelsat III satellite, which has been operational since 1970, will be moved over the Indian Ocean as the second communications satellite in that area.

The international space communica-

tions system is managed by the U.S.'s Communications Satellite Corp. in behalf of 82 nations that form the International Telecommunications Satellite Consortium (Intelsat).

Translator field opens to three FM stations

The FCC has granted the first construction permits for FM translator stations, more than a year after it set up rules making possible such authorizations.

The action, by the chief of the commission's Broadcast Bureau, marks the entry of FM radio into the translator field, which for years has been the domain of VHF and UHF television.

Permits were given on Dec. 21 to three FM licensees: Christian Broadcasting Foundation Inc., to serve Viroqua, Wis., by rebroadcasting WRVB-FM Madison, Wis., on 106.3 mhz; Communications Investment Corp., to serve Evanston, Wyo., by retransmitting the signal of KQMU(FM) Salt Lake City on 105.5 mhz, and Kst. Inc., to serve Bingham City, Utah, by rebroadcasting KSL-FM Salt Lake City on 105.5 mhz.

The commission said that more than 20 applications for FM translators have been filed since the agency created the FM radio translator service in September 1970 (BROADCASTING, Sept. 28, 1970). Action on some, however, was delayed due to a lack of acceptable equipment, the commission said, but noted that several manufacturers have recently expressed their intention of seeking type acceptances for FM translators they have developed.

The three translators all proposed to operate with a maximum transmitter power output of 1 w. The commission's rules governing the FM translator service specify that such stations will be permitted to transmit with peak output of 10 w, except in central and southern California.

Technical Topics

Fast warm-up ■ Rohde & Schwarz Sales Passaic, N.J., has introduced AM-FM signal generator covering 0.4 to 484 mhz. The type SMDA is fully transistorized and is said to have high-frequency stability and accuracy after a very short warm-up period. The SMDA is priced at \$5,400.

FM monitoring unit ■ The KC-6060A professional testing unit, introduced by Kenwood of Gardena, Calif., is designed for economical monitoring of FM stations. A five-position selector knob provides the following displays: (1) test 0.1 v peak-to-peak; (2) waveform left; (3) waveform right; (4) stereo display, and (5) FM multipath. It is priced at \$219.95.

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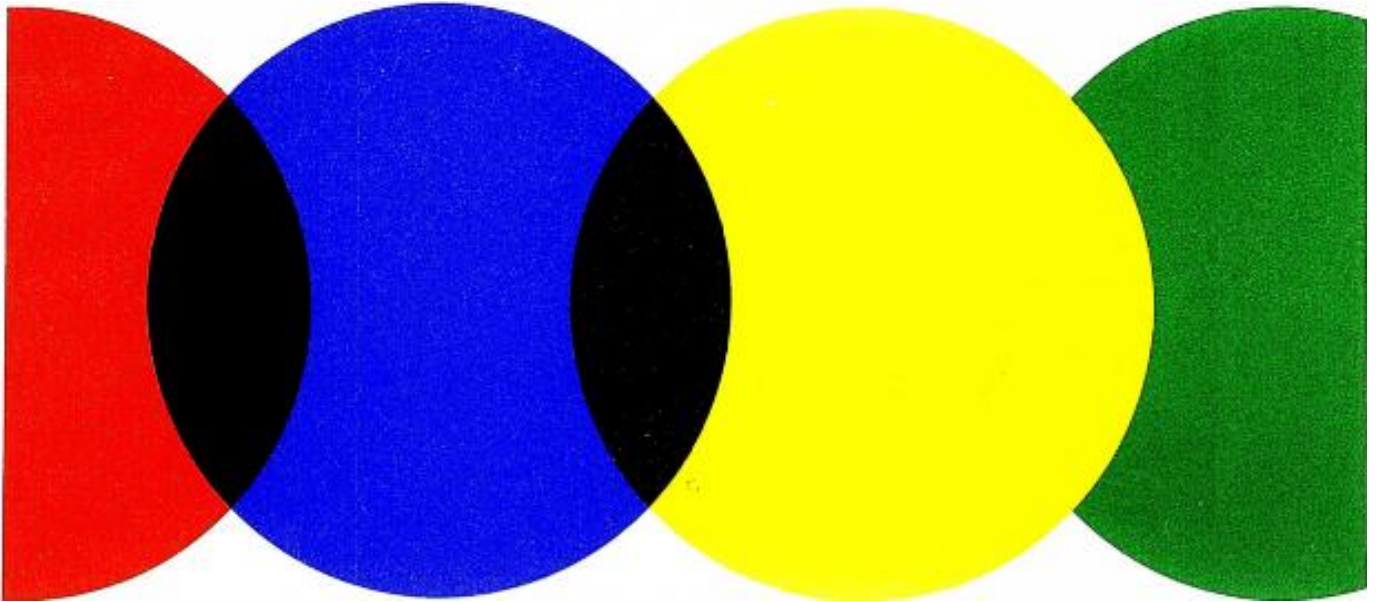
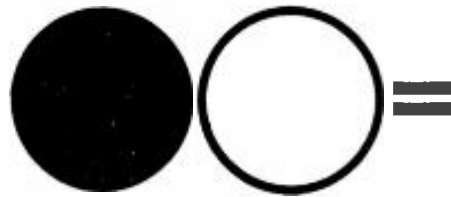
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Responses to an FCC cry for help

Broadcasters, citizens and politicians offer solutions to the fairness tangle

In 1962, the FCC received 409 fairness complaints. In 1970 it received just over 60,000. That explosion, with all the problems that accompanied it, led the FCC last year to launch an examination of its fairness doctrine; and, in the closing days of December, broadcasters responded with calls for more generalized, less restrictive regulation, while others came forward with proposals to refine or expand the concept of fairness.

The second phase of the commission's inquiry involved two separate but related topics. One was a broad question: What, if anything, should be done to restructure fairness in a more contemporary vein? The other was more specific: How should the doctrine be applied to political broadcasting? (Last October, the inquiry touched on the relationship between fairness and product advertising [BROADCASTING, Oct. 18]. The issue of access will be dealt with later this month.)

In addressing those issues, broadcasters emphasized a few basic, general themes. They warned that the doctrine's original purpose—to guarantee the public a right to hear both sides of a controversial issue—is being eroded by the evolving concept of a "right of access." They argued that the commission and the U.S. Court of Appeals for the District of Columbia have too often substituted their judgment—very specific judgment—for that of the licensee. And, noting that the commission's attempts to apply the fairness doctrine in a wide variety of cases have practically overwhelmed it already, they argued that extension of present policy would be a mistake both from the broadcaster's standpoint and the government's.

The broadcasters responding also advised the commission to refrain from changing the context of the personal-attack rule and the so-called Cullman principle (which stipulates that licensees must make time available for contrasting points of view—without charge if necessary—if an issue is of great enough significance).

There were also several individual suggestions for FCC consideration in reshaping the fairness doctrine to bring it in line with the times.

The National Association of Broad-

casters, for instance, urged that passing references to controversial issues should not be made subject to fairness review. Nor should the fairness doctrine be extended to include entertainment programs in which references to the controversial are implicit, popular song lyrics (in the case of radio) in which controversial issues are dealt with, and the content of movies originally made for theatrical release, the NAB said.

The Evening News Association and six other companies filing jointly suggested that the commission implement a two-year experimental period, in which television and radio would be "de-regulated" in the area of fairness. In

defense of this proposal, they said: "The long record of good-faith efforts of most broadcasters and the many faults of fairness regulation by government suggest that the responsibility of broadcasters should be tested outside the detailed controls of government to determine whether that regulation is really necessary."

ABC requested that the commission refuse to accept "blanket" fairness complaints in which no particular station or network is named as a respondent, and that the agency make clear its "rejection criteria" for all fairness complaints. The network also suggested that a time limit of one year after the broadcast in ques-

Kickbacks for opening access doors wide?

Much has been said about what should, or should not, be done to make the fairness doctrine a more realistic regulatory mechanism (see above). One proposal that might be of particular interest to broadcasters and others was offered by Lorenzo W. Milam. Mr. Milam, who is the author of a booklet entitled "Sex and Broadcasting: A Handbook on Establishing Community Radio Stations" and who also has ownership and administrative interests in several non-commercial radio outlets, suggested in comments to the FCC that pending the failure of other persuasive devices, licensees might be responsive to a "bribe," of sorts, to further open their facilities to discussion of controversial issues.

Mr. Milam said:

"I think we would agree that a financial incentive may be the only method to get broadcast executives to open their air time to the public . . .

"The power to tax is the power to destroy—but it is also the power to persuade, to encourage. The FCC has now the power to persuade—through its annual license fees. I should like to see a form of rebate of these fees to those broadcasters who choose to open their time to any group wishing to speak on any controversial topic.

"I should like to see something called 'rebate time' come into existence. Broad-

casters would invite groups to apply for half-hour or hour programs on their stations. These groups would be given time on a strict first-come, first-served basis. There would be no restrictions placed on them by the broadcasters, outside the usual standards of obscenity and libel. The groups would be given the time at no cost . . . and the programs (discussions, panels, lectures, dialogues, drama) would be presented live.

"The broadcasters would bill the FCC for this time at their standard rates. Thus, if a television station in a major market gave an hour of rebate time to the Urban League, and prime time costs over the station were \$2,500 an hour, then the FCC would be billed \$2,500. Only the sum would be deducted from the station's annual license fee . . . and the amount of the annual rebate would be no greater than what the station would have paid to the commission annually."

Under such a system, Mr. Milam prophesied, stations would have an opportunity to discount, or even eliminate, the much-lamented FCC annual fee, and ". . . those of us who have been deploring American radio and television for so long would have a chance to see and hear some fascinating on-the-air material, things we would never get to see or hear in any other way."

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The 'majority minority' gets FCC help

Women now added to those special groups that broadcasters must try to recruit

Women may make up more than 50% of the population, but the FCC is persuaded they merit the same kind of equal-employment protection in the broadcasting industry as do blacks and other minority groups ("Closed Circuit," Dec. 20).

The commission, acting on a petition filed by the National Organization for Women, has modified various application forms licensees now use to file affirmative equal-employment opportunity programs for blacks, Orientals, American Indians, and Spanish-surnamed Americans to include women. The change is scheduled to become effective Feb. 4.

The commission in May 1970 adopted rules prohibiting broadcasters from engaging in employment discrimination on the basis of race, color, national origin or sex, and directed broadcasters to file reports on affirmative-action programs to assure equal-employment opportunities. It did not specify women in connection with the latter requirement, the commission said later, because of a determination to

focus initially on employment problems of ethnic groups.

Most of those commenting in the NOW proceeding supported the proposal. But the National Association of Broadcasters and Mrs. Virginia F. Pate, president of WASA(AM) Havre de Grace, Md. (and former president of American Women in Radio and Television), opposed it, contending that licensees were already barred from discriminating on the basis of sex and that requiring a specific affirmative program for women would simply impose another burden on broadcasters. NAB also said that no pattern of anti-woman discrimination in broadcasting had been established.

The commission, in adopting the proposal, disagreed. It said it must focus on groups comprising a substantial portion of the population and which in the past have suffered from discrimination in employment. "Women," it said, "clearly come within the confines of these criteria. They constitute over 50% of the population, and the history of employment discrimination against

women is amply demonstrated by the comments in this proceeding.

"It is fully appropriate in our judgment," the commission added, "for the attention of broadcasters to be drawn to the task of providing equal-employment opportunities for women as well as for Negroes, Orientals, American Indians and Spanish-surnamed Americans."

The commission said it saw "no undue burden which would outweigh the substantial public benefit" it feels will flow from requiring broadcasters to articulate the new programs and filing them with the commission.

The commission's vote in adopting the proposal was 5 to 0, with Commissioner Robert T. Bartley absent.

Now Pastore takes aim at public-TV salaries

Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) said Dec. 20 that the high salaries being paid public-television personalities are undercutting congressional support of long-term financing for the Corporation for Public Broadcasting.

As a result, he said, it will be "tough" next year to win congressional approval of a long-term CPB financing plan.

The senator was also critical of the \$65,000 annual salary being paid to CPB president, John Macy Jr., former head of the U.S. Civil Service Commission. Senator Pastore pointed out that Mr. Macy and others who head quasi-federal agencies were paid much less when they were in government service and that they "apparently were just as dedicated then."


The controversy arose when it was revealed that public-TV newsmen Sander Vanocur and Robert MacNeil are paid \$85,000 and \$65,000 respectively (BROADCASTING, Nov. 15). Later, at the request of Representative Lionel Van Deerlin (D-Calif.), CPB disclosed the salaries of public broadcasting officials and other top on-air talent (BROADCASTING, Dec. 6).

Changing Hands

Approved

The following transfers of station ownership were approved by the FCC last week (for other FCC activities see "For the Record," page 57).

■ KMAK(AM) Fresno, Calif.: Sold by Fresno Broadcasters Inc. to John F. McCarthy and Peter E. Tracy for \$800,000. Fresno Broadcasters is a subsidiary of ASI Communications Inc., group owner of WRYT(AM) Boston; KROY(AM) Sacramento, KJTV(TV) Bakersfield and KFAC-AM-FM Los Angeles,



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71-53

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Introducing Buttons, the most rambunctious chimp since Cheetah. Ted Bessel shares top billing in this new comedy series. As the head of a family who adopts Buttons and finds himself involved in all sorts of hilarious monkey business. Premieres Thursday, January 13 at 8 pm EST.

THE DON RICKLES SHOW

A major turn of events. In his new comedy series, Don is an ad executive and family man—beset, besieged and bewildered by all the trials and tribulations tormenting man in the big city. Premieres Friday, January 14 at 10:30 pm EST.



tion be imposed on fairness complaints. WBEN-AM-FM-TV Buffalo, N.Y., and nine other stations urged that licensees should not be judged as having acted unreasonably unless there is definite evidence that their actions were in bad faith and clearly arbitrary and capricious.

CBS asked the commission to refrain from attempting to weigh programing balance and to limit the occasions when it makes inquiries of licensees to those when the complainant can clearly document a fairness violation.

In addition, the Washington communications law firm of Haley, Bader and Potts suggested that public affairs programing responsive to the reasoning behind the fairness doctrine is more likely to flourish when competition is encouraged between broadcasters under a "permissive atmosphere," devoid of severe governmental restrictions.

But suggestions were also readily available from parties less compassionate to broadcasters' interests.

A group of students at the University of Maryland calling itself Maryland Undergraduates for Law and Social Change proposed that each station be compelled to air a total of eight hours per week of programing geared specifically toward public issues. Four hours of such programing should be broadcast in prime time and four hours elsewhere in the schedule, they said. Selection of what would go on the air in these time periods would be made independent of the licensee by a six-member citizen board, comprising a member each from student or youth groups, church organizations, locally elected officials and conservation groups, as well as two "at-large" members.

The Office of Communication of the United Church of Christ recommended that the commission, with the aid of social scientists, develop a questionnaire to be sent to all parties voicing formal fairness complaints. Such a form would be sent to complainants immediately after receipt of their initial letter at the commission, and should include questions specifically designed to judge the validity of the complaint. The church's suggestion came in a brief highly critical of the "voraciousness" of broadcasters' negligence in the area of fairness. Calling on the commission to strengthen and vigorously enforce the fairness doctrine, UCC asserted: "Broadcasters are frequently heard to say: 'We can't put you on, you're too controversial' . . . Nothing is 'too controversial' to be broadcast. No broadcaster has ever been penalized for conveying too many controversial issues."

The second topic under discussion last week—the relationship between the fairness doctrine and political broadcasts—was examined in three areas: the

personal-attack provisions of fairness applicable to political candidates; the subject of politically-oriented station editorials, and the quasi-equal opportunity corollary (the so-called "Zapple ruling"), which affords political candidates an exception to the Cullman principle. Of these three, the Zapple issue prompted the most heated debate.

The Public Broadcasting Service found fault with the Zapple ruling, calling it "ill-conceived" and "devoid of rational support." PBS contended that political-fairness complaints should not be handled at the FCC on a case-by-case basis. Rather, it said, the commission should forward such complaints to the affected stations, which would be required to file regular reports with the commission detailing how it responded to a given number of controversial issues and making reference to its treatment of political-fairness complaints. The FCC could then respond to the complaints on a broader scale, PBS said.

But obviously the hottest issue concerning the Zapple corollary was whether it should be extended to presidential appearances. PBS argued that Zapple would become "even more objectionable" if such an extension were to take place. Similarly, ABC complained that a ruling that presidential appearances invoke a right of reply would not only distort the principles of the fairness doctrine but would also "contravene" Section 315 of the Communications Act by giving equal time to "non-candidates engaged in non-campaigns in non-election years."

In direct contrast to these arguments, the Democratic National Committee (which last month told the U.S. Court of Appeals that the party out of power should automatically receive a right of reply whenever the President makes a broadcast appearance [BROADCASTING, Dec. 13]) told the commission that stations or networks that carry presidential addresses must seek out opposing viewpoints. It also requested the commission to rule that all presidential broadcasts would automatically be construed as advocating a controversial issue, therefore imposing on the licensee an obligation to balance its programing.

From CPB to NAEB: \$192,160 in grants

The Corporation for Public Broadcasting has announced a grant of \$192,160 to the National Association of Educational Broadcasters for support of activities in minority affairs, instructional services and professional services.

Of the total amount, \$55,000 is earmarked for NAEB's office of minority affairs. "Public broadcasting's record in terms of minority progress is not suf-

ficient," said CPB President John Macy in announcing the grant. The money, he said, will help the minority-affairs office "to operate at full strength. . . ."

Another \$49,248 will be used to help fund a nationwide series of professional training sessions by NAEB's Educational Broadcasting Institute. In addition, NAEB's personnel information service is to receive \$30,092 and its instructional services program \$57,820.

And now, on the right: Carl McIntire's ACAC

Dr. Carl McIntire, the fundamentalist radio preacher who is president of the International Conference of Churches, has announced the creation of a legal organization that will represent "conservative and Christian interests" in a wide variety of matters—including the filing of fairness-doctrine complaints with the FCC.

Dr. McIntire, at a Washington news conference last week, said the American Christian Action Council, will serve as a counterforce to both the American Civil Liberties Union and the United Church of Christ.

"It will both initiate and provide legal counsel and support" for conservative and Christian groups where needed, he said. "It will initiate complaints against radio and television stations in their abuse of the fairness doctrine, and wherever the United Church of Christ enters this field to harass conservatives, the ACAC will immediately take reciprocal action."

The new organization will hold its first meeting Feb. 1-2, at Cape Canaveral, Fla.

Dr. McIntire is head of the Faith Theological Seminary, whose applications for renewal of WXUR-AM-FM Media, Pa., were denied in July 1970, largely on the ground the stations violated the fairness doctrine. The stations are appealing the decision.

Cable sale in San Jose

Northwest Publications Inc., St. Paul, a wholly owned subsidiary of Ridder Publications Inc., New York, has agreed to sell its 50% interest in San Jose (Calif.) Cable TV Service. The sale is to Gill Industries, San Jose, which already owns the other 50%, for an undisclosed cash sum. The sale is expected to be completed by February, subject to certain conditions, including approval by appropriate regulatory agencies. The cash transaction, according to Ridder Publications, which owns Midwest cable and broadcast properties will produce an after-tax gain of 20 cents a share, to be treated as an extraordinary item. Gill Industries is licensee of KNTV(TV) San Jose.

imprisonment but he has said he will appeal (BROADCASTING, Dec. 6).

The plaintiffs in the antitrust action allege that Teleprompter received a favorable vote for the franchise after the purported bribery revealed the contents of the three other sealed bids, of which one was the competing bid of the plaintiffs.

The suit includes four counts, two antitrust and two common law. The residents, all principals in the joint venture seeking the cable franchise, are Herbert Sinberg, Sydney Ossip and William H. Heslop, described by the attorney who filed the suit as "prominent businessmen."

'Cable Fable' from Yale

The Yale Review of Law and Social Action, which is edited by Yale Law School students, is planning an issue devoted entirely to the regulation and potential impact of cable television. Ten articles are in preparation for the issue, which will be published in the spring under the over-all title "The Cable

Fable." Copies will sell for \$4 each, and may be ordered from the Yale Review of Law and Social Action, Box 87, Yale Law School, New Haven, Conn. 06520.

Cooke-Schlafly slate faces Jan. 11 vote

Teleprompter Corp. has set Jan. 11 as the new date for election of a new board of directors by Teleprompter stockholders of record as of Dec. 10.

The election had been deferred since Oct. 7 by a proxy fight waged by Jack Kent Cooke, the company's largest stockholder, until he and Teleprompter management reached agreement on a new slate of directors following the resignation of Irving B. Kahn as chairman and board member (BROADCASTING, Dec. 6). Mr. Kahn has been sentenced to five years in prison for bribery, conspiracy and perjury but has said he will appeal.

The new slate, on which Mr. Cooke and Teleprompter President Hubert J.

Schlafly said they had agreed, includes eight nominees allied with Mr. Cooke, four from the present Teleprompter management and two from Hughes Aircraft Co., a leading shareholder.

The Jan. 11 election meeting will be held at Chase Manhattan Bank in New York at 2 p.m.

Late challenge fails

A Colorado Mexican-American organization's belated attempt to block the license renewal of KPUB(AM) Pueblo, Colo., has been defeated at the FCC. The commission told the Colorado Committee on the Mass Media and the Spanish-Surnamed Inc. that it had failed to justify the lateness of the past-deadline challenge it filed against the station six months ago. What's more, the commission said, the charges contained in the petition appeared to be without merit. The petitioners had contended that KPUB discriminated against minorities in its employment practices and had failed to adequately ascertain community needs.

BroadcastAdvertising®

Network-TV billings stay under '70 pace

November was \$3 million off last year with blame on loss of cigarette ads

Network-TV billings in November 1971 declined 1.7% in comparison with the same month in 1970, according to a Television Bureau of Advertising report for release Jan. 3 (see table at right).

TVB said, however, that the decline represented one of the smallest for any month during 1971 and that, had cigarette-commercial billings carried in 1970 been deducted from that year's revenues, results for November 1971 would have represented a 7.7% increase in investments.

Billings in November 1971 totaled \$175.4 million compared with \$178.4 million for the same month a year earlier. For the 11 months, January-November, this year, network-TV billings were off by 6.2% (investments dropped from \$1.6 billion to \$1.5 billion).

TVB had reported September and October off 2% and 0.5% respectively in 1971 in comparison with the same months in 1970 (BROADCASTING, Nov. 29, 1971).

	NOVEMBER			JANUARY-NOVEMBER		
	1970	1971	% Chg.	1970	1971	% Chg.
Daytime	\$ 59,685.3	\$ 61,448.0	+ 3.0	\$ 504,812.2	\$ 484,262.5	- 4.1
Mon.-Fri.	36,707.8	39,669.5	+ 8.1	345,611.2	326,530.4	- 5.5
Sat.-Sun.	22,997.5	21,778.5	- 5.2	159,201.0	157,732.1	- 0.9
Nighttime	118,740.6	113,936.2	- 4.0	1,071,500.8	994,865.2	- 7.2
Total	\$178,425.9	\$175,384.2	- 1.7	\$1,576,313.0	\$1,479,125.7	- 6.2

	ABC		CBS		NBC		Total
	1970	1971	1970	1971	1970	1971	
January	\$ 36,905.5	\$ 36,905.5	\$ 50,029.2	\$ 50,029.2	\$ 52,027.2	\$ 52,027.2	\$ 138,961.9
February	38,478.7	38,478.7	48,852.4	48,852.4	45,322.3	45,322.3	132,653.4
March	39,946.5	39,946.5	54,338.1	54,338.1	48,506.9	48,506.9	142,791.5
April	36,949.8	36,949.8	49,261.3	49,261.3	46,792.6	46,792.6	133,003.7
May	33,701.5	33,701.5	48,611.8	48,611.8	42,148.5	42,148.5	124,461.8
June	32,039.4	32,039.4	41,929.6	41,929.6	38,183.1	38,183.1	112,152.1
July	27,310.3	27,310.3	38,270.3	38,270.3	36,043.8	36,043.8	101,624.4
August	29,605.5	29,605.5	39,039.1	39,039.1	35,272.3	35,272.3	103,916.9
*September	40,655.7	40,655.7	49,650.5	49,650.5	45,511.4	45,511.4	135,817.6
*October	52,551.7	52,551.7	63,394.8	63,394.8	62,411.7	62,411.7	178,358.2
*November	56,427.9	56,427.9	64,247.5	64,247.5	54,708.8	54,708.8	175,384.2
Year-to-Date	\$424,572.5	\$424,572.5	\$547,624.6	\$547,624.6	\$506,928.6	\$506,928.6	\$1,479,125.7

Source: Broadcast Advertisers Reports, as released by Television Bureau of Advertising.

*Important note: The September, October and November estimates are based on data available prior to the presidential price and wage freeze.

The figures represent dollar-expenditure estimates based on data available to Broadcast Advertisers Reports before the government's wage-price freeze went into effect last Aug. 15.

Though weekday daytime investments showed comparative declines in September and October, an 8.1% increase occurred in November. All other dayparts showed declines in November 1971: Saturday and Sunday daytime was off 5.2% and nighttime down 4%. (There was one less weekend day this past November compared to the year before).

FTC on dental ads: substantiate claims

The Federal Trade Commission has asked five toothpaste makers and three denture cleaner manufacturers to support some of their advertising claims.

The documentation order was issued by the FTC on Dec. 22, and applies to Beecham Inc., Clifton, N.J., for Macleans toothpaste; Carter-Wallace Inc., New York, for Pearl Drops; Colgate-Palmolive Co., New York, for Colgate and Ultra-Brite; Lever Brothers Co., New York, for Pepsodent and

Close-Up; Procter & Gamble Co., Cincinnati, for Crest and Gleem II.

Also Block Drug Co., Jersey City, N.J., for Polident tablets and Dentu-Creme; Richardson-Merrell Inc., New York, for Kleenite, and Warner-Lambert Co., Morris Plains, N.J., for Efferdent tablets.

The advertising claims cited ranged from Macleans' claim that it is within the lowest third of all toothpastes insofar as harmful abrasiveness is concerned to Efferdent's claim that it removes "stubborn stains" between teeth in minutes.

The illustrations used in the FTC order were all television network commercials on all three networks. The only exception was the Kleenite denture cleanser ad that appeared in a *Parade* newspaper supplement. An FTC official noted, however, that the TV commercials were cited principally because they contained all the themes of the questioned claims. Variants of most of these claims were also made in print media, he said.

This is the fifth industry that has been asked by the FTC to substantiate claims. Others have been automobiles, TV sets, air conditioners and electric shavers.

Two licensees charged with double billing

Two broadcasters in the same town, who admitted double-billing certain advertisers, face fines of \$2,500 each.

The FCC has issued notices of apparent liability on fraudulent-billing grounds to R. B. and Bernice Bell, licensees of KLCO-AM-FM Poteau, Okla., and to Indian Nations Broadcasting Co., licensee of KINB(FM), also in Poteau. They have 30 days to pay or contest the fines.

Both licensees apparently issued affidavit invoices to certain advertisers containing false information concerning the number of spots run and the amount actually charged, the FCC said.

More time for U.S. Media

The U.S. referee in bankruptcy, Judge Edward J. Ryan has designated Jan. 10 for resumption of hearing on a petition by U.S. Media International, New York, for reorganization under Chapter 11 of the Federal Bankruptcy Act (BROADCASTING, Oct. 18 et seq.). Judge Ryan delayed the hearing to give U.S. Media additional time to devise a satisfactory plan to pay off creditors and also to permit Mahoney, Cohen & Co., New York, to audit the debtor's records for the creditors committee. In its petition for reorganization, U.S. Media listed liabilities of \$8,095,215 and assets of \$4,158,159.

Xerox shopping at the networks

Wants prime-time slot for Alistair Cooke series on America

Xerox, through its agency, Needham, Harper & Steers, is negotiating with the TV networks for a place on prime-time schedules next fall for a series of 13 one-hour programs entitled *America: A Personal View*.

According to the advertiser, the first choice for placement of the prestigious series is on a commercial network.

The program, created, written and narrated by Alistair Cooke, is a co-production of the BBC and Time-Life Films. The series will reflect a personal interpretation of "the American story" by Mr. Cooke, who for almost 25 years has been interpreting America to BBC audiences in a weekly 15-minute radio report.

Xerox said some footage is being completed in Spain with final shots to be made in England. The series would be shown in England on the BBC simultaneously with its appearance in the U.S.

America: A Personal View has virtually the same production team that was responsible for the *Civilisation* series which Xerox underwrote in the U.S. showings. Michael Gill is executive producer.

Xerox was the advertiser that withdrew from NBC-TV's *Quarterly Report* last fall, asserting that the first program failed to live up to its promise (BROADCASTING, Sept. 27, 1971).

Xerox, according to its spokesmen, wants a network spot and "in prime-time, nothing but." Its options, should Xerox fail to obtain prime-time on the networks, would be to seek clearances on stations independently with program distribution through Hughes Television Network or another such entity, or on noncommercial television via the Public Broadcasting Service.

In any network deal, it was indicated, there would be options for reruns, extending the arrangement into 1973.

Ready for RAB conferences

The Radio Advertising Bureau in three weeks begins its management-conference series with the first session Jan. 24-25 at the Hilton inn (airport) in Atlanta. RAB said all of the conferences will be two-day events and will be conducted by J. W. Newman Corp., a management training firm. Emphasis in the course will be to "strengthen the 10 primary attitudes and habit patterns

that are essential to business performance." Attendance at the seminars will be limited to station management—owners, general managers, national and local sales managers. Other meeting dates and cities: Feb. 7-8 at Regency Hyatt House (at O'Hare airport), Chicago; Feb. 10-11 at Hilton Inn-airport, San Francisco; Feb. 14-15 at Hilton Inn, Dallas, and Feb. 17-18 at Cherry Hill (N.J.) inn.

BusinessBriefly

J. C. Penney Co., New York, which is new to network TV with its sponsorship of NBC's election-night coverage next year (BROADCASTING, Dec. 20, 1971), has also signed for half sponsorship of ABC News's election-night coverage (Nov. 7). LaRoche, McCaffrey & McCall, New York, is Penney's agency.

Pepsico, through Young & Rubicam, both New York, will be in NBC-TV's new series, *Sanford and Son* and *Emergency!* which begin in January on Friday at 8-8:30 p.m. and Saturday at 8-9 p.m., respectively.

The Cadillac division of General Motors Corp., Detroit, through D'Arcy MacManus Intermarco, Bloomfield Hills, Mich., will be a major sponsor on CBS-TV of the Kentucky Derby (Saturday, May 6), the Preakness (Saturday, May 20), and the Belmont Stakes (Saturday, June 10). Also, U.S. Industries, through McCann-Erickson, both New York, will sponsor on CBS-TV the USI Classic, golf tournament, Saturday, Aug. 19 (5-6 p.m. EDT) and Sunday, Aug. 20 (4-5 p.m. EDT).

Also in Advertising

Here's looking at you ■ Arthur and Wheeler, Chicago-based advertising agency, has appointed Agency Services Corp. to provide coverage (pre-air screening and on-air monitoring) of all network shows on Alberto-Culver's schedule. Agency Services specializes in live and tape commercial production and on film/tape integration into network shows.

C-E ties with Brandwynne ■ Jacqueline Brandwynne Associates, New York, formally severed its two-year relationship with Benton & Bowles, as of Dec. 31. The new year marked the agency's tie-in with Campbell-Ewald, Detroit, which has purchased a minority interest. Miss Brandwynne now holds the majority interest in the agency, which has American Cyanamid among its major accounts.

all California, and WERE(AM) Cleveland. Mr. McCarthy was formerly general sales manager of Capital Cities Broadcasting's WJR(AM) Detroit, and later with Capacities' subsidiary, Fairchild Publications Inc. Mr. Tracy has interests in two New Jersey manufacturing firms and a White Plains, N.Y., data services company. KMAK is on 1340 khz with 1 kw day and 250 w night.

▪ KAAA(AM) Kingman, Ariz.: Sold by Wallace E. Stone to Charles D. Langerveld and Robert S. Hamilton for \$225,000. Mr. Langerveld is applicant for a new FM facility at Lake Havasu City, Ariz. Mr. Hamilton is a time salesman at KAAA. The station operates on 1230 khz with 1 kw day and 250 w night.

The hopefuls for NAB radio board:

Annual election of half the members of the radio board of the National Association of Broadcasters is under way with the announcement Dec. 22 of nominees.

Four districts have new candidates, since existing directors are ineligible for re-election. These are Dan C. Dailey, KGBX(AM) Springfield, Mo., district 10; Allan Page, KGWA(AM) Enid, Okla., district 12; Ben A. Laird, WDUZ-AM-FM Green Bay, Wis., class B market, and Edward D. Allen Jr., WDOR-AM-FM Sturgeon Bay, Wis., class D market. All have served two consecutive two-year terms.

One contest looms for the class A market directorship, where three nominees have been listed—compared to the normal two in all other categories. This is because two of the candidates were tied in the primary nominations run-off.

Following are the nominees, with ballots scheduled to be mailed out Jan. 5 with the deadline for receipt Jan. 31 (incumbent italicized):

District 2—William F. O'Shaughnessy, WVOX-AM-FM New Rochelle, N.Y., and *Philip Spencer*, WCSS(AM) Amsterdam, N.Y.; district 4—*Robert R. Hilker*, WCGC-AM-FM Belmont, N.C., and Jack B. Prince, WVAR-AM-FM Norfolk, Va.; district 6—*J. Kenneth Marston*, WDXI(AM) Jackson, Tenn., and J. A. (Sonny) West, KDMS(AM) and KRIL(FM) El Dorado, Ark.

District 8—*George A. Foulkes*, WAAC(AM) Terre Haute, Ind., and Raymond A. Plank, WKLA-AM-FM Ludington, Mich.; district 10—Dale Cowle, KASI-AM-FM Ames, Iowa, and Robert E. Thomas, WJAG-AM-FM Norfolk, Neb. (Mr. Dailey is the incumbent director); district 12—V. Kay Melia, KLOPE(AM) Goodland, Kans., and Robert L. Pratt, KGGF(AM) Coffeyville, Kans. (Mr. Page is the incumbent); district 14—Sidney

King, KVOC(AM) Casper, Wyo., and *William A. Merrick*, KBMN(AM) Bozeman, Mont.; district 16—*Dan McKinnon*, KSON(AM) and KSEA(FM) San Diego, and Jack Willis, KHEP-AM-FM Phoenix.

Class A—Elmo Ellis, WSB-AM-FM Atlanta; Kenneth Harwood, WRTI(FM) Philadelphia, and *Harold R. Krelstein*, WMPS-AM-FM Memphis; class B—Robert Crager, WWBZ(AM) Vineland, N.J., and Thad M. Sandstrom, WIBW-AM-FM Topeka, Kans.; class C—Tom Harrell, WSTP(AM) and WRDX(FM) Salisbury, N.C., and Walter Rubens, KOBE(AM) Las Cruces, N.M.; class D—Clint Formby, KPAN-AM-FM Hereford, Tex., and Ben B. Sanderson, KICD-AM-FM Spencer, Iowa. Mr. Formby is the present class C director, but market classifications were changed by the board last June putting Hereford in the class D market.

WNET collects pledges

A membership drive conducted by WNET(TV) New York has netted the station \$91,824 and 5,746 new subscribers. In addition the noncommercial station was the recipient of a \$75,000 personal gift made by John Hay Whitney designated for live coverage use.

These figures outstripped the station's expectations of its "Pledge Week," con-

ducted during the week ended Dec. 5. While it had expected to gain only 5,000 new supporters, WNET is certain the number will exceed 6,000 when all replies are received.

Whitehead called an empire builder

And OTP is overstaffed, overpaid and into politics, says Van Deerlin

An influential member of the House Communications Subcommittee, Lionel Van Deerlin (D-Calif.), has labeled Clay T. Whitehead, director of the Office of Telecommunications Policy, the architect of "a new empire [in broadcast regulation] in the making."

Mr. Van Deerlin launched an attack on OTP at a Dec. 20 luncheon for newsmen in New York.

Mr. Van Deerlin said OTP and Mr. Whitehead have "strayed into political thickets." He also said OTP maintains a staff greater than the size of a congressional staff "with similar jurisdiction. (Its 65 employes, he said, compare with a total White House staff of 55 prior to World War II.) And, he said, OTP spends \$1 million a year on

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studies conducted by outside firms and individuals.

Mr. Van Deerlin said that while Mr. Whitehead, "a young PhD with outstanding qualifications," who is undoubtedly worth the \$40,000 a year he's paid, 30 employees on the OTP staff were being paid "\$22,885 or more" in yearly salary.

He said he viewed "with suspicion" the "empire that Tom Whitehead seems to be building over there."

"How," he asked, "can so many highly paid staffers be needed to prepare presidential policy in a field already occupied by such well-manned agencies as Comsat and the FCC?" OTP's payroll, he said, would seem especially unusual "in view of President Nixon's well-known penchant for economy in government."

Mr. Van Deerlin said that while he had only praise for Mr. Whitehead and the OTP for their contribution in breaking the impasse between broadcasters and cable operators that had blocked cable-TV development, in other areas OTP's contributions have been "less positive."

The congressman said that OTP's emphasis on technology was evidenced in the "top-heavy" engineering staff. And, he said, only two of 65 staffers have prior experience in broadcasting. Yet, he went on, "recent Whitehead utterances include pointed advice to broadcasters—advice that has usually been more political than technological."

"Some of his [Whitehead's] recommendations" Mr. Van Deerlin said, "appear to reinforce the desire of other administration spokesmen to drive a wedge between the networks and their affiliates. He served educational broadcasters with a clear warning of White House unhappiness with their Corporation for Public Broadcasting.

"He carried favor with radio licensees by proposing outright de-regulation of their industry and with all broadcasters

by suggesting the fairness doctrine be gutted."

Mr. Van Deerlin suggested OTP stick more to technology and engineering problems rather than make the FCC "an adjunct in policy making."

A spokesman for Mr. Whitehead saw "a touch of partisan politics" in the congressman's remarks. "He is a Democrat and we're moving into a political year." Moreover, he said, the speech really amounts to a criticism of Congress and its appropriations committees.

"Congress created the office by permitting the President's reorganization plan to become law, and it has oversight over everything we do," he said. "We submit our budget to Congress and testify on it before the House and Senate committees on the number of people we employ and the levels of pay." And the over-all size of the agency—it employs 55 people, although it is authorized to employ 65—is not great in relation to the size of the industry with which it deals, he said.

ACLU hits FCC ideas on cable access

It urges regulation as common carrier to keep channels opens

The American Civil Liberties Union, in a letter to House Communications Subcommittee Chairman Torbert H. Macdonald (D-Mass.), has criticized the FCC plan for CATV regulation and the compromise agreement on cable as failing to assure the availability of enough public-access channels.

ACLU called the FCC's Aug. 5 "letter of intent" to Congress and the compromise agreement reached Nov. 11 by broadcasting, cable and motion-picture interests "a distinct departure from the

vital principles of open access and diversity that should govern this new technological revolution."

Stating that it favors common-carrier treatment of CATV, ACLU charged that the commission "has taken an ambiguous, small step toward this goal by providing the general public with only restricted channel-leasing rights."

It noted that the commission would require a cable system to make only one public-access channel available; additional access channels would be mandated only if the system's capacity exceeded the FCC's 'N+1' formula and that they would be available to the public only on a leased basis with no guidelines for reasonable rates and terms for usage.

And, ACLU added, the letter of intent "gives no assurance of any access at all for those who wish to use cable to present regular commercial programs and services."

The FCC's definition of user's right of access as merely the right to apply for time on a 'first come, first served, nondiscriminatory' basis, ACLU said, is a restriction "because it offers no safeguards to prevent the first-comers from becoming the only users served since they could obtain long-term contracts."

ACLU was also critical of the FCC's proposals for their silence on fairness-doctrine and equal-time questions, and for too severely restricting the importation of distant signals.

Johnstown CATV losers sue Teleprompter

A \$4-million antitrust suit has been filed in federal court in Pittsburgh against Teleprompter Corp. by a Johnstown, Pa., group claiming damages from an alleged conspiracy involving a cable-TV franchise.

The court on Dec. 21 granted an extension for Teleprompter's reply till March 1, 1972, on the initial filing made Dec. 8.

The suit alleges that the purported conspiracy was responsible for the failure of a privately owned bus company (Johnstown Traction Co.) and three Johnstown residents to win an exclusive cable franchise awarded in January 1966 by the Johnstown city council.

Teleprompter in a statement Dec. 22 said the suit was "completely without merit and can be successfully defended."

Teleprompter and its co-founder, Irving B. Kahn, were found guilty in New York in a federal court of bribery, conspiracy and perjury in the award to Teleprompter of a CATV franchise in Johnstown (BROADCASTING, Oct. 25).

Mr. Kahn was sentenced to five years

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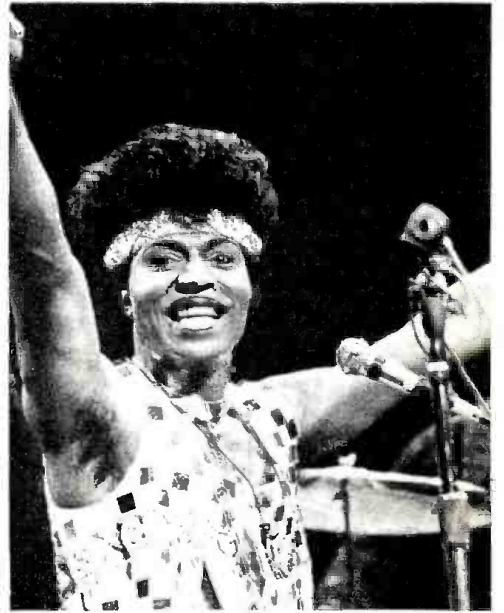
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Eclecticism built rock. In the fifties, black music—itsself a blend of gospel and blues—caught on with a mass audience. White performers capitalized on it, but black artists like Chuck Berry (l) and Little Richard (r) made it live. In Britain, the sound later blended with other influences to create something new. The Beatles (upper left) embodied the whole story; their initial debt was mainly to artists like Chuck Berry, but gradually their eclecticism grew to include new instruments, surprising harmonies, complex lyrics, structurally involved songs. But even in its most ambitious moments, as when The Who (below) recorded a “rock opera” called “Tommy,” the music kept in touch with its origins, and most of the top artists, including The Who and the 1971 version of Beatle John Lennon (upper right), are consciously doing just that. Eclecticism built rock, but raw, basic drive remains its foundation.



pop music with a song called "I Want to Hold Your Hand."

Jerry Moss, president of A&M Records: "One thing you have to congratulate the Beatles for, I mean besides selling records, is that the Beatles sold a lot of record players. They opened up an entire new generation of people who were listening to records. And more people are growing up, thanks to the Beatles, with record players since they were 8 and 9. And continuing to buy other records when they're 10, 11, 12. I think it's also the reason you have such long-term successes now. The Rolling Stones have been selling records for eight years. Used to be an artist had two or three hot years. That's not the situation any more. His audience is starting at an earlier age. That artist is growing right along with the people who are buying his records."

The British pop explosion, by hindsight, was almost inevitable. For many years, and to this day, the young people of Britain devoured all the music that America had sent them. Artists who had long fizzled out in the States played to packed houses in Europe. It was only natural that the younger musicians in England would absorb the music and begin to produce their own.

Exactly what it was that the British, and the Beatles especially, added to what was unabashedly American is hard to say. Between 1964 and 1966, the years of the British invasion of the U.S. music industry, record sales jumped 34%. The Liverpool bands—Freddie and the Dreamers, the Dave Clark Five, Gerry and the Pacemakers—made happy, good-time music to contrast with the darker, slicker records out of Detroit and South Philadelphia that still gripped America. The other half of the British explosion, led by the Rolling Stones along with The Animals and the Yardbirds, was rooted in American blues. Mick Jagger of the Stones and Jimmy Paige, then of the Yardbirds and now with Led Zeppelin, grew up with the vintage delta blues of Leadbelly and Robert Johnson and the newer Chicago electric blues of Big Bill Broonzy, John Lee Hooker and Muddy Waters. In the late sixties, the indigenous American blues came back across the ocean, and on a wave of tremendous record sales, in the form of bands like Cream and Led Zeppelin while the black originators of this wildly successful music form worked for subsistence pay in the clubs of the big-city ghettos.

The phenomenon of rock had its beginnings in late 1966. Despite widespread opinion that places all of the credit for the development of this popular music form squarely on the Beatles, there was an uncommon fusion of several different influences that brought



Jerry Moss, A&M:

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rock to its current dominance. Put simply, half the revolution came about when the Beatles began to expand their music in terms of lyrics and instrumentation (George Harrison's addition of the sitar, Paul McCartney's infatuation with full orchestras, John Lennon's increasingly complex and mature lyrics). The other half fit into place when a Los Angeles group, the Byrds, recorded a folk, acoustical song, "Mr. Tambourine Man," with electric guitars and whining harmonies and made it a hit. It was one of the first times that sophisticated—even literate, if you will—lyrics were applied to a rock-and-roll song.

Within a year, the San Francisco sound of the Jefferson Airplane, The Grateful Dead, and Country Joe and the Fish helped bring some of the creative energy and record sales back to America. They rode the flowering hippie movement out of the Bay Area until the themes of love, communal living, protest and drugs had spread to every corner of the country. California became the warm, cozy womb where most of the rock we still hear today

was conceived, nurtured and bloomed.

Many theories have come forward on the reasons why California supplied so many good bands. Some credence must be given to the fact that Los Angeles and the Bay Area (and some of the larger cities and towns between) have been able to support small clubs and dance halls during the years when similar spots were folding in the East. In a record market that is glutted with more new talent every year (although the number of new acts has recently declined somewhat), these training grounds where musicians can "pay their dues" are of integral importance.

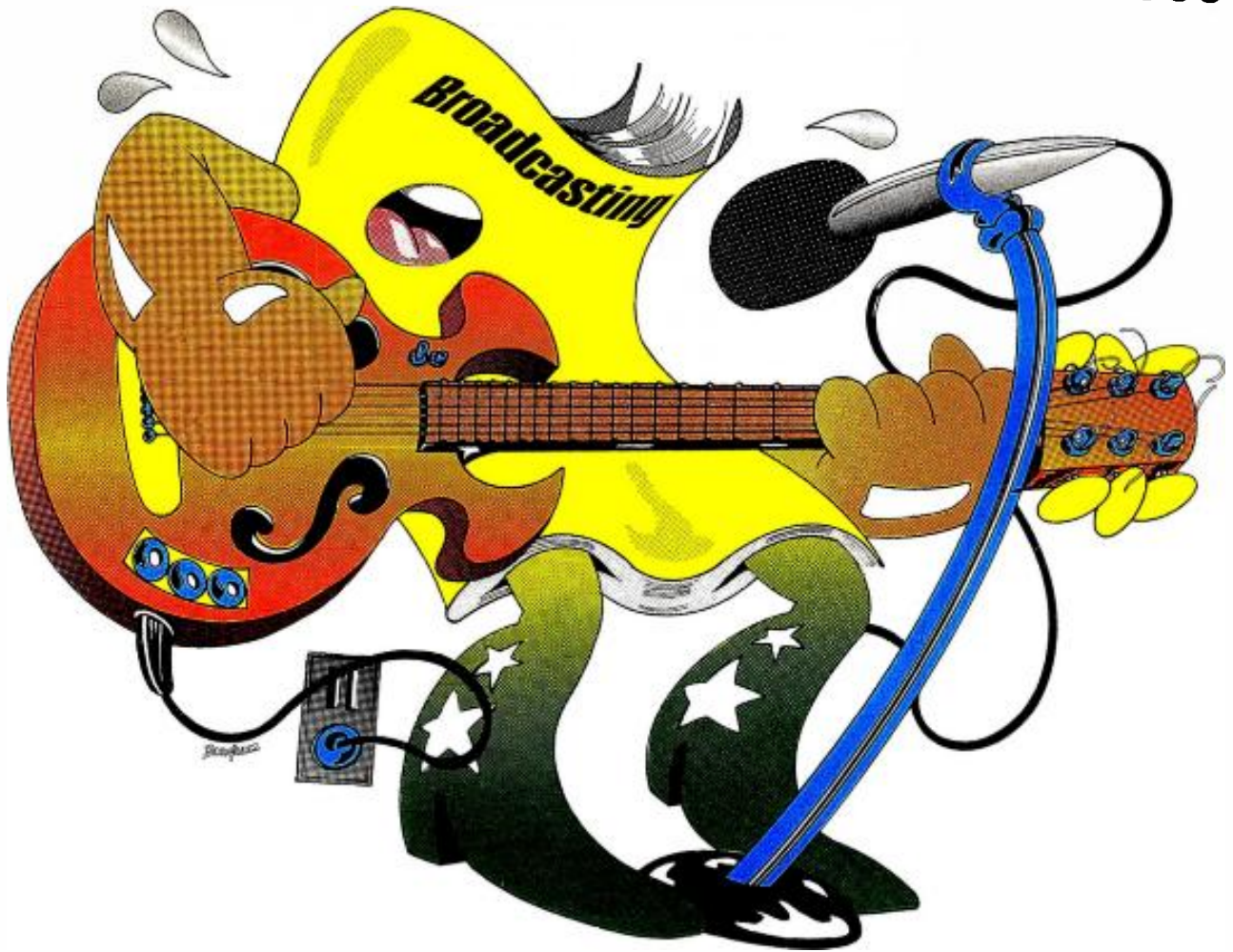
California is the youth state of the union. More than half the people in it are under 30 and three-quarters of those are under 20. California experienced its great population jump after the second World War. And as all those post-war babies got into their teens, they told the rest of the world about the joys of youth in California, via the Beach Boys. It's no coincidence that a generation of political radicals and the group of musicians that pioneered American rock came from the same place.

Very little can be said about "Sgt. Pepper's Lonely Hearts Club Band" that has not been said before. Not since Lexington has there been a shot like that one. Sgt. Pepper's ushered in the concepts on which most of popular music is still based. The idea of an integrated package for an LP began with this album. Today, it has become so important that artists now have standard clauses in their contracts that give them control over cover art, album stuffings, etc., as well as creative control over the music. The whole idea of a "concept" pop album began here. That is, an album should not be just 12-14 singles put together on a bigger piece of vinyl. It should be an entity unto itself, and its contents should be integral. Most important, Sgt. Pepper's blew the walls out of popular music. Never again would pop have to fit into a mold or subjugate itself to a formula. The entire world of music—anything that was sound, really—could be used to communicate ideas that were not being said anywhere else. That eclecticism has characterized rock ever since the summer of 1967.

The doors were opened to the minds of millions of young people—a huge aperture indeed. Through those doors rushed groups like the Mothers of Invention, the Doors, Jimi Hendrix, The Band, The Who and the Buffalo Springfield, perhaps the most respected American rock band ever. Their music expanded consciousnesses, protested societal inequities, reinforced peer group values and sometimes just made kids happy.

Right now rock is in a singer-song-

Now, we're into music...



...it's a family affair

*"Believe in the magic in a young girl's soul,
Believe in the magic of rock and roll,
Believe in the music that can set you free,
Well, the magic's in the music and the music's in me."*

—JOHN SEBASTIAN

1 As a purveyor of popular culture, the music industry has challenged television, movies, radio and print in terms of impact, especially on the young. It was a central force in shaping the generation that grew up in the sixties; its influence may be as pervasive on the one growing up in the seventies. Unburdened by government regulation, the music industry has been freer than broadcasting to adventure creatively and, consequently, to keep up with and at times ahead of the changing lifestyles of its audience.

Jac Holzman, president of Elektra Records: "The music business is far less restrictive than any of the other communications media. That's why it has been so successful. Because the music business responded to an audience—swiftly and reasonably accurately—it encouraged in its artists a high degree of artistic freedom."

That freedom has been exercised in the form of rock and roll and its evolution from "Rock Around the Clock" to "Sgt. Pepper's" to "Sweet Baby James." Most rock and roll was never "good music." It had very little to do with music actually: Music was only its vehicle. When it can be looked back on from a clearer vantage, say 20 years from now, its sociological impact may far outweigh any innovations it may have made in music.

The rock phenomenon of the sixties can most simply be defined as self-conscious rock and roll, a musical form

finally recognized as a strong communicator and used as such. Musical content has gained a greater importance of late, but rock and roll has proved itself to be intelligent music for reasons other than musical. It is able to speak to the conditions.

The history of early rock and roll is basically a history of white artists "covering" hits by black artists, refining the blacks' rhythm and blues. In 1955 Bill Haley and the Comets recorded "Shake, Rattle and Roll"—an R&B release on Atlantic by "Big" Joe Turner in 1949—with the lyrics cleaned up a bit. It became what is considered the first rock-and-roll hit. At the same time, Sam Phillips was recording a group of country singers who were doing some very different things with what was then termed "hillbilly music." On his Sun label, he had Jerry Lee Lewis, Johnny Cash, Roy Orbison and Elvis Presley, a skinny kid with slicked-back hair from Tennessee. Mr. Phillips cashed in on his far-sightedness when he sold the Presley contract and tapes to RCA for \$40,000 in 1955—which turned out to be the cheapest \$40,000 RCA ever spent. RCA and Presley's manager, Colonel Tom Parker, toned Elvis down a bit musically (a little less raunch, a lot more crooning), told him to wiggle his hips, and gave him a song originally recorded by Big Mama Thornton, a large, black woman with a gravelly voice. The song was "Hound Dog."

If America was not ready for the originals by black artists—who were admittedly less polished, if perhaps more authentic—by the end of the fifties, genuine black music had its foot in the door of public acceptance in the person of Little Richard Penniman. Little Richard was, and still is, a screamer and a stomper. A former gospel singer, he wrote and performed songs that were so energetic, so infec-

tious, so individual in style that he could neither be covered nor ignored. Chuck Berry, another giant of the fifties, is also black, but unlike Little Richard or Ray Charles, his roots are not in blues, but in country music, and his appeal is to white audiences. Chuck Berry's contributions to the development of rock and roll are many. The most important is that he was the first rock-and-roll poet; i.e., he put a message in his lyrics. The message he repeated over and over—in those lyrics and in countless hits—was that rock and roll was good, and it was here to stay.

Just as these men meteorized into prominence and wealth during the last half of the fifties, by the beginning of the sixties they were all off the scene. Elvis was drafted, Buddy Holly and Richie Valens were killed in a plane crash, Chuck Berry was in jail, Little Richard—after what he considered a close brush with death on a flight—disappeared into the ministry, Jerry Lee Lewis was in disfavor and seclusion after marrying his 13-year-old cousin. The vacuum was filled with white artists who were so pallid (Annette Funicello, Paul Anka, Connie Francis) that music-with-a-backbone became the exclusive domain of the black artist. Phil Spector, "the first teen-age tycoon," was making records with the Crystals and Darlene Love that were to lay the groundwork for the records Berry Gordy and Motown would make all through the sixties and that we now call "soul." Ray Charles was also at his peak during this time while he was working for Jerry Wexler at Atlantic. Two exceptions, white acts who were making formative music with spunk and popularity during this transition period, were Dion and the Belmonts and, especially, the Beach Boys.

In November of 1963, a group from Liverpool changed the entire face of

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writer period, with some major exceptions and startling dichotomies. Carole King has sold (by A&M's count) 3.7 million albums and 1.6 million tapes of her "Tapestry" album, for a combined dollar volume (in distributor sales) of \$15 million. James Taylor has sold nearly as many of his "Sweet Baby James." Still, the best of this new genre remain cult tastes: Neil Young, Laura Nyra, Randy Newman.

At the other end of the spectrum of this third generational group of musicians is Grand Funk Railroad, a band which got very little airplay on major stations but made it to the top on the basis of live performance—a very loud, very exciting experience. And it has prospered phenomenally. Funk's six albums have sold over 20 million copies (records and tapes) in their two-and-a-half years on the scene, for a retail value close to \$120 million.

But the loud sound is not really out-selling the soft as it did several years ago. Both now coexist in a period of pop music not noted, as were earlier ones, for the dominance of heraldic superstars, but for a diversification in tastes. Nevertheless, rock still speaks to conditions.

*"Gonna write a little letter,
Mail it to my local DJ.
There's a jumpin' little record
That I want my jockey to play."
—CHUCK BERRY*

2 ASCAP has survived those anti-trust suits of the forties; radio has survived the lawsuits by Fred Waring and the other members of the National Association of Performing Artists of the same time; BMI broke the monopoly on music performance rights over 30 years ago, and live music has been gone from radio longer than most broadcasters care to remember.

There are still vestiges left from those tumultuous days. WCFL(AM) Chicago still has to use members of the musicians union to spin records; the old issue of radio paying performance rights to the record companies and performers is back again in the form of a new copyright bill pending before Congress; there's still a "potted palm" station in Portland, Ore. (KOIN[AM]), with a live studio orchestra.

But by and large, the scene from then to now is totally unrecognizable. When the record industry finally discovered that airplay didn't really hamper record sales but actually boosted them, the courtship between records and radio began.

Jac Holzman, president of Elektra Records: "The bulk of radio is irrevocably wedded to the music industry. We

need each other desperately. We both have a story to tell. We both tell our story with the aid of the other. And yet, the distance we maintain is surprising. And there seems to be, perhaps, more distrust and a lesser sense of the reality of the situation from the side of the radio men."

Ever since the inception and proliferation of radio, it has served as the major form of exposure for music product. Since the early fifties and the advent of network TV, music has been radio's major programming tool. Although stations depend heavily upon the record companies to supply them with proficient, exciting music virtually free of charge, radio management has never really been willing to recognize or accommodate its dependency.

Jac Holzman: "Radio sometimes acts like a person who's living in your house



Jac Holzman, Elektra:

"The bulk of radio is irrevocably wedded to the music industry. We need each other desperately. We both have a story to tell. We both tell our story with the aid of the other. And yet, the distance we maintain is surprising. And there seems to be, perhaps, more distrust and a lesser sense of the reality of the situation from the side of the radio men."

and living off your hospitality but is embarrassed about it. And as a result gets testy."

Record men, on the other hand, have never shown much embarrassment about trying to influence the methods by which radio runs its business. Witness the Bill Gavin programming conferences of the last several years. Despite a conspicuous effort to keep the annual meetings from becoming "a head-hunting party for the record industry," the music business far outdistances radio in attendance at such affairs.

Neil Bogart, president of Buddah Records: "I have a vision where the radio station guy says: 'OK. I'm ready to battle. Send in the next war group.' And in walks the promotion man who unloads his bombs. The radio man sends up his artillery: 'But I got Gavin Reports.' Or: 'But I'm not interested in Gavin.' Or: 'You need a battle plan to get a record played.' . . ."

Promotion, like the rest of the music business, has changed greatly in the last 10 years. The days of the "personality" promotion man are gone. It is true that promo men of the past have brought this distrust on themselves through deceptive practices, "hype" and, most blatantly, payola. The program director-promo man relationship is subject to the pressures of a highly competitive business, much the same as beset other men in similar jobs in the entertainment field. (The film distribution-theater and publisher-newsstand relationships are two parallels that come to mind.)

Neil Bogart is one of the best men to talk to when looking for insight into the promo game. In a little more than four years, he has built Buddah from a small label, totally dependent on MGM for distribution, into a major independent company, an autonomous operation owned by Viewlex Inc. Buddah began its independent career with a string of financially successful "bubble-gum" hits (Buddah coined the term, by the way) in the late sixties—"Yummy-Yummy" and "Chewy-Chewy" among the top sellers. In the last two years, however, it has advanced strongly into R&B with a new division. Hot Wax, and some bright new black artists, The Honey Cone, Bill Withers and Curtis Mayfield (formerly of the Impressions).

Between Mr. Bogart, with his amazing talent for recording successful singles, and Cecil Holmes, Buddah's national promotion manager and twice winner of the R&B promotion-man-of-the-year award from the Gavin radio programming conference, the company's growth, mainly via its AM hits, has been phenomenal.

Neil Bogart: "If promotion people would understand that their job is not to trick or force a radio station into playing

ing with the guys who make blades. That is not the situation in music and radio. There is practically no dialogue between these two billion-dollar businesses. There is no common ground where they can meet. The number of times a year that they talk to each other can be counted on one hand. Yet the audience and market for radio product and record product are so overlapping that for all intents and purposes they are the same.

Jac Holzman is a candid man. Before becoming president of Elektra records, he owned two radio stations, WCC-AM-FM Hartford, Conn. But broadcasting didn't interest him as the music business did.



Clive Davis, Columbia:

"Record companies can more readily explore the full range of creativity of artists. Whereas radio, being licensed, has many more restrictions. So you get censorship involved where radio is concerned. . . . You can make the same analogy between book companies and books. And you find that radio stations cannot play a lot of the material that the artist might want to expose, as far as thoughts are concerned."

ducers of pop music. He is such a powerful force that he can demand his own label wherever he goes. During the early sixties, while working for ABC Records, he began the Dunhill division of that company with what is credited as the first protest hit, "Eve of Destruction" by Barry McGuire. Later, he enhanced his fame producing the Mamas and the Papas. Today, he works for Jerry Moss and Herb Alpert at A&M records, where once again he has his own label, Ode. The first record on Ode was "If You're Going to San Francisco," a hit that did as much as any other to popularize the flower generation. New on Ode, and produced by Mr. Adler, is Carole King, perhaps the closest thing to a superstar there is in pop music today.

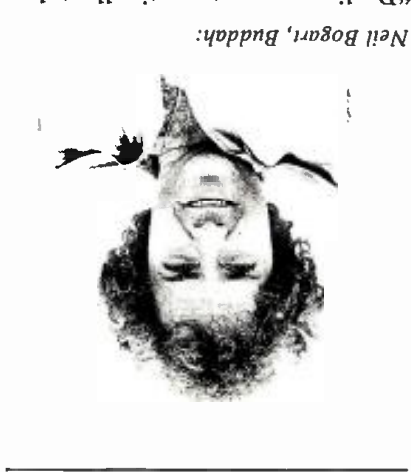
Lou Adler's end of the music business is primarily creative. But he is a student and a fan of radio and a former associate of Chuck Blore, the noted ex-program director now head of his own radio commercials company. Mr. Adler's consistent success with new talent has been inextricably tied to top-40 radio.

Lou Adler: "The secret battle that is waged between radio and the record business all through the years is 'Who's on top?' And it changes. In 1961, '62 and '63, radio was on top. In 1964, with the Beatles, Mamas and Papas, Dylan, Lovin' Spoonful, the record business started dictating the product. Whenever you get a jolt in excitement in the record business, radio takes over.

"And it takes so long to condition radio that it is a superstar. Carole King and it might take you two years to teach a record that you can have a superstar radio, that you can have a superstar range of creativity of artists. Whereas radio, being licensed, has many more restrictions. So you get censorship involved where radio is concerned. . . . You can make the same analogy between book companies and books. And you find that radio stations cannot play a lot of the material that the artist might want to expose, as far as thoughts are concerned."

"The soft sound, they call it—James Taylor, Carole King, Carly Simon—all those people were kept back. It was the same thing with the Beatles. The Beatles had plenty of records before [they were played on the air]. It's not the public that turned them down. The public never heard them. Radio ears are a lot farther behind than record ears, which they should be. But I don't know if they should be that far behind."

If there is one common denominator between the record industry and radio, it is, of course, music. But from that point on, the paths of the two begin to diverge, the knowledge that one industry has of the other begins to dim. It would seem axiomatic that the manufacturer of razors would know what was happen-



Neil Bogart, Buddah:

"Radio . . . automatically takes it for granted that when a record guy calls, it's a hype. As a consequence, they often keep their guard too high to be able to communicate back to the serious promotion people. There are parallels to the Israeli-Arab situation. They're at peace but they're never at peace. And it shouldn't be that way. It really shouldn't be that way."

"On the other hand, radio—again, a generalization—automatically takes it for granted that when a record guy calls, it's a hype. As a consequence, they often keep their guard too high to be able to communicate back to the serious promotion people. There are parallels to the Israeli-Arab situation: They're at peace but they're never at peace. And it shouldn't be that way, it really shouldn't be that way.

"I think the level of record company people has improved tremendously. The professionalism is such that the radio industry has never seen. They should open their eyes and look around and see that most of us are professionals, with professional jobs."

Lou Adler is one of the premier pro-

ducers of pop music. He is such a powerful force that he can demand his own label wherever he goes. During the early sixties, while working for ABC Records, he began the Dunhill division of that company with what is credited as the first protest hit, "Eve of Destruction" by Barry McGuire. Later, he enhanced his fame producing the Mamas and the Papas. Today, he works for Jerry Moss and Herb Alpert at A&M records, where once again he has his own label, Ode. The first record on Ode was "If You're Going to San Francisco," a hit that did as much as any other to popularize the flower generation. New on Ode, and produced by Mr. Adler, is Carole King, perhaps the closest thing to a superstar there is in pop music today.



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BMI; "Tora! Tora! Tora!," with a score by Jerry Goldsmith; "Woodstock," the majority of whose music is licensed by "Scrooge" with music and lyrics by Leslie Bricusse; "Patton," with an original score by Jerry Goldsmith; The Oscar winning films featuring BMI music included "Know" from the movie "Lovers And Other Strangers;" Royer and James Arthur Griffin for the song "For All We was shared by composer Fred Karlin and lyricists Robb the film "Let It Be." The Oscar for the best original song the best original song score award for the music and lyrics in

John Lennon and Paul McCartney of the Beatles won featuring BMI music won Oscars.
of three Oscars for music went to BMI. Six other films thing better than one Oscar is two Oscars. This year two out industry. And in terms of a Hollywood success story, the only The Oscar represents the pinnacle of success in the film

BMI & OSCAR A typical Hollywood success story

Jac Holzman: "The thing about the music business that is unlike radio is that radio does not function as much off the cuff as the music business does. Methodologies of doing business in music shift from day to day. There can be five ways of doing the same thing, each of them a little bit right. You're constantly on the line to make intuitive judgments involving large sums of money. If anybody asked me what it was that I do as president of a record company on a day-to-day basis, the only answer I could give them is that I make it up as I go along. And I don't think radio is like that.

"In radio, as you adopt a format, you have to think it out very, very thoroughly, because you're dealing with a totality of a concept. A record company is dealing with 20 to 150 individual artists, all of whom are their own reality. Sometimes they impinge on the reality of the whole and sometimes they don't.

"The one area of the music business and the radio business that is close to the same is that there are an incredible number of non-innovative copycats out there, somehow making a living."

Clive Davis, president of Columbia Records: "Record companies can more readily explore the full range of creativity of artists. Whereas radio, being licensed, has many more restrictions. So you get censorship involved where radio is concerned. Therefore, they do have a different kind of responsibility and I'm not looking down at all upon the problems that they have. As far as I'm concerned, we have an obligation to our artists that there are things that we have to put on records, and I believe very strongly that we should. You can make the same analogy between book companies and books. And you find that radio stations cannot play a lot of the material that the artist might want to expose, as far as thoughts are concerned."

Mr. Davis's point is an important distinction to keep in mind. There is no contact with artists—with the exception of promotional appearances—at the station level. Radio is not in the business of finding and exploiting musical talent. It has left that responsibility to the record business. Radio is perhaps the only form of entertainment that—for the most part—does not directly involve itself with artists.

By and large, the record industry is much more understanding of the problems of and differences about radio than has been shown here. The companies within it are acutely aware of the reasons behind radio's comparative conservatism. A record company can be started in a garage with \$500, while a radio station in a market of any size represents a capital value of several hundred thousand dollars and up. Radio

stations are regulated by the government; record companies are answerable to no one but their creditors. Most of all, the record people realize that radio stations make no money by selling records, a job they do extremely well, but by selling advertising based on the size of their audiences.

But as times have changed the music, and music has changed the times, the music business has become more emotionally committed to its music than it was before. The enthusiasm generated

by the pop music of the sixties finally turned on the companies that were supplying it. Management at the record companies got progressively younger. The new executives, promotion men, marketing and publicity experts were coming from the ranks of the "children of the Beatles." And now, those people are asking that same kind of commitment from the people who expose and showcase their product, the people in radio.

(continued)

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Superstars vs. cult tastes ■ Among the many kinds of music of dominant influence on today's pop scene are those whose attraction—for whatever magical reason—strikes a chord with the millions, and those of equal artistry who—for whatever subtle distinction—attract a devoted but less numerous following. Today's superstars are Carole King (far left), whose "Tapestry" album has been a cross-over hit on both contemporary and MOR stations as well as a star sales performer, and Grand Funk Railroad (l), which has sold over 20 million albums despite relatively little airplay. Three leaders among today's cult artists are (l to r, facing page) Neil Young, Laura Nyro and Randy Newman. All are songwriter-performers whose hits are often covered more spectacularly by other artists: Nyro's by Barbra Streisand, for example, and Newman's by Three Dog Night.

"Back in the days when I worked for Martin Block, we all just programmed what we liked."

—ROBERT SMITH, general manager, WOR(AM) New York.

"It's happening big in Fargo, Tulsa, Wheeling, Winnipeg!"

—ARNOLD PASSMAN, in "The Deeveys."

3 Stan Kaplan has a reputation as an outspoken broadcaster, often critical of his colleagues in radio. With his wife he owns and runs two contemporary stations, WAYS(AM) Charlotte, N.C., and WAPE(AM) Jacksonville, Fla. They recently contracted to purchase an FM in Charlotte, WRNA, subject to FCC approval.

Stan Kaplan: "The record business, like Gaul, is divided—but into four parts. The first part is the music for sub-teens—Donny Osmond and the Partidge Family. The second is the pop hit that goes beyond the sub-teen market—"American Pie" [by Don McLean] is an example of that type of music. Then there's soul. And then there's the underground stuff, music that is primarily on albums. Now, I'm not talking about country or novelty-type music here, just popular music. The contemporary stations are the only people who will program a little bit from all those types of music. The MOR station may program the pop or sub-teen hit, but it certainly won't go near the soul or underground things. And the black stations won't touch the sub-teen stuff. And because we take a little bit from each we have the greatest effect on rec-

ord sales. That's why I find a record man every time I open a drawer.

"The first conflict between the record business and radio is that they want to play new product while we want to play established hits," Mr. Kaplan says. "And if there's been any change in promotion men in the last half-dozen years it has been that a promotion man would rather have me play a new song on any other label than play an established hit, even if it's on his. The second conflict arises over the length of the playlist—they, for the most part want them longer; we, for the most part, want them shorter."

KDAY(AM) Santa Monica [Calif.] is one of the few stations in the U.S. that programs progressive rock on the AM side of the dial. KDAY doesn't have top-20 or top-30 lists of the week, and limits its commercials to eight minutes an hour. And although its DJ's have large followings, they're not the usual "jivers" of AM radio. The approach proved so prosperous that other stations in the market are beginning to adopt similar sounds. Bob Wilson is the program director, and principally responsible for leading the way to album cuts and longer playlists on AM radio in Los Angeles.

Bob Wilson: "A lot of the problems that the record business has had with radio have been of its own making. There is simply too much product. For years, the record companies have been throwing blind records off the wall and hoping that one of them will fall on the turntable. I have a thousand and twelve cuts to listen to each week. I can't possibly listen to them all. But I think the record industry has learned that they

really can't do that any more. And the product level has gone way down.

"But our differences have lessened in the last year or 18 months—mainly because we have expanded our playlists and [Bill] Drake [the program consultant] and KHJ [(AM) Los Angeles] are playing more album cuts and the like."

One of the more heartening developments of the last several years, Messrs. Kaplan and Wilson agree, is the increase in the number of commercials that record companies are buying. "It's something they should have done a long time ago," Mr. Kaplan says vigorously. "Instead of wasting all that time and money on a promotion man, they now buy more spots to give the audience a little taste of it. And once they get them into the stores, they can do something."

If there is one point of contention between radio and the manufacturers, it is the misrepresentation of sales figures. "A promotion man will come in here and rave and tell me that he sold 32,000 copies of some record in L.A. What he won't tell me is that he got 22,000 back," Bob Wilson complains.

Stan Kaplan simply says, "They lie. There's no way that either you or I are going to get any truthful figures out of the record companies. They just won't tell you."

WABC(AM) New York is the highest-rated rocker in the largest market in the country. Rick Sklar has been programming the station for seven years now, although he likes to say, "They [the audience] program the station, I'm just a researcher, statistician." Forgetting what the Pulse books say, WABC has made its success based on a format of "much more music," a Drake phrase.

touch the public? That's almost a greater consideration in signing an artist than what his records sound like."

Joe Smith, vice president of Warner Bros.-Reprise Records and a former disk jockey: "Record companies are very soon going to turn away from radio as their only form of exposure. We have to . . . It may come in the form of company subsidized tours; I don't know yet. Maybe we'll rent sound trucks, I just don't know. But it's coming."

Without discounting the validity of those opinions, it remains a fact that the record industry needs radio, and wants radio, as much as ever. The search for still other means to promote an ever-increasing swell of product has been a function of (1) the public's increasing demand for more and varied music and (2) the fact that radio can absorb only so much. Live performance—much as in the heyday of the big bands—has become increasingly important in the success of many acts. Not since the thirties and forties have audiences flocked in such great numbers to see live performances. And as the technology of communications grows, the music industry is determined to find new ways to grow with it.

Fantasy Records, based in Berkeley across the bay from San Francisco, and only recently in the mainstream of the music business, is such a seeker. It was the first company to sign and record Lenny Bruce, Dave Brubeck and Cal Tjader. In 1967, Saul Zaentz, along with several other associates, bought Fantasy from the Weiss brothers, the original owners. That same year, Fantasy released a single by a group that previously had recorded as the Golliwogs. Mr. Zaentz re-signed them, asked them to change their name and to come up with a song. They settled on Creedence Clearwater Revival for a name, and on a single called "Suzie Q" for the song. It and every single they have released since have been gold. Creedence is the only rock group since the Beatles to consistently put out double-sided hits and, although it has been close to a year since its last album, it is one of the biggest-selling groups in the world.

Recently, due primarily to the financial success of Creedence, Fantasy bought out Prestige, one of the foremost jazz and blues labels, and is continuing with other projects—many not really designed to be big sellers, just interesting records. It is recording an opera by Ezra Pound, for example (news that will throw no scare into the producers of "Jesus Christ, Superstar"). "We'll never be a Columbia or an Atlantic," says Mr. Zaentz, "because we don't want to be. We're not against money or anything. But it's not that kind of company."

Fantasy's posture is such that if you were to ask its president what the new

forms of promotion are going to be like, he would bypass talk about subsidized concerts or in-store advertising and take off on the subjects of films and video cassettes. Fantasy supports an active film department that has produced promotion films on Creedence, Jim Post and Redwing for use on television, and now is preparing for the advent of video cassettes. Of the latter field, Mr. Zaentz believes that "you can't sell a video cassette with an artist just standing up there singing. They have to carry themselves as a, say, 25-minute film. I think you can get away with it one time with a Beatles or Rolling Stones or Dylan, but the second time you'd better have something more."

On the other hand, there are those in records who are looking to radio to provide even more exposure for their product. As the FM progressive stations have gleaned bigger audiences through looser presentations, radio may begin to serve even a bigger function in the showcasing of music.

Neil Bogart: "I do think the trend [in radio] must go back to more communication. The live concerts are very important. Interview shows are tremendously important with artists. Radio has got to communicate more than just a piece of plastic. It will help us because it will build names—images—rather



Joe Smith, Warner Bros.-Reprise:

"Record companies are very soon going to turn away from radio as their only form of exposure. We have to . . . It may come in the form of company-subsidized tours; I don't know yet. Maybe we'll rent sound trucks, I just don't know. But it's coming."

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than just a hit record. It will build super-stars again."

Pete Bennett may be the pre-eminent "personality" promotion man in the record business today, and one of the few of his genre left. He is the head of promotion for Apple records—the Beatles' promo man, in other words. Lately, Mr. Bennett has been broadening his horizons. He now writes a column syndicated in 25 newspapers, and was recently invited to lecture at UCLA.

Pete Bennett: "There are a lot of things about the record industry that the public does not know. The public just feels that an artist gets a record on the radio and that's it—that the record automatically goes to a radio station and the station automatically plays it. That's not true. It's the promotion man who brings the record to the radio station. The promotion man is the salesman."

And he goes on:

"A radio station does not need the record business. A radio station is not concerned with how many records you sell. Where a radio station is concerned they don't have to put a record on. They can do anything they want. They just satisfy their listening audience."

There is a large segment of the record industry that has learned to get along without the help of radio exposure: the companies that produce classical records. That end of the record business is not really in any sort of competition with the pop end, but classical records do make a lot of money; there has always been a consistently large, dedicated market for classical music. But at last report there were only 16 full-time classical stations left in the country. Where do the classical companies turn for exposure?

Jerry Schoenbaum, president of Polydor Inc. (the outlet for Deutsche Grammaphone): "Movies are a very good vehicle for classical records, through soundtracks. We sold 125,000 'Elvira Madigan' records, which is Mozart's 21st piano concerto. Anyone in the record industry will tell you that for a classical record that is a phenomenal sale. We've had some success with 'Death in Venice,' which uses Mahler's themes from various symphonies. Also Wagner's 'Zarathustra' coming off of '2001' . . . We can't tell a producer of a movie to use classical themes, but they are becoming more aware of it. Music deals with human emotions. Unless you get it played and turn somebody on to that emotion, it's very hard to sell a record."

The promoters of classical product have also begun to borrow from their pop associates, in hopes that they may achieve some "cross-over." RCA's "composers greatest hits" series has met with some success. Angel Records, the classi-



Pete Bennett, Apple (and friend):

"There are a lot of things about the record industry that the public does not know. The public just feels that an artist gets a record on the radio and that's it—that the record automatically goes to a radio station and the station automatically plays it. That's not true. It's the promotion man who brings the record to the radio station. The promotion man is the salesman."

cal arm of Capitol, recently purchased a 48-by-14-foot billboard on the Sunset Strip—usually festooned with pop displays—to promote its recording of Wagner's "Die Meistersinger."

Elektra has had much success with a concept that Jac Holzman pioneered: the unusual repertoire, middle-priced album. The label is called Nonesuch.

Jac Holzman: "It was a total concept, an A&R concept and a marketing concept. We knew there were a lot of young people in this country who wanted to buy more classical music but couldn't afford a \$5 price. We thought that by taking unusual repertoire, packaging it skillfully, putting it out at a reasonable price, and effectively marketing it, we could reach that audience."

Other record companies who do not deal in the regular pop/top-40 catalogues are also having problems breaking the musical stereotypes and getting their product aired. One such company is Stax Record of Memphis. Stax and Motown, which is in Detroit, are the two major black-owned record companies. And many of the people at Stax are vocal about the role they say they're forced to play.

Al Bell, vice president of Stax: "The Stax label relegates the product to a

certain rack in the stores, R&B or soul, or to certain types of formats on a station. And it's a damn shame, because our music is really for everybody."

Recently, Stax has had tremendous success with a record called "Theme from Shaft," the motion picture. "Now, if 'Shaft' happens to win an Academy Award," says Mr. Bell—and it is almost sure to be among the nominees for song of the year—"and all of a sudden some MOR station that has a policy of playing the Academy Award song of the year wants to play it, they're not going to know who the hell we are. Where does that leave us?"

Recently, Stax has been fortunate in having several "cross-over" hits on the top-40 stations. Isaac Hayes and the Staple Singers have brought a lot of Stax's product into the libraries of many stations other than R&B in recent months, and Stax is well aware of what that means.

Larry Shaw, vice president in charge of advertising: "A democratic culture should include everybody's culture," he says, adding that "radio, like the record business, is under pressures that are economic—they have to respond to a market that wants this kind of music [black music, whether strictly R&B or not]. That's what opens it up for our product. It's a pop audience, not pop radio, that makes a pop hit.

"And because that is true, broadcasting becomes the best merchandising vehicle available. Radio allows for both segmented marketing and mass marketing. We can't sell a Carla Thomas to a black market through the newspapers. Radio is like a shelf, an A&P shelf where you can display your soap. It's a place where the public can appreciate its existence."

For exposure to be of the best advantage, he says, "it requires them [both radio and the record business] to be 'of the people,' participant observers, all of the same folk. One has to be as hip as the other if both are going to succeed."

When Aretha Franklin left Columbia and went to Atlantic in the early sixties, her success multiplied many-fold. It was no accident; it was the producer, Jerry Wexler. Mr. Wexler began Atlantic in the late forties with the Urtegan brothers, Ahmet, now president, and Nesuhi, who along with Mr. Wexler is a vice president.

The chemistry of the relationship between Mr. Wexler and Aretha is now preserved in the grooves of the records they made together. She has been called "lady soul," "the queen of soul" and many other flattering names. There is as yet no such title for Mr. Wexler, which many believe he deserves.

Jerry Wexler: "There has been a shift in the attitude of radio management in the last year that has reopened the door



At WABC the phrase is "music is our message," but either way it means the same thing. People who tune that kind of station want music, not talk or jingles or even commercials, just music. And WABC gives it to them.

The controls and systems that Mr. Sklar uses to determine playlists are always changing, evolving into better barometers and "trying to keep the rec-

ord companies off guard," Mr. Sklar says.

"Pretty soon the record companies figure out your system and try to throw it off. A prime example is the free records that they give to stores in hopes that when a station calls, they'll tell us that it's selling. They do themselves a disservice and us a disservice when they try to misrepresent sales."

Mr. Sklar explains that "we have custom controls because they help us get to where we want to go. Not where we want to go, really, but just to get to our target audience." He adds: "The day you think you know anything in this business, you're lost. You can't think you know more than anybody else out there. The program director is only the interpreter between the audience and the station. But it gets difficult when the record people begin to foul up those lines."

Bob Wilson: "Unfortunately, though, I find the promotion men in general are less knowledgeable than they were five years ago. By less knowledgeable, I mean about the business *in toto*. It's true that there is a little less hype, but that's only because they don't really know enough to be able to hype you."

Rick Sklar: "There hasn't really been that much change in promotion or techniques that I can see. There are still only two types of guy that come in here. (1) The old timer who does shoot straight with you and gives you factual information, or the old-timer who's learned every trick there is. (2) And the younger ones who give you facts or the ones who try to hype us. The ones who really don't know what they're doing and try to hype us usually don't

stay around very long. The promotion man who calls every three months or so and says 'This is a good record and you're not on and you should be' is of much greater service than the guy who comes around every week and tries to push his stiffs on us."

Stan Kaplan: "No matter what the record companies say about their supposed honesty now, I've never had anyone come into my office and tell me, 'This record's a stiff.'"

Bob Wilson: "Stations must find their popularity in some kind of music, and have standards that they can apply to it, a measuring stick. Slowly but surely, I think the record people have begun to understand this and are beginning to act a bit differently."

Stan Kaplan: "What the record companies don't understand about that great, unwashed audience out there is that they have a choice. They can turn that dial and tune you out. And I'm not about to take that chance."

One of those who has tried to bring the radio and record industries closer over the last 15 years is Erny Tannen, owner of five AM outlets in Pennsylvania, Rhode Island and Maryland. Three years ago, when the National Association of Broadcasters approached him to join, Mr. Tannen told its representatives he felt the association should be doing more to foster a better relationship with record manufacturers. As a result, the NAB-RIAA (Recording Industry Association of America) liaison committee was established in 1969. Unfortunately, the committee has not yet proved a viable organ and has met only twice in the last two years.

Erny Tannen: "I can't see how two



Stan Kaplan, WAYS Charlotte (pictured with his wife, Harriet):

"The first conflict between the record business and radio is that they want us to play new product while we want to play established hits . . . The second conflict arises over the length of the playlist—they, for the most part, want them longer; we, for the most part, want them shorter."



Rick Sklar, WABC(AM) New York:

"There are still only two types of guys that come in here. (1) The old-timer who does shoot straight with you and gives you factual information, and the old-timer who's learned every trick there is. (2) And the younger ones who give you facts or the ones who try to hype us. The ones who really don't know what they're doing and try to hype us usually don't stay around very long."

huge industries, so dependent one on the other, can have so little dialogue, except at the least meaningful level." Recalling the time he ran a station in Pittsburgh about 15 years ago, during the payola scandals: "I wrote a series of letters to *Billboard* that they used as the basis of several editorials on the subject. And what I said was that there was no relationship between radio and the record industry on an executive

level, and that situation's still true today.

"Not enough has been done on a management level to iron out our differences. Someone has to explain to the record industry the economics of running a radio station. All the successful radio stations are formatted. Even the progressive stations without formats are, if you know what I mean. Running a station necessitates having a specific programming scheme in order to maximize a significant share of a market. It's just not possible to get everything played."

Despite its infrequent meetings, the committee did conduct a survey to determine what kind of music stations were playing, simply to let the manufacturers know. It also has been active on the matter of drug lyrics. At its January 1971 meeting, the NAB board adopted a proposal which requested record manufacturer to supply printed copies of lyrics along with the records they send to stations. Several months later the FCC's drug-lyric policy statement was released. Members of the liaison committee were disturbed that the board did not consult them before issuing its resolution.

Mr. Tannen: "Not only did it seem to me that this was an implied infringement of First Amendment rights but they did not even talk to the committee whose function it was to discuss this. The record people on the committee pointed that the lyrics are really owned by the publishers, not the record companies, and in order for them to provide lyrics with the records, it would involve complications with the publishers."

At the June 1971 board meeting, members of the liaison committee presented their exceptions to the policy, which subsequently was tempered. The music publishers association offered its cooperation to the NAB and that board set up consulting services among the NAB, RIAA and MPA to which broadcasters may refer questions arising out of lyrics with drug-oriented content.

"I'm gonna get together all the biggest people in the state next spring—the governor, Lindsay, all the record people—and I'm gonna say that radio people are the greatest in the world."

—PETE BENNETT,
of Apple Records.

4 In 1972, the record industry will release about 5,000 albums and more than 6,000 singles—more than radio can possibly expose. "That's really not any failure on their part, it is merely a 'record industry syndrome,'" as Jerry Schoenbaum, president of Polydor Inc., puts it. A record company doesn't deliberately put out records that it knows won't sell or be played, but it knowingly puts out more than can possibly be consumed.

As the gap widens between the number of records played and the number produced, record companies have begun to look elsewhere for exposure of their product and many executives admit freely that they don't rely as heavily on radio as before.

Jerry Moss and Herb Alpert began A&M Records in the early sixties to produce Herb Alpert and the Tijuana Brass. With one employe—a secretary who is now A&M's controller—the company's growth paralleled the success of Herb Alpert. Today, after several years of talent building, it has a roster of artists that is the envy of the major labels—among them Cat Stevens, Carole King, the Carpenters, Joe Cocker (perhaps the best song interpreter in rock), and Procol Harum. Mr. Moss received the Record Company Executive of the Year award this year from the Gavin radio programming conference.

Jerry Moss: "When I was a record promotion man, getting airplay was the ultimate, the *only* aspect of getting sales. You just had to get your record on the air if it was going to mean anything at all. That's not the case today. If you have an album and a radio station won't play that album, for whatever reason, you have other forms of media with which to reach the buying public. You can promote a record in a record store. You can promote a record through the so-called underground press. You can promote a record through college promotions, or by subsidizing or financing a tour for the artists. So we're not totally dependent on the radio, and it's a much healthier situation because there's not such a sense of desperation. Now with certain artists, my God, if you don't get airplay, you're finished. But I would say they're in the minority now.

"And [live] performance now is more important, at least in my opinion, than how [an artist] sounds on the radio. How does that artist get off on stage? That's more important. How does he

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try-blues singers, who can sometimes sound like urban Negro blues singers, who sound like the Rolling Stones, who sound like the Nashville Teens, who do not even look like Jay and the Americans."

—RICHARD MELTZER in
"The Aesthetics of Rock."

John: "We're money-makers first, then we're entertainers."

Ringo: "No, we're not."

John: "What are we then?"

Ringo: "Dunno. Entertainers first."

John: "OK"

Ringo: "'Cause we were entertainers before we were money-makers."

—BEATLE INTERVIEW.

6 If there has been a single trend most evident in the record business during the last decade, it has been the move toward specialized, independent services. The days of having all operations under one roof are gone. Today there are independent distributors, independent promotion men, independent producers, independent recording studios and engineers, rack jobbers and one-stops (see below).

Several companies no longer have A&R departments or keep producers on full-time payroll, Bell Records the largest among them. There isn't a company today that doesn't use the services of independent producers in some fashion. Artists have become so powerful and financially successful that many are starting their own record companies to insure complete creative control. The Beatles' own Apple, The Rolling Stones' own Rolling Stones records, the Jefferson Airplane has Grunt, the Moody Blues, Threshold. Producers also have set up operations on their own. Bob Dylan's former manager, Albert Grossman, is working with a small roster of artists out of newly built studios—Bearsville—in Woodstock, N.Y. Lou Adler handles artists on Ode.

Even if they don't have their own label, many artists are producing themselves today. Although most companies still use staff producers in company-owned studios, the percentage of product produced outside has doubled. This trend toward independent production has caused money headaches as well, as the cost of studio time has become astronomical. As the number of tracks used by producers increased from two to four to twelve to sixteen (in about six years) the cost of recording rose proportionately. Today, an hour in a 16-track studio will cost anywhere from \$90 to \$150. An hour in a four-track studio cost only about \$50 five years ago, and about \$90-100 in a 12-track studio two to three years ago.

To avoid costly overhead and to en-

hance local operations, many companies and artists have turned to independent promotion men. In a recent interview, Stan Gortikov, former president of Capitol, emphasized the importance of these men in a field of growing specialization.

Stan Gortikov: "They [independent promo men] embody more true music, artist and product sensitivity than perhaps any other one constituency in the business. Their role can be nurtured as an adjunct to the scene. Many such specialists reflect more credibility than the 'house' promotion man."

But the biggest changes in the last 10 years have come in the marketing operations of the record business. Two new services, independent from the manufacturers—the rack jobber and the one-stop—have come into prominence and acceptability. Up until the early sixties, manufacturers sold product directly to either an independent distributor or a distribution operation owned by a major label. From there, the product was sold directly to retail outlets, record stores for the most part.

The racks came into being when stores that did not specialize in records wanted to become outlets. The racks bought product either from the distributors or the manufacturers and placed them in outlets with which they had contracted—supermarkets, book stores and head shops, for example.

The one-stop came into being basically to serve small retailers that could not afford to run among all the distributors (no distributor handles more than a few labels) to get a wide variety of product. The one-stop stocks records from many different labels, making access to product easier for the smaller outlets.

Another business direction taken by records has been toward bigness, the conglomerate. In the late sixties, music publishers, racks and manufacturers all got into the merger game to create large music organizations, as did Kinney and Famous Music. Kinney is by far the most formidable musical organization operating today. It comprises Warners-Reprise records, Elektra records, Atlantic records, the W-E-A distribution operation and the scores of independent labels and publishing companies owned by each separate company.

The rewards for entering into conglomerates are many, and the freedom they afford is desired.

Jac Holzman of Elektra: "It [the merger] gave me an opportunity to become part of a distribution network that I wanted. And I'm dedicated to the sale of catalogue, which most independent distributors are not. I don't like the idea of having creative control over the mak-

ing of a record and abdicating the creative control of its marketing to an independent distributor who doesn't give a damn."

Neil Bogart, whose Buddah records is owned by Viewlex Inc.: "It's good to have a parent to rely on. We've been around for four years and are probably the youngest company to have weathered the storm [i.e., the financial instability of being new]. And I think Viewlex is one of the reasons. Just knowing that they're there and we have their backing, and being able to compete with the bigger companies in bidding for major artists, has been a tremendous advantage to us."

These conglomerates are now dealing with a multitude of antitrust suits and it will be up to the courts to decide whether or not giant music machines will become a permanent part of the scene. It is doubtful that the problem of collection from independent distributors will be relieved (one of the reasons for merger) or that record companies will find a better way of protecting profits from the large corporations that are moving rapidly into the "leisure time" markets. But one way or another, bigness in the music business promises to be around for a while.

Murray the K: "What's happening, baby?"

Ringo: "You're what's happening, baby!"

Murray the K: "You're happening too, baby!"

Ringo: "OK, we're both happening, baby!"

—from TOM WOLFE'S "The Fifth Beatle."

7 The Beatles' opting out of touring was basically an effort to make pop music more solid as an art form than as the fickle, fleeting phenomenon it had been up until "Sgt. Pepper's." They worked as artists trying consciously to create museum pieces, in their own way. And they were very successful at it. So successful, in fact, that it destroyed them as a pop entity and as friends.

As the fifties, the decade that gave birth to rock and roll, ended with the exits of its best practitioners, the sixties ended on many of the same poignant notes. The glory of Woodstock, where more than half-a-million people came together to hear the best bands of their time, was offset less than four months later by the disastrous concert headlined by the Rolling Stones at the Altamont Speedway, during which three people were killed.

In the spring of 1970, the Beatles—who had not recorded together in over

a year (and were rumored not even to have seen each other in about half that time)—broke up. It was the ultimate symbolic action by a group that by that time were major symbol-smiths of their generation. Although the news media portrayed the story with shock and dismay, it was no surprise to anyone who had been listening to them for any length of time. For although the music of the Beatles had for several years been able to accommodate each of the individual members' tastes and vision, their last two albums—"Abbey Road" and "Let It Be"—were collections of meandering fluff minus the magnitude and scope they had inspired in other musicians. The men who were the first to break an age-old rule—"individuals, not groups, make art"—found they could no longer perform together. The break-up signaled the end of what was tumultuous and exciting about the sixties and made way for the fragmentation and enfranchisement of rock.

Although there were many new faces—James Taylor, Carole King, Grand Funk—that did come into prominence during the first two years of the seventies, many moderately established musicians from the sixties did some of their best work during this time. The Who, always number three after the Beatles and Rolling Stones in the popularity race among British groups, opened up an entirely new area of pop music with "Tommy," the first rock opera. The thematically integral two-record set opened the door for "Jesus Christ, Superstar" and a host of rock religious operas that followed.

The Grateful Dead, one of the first bands to popularize the San Francisco sound (and which also began Warner's rock catalogue), is enjoying more popularity now than ever before—behind the advent of country rock and an enormous live act that sometimes runs as long as five hours.

Country rock is well worth noting in any overview of popular music of the seventies. Its influence is felt across all lines of music and seems to be here to stay. Bob Dylan is credited with introducing Nashville to rock via an album he did with Johnny Cash and Pete Drake, one of the foremost pedal-steel guitar players in Music City. It was called "Nashville Skyline." The Byrds were influential as well, with an album called "Sweetheart of the Rodeo," employing well known country sidemen. Perhaps the most popular of the practitioners of country rock is The Band, a group which at one time backed Bob Dylan on his road tours.

There is also a group of bands, led by Grand Funk, that is leading record companies to believe that air play may not be the ultimate sales tool. Managed



Lou Adler, *Ode:*

"The difference between the record business and the motion picture business is that you preview stuff for people for nothing. The motion picture business should look at that really closely and open a picture at a theater for a week for nothing—that's what happens on radio. You get to judge your product before you have to lay out your bread. And hopefully, that will never change because that's what made us grow and grow and grow."

and produced by Terry Knight, Grand Funk rocketed from obscurity to monumental success in less than 18 months by virtue of deft promotion and a stimulating live performance. Its records, although good, have never been able to capture the frenzy and excitement of the live show—notable both for being extremely loud and for its ability to sell out a Shea stadium, as it did this summer in New York.

For a group that has rarely had an AM hit, Funk's record sales—now over 20 million—are beyond belief. (Black Sabbath, a group cut from much the same cloth, is right on its heels in terms of popularity and sales.) Whether Grand Funk is an exception, a fluke, or the herald of what may prove to

be a new rule, no one really knows. It has taken the burgeoning of FM progressive radio to finally give a broadcast showcase for Grand Funk and the Dead and the many acts like them.

What part broadcasters, by way of FM radio, will play in the future development of pop music is almost as difficult to answer as what the future of pop music will be. Rock radio is playing a game on a field with boundaries that are yet to be decided. It is true that whatever that radio turns out to be, it will be more reflective of the people who listen to it than of the companies that supply the music. But there you begin to hit a snag. As a result of the cultural upheaval of the sixties, the distinctions among the aims and desires of those three groups—record manufacturers, broadcasters and public—are elusive.

Looking at it another way, the history of pop music has been a race among the three, with the leader never too humble to taunt the others into trying harder. The audience is a sophisticated bunch, everyone likes to admit. They are not the lambs so many detractors of popular culture contend. It can be argued that the public in a free-enterprise system will always get what it wants. Both the broadcasters and the record companies claim to be accommodating that desire.

Radio today has realized that the days of the mass audiences are a thing of the past. Stations are now carving out their hunks in terms of age, sex, and, most recently, psychological characteristics, or psychographics. No one station can any longer be all things to all people. Each needs an identity.

Arnold Passman, author of *The Deejays*: "Although others may despise formula radio, the apprentices today (and they are essentially straight) understand it deep inside. It speaks their language. If they have a sense of freedom, and they are no way near their politically active and socially experimenting peers, it may be in the vocal furore they are asked to create. The medium's message (any medium's) seems to be: Out of passion comes chaos, and out of chaos comes order."

It is not the stations that create that order, but the listener. The audience is the final arbiter. No amount of airplay will sell a bad record.

Jac Holzman: "The record companies do not dictate taste. We provide a delectable smorgasbord for the public to choose from and the public makes the choice.

"But," he adds, "we may push the tuna fish a bit."

(This special report was written by Michael Shain, assistant editor, *New York*.)

for black music. Much of it is due to the fact that consumers are hungry for the genuine article. All pop music is some sort of trans-modification of black music. And people are finally saying, 'Listen, if all the things I've been listening to come from that kind of music, maybe I better get some and listen to it.' I think that although program directors are supposed to program according to public demand, the guy wants to keep his gig. Right? More often than not, they are responding to the attitudes of management—sometimes the pressure is subtle, sometimes blatant."

But Mr. Wexler is aware that "history goes in a circle. And if you believe that, then the doors will close again some time in the future. Why the doors are open now, I can't really say. Maybe it's because you don't hear the sound of breaking glass in Watts any more and they [management] decided it was time for black music to be heard again.

"I think radio's arrogance stems from its middle-American Midwest diction, the 'a-e-i-o-u' disk jockey without any inflection. Like Tom Wolfe says, they still

think of people in the record industry as short-arm fatties from the Brill Building. Just think of the double entendre implicit in the phrase 'I made that record.' They didn't make that record, I did. I breathed life into that piece of vinyl. And I gave it to them and they played it. Radio is the only way I have of getting to the consumer. But I made that record."

And he doesn't stop there:

"It's all very obvious that it is the record industry that is wooing radio, not the other way around. It's the record man who sits in the outer office with hat in hand. And if he's not honest, his punishment is sure and swift. He's going to lose his entré. In no way is it an equal relationship."

Mr. Wexler believes it should be. "We should work with each other more. The only time we can get together is to say, 'Look, we both survived for 20 or 30 years. We both made it.' But from there, it's us chasing them. There's nothing symbiotic about it at all."

*"Nashville cats, play clean as country water,
Nashville cats, been playin' since
they's babies . . ."*

—LOVIN' SPOONFUL.

*"Country [song] writers broke the rules,
and they did because they had a story to tell,
and that was the way to tell it."*

—KERMIT GOELL, lyricist.



Larry Shaw, Stax:

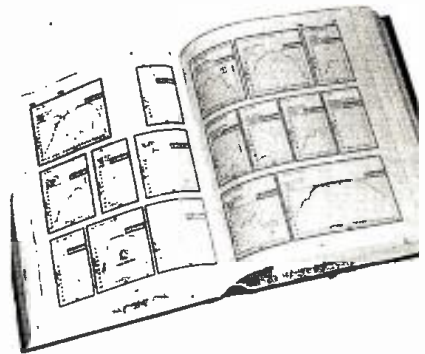
"Broadcasting becomes the best merchandising vehicle available. Radio allows for both segmented marketing and mass marketing. We can't sell a Carla Thomas to a black market through the newspapers. Radio is like a shelf, an A&P shelf where you can display your soap. It's a place where the public can appreciate its existence."

5 Nashville is relatively small as cities go, but you don't have to be an economist to know what its most famous, if not its principal, industry is. On the southwest edge of town, along broad streets spotted here and there with two-story white houses and bars, is Music Row, country music's Tin Pan Alley.

The buildings that house all the record companies, recording studios, publishing houses and even the Country Music Hall of Fame are all very new—three or four years old at the most. Most are simple, cinder-block and glass structures—like high schools on the outside and penthouses inside. The city has been busy for a year now tearing up and repaving the streets, improving the neighborhood for its *nouveau riche* child—an infant now accounting for \$100 million a year in that city's economy.

There is a genuine community among country-music people. "The jungle warfare of the record business is the top-40/AM business," as Clive Davis, president of Columbia Records, puts it. Having long suffered New York's in-

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tolerance to country music, the Nashville folk banded together to defend their sound. Now, despite their newfound financial success, they have stayed together. In many ways they are still suspicious of "the people upstairs" in New York.

For the most part, the executives in Nashville are left alone by the accountants and lawyers upstairs. Without perhaps understanding why, they know that the country people have some kind of magic going for them that should not be tampered with. That magic has rubbed off on musicians all over the business, as well. It's estimated now that about half of all recording done in the United States is done in Nashville. Artists ranging from Tommy James to Joan Baez have turned up there, drawn both by the lower production costs and the relaxed atmosphere.

The Nashville session man is the backbone of the business. "Musicians here come from poor backgrounds and they just want the business," according to Chet Atkins, head of RCA operations there. "In Hollywood or New York, they have a 'what-the-hell' attitude. They figure they'll never see you again. And country musicians are naturals, mainly because they learn to play by ear."

There are many Nashville musicians for whom an 18-hour day is routine. Sessions at 9, 2, 6 and 10 keep them working constantly. "Whoever works the hardest gets the most business. . . . It [session work] is a young man's job. But youth must be served and you've got to sign those people," Mr. Atkins adds.

It's from the ranks of these session men that most of country music's artists and repertoire (A&R) men, name performers and producers emerge. In many ways, this coterie of sidemen is like baseball's farm system. Except that, in Nashville's minor leagues, if you're good enough, and you work hard enough, you can make more than the guys in the majors.

If country has one quality over the other kinds of music, it is consistency. "Country music is good music," Chet Atkins volunteers freely. "It's the good part of the business because it's the stable part of the business."

Mr. Atkins has been in the management end of the record business for 14 years now, but his first contribution to the growth and success of country was not administrative. He is one of the several artists credited with pioneering contemporary country music, bringing it out of its "hillbilly" period and into the pop market musically.

"It's very hard to hype a country record," he says. "Small market stations get your record through the mail, and they judge it from the sound itself.



Chet Atkins, RCA:

"It's very hard to hype a country record. Small-market market stations get your record through the mail, and they judge it from the sound itself. Moreover, country is conservative music. There aren't any radical changes. The changes you see are gradual. I've never seen anyone fail in this business. If they do, it's out of stupidity."

Moreover, country is conservative music. There aren't any radical changes. The changes you see are gradual. I've never seen anyone fail in this business. And if they do, it's out of stupidity."

The first permanent studio in Nashville was a quonset hut built by Owen Bradley on 16th Street after the second World War. Columbia bought it several years back, built an office on the front and is still using it. The head of production there is Billy Sherrill.

Billy Sherrill: "Country music has a faithful audience basically because it is adult music, for people 20 to 35 or so. It's humanitarian music, too. It talks about love and cheatin', about people. Rock is more into issues—the war, ecology, that kind of stuff."

If there is a key to the magic of country music, it is still the simple song. "After you wade through the producers, artists, arrangers and promo men, the song is the single most unique thing in country music," says Mr. Sherrill.

Chet Atkins says much the same. "To break a new artist, the first thing you have to find him is a good song. There really are very few good songs in the world."

If country fans are fanatically loyal to country music, country radio is twice

so. After talking to the promotion men in Nashville, you wonder what they do all day; it would seem that country radio is completely amiable when it comes to programming new material. "A song has got to be a real 'zipola' before they won't play it," says Billy Sherrill.

"Our biggest problem," says Frank Mull, head of country promotion for Mercury, "isn't getting our music on the radio. That's no problem at all. Our biggest problem is getting it into the stores. Nobody wants it but the public." He explains the reluctance of rack jobbers and one-stops to stock country product because "it is not the big volume item that a Beatles is, or a Grand Funk."

But Mr. Mull has no complaint with radio. He talks about the development of country radio in almost loving terms. "We don't have what I call 'barefoot radio' much any more. Country radio has learned a lot from top-40 and now has adapted to that kind of format, without losing its 'friends and neighbors-quality.' It's still earthy and honest."

Country music people turn grave when they talk about the future of country on television. They resent how they're viewed in New York, where such network country shows as *Hee Haw* have been canceled.

Frank Mull: "Television is always playing the ratings game, and they don't understand what a bargain they have in country-oriented programs. They don't realize the year-in, year-out quality it has. When CBS decided to shed its rural image by canceling *The Beverly Hillbillies* and *Hee Haw* they did themselves a great disservice."

Billy Sherrill: "I don't even like the way they put country music on TV. They really play up the cornball. . . . I don't even think it helps to sell records. Now Tammy Wynette is on the Statler Brothers show and I know she sells a lot of records. But you can't give Statler Brothers albums away."

It's true that New York for the most part stays out of the business in Nashville. But the country people are intensely proud, and they, like the pop record manufacturers, are beginning to ask for commitment from the people upstairs.

"Jay and the Americans sound like the Fortunes, who sound like the We Five, who sound like the Ivy League, who sound like the Beatles, who sound like the Zombies, who sound like the Searchers, who sound like the Everly Brothers, who sound like a multitude of white country-blues singers, who can sometimes sound like Negro coun-

NCCB turned down on 'pressure' appeal

FCC sees no impropriety in administration efforts to air its SST views

The FCC has made it official. Administration spokesmen have the same right as antiadministration spokesmen to participate "fully and vigorously in the democratic process"—up to and including "pressuring" broadcasters into presenting a particular viewpoint.

"There is nothing inherently 'wrong' with this 'pressure,'" the commission says. The democratic process involves the right of those holding conflicting views on controversial issues to seek their publication, it adds.

"And there is no impropriety in either administration or antiadministration spokesmen participating fully and vigorously in democratic process."

The commission made the point in rejecting a petition by the National Citizens Committee for Broadcasting asking reconsideration of a commission order in May denying its request for a declaratory ruling on the subject of government pressure on broadcasters (BROADCASTING, May 5).

NCCB said the commission had failed to rule on a proposed policy statement, one holding that "extrinsic evidence" that a television station altered its programming as a result of government pressure would be grounds for holding the station had violated the terms of its license. The commission said its ruling—that there were no grounds for action—dealt with that proposal.

The request for a ruling grew out of allegations that the office of White House Director of Communications Herbert G. Klein in March had pressured the *Dick Cavett Show*, on ABC, into presenting an administration spokesman on the controversy then swirling about the SST project. But the petition reflected also the frequently expressed view that Vice President Spiro T. Agnew, by his tongue-lashing of broadcast news media, was attempting to "pressure" them—and that this was improper, since broadcasters operate on a government license.

The commission did not deal with that specific argument in rejecting NCCB's petition. But it said the NCCB proposal would "contravene the First Amendment," it would "tend to inhibit

rather than encourage the wide-open, robust debate which is essential to the free expression of ideas." It also said broadcasters' freedom to decide what material to air, "particularly material suggested by government officials the broadcast of which may well be in the public interest," would be affected.

The commission said its concern in such matters is limited to assuring compliance with the fairness doctrine and, where extrinsic evidence is present, to determining whether or not the licensee has deliberately distorted the news.

"We thus will not hold evidentiary hearings here to determine, perhaps largely on credibility grounds, exactly what a public official said to a broadcast journalist and whether the latter 'distorted' the news," it said. "This is a quagmire where government intervention is far worse than any abuse involved".

Contempt ruling sought on documentary showing

A Texas judge has been asked to issue a contempt-of-court citation against KGBT-TV Harlingen, Tex., for showing a news documentary about the construction of low-income houses in that area.

The plea was made Dec. 20 by Custom Designed Homes Inc., the builder of the federal-financed project, after it withdrew its previous request for a permanent injunction. A hearing on the contempt request will be heard Jan. 17.

At the builder's request, the state judge had issued a temporary restraining order to stop broadcast of the documentary but the order was delivered halfway through the broadcast and the program was continued to its conclusion (BROADCASTING, Dec. 20).

The builder claims that the station

knew the restraining order had been issued before the station began broadcasting the documentary. The documentary was the culmination of a series of short news features on the housing situation.

The builder also has instituted a libel suit against KGBT-TV and others for \$2.4 million in damages.

Mal Kasanoff, vice president and general manager of the CBS-TV affiliated station, said that he has been in touch with his network, the National Association of Broadcasters, Radio-Television News Directors Association and Sigma Delta Chi for support on this First Amendment threat if needed. All have agreed to consider rallying round if it becomes necessary.

Newsmen offered another foreign policy briefing

The Department of State has announced that its annual National Foreign Policy Conference for Editors and Broadcasters will be held Jan. 27-28.

Secretary of State William P. Rogers, and other officials from the State Department and other federal agencies will take part in the one-and-a-half-day session to be held at the new Department of State building in Washington.

The conferences have been held since 1961 to give editors and broadcasters an opportunity to obtain in-depth information on foreign policy issues. The sessions will be held under the "background only" rule—information can be made public but sources may not be identified by name or agency.

Those interested in attending the conference may obtain invitations by writing: Director, Office of Media Services, Department of State, Washington 20520.

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Time's buy into CTI indicates new trend

Time Inc., which has been shifting its electronic emphasis from broadcasting to cable and cassette television, has acquired an interest in Computer Television Inc., New York. CTI supplies closed-circuit showings of first-run motion picture films on TV sets in hotel rooms.

The value of Time's minority interest was not disclosed. Time has a 48% interest in Sterling Communications Inc., New York CATV systems operator, and is active in developing cassette programming.

CTI's Computer Cinema division offers closed-circuit presentations of feature films to hotel guests on the TV sets in their rooms, transmitted over the hotel's master antenna system. CTI recently completed a market test at the Gateway Downtowner motor inn, Newark, N.J., which the company said "demonstrated the feasibility" of its sys-

tem. CTI said that 37% of those who watched TV at the motel each evening paid \$2 to \$3 to see a Computer Cinema presentation. The original investor in CTI is Schroder Capital Corp., the New York-based venture capital and investment banking affiliate of J. Henry Schroder banking corp., a British firm. Computer Television Inc., was founded in 1970 by Paul L. Klein, formerly vice president for audience measurements at NBC.

Christmas shows heavy in Nielsen top 20

Holiday specials vied with regular-series fare for audience numbers the Fast Niensens for the week ended Dec. 12—four NBC-TV and three CBS-TV specials were in the top-20 listing.

CBS's *All in the Family* was established as number one, but the next five shows on the lists were specials: NBC's *Bob Hope*; CBS's *Charlie Brown's Christmas* and *How the Grinch Stole Christmas*; NBC's *Rudolph the Red-Nosed Reindeer*, and CBS's *Julie & Carol at Lincoln Center*. Also in the list of 20 were *Perry Como's Winter Show* and Hallmark's *Littlest Angel*, both on NBC.

Prime-time averages were CBS 21.3, NBC 20.0 and ABC 17.9. In nights of the week, CBS won Tuesday, Wednesday and Saturday; NBC had Monday, Thursday and Sunday, and ABC Friday.

ABC's *Marcus Welby*, NBC's *Dean Martin*, CBS's *Mannix* and ABC's *Movie of the Week* were the other shows in the top-10 list.

ABC's strong night, Tuesday, went to CBS that week. CBS's power was contributed by its *Grinch*, *Charlie Brown* and *Julie & Carol* specials, all three winners in their time periods (7:30-9:30 p.m. on Dec. 7).

CBS still ratings leader

CBS-TV led in Nielsen's 70-market multinetwork-area report for the week Dec. 17 for prime time were CBS 20.4, NBC 19.8 and ABC 19.0. Nights of week won: CBS Tuesday, Wednesday and Saturday; NBC Monday, Thursday and Sunday, and ABC Friday. Specials dotted top-40 list: CBS had three in top-10 shows, including *Charlie Brown*, *Dr. Seuss*, *Julie Andrews-Carol Burnett*; NBC's specials included *Perry Como*, *Bob Hope*, *Rudolph the Red-Nosed Reindeer* and *The Littlest Angel*.

Trans American Video buys Wolper's tape gear

Trans-American Video Inc., Los Angeles, independent supplier of mobile color video-tape facilities, has acquired all the video-tape equipment, mobile and remote facilities and post-production equipment formerly owned by Western Video Industries Inc. and more recently by the Wolper Organization, Hollywood. As part of the agreement, Trans-American Video will provide the facilities for the Wolper Organization's video-tape productions for a 10-year period. Other terms of the agreement were not disclosed.

Wolper had acquired Western Video last April. Formed in 1967, Western Video operated out of the Hollywood Video Center (now Wolper Video Center), providing color tape facilities for rent as well as producing and distributing video-tape TV shows and commercials.

Trans-American Video is completing its first year of operation with a reported inventory of more than \$5 million worth of equipment.

TAV is a private company financed by W. Clement Stone, founder of Combined Insurance Companies of America. Its principals are Jack B. McClenahan, president; Fred (Curley) Morrison, executive vice president, and R. E. (Bud) Murphy, executive vice president-programming/production.

The new voters on a new show

The answers that new voters aged 18 to 23 will be seeking from political leaders will provide the focus for a weekly series of half-hour programs that Qualis Productions, Westwood, Calif., will be offering to stations for airing from early 1972 until election day.

Hal Graham, executive vice president of Qualis, said last week that a pilot of the 40-episode series, *Election '72: 18 and Over*, has been completed with a panel of four young voters questioning Senator Alan Cranston (D-Calif.) on the role of the Senate. Each program will present a different youth panel drawn from various socio-economic-educational levels seeking responses to issues including civil rights, foreign policy, the draft, the public's right to know, the presidency and Red China.

Mr. Graham said Prime Network

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(Continued from page 52)

	Stock symbol	Ex-change	Closing Dec. 22	Closing Dec. 15	Net change in week	High 1971	Low	Approx. shares out (000)	Total market capitalization (000)	
Rahall Communications	RAHL	O	10%	9%	+ 1%	29	8%	1,037	9,976	
Scripps-Howard	SCRIP	O	20%	21	- 1/4	25	18	2,589	53,075	
Sonderling	SDB	A	24%	21%	+ 2 1/2	34	17	997	21,685	
Starr	SBG	M	17 1/4	14	+ 3 1/4	20 1/2	8%	691	11,229	
Taft	TFB	N	41	41 1/2	- 1/2	44%	23%	3,707	141,793	
								Total	63,101	\$2,405,134

Broadcasting with other major interests

Avco	AV	N	16%	14%	+ 1%	18%	12%	11,476	\$164,910	
Bartell Media	BMC	A	4 1/2	3 1/2	+ 1%	8	2%	2,254	7,596	
Boston Herald-Traveler	BHLD	O	20	20	-	28	19	577	11,540	
Chris-Craft	CCN	N	5%	5%	+ 3/2	9%	5%	3,901	26,710	
Combined Communications	CCOM	O	27 1/2	25	+ 2 1/2	27 1/2	10 1/2	2,206	47,981	
Cowles Communications	CWL	N	10%	10%	- 1/2	13 1/2	8	3,969	42,151	
Dun & Bradstreet	DNB	N	67%	66	+ 1%	67%	52%	12,838	786,328	
Fuqua	FQA	N	22%	21 1/2	+ 1%	26 1/2	13%	7,524	140,097	
Gable Industries	GBI	N	24%	24	+ 3/4	24%	9 1/2	1,872	38,376	
Gannett	GCI	N	56	56	-	60	32%	9,090	495,405	
General Tire	GY	N	26 1/2	26	+ 1/2	28 1/2	21%	18,713	456,036	
Gray Communications	O	-	-	-	8	5%	475	2,850	-	
ISC Industries	ISC	A	6	5 1/2	+ 1/2	8	4%	1,646	9,876	
Kansas State Network Inc.	KSN	O	-	7 1/2	-	7 1/2	6 1/2	1,471	9,929	
Lamb Communications	O	-	-	-	2	2%	475	1,425	-	
Lee Enterprises	LNT	A	16%	16%	- 1/2	20	16%	2,936	47,710	
Liberty Corp.	LC	N	18%	17%	+ 3/4	24	16%	6,744	111,276	
Meredith Corp.	MDP	N	25%	24 1/2	+ 3/4	29%	19%	2,772	63,063	
Metromedia	MET	N	28%	26%	+ 1%	30%	17%	5,764	157,761	
Multimedia Inc.	O	-	-	-	25	2%	2,407	77,024	-	
Outlet Co.	OTU	N	14%	13 1/2	+ 1%	22	13 1/2	1,334	19,343	
Post Corp.	POST	O	19%	20	+ 1/4	20	9%	925	15,263	
Publishers Broadcasting Corp.	PUBB	O	3	3	-	4%	1%	919	2,408	
Reeves Telecom	RBT	A	2%	2%	-	3%	2	2,292	51,570	
Rollins	ROL	N	49%	46%	+ 2%	49%	25%	8,087	352,755	
Rust Craft	RUS	A	24%	23%	+ 1/2	24%	18 1/2	2,318	48,377	
Schering-Plough	PLO	N	89%	87 1/2	+ 1%	89%	60%	25,174	2,171,258	
Storer	SBK	N	27	27 1/2	- 1/2	33%	19	4,223	106,631	
Time Inc.	TL	N	54 1/4	52%	+ 1%	62%	40%	7,258	362,900	
Trans-National Communications	O	-	-	-	1%	1%	1,000	120	-	
Turner Communications	O	-	-	-	4	2	1,328	3,147	-	
Wometco	WOM	N	18%	17%	+ 1 1/2	23%	14%	6,037	92,789	
								Total	148,405	\$5,924,605

CATV

Ameco	ACO	O	3%	3%	- 3/2	12%	1 1/2	1,200	\$ 2,700	
American Electronic Labs	AELBA	O	5	5%	- 1/4	10	3	1,668	7,506	
American TV & Communications	AMTV	O	26%	24%	+ 1%	26%	19 1/2	2,434	50,799	
Burnup & Sims	BSIM	O	26	24%	+ 1%	37%	20 1/2	3,061	68,873	
Cablecom-General	CCG	A	14	13%	+ 3/4	17%	9%	2,485	26,714	
Cable Information Systems	O	-	-	-	4%	1%	955	1,910	-	
Citizens Financial Corp.	CPN	A	12%	12	+ 1/2	15 1/2	11	1,590	17,888	
Columbia Cable	CCAB	O	13%	13%	+ 3/4	15%	9%	900	10,125	
Communications Properties	COMU	O	10	9%	+ 3/2	11 1/2	7%	1,906	15,953	
Cox Cable Communications	CXC	A	22%	22 1/2	+ 1/4	25%	15%	3,552	69,264	
Cypress Communications	CYPR	O	11%	10 1/2	+ 3/4	11%	7	2,384	19,072	
Entron	ENT	A	4	4%	+ 3/2	7%	2 1/2	1,320	3,458	
General Instrument Corp.	GRL	N	22%	22	+ 3/2	29%	13 1/2	6,370	111,475	
LVO Cable Inc.	LVO	O	11%	9%	+ 2	11%	7	1,466	11,537	
Sterling Communications	STER	O	5%	5%	+ 1/4	6%	3%	2,162	8,108	
Tele-Communications	TCOM	O	20	20%	- 3/2	22%	12	2,856	46,410	
Teleprompter	TP	A	119%	109	+10%	119%	56 1/2	3,077	256,160	
Television Communications	TVCM	O	10	9%	+ 3/2	10%	5%	3,804	33,285	
Viacom	VIA	N	15%	15%	- 3/2	21	9%	3,791	52,581	
Vikoa	VIK	A	7 1/2	8%	- 3/4	14%	4%	2,344	14,064	
								Total	49,325	\$827,882

Programming

Columbia Pictures	CPS	N	8 1/2	8%	- 3/2	17%	6%	6,342	\$ 57,078	
Disney	DIS	N	132%	123%	+ 9%	132%	77	13,111	1,524,154	
Filmways	FWY	A	5%	5%	-	11%	4%	1,829	8,231	
Four Star International	O	-	-	-	1%	3%	666	579	-	
Gulf & Western	GW	N	28 1/2	26%	+ 2 1/2	31	19	15,549	388,725	
Kinney Services	KNS	N	31%	31	+ 3/4	39%	25%	12,716	360,753	
MCA	MCA	N	25%	22 1/2	+ 3%	30	17%	8,165	166,321	
MGM	MGM	N	16%	17%	- 1	26%	15 1/2	5,895	102,396	
Music Makers	MUSC	O	1%	1%	- 3/2	3%	1%	534	534	
Tele-Tape Productions	O	-	-	-	2%	2%	1	2,190	3,285	
Transamerica	TA	N	18%	18%	+ 5/2	20 1/2	14%	63,841	1,172,759	
20th Century Fox	TF	N	11%	10%	+ 1/2	15%	7%	8,562	78,085	
Walter Reade Organization	WALT	O	1%	2%	- 1/2	5%	1%	2,414	4,514	
Wrather Corp.	WCO	A	8%	8 1/2	- 1/2	8%	5%	2,164	12,703	
								Total	143,978	\$3,880,117

Service

John Blair	BJ	N	15%	14	+ 1%	24%	13	2,597	\$ 37,007
ComSat	CQ	N	58%	59%	- 1%	84 1/2	49%	10,000	56,250
Creative Management	CMA	A	10%	9%	+ 3/2	17%	7%	969	8,111
Doyle Dane Bernbach	DOYL	O	24 1/2	24	+ 1/2	26 1/2	20	1,934	401,311
Elkins Institute	ELKN	O	3%	3%	- 1/2	16%	3	1,664	4,992
Foots, Cone & Belding	FCB	N	10%	9%	+ 3/4	13%	7%	2,196	21,411
Grey Advertising	GREY	O	14%	14	+ 3/2	16%	9%	1,209	15,717
Interpublic Group	IPG	N	24%	22 1/2	+ 1%	27 1/2	17%	1,673	31,988
Marvin Josephson Assocs.	MRVN	O	7%	6%	+ 1 1/2	12	5%	825	8,869
LaRoche, McCaffrey & McCall	O	-	-	-	16 1/2	7 1/2	585	6,289	-
Marketing Resources & Applications	O	-	-	-	18%	2%	505	4,293	-
Movielab	MOV	A	1%	1%	+ 1/2	4	1%	1,407	2,814
MPO Videotronics	MPO	A	4	4%	- 3/2	8 1/2	3 1/2	557	2,016

(Continued on page 54)

	Stock symbol	Ex-change	Closing Dec. 22	Closing Dec. 15	Net change in week	1971		Approx. shares out (000)	Total market capitalization (000)	
						High	Low			
Nielsen	NIELA	O	45 1/2	39 1/2	+ 5%	49 3/4	38 1/4	5,299	204,647	
Ogilvy & Mather	OGIL	O	40%	38 3/4	+ 1 1/2	40%	24	1,096	36,716	
PKL Co.	PKL	A	7%	7%	—	10%	3%	778	5,057	
J. Walter Thompson	JWT	N	41 3/4	40	+ 1 3/4	60	34 1/2	2,703	106,769	
Transmedia International		O	—*	—*	—	3%	1/16	535	134	
Wells, Rich, Greene	WRG	N	18%	18%	—	25%	15%	1,602	30,230	
								Total	38,134	\$984,621
Manufacturing										
Admiral	ADL	N	18%	16%	+ 2 1/4	21	8	5,163	\$ 89,062	
Ampex	APX	N	13%	13	+ 3/8	25%	10%	10,875	130,500	
CCA Electronics	CCAE	O	4	4 1/4	— 1/4	5 1/2	2 1/4	881	3,524	
Collins Radio	CRI	N	13%	15	— 1 1/4	20%	9%	2,968	35,616	
Computer Equipment	CEC	A	3%	3%	— 1/4	7 1/4	2 1/2	2,434	7,594	
Conrac	CAX	N	25 1/2	23 1/2	+ 2	29	15 1/2	1,259	24,865	
General Electric	GE	N	65%	62%	+ 3	65%	52%	181,626	11,100,981	
Harris-Intertype	HI	N	52%	50%	+ 2%	69%	45	6,344	314,028	
Magnavox	MAG	N	45	43 1/2	+ 1 1/2	55	37%	17,283	812,301	
3M	MMM	N	133 1/2	126	+ 7 1/2	133 1/2	95%	56,186	7,009,204	
Motorola	MOT	N	84%	78 1/2	+ 6%	89%	51 1/2	13,370	1,024,409	
RCA	RCA	N	37%	36%	+ 1%	40%	26	74,437	2,577,090	
RSC Industries	RSC	A	2%	2 1/2	+ 1/2	6%	2%	3,500	9,170	
Telemation	TIMT	O	6%	7%*	— 1	13%	6	14,040	94,770	
Westinghouse	WX	N	46 1/2 †	87 1/2	—	97%	65%	41,555	3,594,508	
Zenith	ZE	N	43%	41%	+ 2%	54%	36%	19,025	791,821	
								Total	450,946	\$27,619,353
								Grand Total	893,889	\$41,680,088
Standard & Poor Industrial Average			112.78	108.99	+ 3.79					

A-American Stock Exchange
M-Midwest Stock Exchange
N-New York Stock Exchange
O-Over the counter (bid price shown)

Shares outstanding and capitalization as of Dec. 14.
Over-the-counter bid prices supplied by Merrill Lynch,
Pierce Fenner & Smith Inc., Washington.

* Prices not available.
** Price as of Dec. 16.
† New issue.

Fates & Fortunes®

Broadcast Advertising

Robert B. Kiel Jr., formerly with media buying and planning group of Kenyon & Eckhardt, Chicago, joins Alberto-Culver, Melrose Park, Ill., as assistant advertising manager.

Theodore D. Van Erk, senior VP, Peters, Griffin, Woodward, New York, named executive VP. **Raymond L. Hunter**, sales manager, Detroit office, **Walter Harvey** and **Roy M. Terzi**, sales managers, New York office, PGW, named VP's. **Dennis K. Gillespie**, VP, general sales manager, PGW, New York, elected to board of directors.

Ramon Bimonte and **Julius Harburger**, VP's and creative supervisors, and **Harry E. Ward**, VP and associate direc-

tor of art and TV department, Compton Advertising, New York, elected senior VP's. **Donald R. Pfarr**, account executive, named VP. **Neal Martineau**, **Michael Moynihan**, **Rosemary McCarty** and **John Murnion**, all Compton creative supervisors, in New York, elected VP's. **Henry L. Buccello**, division manager, Compton, New York, elected agency director.

William K. Burton, senior VP in charge of Midwest for Robert E. Eastman & Co., New York, named executive VP. Mr. Burton will continue to have his office in Detroit.

John D. Kelley, VP and New York sales manager of Blair Television's market division, named VP and general sales manager. **Richard A. O'Donnell**,

member of New York sales staff for division, appointed New York sales manager, succeeding Mr. Kelley.



Mr. Donnellon

Kenneth P. Donnellon, director of industry relations since 1969 and formerly director of advertising and PR, The Katz Agency, New York, elected corporate VP and secretary. His responsibilities include data processing and production services, and industry and PR activities in addition to new business development.

Howard Kamin, director of media research, J. Walter Thompson Co., New York, elected VP.

Phillipe de Lacy and **Thomas de Paolo**, broadcast supervisors, J. Walter Thompson, Hollywood, named VP's.

Marc Dahan, with Trubin, Sillocks, Edelman & Knapp, New York law firm, joins Universal Communications there as VP and general counsel. Universal Communications specializes in marketing techniques as applied to TV syndication, media negotiation and direct response advertising.

Neil R. Bernstein, assistant creative director, Leon Shaffer Golnick Advertising, Baltimore, appointed associate creative director.

Clarence L. Holte, PR account super-

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Syndication Inc. has been named sales representative for the series and 65 TV stations already have agreed to accept the program.

Dave Garroway will serve as host on the series. Those invited to date include former Chief Justice Earl Warren; Governor Nelson A. Rockefeller of New York; Chet Huntley; *New York Times* Associate Editor James Reston; Secretary of the Treasury John Connally; General William Westmoreland and former Cleveland Mayor Carl Stokes.

'Times' subsidiary gets into children's TV

The *New York Times* Teaching Resources Film Division, which produces and distributes educational sound-film strips and recordings to elementary schools and libraries, will expand its operations to include the production of children's television programs, effective immediately.

John A. Miller, vice president of Teaching Resources, said the company would initially develop production plans for a weekly television series to be based on currently popular children's literature and original stories. Consideration will also be given to acquiring rights to properties for children's TV specials. All the new productions, together with related teaching materials, will subsequently be made available to the educational field by the *New York Times* and its subsidiaries.

Mr. Miller, a TV writer and producer since 1950, created and was the original producer of *Captain Kangaroo*, now in its 17th year on CBS-TV.

The football fans are fumbled again

The ire of football fans was stirred up in NBC-TV country in the Southeast Sunday, Dec. 19. In mid-second-quarter play between the Washington Redskins and Cleveland Browns, viewers in range of 37 NBC-TV affiliates watched their sets signal "please stand-by" and return seconds later with the kick-off of the Baltimore Colts-New England Patriots contest.

The abrupt switch flooded the stations with calls from irate fans, many with a regional allegiance to the Redskins. Stations in several Virginia cities were visited by fans demanding an explanation.

The mix-up, however, was blamed by NBC on bogging of teletype message to the area. Other NBC-TV affiliates in selected areas of the country were instructed, during the week prior to the broadcast date, to substitute the Colts-Patriots game for the previously scheduled Redskins-Browns contest. The

change was instituted because the game had assumed increased importance since the initial scheduling. The 37 affiliates on the Southeast leg of the network apparently never got the message.

CONTAM results shown comparable to Nielsen's

Television Information Office is distributing a booklet, "Television Ratings Revisited," reporting on studies made for the Committee on Nationwide Television Audience Measurement (CONTAM) by Statistical Research Inc., Westfield, N.J.

The report points up the relative accuracy of the telephone coincidental survey in comparison with the Nielsen meter/diary method; it shows that CONTAM and Nielsen were close in estimates on households using television; it says CONTAM's figures for viewers per tuning household were slightly higher than Nielsen's, and the two methods yielded about the same estimates for program share.

The report is available from TIO, 745 Fifth Avenue, New York 10022, at 35 cents each or \$27.50 for 100.

New Columbia Studio on Warner Bros. lot

Ground has been broken in Burbank, Calif., for a new Columbia Pictures-Screen Gems building on the Warner Bros. studio lot. The planned building is part of a joint venture between the two movie and television producers. It will house motion-picture production operations. A second structure is planned for the use of Screen Gems television production.

Columbia Pictures and Warner Bros. formed the joint venture last June to own the studio properties of both companies and to operate a consolidated studio at the Warner Bros. lot. Each company will continue to operate its separate production activities independ-

ently of the other. Plans also call for the rental of studio and technical production facilities to outside producers. Screen Gems, as well as Columbia Pictures, is a division of Columbia Pictures Industries.

The new building on the Warner Bros. lot will encompass 75,000 square feet. It will cost an estimated \$2 million. The new studio will be known as The Burbank Studios Inc.

Guam cable pickup prompts CBS suit

CBS Inc. has filed a new suit for CATV copyright infringement, charging that some CBS-TV network programs have been recorded in the U.S. and transmitted for a charge to cable-TV system subscribers in Guam without authorization.

Named in the suit filed in the U.S. District Court for the Central District of California in Los Angeles are Marianas Communications Inc., Markit Communications Inc., John Ulloa and David Ulloa.

The action was begun last Dec. 17 by CBS for itself and for the class of those who own copyright in programs broadcast on CBS-TV. Specifically identified as infringing works in the complaints are *Gunsmoke*, *My Three Sons*, *You Are There*, *Hawaii Five-O* and *Cimarron Strip*, which were broadcast on CBS-TV from February to December 1971.

Changing Formats

The following modifications in program schedules and formats have been reported:

■ WZAM-FM Prichard, Ala. — Duke Broadcasting Corp. announced that effective Dec. 15 station ceased duplicating the country-and-western and gospel format of WZAM(AM) in favor of conservative popular music broad-

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cast from 5:30 a.m. to 1 a.m. daily. WZAM(AM) operates on 1270 khz with 1 kw day. WZAM-FM broadcasts on 94.9 mhz with 31 kw and an antenna 135 feet above average terrain.

▪ WNOG(AM)-WNFM(FM) Naples, Fla.—Palmer Broadcasting announced that effective Dec. 10 FM has ceased duplicating AM programing. During its 135-hour broadcast week, station will present mainly popular standards and classical music. WNOG operates on 1270 khz with 500 w directional antenna nighttime. WNFM operates on 94.5 mhz with 5.4 kw and an antenna 115 feet above average terrain.

▪ WWMC(FM) Moncks Corner, S.C.—William T. Friddell Sr., licensee, has announced that the station has modified its format from rock, country-and-western, gospel, middle-of-the-road and easy-listening programing to a more religious-oriented schedule. The revised format will stress religious, talk and educational programs interspersed with middle-of-the-road music. WWMC operates on 105.5 mhz with 3 kw and an antenna 265 feet above average terrain.

▪ WBMC(AM)-WHNR(FM) McMinnville, Tenn.—Cumberland Valley Broadcasting Co. announced that WBMC has discontinued its middle-of-the-road format in favor of country and gospel program-

ing. WHNR has been converted to full-time stereo and broadcasts an additional 12 hours weekly. FM presents standard music selections. WBMC operates on 960 khz with 500 w day. WHNR operates in stereo on 103.9 mhz with 3 kw and an antenna height 129 feet above average terrain.

▪ KVGW(FM) Bellingham, Wash.—KGMi Inc. announced that station changes both its call letters and format effective Jan. 3. New call letters will be KISM(FM) and station format will change from familiar easy listening music to golden oldies music. Station operates fulltime in stereo on 92.9 mhz with 25 kw and an antenna 2,450 feet above average terrain.

ProgramNotes

ABC on speedways ▪ ABC-TV will begin a new sports series, *ABC's Championship Auto Racing*, Sunday afternoons (various times) on Feb. 20. The half-hour program will continue through May 14 with nine filmed races and four live telecasts.

'FBI' will return ▪ ABC-TV announced last week it has renewed *The FBI* series for the eighth season next fall in its regular 8-9 p.m. Sunday period. *FBI*

is produced by Quinn Martin Productions in association with Warner Bros. Television.

Consumer series ▪ The Council of Better Business Bureaus launched a series of weekly 10-minute radio consumer information programs Dec. 19 on the Mutual Broadcasting System. The programs feature interviews with recognized consumer education spokesmen.

Sneak revival ▪ NBC-TV will present a sneak preview of *Lights Out*, an anthology series of occult dramas under consideration by the network for its 1972-73 season, on Jan. 15 (10-11 p.m.). The series, which was carried on NBC-TV from 1949 to 1952, was created by suspense-mystery writer Arch Oboler.

Hollywood outtakes ▪ Wolper Productions Inc., Hollywood, in association with MGM, has started work on a half-hour *Hooray for Hollywood* series, based largely on material from the MGM library never before shown on television. Programs, covering careers and personal lives of Hollywood film personalities, will feature outtakes, publicity material, collector items, screen-test footage, filmed interviews and still photographs. Jack Haley Jr., will serve as producer-director-writer of the forthcoming series, planned for network presentation next fall.

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LVO lands loans of \$12 million

LVO Cable Inc., Tulsa, Okla., is completing a new \$6-million financing package with Teachers Insurance & Annuity Association and Home Life Insurance Co. The two insurance companies have committed to loan the cable company \$6 million on 15-year senior notes. A revolving standby credit agreement for an additional \$6 million from five banks is also being finalized.

The 15-year senior notes call for no principal repayments to be made until the sixth year and are then repayable in even amounts over the next ten years. Warrants for 150,000 shares of LVO Cable common stock were included in the terms of the financing package.

Gene W. Schneider, president of LVO Cable, said the proceeds of the long-term insurance loans will be used to consolidate certain bank and equipment-supplier indebtedness and to complete construction on all current projects.

A name change for Kinney

The board of directors of Kinney Services Inc., New York, parent company of Warner Bros. Inc., has voted to change the company's name to Warner Bros. Communications Inc. Proposal will be submitted for approval by stockholders at a meeting Feb. 10. A spokesman said the new name will better reflect Kinney's involvement in entertainment and communications, including motion pictures, TV, records, magazine publishing, and cable television.

BroadcastingStockIndex

A weekly summary of market activity in the shares of 115 companies associated with broadcasting.

	Stock symbol	Ex-change	Closing Dec. 21	Closing Dec. 15	Net change in week	High 1971	Low	Approx. shares out (000)	Total market capitalization (000)
Broadcasting									
ABC	ABC	N	53½	52%	+ ¼	53½	25	7,095	\$362,696
ASI Communications	ASIC	O	3½	4	- ½	4%	2%	1,815	4,755
Capital Cities	CCB	N	48%	47%	+ 1½	49%	29	6,236	280,620
CBS	CBS	N	48%	49%	- ¾	49%	30%	27,858	1,260,575
Cox	COX	N	38½	38	+ ½	39½	17%	5,802	203,070
Gross Telecasting	GGG	A	12%	12%	- ½	16	10%	800	9,096
LIN	LINB	O	14%	14%	-	15%	6%	2,294	29,249
Mooney	MOON	O	8%	8%	+ ¼	9%	4	250	1,875
Pacific & Southern	PSOU	O	10%	11%	+ ½	17%	8	1,930	15,440

visor, BBDO, New York, retires. Mr. Holte, specialist in ethnic markets, joined BBDO in 1952.

C. Wyndell Crouse, former VP, marketing services, North Atlantic Consumer Products Group of The Singer Co., New York, named VP of advertising and sales promotion for division.

William J. Becher II, writer in sales promotion department, Ralston Purina, St. Louis-based pet food manufacturer, joins Gardner Advertising there as account representative.

Lewis W. Olsen, account executive, Bozell & Jacobs, Chicago, joins Sperry-Boom there in similar capacity. Mr. Olsen will be in agency's Chicago and Quad Cities offices.

Hugh T. James, creative director, Waldie & Briggs, Chicago, joins Fuller & Smith & Ross there in newly created position of VP and coordinator of creative services.

Richard J. Garber, account executive, Vic Maitland & Associates, Pittsburgh, advertising and marketing firm, named VP and manager of that office.

Franklin S. Roberts, VP, Kalish & Rice, Philadelphia agency, appointed director of special projects.

Susan Zamichow, with media research staff, Shaller-Rubin, New York, joins Kenyon & Eckhardt there as senior analyst. **Daniel M. Lucci**, account executive, Rumrill-Hoyt, New York, joins Kenyon & Eckhardt, New York in similar position.

Kate Adamson, media assistant, Hill, Holliday, Connors, Cosmopolos, Boston, appointed media buyer.

Joseph V. Vigliano, with Lindsey, Bradley & Johnston, Chattanooga agency, appointed production coordinator and account liaison, responsible for production of TV and radio commercials.

Edward G. Dorrity, with Pepper & Tanner, Memphis-based programing barter firm, and **E. W. Brody**, president of Public Relations Associates there, have formed Advertising/Marketing Associates Inc. Firm will be headquartered with Public Relations Associates.

Mickey Luckoff, general sales manager, KLAC(AM) Los Angeles, joins KGO(AM) San Francisco as sales manager.

Joel R. Feldstein, head of his own Corporate Communications, Chicago PR firm, joins Aaron D. Cushman & Associates there with supervisory responsibility in the PR and marketing firm.

Gary W. Popkins, with sales staff, KQV(AM) Pittsburgh, appointed general sales manager.

Chuck Carson, program director, KFRE(AM) Fresno, Calif., appointed general sales manager.

The Media

James G. Saunders, director of planning, **Barry H. Thurston**, director of programing, Kaiser Broadcasting, Oakland, named VP's. **Kenneth M. Robinson**, with Kaiser Industries legal staff, named VP-counsel Kaiser Broadcasting.

Ole G. Morby, domestic operations manager, Time-Life Broadcast Inc., New York, retires. In his 37-year career he was formerly with McCann-Erickson, CBS and Mutual before joining Time-Life in 1957.

John L. Buchanan, owner, Diversified Media Brokers, Phoenix, rejoins Ameco Inc. there as VP of marketing of firm's cable TV equipment and systems engineering.

James D. Johnson, director of information services, KMOX-TV St. Louis, joins Nebraska Television Network, Hastings, as general manager. Network comprises KHPL-TV Hayes Center, KHOL-TV Kearney, KHTL-TV Superior and KHQL-TV Albion, all Nebraska.

Stanley Spero, VP and gneral manager of KMPC(AM) Los Angeles, elected chairman of board of Southern California Broadcasters Association for 1972. Others elected: **Edmund Bunker**, president and general manager, KFI(AM) Los Angeles, vice chairman; **Ira Laufer**, president and general manager, KVEN-AM-FM Ventura, treasurer; **Gordon Mason**, VP and station manager, KBIG(AM) Avalon, secretary. **Robert M. Light** continues as president.

Ed Minor, manager of CATV and publishing services, Cox Data Systems, Atlanta, named VP. **Sam Crumbley**, manager of broadcasting services, Cox Data, named VP. Cox Data Systems is wholly owned subsidiary of Cox Broadcasting Corp.

Jonathan Schocher, 1971 graduate of American University law school, has become associate of Washington law firm of McKenna, Wilkinson and Kittner. Firm name was changed Nov. 1 when it moved to 1150-17th Street, N.W. Joseph M. Kittner has been partner since 1960.

William R. Sinkunas, VP and general manager, Cablevision Corp. of America, Boston, named to similar responsibilities with Akron (Ohio) Cablevision. Both are subsidiaries of Television Communications Corp (TVC), New York-based multiple CATV owner. Succeeding Mr. Sinkunas at Cablevision Corp. of America is **Robert Felder**, previous manager of Akron system.

John R. Purcell, chief financial officer, Gannett Co., diversified company with broadcast interest, Rochester, N.Y., appointed to additional responsibilities as general business manager.

Sam Spivy, operations director, KENS-TV San Antonio, Tex., appointed station manager, WRBT(TV) Baton Rouge.

Jerry Colvin, with KTBS-TV Shreveport, La., joins WAPT(TV) Jackson, Miss., as station manager.

Programing

Richard Burgheim, associate editor, *Time* magazine, New York, covering TV and show business, appointed to newly created position of director, CATV program projects, Time-Life Broadcast, New York. Also, **Bruce L. Paisner**, in addition to his duties as general manager T-L Video, Time Inc.'s video-cassette unit, appointed general manager for programing and marketing for all Time-Life Broadcast activities including CATV. **Howard Dunn**, assistant to VP for administration and international divisions, Time Inc., appointed director, CATV special projects, Time-Life Broadcast.

Ronald W. Miller, VP-executive producer, and **Roy E. Disney**, son of late Roy O. Disney and VP-16mm production, Walt Disney Productions Inc., Burbank, Calif., both named to company's executive committee. **Michael L. Bagnall**, **Orbin V. Melton**, **Lawrence E. Tryon**, with business staff, elected VP-business affairs and information systems, VP-finance and VP and treasurer, respectively. **Richard T. Morrow**, VP-general counsel, appointed to additional responsibilities as advisory director.

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Thomas Parnell, with WPGC-AM-FM Morningside, Md., joins WMEX(AM) Boston as program director.

Danny Davis, with KHOW-AM-FM Denver, moves to KRIZ(AM) Phoenix as program director. All are Doubleday Stations.

Tom Maule, with KFRE(AM) Fresno, Calif., appointed program director.

The Rev. Ardon D. Albrecht, director of communications, Lutheran Church of Taiwan (Formosa), joins Lutheran Television, St. Louis-based program producer, as program director. He succeeds **Herman W. Gockel** who retires after 20 years.

Don Blythe, director of news and public affairs, KOAM(AM) Pittsburg, Kan., appointed operations manager.

Richard Holmberg, formerly with KPLX(FM) San Jose, Calif., appointed program manager and production supervisor, KPSJ(FM), station's new call letters since its acquisition by PSA Broadcasting.

Broadcast Journalism

Don J. Ross, with Mutual, Los Angeles, joins WIOD-AM-FM Miami as anchorman.

Jeff Fisher, with news staff, WERE-AM-FM Cleveland, appointed news director.

Doug Brown, weatherman, KWTX(AM) Waco, Tex., joins KHOU-TV Houston in similar capacity.

George Putnam, anchorman for KTTV-TV Los Angeles, moves to similar position at KTLA(TV) there, where he previously worked for three years. **Hal Fishman**, reporter, KTTV, also rejoins KTLA news staff, where he also was previously employed. **Pete Miller**, investigative reporter for KTTV(TV), and **Ken Jones**, weekend anchorman for station, appointed co-anchors of nightly news program.

Joe Stevens, formerly with WTVO(TV) Rockford, Ill., joins WNEM-TV Flint-Saginaw-Bay City, Mich., as newsman.

Equipment & engineering

M. Peter Keane, with Sony Corp., and **Raymond D. Griffiths**, director of Western region, CBS Electronic Video Recording, Los Angeles, join Cartrivision as Eastern and Western regional zone managers, respectively. Mr. Keane will make his office in New York, Mr. Griffiths in Palo Alto, Calif. Cartrivision has developed video tape-cartridge systems for alternative broadcast and closed-circuit use, and is providing system programming.

Renville H. McMann Jr., executive VP,

CBS Laboratories, elected president, effective Jan. 1, succeeding Dr. Peter C. Goldmark, who announced his retirement plans last August (BROADCASTING, Aug. 9) after association with the company since its formation in 1937.

Mr. McMann joined CBS Laboratories in 1955 and has served as director of engineering, as VP and as executive VP since this past summer.

Bradley Kemp, VP and national sales manager, Vidronics, international videotape and motion picture specialist dealing in equipment and programming, division of Technicolor, Hollywood, joins Trans-America Video there as VP for marketing and distribution. Trans-America Video is supplier of color video-tape facilities.

Kenn Morris, graphic communications manager, Whittaker Corp., Los Angeles-based research and development firm, joins Audiotronics Corp., North

First 12 of NPACT board

Initial 12 members of board of directors for public TV's Washington-based news and public affairs organization, National Public Affairs Center for Television, have been announced: **Sidney L. James**, retired vice president of Time Inc., and chairman, Greater Washington Educational Television Association (WETA-FM-TV), chairman; **Elie Abel**, dean of Columbia University's Graduate School of Journalism; **Austin Kiplinger**, president of Kiplinger Washington editors; **Dr. Malcolm Moos**, president, University of Minnesota; **Dr. Bennetta B. Washington**, associate director of women's programs and education, U.S. Job Corps; **Terry Sanford**, president of Duke University and former governor of North Carolina; **Max M. Kampelman**, Washington attorney and former legislative counsel to Senator Hubert H. Humphrey; **Ralph B. Rogers**, chairman and president of Texas Industries; **Lane Kirkland**, secretary and treasurer of AFL-CIO; **Martha T. Muse**, president and executive director, Tinker Foundation; **Donald V. Taverner**, president, WETA-FM-TV; **Jim Karayn**, president, NPACT. NPACT's board will be completed with the addition of three more members this month.

Hollywood, Calif., as marketing services manager.

William G. Eagle, VP, Joseph Plasencia Inc., New York, export agent for several U.S. manufacturers of systems and equipment for broadcast, closed circuit, CATV and two-way radio, appointed manager of indirect sales, Philips Broadcast Equipment Corp., Montvale, N.J. **William D. Cheppell**, VP and treasurer, Ferro-cube Corp., Saugerties, N.Y., division of North American Philips subsidiary, named VP of finance and administration of Philips Broadcast Equipment Corp., Montvale, N.J., also subsidiary of parent North American Philips.

Deaths

Roy O. Disney, 78, chairman of board and chief executive officer of Walt Disney Productions Inc., Burbank, died Dec. 20 in Burbank after suffering cerebral hemorrhage. Mr. Disney and his late brother, Walt, founded small animation studio in 1923 with \$250 in savings and \$540 in borrowed money. Throughout years, Roy Disney had responsibility for business affairs, his brother for creative activities. When Walt Disney died on Dec. 15, 1966, Roy Disney took over leadership of studio. He is survived by his wife, Edna, and son, Roy Edward, now VP of Disney Productions.

Robert P. Dowd, 30, central division sales manager for ABC Films' domestic sales division, died Dec. 18 in Chicago of heart attack. He joined ABC Films in October 1968.

Elliott H. Hall Jr., 68, retired founder of Lowe & Hall Advertising, Greenville, S.C., died Dec. 5 in Columbia, S.C., after brief illness. Mr. Hall served as firm's president and chairman until his retirement in April 1969.

Dione Lucas, 62, TV hostess of culinary arts program, died Dec. 20 in London of pneumonia. In late 1940's Mrs. Lucas launched cooking program, which was carried on early CBS-TV network and later on WPX(TV) New York. She is survived by two sons.

Kate Aitken, 81, retired Canadian Broadcasting Corp. commentator, died Dec. 11 at her home near Toronto. She began in broadcasting on CFRB(AM) Toronto in late thirties and worked in radio until 1961, providing listeners with hints on homemaking and child care.

Joseph Revson, 66, co-founder and retired treasurer of Revlon Inc., cosmetic concern who was strong proponent of TV advertising for his company, died Dec. 19 of heart attack at his New York home. Mr. Revson is survived by his wife, Elise, one daughter and two sons.

As compiled by Broadcasting, Dec. 15 through Dec. 21, and based on filings, authorizations and other FCC actions.

Abbreviations: Alt.—alternate. ann.—announced ant.—antenna. aur.—aural. aux.—auxiliary. CATV—community antenna television. CH—critical hours. CP—construction permit. D—day. DA—direction antenna. ERP—effective radiated power.khz—kilohertz. kw—kilowatts. LS—local sunset. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. U—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational. HAAT—height of antenna above average terrain. CARS—cable antenna relay stations.

New TV stations

Applications

• Bethel, Alaska—Bethel Broadcasting Inc. Seeks VHF ch.4 (66-72 mhz); ERP 4.7 kw vis. 94 kw aur. Ant. height above average terrain 205.65 ft; ant. height above ground 253 ft. P.O. address: c/o Clarence B. Clark Box 37, Tethel, Alaska. 99559. Estimated construction cost \$989,440; first-year operating cost \$239,500; revenue none. Geographic coordinate: 60° 47' 33" north lat.; 161° 46' 22" west long. Type trans. Gates Radio Co. Type ant. Jampro. Legal counsel McKenna, Wilkinson & Kittner, consulting engineer Franklin W. Butte. Principals: Clarence B. Clark Sr., Robert D. Arnold. Mr. Clark is vice president of Bethel Broadcasting Inc. Mr. Arnold is concerned with Alaska Educational Broadcasting Communications. Ann. Dec. 6, 1971.

• Biddeford, Me.—University of Maine. Seeks UHF ch. 26 (542-548 mhz); ERP 699 kw vis. 139.8 kw aur. 795.5 ft; ant. height above ground 1,179.5 ft. P.O. address: c/o Edward F. Winchester, Alumni Hall, Orono, Me. 04473. Estimated construction cost \$509,657; first-year operating cost \$53,720; revenue none. Geographic coordinates 43° 35' 00" north lat.; 70° 48' 09" west long. Type trans. RCA. Type ant. RCA. Legal counsel Dow, Lohners & Albertson, consulting engineer Silliman, Moffet & Kowalski. Principals: Edward E. Winchester. Joanne R. Magill and Lester W. Spencer. Mr. Winchester is director of engineering at University of Maine. Ms. Magill is clerk of board of trustees at university. Mr. Spencer is director of programing there. Ann. Dec. 6, 1971.

Final action

• Daytona Beach, Fla.—FCC denied application by Cowles Florida Broadcasting Inc., appealing action by review board released Aug. 31 denying its petition to enlarge issues against Central Florida Enterprises Inc. (Doc. 19168-70). Action Dec. 8.

Other action

• Review board in New York TV proceeding—Granted motion by Forum Communications Inc. for extension of time to Jan. 6, to file oppositions to petition by WPIX Inc. to enlarge issues. Action Dec. 17.

Existing TV stations

Final action

• KVIQ-TV, Eureka, Calif.—Broadcast Bureau granted mod. of license covering reduction of ERP to 10.5 kw. Action Dec. 14.

• KLXA-TV Fontana, Calif.—FCC denied request by Justicia, Fontana, Calif. community group, for extension of time to Jan. 15, to file petition to deny license renewal application of KLXA-TV at Fontana. Action Dec. 15.

• KNTV-TV, San Jose, Calif.—FCC granted Gill Industries licensee of KNTV-TV San Jose and Kern Cable Co., operator of CATV systems at Bakersfield, Delano, McFarland, Shafter and Wasco, Ca., waivers of rules prohibiting television-cable cross-ownership. Action Dec. 15.

• WCOT-TV, Akron, Ohio—FCC granted application by Cathedral of Tomorrow Inc. for mod. of CP for station. Action Dec. 10, 1971.

Actions on motions

• Hearing Examiner Forest L. McClenning in Fort Smith and Jonesboro, both Arkansas. (KFPW Broadcasting Co. (KFPW-TV) and George T. Herrreich (KAIT-TV) TV proceeding, ordered that documents specified under (1),(2),(4) and (8) of motion by Broadcast Bureau to produce, need not be produced since they are available through commission's own files; pleadings specified under (9), need not be produced since they are available through court having jurisdiction; documents specified under (3), (5), (6) and (7) be produced at offices of counsel for George T. Herrreich on Jan. 19, 1972 for inspection and copying; and further ordered that parties may modify place and time of production and method of copying in any matter mutually agreeable to them subject to condition that such modification(s) shall not result in delay of proceedings (Docs. 19291-2). Action Dec. 13.

• Hearing Examiner Chester F. Naumowicz Jr. in Daytona Beach, Fla. (Cowles Florida Broadcasting Inc. (WESH-TV) et al.) TV proceeding, set certain procedural dates and continued hearing to March 21, in Daytona Beach a location to be specified by subsequent order (Docs. 19168-70). Action Dec. 14.

Network affiliations

ABC

• Formula: In arriving at clearance payments ABC multiplies network's station rate by a compensation percentage (which varies according to time of day) then by the fraction of hour substantially occupied by program for which compensation is paid, then by fraction of aggregate length of all commercial availabilities during program occupied by network commercials. ABC deducts 2.05% of station's network rate weekly to cover expenses, including payments to ASCAP and BMI and interconnection charges.

• WRBT-TV Baton Rouge, La.—(Romac Baton Rouge Corp.) agreement dated Oct. 7 effective March 1, 1972 through March 1, 1974. First call right. Programs delivered to station, network rate \$100; compensation paid at 30% prime time.

• WLIO-TV Lima, Ohio—(WHOK-TV Inc.) agreement dated Nov. 9 to replace one dated Aug. 8, 1969 effective Oct. 1 through Oct. 1, 1973. Network rate, none; compensation paid at 30% prime time.

CBS

• Formula: Same as ABC.

• WLKY-TV, Louisville, Ky.—(WLKY-TV Inc.) agreement dated Dec. 2, effective Sept. 13 through Aug. 13, 1972. Network rate \$650, compensation paid at 30% prime time.

New AM stations

Starts authorized

• WYLN(AM) Potomac-Cabin John, Md.—Authorized program operation on 950 khz. 1 kw. Action Dec. 13.

• KWK(AM) St. Louis—Authorized program operation on 1380 khz. 5 kw. Action Nov. 8.

Final actions

• Broadcast Bureau, Hammond, La.—granted CP for new class A FM to operate on ch. 296 (107.1 mhz); ant. height 88 ft; ERP 3 kw. Action Dec. 14.

• West Branch, Mich.—Initial Decision released Oct. 21, proposing grant of application of Ogemaw broadcasting Co. (Dean W. Manley, Jack E. Kauffman and Robert S. Marshall) for new AM to operate on 1060 khz. 1 kw D, in West Branch, became effective Dec. 10, in accordance with rules (Doc. 18835). Action Dec. 14.

Actions on motions

• Chief, Office of Opinions and Review, in Elmhurst and Wheaton, both Ill. (Du Page County Broadcasting Inc. and Central Du Page County Broadcasting Co.) AM proceeding, granted petition by Central Du Page and extended through Dec. 23, time to file reply to exceptions and brief in support of exceptions of Du Page County Broadcasting Inc. (Docs. 16965-6). Action Dec. 14.

• Chief, Office of Opinions and Review, in Greenfield, Mass. (Greenfield Broadcasting Corp.) AM proceeding, denied petition to dismiss by Amherst Broadcasting Inc.; granted petition by Greenfield Broadcasting Corp., and extended to Dec. 20, time to file petition for reconsideration (Doc. 19329). Action Dec. 9.


• Hearing Examiner Charles J. Frederick in West Hazleton, Pa. (Broadcasters 7 Inc.) AM proceeding, on request of applicant for continuance of hearing, rescheduled hearing now scheduled for Dec. 20, to Jan. 5, 1972. (Doc. 18491). Action Dec. 16.

• Hearing Examiner Millard F. French in Williamsburg, Suffolk and Norfolk, all Virginia (Virginia Broadcasters et al.) AM proceeding, granted petition by Virginia Broadcasters and extended through Jan. 10, 1972, time to file proposed findings of fact and conclusions of law and through Jan. 19, 1972, time to file reply findings (Doc. 17605-6, 18375). Action Dec. 14.

• WFRD, Fremont, Ohio—FCC denied petition filed by Comite de Communications Hispanas, community group, asking for reconsideration of FCC action denying its application for review, denial of license renewal of WFRD, Fremont, and designation for hearing of renewal application of Wolfe Broadcasting Corp., licensee of WFRD. Action Dec. 15.

• Hearing Examiner David I. Kraushaar in Midwest City, Okla. (M. W. Cooper) AM proceeding, granted petition by M. W. Cooper for leave to amend his application in order to clarify his financial capability

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Summary of broadcasting

Compiled by FCC Dec. 1, 1971

	Licensed	On air STA*	CP's	Total on air	Not on air CP's	Total authorized
Commercial AM	4,338	3	13	4,354	57	4,411 ¹
Commercial FM	2,254	1	44	2,299 ²	114	2,413
Commercial TV-VHF	503	2	5	510 ³	17	527 ²
Commercial TV-UHF	176	0	13	189 ³	67	256 ³
Total commercial TV	679	2	18	699	84	773
Educational FM	472	1	15	478	78	558
Educational TV-VHF	85	3	3	88	3	91
Educational TV-UHF	110	0	7	117	14	131
Total educational TV	195	3	10	205	17	222

* Special Temporary Authorization.

¹ Includes 25 educational AM's on nonreserved channels.

² Includes 15 educational stations.

³ Indicates four educational stations on nonreserved channels.

with inclusion of supplemental affidavit, letter dated Nov. 22 from American Bank of Commerce, and statement in tabular form, of Cooper's financial plan (Doc. 13344). Action Dec. 10.

• Hearing Examiner Chester F. Naumowicz Jr. in Indianapolis, Omaha, and Vancouver, Wash. (Star Stations of Indiana Inc. et. al.) AM and FM proceeding, on request of Star Stations advanced resumption of hearing now scheduled for Dec. 22 to Dec. 21 (Docs. 19122-5). Action Dec. 13.

Other actions

• Review board in Jeannette, Pa., AM proceeding, granted request by WHJB Inc., for extension of time through Dec. 20 to file exceptions to initial decision released Nov. 18. Action Dec. 17.

• Review board in Norristown, Pa., AM proceeding, granted motion by WNAR Inc., for extension of time through Dec. 23 to file reply exceptions to supplemental initial decision (Doc. 14952.) Action Dec. 17.

Initial decision

• Hearing Examiner Basil P. Cooper in Blacksburg, Va., proposed in supplemental initial decision grant of application of Broadcasting Service of Carolina Inc., for new standard broadcast station to operate in Blacksburg on 710 khz, 5 kw-D, using three-element directional antenna. (Doc. 18445), Action Dec. 17.

• Hearing Examiner Millard F. French in Green Bay, Wis., proposed in initial decision denial of application of Frank M. Cowles for new day AM to operate on 1080 khz, with 1 kw power, using directional ant. (Doc. 18790) Action Dec. 15.

Call letter actions

• Wayne County Broadcasting Corp., Honesdale, Pa.—Seeks WHPA. Action Nov. 26.

Call letter application

• Waseca-Owatonna Broadcasting Co., Waseca, Minn.—FCC granted KOWO. Action Nov. 26.

• Town 'N Country Broadcasting Co., Tupelo, Miss.—FCC granted WTLE. Action Nov. 26.

• Upshur Broadcasting Co., Gilmer, Tex.—FCC granted KHYM. Action Nov. 26.

Existing AM stations

Applications

• WGAD(AM) Gadsden, Ala.—Seeks CP to change maximum radiation value for nighttime pattern. Action Nov. 30.

• KOPO (AM) Tucson, Ariz.—Seeks CP to increase daytime power to 1 kw and change trans. site to south side of 26th Street between Warren and Cherry Avenue. Action Nov. 15.

• KUZZ(AM) Bakersfield, Calif.—Seeks mod. of license to change studio location to 1209 North Chester Avnuc, Oildale, Calif. and operate by remote control from main studio location. Request waiver of rules. Action Nov. 15.

• WAVS (AM) Ft. Lauderdale, Fla.—Seeks to change ant. system from four towers to three and change directional array. Action Nov. 15.

• WSGA (AM) Savannah, Ga.—Seeks CP to erect

new 380 ft. tower to replace present 180 ft. tower to serve as supporting structure for FM ant. Action Nov. 15.

• WLLS (AM) Hartford, Ky.—Seeks CP to increase tower height for FM operation. Action Nov. 15.

• WCSR (AM) Hillsdale, Mich.—Seeks CP to increase height of AM trans. tower to accommodate FM transmitting ant. Action Nov. 30.

• KOTS (AM) Deming, N.M.—Seeks mod. of license to change from daytime to limited hours operation. Action Nov. 30.

• WCGR (AM) Canandaigua, N.Y.—Seeks mod. of license to change main studio location to Town Line Road, Canandaigua and operate by remote control from studio location. Request waiver of rules. Action Nov. 15.

• KBUH (AM) Brigham City, Utah—Seeks CP to increase power to 1 kw. Action Nov. 15.

Action

• WFBG Altoona, Pa.—FCC granted application of Triangle Publications Inc., for change in operation of WFBG from directional to non-directional. Action Nov. 26.

Actions on motions

• Hearing Examiner Millard F. French in Vancouver, Wash.—(Cathryn C. Murphy) renewal of license of KVAN. Granted request by Broadcast Bureau, and extended time for filing proposed findings of fact and conclusions from Dec. 20 to Feb. 22, 1972, and for filing reply findings from Jan. 10, 1972, to March 3, 1972 (Doc. 18672). Action Dec. 16.

• Chief Hearing Examiner Arthur A. Gladstone in Greenville, Farmville, Washington and Clayton, all N.C. (Curtis & Associates Inc. (WPXY), the Farmville Broadcasting Co. (WFAG), Radio Washington Inc. (WEEW) and Dr. John N. Denning and William R. Britt, dba Clayton Broadcasting Co., AM proceeding, designated Hearing Examiner Chester F. Naumowicz Jr., to serve as presiding officer and scheduled prehearing conference for Jan. 24, 1972 and hearings for Feb. 28, 1972 (Doc. 19362-5). Action Dec. 9.

• Chief Hearing Examiner Arthur A. Gladstone in Wharton, Tex. (Wharton Communications, Inc.) for renewal of license for KANI granted hearing to be transferred from Washington to Wharton, Tex., at time and place to be hereafter specified (Doc. 19288). Action Dec. 9.

• Hearing Examiner David I. Kraushaar in Pica-yune, Miss. (Tung Broadcasting Co. and Andres Calandria) FM proceeding granted motion by Tung Broadcasting Co. to extent that Ben. O. Griffin, licensee of WRPM-AM-FM, Poplarville, Miss. is named party to proceeding (Docs. 19345-6). Action Dec. 14.

• Hearing Examiner Forest L. McClenning in Jacksonville, N.C. (Seaboard Broadcasting Corp) renewal of license of WLAS granted petition by applicant, and extended time for filing reply findings from Dec. 18 to January 31, 1972. (Doc. 18814). Action Dec. 16.

• Hearing Examiner James F. Tierney in New York (WPIX Inc. (WPIX) and Forum Communications Inc.) TV proceeding granted petition by forum Communications Inc. for leave to amend its application to reflect position of principal in another broadcast interest, and accepted amendment (Doc. 18711-2). Action Dec. 16.

Fines

• WZBN Zion, Ill.—FCC notified Zion-Benton

Broadcasting Corp., licensee of WZBN Zion, that it has incurred apparent liability of \$500 for willful or repeated violation of Communications Act and of rules by failing to properly identify sponsor of political ads presented on station. Action Dec. 15.

• KUIK, Hillsboro, Ore.—FCC notified Sho-N-Tel, licensee of KUIK Hillsboro, that it has incurred apparent liability of \$500 for willful or repeated violation of rules and terms of station's presunrise service authority, by operating during presunrise period with excess power. Action Dec. 15.

Call letter applications

• WMEG Melbourne, Fla.—Seeks W MEL. Ann. Nov. 26.

• KTOH Lihue, Kauai, Hawaii—Seeks KIVM. Ann. Nov. 26.

Call letter actions

• W MEL Pensacola, Fla.—FCC granted WVIX. Action Nov. 26.

• WATE Knoxville, Tenn.—FCC granted WETE. Action Nov. 26.

Designated for hearing

• Fayetteville, N.C., Newport News and Smithfield, Va.—FCC designated for hearing application by Cape Fear Broadcasting Co., licensee of WFNC Fayetteville, to change its facilities, and competing applications of Virginia Peninsula Broadcasting Corp., Newport News, and Vernon H. Baker (Town and Country Radio) Smithfield, Va., for new standard broadcast stations to operate on 940 khz. Action Dec. 15.

New FM stations

Applications

• Sanford, Me.—University of Maine. Seeks 90.1 mhz, 19.52 kw. HAAT 730 ft. P.O. address Alumni Hall, Orono, Me. 04473. Estimated construction cost \$509,657; first-year operating cost \$53,720; revenue none. Principals: Edward E. Winchester, Joanne Magill and Lester W. Spencer, et al. Mr. Winchester is director of engineering at University of Maine. Ms. Magill is clerk of board of trustees at University. Mr. Spencer is director of programing at University. Action Dec. 10, 1971.

• Boone, N.C.—Appalachian State University Seeks 90.5 mhz, 0.262 kw. HAAT minus 120 ft. P.O. address Speech Department, Boone, N.C. 28607. Estimated construction cost \$5,000; first-year operating cost \$9,484; revenue none. Principals: Herbert W. Wey and Robert A. Cowan. Mr. Wey is secretary of board of trustees of Appalachian State University. Mr. Cowan is director of broadcasting at university. Ann. Dec. 10, 1971.

• Grand Forks, N.D.—University of North Dakota Seeks 92.9 mhz, 37.5 kw. HAAT 215 ft. P.O. address Box 8116 University Station, Grand Forks, N.D. 58201. Estimated construction cost \$86,428.07; first-year operating cost \$75,000; revenue none. Principals: Kenneth Raschke and Helgi Johanneson, et al. Mr. Raschke is commissioner board of higher education. Mr. Johanneson is attorney general, State of North Dakota. Ann. Dec. 10, 1971.

• Oneonta, N.Y.—Bee Broadcasting Co., Seeks 103.1 mhz, .853 kw. Ant. height above average terrain 509 ft. P.O. address c/o Frank Walter Bovee Jr. President, R. D. 2 Delhi, N.Y. 13849. Estimated construction cost \$500; first-year operating cost \$18,000; revenue \$28,000. Principals: Frank Walter Bovee Jr., president, secretary and treasurer (10 shares subscribed). Mr. Bovee owns Delhi Paint and Paper Store in Delhi, N.Y. Ann. Dec. 10.

• Rochester, N.Y.—Rochester Area Educational Television Association Inc., Seeks 91.5 mhz, 9.2 kw. Ant. height above average terrain 255 ft. P.O. address 410 Alexander Street Rochester, N.Y. 14607. Estimated construction cost \$146,278; first year operating cost \$69,300; revenue none. Principals: William J. Pierce, et al. Mr. Pierce is president and general manager of Rochester Area Educational Television Association Inc. Ann. Dec. 10.

• Oklahoma City, Okla.—Oklahoma State Department of Education. Seeks 88.9 mhz, 100 kw. Ant height above average terrain 502.5 ft. P.O. address 328 State Capitol Oklahoma City, Okla 73105. Estimated construction cost \$99,655; first year operating cost \$50,000; revenue none. Principals: Dr. James Casey and Robert L. Allen et al. Dr. Casey is administrator for Oklahoma State Department of Education. Mr. Allen is director for department. Ann. Dec. 10.

• Erie, Pa.—Educational Television of Northwest Pennsylvania Inc. Seeks 91.3 mhz, 35 kw. Ant. height above average terrain 500 ft. P.O. address Waterford Pike Road Erie, Pa 16509. Estimated construction

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cost \$18,173 first-year operating cost \$85,000; revenue none. Principals: George J. Barco and Charles H. Hess, et al. Mr. Barco is director of Educational Television of Northwest Pennsylvania Inc. Mr. Hess is vice president of Educational Television. Ann. Dec. 18.

Final action

• Schenectady, N.Y.—Mohawk-Hudson Council on Educational Television Inc. Broadcast Bureau granted mod. of CP to change trans.: ERP 13.5 kw. Action Dec. 10.

Actions on motions

• Hearing Examiner Millard F. French—Williamson and Matewan, W. Va. (Harvit Broadcasting Corp. and Three States Broadcasting Co.) FM proceeding, granted petition by Three States Broadcasting Co. for leaving to amend its application to reflect change in officers of corporation, and accepted amendment (Docs. 18456-7.) Action Dec. 16.

• Hearing Examiner James F. Tierney—Searcy, Ark. (Horne Industries Inc. and Tellum Broadcasting Co. of Searcy Inc.) FM proceeding, scheduled further prehearing conference for Dec. 16 (Docs. 18989-90.) Action Dec. 10.

• Hearing Examiner James F. Tierney—Searcy, Ark. (Horne Industries Inc. and Tellum Broadcasting Co. of Searcy Inc.) FM proceeding set certain procedural dates and ordered hearing convened on Feb. 28, 1972 (Dock 18989-90.) Action Dec. 16.

Initial decision

• Hearing Examiner Basil P. Cooper—Fort Smith, Ark., proposed in initial decision grant of application of George T. Herrreich (KFPW Broadcasting Co.) for new FM on ch 265 (100.9 mhz), at Fort Smith, (Doc. 19241.) Action Dec. 17.

Other actions

• Review Board—Portland, Ind., denied petition by Glenn West for reconsideration of Review Board's order released Dec. 8, granting request by Soundvision Broadcasting Inc., for extension of time to file exceptions and brief to supplemental initial decision released November 3 (Dock 17916-7.) Action Dec. 15.

• Review Board—Battle Creek, Mich., FM proceeding, enlarged issues against WVOC Inc. in FM ch 237 Battle Creek, proceeding, to include determination of whether WVOC, Inc. possesses adequate programming origination equipment and technical facilities to carry out its proposed operation and if not, the effect upon WVOC's technical qualifications. Action Dec. 16.

• Wichita, Kans.—Initial decision released Oct. 26, proposing grant of application of JACO Inc., for new class C FM to operate on ch 236 (95.1 mhz) at Wichita became effective Dec. 16 in accordance with rules (Doc. 18515.) Action Dec. 16.

Call letter applications

• Neosho County Broadcasting Inc. El Dorado, Kan.—Seeks KOYY-FM. Ann. Nov. 26.

• University of the South, Sewanee, Tenn.—Seeks WUTS-FM. Ann. Nov. 26.

Call letter actions

• Jones College, Jacksonville, Fla.—FCC granted WFAM-FM. Action Nov. 26.

• Coastal Broadcasting Co. Exeter, N.H.—FCC granted WKXR-FM. Action Nov. 26.

Designated for hearing

• Indianapolis—FCC designated for hearing mutually exclusive applications of Calojay Enterprises Inc., for license renewal of WTLC(FM) operating on ch 289 in Indianapolis and Community Communications Corp for new commercial FM to operate on ch 289. Action Dec. 15.

Existing FM stations

Final actions

• KVHS (FM) Concord, Calif.—Broadcast Bureau granted CP to make changes in transmitting equipment install new ant: ERP 2.60 kw; ant height, minus 135 ft; condition. Action Dec. 14.

• KVMN-FM Pueblo, Colo., FCC denied petition filed by Pueblo Subcommittee of Colorado Committee on Mass Media and Spanish-Surnamed Inc., community group, asking for reconsideration of FCC staff action granting renewal of license of KVMN-FM Pueblo. Action Dec. 15.

• KHUB-FM Fremont, Neb.—Broadcast Bureau

granted mod. of permit to change trans. and ant.: ant. height 56 ft. Action Dec. 10.

• WHRF-FM Riverhead, N.Y.—Broadcast Bureau granted CP to change trans. location to 3 miles southeast of Manorville, off Eastport-Manor Road, near Manorville, N.Y.; operate by remote control from studio site at 400' south of Flanders; 450' of Flanders Theater, Southampton, N.Y.; install new trans. and ant.; make changes in ant. system: ERP 2.6 kw; ant. height 320 ft. Action Dec. 14.

Fine

• KINB(FM) Poteau, Okla.—FCC notified Indian Nations Broadcasting Co., licensee of KINB(FM) Poteau, that it has incurred apparent liability of \$2500 for violation of rules by engaging in double billing practices. Action Dec. 15.

Rulemaking action

• Fresno, Hanford and Fowler, Calif.—FCC proposed amendment of FM table of assignments to assign ch. 224A in place of ch. 280A at Fowler, 255 for 233 at Fresno, and 290 for 266 at Hanford. Action Dec. 15.

Call letter application

• KXLS(FM) Oklahoma City—Seeks KKNF-FM. Ann. Nov. 26.

Call letter action

• WKVM-FM San Juan, P.R.—FCC granted WCAD-FM. Action Nov. 26.

Renewal of licenses, all stations

• Broadcast Bureau granted renewal of licenses for following stations and co-pending auxiliaries: KXEX-(AM) Fresno; KXYX(FM) San Diego, both Calif.; WIRE(AM) Indianapolis. Action Dec. 13.

• Broadcast Bureau granted renewal of licenses for following stations and co-pending auxiliaries: KACL-(AM) Santa Barbara; KATY-FM San Luis Obispo; KCEY(AM) Turlock all Calif.; KCGO(AM) Cheyenne, Wyo.; KCLM(AM) Redding; KCVR(AM) Arroyo Grande; KGUD-AM-FM Santa Barbara all Calif.; KHFM(FM) Albuquerque, N.M.; KICA(AM) Clovis, N.M.; KICO(AM) Calexico, Calif.; KIML(AM) Gillette, Wyo.; KISS(FM) San Antonio, Tex.; KLOA(AM) Ridgecrest, Calif.; KMDO(AM) Fort Scott, Kan.; KNOB(FM) Long Beach; KOB(AM) Yuba City; KOLI(AM) Coalinga; KOWN-AM-FM Excondido; KPAC(AM) Bakersfield; KPRL(AM) Paso Robles; KRAK(AM) Sacramento, all Calif.; KRUX(AM) Glendale, KSJS(RM) San Jose, Calif.; KSRC(AM) Socorro, N.M.; KTKT(AM) Tucson, Ariz.; KTMS-AM-FM Santa Barbara, Calif.; KTUC and KFMM(FM) Tucson, Ariz.; KUTY(AM) Palm-dale; KVIQ-TV Eureka; KWHY-TV Los Angeles; KWST(FM) Los Angeles all Calif. Action Dec. 13.

Translator actions

• Gunnison, Colo.—Broadcast Bureau granted CP for new VHF translator to serve Spring Creek and Taylor River Summer Home Area, Colo. operating on ch. 12 by rebroadcasting programs of KREX-TV ch. 5, Grand Junction, Colo. Action Dec. 10.

• East Dubuque, Iowa—Broadcast Bureau granted CP for new UHF translator to serve Dubuque operating on ch. 82 by rebroadcasting programs of KCRG-TV, ch. 9, Cedar Rapids; condition. Action Dec. 10.

• Arnold, Neb.—Broadcast Bureau granted CP for new VHF translator to serve Arnold, operating on ch. 13 by rebroadcasting programs of KGIN-TV, ch. 11, Grand Island, Neb. Action Dec. 10.

• East Dubuque, Iowa—Broadcast Bureau granted CP for new UHF translator to serve Dubuque, operating on ch. 82 by rebroadcasting programs of KCRG-TV, ch. 9, Cedar Rapids; condition. Action Dec. 20.

• Dale, Ore.—Broadcast Bureau granted CPs for new VHF translator stations to serve Dale operating on (1) ch. 8 by rebroadcasting programs of KWPR-TV ch. 19, Pasco, Wash.; (2) ch. 10 by rebroadcasting programs of KNDU-TV, ch. 25, Richland, Wash., and (3) ch. 12 by rebroadcasting programs of KVEV-TV ch. 42, Kennewick, Wash. Action Dec. 10.

• Uniondale and Mansfield, Pa.—FCC granted applications of Northeastern Pennsylvania Educational Television Association for two new 1-kw UHF translators to serve Uniondale and Mansfield,

by rebroadcasting programs of WVIA-TV, ch. 44, Scranton, Pa. Action Dec. 15.

• Mobridge, S.D.—Granted CP for new VHF translator to serve Mobridge operating on ch. 3 by rebroadcasting programs of KTSB-TV, ch. 10, Pierre, S. D. Action Dec. 10.

Modification of CP's all stations

• Broadcast Bureau granted mod. of CP's for extension of completion dates for following stations: KYUK Bethel, Alaska, to April 30, 1972; KTVU (TV), Oakland, Calif., to June 9, 1972; WTOW, Towson, Md., to March 19, 1972; KENO, Las Vegas, to March 11, 1972; WHOM, New York to June 6, 1972. Action Dec. 9.

• Monroe, Conn., Monroe Board of Education—Granted mod. of CP to change trans. and ant.: ERP 300 w; ant. height 280 ft.; remote control permitted. Action Dec. 14.

• WGNU(AM) Granite City, Ill.—Seeks mod. of CP to add null fill in to presently authorized pattern. Ann. Nov. 30.

• Honesdale, Pa., Wayne County Broadcasting Corp.—Seeks mod. of CP to change trans. site to Grove Street, south of township line, south of Honesdale, and change main studio location to 849 Main Street, Honesdale, and operate by remote control. Ann. Nov. 30.

Ownership changes

Actions

• WJMR-AM New Orleans—FCC granted assignment of license from Summit Broadcasting Co. to Security Broadcasting Inc. for \$350,000. Sellers: George A. Mayoral, president, et al. Buyers: Edmond J. Muniz, president (30%), Ben Daly Bridgeman, vice president (30%), Michael H. O'Keefe (30%) and Wilfred E. Youngblood, secretary treasurer (10%). Mr. Muntz is vice president and general manager of WBOK-AM, New Orleans. Mr. Youngblood is owner of Accounting and Tax Practice in New Orleans and is secretary of Granada Construction Co. Mr. Bridgeman is partner in Bridgeman and Conway law practice in New Orleans. He also has interests in mortgage, investment and loan firms in New Orleans. Mr. O'Keefe is attorney and state senator. He also has interests in mortgage, investment and loan firms in New Orleans. Action Dec. 13.

• WJMR-FM New Orleans—FCC granted assignment from Summit Broadcasting Co. to EZ Communications Inc. for \$300,000. Sellers: George A. Mayoral, president, et al. Buyers: Arthur C. Kellar, president (50%) and James L. Draper Jr., secretary treasurer (15.5%), et al. Mr. Kellar has been president and majority stockholder of WEEL (AM) Fairfax and WEZR (FM) Manassas, both Virginia. He is also director of Potomac Bank and Trust Co. Fairfax. Mr. Draper is self-employed real estate broker in Fairfax. He has also served as vice president and secretary treasurer of EZ Communications. Action Dec. 13.

• KTOW(AM) Sand Springs, Okla.—Broadcast Bureau granted assignment of license from Big Chief Broadcasting Co. of Tulsa Inc. to James A. Halsey, Henry W. Thompson, Roy L. Clark and Mack Sanders for \$400,000. Sellers: Charles R. Powell, president, et al. Buyers: James A. Halsey, Henry W. Thompson, Roy L. Clark and Mack Sanders (each 25%). Mr. Halsey is owner of Jim Halsey Co., entrepreneur and personal manager of entertainers in Independence, Kan. and Los Angeles. He is also owner of Thunderbird Enterprises, operating company of Jim Halsey Agency, and has 49% interest in Singin' T Productions Inc., record production company. He is also vice president of Roy Clark Productions Inc. Mr. Thompson owns Hank Thompson Enterprises. He is also 51% owner of Singin' T Productions Inc. Mr. Clark, a recording artist and TV entertainer, owns Roy Clark Productions Inc. Mr. Sanders is president and treasurer of JACO Inc., licensee of KFRM(AM) Salina, Kan. He is also 40% owner of Pier San of Nebraska Inc., licensee of KOOO(AM) Omaha, and he is also president and 20.5% owner of S & M Investments Inc., operator of KBIL(AM) Liberty, Mo. He is also president of Mack Sanders Productions, producer of radio, television and entertainment shows in Wichita. Ann. Nov. 30.

CATV

Final actions

• WJN-31-2 Merced, Calif., General Electric Cablevision Corp.—Cable Television Bureau granted CPs for new CAR stations to bring TV signals KTVU Oakland, Calif. to CATV system in

(continued on page 66)

radio • television • catv • public relations/contacts

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business viewpoint

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DIGITAL EQUIPMENT CORPORATION—Information on small-, medium-, and large-scale digital computers and electronic circuit modules, the basic building blocks of automation. Contact Mark Nigberg, manager, public relations, Digital Equipment Corp., 146 Main Street, Maynard, Mass. 01754. Phone (617) 897-5111.

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RADIO Help Wanted

Management

Fairfield County, Connecticut AM and FM seeking experienced manager capable of taking full charge. Must know all FCC rules and regulations, be strong on sales and programming. Send complete resume, references, salary requirements, and when available for interview. Box M-13, BROADCASTING.

Full-charge management opportunity, midwest metro, AM/FM. Successful stations under present ownership for over 20 years. Can you follow policies and bring in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent stock participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M-100, BROADCASTING.

Small market AM daytime seeking experienced manager capable of taking full charge. Must know all FCC rules, regulations, strong on sales and public relations. Send resume, references and when available for interview to Box A-23, BROADCASTING.

Sales

Major national radio rep seeks experienced, aggressive, hard-selling salesman for New York office. Excellent salary. Benefits. Immediate start. Box A-10, BROADCASTING.

Excellent money for hard working, professional salesman, preferably RAB trained, with the opportunity of becoming sales manager. Salary, bonuses, incentives. EOE/M.F. Box A-36, BROADCASTING.

Sales manager and salesman. Professional full time. Adult station, small market near Pittsburgh. Fine staff and facilities. Fine opportunity. Bill Ellis, WCVI, Connettsville, Pa. (412) 628-8619.

Florida coastal station offers tremendous opportunity for advancement, delightful living to person age 28-40 with proven sales record to take over as Sales Manager of WOVV. Salary, draw and car expense \$10,000. Commission over-ride and bonus plan above base. Will take over #1 account list. Send complete resume of jobs since school, listing sales by years, to Hudson Millar, WIRA, Box 3032, Ft. Pierce, Florida 33450. An Airmedia Station, equal opportunity employer.

Two experienced salesman needed for Big Band 24 hour stereo FM—good opportunity to expand with areas last growing midwest station . . . send resume or call manager, WRWC-Radio, Tockton, Illinois 61072—(815) 624-7227. No collect calls please.

Wanted—experienced radio salesman with proven track record. Tremendous opportunity. If you are the man we are looking for we can provide . . . 1. The undisputed #1 adult station in the area. Since changing formats and management in 1968 we have constantly been #1 in the area. 2. Outstanding earnings opportunity. Some of our sales representatives are presently earning in excess of \$2,000.00 per month. 3. Great advancement possibilities—to management position. 4. Protected account and prospect list. 5. Great living conditions all year. Send resume to R.T. Oldenburg, P.O. Box 37150, Jacksonville, Florida 32205.

Announcers

Two soul jocks morning man and mid morning man must be pros no rappers or floaters. Modern facilities, fringe benefits . . . send resume (including references) tape, and availability to Box M-149, BROADCASTING.

Bright personable announcer with some experience in southeastern MOR small market. Modern facilities, fringe benefits . . . send resume (including reference) tape, and availability to Box M-150, BROADCASTING.

Announcers Continued

Wanted: Young men who are good! We need air personalities who are looking for a great future in a north-eastern major market. Send full resume and good tape. Box A-9, BROADCASTING.

A.A.A. opportunity for right stable man in Eastern New York. We need a top flight morning man with play by play experience. \$150 per week plus talent for games. Box A-30, BROADCASTING.

Opening January 1 for experienced "soul" DJ with first phone. Must know transmitter and studio equipment maintenance. 5KW daytime. No beginners, please. Rush tape, complete resume and recent photo to Cy Newman, KVOV Radio, 301 S. Highland, Las Vegas, Nevada. An equal opportunity employer.

Come to the beautiful HEX Country-Contemporary MOR needs experienced announcer. Call Rod Rice, WHEX, (717) 285-4700.

Excellent opportunity for experienced, mature, bright, drivetime pro big enough to handle Disney inspired central Florida challenge. Rush resume, tape to John Mitchell, WKIS, Orlando, Florida 32802 (305) 295-0740.

Need aggressive C&W man for 10,000 watt daytime regional, Capital City, new studios, also MOR full power FM. Excellent opportunity advance, call Mr. Anderson, (701) 255-1234 or send tape and resume. Box 123, Bismarck, N. Dak. 58501.

Technical

Major broadcasting group needs a bright, young experienced Chief Engineer for a midwestern property. Person selected must be thoroughly familiar with directional antenna systems, FM, stereo and remote control. Salary commensurate with ability. Box A-33, BROADCASTING.

Chief engineer for directional AM/FM stereo; outstanding music station in large northeast market; must be experienced on console, transmitting, antenna and audio equipment, maintenance, handling men; self-starting, ambitious worker looking for lifetime opportunity; start over \$16,000 plus full benefits program and regular increments: Equal Opportunity Employer, Box A-34, BROADCASTING.

WSAM AM FM Muzak in Saginaw, Michigan . . . winter and summer wonderland needs Chief Engineer immediately. Send resume with experience, availability, salary requirements . . . or call . . . area 517-752-8161.

Electronics technician or engineer. Must have broadcast experience. DYMA Engineering, Route 1, Box 51, Taos, New Mexico 87571.

News

Professional newsmen, who will gather, edit, and voice local news. Salary commensurate to ability. EOE M/F. Box A-37, BROADCASTING.

You may be in market as number 2 or 3 newsmen. Ready for full news director responsibility in central Florida small market? If you're honest, ethical, ambitious and good, send resume, references, photo, tape and salary requirement first letter. Box A-41, BROADCASTING.

WKBW Radio wants a broadcast journalist. Send tape, resume, references and picture to News Director, Jim McLaughlin, 1430 Main St., Buffalo, New York 14209.

News, Public Affairs Director for 100KW public radio operation at University of Missouri-St. Louis. Design and oversee news department of part-timers initially, full-time professionals within year. New professional station, latest equipment. Aim: depth local news and public affairs. Experience essential, degree preferred or equiv. Tape, resume: Robert Thomas, 8001 Natural Bridge, St. Louis. 63121. Information: (314) 453-5965 (none collect). Open February. Equal opportunity employer.

Programming, Production, Others

P.D. needed in southern Louisiana area for 50,000 k FM, MOR. Big opportunity with growing company. Box A-40, BROADCASTING.

Experienced 1st phone contemporary MOR announcer ready to move up to Program Director. Excellent opportunity with area's top rated station. Send recent air check, resume with references to Christopher Young, WCHV, Box 631, Charlottesville, Va. 22902.

Situations Wanted

Management

Red ink? You've been sitting on one or more FM stations, or have neglected AM while TV was knee-deep in money. But now you can't afford money-losing radio properties. I can solve that problem. Highly qualified young station manager. Proven record includes sales, programming, and management in 20 station metro market. Expert in ratings and profits. Eleven Years AM/TV/FM. Dedicated professional. Age 27, B.A. MBA. Top references. Seeking larger station and market. Box M-16, BROADCASTING.

Manager-SM, dedicated professional, family-man, desires challenge. Box M-135, BROADCASTING.

General manager-unparalleled success in medium market. Company reorganization, family involvement makes it desirable to seek new position. Impressive involvement in community, doubled station's billings and profits. Willing to relocate if challenge is great. Box A-2, BROADCASTING.

Young man, experience: sales, programming, announcing, management. Past record; great, future positively greater. Employer who shares money-making joy phone (205) 232-2852.

Call Charles Doll, (301) 761-0998 . . . for experienced selling manager.

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Account executive. Every qualification. The one man in a thousand. 7½ years at current Hartford County (Conn.) Radio station. A total of seventeen years of solid sales marketing experience. A true professional. Young, aggressive, bright, creative. (Excellent copy writer). I will guarantee results in sales, sales promotion, or management or I will resign. University background including MBA studies in marketing. Excellent appearance. Likeable personality that inspires confidence. Attractive income imperative. Will relocate. Write/full details. P.O. Box 37, New Britain, Conn. 06051.

Announcers

20 year professional announcer, DJ, mimick. Seeks good position, good salary. Box M-105, BROADCASTING.

First phone 2 yrs. experience with LA FM also AM just outside. Box M-120, BROADCASTING.

First phone, suburban N.Y.C. AM/FM cooker/rapper, relocatable. Box M-127, BROADCASTING.

First phone: Conscientious worker, dedicated seeks first break. Box M-128, BROADCASTING.

Looking for position in radio or TV in Southern States. Have been to broadcasting school and studied all phases of station procedure announcing, writing, programming, etc. Box A-1, BROADCASTING.

Rock or uptempo MOR. I'm great at both, try me. Experienced pro with first, good production, jock or would like a try at P.D. 23, married, draft exempt. Box A-4, BROADCASTING.

Announcers Continued

Progressive rock anncr. single no draft, light board have partial library. Experienced sales—announcer—some news—MD & PD. Will set up progressive format for your station. Willing to travel. Tapes and resume on request. Write Box A-6, BROADCASTING.

Bright personality, first ticket, authorative news, production pro. experienced, college vet, excellent qualifications/references. Seeking adult MOR airshift and sales. Box A-13, BROADCASTING.

Versatile first phone announcer, D.J.—experienced in all phases. Box A-17, BROADCASTING.

One-man-band—who doesn't want to be. I radio I can do it all. 1st phone—sales—production—play-by-play. Currently P.D. #1 rated station. I want to work afternoons on a small daytimer or all-nite major market. I also prefer soft rock or C&W. Box A-20, BROADCASTING.

Three years experience, some college, third, theatre background. Box A-25, BROADCASTING.

First phone—pro seeking medium/major market contemp or rocker. Married/college grad/top references. Box A-28, BROADCASTING.

Engineer experience AM directional FM stereo SCA also announcing/dj production wants combo position. Box A-29, BROADCASTING.

Competent announcer looking for a progressive—rock station (313) 663-3743. Robert Young.

Ambitious young announcer looking for station to grow with: Call Bill (516) 731-6168.

Announcer, prefer country, over 40, not over the hill. Go anywhere. (915) 533-3641—Ext. 422.

Experience D.J./newsman 3rd endorsed, tight board, broadcast school graduate, veteran, creative, aggressive. Call or write to Lou Gregg, 67 Lenox Ave., New York, N.Y. 10026, (212) 663-6765.

1st phone contemporary jock, news background, strong on production. Business Master's degree. Jeff Portnoy, 14 Eisenhower Dr., Yonkers, N.Y. (914) WO1-8559.

Outstanding young announcer, 4 years experience, including program director, sports director, first phone, veteran. Will relocate in medium or large market. Ron Jackson (614) 362-9005.

Attention: Anyone who is looking for a hot rock jock who can really cook. Great voice, personality, devotion and desire. That's what I have. Don't waste time. I've got what it takes. Write Tony Venturoli, 106 Ladner Avenue, Buffalo, New York 14220 or call (716) 822-4720 after 6.

Experienced—announcer programmer with first class license—seeking fulltime employment at AM or FM radio station—can do from MOR to R&B—excellent in production. Excellent references furnished upon request—phone (213) 938-8446 or write George Woods—1114 1/2 Cloverdale, Los Angeles, Calif. 90019—will relocate for right position.

Experienced personality for anything hot. Background in sales, copy, super production, programing public relations. To hear it straight on tape contact your local game warden or Don Brady, 11254, 58th St., N., Pinellas Park, Florida, 33565, 1-813-544-4969. 24, single, military over.

3rd phone with projection flow & go available now for firm contemporary or top forty format. Prefer Western U.S. but will relocate because radio requires sacrifice and dedication & I've got it. Don Chatham (805) 252-4220, 17829 Silverstream Drive, Saugus, Cal. 91350.

Announcer 23, with experience in MOR, R&R and Progressive format. Seeking steady job. 2 yrs. college, broadcast major, 3rd endorsed. Have resume, tape & photo. Will interview at own expense. Available after Dec. 20th. Dan Von Jenef, 1240 Burr Oak, Barrington, Ill. 60010.

WOW smokin numbers. Two jocks who will make your night rockers some bread. Check numbers ARB. Pulse then call exp. 1st phones, talent production, promotion format. Designed to work for you. Hurry we will go anywhere to do your thing. Marv Ellis/Ray Bannister, 4141 Park Blvd., San Diego, Cal. (714) 224-4815. (714) 296-2183.

First ticket, 2 years, tight pro sound, MOR, C&W, or contemporary. Young and dynamic. (515) 432-8835.

Announcers Continued

Chick! First phone, degree, extensive traffic/continuity experience, board experience, even production. Know music well, any format, prefer progressive FM especially in mid-west or east. P.O. Box 5806, Kansas City, Mo. 64111.

First phone, experienced, will relocate. For resume: James W. Ranz, 107 Westwood Avenue, Syracuse, New York 13211. (315) 454-3513.

Ohio—midwest. Young married, first phone with experience. MOR, up-tempo-MOR. Small to medium markets only. Minimum \$125. Randy Swingle. (614) 596-5093.

Heavyweight announcer with first ticket and extensive experience in all phases of radio available—and priced right! (205) 536-4032.

Jock, news, background, 27, first, Frank Hintz, 3151 South 57th, Milwaukee, Wisconsin, 53219, 543-2661.

Beginner: DJ/ann. wanting to learn all aspects of radio. Willing to travel. 3rd end. For tape and resume write or phone. Will Fox, 12806 15th St., Apt. 156, Grandview, Mo. 64030, (816) 763-5572.

Need a 1st class broadcaster with 360 hours logged on the board? Trained in all phases and ready to dedicate one year to your sound. Have ticket will combo. Call Gary Hamilton, 69 N. Michigan, Apt. 1, Pasadena, California 91106. Phone (213) 796-7471.

Experienced: Four years, mid-west, strong news, broadcast all formats, sports, remotes. Community minded individual. Draft exempt. Will relocate. Charles E. Early, 2912 Sherbrooke Road, Toledo, Ohio. Phone: (419) 475-3361 or (419) 242-5132.

Technical

Maintenance engineer—15 years experience—first phone—responsible. Box M-46, BROADCASTING.

News

First phone—news/dj, major radio. News experience, award-winner-recent years in P.R., returning to broadcasting, variety preferred. 28, married, \$150 minimum. Pa., N.Y., N.J., Md., Ohio, 1/15-31 start. Box A-8, BROADCASTING.

Small markets: Experienced broadcast journalist now available. (314) 361-0195 or Box A-27, BROADCASTING.

Experienced news director, program director, music director, personality. Draft exempt. deep voice, smooth delivery, dependable. Now major market, seeking small market. T. Ramsey, WRPL, Charlotte, N.C. (704) 372-1540.

1st phone newsman with commercial delivery and air personality—contact Joel Robinson, 10523, Paramount Blvd., Apt. G, Downey, Calif. 90241. (213) 861-0460.

Three hundred hours on the board under simulation training. 3rd phone ready to go on the air, news/sales or all three. Backed by a one year guarantee on the first job. Call Walter Atencio, (213) 830-6803, 1015 W. Sandison St., Wilmington, Ca. 90744.

Aggressive pro... major market... wants TV anchor or radio news director. 4 years all phases of radio news. B.S., family, FCC first. \$10,000 minimum. Phone (518) 472-9718.

1st phone newsman. Tape editor ABC radio network news. N.Y.C. business master's degree. Jeff Portnoy, 14 Eisenhower Dr., Yonkers, N.Y. (914) WO-1-8559.

Newsman seeking employment. Conscientious young man willing to relocate and work any hours. 3rd class license; resume and tape on request. Joe Pergola, 1917 Ryder Street, Brooklyn, New York 11234. (212) 377-6553.

People-oriented creative newsman. Recent broadcast school plus B.A. speech, 3rd phone. Nick Isenberg (303) 322-2356, 2890 Elm Street, Denver, Colorado 80207.

Programing, Production, Others

Program director in medium market. 12 years experience in all phases of radio. Specialist in programing and production. Experienced, Box A-42, BROADCASTING.

TELEVISION

Help Wanted Management

Promotion manager—Genius in publicity, audience end sales promotion. Join creative team in top ten eastern market. Send resume to Box M-141, BROADCASTING.

Announcers

Two announcers wanted, one for AM top 40 night-time, one for AM FM TV news. Prefer two years commercial experience. Send air check, complete resume and pic asap to WTRC-WSJV TV, Box 699, Elkhart, Ind.

Technical

Maintenance supervisor for a top five major market all color television station located in mid-west. Send resume to Box M-9, BROADCASTING.

Engineering supervisor: Northeast Metropolitan VHF TV station, and equal opportunity employer, needs an experienced supervisor with engineering degree. Box M-126, BROADCASTING.

Engineering supervisor, production center Alabama ETV network. No drifters. Equal opportunity employer. UMTV, University of Montevallo, Montevallo, Ala. 35115. Immediate.

News

News director—expanding news operation top 50 VHF. Aggressive, imaginative leader with ability to direct and administer news team and heavy on air news schedule. Good job, money, future. Send qualifications to Box A-5, BROADCASTING.

Immediate opening for Weather Man. Knowledge of technical weather not necessary. If you ad iib well and have good on camera presentation, contact me, immediately. Salary open. M. N. Bostick, KWTX/KBTX-TV, P.O. Box 7528, Waco, Texas 76710.

Anchorman. Sports director. Midwest market. Send resume and video tape to: Mark Pierce, WKEF TV, Dayton, Ohio 45418.

Programing, Production, Others

Host-producer for new daytime TV talk show. Produce it by yourself. Possibly some telephone participation. Southeastern medium market. Box A-24, BROADCASTING.

TELEVISION

Situations Wanted

Management

Promotion-television production background plus agency executive experience in all media can give your station self starter promotion director you need. Box A-15, BROADCASTING.

Community-oriented General Manager. Will brighten your 1972. Experienced every phase. Likes people. Family. Box A-19, BROADCASTING.

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I need work! 4 years studio experience. TV college degree, license. (313) 693-8792. Box A-21, BROADCASTING.

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First phone, experienced, will relocate. For resume: James W. Ranz, 107 Westwood Avenue, Syracuse, New York 13211 (315) 454-3513.

News

Exp. top-50 reporter/airman, 31, college grad, ex-Marine capt. seeks pos emphasizing organizing and leadership. Sincere; conscientious; dedicated. Box M-72, BROADCASTING.

TELEVISION Situations Wanted News Continued

Experienced Black newsmen, seeks major market TV reporting position. Great delivery, writing, draft exempt. Box A-14, BROADCASTING.

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Experienced newsmen available for small market TV or CATV. (314) 361-0195 or Box A-26, BROADCASTING.

Talented 8-year veteran seeks permanent position in news or sports air work. Young, good looking hard worker. Box A-31, BROADCASTING.

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Call TV markets only. Prefer position as sports director or asst't to sports pro in large mkt. 12 years TV-radio exp., degree, top 50 mkt. exp., play-by-play, available now. VTR-resume and personal interview upon request. Consider all offers. Salary open. Norm Howard, 440 Beech Street, Arroyo Grande, Calif. 93420 (805) 489-2847.

Programing, Production, Others

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Staging/Lighting director with directing experience wants to relocate. Prefer PD/Lighting position in midwest or northwest. Box A-7, BROADCASTING.

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First phone, experienced, will relocate. For resume: James W. Ranz, 107 Westwood Avenue, Syracuse, New York 13211 (315) 454-3513.

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We need used 250, 500, 1 kw & 10 kw AM and FM transmitters. No junk. Guarantee Radio Supply Corp., 1314 Ilurbide St., Laredo, Texas 78040.

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For Sale Equipment

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Excellent used Schaller Model 800 stereo automation system complete. 9 Ampex AG 440 tape decks, two spotters, one backfill, one Criterion playback for ID's. Information. Box M-51, BROADCASTING.

For Sale Equipment Continued

FM Antenna - ten bay circularly polarized CCA FM antenna type 6811. Antenna matching transformer included. Only 18 months use and part of present system producing excellent stereo separation. Can be tuned from present frequency 100.7. Available now. Make offer. KASE, 705 N. Lamar, Austin, Texas 78703. (512) 478-8521. Contact John Kreiger.

G.E. TY-106 6 bay-helical UHF antenna on channel 17. Good condition. Make offer. Contact D. H. Spindle, WTCG-TV, 1018 W. Peachtree St., Atlanta, Georgia, 30309. 404-873-2242.

35 mm RCA Telecine Motion Picture Projector, remote, sound, like new \$1895.00. 16 mm JAN projector set up with TV chain shutter, has magnetic/optical. Good condition \$1195.00. JAN projector for preview purposes optical/mag \$895.00. Rebuilt, straight optical \$495.00. Brand new rewinds 16 or 35 mm \$37.50 pair. Griswald 16mm splicers brand new \$25.00. Harwald Hot Splicers Model B used \$99.50. Free list. SK Film Equipment Co., Inc., 254 Giralda Avenue, Coral Gables, Florida.

Complete broadcast mobile unit with 2 - RCA TK-30 cameras, zoom lens, 2 sync gen., audio, etc. Ready to roll. Call (312) 738-1022.

Special—1 yr. old—mint condition. (2) Scully 280-2 SP/14 14" Stereo. 2,100.00 each. (2) Spotmaster 505 BRS Stereo Rackmount Cart. Playback w/150Hz Detector. 555.00 each. (1) Spotmaster 500 CR Mono Rackmount Cart. Rec/play w/150Hz generator and detector 600.00 each. (1) Spotmaster 405A Compact Mono Cart playback w/150Hz detector. 300.00 each. (8) Spotmaster 505 playback—AS IS. 100.00 each. Test Equipment. (1) Tektronix 541 Scope 30 Mhz dual trace 400.00 (1) Tektronix 535 Scope 15 Mhz dual trace delayed sweep 375.00. (1) Data Inst. 555 Scope 7Mhz. 175.00 (1) Dartex 1020 Digital Tape Transport with read/write electronics. 875.00. (1) SCM 44 Copier 375.00. Check with order—30 day guarantee. Broadcast Products, Inc. 660 Lofstrand Lane, Rockville, Md. 20850. (301) 424-4700.

100W UHF translator: Emcee U-HTU-100 and SL8-75 antenna gives 1.0 KW ERP. Presently Ch. 20 In/Ch. 75 Out. J. Merritt, WICS-TV, Springfield, Illinois.

Gates 1000 watt stereo FM transmitter FM-1B in good condition. Spare tube. Best offer over \$1,500 takes. West Coast Media, Inc., Suite 1437, One City Boulevard West, Orange, California 92568.

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One stop for all your professional audio requirements. Bottom line oriented. F.T.C. Brewer, Box 8057, Pensacola, Florida 32505.

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Ampex designed Model 450 background music tape reproducers, both new and factory reconditioned models available from VIF International, Box 1555, Mtn. View, Calif. 94040. (408) 739-9740.

FM third band available. Open for suggestions as to use. Write to P.O. Box #563, Toms River, New Jersey 08753.

For rent: 2 - factory reconditioned Spotmaster model 505 playback units and 1 - factory reconditioned Spotmaster model 500 record/playback unit., at \$35.00 per month. For rent: 1 - McMartin SCA modulation monitor TBM-4000, at \$47.50 per month. Address inquiries to: Channing Leasing Co., Inc., 5 Main Street, Natick, Mass. 01760. Tel. 655-5360.

MISCELLANEOUS

Deejays! 11,000 classified gag lines. \$10.00. Unconditionally guaranteed. Comedy catalog free. Edmund Orrin, Mariposa, Calif. 95338.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter, or trade... better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, Illinois 60611, call collect 312-944-3700.

"Free" Catalog... everything for the deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348, San Francisco 94126.

Miscellaneous Continued

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Add laughs to your weather channel—New CATV Comedy on 3x5 cards. Keep viewers tuned in. Write for sample package and subscription rate. Show-Biz Comedy, 1735 E. 26th St., Brooklyn, N.Y. 11229.

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First Class FCC License theory and laboratory training in six weeks. Be prepared... let the masters in the nation's largest network of 1st class FCC licensing schools train you. Approved for veterans* and accredited member National Association of Trade and Technical Schools.** Write or phone the location most convenient to you. Elkins Institute in Dallas***, 2603 Inwood Rd. 357-4001.

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Elkins in San Antonio**, 503 S. Main.

Elkins in San Francisco***, 160 S. Van Ness.

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Elkins in Denver**, 420 S. Broadway.

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Elkins in St. Louis, 4655 Hampton Ave.

Elkins in Cincinnati, 11750 Chesterdale.

Elkins in Oklahoma City, 501 N.E. 27th.

Elkins in Memphis***, 1362 Union Ave.

Elkins in Nashville***, 2106-A 8th Ave. S.

Elkins in El Paso*, 6801 Viscount.

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R.E.I., 809 Caroline St., Fredericksburg, Virginia 22401.
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F.C.C. Type Exams . . . Guaranteed to prepare you for
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Need 1st phone fast? Then the Don Martin School In-
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Learn from the finest instructional staff in the country.
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MARKETING MANAGER BROADCAST EQUIPMENT

Marketing manager for major manufacturer of
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Must know how to plan and implement marketing
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To discuss in detail this salaried position, sub-
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An Equal Opportunity Employer

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Exceptional opportunity available to qualified
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erating responsibility for 10-station group. In-
cludes 5 AM stations and 5 FM stations with
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BOX A-18, BROADCASTING

Management—continued

NEWS DIRECTOR

Major 50,000 watt Northeast outlet has immedi-
ate opening for experienced and aggressive
News Director to build tri-state's top news
operation. All replies confidential.

BOX A-39, BROADCASTING

Programing, Production, Others

JOIN A LEADER

ABC owned FM seeks help. KAUM, Houston
needs air talent, production director, newsman
(strong journalist background a must) and sales-
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tapes, resume, etc. as soon as possible.

NEWS

news organization
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With All The Skills
Top Money For Top Individual
Bright, up-beat, solid delivery
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GENERAL MANAGER RADIO

Extremely successful 18 years as GM (16 years
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Know and understand all formats—the name of
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As a major market station's top biller, I have
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If you need an experienced, highly creative
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BOX A-16, BROADCASTING

For Sale Stations

SE	small	AM & FM	85M	20M	Ind.	small	FM	135M	29%
Texas	small	AM & FM	100M	cash	Pa.	small	daytime	225M	29%
NE	med	AM & FM	235M	SOLD	SE	med	AM & FM	335M	29%
Fla.	med	daytime	210M	cash	MW	sub	FM	440M	Nego
MW	metro	FM	150M	29%	SW	metro	FM	94.5M	30M



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For Sale Stations continued

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Grossing \$100,000. Good profits for absentee owner. Owner-operator should do better. Price: \$200,000.

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Classes start the second Sunday of every month and end the following Friday. Licensed by State of Oklahoma Board of Private Schools. Contact . . .

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Wanted to Buy—Stations

MINNESOTA/WISCONSIN/IOWA

Responsible, aggressive company seeks to purchase an Upper Midwest radio property. Can be AM or FM or combination. All replies held in strict confidence; not a broker. Serious principals only, please.

BOX A-12, BROADCASTING

WANTED:

AM or FM station in the East. Small market only. All inquiries acknowledged and confidential.

John Neuner, Attorney at Law
523 7th Street
Huntington, West Virginia 25702

(continued from page 60)

Merced. Action Dec. 19.

WJN-35 Colorado Springs, Vumore Video Corp. of Colorado Inc.—Cable Television Bureau granted CP for new CAR local distribution service station to be used with CATV system in Colorado Springs. Action Dec. 10.

• WIV-93 Augusta, Ga. Cablevision of Augusta Inc.—Cable Television Bureau granted license covering permit for new CAR station. Action Dec. 10.

• WJN-33 Centralia, Ill. Sullivan Cablevision Inc. Cable Television Bureau granted CP for new station to provide CATV programming to CATV system in Centralia. Action Dec. 10.

• Grangeville, Idaho—FCC denied request by Grangeville TV Service Inc., operator of CATV system at Grangeville, for waiver of program exclusivity rules. CATV operator ordered to provide program exclusivity to KLEW-TV Lewiston, Idaho. Action Dec. 1.

• Rockford, Ill.—FCC denied requests by CATV of Rockford Inc. (Doc. 17234), and Rockford Community Television Inc. (Doc. 17235), for authority to import distant TV signals on their cable TV systems at Rockford. Action Dec. 16.

• KMV-36-7 Big Falls and Baudette, Minn. International TV Cable Inc.—Cable Television Bureau granted CPs to replace expired permits for new CAR stations. Action Dec. 10.

• WJN-34 Elizabeth, N.J. CATV of Elizabeth Inc.—Cable Television Bureau granted CP for new CAR station to provide CATV programming to CATV system in Elizabeth. Action Dec. 10.

• Charlotte, N.C.—FCC granted request by Cox-Cosmos Inc., former CATV operator in Charlotte, to withdraw its complaint alleging that Southern Bell Telephone and Telegraph Co. had discriminated against it by providing accelerated cable construction to one of its competitors Jefferson-Carolina Corporation, indirectly owned by Southern Bell, by (Doc. 17661). Action Dec. 15.

• Ellwood City, Pa.—FCC denied request by Armstrong Utilities Inc., operator of 12-channel CATV system at Ellwood City., for waiver of rules (program exclusivity) and CATV operator has been ordered to provide program exclusivity to WKBN-TV, Youngstown, Ohio. Action Dec. 15.

• WJI-36 El Paso, Tex. El Paso Cablevision, Inc.—Cable Television Bureau granted CP for new distribution service station to be used with a CATV system in El Paso. Action Nov. 30.

Rulemaking action

• FCC denied petition by National Cable Television Association (NCTA) for 60-day extension of time to file comments on proposed rule amendment to regulate operation of Class I TV devices—new restricted radiation devices which produce RF carrier modulated by TV signal (videocassette players). (Doc. 19281). Action Dec. 15.

Cable actions elsewhere

The following are activities in community-antenna television reported to Broadcasting through Dec. 21. Reports include applications for permission to install and operate CATV's, changes in fee schedules and franchise grants. Franchise grants are shown in *italics*.

• Amherst, Ohio—Multiple CATV owner Continental Cablevision Co. has applied to city council for franchise.

• *Georgetown, Ky.*—Robert E. Johnson of WAXU-(AM) Georgetown has been awarded 15-year franchise by city council.

• Franklin, Ohio—Multiple-CATV owner Rust Craft Cable Communications has applied to city council for franchise.

• West Des Moines, Iowa—Hawkeye Cablevision of Des Moines has applied to city council for franchise.

• Muncie, Ind.—Sentinel Communications of Muncie, Ind. Inc. has applied to city council for franchise.

• *Fridley, Minn.*—General Television of Minnesota Inc., wholly owned subsidiary of General Television Inc., has been granted 15-year franchise by Fridley city council.

It could be a Hollywood scenario. Title it "Resurrection." Tom Kuhn could be a leading man.

Fade in on a moldering film factory known as Warner Bros. Burbank. The time is 1969. The plot has it that this used to be a place of plenty—hard-boiled-action movies, lots of action-adventure television.

But now the production line is all but stilled. Ownership of the place is up for grabs, turned loose by mogul Jack B. Warner, latched on to but then fumbled by Seven Arts, finally secured by a one-time parking-lot operator, Kinney Corp.

The question was: Can a Hollywood studio make it in television any more? There's all that facility overhead to overcome. And what about deficit financing, that unavoidable attendant to mass program development and pilot-making activities?

Enter Ted Ashley and Gerald Leider, both ex-talent agents. Their kind is usually the heavy in such pieces. This time put them down as good guys. Ted Ashley would run the over-all business; Jerry Leider would be TV boss. They knew where they were going right from the start.

"... full-scale effort which our company is undertaking to build a television business that will become a prime factor in that industry. We will become active in every aspect of television. . . ." The lines are Ted Ashley's. "We will seek acquisitions and co-productions with producers, writers, stars and existing production companies. We aim to utilize to the fullest the extraordinary resources of our studio. . . ."

The start was virtually from scratch. First there had to be a crack executive to fire up the production line. Jerry Leider pointed at Tom Kuhn—a surprising choice.

He had less than 10 years in the business and all with NBC. A director of the network's live-on-tape nighttime programs and specials, he worked successfully in the development and production of such shows as *Rowan and Martin's Laugh-In*, handled such top performing talent as Dean Martin, Flip Wilson, Andy Williams. But what did he know about film-making, which, after all, is what Warner Bros. is all about?

"Come, let's learn together." Jerry Leider said to him in effect. The mandate for both was to bring this studio back to life again.

Physically, certainly, Tom Kuhn is attractive casting. Slim and boyish, he looks like Dick Powell in "Gold Diggers of 1933." The son of a certified public accountant, Tom Kuhn came to a business career from an early four-year fling as a singer in the Chicago area. He had gone West in 1961, joined NBC at the local-station level, and had achieved

Staging a comeback for Warner's TV: Thomas Kuhn

some significant promotions in a brief time.

His move to Warner Bros. was made in February 1970. It was already two months late in its program development for the upcoming television season. The only hold-over series from the old regime was *The FBI*, and program is really Quinn Martin's baby, nurtured

Week's Profile



Thomas George Kuhn—VP in charge of production, Warner Bros. Television, Burbank, Calif., division of Kinney Services Inc., New York; b. Nov. 10, 1935, Chicago; BS in business administration, Northwestern University, Chicago, 1953-57; MA in business administration, University of Southern California, 1963-65; professional singer of popular music, in theaters, nightclubs, local TV; with singing group, recorded for Roulette Records, Chicago area, 1957-61; account executive in sales service for KNBC(TV) Los Angeles, 1961-63; talent-contract negotiator, business-affairs department, NBC West Coast, Burbank, 1963-65; manager, NBC's West Coast live-on-tape nighttime programs and specials department, 1965-68; director, NBC, live-on-tape department, 1968-1970; appointed VP in charge of program development, Warner Bros. Television, Feb. 16, 1970; appointed VP in charge of production, Warner Bros. Television, Nov. 23, 1970; bachelor; hobbies—reading, movie-viewing, swimming.

merely in association with Warner Bros.

He began assembling creative producer-writer people as a nucleus for future strength. His experience at NBC suggested the so-called "hyphenates" were the best ones to make development plans happen.

Joining the Warner team were Paul Monash and Hal Kanter, then among others, Mel Shavelson, Jerry Thorpe, Leslie Stevens, Sam Rolfe, Danny Arnold, Ed Adamson, James Lee Barrett, Gary Marshall, David Seltzer, Fred Coe—a cream sampling from the Producers Guild and Writers Guild lists.

To make a quick mark, Warner Bros. bought into several commitments. That's never a sound way to go and Tom Kuhn knew it and knows it. Most notably there were expensive agreements with James Stewart and James Garner. Still, stars the caliber of Stewart and Garner could be sold without pilots and by the start of the 1971-72 season—little more than six months after Tom Kuhn came in as vice president in charge of program development (there wasn't as yet any production to head)—Warner Bros. had four prime-time series, totaling three hours, on all three networks.

Now with a full year to go at development, Tom Kuhn has five shows in contention for the 1972-73 season at NBC-TV, one at CBS-TV and one at ABC-TV, in addition to two movies-for-TV in the works for ABC. One of the NBC shows, *Banyon*, already has sold and *The FBI* has been renewed for an eighth season, but then one of his 1971-72 season shows, *The Chicago Teddy Bears* at CBS, has been canceled. The possible net result is that if the hold-over James Garner *Nichols* and half-hour *Jimmy Stewart Show* are renewed, Warner Bros. could have a minimum of four shows and three-and-a-half hours on prime-time television next season and an unlikely, but possible, maximum of 10 shows and eight-and-a-half hours.

It's a mind-numbing, ever-active time for Tom Kuhn. He needs more hours than the requirements for maintaining proper health allow. Into his office at the Burbank studio by 9 or 9:30, after long-distance calls to New York, he takes note of a schedule that usually calls for screenings, screen tests, production meetings, business luncheons; topped by a social-business dinner nearly always. Home is a house in the Hollywood Hills, luckily only seven minutes from the studio.

Being single helps. He gears his social life around business. Things he learned as a performer about performers served him well. He learned, too, what works before an audience.

"I thrive on work," says Tom Kuhn, who has never stopped achieving in his 36 young years.

Cue the music

For two enterprises with their economies so inextricably entwined, radio broadcasting and the record business have been singularly incompatible. The tone of their relationship has ranged from grudging accommodation to outright hostility. If there have also been periods of wild embrace, the condition has been induced more by greed than by affection. It is not an affair to be commemorated in a waltz.

But then waltzes are out of fashion and have been for some time. It is a little hard to know what is *in* fashion at any given moment. The message that runs through the special report on music in this issue is that the times have changed the music, and the music has changed the times. Radio has changed with both, if a step or two behind.

The fundamental problem in the business relationship between radio and records is that little money changes hands. Radio pays record companies practically nothing for the use of their records. Record companies pay radio practically nothing for the broadcast exposure that leads buyers into stores where records are sold. Each is taking a free ride on the other while resenting being ridden. It is a marriage of convenience but distrust.

Still the association is less exploitative than it used to be. It was only a dozen years ago that a convention of disk jockeys at the Americana hotel in Miami Beach drew national attention for the entertainment that the record companies arranged, including, among the open events, an all-night banquet, drinking bout, breakfast and stage show performed by the biggest musical names of the time. That sort of excess has been discouraged by the laws later passed to inhibit the passing of payola.

There are signs that relations between radio and records are moving in the direction of maturity and understanding. The most sophisticated managers in each business are beginning to recognize that those in the other have problems of their own. That is not to say that all differences can be composed. They cannot be; the businesses are different.

It would be a tidier arrangement if radio bought all of its musical programming at prices set by a free market and if record distributors bought radio advertising at regular rates to sell records as other products are sold. It is no doubt too late to substitute that convention for the odd arrangement now existing. It is not too late, however, for the odd arrangement to be modified, as we are sure it will be as time goes on.

Watching for those modifications will be among the purposes BROADCASTING has in mind in expanding its regular coverage of the worlds of music and radio, beginning with this issue.

The root strength

A year ago on this page we commented: "The year 1970 was undeniably dark in places, and the year 1971 at this point promises few bursts of spirit-lifting light. This publication persists, however, in believing that broadcasters should proceed with confidence. The one constant they can count on is the steady attention of the mass audience. The people are on their side. In the long run that alignment may be all that counts."

Conditions have developed as expected. Government regulation became more repressive in 1971, as much from appellate-court intrusion into policy making as from FCC decisions or congressional acts. It was in 1971 that \$240 million in cigarette advertising was banished from the air—a

particularly harsh imposition on radio and television in a year of constrictions in the general economy and total advertising.

Broadcasting's representation in Washington was under question a year ago. The National Association of Broadcasters was in the process of creating three executive vice presidencies that were to give the organization new muscle. As readers of recent issues of this publication are aware, there are new demands to beef up the association—after a year of buffeting by government.

At the winter board meeting of the NAB a few weeks off the expectation is that Vincent T. Wasilewski, the troubled president, and the association's executive committee will present a plan intended to quell the present restlessness of members. It will have to be a plan that promises a more tangible return from \$3 million in annual dues than has been evident in the past year in Washington.

A year ago an FCC vacancy was filled with the appointment of Thomas Houser to create a Republican majority. Mr. Houser has departed from an FCC that was little changed by his brief service. There is hope now for a moderation in the commission's tone with the recent seating of Charlotte Reid (presumably of similar persuasion to that of her predecessor, Robert Wells) and appointment of Richard Wiley.

The flickers of promise at the FCC have counterparts in other quarters. The economic forecasters quoted elsewhere in this issue may to some extent be hedging their bets—they were stung a little by their predictions of a year ago—but their inclination is to optimism. Apart from ordinary economic forces, business is bound to be affected by politics in an election year. The assumption has to be that a President running for re-election will exert himself to get the economy expanding by the time the campaign is under way.

The political year may present peculiar problems to broadcasters if the House, upon returning from recess, passes the political-spending bill adopted by the Senate in mid-December. That bill would not only impose discriminatory ceilings on broadcast political advertising but also require broadcasters to give access to every candidate who came along.

But whatever other prospect confronts broadcasters in 1972, they enter the year as they started it, with the people on their side. Latest figures show the audience growing in number and in time tuned in.



Drawn for BROADCASTING by Sid Hix
"While I'm doing this year-end report on 1971, pull down those shades or watch a grown man cry"

Television's Finest Hour in '71

(or should we say twenty hours?)



Jerry Lewis' Labor Day Telethon

\$8,125,387 in toteboard pledges.

\$8,364,510 actually collected and in the bank as of Dec. 15th, 1971!

What better proof could there be of television's effectiveness in reaching the hearts and minds of all America?

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And Our Entire Network . . .

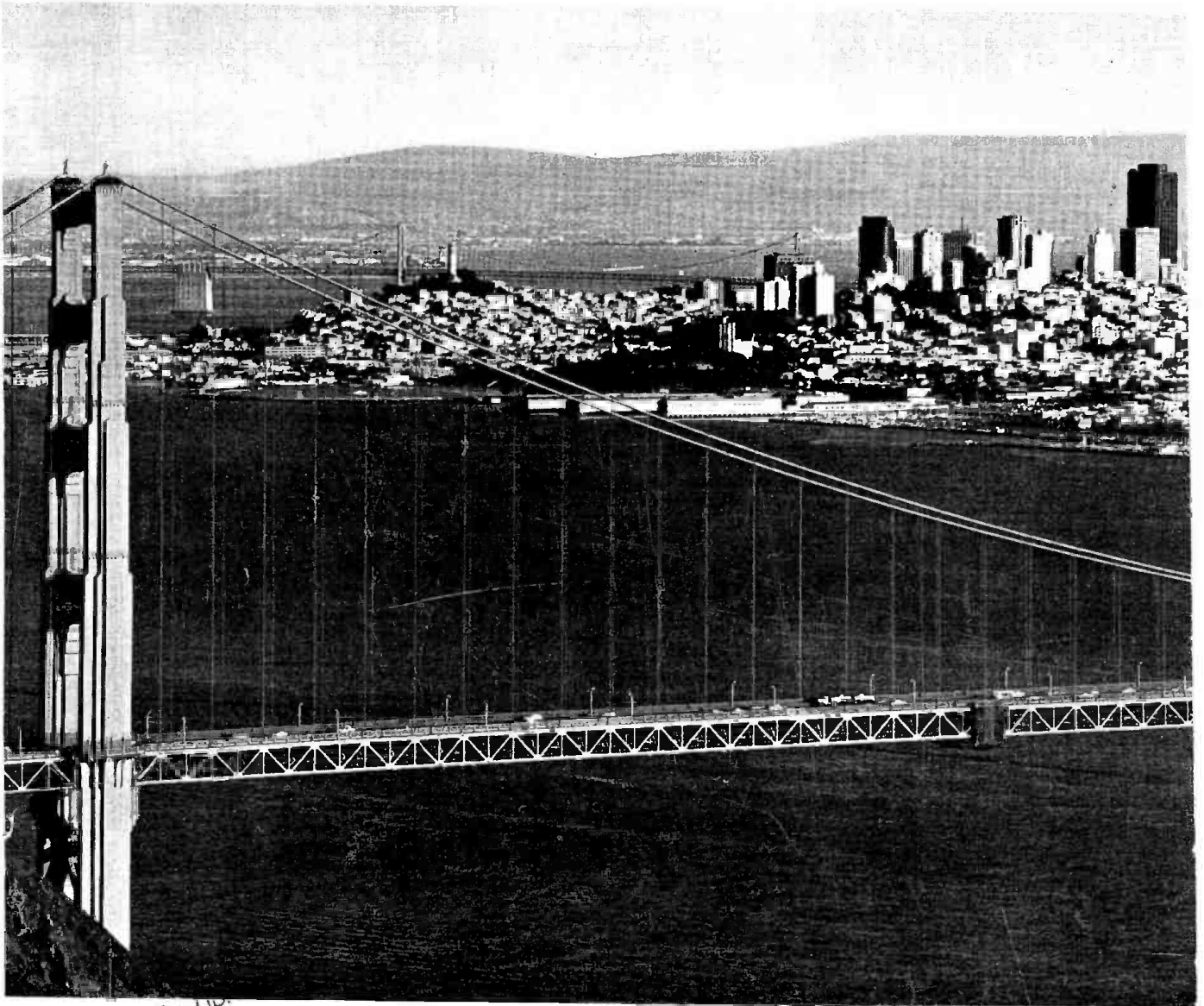
KCOO-TV ABERDEEN, S.D.	WCIA CHAMPAIGN, Ill.	KLFY-TV LAFAYETTE, La.	KOLO-TV RENO, Nev.
KTXS-TV ABILENE, Tex.	WUSN-TV CHARLESTON, S.C.	WJIM-TV LANSING, Mich.	WTVR-TV RICHMOND, Va.
KTEN ADA, Okla.	WCOB-TV CHARLOTTE, N.C.	KLAS-TV LAS VEGAS, Nev.	WHEC-TV ROCHESTER, N.Y.
KGGM-TV ALBUQUERQUE, N.M.	WDFE-TV CHATTANOOGA, Tenn.	KSWO-TV LAWTON, Okla.	WCEB-TV ROCKFORD, Ill.
KFDA-TV AMARILLO, Tex.	WFLD-TV CHICAGO, Ill.	WBLG-TV LEXINGTON, Ky.	KCRA-TV SACRAMENTO, Cal.
WQXI-TV ATLANTA, Ga.	WXIX-TV CINCINNATI, O.	KATV LITTLE ROCK, Ark.	WNEM-TV SAGINAW, Mich.
KERO-TV BAKERSFIELD, Cal.	WKBF-TV CLEVELAND, O.	KTTY LOS ANGELES, Cal.	KSL-TV SALT LAKE CITY, Utah
WMAR-TV BALTIMORE, Md.	KFDW-TV CLOVIS, N.M.	WLKY-TV LOUISVILLE, Ky.	KPLR-TV ST. LOUIS, Mo.
WUHQ-TV BATTLE CREEK, Mich.	KOMU-TV COLUMBIA, Mo.	KLBK-TV LUBBOCK, Tex.	KFMB-TV SAN DIEGO, Cal.
KBMT BEAUMONT, Tex.	WOLO-TV COLUMBIA, S.C.	KTRE-TV LUFKIN, Tex.	KBHK-TV SAN FRANCISCO, Cal.
KWAB-TV BIG SPRING, Tex.	WTVN-TV COLUMBUS, O.	WKOW-TV MADISON, Wis.	KNTV SAN JOSE, Cal.
KOOK-TV BILLINGS, Mont.	KOTV DALLAS/FORT WORTH, Tex.	WMUR-TV MANCHESTER, N.H.	KFDO-TV SAYRE, Okla.
WICZ-TV BINGHAMTON, N.Y.	WKEF DAYTON, O.	KMED-TV MEDFORD, Ore.	WRGB SCHENECTADY, N.Y.
WKBG-TV BOSTON, Mass.	KOA-TV DENVER, Col.	WREC-TV MEMPHIS, Tenn.	KTBS-TV SHREVEPORT, La.
WGR-TV BUFFALO, N.Y.	KRNT-TV DES MOINES, Ia.	WCIX-TV MIAMI, Fla.	KCAU-TV SIOUX CITY, Iowa
KXLF-TV BUTTE, Mont.	WKBD-TV DETROIT, Mich.	WITI-TV MILWAUKEE, Wis.	KSOO-TV SIOUX FALLS, S.D.
WJAN CANTON, O.	WRDU-TV DURHAM, N.C.	WTCN-TV MINNEAPOLIS/ST. PAUL, Minn.	WHYN-TV SPRINGFIELD, Mass.
	WENY-TV ELMIRA, N.Y.	KPAX-TV MISSOULA, Mont.	KOLR SPRINGFIELD, Mo.
	KTSM-TV EL PASO, Tex.	WQAD-TV MOLINE, Ill.	WNYS-TV SYRACUSE, N.Y.
	KEZI-TV EUGENE, Ore.	KMOM-TV MONAHANS, Tex.	KTNT-TV TACOMA/SEATTLE, Wash.
	WFIE-TV EVANSVILLE, Ind.	WKAB-TV MONTGOMERY, Ala.	WTOG TAMPA/ST. PETERSBURG, Fla.
	KTHI-TV FARGO, N.D.	WLAC-TV NASHVILLE, Tenn.	WTWO TERRE HAUTE, Ind.
	KFSN-TV FRESNO, Cal.	WVUE NEW ORLEANS, La.	WDHO-TV TOLEDO, O.
	KUPK-TV GARDEN CITY, Kan.	WTAR-TV NORFOLK, Va.	WIBW-TV TOPEKA, Kan.
	KRTV GREAT FALLS, Mont.	KOCO-TV OKLAHOMA CITY, Okla.	KGUN-TV TUCSON, Ariz.
	WLUK-TV GREEN BAY, Wis.	KMTV OMAHA, Neb.	KTUL-TV TULSA, Okla.
	WHP-TV HARRISBURG, Pa.	WESH-TV ORLANDO/DAYTONA BEACH, Fla.	KLTV TYLER, Tex.
	KPRC-TV HOUSTON, Tex.	WMBD-TV PEORIA, Ill.	WTTG WASHINGTON, D.C.
	WSAZ-TV HUNTINGTON, W.Va.	WKBS-TV PHILADELPHIA, Pa.	WATR-TV WATERBURY, Conn.
	WJKS-TV JACKSONVILLE, Fla.	KPHO-TV PHOENIX, Ariz.	WWNY-TV WATERTOWN, N.Y.
	WLAC-TV JOHNSTOWN, Pa.	WIIIC-TV PITTSBURGH, Pa.	WAOW-TV WAUSAU, Wis.
	KODE-TV JOPLIN, Mo.	KPTV PORTLAND, Ore.	WEAT-TV WEST PALM BEACH, Fla.
	KMBC-TV KANSAS CITY, Mo.	WPRI-TV PROVIDENCE, R.I.	KAKE-TV WICHITA, Kan.
	WXOW-TV LA CROSSE, Wis.	KOAA-TV PUEBLO, Col.	WYTV YOUNGSTOWN, O.

"This year 120 television stations provided their air time for the telethon, which might have been enough. But they didn't stop there. Most of them provided their staff and facilities for hourly cut-aways that are invaluable in building local support. Many others heavily promoted the telethon in endless ways and it all added up to one of the most fantastic examples of human, warm-hearted response we have ever seen."

From B&B Impressions
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