

Broadcast news again wins vote of confidence from public
The plenty among the problems of children's TV

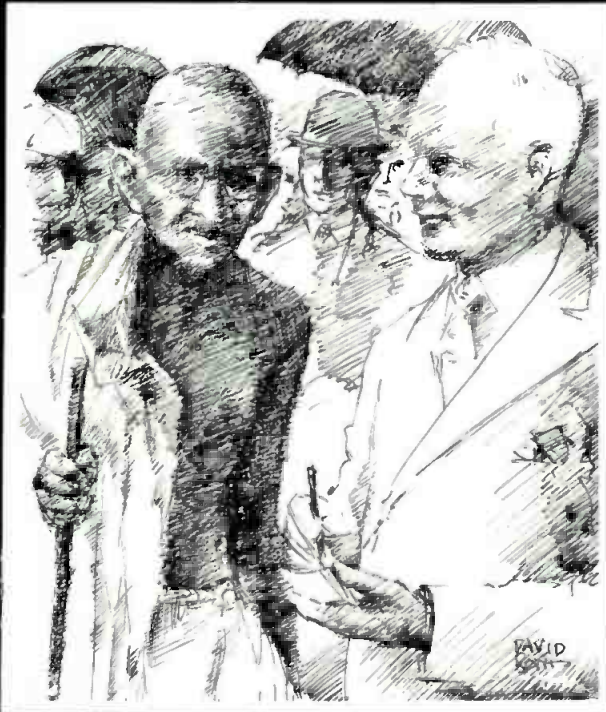
Broadcasting Nov 20

The newsweekly of broadcasting and allied arts

Our 42nd Year 1972

AP Through the Years--

GANDHI AND THE AP



"I suppose that when I go to the Hereafter and stand at the Golden Gate, the first person I shall meet will be a correspondent of The Associated Press."

These words of Mohandas Gandhi to AP correspondent Jim Mills in 1932 were spoken in mock seriousness after the Mahatma had been secretly released from a British prison. When Gandhi was whisked away to a railroad station miles from where he was confined, Mills was waiting on the platform to interview the great leader of India.

It was before his confinement that the Mahatma had sought a promise from Mills that says something further about the AP. He asked that The Associated Press continue to inform the American people of the exact situation in India at that time, with fairness and full justice to all sides.

This is one more example of the faith placed in The Associated Press and the dedication and accuracy of its staff in serving the AP membership for the last century and a quarter.

In 1940, The Associated Press inaugurated its specialized news report to the broadcast industry. Today, the AP Broadcast News wire is the longest single circuit in the world, operating 24 hours a day, every day, serving more than 3,300 radio and television station members. The national, regional and state reports are prepared by staffers exclusively for broadcast. In this age of electronic journalism, the same priorities of accuracy and dedication prevail while delivering all reports in unprecedented amounts with unparalleled speed. It assures AP members of news that is correct, readable and airable.

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10 PM NEWS

TV HOUSEHOLDS

TOTAL PERSONS

TOTAL WOMEN

WOMEN, 18-49

WOMEN, 18-34

WOMEN, 25-49

TOTAL MEN

MEN, 18-49

MEN, 18-34

METRO RATING

ADI RATING

ARB Estimates-
May, 1972



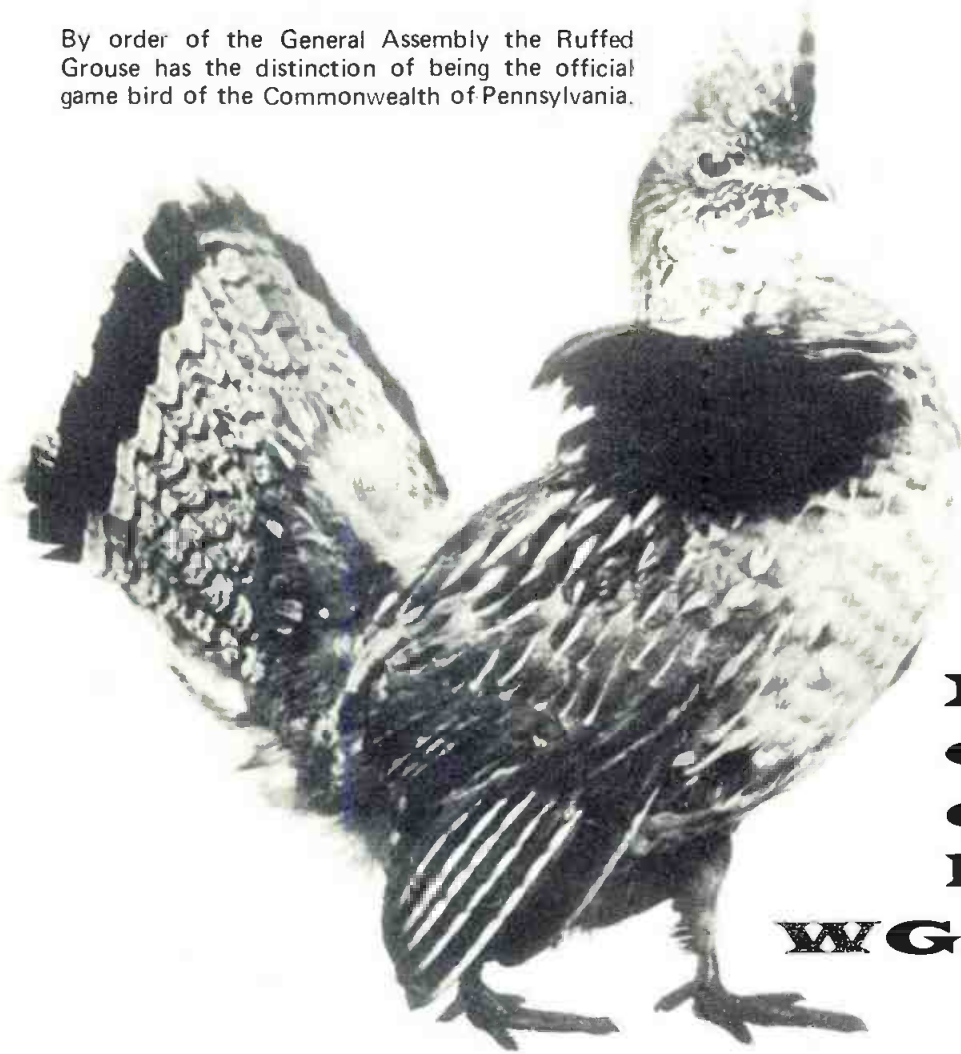
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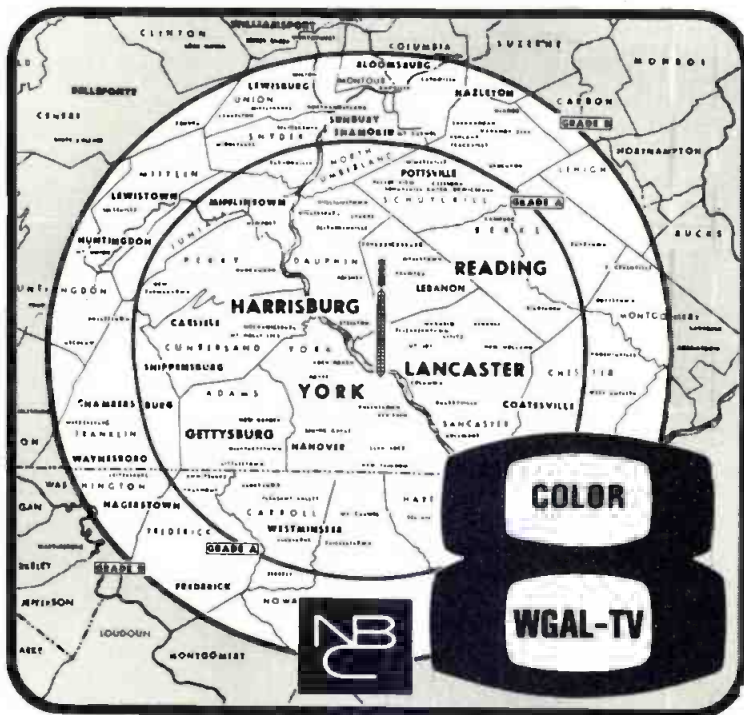
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Closed Circuit®

Oversight revived

There's good chance that Harley O. Staggers (D-W. Va.) will beef up Investigations Subcommittee of Commerce Committee (he heads both) in next Congress. Aim is to enlarge membership, staff and budget to exercise closer legislative supervision over independent agencies, particularly FCC. Mr. Staggers has often said that FCC acts too independently for his tastes and should perform as creature of Congress.

Change in emphasis and structure could lead Investigations Subcommittee back toward form of old Oversight Subcommittee that Oren Harris (D-Ark.) headed in late fifties, early sixties, before leaving Congress to be federal judge. It was Oversight unit that conducted hearings on quiz scandals, clouded TV-station grants, ex-parte contacts between broadcasters and FCC members and chairmen.

Emergency call

Furor that has sprung up over multi-product 30's and particularly over Alberto-Culver's Brunettes Only hair coloring-Calm 2 deodorant TV spot, has impelled calling of special meeting of time-standards subcommittee of National Association of Broadcasters' television code review board. Subject of split 30's was hot in corridor talk at last week's Television Bureau of Advertising meeting (see page 18). It is, however, no new concern in broadcast circles: earlier this year James C. Richdale Jr. and Charles H. Tower of Corinthian Broadcasting tried unsuccessfully to persuade NAB's TV board to clamp down.

Last year, TV code's multiple-product standard was tightened by requiring integrated commercials to advertise related products, use same voice and background. Members of code review board subcommittee, which will meet Dec. 4 in New York: Roger D. Rice, KTVU(TV) San Francisco-Oakland; Charles A. Batson, Cosmos Broadcasting, Columbia, S.C.; Max H. Bice, KTNT-TV Tacoma-Seattle, Wash. (he is chairman of code review board); Alfred Schneider, ABC; Thomas Swafford, CBS, and Herminio Traviesas, NBC.

Snap, crackle—crunch

Next round of demands for counteradvertising time on television is to come from Robert Choate, enemy of cereal advertisers. As head of Council on Children, Media and Merchandising, he's attempting to recruit local activists—from list supplied by Dr. Everett Parker of Office of Communication of United Church of Christ—to form "viewer committees" that will put heat on local stations. Committees will demand that stations carry "compensatory advertisements" on nutrition to counter cereal,

candy and snack commercials carried in children's shows. Countercommercials are being prepared under Mr. Choate's supervision, though he won't say by whom. Plan is that stations rejecting Choate-committee demands will face FCC complaints—which Mr. Choate says he is prepared to provide, with help of foundation-funded law firms specializing in that work.

Scenario reads like that developed by Washington-based Stern Community Law Firm (one of those now helping Mr. Choate) and its ad-producing affiliate, Stern Concern, in effort to get time for countercommercials on Chevrolet defects that have led to recalls for repairs. So far Chevrolet counterads have had little exposure.

Tenure

Turns out chairmen of FCC and Federal Trade Commission aren't among presidential appointees under orders to submit resignations in Nixon-administration overhaul. FCC Chairman Dean Burch and FTC Chairman Miles W. Kirkpatrick made specific inquiries at White House last week, were told no letters were expected. Week earlier both had said situation was unclear (BROADCASTING, Nov. 13). P.S.: Neither has volunteered letter of resignation.

Went thataway

Cyclical pattern of television is pinpointed with dumping of *Bonanza* and *Alias Smith and Jones* series. Prime-time network TV now has only one remaining western, *Gunsmoke* (with ABC-TV's new *Kung Fu* set in West, but not in typical western genre). When *Bonanza* started in 1959, it's estimated there were 35 westerns on air, and format was staple of television. Some in Hollywood production community feel that cycle, after season or so of dearth of westerns, will be ready to repeat.

Try again

CBS-TV's *You Are There* series of historical half-hours for young people, hosted by Walter Cronkite, which lost ratings battle Saturday afternoons at 12:30 during 1971-72 season and was taken off air, will return Sunday, Jan. 28, at 5 p.m. NYT. There'll be no new episodes, however, just repeats of shows from previous season.

Milder rule?

FCC appears to have reduced options on amending rule banning crossownership of cable systems and television stations in same markets to two: grandfather existing crossownerships or retain rule but invite requests for waivers. Chairman Dean Burch is said to be pushing latter. Which-ever way it goes, more choices must be

made. If grandfathering is decision, what will be effective date and what kinds of situations will be covered—only those involving operating CATV's, or will un-built franchises be covered too? If waivers are course chosen, FCC would have to decide whether to announce criteria to be used in evaluating waiver requests—and to devise criteria if such announcement were indicated. In any case, decision to waive would require extension of present Aug. 10, 1973, deadline for divestiture.

FCC staff is preparing papers on alternatives for submission to commission on Nov. 29. There's pressure, however, for postponement of all decisions. Broadcasters now holding crossownerships want FCC to defer action until White House policy committee submits report on cable future (see page 78). Some say committee will see no evil in crossownerships—conclusion broadcasters hope FCC would find persuasive.

That's show biz

Irony of midseason prime-time network TV programing changes is that summer replacement show considered least likely to succeed is one that made it to regular schedule. Last summer, with good deal of fanfare, ABC-TV and CBS-TV announced what essentially was summer tryout period for programs being groomed as midseason replacements (BROADCASTING, May 29). ABC-TV's candidates were *The Super*, *The Corner Bar* and *Ken Berry Show*. At CBS-TV there were *The David Steinberg Show*, *The John Byner Show*, *The Melba Moore-Clifton Davis Show* and *The Jerry Reed When You're Hot Your Hot Hour*. NBC-TV's *Dean Martin Presents the Bobby Darin Amusement Co.* was billed merely as replacement for Dean Martin. Now it's given new life, while ABC-TV and CBS-TV entries are sidelined.

Rerun fallout

Aside from other issues in current controversy over network reruns, trend of television networks to produce fewer and fewer episodes of series is disturbing syndicators of off-network product. With original episodes running as few as 18 per season and not often as many as 24, programs must remain on air from four to five years or more to accumulate 90 or more segments needed for off-network stripping. Distributors say supply is already short.

Lease on life

National Association of Broadcasters executives, returning from fall conferences, are cheered by what they see as strong membership support. It's in contrast to dissension of year ago—and attributed in part to appointment of experienced broadcasters, Grover Cobb, Burns Nugent, Charles T. Jones, to key posts.

At Deadline

Double jeopardy at CBS: AFTRA may walk Tuesday

Newsmen, actors in live broadcasts would be affected; union to repay IBEW for not crossing its lines in 1967; management personnel standing by to take on-air roles

CBS, already beset by technicians' strike, faces double work stoppage beginning at 6 p.m. tomorrow (Nov. 21) when estimated 1,700 performers, announcers and newsmen—members of American Federation of Television and Radio Artists—are under orders to start honoring picket lines of striking International Brotherhood of Electrical Workers.

CBS said management and other non-union personnel would take over for AFTRA members, as others had taken over for technicians since IBEW strike started Nov. 2.

Impact of AFTRA action would be felt first and most strongly in news. Walter Cronkite, Roger Mudd, John Hart, Daniel Schorr and number of other key CBS newsmen had said in statement, after AFTRA board acted, that as AFTRA members they would comply although they did not agree with objectives of IBEW strikers. In preparation for AFTRA action, CBS had been auditioning management and other personnel to take over newscasts and weekend football coverage if need be. Late Friday, auditioning was reported still going on and due to continue early this week, with no substitute assignments yet made. "We don't know yet who the new Arnold Zenker may be," said one official, referring to CBS News administrative aide who zoomed to nationwide attention—and subsequent career in on-air journalism, now at WCVB-TV Boston (and now, also, AFTRA member)—as sit-in for Walter Cronkite during 1967 strike by AFTRA against all networks.

Aside from news and sports, two daytime soap operas, *Edge of Night* and *As the World Turns* are CBS-TV's only regularly scheduled live broadcasts. They would be replaced, network sources said, by filmed programs or reruns of other programs. Performers in taped as well as live programs are under AFTRA jurisdiction, but taped programs were not expected to pose immediate problem, except perhaps for *Sonny and Cher*, whose episodes have been pre-taped through Dec. 13, *All in The Family* through Dec. 16, *Maude* Dec. 19 and *Bill Cosby Show* through Jan. 8. Filmed programs were said to present no problem: most of this season's filming has been completed.

There was possibility CBS might encounter problems from members of another union, Writers Guild of America East. Union spokesmen said some 60

members had asked for clarification of their position. They were told Friday, he said, that guild's contract with CBS has no-strike provision and runs to Feb. 13, but that contract also stipulates writers may not be used for other duties and may not be required to work more overtime than they normally put in.

AFTRA's contracts with all major TV and radio networks expired at midnight Wednesday. Negotiations for new ones, including negotiations with CBS, were recessed at AFTRA's request and set to resume Nov. 27. AFTRA said it would indemnify any member who might be successfully sued by CBS or any producer as a result of honoring IBEW lines.

There was some speculation that AFTRA's job action might be relatively short-lived. Speculation was based on assumption that AFTRA primarily was repaying "debt" to IBEW for similar job action, lasting few days, in support of AFTRA strike against all networks in 1967.

Dispute between CBS and IBEW is complex, but nub is jurisdiction over new technology—such as devices that electronically project drawings, news bulletins, football scores and the like, or that are used in electronic editing or in some automation processes. Dispute may in fact be as much concerned about future technology as about that which has already emerged. This speculation—that the real dispute is over "futures"—is supported by estimates that relatively few people are currently involved (one source guessed about 50 out of some 1,200 IBEW employes) in key-issues area.

Other issues include one having to do with use of home-type video recorders in executives' offices to record programs off air, and where such recordings may be played back. CBS wants right to play them back in offices for legal, program-practices and program-content purposes, but union apparently objects. Other issues, according to CBS sources, relate to meals missed or shortened when on news assignments—CBS says it's willing to pay penalty in such cases but that union is asking for too big penalty—and question of freelance special film editors. Union is said to want to eliminate freelancers; CBS, to feel category must be retained to help handle heavy news loads but also

to have offered to employ no more than 10 at any one time. Freelancer issue is reported to be sticking point raised by union as condition for accepting CBS's proposal to merge special film editors with technicians so that editors can edit both news film and news tape.

Wiley shows cable profile at California convention

Whether he's friend or foe still to be judged; Baruch calls for program-advertising standards; Trans-World's pay-TV plans big news in equipment exhibits

Is FCC Commissioner Richard E. Wiley friend or foe of cable TV industry? Acknowledging he's "something of an unknown quantity" to many in cable, Commissioner Wiley, addressing California Community Television Association convention in Anaheim, gave several reasons to believe he's friend, but on copyright issue concedes he may have removed himself from categories of unknown quantity and friend in one swoop.

(Also see earlier story on speech by Clay T. Whitehead, director of Office of Telecommunications Policy, on page 78.)

First, Mr. Wiley assured industry that its own interest and public interest should not be mutually exclusive and "development of a strong, healthy and economically viable cable industry . . . is very much in the public interest." He said industry complaints about being stymied by commission's backlog in processing certificates of compliance "are entirely reasonable." He also came out flatly against rate regulation for cable industry, stressing it "would be nothing short of catastrophic." And he views "with considerable skepticism" municipal ownership in cable systems.

However, on copyright issue, Commission Wiley took stand that was met with hushed quiet by cable executives. "In my personal opinion," he said, "your industry will not attain the growth and maturity which its technological promise suggests until it is clearly established that cable will be a paying customer for the service it employs." He indicated that "reasonable" copyright payment would be in best interest of industry, but he made no judgment on terms or amount of such payment.

Ralph M. Baruch, president and chief executive officer, Viacom International Inc., New York, in earlier address, recommended that cable TV industry establish committee to define kinds of programming and advertising cablecasters could bring into homes. Such recommendations would form basis for industry self-regulation, according to Mr. Baruch's plan. He empha-

NBC and MNA's. NBC-TV topped networks' election-night (Nov. 7) coverage in Nielsen multinet network averages (MNA) out Friday (Nov. 17). NBC had 15.5 rating and 38% share of common network coverage, 7 p.m.-1 a.m. NYT; CBS had 13.8 rating, 34% share and ABC 11.4 and 28%.

sized that cable TV should not be bound by codes governing television or radio and should reflect times we live in but not condone salacious material. He wants standards to cover program origination, public access channels, advertising material and use of subscriber lists. Mr. Baruch also wants high priority to be given to industry drive for establishing equitable rates and for ease to be brought to price commission so that each cable system, on own merits, would have right to amend price regulations to reflect proper rate increases.

Highlight of technical exhibition was introduction by Trans-World Communications, closed-circuit television division of Columbia Pictures Industries Inc., of hardware that will allow cable TV system operators to transmit up to four channels of pay-TV programing into homes. Plan calls for cable TV operators to install converters—priced at \$65.00 per unit—in homes of subscribers and contract with Trans-World for feed of motion picture and special event programing. Trans-World expects to be in pay-cable homes with minimum of 18 hours daily, seven days per week. First 10,000 units are scheduled in January.

Convention was said to be largest ever held by California association, with more than 2,000 attending.

Pepper committee expected to recommend banning TV drug ads before 9 p.m.

Representative Claude Pepper's (D-Fla.) Select Committee on Crime is expected to complete report this week on drug problem that will, among other things, recommend that TV advertising of all drug products be banned prior to prime-time viewing hours. According to subcommittee spokesman, report is groundwork for legislation Mr. Pepper plans to introduce early next year. One of committee's concerns, spokesman said, is that TV "creates a climate of ready acceptance of drugs," thereby fostering drug abuse.

Report and legislation to follow will call for appropriation of over \$500 million for local school boards to set up programs for drug education, counseling and therapy, he said, and proposal on television advertising will suggest ban on drug ads before 9 p.m.

Committee believes that youths get most information on drugs from TV rather than print media, he said, and dramatic presentations in TV drug commercials lead youth to believe that pills can solve their problems and make life more pleasant.

KPOK-AM-FM sold to Stevens

KPOK-AM-FM Portland, Ore., under same ownership for past 28 years, have been sold to group headed by Richard Stevens for \$1,050,000, it was announced last week. Stations' licensee, KPOK Inc. (R. M. Brown, president), acquired facilities

TVB elects. Jack McGrew, KPRC-TV Houston, was elected board chairman of Television Bureau of Advertising for one-year term at last week's annual meeting (see page 18). He succeeds Albert J. Gillen, Poole Broadcasting, who remains as chairman ex-officio. James Rupp, Cox Broadcasting, and Alexander W. Dannenbaum, Group W, elected secretary and treasurer, respectively. New board members elected for four-year terms: Walter Bartlett, Avco Broadcasting; Albert P. Krivin, Metro-media Television; James Richdale, Corinthian Broadcasting, and William B. Faber, WFLA-TV Tampa, Fla. Jack W. Fritz, John Blair & Co., succeeds John Dickinson, Harrington, Richter & Parsons, for two-year term as reps' member on board.

in 1944. Transfer is subject to FCC approval.

Stevens group operates, through various corporate subsidiaries, WGIV(AM) Charlotte, N.C., KDON(AM) Salinas, Calif., and KGFJ(AM) Los Angeles. It also has received FCC authorization to purchase KUTE(FM) Glendale, Calif., from Robert P. Adams for \$1 million. FCC grant, however, is being appealed to federal court in Washington by licensee of KBCA(FM) Los Angeles over format dispute (see page 63).

KPOK(AM) operates full time on 1330

In brief. On another, non-CBS union front, IBEW technicians and Avco Broadcasting reached agreement late last week. Terms were not disclosed. It had been five-week strike against five Avco TV's. ■ *FCC said Friday it will not take action against network-affiliated stations that broadcast movies, previously seen on network, in time periods cleared by access rule. Or at least, not until concluding general inquiry into prime-time regulation.* ■ National Association of Theatre Owners has asked FCC to put "freeze" on filing and grant of applications for authorization to use spectrum space in connection with pay-cable-television and closed-circuit "hotelvision" systems until commission has considered public-interest policy questions involved. ■ *Columbia, S.C., chapters of National Organization for Women and Women's Equity Action League, which had filed petitions to deny renewals of 10 stations there for discriminating against women, dropped action against WIS-AM-TV. No reason was given for change of heart.* ■ Radio Advertising Bureau board of directors, meeting in Palm Springs, Calif., urged National Association of Broadcasters to mount major industry effort to defeat banning of proprietary drug advertising from broadcast media. (See Pepper committee story this page, earlier story page 28). It said RAB would help.

khz with 5 kw. KPOK-FM is on 98.5 mhz with 100 kw and antenna 1,036 feet above average terrain. Larson-Walker & Co., Washington, and Howard Haman, Lafayette, Calif., co-brokered sale.

Loomis says he favors keeping federal money out of controversies

CPB chief leans toward zero as share government funds should have in PTV

Suggestion that public broadcasting should avoid using federal funds for production or distribution of controversial programs is advanced by Henry Loomis, new president of Corporation for Public Broadcasting. In TV program taped for broadcast on WNYC-TV New York Wednesday (Nov. 22), Mr. Loomis said he thought public television "must deal with important subjects—most of which, by definition, are controversial," but suggested these programs should be underwritten with nonfederal funds. He also questioned, on similar grounds, whether such programs should be distributed by Public Broadcasting Service. CPB distributes system's federal money, which currently represents about 20% of all funds in noncommercial broadcasting.

Mr. Loomis, asked specifically whether it would be permissible for hard-hitting station documentary to be put on PBS, emphasized he has been in job only six weeks and that "this is a very complex issue [about which] I personally haven't really determined what I think should be done." KERA-TV's Mr. Wilson wanted to know if it was type of issue CPB would try to resolve "right at the top."

"Oh, yes," Mr. Loomis replied, "I think there's no question . . . Let's say you did this program. You certainly would be at liberty to mail tapes to any station who wanted it. The only difference here would be using the interconnection, which is, in fact, paid for by federal money." He cited Eastern Educational Network, "which does not have our money in it" and "can carry programs, which is their problem." Later, he remarked that ". . . I think this should discourage you from adding our money, when it's only 5% of the program cost, because then you're getting all the problems of having to deal with us, and, therefore, presumably you would take it in bigger chunks, where it was 25%, or 40%, or some number like that, which would make it worthwhile to you to bother to put up with the fairness thing."

Whether federal share of public TV funds should remain 20%, or go up or down, "is not an easy question," Mr. Loomis said at another point, adding that "I think most of us would [consider] it very wrong if more than 50% were federal." There are many views on what that percentage should be, he said, including "many people who say it should be zero and I think you can make a perfectly good case for this."

It's a big step. Maybe the biggest one kids ever take.

One day they're deep into cramming down the 3 Rs. The next, or so it seems, they suddenly start to apply what they've learned to what's happening around them.

They're beginning to use their heads. To think.

Because the transition from rote to reason is so vital to youngsters, we devote a lot of time, and thought, to "thinking kids' television." To programs that go beyond c-a-t to heavier stuff.

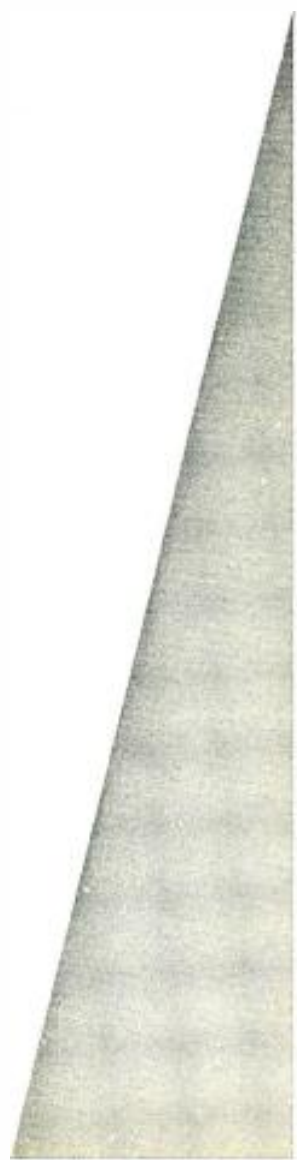
A 60-minute on-air magazine for kids called "Patchwork Family," produced in cooperation with Rutgers University, may delve into weightlessness on the moon. Or African folk art. Or children reading their own poetry.

Another, "Dusty's Treehouse," blends wit and whimsy to explore the hows and whys of everything from forestry to the U.S. postal system. Still another, "The Young Reporters" gave some bright high school kids a chance to talk back to their elders. Men like John Wayne, Walter Cronkite and U Thant.

Developed by the individual stations, these and other children's series are part of our Community Affairs Program Exchange. Which means we swap the best of each other's programs.

So the next time your kid fills you in on why water drains clockwise north of the equator, or quotes something U Thant said, remember — he may have learned it from us.

It's worth thinking about.



After they
learn to
spell C-A-T



Who's going
to teach them to
T-H-I-N-K?

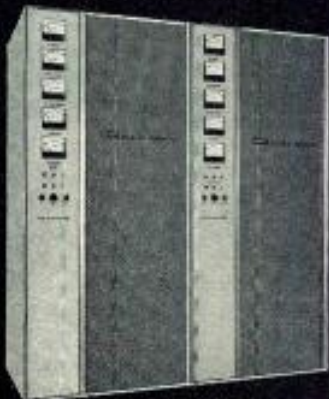


For a more detailed look at our innovative children's programming, send for our booklet, "After they learn to spell C-A-T..." Write: Post Office Box 1, Radio City Station, New York, N.Y. 10019.

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The Journal Co.'s side

EDITOR: I have read your story in the Oct. 23 issue headlined, "Standoff: Maier and Journal Co." In the article you quote Robert Welch [the Milwaukee mayor's communications director] as saying, "The agreement between the two parties, in writing, stated that the column would not be edited for content or subjected to editor's notes."

Actually, the letters exchanged between myself and the mayor before the series of 57 columns was commenced specified that we reserved the right to edit for legal reasons. When we were advised by our attorneys that a portion of one of the 57 columns was capable of libel, we deleted the objectionable material, as we had said we would when we made arrangements for the series of columns by the mayor.

Mr. Welch is also quoted as saying, "To this date the Journal Co. has not submitted anything of a legal nature which would remove the constraints imposed upon the mayor."

The fact is that the mayor has been given both verbal and written assurance that no legal action was contemplated by our newspaper or the reporter involved. —*Dick Leonard, editor, The Milwaukee Journal, Milwaukee.*

Manoff responds

EDITOR: My "time bank" suggestion [about which BROADCASTING editorialized Nov. 6] is an effort to be constructive. You do the media a disservice by pretending all is well and no improvement is needed. Ask public-service organizations what they think. You'll discover we had better do *something* rather than construe every suggestion for change as an assault on the industry.

The Ad Council does the best job possible. But the media don't. For example, the 47.2 billion "home impressions" delivered by network and local TV are really poor public-service performance.

Assuming a 10 rating for TV (17 for prime time for three and a half hours; 8 for fringe for five hours; 7.5 for daytime for seven hours), the average TV station (700 VHF and UHF) gave about 11 announcements to Ad Council campaigns for the whole year!

That's not good for television and it's not good for the country. Family planning is no "fetish." President Nixon first asked urgent attention to it in 1969 in a major address. The Ad Council's public-policy committee approved it as a number-two priority effort and asked Richard K. Manoff Inc. to take it on. It is also the law of the land, enacted in the Tydings Act of 1971, to provide family-planning services and education.

All three networks approved our campaign. And so did the Ad Council's board on which sit many of media's leaders.

Legal opinion is that the fairness doctrine does not apply. So, if it's my "fetish" then I share it with a lot of our nation's leaders.

Yet, with all of this, we received less than 10% of the anticipated coverage. What's an agency man to do when a client gets bad handling from media? Pretend all is well? That's not how we handle our business regardless of client.

The 10% suggestion is not mine, but NBC's (see the *New York Times*, Jack Gould, Nov. 16, 1971). I agree there may be a danger of political control in the suggestion of a public corporation. Okay. Let's consider alternatives of form, but let's not toss away the content because you don't like the package.

The media are important to an advertising agency, not because they "have made him," as you put it, but because we need to retain public trust in them as a responsibility to our clients who truly make the media.—*Richard K. Manoff, chairman, Richard K. Manoff Inc., New York.*

(The Advertising Council disputes Mr. Manoff's arithmetic, saying home impressions cannot be translated back into announcements. What is meaningful, a council spokesman said, is that each of the TV networks averages "well over 100" council messages per month, according to logging, and local support, it is estimated, "doubles or triples" the network total.)

An earlier precedent

EDITOR: In "Closed Circuit," BROADCASTING, Oct. 30, you mentioned a current [American Research Bureau] "lawsuit that could produce benchmark on non-subscriber use of local television ratings." The benchmark already exists, as a result of an action our company took in Idaho back in 1963. This litigation resulted in an order and judgment dated Dec. 10, 1963, enjoining the defendant station from publicizing any Pulse reports, and also granting a money judgment to The Pulse Inc. for damages.—*Sydney Roslow, president, The Pulse Inc., New York.*

Cold shoulder to public service

EDITOR: For perhaps half a century, the government has issued daily weather forecasts at 5 a.m., 11 a.m., 5 p.m. and 10:30 p.m.

The broadcaster has used the 10:30 p.m. forecast as a basic staple of his 11 p.m. newscast, and millions of Americans "wait up for the news" to see what the weather for tomorrow will be like.

As of last Aug. 15 there no longer is a 10:30 p.m. forecast (BROADCASTING, Sept. 11). The U.S. Weather Service says the evening forecast is "redundant and only repeats the 5 p.m. forecast." It promises "updates" if certain undefined "significant changes" occur. These have been few since August . . . but the 11 p.m. news across the nation now ad-

vances weather facts routinely that are six hours old. Sign-off weather is even older.

If the weather service wants to delete a forecast for reasons of economy, how about dropping out the 11 a.m. prediction? The 25% reduction in weather service robs the 11 p.m. news of a valuable component, and would seem to argue that weather systems halt and developments stop after 5 p.m. A Missouri broadcaster told the National Association of Broadcasters: "From a practical point of view, I've seen the Weather Bureau sit on a 'fair' forest when it's raining or snowing . . . what's more, they don't permit a small weather station to change a forecast—that must be done at a major office."

Already, several stations have deleted full-scale weathercasts from their 11 p.m. news, simply repeating bare forecasts without maps, boards and meters. It decreases service to the public and the attractiveness of late news.

Should any station people want to remonstrate, the man in charge is Robert M. White, administrator, National Oceanic and Atmospheric Administration, Rockville, Md. 20852. Or, a letter to your senator may get you the same form reply from White's office that the undersigned has received via six congressmen, two senators, two cabinet officers and the Vice President.—*Bob Cochrane, assistant general manager and program director, WMAR-TV Baltimore.*

Re re-regulation

EDITOR: Regarding the Nov. 6 lead story on radio re-regulation: The Committee for Community Access has completed a major piece of research work on radio in Boston. Its title is "Racism in Radio," and it is currently being revised for publication. Our feelings might be summed

up in the slogan: "re-regulation, yes; deregulation, no." Our findings suggest that further diversification of ownership will be necessary if radio is to project the racial and cultural diversity of the people of greater Boston. We are presently inundated with pop-rock and easy listening on both radio bands.—*Jacob Bernstein, Committee for Community Access, Boston.*

Religious record?

EDITOR: We want to know some history of religious radio across the country. What local churches are there that have been broadcasting their morning worship services live every Sunday over radio and how long have these churches been doing this? Our church in Topeka, Kan., began broadcasting over WIBW(AM) here almost 40 years ago and continues today. We think this is one of the oldest local, continuous, live Sunday, worship-service broadcasts in the nation. As a part of our 40th anniversary celebration we want to check and see what of this is factual.—*E. Merris Brady, pastor, First United Methodist church, 601 Harrison, Topeka.*

Picky, picky?

EDITOR: After reading your story on the Dallas radio sex show [Oct. 23], I can picture Mike Shapiro as unbuttoning his stiff upper lip and after an appropriate number of knee jerks to the right, keynoting his objections with, "If God had wanted us naked he would have had us born that way!"

With all the real problems facing this nation, and broadcasting as a relatively minor facet of those problems, it surely seems silly that grown people still get so shook about sex. I sure hope you keep your moral fiber well-protected, Mr. Shapiro.—*J. David Truby, Indiana, Pa.*

Datebook®

■ Indicates new or revised listing.

This week

Nov. 3-23—Eighth annual *Chicago International Film Festival* Competition includes television production category. Entry form and fee due Sept. 25, arrival of film or tape by Oct. 2. 12 East Grand Avenue, Room 301, Chicago, 60611.

Nov. 20—Fall meeting, *National Association of Broadcasters radio code board*. Regency-Hyatt House, Atlanta.

Nov. 20—13th annual *Station Representatives Association* Timebuyer of the Year award luncheon. Continental Plaza hotel, Chicago.

Nov. 21—Fall conference, *National Association of Broadcasters*. Featured speakers, FCC Commissioner Richard E. Wiley, and James Harvey (R-Mich.), House Commerce Committee. Regency Hyatt House, Atlanta.

Nov. 24-26—First Science-Fiction and Fantasy Film Convention, sponsored by *Fantasy Film Fans International* (P.O. Box 74868, Los Angeles). Speakers include Gene Roddenberry, creator of *Star Trek*, and Stan Robertson, vice president, film programming, NBC West Coast. Ambassador Hotel, Los Angeles.

Nov. 26-29—Meeting, *Association of National Advertisers*. Cerronar hotel, Dorado Beach, Puerto Rico.

Also in November

Nov. 27-28—Forum on TV production issues, including prime-time access rule, reruns and runaway production, sponsored by *New York Chapter, National Academy of Television Arts and Sciences*. Moderator: Louis Nizer. Participants to include Clay T. Whitehead, director, Office of Telecommunications Policy. Americana hotel, New York.

Nov. 27-28—Conference on new Consumer Product Safety Act, including impact on advertising, sponsored by *Product Safety Letter* (David Swit, editor). Sheraton-Park hotel, Washington.

Nov. 27-30—Conference, *North American Broadcast Section of World Association for Christian Communication*. Tides hotel, St. Petersburg, Fla.

Nov. 27-30—84th annual convention, *National Association of Regulatory Utility Commissioners*. Marriott hotel, New Orleans.

Nov. 27-Dec. 2—Annual convention, *Radio Television News Directors Association*. Among principal speakers: Franklin Kreml, Automobile Manufacturers Association; Lyndon L. Pinding, prime minister, Bahama Islands; Philip McHugh, McHugh-Hoffman Associates, Washington. Also scheduled: TV workshop, with Edward Godfrey, KGW-TV Portland, Ore., as chairman; radio workshop, with George Brown, WOR-AM-FM New York, as chairman, and management and news

M&H

WHEN YOU SLIP, IT HURTS . . .

And when you fall, it's a disaster. That's why so many of our clients who are Number One in their markets retain us year after year—they want to keep from slipping. It's so easy to get a little bored or a little careless when the ratings look good. Even when the ratings drop a few points, somehow it can be rationalized; then suddenly, your station is in trouble. When you finally know it, the reaction is often panicky, and the changes that are made accelerate the decline.

If you study your audience in-depth every year, you know just what's going on, and we harass you to make sure you don't get careless, that the corrective action you take will be productive.

For other clients who are second, third, or even fourth in their markets and heading for Number One, their ability to always move constructively, with a sound knowledge of the strengths and weaknesses of their station and every other station in town, makes the difference. Our use of social scientists for basic information helps immeasurably to keep decisions out of the personal opinion area.

It also helps that the big leader in town usually sleeps while he slips. It's unfortunately not just a game, but a deadly serious business, and mistakes can be worth millions. If you want to find out more about getting to be Number One or about staying there, please call us for a no-obligation presentation.

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workshop, with Frederick Douglas, WKZO-TV Kalamazoo, Mich., as chairman. Nassau, Bahamas.

Nov. 27 - Dec. 2—Annual meeting, *National Broadcast Editorial Conference*, in connection with Radio-Television News Directors Association convention (see above). Among principal speakers will be Representative Lionel Van Deerlin (D-Calif.); FCC Commissioner Richard Wiley; Eleanor Applewhaite, CBS lawyer, Larry Scharff, Washington lawyer; R. Peter Straus, WMCA(AM) New York; and Phillip Geyelin, *Washington Post*. Nassau, Bahamas.

Nov. 28-30—Workshop-seminar on lighting for TV, sponsored by *Kliegl Bros.* Fee is \$250. Contact: Wheeler Baird, Kliegl Bros., 32-32 48th Avenue, Long Island City, N.Y. 11101. San Francisco.

Nov. 28 - Dec. 2—Special meeting, *Association of Maximum Service Telecasters*, board of directors. Cerromar Beach hotel, Puerto Rico.

Nov. 29—Final date for filing reply comments in matter of amendment of Part 76, Subpart G, of FCC's rules and regulations pertaining to the cablecasting of programs for which a per-program or per-channel charge is made.

Nov. 30 - Dec. 2—Seventh annual *Radio Program Conference*. Featured speakers: FCC Commissioner Charlotte T. Reid, and R. Buckminster Fuller. St. Francis hotel, San Francisco.

December

Dec. 1-2—*Practising Law Institute* program on "FTC in Action." Speakers will include the following Federal Trade Commission officials: Miles W. Kirkpatrick, chairman; Robert Pitofsky, director, and Gerald J. Thain, assistant director (national advertising), both of FTC's Bureau of Consumer Protection; plus these others from that bureau: Joan Z. Bernstein, assistant to director; Nancy L. Buc, assistant director (education); William D. Dixon, assistant director (rules and guides); Sheldon Feldman, assistant director (consumer credit). Mayflower hotel, Washington.

Dec. 7—*National Association of FM Broadcasters'* East Coast seminar, New York Hilton.

Dec. 7-8—Winter meeting, *Arizona Broadcasters Association*. Mountain Shadows, Scottsdale.

Dec. 12—Public demonstrations of *MCA Inc.*'s new color video-disk. Universal studios, Hollywood.

Dec. 13—*Association of National Advertisers'* workshop on new product marketing. Waldorf-Astoria hotel, New York.

January 1973

Jan. 9-12—Joint board meeting, *National Association of Broadcasters*. Canyon hotel, Palm Springs, Calif.

Jan. 12-14—Annual midwinter conference, *Florida Association of Broadcasters*. Daytona Plaza hotel, Daytona.

Jan. 12-16—Consumer Electronics Show, sponsored by *Electronic Industries Association*. To be shown: TV, radio, phonograph, tape and audio equipment. Conrad Hilton hotel, Chicago.

Jan. 25-27—Annual winter conference, *Alabama Broadcasters Association*. All American inn, Auburn.

Jan. 28-29—Meeting, *Oklahoma Broadcasters Association*. Lincoln Plaza, Oklahoma City.

Jan. 28-31—Annual convention, *National Religious Broadcasters*. Washington Hilton, Washington.

Jan. 28-31—*American Advertising Federation* public affairs conference. Statter Hilton hotel, Washington.

Jan. 31—Deadline for entries in annual *Edwin H. Armstrong awards for best FM programs broadcast in 1972*. Awards will be presented at National Association of FM Broadcasters convention, March 22-25 in Washington. Entry forms may be obtained from Kenneth K. Goldstein, Room 510, Mudd building, Columbia University, New York.

February 1973

Feb. 1—Deadline for entries in *41st annual Sigma Delta Chi Distinguished Service Awards* contest. Awards are offered for notable performance in print and broadcast journalism. Entry blanks may be obtained from Sigma Delta Chi, 35 East Wacker Drive, Chicago 60601.

Major meeting dates in 1972-73

Nov. 26-29—Annual meeting, *Association of National Advertisers*. Cerromar Beach hotel, Dorado Beach, Puerto Rico.

Nov. 28 - Dec. 1—Annual convention, *Radio Television News Directors Association*. Nassau, Bahamas.

Feb. 13-16, 1973—Convention, *National Association of Television Program Executives*. Royal Sonesta Hotel, New Orleans.

March 25-28, 1973—Annual convention, *National Association of Broadcasters*. Sheraton-Park and Shoreham hotels, Washington.

March 25-28, 1973—Annual convention, *National Association of FM Broadcasters*. Washington Hilton hotel, Washington.

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HOLLYWOOD: 1680 North Vine Street, 90028. Phone: 213-463-3148.
Morris Gelman, *senior correspondent*.
Bill Merritt, *Western sales manager*.
Sandra Klausner, *assistant*.

TORONTO: John A. Porteous, *contributing editor*, 3077 Universal Drive, Mississauga, Ont., Canada. Phone: 416-625-4400.

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* Reg. U.S. Patent Office.
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Monday Memo

A broadcast advertising commentary from Thomas W. Lowey, president, Clinton E. Frank, Chicago

A tale of Toyota: Timing was the essence

In the Toyota story, there is a "B.C." (before cars) and an "A.D." (after deliveries). In 1960 "B.C." the initial marketing input for us ran something like this:

Whoever heard of a Japanese car barnstorming the U.S. market way back in 1960?

The fierce foe of competition constituted General Motors, Ford, Chrysler, American Motors, Volkswagen and a host of imported brands.

Japanese product reputation in 1960 was of 10-cent toys and cheap quality.

How could Japan build a competitive automobile when it didn't even have a highway system of its own to gain product experience?

The name on our car was to have been Toyopet, a combination of English words as far from connoting a solid, gutsy automobile as one could dream of—yet, our name at the time.

The few passenger vehicles imported for test purposes in 1958, 1959 and 1960 were underpowered, overpriced and ugly.

With these withering facts confronting them, the people at Toyota worked from 1961 to 1965 and evolved a new strategy. They would offer a car in the under-\$2,000 price range, but this would not be just another small car. They would take the big-car features appealing to Americans and put them in a smaller package. VW had said, "Think small." Toyota said, "Think big and miniaturize it very carefully."

The result was the Toyota Corona. There was just one basic model, the four-door sedan. It had 90 horsepower (nearly twice as powerful as VW) and offered the comforts Americans wanted such as arm rests, sun visors, tinted glass, carpets, glove compartments, chrome wheel covers and white sidewall tires. And the Corona's power made it possible to offer options like air conditioning and automatic transmission, which were unheard of on small-car imports at that time.

Toyota's marketing strategy was rather simple. Since the company was headquartered in Los Angeles, it was decided to concentrate the initial sales effort in the four major West Coast markets—Los Angeles, San Francisco, Portland, Ore., and Seattle. This would enable Toyota to concentrate its forces and maintain quality control of the entire marketing, merchandising and advertising process, penetrating each market thoroughly before expanding into new markets.

It was also decided to position the Toyota Corona against other imports instead of the domestic-car market, where its small size could look like a disad-



Thomas W. Lowey is national president and a director of Clinton E. Frank, Chicago, in addition to being in charge of all Western operations for the advertising agency through Clinton E. Frank/West Coast. Mr. Lowey, based in Los Angeles, has been with Frank since 1963 when the firm acquired his own agency, Tom Lowey & Associates. The Pulse Inc.'s "Man of the Year" for 1972 (he received the award at a luncheon of the Los Angeles Advertising Club on Nov. 15), Mr. Lowey started his career as advertising manager for Lucky Stores Inc., subsequently served as Western advertising manager for Sylvania Electric Products, was general sales manager for Eoff Electric, and was associated with Kenyon & Eckhardt and Compton Advertising as account supervisor before forming his own agency.

vantage. We would appeal to the consumer who was already looking for a small imported car and prove to him that ours had the American power, feel and comfort features he wanted.

The fall of 1965 marked the beginning of Toyota's "A.D." marketing growth. The timing and product seemed right. Toyota research had found that American consumers, both male and female, were tiring of the fact that their social status was being determined by the size of their tailfins. We had the start of a strong sales and strong service base. Toyota was now ready to start telling people about the all-new Toyota Corona.

With a very, very tiny advertising budget, Toyota had to make itself look just as strong, just as important, and just as well established as the formidable competition of Detroit and VW.

We decided to use the regional pages of prestige national magazines covering the four markets to set the stage for Toyota's believability and prestige. What you might call an "umbrella" campaign appeared in such magazines as *Life*, *Look*, *Saturday Evening Post*, *Time*, *Newsweek*, etc., and the base of credibility was established.

Now Toyota needed immediate action. Knowing its two biggest sales points were American-type styling and higher horsepower-type of performance, it needed to demonstrate the Corona to the public. The best visual medium was television, so Toyota made the boldest decision of all. It put almost all of its advertising eggs into the television basket.

With the high cost of TV time in the four markets, Toyota, alone, could not compete effectively. So it took a leaf out of Ford's marketing book and formed the first Toyota Dealer Advertising Association. The dealers and Toyota pooled their resources on a 50-50 basis. Toyota provided all the advertising materials. Almost overnight, Toyota was all over television in these key Western markets, demonstrating the competitive advantages of the new Corona.

No other import was using television, so in our four markets, we were able to get into the game right beside GM, Ford and Chrysler. And we were able to demonstrate Toyota's performance positioned against other imports, which was our marketing strategy.

Our first spots were on color film but very primitive by today's standards. Yet, back in 1965, it was a critical marketing decision which ate up our entire production budget of \$4,827.18. That gave us a minute, a 30-second and a 10-second version which had to run for eight months as there wouldn't be any more production dollars until May 1966.

That was the beginning. Not only did the spot get results for the dealers, but the dealer association concept worked well. The message was reaching the consumer. The dealers became involved in Toyota's over-all advertising-merchandising selling program. It allowed Toyota to provide dealers with local tie-ins, newspaper mats, billboards and radio spots. And through the association concept, the dealers had a solid, coordinated Toyota look which was used to position Toyota as a strong, dependable force in the U.S. automotive marketplace.

The "A.D." phase of Toyota's marketing success to date can be summarized as follows. In 1965, 6,404 Toyota Coronas were sold in the West. During the next seven years, Toyota expanded the same marketing concept across the entire country, and in 1971, it sold over 300,000 units, pushing VW hard for supremacy in the import-car field.

I can remember just a few years ago when people thought a Toyota Corona was probably some kind of cigar. Today, they're driving Toyota Coronas in every part of the country.

And "Get Your Hands on a Toyota, You'll Never Let Go" has become a familiar theme for all Toyota products . . . one that is saturating TV and radio stations across the nation.

And now, the good news from the Middle East.



Farideh was abandoned when she was four days old. Another victim of turmoil. Another forgotten child of the Middle East.

Today, this little Arab orphan has a home at the Pontifical Mission Orphanage in Bethlehem. It's need, not creed, that brings all these children together.

Mom, or "ma mere", is a loving English nun. Sister Elizabeth Marie. "Abuna", the Arabic word for "father," is Monsignor John G. Nolan. An American.

These compassionate people are working to mend the wounds of war. Saving the children, so that one day, they may return to their native villages as future emissaries of peace.

Yes, it's a touching story. But hardly sensational. Newsworthy enough for a T.V. show? Most filmmakers wouldn't think so.

But Capital Cities Broadcasting's Milton Fruchtman was looking for a special story. An overlooked story. One with universal appeal. Like his Peabody award-winning "The Secret of Michelangelo".

So when Fruchtman found the orphanage, Capital Cities sent its people halfway around the world to record this bit of good news. This "Untold Story".

Someone else shared Capital Cities' interest in the orphanage. Pope Paul VI.

Pope Paul invited Sister Elizabeth Marie, Monsignor Nolan, and three Mid-East orphan girls to his home in Rome.

And gave Capital Cities permission to record the event on film. It was the first time anyone was allowed to film a private audience in the Apostolic Palace. Another story within "The Untold Story"

For little Farideh and her friends, it meant the first journey away from their birthplace. The fountains of Rome, to children who knew only an arid land. And "Baba Boulas", Arabic for the Pope, who met the children in one of the most intimate segments of the film.

"The Untold Story" spoke to people throughout the world. Of peace, humanity, hope and love. It was newsworthy, for all time.

So Capital Cities presented the program to the Catholic Near East Welfare Association, which in turn arranged for its broadcast on more than 150 T.V. stations. And for anyone who wants it, "The Untold Story" is still available.

People who've seen the film have responded. With thousands of dollars. With letters. And Concern. All the proceeds go to the Catholic Near East Welfare Association to advance its work in the Holy Land, the Near East, and in India.

The truth is, people still want to hear good news. And television is the place to hear it. As long as there are untold stories, Capital Cities will be telling them. 

Capital Cities Broadcasting
We talk to people.

**We've got the
competition's number.**

**And
65% more besides.**

Every week, WGN reaches 1,488,800 Chicago adults 18 and over. That's 65% more than the second best station. And 78% more than the third best station. And why we say, if you want to talk to Chicago, you talk to WGN. First.

Source: The Pulse. Chicago Metro. Mon.-Sun. 24 hours. Adults 18+Cume. July/August '72. Data subject to qualifications listed in report.

Radio 720  is Chicago

Massive vote of confidence in TV news

Reliability of all journalism media gets high scores in new research, but television maintains leadership as nation's number-one news source

The beleaguered news media, pressured, baited and attacked by critics in and out of government, win the one that counts in a new survey out today (Nov. 20). The survey shows that, for all the criticism, the people in large numbers trust U.S. journalism.

The broadcast media came off with higher marks than either newspapers or magazines. In the study, underwritten by the Television Information Office but conducted by an independent research organization, 74% of the respondents said they regarded almost all or a good part of the news they get from all major news sources as reliable. Television news scored just above that figure, radio news just below, with newspapers and magazines somewhat lower.

Some respondents, 20% on the average, did have reservations, expressing the opinion that "only some" of the news is reliable. The number who considered "very little of it" reliable ranged from 9% (magazines) down to 2% (radio) and averaged out at 3%, which was also the figure for TV.

The survey, one of a continuing series that TIO has sponsored since 1959, also shows that television has strengthened its hold as the public's primary source of news while maintaining its lead as the most believable source.

The study was conducted by R. H. Bruskin Associates, New Brunswick, N.J., which also conducted a September 1970 study in the TIO series. Earlier ones, and also one in January 1971, were done by the Roper Organization Inc. and predecessor companies.

On questions that had been asked in earlier studies, the answers again established television as the source of most news for most people and also as most believable for most. Those questions were directed to half the sample of 2,544 adults interviewed.

The other half got new questions about the reliability of media generally and of specific media. These questions and results follow:

"Considering the news you get from all sources combined—from newspapers, radio, television and magazines—which

of these statements best describes how reliable you feel it is? Now, taking these news sources separately, which of these statements best describes how reliable you feel the news is?" (see table 1).

TIO director Roy Danish said: "We asked this question to get a fix on how much confidence the American people have in their sources of news information. The question asked previously compared media to each other. Now we have a benchmark indicating how much confidence the public places in media, both generally and specifically.

"With 74% of the people saying that almost all or a good part of the news in all media is reliable, I believe we find a strong endorsement by the public of the news it is getting from the large number of competing media sources we have in this country. We are pleased by that as much as we are by the showing of television, with 76% voting in these two categories, and by the showing of radio with 72%. These figures are heartening, particularly at a time of social change and the questioning of many institutions."

TIO officials said returns from some questions asked in the latest survey were still being tabulated last week and would be released shortly. The other results

made public last week carried on a tradition established early in the survey series by again showing TV dominant as a primary source of news and also as the most believable.

The questions and answers: "First, I'd like to ask you where you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where?" (see table 2).

The believability question was: "If you got conflicting or different reports of the same news story from radio, television, the magazines and the newspapers, which of the four versions would you be most inclined to believe—the one on radio or television or magazines or newspapers?" (see table 3).

The most recent prior study in the series was made public at the National Association of Broadcasters convention in 1971 (BROADCASTING, April 5, 1971). The current study was by personal interviews in 2,544 homes among persons 18 years of age and older. The Roper studies, also by personal interviews, used samples of approximately 2,000 persons aged 18 and over (21 and over in studies prior to 1971).

1. How reliable is the news?

	All media	Newspapers	Television	Radio	Magazines
Almost all of it is reliable	22%	22%	28%	21%	16%
A good part of it is reliable	52	47	48	51	43
Only some of it is reliable	20	23	19	21	27
Very little of it is reliable	3	5	3	2	9
Don't know/no response	3	3	2	5	6

2. What is the source of most news?

	Roper						Bruskin		
	12/59	11/61	11/63	11/64	11/67	11/68	1/71	9/70	9/72
	%	%	%	%	%	%	%	%	%
Television	51	52	55	58	64	59	60	60	64
Newspapers	57	57	53	56	55	49	48	44	49
Radio	34	34	29	26	28	25	23	23	23
Magazines	8	9	6	8	7	7	5	8	9
People	4	5	4	5	4	5	4	6	7
Don't know or no answer	1	3	3	3	2	3	1	1	1
Total mentions	*154	*157	*147	*153	*158	*145	*140	*142	*153

*Multiple answers were accepted.

3. Which source of news is most believable?

	Roper						Bruskin		
	12/59	11/61	11/63	11/64	11/67	11/68	1/71	9/70	9/72
	%	%	%	%	%	%	%	%	%
Television	29	39	36	41	41	44	49	50	50
Newspapers	32	24	24	23	24	21	20	21	20
Magazines	10	10	10	10	8	11	10	6	8
Radio	12	12	12	8	7	8	9	11	10
Don't know or no answer	17	17	18	18	20	16	12	12	12

Maintain that momentum on TV ad sales

Way to do that, broadcasters are told at three-day TVB meeting, is to fight declining advertiser budgets with more sales pressure and build new sources for dollars

Television business may be excellent but it's hardly the time for broadcasters to rest easy on a rising sales curve.

That was the news the Television Bureau of Advertising had promised in advance and what it delivered to an estimated 300 broadcasters attending TVB's three-day (Nov. 14-16) annual meeting in New York.

The challenge for the TV business, they were told, is two-fold: the need to increase sales pressure to combat erosion of advertiser TV budgets and to build new advertiser sources for the medium.

In this context, the bureau spotlighted TV-oriented retail chains, which had once been wedded to print media, particularly Sears, Roebuck and Co., Chicago, giant retail chain, and now the most active national retailer in television, and Colonial Stores, supermarket chain with headquarters in Atlanta.

During the three-day meeting, broadcasters received an ample dose of issues affecting the business spectrum: among them, the threat of further proliferation of multiple-product commercials; the nagging problem posed by the FCC's fairness doctrine when applied to commercial messages, and allusions to potential moves against drug advertising on TV.

The highlights:

■ In setting the scene for the meeting, President Norman E. (Pete) Cash noted that spot and network are healthy and local business is moving up, filling the vacuum left when cigarette advertising was banned from TV. And Albert J. Gillen, Poole Broadcasting, TVB board chairman, observed, "TVB's purpose is to create sales, to attract new advertiser dollars to television, more new dollars, more old dollars—we don't care, just more dollars will do."

■ Gar K. Ingraham, national retail sales-promotion and advertising manager of Sears, Roebuck, disclosed at a session with newsmen following his acceptance of the TVB "advertiser of the year" award that Sears plans to increase its TV budget nationally next year (its fiscal year ends Jan. 30, 1973). Mr. Ingraham said that at present Sears' four advertising agencies involved with handling TV billings nationally (Foote, Cone & Belding; Ogilvy & Mather; McCann-Erickson, and J. Walter Thompson) have been asked "to look into TV specials that would fit into our merchandising timing cycle . . . and come up with something for us."

In response to an inquiry, Mr. In-

graham said that Sears had spent about \$4.5 million for the summer Olympics coverage on ABC-TV in which it participated as an advertiser in late August-early September (Sears advertised 15 different products and involved different divisions of the department store group). According to Sears officials, the coverage fitted the stores' pattern of promoting their wares in the period of autumn sales, which peak on Labor Day weekend.

Mr. Ingraham explained that Sears operates on two levels in its advertising-promotion—one to promote national brand identification, the other, its "market clusters" (the Greater New York group, with 46 stores, he said, is "the largest single advertiser in the New York market").

Asked why Sears had been so "slow" in embracing TV, Mr. Ingraham said that Sears had been "built by newspapers" but that as the market changed "and the need increased to reach customers," Sears conducted tests of buying habits and with TVB's aid in researching, learned more about television. He noted that there was a traditional "lack of understanding between the retailer and the television industry." He said that Sears estimates "80% of the people in the U.S. can buy from us—television is therefore a viable buy."

■ Release of research of a cooperative study by Colonial Stores and TVB conducted in January and April of this year showing increases in consumer attitude and in sales with use of "image TV advertising." The study, according to TVB's Richard Noll, vice president, sales, measured the response of consumers to advertising (TV, newspapers and other media) of all Colonial Stores' supermarkets in the test area (Durham county, N.C.).

"Most significant," he said, "was the dramatic increase for Big Star [Colonial Stores] in consumer awareness, attitude and behavior, backed up by sales increases as a result of its image TV advertising campaign." Mr. Noll, who in mid-December will show the study's results in a presentation to the National Association of Food Chains (whose board of 40 members includes 23 retail executives who are either presidents or chairmen of the 25 largest food chains in the country), cited these findings:

Of the five major supermarket chains

in the test area, all with varying budgets in television or newspapers, or in both, Big Star achieved the greatest increase in consumer attitude as the "best all-round store" once TV was introduced. And, after Big Star's use of TV, the chain realized the greatest percentage increase in women doing most of their shopping with that chain as against five other food chains studied, and the "most dramatic growth among women who spent most." TVB obtained double exposure for its study—Dr. Leon Arons, the bureau's vice president, research, presented findings at an Advertising Research Foundation meeting, also held last week in New York (see page 24).

(Earlier in the TVB meeting, Chairman Gillen noted that the bureau was aiming for a \$15 million intake in new TV business in the supermarket area.)

A new film presentation by Mr. Cash of "The Ups and Downs of Sales," emphasized that before ad budgets obtain approval they often face as much infighting within the companies as the advertising can be expected to fight on the outside against the advertising weight of companies with competing products.

The presentation dealt with spot TV's target sales impact as an answer to what Mr. Cash said was advertising's declining share of the gross national product. He said spot not only fits the need of advertisers to keep budgets "lean and effective" but also for protection from other company demands for the same dollars.

Two active rep members of TVB rep-sales teams discussed the "making of the sale" during a panel session. Teams visit advertisers and agencies to stimulate new business or to encourage additional spending by existing TV advertisers—or perhaps to help solve a particular problem in the use of television.

James R. Sefert, senior vice president, Peters, Griffin, Woodward, Chicago, said the team in the Midwest counted up 218 accounts it had called on during the year, of which 185 use TV. He said that personal sales calls of this kind benefitted all stations, noting that in the Midwest alone such efforts played at least some role in the increase of TV spending over the past decade by Sears, which puts some \$40 million in TV; Kraft with \$9.5 million in spot; McDonald's with \$25 million in TV;



In attendance. At the Television Bureau of Advertising meeting were (l to r) Jack McGrew of KPRC-TV Houston, newly elected chairman of TVB; Gar K. Ingraham, national retail sales promotion and advertising manager of Sears, Roebuck & Co., and retiring TVB Chairman Albert J. Gillen of Poole Broadcasting.

You let go with it.

There's one sure-fire method for putting pow into certain commercials. Animate them with color film. Because animation is one of the strongest attention-getting techniques you can use.

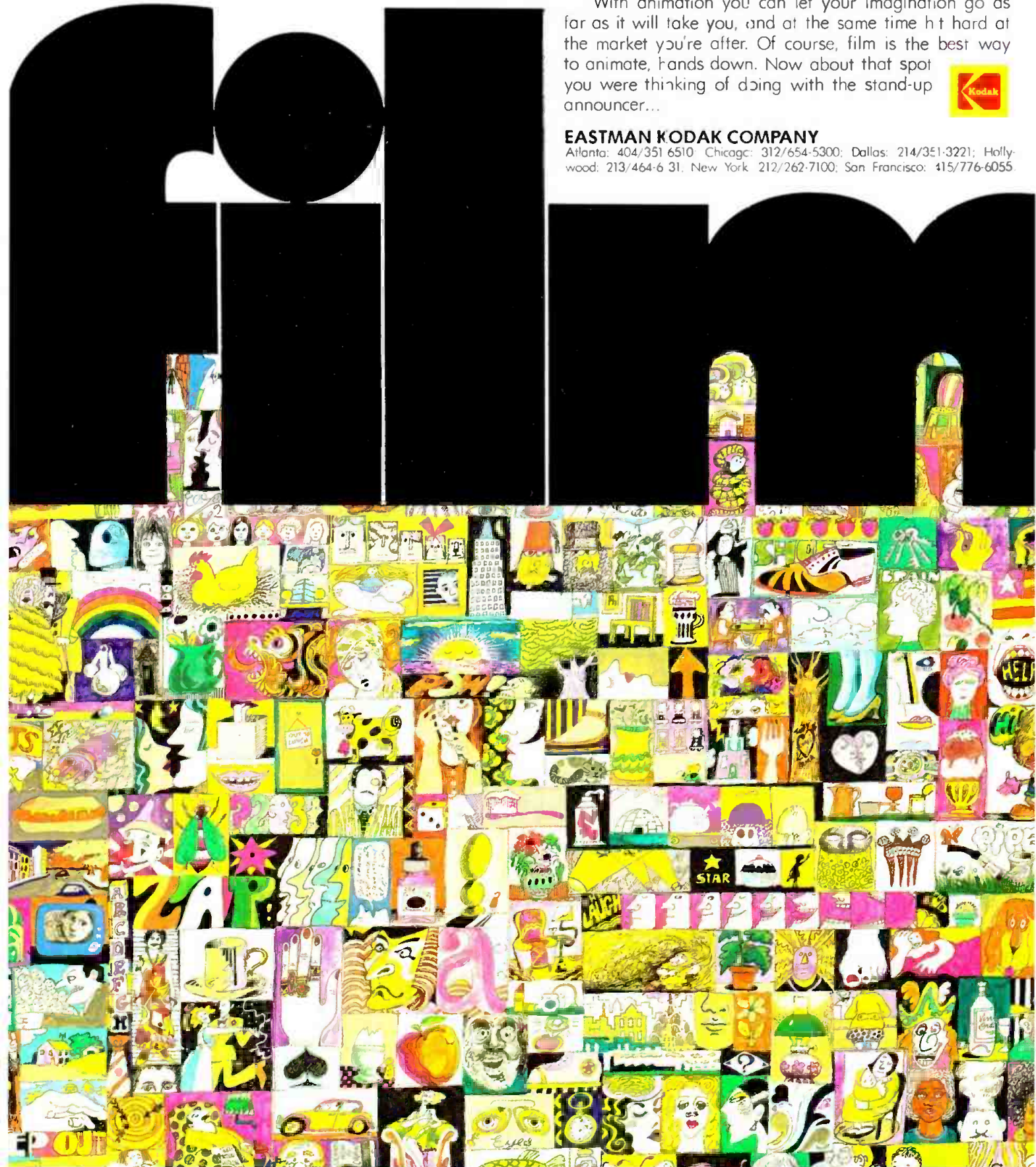
"But," you ask, "in these hard times of cost-conscious clients, isn't animation an expensive way to go?" The answer is "No!" Hard to believe, but an animated film spot costs less than an average spot using living, breathing people. That wasn't true a while back but it's true today.

With animation you can let your imagination go as far as it will take you, and at the same time hit hard at the market you're after. Of course, film is the best way to animate, hands down. Now about that spot you were thinking of doing with the stand-up announcer...



EASTMAN KODAK COMPANY

Atlanta: 404/351-6510 Chicago: 312/654-5300 Dallas: 214/351-3221 Hollywood: 213/464-6311 New York: 212/262-7100 San Francisco: 415/776-6055



ONE NAME THAT GIVES YOU TWO ADVANTAGES IN CATV FINANCING

TAKE **Walter E. Heller International Corporation.**

One of the world's largest business finance companies experienced in all sizes and types of lending and leasing with annual advances exceeding \$5 billion.

ADD **Oak Industries Inc.**

A leading producer of CATV equipment with design, manufacturing, and research expertise serving the television industry for a quarter of a century.

YOU GET **Heller-Oak Cable Finance Corp.**

A very special finance company that has *confidence in cable* with funds and expertise to develop an individual financing program for any size cable need including systems, equipment, and expansion of services.

Ask for our "Confidence In Cable" brochure or for one of our representatives to call on you.



Call or write:

CABLE FINANCE CORP.

Samuel L. Eichenfield, Vice President
105 West Adams Street
Chicago, Illinois 60690
(312) 346-2300

OR

Loren N. Young,
Vice President
Crystal Lake, Illinois 60014
(815) 459-5000

You let go with it.

There's one sure-fire method for putting pow into certain commercials. Animate them with color film. Because animation is one of the strongest attention-getting techniques you can use.

"But," you ask, "in these hard times of cost-conscious clients, isn't animation an expensive way to go?" The answer is "No!" Hard to believe, but an animated film spot costs less than an average spot using living, breathing people. That wasn't true a while back but it's true today.

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Atlanta: 404/351-6510 Chicago: 312/654-5300 Dallas: 214/351-3221 Hollywood: 213/464-6131 New York: 212/262-7100 San Francisco: 415/776-6055



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YOU GET **Heller-Oak Cable Finance Corp.**

A very special finance company that has *confidence in cable* with funds and expertise to develop an individual financing program for any size cable need including systems, equipment, and expansion of services.

Ask for our "Confidence In Cable" brochure or for one of our representatives to call on you.

Call or write:



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or

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Crystal Lake, Illinois 60014
(815) 459-5000

Seven-Up with \$13.5 million in spot. All these advertisers, he said, spent negligible or modest amounts of money in TV previously.

Mr. Sefert said the team in the Midwest was concentrating on "a piece of the direct-mail business which accounts for \$3 billion"; and on such advertisers as United Airlines, which, he said, is print-oriented; on United Van Lines and National Food Stores. He said that Northwest Orient Airlines in Minneapolis had started spot-TV activity last year and had increased it this year and that Encyclopedia Britannica was on the verge of a "breakthrough" in the use of television.

Gene Mitchell, director of marketing services, RKO Television Representatives, New York, said his team in the Northeast (mostly New England) reported much of the effort was placed behind TV indoctrination of brand managers in large companies (most, he said, are print-oriented) and in correcting the lack of understanding, "even in the biggest corporations," of spot-buying procedures. He also stressed work being accomplished in the area of direct-response advertising.

In other areas, Virgil Day, vice president, business environment, General Electric, discussed his company's program to meet consumer demands for "better" or "quality" products while continuing to fulfill wants for quantities of goods. George H. Merritt, advertising manager, Milton Bradley Co., (games) described his company's use of network and spot TV, which represent 92% of total budget, or \$4.6 million. Most of the remaining 8% is in radio. Other events included a special award made to Martin J. Neeb Jr., executive director, who accepted for the Lutheran Church—Missouri Synod (*Christmas Is*, a half-hour syndicated program carried in its second year in 1971 and 439 stations), and a panel on computer systems. Appearing on that panel were Jack Finlayson, vice president, Broadcasting Computer Services, Colorado Springs; James Rupp, vice president, marketing, Cox Broadcasting, New York; and Norfleet Turner, Data Communications Corp., Memphis.

Now, class: TVB gets a lesson in fairness

Session at annual meeting is tested on members' knowledge of doctrine; and no one's at head of the class

Television Bureau of Advertising members were in for a surprise when they got to the afternoon panel on "The Fairness Doctrine: How Stations Live with It." They were given a quiz with eight true-false questions, all dealing with situations involving fairness. An average of only 32% of the members answered each question correctly. And 80% of the audience got the first question wrong: "The fairness doctrine may be applicable to a particular situation even though a controversial issue is not involved. (false)"

A high of 60% got the last question right: "Except for cigarette ads, product



Table talk. Norman E. (Pete) Cash (l), president of the Television Bureau of Advertising, directs the attention of George H. Merritt, advertising manager, Milton Bradley Co., a speaker at TVB meeting.

commercials which do not explicitly discuss controversial issues do not invoke the fairness doctrine. (false)"

Other questions on the quiz:

▪ "When a station presents one viewpoint on a controversial issue of public importance in its area, the fairness doctrine obligates it to afford equal time to representatives of significant opposing viewpoints. (false)" 25% answered correctly.

▪ "If one side of a controversial issue has been presented only via spot announcements, the station must discharge its fairness obligation by making spot announcements available to the opposing side. (false)" 41% answered correctly.

▪ A station can rely on material in entertainment programs which deals directly with a controversial issue to show a balanced treatment of that issue. (true)" 30% answered correctly.

▪ "Where a station affords opportunity to respond to a sponsored broadcast, and where the responding organization claims inability to pay, the station may require the organization to substantiate that claim when it is known to be spending large amounts of money promoting its viewpoint on other stations in the community. (false)" 31% answered correctly.

▪ "A guest on a woman's cooking show surprises the hostess by interjecting a personal attack on the character and integrity of a third person. The FCC's personal-attack rule requires the licensee to advise the attacked person and offer an opportunity to reply. (false)" 29% answered correctly.

▪ "A station endorsing candidate A, and thus obligated to offer reply time to candidate B, may require that candidate B appear through a spokesman rather than personally. (true)" 24% answered correctly.

Warren Zwicky, attorney for Storer Broadcasting, devised and discussed the quiz. It was presented at the outset of the panel session. The results were tabulated and presented at the end.

D. Thomas Miller, president of CBS Television Stations Division, explained how his stations dealt with questions of

fairness in the areas of commercials, entertainment programming and public service announcements. CBS does not accept commercials or public-service announcements on controversial issues and he cited specific examples of what in his judgment, constituted a controversial issue.

He cited, for instance, the case of South California Edison, which wanted to build a nuclear plant. Although no mention of the plant proposal was in any commercial for the company, CBS stations would not clear the spots because the matter was on the ballot and, therefore, a controversial issue. Mr. Miller also noted that, while public-service spots for the United Fund are usually approved without much thought, the United Fund drive in Dayton, Ohio, had indeed become the target of rival charity groups. He emphasized that broadcasters must keep a close watch on their particular communities, since no organization, not even a charitable one, is immune to controversy.

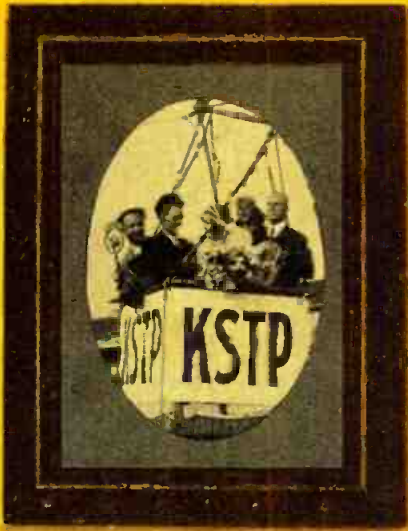
Mr. Miller also discussed the provocative first episode of this season's *All in the Family*, in which Archie Bunker made a response to a TV editorial against gun-control legislation, "and made a fool of himself." Mr. Miller said that requests for right-of-response to this episode will have to be worked out between local CBS stations and dissenting groups.

And Victor Ferrall, partner in the Washington law firm of Koteen and Burt, predicted:

"Fairness is going to get very, very hot, particularly in response to commercial spots and the right to free spots to respond to commercials." He urged broadcasters not to rely on commercials and PSA's to satisfy the fairness doctrine, but rather to use their programming. Mr. Ferrall also cautioned them to "pay particular attention to last-minute heavy spot buys," or a potentially controversial spot could get on the air causing problems the station was not prepared to handle.

The panel moderator was Richard Block, vice president and general manager, Kaiser Broadcasting, San Francisco.

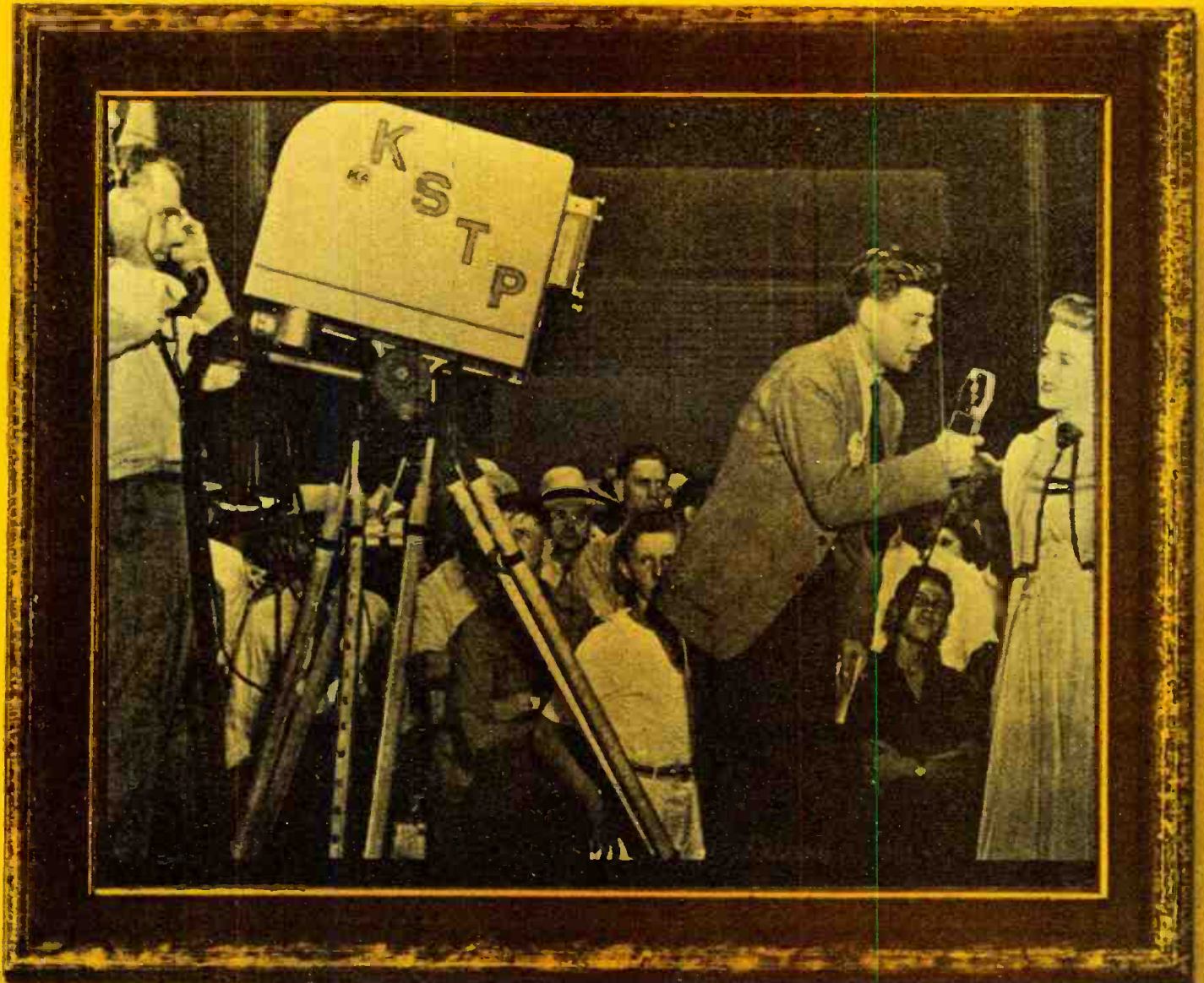
TVB ups six. Harvey Spiegel, vice president and director of sales and marketing, and William B. Colvin, VP, member training, Television Bureau of Advertising, New York, have been named senior vice presidents. Coincident with the appointments, TVB said it has consolidated all of its sales activities, with national, local and retail now under supervision of Mr. Spiegel. Tom McGoldrick, director of retail sales, and Jim Frost, director of local sales, now report to Mr. Spiegel. In other appointments, four on executive staff were named vice presidents: Beverly Keene for creative services, Walter M. Vetter, for technical services, and Prem Kapur for member services (all three formerly were directors of their departments), and Henry P. Hayes, formerly assistant secretary-treasurer, to vice president and treasurer.



1928 They laughed at our "blue sky" ideas . . . until we started to rise, like with live coverage of an unforgettable balloon-gondola wedding.



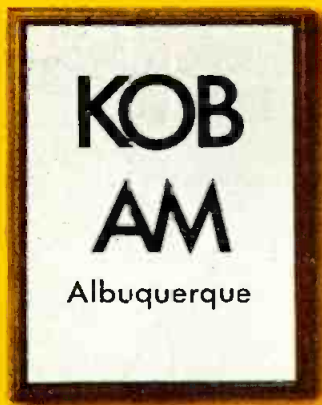
1930 We proved our ability to innovate when we created a unique radio mobile unit for the National Open in Minneapolis and provided the first live coverage of a golf tournament.



1948 Always ready to set the pace on new trends, we were the first TV station in the Upper Midwest, NBC-TV's first affiliate and the first in full-color broadcasting in the nation.

HANG THE PAST.

WE'RE FRAMING THE FUTURE!



We've come a long way since our founder, Stanley E. Hubbard, pioneered one of the first autonomous commercial radio stations in 1924. In those 49 years, we've grown from one small voice to eight powerful communicators, expanding our circle of friends every step of the way. We're proud of our past, our growth record and our many firsts. But we say "hang the past," because we know it's what we do today that will make us great tomorrow.

We know it's a fast-changing world. But our goal remains the same as it was nearly 50 years ago . . . to provide continued innovative, responsible, "gold seal" service to our ever-growing markets.

That's why in both radio and television, from Minneapolis-St. Paul to Albuquerque to Tampa-St. Petersburg to Cypress Gardens, Hubbard Broadcasting is on the move . . . framing the future.

Hubbard Broadcasting

Inc.

KSTP-TV Minneapolis- St. Paul	KSTP-AM Minneapolis- St. Paul	KSTP-FM Minneapolis- St. Paul	KOB-TV Albuquerque	KOB-AM Albuquerque	KOB-FM Albuquerque	WTOG-TV Tampa- St. Petersburg	WGTO-AM Cypress Gardens
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TV ads in cluster don't lose luster

That was just one message to ARF session in N.Y. that also heard upbeat reports from ARB and TVB and calls for enlightened research

A report on gains made by a supermarket chain through the use of image advertising on television and another on the effects of clustering TV commercials were among the highlights of the 18th annual conference of the Advertising Research Foundation in New York.

The Nov. 13-14 sessions, which drew a record attendance of 900, also heard about the makeup and TV-viewing habits of the largely unknown group that has unlisted telephone numbers or no telephones at all. The message: They tend to be younger, have smaller families and higher incomes—and spend more time watching television—than do families in listed telephone households.

Dr. Leon Arons, research vice president of the Television Bureau of Advertising, told how Big Star discount supermarket stores, a division of Colonial Stores, improved both consumer attitudes and sales in a test using the unconventional (for supermarkets) approach of image advertising on TV in conjunction with traditional price/item advertising in newspapers. The test was sponsored jointly by TVB and Colonial Stores and was conducted in January and April of this year in Durham county, N.C.

Dr. Arons said the tests showed "significant increases" which "were linked directly to exposure to the television campaign," in "housewife awareness of Big Star advertising, salience and favorable attitude" as well as in Big Star sales. Results of the test also were reported at TVB's annual meeting (see page 18).

Some findings about the composition and habits of so-called nonphone homes—those without phones or with unlisted numbers—were presented by Rupert R. Ridgeway, research vice president of American Research Bureau, at one of 24 individual sessions scheduled on the ARF conference's closing day.

Mr. Ridgeway reported on tests of ARB's "Expanded Sample Frame" technique for getting nonphone homes into survey samples through the use of "occupant" mailing lists (BROADCASTING, July 31). The findings were somewhat incidental to Mr. Ridgeway's main message, which was that the tests showed the ESF technique works in TV surveys and that it will be tested in radio surveys beginning early next year.

Tests in Los Angeles, he said, compared a sample of ESF households with a sample selected by standard procedures from the telephone directory. Among other findings reported, having to do primarily with response rates, was that total weekly viewing was higher in the unlisted/no-telephone homes: The average number of quarter-hours viewed weekly by the ESF sample was 154.4 as against 142.2 for listed-telephone households.

In another of the multiple sessions,

Robert A. Schneider, Burke Marketing Research, White Plains, N.Y., said tests his company conducted among some 1,700 female heads of household in 12 cities in October showed that, in so-called "commercial cluster," the position of a commercial has little or no bearing on its success in being remembered by the audience the next day.

But as the commercial sequence progresses, he said, audience drops off.

From its experience over the years, he said, Burke estimates that 70% of viewers are in a position to see the average commercial under the present system but that clustering the messages, as is done in some countries, would bring a 16% drop in that figure.

In the opening day's keynote address, Charles Overholser, senior vice president of Young & Rubicam and the conference chairman, dealt with broader problems facing advertising researchers—as did a number of subsequent speakers—in line with the conference theme: "Where Do We Go From Here?"

Said Mr. Overholser:

"By 1970, polls on attitudes toward advertising reached new lows . . . as advertisers and advertising researchers, we need as never before to evaluate our own course of action in the light of social trends, not only so that we can serve our principles well, by adjusting to underlying social trends beyond our control, but also we must ask ourselves what can we do with those tools that are at our command, to guide the direction of these trends toward the realization of a Good Samaritan—whatever that is."

In a luncheon address, Vance Packard, author of "The Hidden Persuaders," "The Status Seekers" and most recently "A Nation of Strangers," described "changing lifestyles in the 1970's," including some of special interest to advertisers. Among them: A decline in interest in personal possessions, resistance to corporate personnel moves (increasing with the number of working wives resisting their husbands' reassignments to locations less favorable to the wives' professions), a redefinition of what constitutes personal

success, and an increase in passivism. ARF President Paul Gerhold called for a "joint attack on the remaining problems connected with measurements of the dollar output from advertising."

He called specifically for the formation of a committee "of interested people" to prepare papers on (1) a summary of the present state of the art, including Association of National Advertisers analyses of the successes and failures of different approaches; (2) an analysis and assessment of critical problems related to advertising measurements and (3) a plan for action, covering the possibility of collective sharing of data, or of establishing separately funded programs for designing and testing facilities for this purpose.

For all to see

NARB, in latest revitalization move, establishes 'open policy' on public disclosure; new members also named

The advertising industry's self-regulatory organization last week initiated a new "open policy" on all of its decisions in cases involving truth and accuracy in national advertising.

The action by the National Advertising Review Board, approved at a meeting held in New York last Wednesday (Nov. 15), came two months after NARB instituted a policy of publicly disclosing complaints against commercials, subject to the approval of the advertiser (BROADCASTING, Sept. 18).

The new policy was announced at a news conference attended by Charles W. Yost, NARB chairman; William Ewen, the board's executive director; Roger Purdon, vice president of the National Advertising Division (NAD) of the Council of Better Business Bureaus; Herbert M. Cleaves, president of the National Advertising Review Council, the board's sponsoring organization, and William Tankersley, executive vice president of the CBBB. Chairman Yost, former U.S. ambassador for the United Nations, who presided at the conference, said the policy

BAR reports: television-network sales as of Oct. 29

CBS \$520,778,200 (36.2%); NBC \$472,080,200 (32.8%); ABC \$445,658,200 (31.0%)*

Day parts	Total minutes week ended Oct. 29	Total dollars week ended Oct. 29	1972 total minutes	1972 total dollars	1971 total dollars
Monday-Friday Sign-on-10 a.m.	99	\$ 598,200	3,212	\$ 19,184,200	\$ 19,313,200
Monday-Friday 10 a.m.-6 p.m.	1,016	8,759,500	41,726	297,438,000	267,535,200
Saturday-Sunday Sign-on-6 p.m.	337	6,109,100	13,323	171,850,400	136,099,500
Monday-Saturday 6 p.m.-7:30 p.m.	92	2,091,700	4,042	74,014,200	61,835,500
Sunday 6 p.m.-7:30 p.m.	14	351,300	573	12,769,900	16,908,400
Monday-Sunday 7:30 p.m.-11 p.m.	429	23,958,200	17,023	779,805,900	744,083,800
Monday-Sunday 11 p.m.-Sign-off	148	2,281,800	6,489	83,454,000	58,835,400
Total	2,135	\$44,149,800	86,388	\$1,438,516,600	\$1,304,611,000

*Source: Broadcast Advertisers Reports network-TV dollar revenues estimates.



A delightful series of children's books comes to life every week on the Corinthian Stations.

The "Let's Read and Find Out" science books, published by Thomas Y. Crowell Co., have been capturing the imaginations of children for years.

And now the Corinthian Television Stations are bringing youthful audiences a series of 26 half-hour programs based on these popular books.

HOW DO YOU KNOW, produced by KHOU-TV Houston, began last spring on all five Corinthian Stations. Each program features Sara Simmons, gifted teacher and headmistress of a Houston elementary school, guiding guest youngsters through fun-to-do science experiments.

HOW DO YOU KNOW involves young view-

ers in a valuable learning experience each week, as it helps satisfy their curiosity about the world around them.

Both Corinthian and Thomas Y. Crowell Co. are members of the Dun & Bradstreet Group.



THE CORINTHIAN STATIONS

RESPONSIBILITY
IN BROADCASTING

- ① KHOU-TV
Houston
- ① KOTV
Tulsa
- ① KXTV
Sacramento
- ① WANE-TV
Fort Wayne
- ① WISH-TV
Indianapolis

CBS Affiliates

HOW DO YOU KNOW is available for syndication. Contact Corinthian for screening.

Some plain talk pollution from a

Let's clear the air.

When you make steel, you're like the proverbial sitting duck. And anybody can take potshots at you. From the number aimed at Republic Steel, our fight against pollution must be one of the best kept secrets in Cleveland.

That's why we're running this ad.

\$143 million spent in all plant cities.

Republic Steel gives far more attention to the total environmental control situation than is generally recognized. In fact, Republic has been among the leaders in the steel industry in environmental control spending.

Since 1950, Republic has spent more than \$143 million for environmental control in plant cities, a considerable portion of it in the past seven years. Facilities under construction or in the engineering stage will add another \$11 million this year.

7.5% of shipments. 10% of pollution control dollars.

In a normal year, Republic accounts for about 7.5% of steel industry shipments. Yet Republic has spent or committed more than 10% of the industry's environmental control dollars. We believe this indicates that we are, at the very least, as responsive to the problems as are our competitors.

\$53 million spent here.

Our Cleveland District plant is our largest facility. So a substantial part of our total environmental control expenditures have been made here. In the period since 1950, we have spent more than \$53 million (almost as much as was collected *last year* by the City of Cleveland in general property and income taxes). Water pollution control accounts for \$29 million of this total. Air quality control accounts for another \$24 million.

There's not the slightest doubt that these many projects and the dollars they represent have made a significant contribution to cleaner air and water in the Cleveland area.

Greater Cleveland is bigger.

Greater Cleveland has a much larger population today than it had in the early 1950's. The number of motor vehicles registered in Cuyahoga County has nearly doubled. Electric power consumption in the county was three times as great in 1971 as in 1950. There's even more industrial activity in and around the county.

Cleveland continues to be a city of heavy industry. Urban renewal and other construction activity has been

brisk for most of the two decades. This is especially true in highway construction where large amounts of earth must be graded and moved, creating much dust and particulate matter.

Progress is being made.

With more people, more power consumption, more automobiles and trucks, more construction, and more industrial activity, one would have reason to expect substantially more air pollution.

But this is not the case.

The conclusion is inescapable that progress is being made. Despite the burgeoning activity of the area, Clevelanders are enjoying a cleaner atmosphere than before. We think Republic's air quality control program has contributed significantly to this result.

Additional air quality control projects.

In addition to the substantial progress made over the past several years, we're starting on another program directed toward controlling some of the remaining air emission problems connected with our operations.

When our current program is completed, we'll be well on our way to having an even cleaner steelmaking complex in Cleveland. We will still have some areas requiring attention. But, on balance, we will have reduced our emissions to the atmosphere to the lowest practicable level within the framework of present technological and economic resources viewed from the overall good of the community as well as the company.

11 new projects. \$13 million.

The first part of our program involves 11 different projects plus a number of studies necessary to evaluate the feasibility of additional control systems using evolving technology.

1. Convert to the use of an alternate supplemental fuel for steam generation at our West 3rd Street Power Station. This should substantially minimize emissions of particulates and sulphur.
2. Add a fourth bank of precipitators to the Basic Oxygen Furnace melt shop and upgrade the Open Hearth system.
3. 4. 5. Reduce miscellaneous smoke and fumes in the BOF shop resulting from:
 - a. Reladling molten iron from blast furnaces.
 - b. Charging iron into the BOF.
 - c. Tapping finished steel from the BOF.
6. Install a system to eliminate dust which gets into the air during the filling of lime storage bins in the BOF building.
7. Modify charging methods on coke oven batteries to achieve better control of emissions.
8. Institute a developmental program to reduce the sulphur content of coke oven gas.

NOTE: A large-space version of this ad appeared in Cleveland metropolitan and suburban newspapers this fall. Similar ads in this series are planned for other cities in which Republic makes steel. This is our way of telling our employees and neighbors about industry's side of the environmental control problem.

about Cleveland's sitting duck.

9. Install another mist suppressor at another coke oven quenching station to reduce the fallout of water droplets.
10. 11. Reduce emissions from scarfing machines by adding:
 - a. Electrostatic precipitator at our 44-inch blooming mill.
 - b. Electrostatic precipitator at our 18-inch billet mill.

Appropriations for the projects listed above represent combined expenditures of about \$13 million, a major addition to the \$24 million already spent for air quality control at our Cleveland District operations.

More to come.

Even with the expenditure of \$13 million for the 11 projects listed above, there will still remain areas that need attention. These are areas where there's no present technology for satisfactorily dealing with emissions. Or where the technology is either changing or not yet developed to a point that expenditures for control equipment can be made with confidence of solving the problem. To stay abreast of the technology, however, we have appropriated additional funds for extensive engineering feasibility studies relative to these problems.

Water quality control. Another \$11 million.

In addition to our air quality improvement and control measures, we are continuing the job of getting our water quality control program in the same degree of order.

Again, much has already been completed. Our huge treatment plant on the Cuyahoga River processes 100 million gallons of water per day, equivalent to the consumption of a city of 500,000 people. New waste water treatment facilities have been built for the blast furnaces on both sides of the river. Other installations include a coke-plant water dephenolizer, an approved pickle solution collection system, a plant for recycling and cleaning soluble oils, and many more installations.

These water quality control facilities in Cleveland rank with the best in the country. They represent an expenditure of more than \$29 million. And completion of future programs, including new water treatment facilities inside the steel plants, will cost an additional \$11 million at least.

Our programs are ambitious.

When our programs are completed, we will have a cleaner operation. And we know we already have a good one.

We believe that good progress is being made in improving the quality of Cleveland's air and water. And we're committed to doing what we can to continue that improvement.

The bounds of economic reason.

All of us want the cleanest environment we can have within the bounds of economic reason. However, we must

be careful not to put any segment of our nation's industry in an untenable competitive position.

Our resources to continue to make expenditures of the scope discussed here are not unlimited. And the costs of maintaining and operating such facilities are already penalizing our operating costs to the extent of several dollars per ton.

In these days of intense domestic and foreign competition, all of us must balance what a dollar will do for us and what priority should be given to its use.

Again this year, for instance, foreign steel imports are continuing at a high level. This continues to cost American steelworkers jobs. And American steel companies dollars. (Some of which could be used to expand environmental control capabilities.)

Sure, we get blamed for a lot of Cleveland's pollution. But there is another side to the story.

For even more facts and figures on our air and water quality control programs, write for our free information kit. Republic Steel Corporation, Public Relations Department, Cleveland OH 44101.



Last year was one of the worst years in the steel business. Yet Republic Steel spent 24% of its total capital expenditures to fight pollution in Cleveland and other plant cities.

Bill Boyer, President of Republic Steel, tells exactly what his company is doing in Cleveland to help clean things up.

We live here, too.

Republicsteel

covers all decisions made by NARB, its panels and NAD. (NARB, run by a 50-man board, acts as the court of appeals on complaints initiated with NAD.)

NARB began revising its procedures and policies in September following an increase in criticism which was climaxed by the resignation of Leroy Collins, former governor of Florida and also former president of the National Association of Broadcasters, from the 50-man board. In resigning, he had advocated an overhaul of procedures as well as policy. Since that time NARB has moved swiftly to accomplish the revisions.

Mr. Yost said last week that NARB first had to "create the machinery" and that now "we have the self-regulatory mechanism" to permit what Mr. Cleaves called "greater visibility" of the self-policing activity.

Also announced were several appointments of new members to the NARB board. Dr. Carolyn Shaw, professor of economics, Wellesley College, and former U.S. Senator Charles E. Goodell (R-N.Y.), replace Mr. Collins and Norman Cousins, publisher of *World* magazine, who did not desire a second term because of demands on his time by the new publication. Both men were appointed as members from the public at large.

Six new advertiser members, all with national corporations, were appointed to NARB. They were William A. Bartell, vice president, communications and merchandising, Celanese Corp., New York; J. S. Fish, vice president, advertising and marketing services, General Mills, Minneapolis; Oliver L. S. Joy, president, medicinal products division, Consumer Products Group, Miles Laboratories, Elkhart, Ind.; Fred W. Heckel, vice president-advertising and promotion, United Air Lines, Chicago; William Carpenter, vice president, corporate relations, PPG Industries, Pittsburgh, and R. S. Wheeler, vice president, advertising and marketing services, Best Foods division of CPC International, Englewood Cliffs, N.J.

Agencies must sell agencies, says Frank's Lowey

Pulse's 'Man of the Year' claims poor quotations on advertising stocks are industry's own fault

Although the stocks of most U.S. publicly-owned companies sell at 15 times and above in earnings ratio, advertising-agency stocks are "hard put" to reach this level. Why is agency stock lagging? The advertising industry's "absolutely horrible job" of selling itself is at fault, according to Tom Lowey, president of Clinton E. Frank Inc.

"Primarily because of the unfortunate and highly distorted image ad agencies have, and because we deal in so many intangibles, Wall Street is very apprehensive about us," Mr. Lowey said last week. Speaking at a luncheon meeting of the Advertising Club of Los Angeles, where

he received The Pulse Inc.'s "1972 Man of the Year" award, Mr. Lowey suggested that the advertising industry is going to have to mature, particularly as more agencies go public. "The sooner we begin learning how to sell ourselves, even half as well as we sell the products of our clients, the sooner others will begin to look at us as the businesses and businessmen that we really are," he said. Clinton E. Frank is one of 18 publicly-owned advertising agencies.

Mr. Lowey was presented with the Pulse award—given annually since 1941 to those who have made significant contributions to the broadcast advertising industry—for his role in the development of advertising for Toyota, the second leading car import in the U.S. (see "Monday Memo," page 13). Mr. Lowey, based in Los Angeles, is the first West Coast agency executive to win the award.

TV gets villain role at church group's hearings on drug ads

Johnson and Braren strongest in criticism of medium, although television has some defenders

The gathering push to proscribe drug advertising on television perceptibly moved another step forward last week, putting into jeopardy \$300 million in TV revenues—as well as an estimated \$30 million in radio revenues.

But where other thrusts have been based largely on the implied causal relationship between over-the-counter drug advertising and drug abuse, last week's consideration was directed theoretically toward the ethics of drug advertising.

The social responsibility of drug makers and the media for drug advertis-



Predictable. FCC Commissioner Nicholas Johnson lived up to his maverick reputation last week. Testifying before the hearing on drug advertising sponsored by the National Council of Churches of Christ in Washington, Mr. Johnson started his prepared statement with a headline-catcher: "We've got a drug problem in America. It's called television."

ing was the subject of a three-day hearing by a group of church leaders, held in Washington. Sponsor was the National Council of Churches of Christ in the U.S.A.

Despite the effort to elicit testimony of witnesses on the morality of drug advertising, it was again the possible relationship between drug advertising and the tragedies of drug abuse that was in the forefront—just as it has been in hearings and comments by Senator Gaylord Nelson (D-Wis.), Senator Frank E. Moss (D-Utah), Representative Paul G. Rogers (D-Fla.), and the National Commission on Marijuana and Drug Abuse.

The NCCC panelists, who included Cynthia Wedel, president of the council, and William Thompson, stated clerk of the United Presbyterian Church in the U.S.A., were told time and again that there is no hard-and-fast, proved relationship between drug advertising and drug abuse.

But they also heard a vivid, almost evangelical call for a complete ban on drug advertising from FCC Commissioner Nicholas Johnson—who termed TV the "principal pusher to a junkie nation"—as well as from Warren Braren, now an associate director of Consumers Union and formerly manager of the New York office of the National Association of Broadcasters Code Authority. Mr. Braren, among other things, challenged the testimony of NAB President Vincent T. Wasilewski last July before the National Commission on Marijuana and Drug Abuse (BROADCASTING, July 24).

No media representatives testified at the hearings, principally because they said they had made their positions clear at earlier hearings before the marijuana and drug-abuse commission. Even the newly formed National Advertising Review Board declined, saying it was not ready yet to discuss general policy.

The tone of the hearings was established at the outset by Dr. Michael C. Watson, a Bamberg, S.C., physician who is chairman of the panel. Dr. Watson stressed in his opening remarks that it was the ethical aspects of drug advertising that were of interest to the panel. He wondered whether the public is using drugs indiscriminately "as panaceas for all human conditions of tension and stress. . . ." He said he was interested in learning whether drug advertising is contributing to the lowering of individual tolerance to suffering, physical and emotional, "thus paving the way toward a society in which individuals will not confront serious social problems because the process is painful?"

And, Dr. Watson added: "Does the information value of drug advertising justify the increased costs to the consumer made necessary by large advertising budgets?"

He, and the other members of the panel, got answers on both sides of the questions.

From one viewpoint, two professors

(*"Broadcast Advertising"* continues on page 55. A *"Special Report"* on children's television begins on page 31.)



Pittsburgh turns us on!
WIC-TV/PITTSBURGH



A Communications Service of Cox Broadcasting Corporation
COX BROADCASTING CORPORATION STATIONS: WIC-TV Pittsburgh, WSB-AM-FM-TV Atlanta, WHIO-AM-FM-TV Dayton, WSC-AM-FM-TV Charlotte, WIOD-AM, WAIA-FM Miami, KTVU San Francisco-Oakland

TV-for-children that parents love.

Most children's television isn't what adults want to have their kids glued to.

But at The Post-Newsweek Stations we've proven that television can inform as well as entertain. Parents are applauding our efforts.

Miami area pre-schoolers have joined WPLG's production of **Arthur & Company**, a 60-minute daily primer that takes 3 to 5 year olds out of their environ-

ment and into a world of things that fly and crawl and walk on all fours, a world of color and form. Arthur and Company is a travel guide, a dictionary, a kaleidoscope of sights and sounds to intrigue the youngest mind.

In Jacksonville, WJXT is experimenting with a new kind of teaching tool — television.

Reading is designed to help 8-to-13-year olds learn to read and love it. We've taken an old-time serialized thriller, superimposed words and symbols in stop-action sequences, and then provided youngsters with a word for word script. Now they can read along with the show (or ahead of it, if

they're interested) and the words they read have meaning.

Doing/Being, produced at WTOP-TV, is a platform for communication with Washing-

ton teen-agers. It's concerned with real people doing real things. It's conversation and controversy about issues that range from politics to pill-popping.

Produced in different cities, these programs are seen

on all 3 Post-Newsweek Stations. But that's not all the Post-Newsweek Stations are doing to improve the quality and

caliber of children's programming.

In our locally produced and originated shows for kids, we've clustered commercial messages either before or after the program. In this way a child's concentration is not interrup-

ted. We've also labeled all our programs by age group — pre-school, grade school, and teenager, so that parents can pick and choose between programs.

At The Post-Newsweek Stations, children's television has come of age.



THE POST-NEWSWEEK Stations

WTOP-TV-Washington, D.C.
WJXT-TV-Jacksonville, Florida
WPLG-TV-Miami, Florida



News for the kids from a clown ("Corky") and a puppet ("Scoop") on KSD-TV St. Louis.

Television for children: There's more than may meet the eye

As an FCC threatens sanctions and militant mothers keep up attack, broadcasters loosen show budgets and tighten advertising controls; survey finds them doing more now than they may be credited for

Television programming and advertising directed to the young are subjects of intensifying dispute.

Prodded by Action for Children's Television, which started as a coffee break for a neighborhood of Boston housewives and has become a fixture on the national scene, the FCC is enwrapped in a major inquiry. The pressure is on for an increase in the quantity of children's programming and a reduction if not prohibition of the advertising it contains.

At the television networks experts have been hired and program budgets enlarged to elevate the standards of the children's shows of Saturday and Sunday mornings. At television stations, which have generally been thought to be doing little programming of their own in the juvenile field, there is more activity than has met most eyes. The situation is described in this and ensuing stories.

Many local stations have no children's programming of their own. What others call "children's programming" may be a collection of old syndicated series. Some stations even list as "children's programs" a variety of series that were originally shown in network prime time—*Green Acres*, *The Munsters*, *Andy Griffith* and the like. But many others are making sustained, serious efforts to produce at least one local children's show of real distinction. This sampler shows what some of those efforts look like.

If there is a common thread running through them, it is the recognition that genuinely "educational" material need not be presented with a stern face and a pointer. The more interesting local shows, like their national counterparts, are consciously trying to produce both a learning experience and a good time. That was the theory behind *Sesame Street*, which—three years after its advent—remains the standard against which other programs are judged (see page 50). It is the theory behind all real education, at any age and any time.

The programs vary widely in cost: some may require several hundred dollars per program, some about \$50. The amount of commercial time also may vary, from nothing to perhaps 16 minutes. And the formats are almost as numerous as the programs. But the best of them share a concern for children and an awareness of that most widely quoted of statistics—that an American who graduates from high school has spent more time watching television than in the classroom.

The following examples of interesting children's programs were taken from the results of a BROADCASTING questionnaire

sent to local stations across the country, both commercial and noncommercial. They are representative of the efforts that many more—though by no means all—stations are undertaking to reach children from preschool to high school.

The theme of children's involvement is emphasized on a show produced for the Post-Newsweek television stations (WPLG Miami and WJXT Jacksonville, both Florida, and WTOP-TV Washington). The program, *Doing/Being*, tries to introduce 10-to-17-year-olds to the world around them by looking at different kinds of jobs and professions, at unusual projects people have undertaken in their spare time, and freewheeling talks with young people. The focus, always, is on "people who are making a difference in the world." Featured on the show are Denny Meyers, a former school teacher who is also an actor, director and designer; Ernie Fields, an entertainer and ventriloquist; and "Cockroach," a puppet. The one-hour program is shown every Saturday on the three stations.

Another Post-Newsweek show, this one for the 5-and-under set, is called *Arthur & Co.* It uses a gallery of puppets to act out episodes from a young child's life: questions of sharing toys and friends, making and keeping commitments, and being thoughtful of others. In addition, the magazine-format show features songs, games and explorations in the world of animals. *Arthur & Co.* is produced at WPLG and taped for use at the other two stations.

WRTV Indianapolis combines its local children's effort, *Uncle Uri's Treasure*, with three follow-up efforts off the air. The program itself is aimed at the 7-to-12 age group; its plot revolves around a

When a low-priced broadcast camera looks like a good buy, keep right on looking.

Take a good look inside. Check out the design and construction features.

Then think about what they mean in terms of reliability, maintenance, and long-term picture quality after the camera has been put to a lot of hard, daily use.

Look at the RCA TK-630 color camera.

The heart of its optical system is a simple one-piece sealed prism rather than the ordinary arrangement of mirrors.

It's simpler to maintain; stays in perfect alignment; eliminates the secondary reflections that even slight contamination of mirror surfaces can cause.

And for stability, the entire optical system is mounted on a sturdy bed-plate for extra rigid support of pickup tubes, lens and prism.

The result? Less shock and vibration. Extra dependability. And pictures that stay sharp and true.

Components are easily accessible so maintenance is fast and simple. The pickup tubes for example, can be replaced in two minutes. Without disturbing the

optical alignment and causing deterioration of picture quality.

Circuit modules are easy to get at, too. And they're totally solid state for compactness and long life.

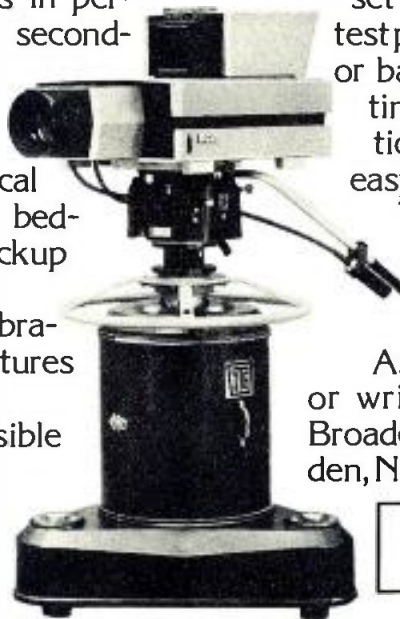
And the TK-630 is made for portability — with a plug-in detachable viewfinder and carrying handle that make it easy for one man to carry.

There are other quality features which set the TK-630 apart: Calibrated test pulse; built-in encoder with color bar generator; automatic pulse timing; deflection failure protection; electronic lens capping, easy setup. And many more.

The new low price is the first thing that looks good about the TK-630.

But by no means the last.

Ask your RCA Representative, or write for new brochure. RCA Broadcast Systems, Bldg. 2-5, Camden, N. J. 08102.



RCA

New TK-630 color camera.



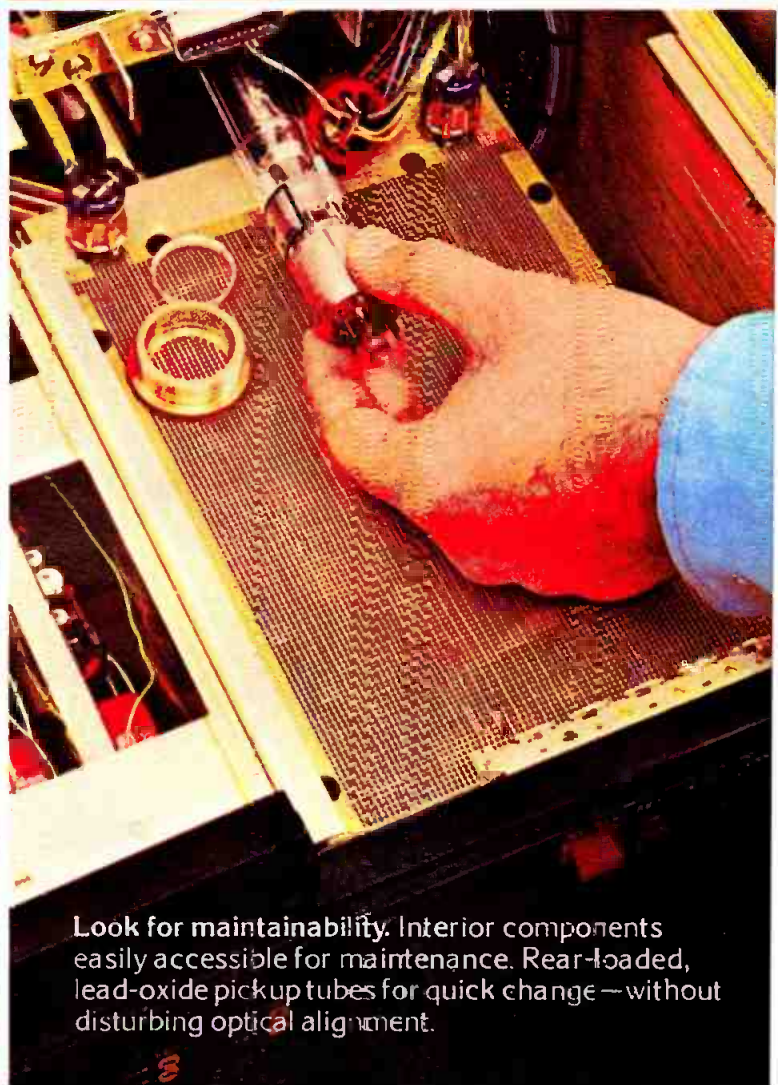
Look for versatility in field or studio use. Plug-in viewfinder quickly detaches for easy portability.



Look for rugged construction. An extra measure of design integrity. Sturdy circuit boards take hard knocks. Premium components for extra life.



Look for optical efficiency. Sealed dichroic prism and rigid optical bedplate produce brilliant color pictures with quality that lasts and lasts.



Look for maintainability. Interior components easily accessible for maintenance. Rear-loaded, lead-oxide pickup tubes for quick change—without disturbing optical alignment.



A TV standard. *Romper Room* is not quite a national program and not exactly a local one. It is not totally educational and not merely fun and games. But whatever it is, this durable children's program (its 20th anniversary comes up early next year) remains among the most widely viewed children's shows in the country.

The show is presently seen by about three million young viewers on 83 stations in this country (many more watch it in Canada and other foreign countries). It's

essentially a loose kindergarten format, assembled in Baltimore by Romper Room Enterprises Inc. for children between the ages of 2 and 6. Five days a week, 52 weeks a year, the company sends to its franchisees a new script, which it has assembled in consultation with educators. At the local station, the "teacher"—who (as was "Miss Sally" at WMAR-TV Baltimore, pictured) has been selected jointly by representatives of the station and the franchising company—is encouraged to adapt that script in her own words, so that one idea comes out in 83 slightly different ways at various stations.

The show's stories and games and other activities are designed to serve generally educational purposes, but there is no sustained effort to improve the child's ability to deal with concepts or other such learning tasks. In the words of Bert Claster, president of Romper Room Enterprises, the show is organized generally around the idea that "education is fun," and there's a lot of emphasis on the fun.

Each day, six children—all 4 or 5 years old—join the teacher in the studio. If all goes as planned, their televised "school" sessions will involve the home audience as they do the studio guests. Mr. Claster's organization has not otherwise been deeply involved in that kind of activity; his other current television efforts—both produced by a companion firm, Claster Enterprises—are two bowling programs, *Pinbusters* and *Bowling for Dollars*. But if the success of *Romper Room* is any indication, he is apparently doing something right.

hostess, Mimi Cazana, who receives "gifts" of treasures of knowledge from "Uncle Uri," the world traveler. Each weekly half-hour show develops one theme—perhaps the exploration of a particular country, perhaps a particular subject such as self-acceptance or the five senses—through original story line, music and special film.

The station works with a local public library, children's museum and high school on three follow-up projects. Reading lists on show topics are distributed throughout the city, children are invited to see special exhibits and items featured on "Uncle Uri," and high-school students study children's programming on commercial television in cooperation with WRTV.

KGMB-TV Honolulu broadcasts a two-hour, Monday-through-Friday variety program called *Checkers & Pogo*. Continuing features include "On the Go," a film/voice-over trip to some interesting, educational location in town, and "News-watch," the live broadcast of a top news story, directed to children. A variety of live inserts, cartoons and special features round out the show. The programs cost \$500-750 each and may carry up to 16 minutes of commercials per hour, but the station says 12 is the usual figure.

KPRC-TV Houston runs a noncommercial children's program, *Sundown's Treehouse*, based on content developed by children and the show's producer, Gertude Barnstone. Much of the show features children talking to children, or to their "alter ego," Sundown. There are

filmed visits to interesting places around Houston, such as a candle factory or the Goodyear blimp: these emphasize things that the children at home can visit for themselves. The field trips are narrated by the children. Many programs include a guest who visits with the children. In cooperation with Houston's public schools, *Sundown's Treehouse* is including handicapped children among its guests on the show.

The "treehouse" format may be seen on several stations around the country. Another example is KBMA-TV Kansas City, Mo., where *41 Treehouse Lane* occupies a daily midafternoon slot. The show, which has originated from 36 different locations on video tape, uses hostess and puppets to help give children a look at the world around them. Inside an Air Force cargo plane, 100 feet up on a fire department snorkel truck, a French pastry shop—these are just a few of many places the show has been.

Members of the Junior Achievement group in South Bend, Ind., put together a weekly satirical revue broadcast over WNDU-TV there: it goes on the air as *Beyond Our Control*. Everything from incessant commercials for "Flax Flakes, the cereal shot from contented cows," to a soap opera, "As The World Squirms," to a film-clip commentary on violence accompanied by the Beatles' song, "Happiness is a Warm Gun," may find its way into the show. The format also makes room for on-location film reports, animated segments and studio tapings.

All material is written by high-school-age Junior Achievers who were selected for their humor and imagination.

Noncommercial WBGU-TV Bowling Green, Ohio, also has a program written and reported by children—in this case, a news program.

Titled *News Six* and staffed by sixth graders, the show is oriented toward the students' school and community, and is designed to be viewed by other fourth-, fifth- and sixth-grade students and teachers in the area. The students gather the news and write stories, and station staff members provide the film for visual support. While the selected student news-readers practice and finally tape their show, their classmates are given a tour of the studio and then watch the taping of the show, which varies in length from five to 10 minutes.

Noncommercial WQLN Erie, Pa., applied the principle of "let the people decide" to its local children's program. In this case, of course, the "people" were children—so the station assembled a group of children, between the ages of 8 and 15, to create their own weekly half-hour television series. The children were picked from a list of about 400 applicants; the names of the rest were put in a file, from which guests for individual shows may be drawn. Gradually the 12 permanent unpaid "staff" members settled on a format for their 10 weekly half-hours: They will express their thoughts and feelings about one general topic for each program. Topics chosen so far include America, creative arts, music, environment, friendship, history and science. Adults provide general production guidance—making sure, for example, that a finished program comes to something like 28 minutes 42 seconds—but the ideas and execution are worked out by the children. The resulting program will be launched in January under the title *Kids*.

WCPO-TV Cincinnati, a Scripps-Howard station, bills its two local children's programs as the nation's longest-running entertainment and public-affairs shows for children. *The Uncle Al Show*, which as you may have guessed is the entertainment vehicle, is now in its 23d year on the air. "Uncle" Al Lewis—who is also the station's art director—and his wife Wanda have been the show's hosts since it began in 1949. They feature five major characters, with a special visit from one each day: the scarecrow, Captain Hook the pirate, Chief Red Feather, Farmer Jones and Ringo Rango the cowboy. In addition, there are there characters on every day: the Dog, Lucky the Clown, and Toby the Elf. The show has also added special features on such subjects as science, geography and history, as well as a segment on numbers and the alphabet. A studio audience of 40 to 50 children a day joins the festivities.

Play It Safe, a public-affairs show for children, is now in its 22d year. Produced by WCPO-TV in cooperation with the Cincinnati Police Force, the show teaches children about safety by using a game format. A life-size gameboard charts the



KID STUFF!

Thousands of kids visit us every year. And they get involved! They learn . . . play . . . have fun . . . tour our station! They join "Professor Kool" (Stu Kerr) on camera and at personal appearances all over town! They enjoy our "Romper Room," "Professor Kool" and other children's programs at home. We've been working with—and for—kids for a long time. Some of our "Romper Room" participants are now second generation! Teaching and entertaining children is part of our long-term commitment to the families of Maryland.

"Romper Room" 9 AM Monday through Friday • "Professor Kool" 9 AM Saturdays

In Maryland Most People Watch

WMAR-TV

TELEVISION PARK, BALTIMORE, MD. 21212
 Represented Nationally by KATZ TELEVISION



course from "school" to "home." A computer-like number board determines the number of moves a contestant may make. The action is decided by the squares on which the players land: "short cut" squares, penalty squares and "play it safe" squares on which contestants must answer safety questions correctly or lose their turn. The team with the most players who reach "home" before the end of the show is the winner.

A bit of entertaining education for children even finds its way into what would normally be commercial minutes. On KPLR-TV St. Louis, the station and nearby Webster College developed a series of "spots" to be inserted in 30- or 60-second breaks during afternoon children's programs. They're called "Mind-stretchers," and cover everything from evolution to friendship. At the Kaiser Broadcasting station, they're called "Snippets," and range from 30 seconds to two minutes. Experimental 60-second featurettes called "Look-Alongs" are broadcast on WGN-TV Chicago. The bits have no necessary connection with the quality of afternoon programming—on Kaiser's KBSC-TV Los Angeles, they're likely to appear in *The Three Stooges* or *Speed Racer*—but they've won acclaim from teachers in their own right as, for example, "excellent discussion starters" that "may lead the kids to do more research."

Opinions still vary as to whether the "test your knowledge" format measures anything substantial, but there's no deny-

ing the popularity of the game. At WLVA-TV Lynchburg, Va., the idea has been adapted for third-graders on *Kiddie Kollege*. Three youngsters on each of two teams answer questions and try to accumulate the most team points. A team can return up to four consecutive weeks.

Whistle Stop is an example of how the entertainment-education mix can be adapted for the local level. The show, seen on WBTV Charlotte, N.C. is especially assembled for the pre-schoolers of that area. It incorporates places and characters that are familiar to Carolina children. With original music, puppets, clowns (who teach such subjects as phonetics and mathematics), and a special set—designed to represent an old railroad depot in the Piedmont region. The show tries to be educational without seeming to be. The station uses two 90-second commercial breaks and carefully screens the commercials, but station spokesmen go out of their way to emphasize their conviction that commercials belong on the show. "The show was designed with a commercial format," a spokesman says, "because WBTV feels it is a legitimate function of the successful commercial TV system, so long as the special concerns about influence on children are observed by carefully regulating both type and quantity of commercial presentation." The station also offers a quite different kind of children's program. *Fred Kirby's Rascals Club*, featuring Fred Kirby, the "singing cowboy."

The Magic Door is the only live daily children's program in Washington. Geared to children in the 3-to-6 age group, the program is seen weekday mornings on WMAL-TV and offers crafts, story-telling, elementary science, music and information about animals. The show's all-black, all-female staff plays down animation and tries to bring the "real world" to children through television.

Our Playmates, on WLBT Jackson, Miss., has a black teacher-hostess with an integrated group of children as a studio audience. It is a Monday-through-Friday program that is "designed to be child-centered and activity-oriented." The program tries to stimulate at-home pre-schoolers to participate in a variety of daily program activities, ranging from lessons in motor activity, to art, to "concept formation," to free-play activities.

Rocketship 7, on WKBW-TV Buffalo, N.Y., mornings is a 90-minute live studio and cartoon program. The host, Dave Thomas, is aided by his robot friend, Promo, and a large cast of puppets. The viewers are guided through many features including weekly segments with the Buffalo Museum of Science, the Buffalo zoo, and the Buffalo and Erie county public library. *Rocketship 7 Gazette*, a daily newscast for children, is also featured. Other features have included: a filmed trip to witness how doughnuts and hot dogs are made and how a newspaper is printed. Other subjects covered have



Happy Raine

Makes Children Happy!

(and has for 13 years)

on

WCSC-TV 5

Charleston, S.C.

been Cape Kennedy, Colonial Williamsburg and Disneyland.

The Maryland Center for Public Broadcasting (WMPR Baltimore and WCPB Salisbury, Md.) produces *Hodgepodge Lodge*, a daily half-hour nature series aimed primarily at the 7-to-10 age group. On each program the hostess, "Miss Jean," and two young guests examine some aspect of "the world around us." The shows, which use both indoor and outdoor sets, cost about \$500 per half-hour. They are seen on the Eastern Educational Network and on 12 other non-commercial stations across the country.

The Uncle Jay and Packer Jack Show, now in its 20th year, is 60 minutes of varied entertainment for the 4-to-14 set, shown on KTBC-TV Austin, Tex. Among the numerous features are the appearance of a representative from the Texas Memorial Museum, who brings a wide range of objects from the museum for discussion and display, and visits from a representative from the Natural Science Center of the Austin Parks and Recreation Department, who appears on the program with a live animal. Considerable time is devoted to many annual events and drives in central Texas. Topics range from bicycle safety to a discussion with a local game warden about gun laws.

WSVA-TV Harrisonburg, Va., is now airing a program developed by the Appalachian Educational Laboratory Inc., of Charleston, W. Va. *Around the Bend*, a half-hour show seen Monday-through-Friday, is especially designed to reach the rural pre-schoolers of Appalachia. The early-education approach consists of three related elements: a mobile classroom, daily television lessons and individual guidance through a weekly visit of a professional who works with the mother and child.

Children's News is a three-days-a-week show that has been on KOIN-TV/KGIN-TV Lincoln, Neb., since 1963. The five-minute segments are written, filmed and produced by the news departments.

The series attempts to help young (7-12) viewers understand world events. It is usually produced on film, taking the viewer behind the scenes of the topics under discussion.

Everything from the lives of animals and birds to proper etiquette and manners in the lives of human beings is fair game for *The Flop Mop Family*, a weekly show for the 7-and-under set on WKYC-TV Cleveland. Featuring two puppets—Flop, a long-eared bulldog, and Mop, a young red-haired boy—and hostess Beverlee Smith, the 30-minute Sunday morning show includes songs and stories.

A wide variety of young people's fare may be seen on the CBS-owned television stations. Originating at WCBS-TV New York are *The Mother Goose Assembly*, a four-part folk-rock musical revue based on the classic rhymes, and *The Patchwork Family*, a magazine-format children's show with everything from African folk stories to "creative physical exercises." From WCAU-TV Philadelphia comes *The Gene London Show* and *Cartoon Corners General Store*, both starring

Cincinnati conference. Everyone, it seems, has held a seminar to exchange opinions and prejudices about the state of children's television. But now WCPO-TV Cincinnati is in the process of organizing a practical way to improve children's TV—a workshop that will bring together practitioners, ideas and actual programs from around the country.

In cooperation with the University of Cincinnati and the National Association of Broadcasters, the station is planning to hold the event early next year at the university. The modern facilities there will permit participants "to actually see what's being done, as well as to hear about how they're doing it and with what resources," in the words of a station spokesman.

The event will run perhaps two-and-a-half days and involve between 500 and 1,000 people. The station hopes the workshop will not only spotlight actual examples of current children's programs, but also permit the collection of useful nationwide data about children's television.

Gene London. On *Cartoon Corners*, he plays a part-time reporter who digs out big stories and lets his audience know what he's learning as he learns it. On the *Gene London Show*, the atmosphere is more relaxed as he tells stories, demonstrates simple scientific experiments, takes filmed "tours" and enjoys and shares other diversions.

Something from KMOX-TV St. Louis is *The Young Reporters*, in which high-school editors interview newsmakers in a six-part series. From the same station comes *St. Louis Zoo*, a four-part series whose name speaks for itself. All these are seen on the five CBS-owned stations.

All five Corinthian television stations are running *How Do You Know*, a weekly science series for children from the first through third grades. Produced by KHOU-TV Houston, the show presents basic scientific facts and principles in easy-to-understand fashion. Under the guidance of hostess Sara Simmons, a professional teacher, guest youngsters perform simple science exercises and experiments. The show is seen on KHOU-TV, KOTV Tulsa, Okla., KXTV Sacramento, Calif., WANE-TV Fort Wayne, Ind., and WISH-TV Indianapolis.

Every child likes to hear stories read—and on *The Story Lady*, at KOTA-TV Rapid City, S.D., that pastime is given a video twist. Children are invited to the studio to hear the story lady read from a book; meanwhile slides, illustrations and sometimes acting-out of the stories by children accompany the readings. The stories are selected in cooperation with the public library and the story lady appears frequently at the library and schools. Station officials say the show is a critical success but is commercially unsuccessful; it often runs unsponsored.

A year ago, KTVU Oakland-San Francisco conducted an extensive survey on the viewing likes and dislikes of children, their teachers and parents. From this

survey, the Cox Broadcasting Corp.-owned, nonnetwork-aligned station has devised two locally produced programs for its children audience.

The *Charlie and Humphrey Good Stuff Hour*, which started last January, reportedly is the highest-rated children's show, locally produced, in the San Francisco Bay area. It uses what KTVU Vice President and General Manager Roger Rice calls "the chocolate-covered spinach method" of programming or educating and informing children while entertaining them with well-produced cartoons.

Charlie and Humphrey, a horse and a hound, are two puppets. They report the news of the day, introduce the cartoons, talk with people who do interesting things, present nature films. Some of the segments on the program include a wild-life series, two daily newscasts, tips on how to use the library and what books to read and information on how the election process works. On Fridays, Charlie and Humphrey suggest to children where to take their parents for the weekend. Occasionally they even review movies.

KTVU's other locally produced program, *Mi Casa, Tu Casa*, is a bilingual presentation designed to introduce children to the culture of Spanish-speaking people. It's also designed to be easily understood by either English-speaking or Spanish-speaking children, with cast members changing the language frequently from Spanish to English. Children are taught songs, the Spanish alphabet and games that can be played either in English or Spanish. A popular segment is short stories about the history of early California. The hostess-teacher on this weekly Sunday morning program recently offered to send Spanish-alphabet cards to any viewer. To date the station reports sending out some 1,500.

KPIX San Francisco, faced with a challenge to its license last November by a local watchdog organization called the Committee on Children's Television, last March introduced a weekly half-hour prime-time series about children, for children and produced by children. Among other segments, *Whatchamacallit* features films and video tapes produced by children. It discusses problems of concern to children, and allows young viewers to visit local areas of interest and interview local personalities. It profiles children who have excelled in some achievement. The hosts and performers on the program are children. The program itself is aimed primarily at 8-to-12-year-olds.

KPIX also has devoted special programming to informing children of world events. Immediately after President Nixon's trip to China, the station, a CBS-TV affiliate, made it possible for children from San Francisco area schools to ask questions of network anchorman Walter Cronkite and of Robert Wussler, executive producer of special events for CBS News. In a half-hour special entitled "What Do People in China Wear, and

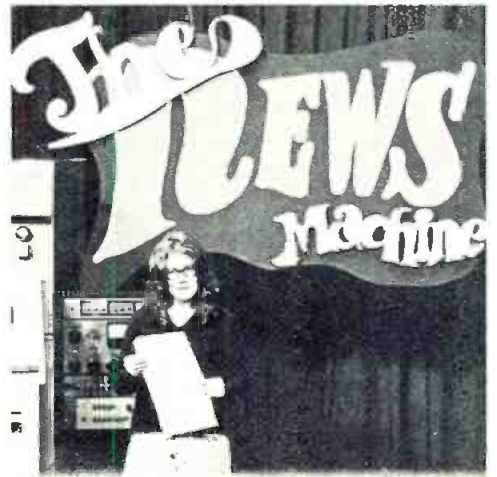
Pictures and descriptions of noteworthy local children's TV specials and series appear on the following four pages. The text continues on page 42.



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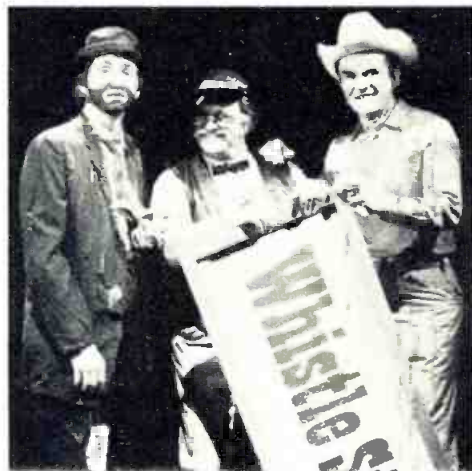
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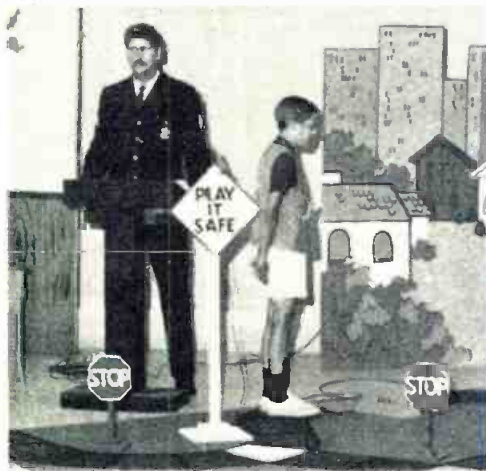
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12.



1. An authentic early 20th century drug store is the scene, and 12-year-old Sean Denahar the young man, in this shot from "This Child of Ours," a special presentation on WCVB-TV Boston. It is part of a series of specials dealing with New England children from birth to 12 years of age.

2. Host Bob McAllister talks to a youngster in his audience during a day in the life of *Wonderama*, produced at WNEW-TV New York and shown on five of the Metromedia stations.

3. A news program designed especially for children in the primary grades—that's *The News Machine*, presented on the Maine Public Broadcasting Network.

4. Songs, games and perhaps the wildest title of any children's show around: That's *Git Box Tickle*, on KRON-TV San Francisco.

5. Host Rex Trailer pauses in front of *Mayflower II*, moored at Plymouth, Mass., during an episode of *Earth Lab*, a Group W Productions series.

6. The old-fashioned matching of wits has never lost its popularity as a television vehicle. This particular show, *High-Q*, pits teams of high-school students against each other on KGW(TV) Portland, Ore.

7. Two helpful puppets, Charley Horse and Humphrey Hambone, offer daily newscasts and information services and serve as hosts for a cartoon during *The Charley and Humphrey Good Stuff Hour*, seen on KTVU-TV Oakland, Calif.

8. Fred Kirby (the "singing cowboy") and Uncle Jim are two frequent visitors on *Whistle Stop*, a localized education/entertainment mix on WBTV Charlotte.

9. There are no commercials, but plenty of interesting projects and places to see, on *Sundown's Treehouse*. And the children do plenty of the showing and telling on this KPRC-TV Houston program, as witness the pictured episode in which children are teaching Sundown how to shave.

10. Mr. Monty and Dohickey (he's the "dirty old man"), plus cartoons, games and "Little Rascals" films, are on *Monty's Rascals*, on WFBC-TV Greenville, S.C.

11. This is the longest-running public-affairs show for children to be seen anywhere in the country. *Play It Safe*, a production of WCPO-TV Cincinnati, uses a game format and other diversions to get across the message of safety to young children. The policeman shown in this scene is one of many who appear on this show.

12. Danny Meyers, whose experience encompasses both teaching and theater, is a regular part of *Doing/Being*, the Post-Newsweek stations series for 10-to-17-year-olds. Here he's involved in a "rap session" with guests on the show.

13. Here's another news show geared for children. Meet part of the "Elementary Newsteam" of KTTV Los Angeles (l-r): Ben Hunter, KTTV personality and the show's producer; Alyson Moore, 10, entertainment editor, and Anthony Rodriguez, 11, sports editor.

14. Children's show personalities come in all varieties. This one, obviously, is a hobo—*Hobo Kelly* by name, from KCOP-TV Los Angeles.



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14.

1. KHOU-TV Houston produces it, and all five Corinthian Television stations run it. It's called *How Do You Know*, a science series for children in the first through third grades.

2. A learning experience for pre-school children is the daily goal of *Our Playmates*, a production of WLBT(TV) Jackson, Miss.

3. This show isn't even on the air yet, but you get an idea of what it'll look like—and who'll be in charge—from this scene. The program is called simply *Kids*, and the ideas are in fact dreamed up and executed by the kids, 12 of them. They were carefully picked by noncommercial WQLN(TV) Erie, Pa., to implement its idea that a program for children could be well put together by children.

4. In the same spirit, *For Kids Only* on WBZ-TV Boston turns the action over to youngsters in its area. Here a group is shown questioning Roger Fisher, from Harvard University Law School—the author of *Dear Israelis, Dear Arabs*.

5. Flop, the bulldog, and Beverlee Ann Smith, the hostess, are part of the fun and games on *The Flop Mop Family*, a production of WKYC-TV Cleveland.

6. Firemen demonstrate their equipment to young people on an edition of *The Magic Window* on WVIA-TV Scranton, Pa.

7. WDSU-TV New Orleans has told children a lot of stories over the last 20 years on a program called, appropriately enough, *Let's Tell A Story*. The show is put together in cooperation with the New Orleans chapter of the Council of Jewish Women, which prepares the scripts and acquires the talent. At the production level, the station gets into the act for original presentations of classic stories like *Cinderella*.

8. Sheila Thomas, part of the all-black all-female staff of *The Magic Door*, is shown visiting a day care center during the program on WMAL-TV Washington.

9. Roanoke county (Va.) librarians read stories to an audience of pre-school children on *Story Corner*, seen weekly on WBRA-TV Roanoke.

10. "Children's Special: The President's Game," provided an acted-out explanation of the political process to young viewers of KPIX Los Angeles. Here "Gallant Gus," a presidential candidate, prepares to lay a little political rhetoric on his audience.

11. The kinds of questions that most concern children 5 and under are acted out by puppets and otherwise brought to life on *Arthur & Co.*, a presentation of WPLG-TV Miami. Shown here is a session with children from Operation Headstart.

12. *Serendipity* is the word on KNBC Los Angeles, and Jonathan is the name of the orangutan the show is visiting. The scene is from a trip to the Los Angeles Zoo.

13. It's a throbbing, lip-synched rendition of "Your Graduation Means Goodbye," an old rock-n-roll hit. It could be almost anything on any given day as teenagers put together a weekly satirical revue, *Beyond Our Control*, on WNDU-TV South Bend, Ind.

14. *The Everything Show* on WNBC-TV New York covers territory as broad as its name. Featured here is Irene Cara (r) a 13-year-old singer.

Text continues from page 37.

Why Are They Sending a Panda Bear?" the station filmed children asking their questions in San Francisco and Mr. Cronkite and Mr. Wussler answering them in New York. The two segments were edited together. More recently, presidential politics was the subject of another KPIX children's special. "The President's Game" attempting to simplify the political process by permitting children to act out their own presidential campaign on a giant game board.

Metromedia's nonnetwork affiliated KTTV Los Angeles also presents a regular program for children produced by children. Saturday afternoon's weekly *Elementary News* (it's repeated on Sunday mornings) focuses on items of news interest to school children in the Los Angeles area. The program also includes regular feature segments and special events coverage. The "elementary news" reporting team, for the most part, was recruited out of the Los Angeles area school system. They range in age from 9 to 11. A community involvement feature, *The Guest Reporter of the Week*, invites young viewers to send in stories of their own reporting, with illustrations in crayon, painting or photograph.

KTTV also is the flagship station for *The New Zoo Revue*, an educational program for children that is carried on the other Metromedia stations as well as in more than 100 markets across the coun-



AntiACTivist. The woman in Indian costume is both a children's television personality and a children's television activist of sorts. As "Happy Raine," she appears regularly on WCSC-TV Charleston, S.C., where *The Happy Raine Show* offers films, interviews with children and assorted Indian lore and legend. As Lorraine Lee-Benner,

her real name, the same woman has argued against the kind of reforms demanded by groups like Action for Children's Television. With the support of her station, she has prodded the American Women in Radio and Television to affirm its opposition to ACT, and in letters and speeches has defended commercial television's right to be commercial—to run commercials in children's programs. She has even defended the right of children's personalities to endorse commercial products, in the face of widening opposition to that practice, including its prohibition by the National Association of Broadcasters TV code.

As a personality, "Happy Raine" is a long-time favorite in Charleston. Her show is the only locally originated children's program in eastern South Carolina. During its 13 years on the air, she has made countless personal appearances at schools, hospitals, parades and other functions. Her latest effort: a soon-to-be released album of Indian legends for children, called "Tales from the Tepee."

try. The nationally syndicated half-hour show, which made its debut in January, recently was renewed for a second season of 50 programs. It uses a musical-entertainment format to educate young people on how to be more caring, constructive and concerned about the world in which they live. The program is a presentation of Los Angeles-based Funco Corp. and

W. Clement Stone-David E. Bradshaw productions.

"The series aims at imparting one solid thought, one eternal truth, in each of its daily episodes," notes executive producer Stephen W. Jahn. "It aims to educate by example, to entertain through its characters, music and humor, and to bring about acceptance through simplicity."

WCVB-TV Boston is pouring \$500,000 annually into *Jabberwocky*, but its goal is not to produce an extension of the classroom. The show presents for 6-to-11-year-olds a central theme each day, six days a week, and explores it from many points of view as a child might be exposed to it. Through a series of sequences that average about four minutes in length, and through all forms of audio and video expression from location film to animation to interviews, the child gets a perspective that an electronic medium is uniquely equipped to provide. Some of the themes have included: love, music, brothers and sisters, machines and inventions, dance, trash and junk, being creative, being sick and having fun. Four regular characters, all portrayed by actors with extensive theatrical experience, give continuity to the show.

The Avco Broadcasting Corp. stations are airing a series of five television specials this year. The first, *TV/The Child*, was shown in September and aimed specifically at parents; featured were Joan Ganz Cooney, president of Children's Television Workshop; Jon Stone, producer of *Sesame Street*; Andy Ferguson, producer of the *Electric Company*, and George Heinemann, vice president of children's programming for NBC. Other programs in the series are aimed at a broad range of children, from 6 to 18. "Four Children," aired last month, explored America through the eyes of four young people—a black boy from the ghetto, an Appalachian girl from the mountains, an Indian from the Southwest, and a Mexican-American from a

Quadrant Communications, Inc.

We are vibrantly alive and are reaching out for films for kids TV.

We hope next year to take a full page.



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A group committed to the improvement of communications to and from this generation



If you grew up in Cincinnati, your favorite TV show grew up with you.

Twenty-two years ago, Kevin and Connie McBurney appeared on the Uncle Al Lewis show. Live in their own hometown. Now the McBurneys have kids of their own. Recently they took them to visit Uncle Al. Still live from Cincinnati.

Kids have changed a lot in a generation. So has the Uncle Al show. It grew up to keep pace with today's

kids. Added science, geography, history to its magic and make-believe.

But one thing never changes. Being part of a live show is exciting for kids. A real learning experience. And fun for parents. And that's what makes Uncle Al run. And run. And run. To become the longest running daytimer for the tricycle set in the country.

Scripps-Howard thinks this close-to-

home feeling is important in programming. And after all, what's closer to home than kids?

The Scripps-Howard Broadcasting Co., WEWS (TV) Cleveland, WCPO-TV Cincinnati, WMC, WMC-FM, WMC-TV Memphis, KTEW (TV) Tulsa, WPTV (TV) West Palm Beach, WNOX Knoxville.



Scripps-Howard hits home.

newscasters turn news

Although judged unfit for occupancy, this house and others like it were still bringing their landlords monthly rental payments from welfare agencies. Then WREX-TV in Rockford, Illinois, got involved. We told the story in filmed reports that stunned the city's conscience. The city council resolved to move 50 families into public housing. The city housing authority was pressured to build more low-rent, scattered-site homes.

Represented nationally by HR Television, Inc.



Last February more than 8,000 poor families in Joplin, Missouri, nearly went hungry. KODE-TV and Radio found that money for the Commodity Food Program had been denied because the county was "almost bankrupt." But KODE discovered that enough money remained to keep the food distribution program going. In reversing itself the county court said, "The court took this action because of demands made on it by the news media and welfare recipients . . ."

Represented nationally by Avery-Fandel, Inc.



makers

At the Gilmore stations we'll ruffle some feathers when we have to. Because we know that to make our communities better places to live we have to bring problems into the open. And at times that means stirring things up a bit. So we do more than merely report the news. We make it happen. Through tough, investigative reporting. Provocative editorials. The Gilmore group. Involvement resulting in community action.

Jim Gilmore
James S. Gilmore, Jr.
President

Pigeon Creek in Evansville, Indiana, is dangerously polluted. So WEHT-TV went on the offensive. We took city officials on canoe trips along the channel and presented viewers with filmed reports. Now a clean-up campaign and a \$12 million flood control levee are planned. Land has been purchased for a public green belt park. WEHT-TV will continue exposing conditions until Pigeon Creek becomes an asset to the community.

Represented nationally by Avery-Knodel, Inc.



When Hurricane Agnes hit Harrisonburg, Virginia, this summer, travel was out of the question. But WSVA-TV and Radio traveled. Our news correspondents spent the night reporting damage, at times wading through rushing torrents. WSVA-Radio stayed on the air broadcasting emergencies and requests for assistance. For outstanding news coverage WSVA-TV-AM-FM was awarded the UPI Certificate of Merit.

Represented nationally by Avery-Knodel, Inc.



THE GILMORE GROUP

WEHT-TV | WREX-TV | KODE-TV | WSVA-TV | KODE-AM | WSVA-AM | WSVA-FM
Evansville | Rockford | Joplin | Harrisonburg | Joplin | Harrisonburg | Harrisonburg

migrant farm family. Yet to be shown are a two-part presentation of the classic, *Little Women*, and *Pilgrim Voyage*, a dramatization of the Mayflower's voyage through the eyes of a young Pilgrim girl. The Avco stations are WLWT Cincinnati, WLWD Dayton, WLWC Columbus, Ohio, WLWI Indianapolis and WOAI-TV San Antonio, Tex.

Examples of the kinds of shows being developed at WNBC-TV New York are *See For Yourself*, an experimental chil-

dren's television series for young adolescents, which features visits to a variety of interesting places, and *The Everything Show*, a half-hour show whose scope is about as broad as its name. Some of the everything includes WNBC-TV science editor and meteorologist Dr. Frank Field, who explains some basics about science (example: what is a rainbow?): children's stories, read by Marilyn Iarosso of the New York Public Library, and drawing lessons for the youngsters

given by cartoonist-illustrator Bill Kress.

Five of the six Metromedia stations carry *Wonderama*, a show for 7 to 13 year-olds that is now in its 18th season. Games, guest stars, slice-of-life skits in which children participate, and a "children's poll" in which young viewers express their opinions are among the features of this show. It's seen on KTTV Los Angeles, WTTG Washington, WTCN-TV Minneapolis, WXIX-TV Cincinnati and WNEW-TV New York.

How networks are upgrading weekend shows

No secret in reasons for change: to turn off the heat from government and quiet mothers' uplift group

"Brownie-points shows" are what one network executive calls them, and more and more of them are finding their way onto the children's programming schedules of ABC, CBS and NBC. These shows are designed as "appeasement gestures, and expensive ones at that," in the words of another television executive, "to placate those who don't think we're living up to our responsibilities in the area of children's programming—from the FCC on one hand to ACT on the other."

ABC has five of these brownie-points shows on its schedule this season:

Kid Power (Saturday, 11:30 a.m.-noon, NYT) views the world through the eyes of 11 neighborhood children, each of different origin. One of the show's stated goals is to combat prejudice. It's based on the syndicated comic strip, "Wee Pals" by Morrie Turner.

Curiosity Shop (Sunday, 10:30-11:30 a.m.) uses film, live action and music. Each show is built around a broad theme such as laughter, fright, rules, play and the senses. Ray Bradbury, the novelist and screenwriter, has contributed some scripts, and Henry Mancini is writing the music for the program.

Make a Wish (Sunday, 11:30-noon) also employs a mix of animation, film,

graphics, words and music and also deals with broad subjects, under such titles as "Bird," "Diamond," "Whistle" and "Ice." Several segments will use film shot specifically for the program throughout the U.S. and Great Britain, and relating to ecology and the environment, science and scientific experimentation, parapsychology, transportation and U.S. folkways.

ABC Afterschool Special (first Wednesday of the month, 4:30-5:30 p.m.) emphasizes drama and entertainment, with the stated aim to "complement grade-school activities and classroom work by exploring such areas as literature, science, history, current events, the arts and physical fitness." Two shows have already been telecast: the Hanna-Barbera production of "Last of the Curlews," which depicted the loneliness of the last two living species of the Eskimo curlew bird; and "Follow the North Star," a live-action drama with a pre-Civil War background, about a young Northern boy who hooks up with the Underground Railroad and risks his life to free a young slave. Upcoming is a tongue-in-cheek hour introducing children to the life and work of William Shakespeare. Titled "William," it will be produced by Alexander H. Cohen and will star Lynn Redgrave, Sir John Gielgud and Sir Ralph Richardson.

Multiplication Is is ABC's answer, via arithmetic, to *Sesame Street's* animation of the alphabet. A series of three-minute shorts, they are spotted throughout ABC's Saturday-morning schedule and feature such titles as "Naughty Number Nine," "Zero My Hero" and "Three is a Magic Number."

CBS has three shows that qualify for

brownie points: *Fat Albert and the Cosby Kids* (Saturday, 12:30-12:56 p.m.) is a cartoon series hosted by Bill Cosby that attempts to deal, according to CBS, "with issues related to values and value judgments, interpersonal relationships and the solutions of problems faced by children." An interdisciplinary panel of experts has been assembled to, as CBS puts it, "assist . . . with the development of central themes for the series, establish objectives for each show and to review the content as it is written."

The *CBS Children's Film Festival* (Saturday, 1-2 p.m.) has 11 new child-oriented feature films on tap this season from France, Hungary, Russia, Japan, Czechoslovakia, Sweden, Ireland and England. The continuing hosts for the series are Burr Tillstrom's *Kukla, Fran and Ollie* with Fran Allison.

In the News is a series of two-and-a-half-minute featurettes pegged to current headlines and produced by CBS News. They are televised eight times each Saturday, beginning at 8:26 a.m. and continuing until 12:56 p.m., at the conclusion of regularly scheduled series.

NBC's two shows in this category are:

Talking with a Giant (Saturday, 12-12:30 p.m.), which is a shortened version of last year's *Take a Giant Step*. NBC calls the show "a value-judgment series for viewers 10 to 14 years of age." Each week a leading personality is invited to the show to engage youngsters in the studio in discussion of a given topic.

Watch Your Child is a half-hour, five-day-a-week program service offered to NBC affiliates. The series is designed to involve parents with their pre-school



ABC's Michael Eisner



CBS's Allen Ducovny



NBC's George Heinemann



On July 9th we took thousands of kids up in a blimp.

How do you make Saturdays more interesting for thousands*of kids in Southern California? You take them someplace. A place where they can learn new things and have fun at the same time. That's what we do on our Emmy-winning children's show, Serendipity.

One week we went to Marineland.

Another week we toured the Queen Mary. We visited a hospital, the LA Zoo, and a mine where we learned to pan for gold.

We recorded our own voices at Capitol Records. And we took that unforgettable ride in the Goodyear blimp with thousands of kids at home sharing in the fun.

Rudi Medina, a Pasadena school principal, is host-instructor on the trips. He also provides lesson plans for teachers to use in class discussions, vocabulary building and follow-up activities for each program.

At KNBC, we believe there's room for kids' shows that are more than cartoons and clowns. They should stimulate a youngster's interest in learning and broaden his understanding of the world in which he lives. Serendipity is that kind of show.

KNBC
LOS ANGELES

An NBC television station

children in "learning through play." So far, only 16 stations on the NBC hookup (including the five network-owned stations) are taking the show, leading one NBC executive to complain that "local stations are more interested in their profit-and-loss statements than they are in broadcasting quality children's programming." But an executive at ABC says, "That show is so dull that if I were an affiliate manager I wouldn't take it either."

The ABC Superstar Movie (Saturday, 9:30-10:30 a.m.) could be included in the brownie-points category when it does shows like its recent two-hour version of Charles Dickens's "Oliver Twist" (under the title "Oliver and the Artful Dodger"), which nosedived in the ratings for those two weeks (compared to previous superstar-movie cartoons of more popular characters like Lassie, Gidget and Yogi Bear).

With the exception of its bow to Charles Dickens, *The ABC Superstar Movie* is a part of the clangingly competitive Saturday-morning no-man's land, where the most popular cartoon shows are thrown into a hectic ratings scramble from which the winner, CBS, cleared a \$16.5-million profit (less the figures for publicity and overhead, which were unavailable at all three networks) in 1970, according to an FCC-sponsored study of the economics of children's programming released last July. The runner-up, ABC, netted about \$7 million, and NBC, third-place finisher in the ratings, also finished a distant third in profits, with \$3.7 million.

The latest Nielsen reports for the 1971-72 season show the same pattern—CBS first, ABC second and NBC third. George Heinemann, the vice-president for children's programming at NBC, is beginning to feel the pressure. "Somehow I've been saddled with the reputation of being a do-gooder, of trying to uplift children's programming," he now says. "But what I keep stressing to everybody is that I'm a commercial programming guy, and my main focus is on entertainment. I want to do good, high-quality programming for children but that doesn't mean I've gone soft—I never try to detract from the dramatic impact or the comedic values of the shows I put on." For children's viewing on Saturday mornings this season, NBC is running seven straight cartoon half-hours, from 8 to 11:30.

CBS is even heavier on cartoons than NBC, with eight consecutive animated shows on Saturday, running a total of five hours, from 8 a.m. to 1 p.m., but as Allan Ducovny, the calm, deliberate man who is head of children's programming at the network, and who seems always to have a pipe clamped between his teeth, says: "We gear our Saturday schedule basically to an age group of from 3 to about 11, and we've found that cartoons are the most appealing type of programming for this age range. The 3-to-5-year-olds might drop out with live-action programs in that Saturday-morning period. But my main argument is that you can do more with animation. In the area of fantasy,

for instance, there's no limit to what you can visualize. And cartoons are so graphic—their information is so easy to assimilate—that they're used as teaching tools everywhere in our society, from the armed forces to corporate training programs."

But CBS's cartoons are not meant as training aids. "I'd rather be an entertainer than a teacher," says Mr. Ducovny. "Television really isn't the best medium for the teaching of cognitive skills. At its best, television for children should be concerned with human values, social values. You dramatize a problem and then suggest alternate ways to handle that problem. And you set up clearly labeled models for right and wrong behavior."

ABC's young, high-octane vice president for children's programming, Michael Eisner, thinks along the same lines. "If there was a consensus among educators and psychologists that broadcasters should be in the business of educating children, I'd probably have to go along with it," he says. "But no such consensus exists. Rather than educate, I'd say broadcasters should stimulate, encourage, present moral lessons, and, in a negative way, *not* do programs that contain things like sadism or excessive violence. I don't think it should be our responsibility, for example, to do programming for the deaf, or teach Spanish over the air. Specialized stuff like that should be done by local stations."

The nonviolence syndrome

All three children's programming executives are convinced that the networks have kept their pledge to cut back on violence. "Violence for violence's sake—what I call unmotivated violence—has been eliminated from the NBC children's schedule," says Mr. Heinemann. "When we do show violence on one of our programs, we include the motivation behind it. Let's say you provoke me into striking you, then it would be my job as a children's programmer to show not only the blow being struck but also the provocation and later on the consequences of this violent dramatic situation."

Mr. Heinemann reached behind his desk for a large series of stills on a large storyboard of an episode from NBC's Saturday-morning cartoon adventure series, *Sealab 2020*, which showed three aquanauts struggling in an underwater scene. "Two of the three men are trying to restrain the third, who's suddenly become violent because of what's called green fever, or anoxia, in which the tissues of his body aren't getting enough oxygen," Mr. Heinemann said. "All of which is made clear to the viewer, so that he'll be able to make the proper value judgments about the violent scene. And we resolve the violence in this scene—we show the restraining of the guy who's suffering from green fever, and we show his buddies changing the air mixture in his aqua lung to bring him back to his senses. In other words, while we're spelling out all of the motivations behind the violence, we're not detracting

from the flow of the action or the dramatic impact of the story."

At CBS, "gratuitous violence is out," according to Mr. Ducovny. "I certainly have no expertise in this field," he continued, "but I've seen no convincing evidence of a link between violence on television and aggressive behavior in children. A particular child may have a *tendency* to violence, which *could* be triggered off by a violent TV show but which could also be triggered by any number of other things, including an interfamily fight. Don't forget that the current generation of pacifists, of young people who find war abhorrent, grew up on a diet of TV violence that wasn't nearly as controlled as it is now."

ABC's Mike Eisner insists that he's eliminated all of the straight action-adventure shows from the network's children's schedule. "We even knocked off the *Road Runner* cartoons because of the heavy emphasis on mayhem in the show," he says, "although in my mind it's a harmless show, played strictly for laughs. Right now, there's no action program on ABC that's devoid of comedy. In short, we've acknowledged the pressure—or maybe 'criticism' is a better word—of groups like ACT, and we're trying to change for the better."

Mr. Eisner claims that ABC has taken the lead in the behind-the-scenes maneuvering that has resulted in new guidelines from the National Association of Broadcasters that will cut back nonprogramming material on Saturday and Sunday from 16 to 12 minutes per hour. ABC and NBC have announced they'll be slicing three minutes each off the networks' allocated chunk of commercial time (i.e., from 12 to 9 minutes per hour) and CBS will chop two minutes off its allocation (from 12 to 10 minutes per hour). But, in the words of the writer, Christopher S. Wren, who made a study of the subject, "the NAB was savvy enough to postpone the commercial cutback until next January, allowing stations to reap the lucrative Christmas profits before honoring the reforms."

ACT in its newsletter boasts that it has requested that the Federal Trade Commission eliminate television advertising directed to children and that it has "spearheaded the campaign which resulted in elimination of vitamin commercials from children's programs." At least partly in response to ACT's agitation, the NAB has tightened its guidelines on toy advertising, eliminating such things as testimonials, specific product comparisons and the camera trickery that make ordinary products look like the value of a lifetime.

ACT has lately been directing its fire at the Saturday-morning advertisers of breakfast cereals that emphasize artificial flavoring and high sugar content. None of the network heads of children's programming was willing to be drawn into a discussion of the content of commercials, although Mr. Ducovny of CBS said, "it could be argued that the cereals themselves are not important, that what should be looked at is the whole milk and the fresh fruit that the children *add* to the cereal."

WPIX leads the way

THE MAGIC GARDEN MONDAYS, 12-12:30 PM

Our latest success story involves more than ratings-- and the most important results are a half-generation away. Carole Demas and Paula Janis combine teaching and musical backgrounds to reach pre-schoolers in a setting that's educational and just plain fun.



JOYA'S FUN SCHOOL FRIDAYS, 12-12:30 PM

A teacher by profession, Joya Sherrill's concern for the pre-schooler comes naturally. With Luther Henderson and artist-cartoonist Brumsic "Luther" Brandon, it's been an entertaining and educational three years-- exciting in the ratings, too.





"Big Bird" and some of the other members of the *Sesame Street* company assemble for the beginning of the series' fourth season.

'Sesame Street': CTW's big act that no one's followed

Probably PTV's greatest success, this children's program has brought both honors to its producers and disputes over its educational effects

Sesame Street, which began its fourth season last week, is no longer just a television program. It has become a cultural event.

More than any other single program, this production of the Children's Television Workshop has proved that television can be used effectively as an educational tool. The figures that may be amassed in support of that proposition are staggering. Consider:

- Eighty percent of the 12-million preschool children in this country watch an average of 3.6 *Sesame Street* programs each week, according to A. C. Nielsen.

- The program is telecast in 48 countries and territories; three foreign-language programs are in the works for this year.

- It has won five Emmy awards, a Peabody award, the first award from Action for Children's Television—a group that finds little else to like in current children's fare—and the Japan award. In addition, the show helped win for CTW President Joan Ganz Cooney the first Ralph Lowell award, given for contributions to public television.

Teachers say that frequent viewers of *Sesame Street* are better prepared for school than are children who watch infrequently or not at all. Elsewhere, the program has fueled many academic battles, stirred condemnation for its "education-as-commercials" style, been praised by the President and shunned by the British Broadcasting Corp. As one journalist put it: "It has ceased to be merely a show. It has become a cause."

The show is now on 222 noncommercial stations and 50 commercial ones, and has reached the saturation point in some cities. In Chicago, researchers found that 95% of the preschool children surveyed watch it regularly. A total of 86% of the preschoolers in New York's Spanish area (East Harlem) are regulars too. But the show—designed originally for underprivileged children—has crossed all sociological lines.

Its effectiveness has been documented in an independent study by the Educational Testing Service of Princeton, N.J. A test given to children who watched the program infrequently or never during its second year on the air showed a 6% increase in basic skills. Given the same test, frequent viewers of *Sesame Street* showed a 43% increase.

The program has made its impact in an environment—public television—where highly praised children's shows are not hard to find. It shares the schedule with *Misterogers' Neighborhood*, produced at WQED(TV) Pittsburgh, on which the gentle Fred Rogers gives young children a living example of how to live in, cope with and learn to trust the world around them; with *Zoom*, a program out of WGBH-TV Boston that is produced by children for the 7-to-12 set; and CTW's own *The Electric Company*, a jazzy reading aid for graduates of *Sesame Street*. For all the acclaim they have won, not even these shows have matched the impact of *Sesame*.

An estimated \$8 million in seed money for the program went into CTW—which was then a subsidiary of the old National Educational Television—between 1967 and 1969. The funds came from the U.S. Office of Education, the Carnegie Corp. and the Ford Foundation. This year's 130 one-hour programs will cost about \$4.5 million to produce (or \$31,000 per show).

Of that amount, 60% will come from the Office of Education; 15% from the Corporation for Public Broadcasting; 15% in grants from Ford, Carnegie and Mobil Oil, and 10% from licensing fees

and royalties from the sale of nonbroadcast materials (such as books, records, toys, puppets, games, a magazine and a syndicated comic strip).

Officials of CTW see that last category of revenues—nonbroadcast materials—as the hope for establishing a permanent, independent base of income. The Ford Foundation awarded the production company \$6 million this summer to be used over a seven-year period to assist CTW in expanding the base of its independent income. "Much of the money will probably go toward establishing some endowment income for the workshop," a spokesman said, "but that will be a long time coming in and won't be an immediate relief."

For now, CTW must depend on the government for most of its money, and that money is awarded on a year-to-year basis. Although the funding for 1972-73 has been set (\$9.1 million is the projected budget for *Sesame Street* and *The Electric Company*), some concern has been voiced about funding for the following year. The President's two vetoes of the appropriations bill for the Department of Health, Education and Welfare—which also contains CPB's money—are the source of that concern. "But we're not gravely worried," the CTW spokesman says.

Over its four years of existence, *Sesame Street* has added to its curriculum and changed its cast of characters. Its foreign audience has grown and grown and grown. It has been shown more and more on commercial stations (which may not interrupt it for advertising and may put nothing but public-service spots at the beginning and end). It has won grassroots supports from groups such as "Citizens for Sesame Street" in Shreveport, La., which was formed to raise money for the show.

But due to the program's well-publicized success, CTW's fears about future funding remain relatively minor. And although *Sesame Street* may seem expensive even by commercial network

WPRO has a very unusual kind of children's program. It's only for kids who've run away from home.

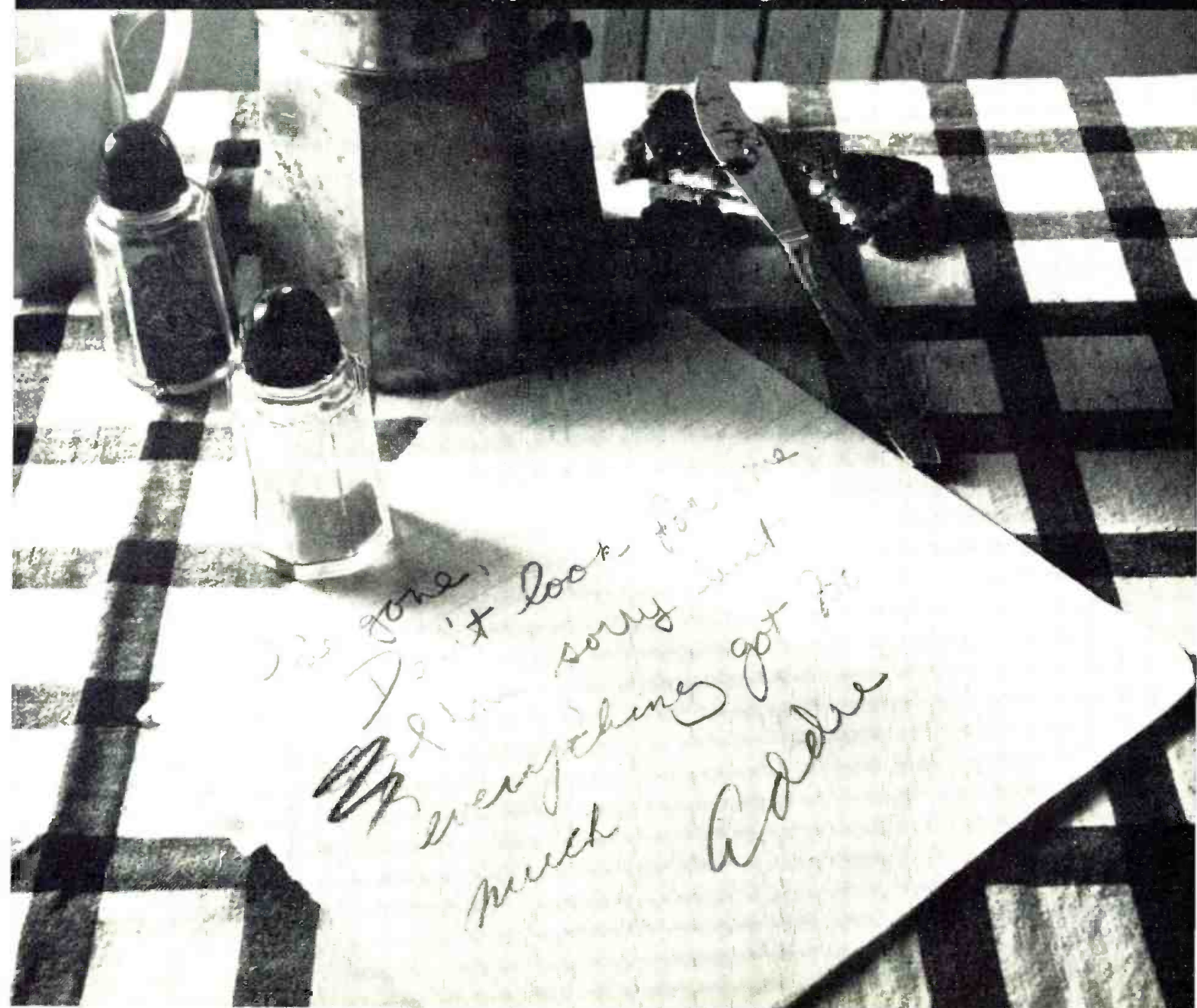
It's not for kids sitting snug in their rooms. It's for kids who thought they had enough of their rooms. *Run-Away* is a one-of-a-kind program developed by WPRO with the cooperation of the Missing Persons Bureaus of Rhode Island's lo-

cal police. Its purpose: to broadcast descriptions of runaway children. And give parents a chance to say "Come home. We care." *Run-Away* is working. Reuniting a lot of scared kids with a lot of scared parents

And helping them find out that a little running away is maybe what they really needed to put them back together.

WPRO
PROVIDENCE

One of the stations of Capital Cities Broadcasting. We talk to people.



standards, there is another way to view its price tag. With 9 million children watching, the total cost comes to slightly over 50 cents per year per child. Viewed in that light, the program that above all others has broadened children's television—and even television as a medium—may also be the biggest bargain in American education.

Perspective on the News

FCC's puzzler: Should it move on children's TV?

Pressured for action by ACT, which proposed radical reforms, agency is in a delicate condition

To a television broadcaster, a piece of animated film produced with nothing more in mind than holding a kid's attention on Saturday morning is good business, if it achieves its aim. To the child's parent, however, it may be, as some have called it, "candy for the eyes"; to some child psychologists, something even more dangerous—a means for "socializing" the viewer in negative ways.

The conflict resulting from that role-playing has produced for the FCC a problem as delicate and difficult as any it is likely to face: Where does its legitimate concern for assuring that the airwaves are

used in the public interest end, and its role as big brother begin? The problem is made the more emotional by the knowledge that it is *children's* minds and psyches that are at stake.

The problem is not new. The issues were drawn at least 11 years ago, when then FCC Chairman Newton N. Minow, in his "vast wasteland" speech, asked broadcasters to consider their responsibilities toward children. "Is there no room on television to teach, to inform, to uplift, to stretch, to enlarge the capacity of our children?" he asked. "Is there no room for a children's news show explaining something about the world to them at their level of understanding? Is there no room for reading the great literature of the past, teaching the great traditions of freedom?"

Even before that, of course, the Kefauver hearings in the Senate (followed by the Dodd hearings) raised questions as to whether televised sex and violence—the filmed cops and robbers and westerns—was a factor in the increase in what was then called juvenile delinquency. But until the Minow speech, few broadcasters thought their role included any responsibility for *educating* children.

More of them do now, of course. The accompanying stories on children's programming indicate that.

But now, government is considering going beyond exhortation. The FCC has obtained industry comment on a proposal submitted by Action for Children's Television that would ban sponsorship of children's programs, prohibit host selling on such programs, and require each station to provide 14 hours of children's programming each week, with the programs aimed at different age groups through the day.

The commission has not endorsed the proposal, and there is no likelihood it will adopt it in anything like its present form. But the commission has also obtained voluminous data from broadcasters on their children's programming together with their related commercial practices—all of it looking to possible regulatory action. The move on the part of the commission is due only in part to the aggressiveness and articulateness of the militant mothers of ACT. It is due, also, to the sympathy of FCC Chairman Dean Burch for ACT's cause, if not necessarily ACT's proposal, and to the realization that there are many parents throughout the country who, as one commission official, in the privacy of his office, put it, "think that children's television is crappy, what there is of it." (The assessment is substantiated by the 100,000 pieces of mail the commission has received in general support of the ACT proposal.)

Commission officials point out that the concern is not simply with the animated cartoons with which the networks supply their affiliates during most of Saturday morning. For Saturday mornings constitute one of the smaller blocks of time children devote to television viewing—about 12%, for children between the ages of 6 and 11; 14%, for preschoolers. Each group spends a somewhat larger amount of its time before the set in late

Pointer from Pastore. Because of its vast impact upon children "we cannot set too high a standard for television; nor . . . can we be too conscientious in the manner in which we use it," according to Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.). The senator's remarks were delivered last week as he accepted an award from Morality in Media, a New York interfaith organization concerned with uplifting media standards. The award honored his efforts to curb the amount of sex and violence in TV programming.

Senator Pastore used the occasion to outline his view of a proper morality for media. He said it demands "much, much more than restraint from the salacious and the libidinous" and that those in the media should ask themselves: "Should the audience or readers be better human beings for having seen or read what I am offering?" He acknowledged that not every program or publication can be expected to meet that standard, but added: "It is far more rewarding to challenge the media to be great than to warn it of excesses."

afternoon and early evening—and most of it, with their parents, in prime time.

In all, they devote some 22 hours each week to television. And while parents and psychologists agree that fun is fun, many feel that children should be exposed to something more than what critics often refer to as the "mindless" cartoons seen on Saturdays and the off-network reruns—the *Petticoat Junctions* and *I Dream of Jeannies* that both affiliates and independents strip in late afternoons and that some stations call "children's programming" (and that frequently are in fact watched by as many children as adults). The commercials—particularly those termed "hard sell," are another cause for concern. Joan Ganz Cooney, president of the Children's Television Workshop, producer of *Sesame Street*, has likened television advertising to "shooting fish in a barrel"—"a direct appeal to consumers who are illiterate, unemployed, unemployable and dependent for their welfare on others" (BROADCASTING, Oct. 23).

The degree of concern children's television causes some psychologists was indicated in an article in the November issue of *Psychology Today*. Two clinical psychologists—Robert M. Liebert (he was a principal investigator for the surgeon general's committee on television and violence) and Rita W. Poulos—in an article entitled "TV for Kiddies. Truth, Goodness—& a Little Brainwash," contend that "any steady diet of television will have a powerful influence on children." Accordingly, they urge that television be "programed to socialize our children in positive directions," and say this is the "only ethical choice." For, they add, society is "only 20 years" from either savagery or a more civilized world—and "television can help propel us in either direction."

There is little interest in social engineering at the FCC. But the commission's

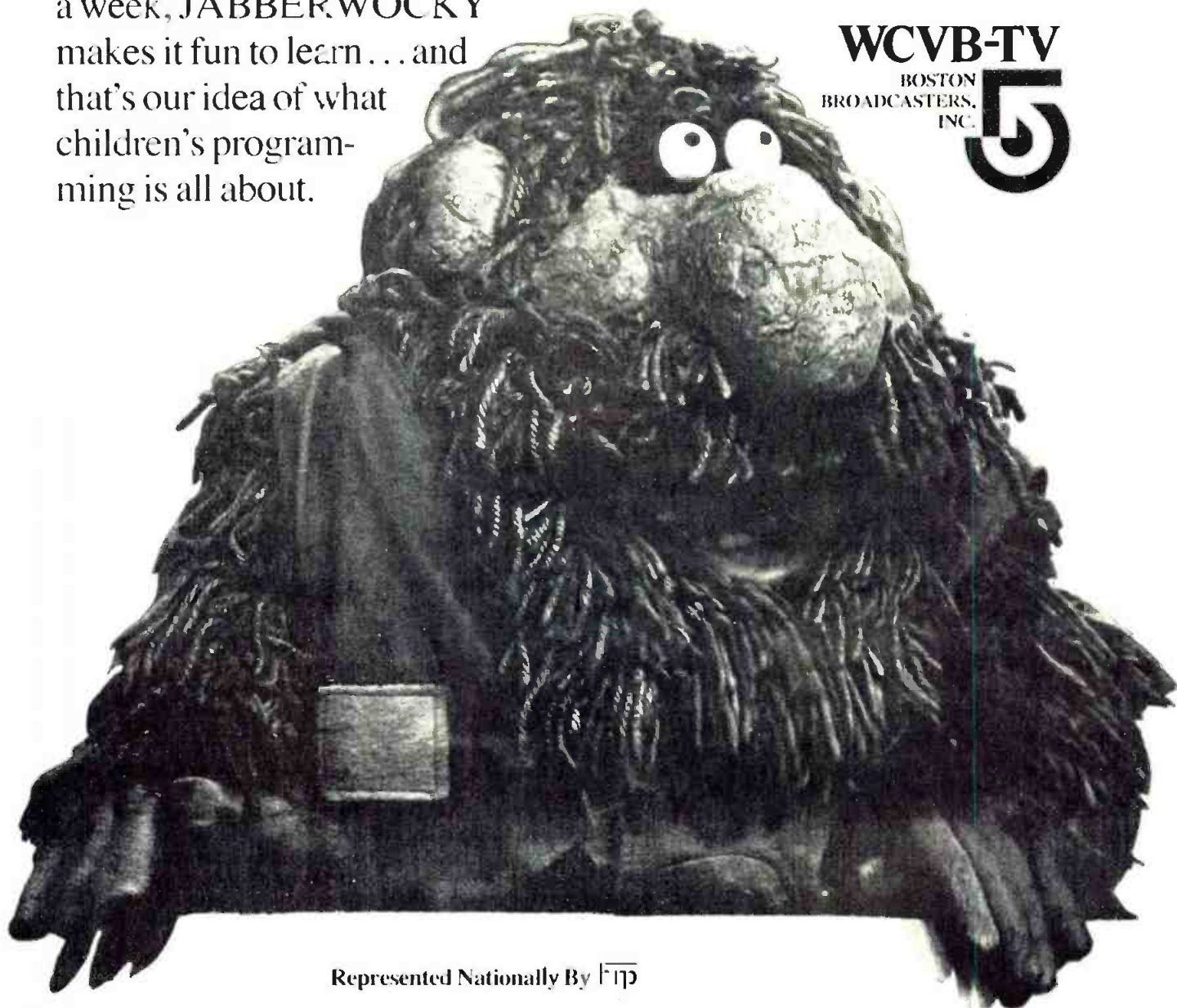
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Dirty Frank has more bad habits than the most inventive child could cultivate. He chews with his mouth open, interrupts people, washes infrequently, and won't share his toys. But each day on JABBERWOCKY, Dirty Frank learns his lesson . . . and thousands of New England children learn with him. Six days a week, JABBERWOCKY makes it fun to learn . . . and that's our idea of what children's programming is all about.

Here at Boston's Channel 5, we try to key our local programming directly to our audience. And we've found that the New England audience is bright, well-informed, highly perceptive and very responsive. Children are a large part of that audience. We wouldn't dare give them less than our best.

WCVB-TV
BOSTON
BROADCASTERS,
INC. **5**



Represented Nationally By 

principal staff aide on children's programming, Elizabeth Roberts, feels that broadcasters, "in general," have been ignoring children's needs—although she does not say that the reason is always simply a matter of neglect or greed. "The money and talent needed to produce local children's shows are not always available," she said last week. "And good syndicated children's programming is not there to buy. So they run Popeye or reruns of network cartoon shows that the networks dropped because they were too violent." The result, she said, is that children do not have the options they should.

But she professes puzzlement at the lack of quality children's programming. She said she has talked to a number of representatives of stations and groups—some 15 to 20—about plans for new children's programming, "which never gets on the air. Either everybody is doing a big con job, hoping the problem will go away, or else the advertisers who say they want quality programming don't talk to producers."

Indeed, there is some feeling within the commission that advertisers could effectively bring about a renaissance in children's programming, if they chose to, since a relative handful constitute the bulk of sponsors for children's programming on the networks. Commission officials say they cannot understand why the advertisers contend they lack the leverage to bring about changes in the Saturday ghetto. "If five major advertisers of kids' shows told CBS they won't sponsor lousy

cartoons," one official said, "then CBS wouldn't be making \$16 million on children's programming." (The \$16 million is believed to be more than the combined children's-programming profits of ABC and NBC.)

The attitude this seems to reflect may stem in part from a wish that the problem was someone else's. For the policy options available to the commission, in its present make-up, seem limited. Not necessarily for lack of authority; the prevailing legal opinion in the commission is that it has the power to do much of what ACT, for instance, has proposed. Rather, commissioners, as well as key staff members, generally seem reluctant to involve the government very deeply in programming. As one commissioner put it last week, "We tread very warily, when programming issues are involved." Besides, he said, "government can't say what is good or bad programming."

Chances of substantive action seemed to have been damaged rather than aided by the three days of panel discussions the commission held on the subject last month (BROADCASTING, Oct. 9). The commissioners were hoping for what they considered workable ideas, but they feel they received none. Even Chairman Burch was said to have been disappointed. "We got more of the panelists' intuitive feeling," one staffer said last week. "The people were talking from the gut; we got nothing scientific." (The commission may find more profitable the oral argument it plans to hold on the

same subject; it is tentatively scheduled for early January.)

One idea that has already surfaced involves the prime-time-access rule. The commission, in the notice of inquiry and rulemaking in which it is reviewing the rule's impact, has proposed an amendment that would require stations to fill all or some of the time the rule frees from the network with specific kinds of programming, including children's programming, or to encourage such programming by exempting it from the rule's restrictions (BROADCASTING, Oct. 30).

There are other ideas in the gestation period: Limit advertising in programming aimed at preschoolers to the institutional kind; include in renewal applications a question as to what applicants have done to determine, and meet, children's needs. There is even one to require stations to program an amount of children's programming based on the size of market in which they are located.

But that last one, at least, seems an unlikely choice for an agency that is reluctant to move government into the programming area. (Commercials may be a different matter. There seems to be some sympathy at the commission for taking the "hard sell" out of advertising aimed at children.) Frequently, members and staffers alike talk of the value of "jawboning" and voluntarism. They note that the networks have agreed to reduce by some 33% the amount of commercial time in their children's programming—from 12 to eight minutes—and that the National Association of Broadcasters code has banned host selling.

Of course, voluntarism and jawboning do not always work. Chairman Burch strove mightily last year to bring the three networks into an agreement under which each would air a quality children's program on an alternate night, but the effort failed when CBS refused to cooperate. And some officials who follow such things say that the peaks and valleys of activity in the children's programming area can be charted by the presence or absence of official heat on the subject.

Furthermore, Chairman Burch, after urging broadcasters on to more, and more diversified, children's programming in speeches to the International Radio and Television Society in 1970 and 1971, told the same group months ago that his "jawbone had lost its cutting edge, assuming it ever had one," and that, as a result, he would give this subject of children's television a rest." So what is left?

The commission, by its considerable research effort, has made it clear it considers children's programming a special area of concern, and broadcasters appear to agree that children deserve special attention. But the question remains: How far, and in what direction, can the commission regulate broadcasters in the children's interest without presuming a wisdom the government does not possess? Maybe early next year, this commission's answer will begin emerging.

This "Perspective on the News" was written by Leonard Zeidenberg, senior correspondent in Washington.

PROGRAMMING FOR THE HARD TO REACH 11-TO-16 YEAR OLD MARKET.

IF YOU'RE A NETWORK, A LOCAL STATION OR AN ADVERTISER CONCERNED WITH THIS MARKET, YOU OUGHT TO GET TO KNOW YOUTHWAYS PRODUCTIONS.

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Co-Producers of the Miss American Teen-Ager Pageant
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YOUTHWAYS

("Broadcast Advertising" continues from page 28.)

and two industry trade associations emphasized that there is no scientific proof that there is a relationship between drug advertising and drug abuse.

Dr. Gerhard J. Hanneman of the University of Connecticut reported his studies show there is no cause-and-effect connection. And, he added, "calling for a ban on drug advertising seems premature, naive and a somewhat hysterical reaction to society's inability to contain drug abuse." He noted that proscription of cigarette advertising on TV and radio has not reduced consumption.

Dr. Hanneman's principal studies were on the efficacy of anti-drug-abuse public-service announcements. He found, he said, that they do little good because they are presented in a "shotgun" approach and do not reach the target audience. It would be better, he said, to put them on underground FM stations, as well as the alternate press like *Rolling Stone*, to reach users. Nonusers, he said, tend to prefer listening to top-40 AM stations and watching *All in the Family* and TV newscasts.

And, he stressed, most individuals in college learn about marijuana and amphetamines from friends, not from the media. In other drug categories, however, the media do play a part in initial awareness, he said.

A similar finding on the anti-drug-abuse announcements was reported by Dr. Donald L. Kanter of the University of Southern California. Some of the government's antidrug advertising in mass media has a "boomerang" effect, he said, because the high-school audience he measured registered a high disbelief in the credibility of the announcements. By contrast, he noted, the anticigarette commercials had a low degree of disbelief. An even higher level of disbelief was registered for those antidrug commercials using athletes, he said.

Removing drug advertising from TV is inappropriate, he said. The need is for a study of other factors in the total TV environment.

The Proprietary Association, whose members manufacture over-the-counter medicines, emphasized that nonprescription drugs are safe when used according to directions on labels, stressed that companies carefully review their advertising with lawyers and medical advisers, and that broadcasters, print media, and even the advertising industry are involved in policing this type of advertising.

The association spokesmen pointed, as they had last July before the marijuana commission, to drug-abuse problems in Denmark, Norway and Sweden, where there is no TV advertising.

But FCC Commissioner Johnson took a radically different view. "We've got a drug problem in America," he started out. "It's called television."

The tone of his attack was exemplified in these words:

"In short, television, its advertising agencies and their corporate clients are preying upon both our minds and our

"There's A Man Up The Street With A Happy Machine"

Here in Chicago, there's a very special new syndicated children's show available. It's a half-hour color film show that gives kids things to think, make, do and talk about. The kinds of things kids really and truly like to think, make, do and talk about.

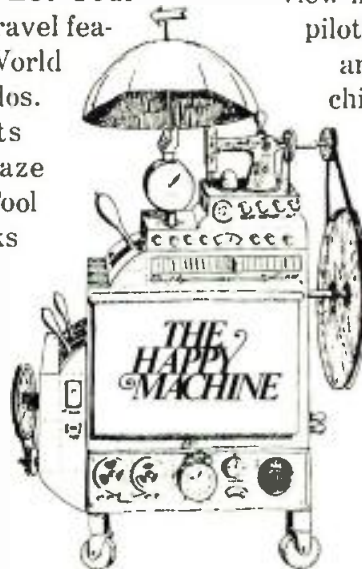
It's a show written for the six to eleven-year-old market that features such involving segments as Whitney, the Whistling Whiz. (He teaches kids how to whistle.) The Mystery Inspector. (He teaches them to be keen-eyed detectives.) New! Because You Made It Yourself! (Simple homemade toys.) Let Your Mind Wander. (A travel feature.) The Wacky World of Wonderful Weirdos. (Interesting plants and animals.) Amaze Your Friends and Fool Your Family. (Tricks and stunts that do.) Dr. Mightymouth. (Dental health tips made palatable.)

003 1/2 Has a Code in his Nose. (Really.) In fact, the format is a pot-pourri of over 35 separate new features that range in length from 20 seconds to 4 minutes. And each half-hour contains from five to eight of these features.

The show is hosted by the veteran children's show star, Mr. Johnny Coons. And "Uncle Johnny" and his wonderful Happy Machine are now available in this fun and involving format—a children's television show that is both appealing *and* educational.

If you'd like to spend a preview half-hour with the pilot of Johnny Coons and his Happy Machine—let us know.

Perhaps your young viewers will soon be saying—
"There's A Man Up The Street With A Happy Machine"



Write or call collect:

SHIELD PRODUCTIONS, INC.

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bodies—and those of defenseless children—to promote atheistic corporate greed whatever the social cost.”

Mr. Johnson said his first choice would be to ban all drug advertising, particularly analgesic and mood-altering drugs, from the broadcast media. Alternatively, he said, he would require all over-the-counter drug advertisements first to be cleared by the Food and Drug Administration and the Federal Trade Commission. He also said he would require that drug advertising in programs that are viewed significantly by children be limited to institutional copy. If none of these limitations can be accomplished, he said, he would extend the fairness doctrine to drug advertising so it could be rebutted by counteradvertising.

Also sharply attacking the broadcasting industry was Mr. Braren who aimed his criticism at the testimony of Mr. Wasilewski last July. He termed ironic Mr. Wasilewski's claim that advertising helps generate a larger market for a product, thus resulting in lower prices through the economies of mass production. *Consumers Union*. Mr. Braren recalled, only last August reported, as it has before, that there is no significant difference among pain killers, that aspirin is best, and that the cheapest aspirin is the same as the most expensive. He noted that the very claims that are the chief element of TV commercials for those products are the ones that CU called on the consumers to distrust.

He urged that some form of counter-advertising be required, referring to a House of Commons' committee report last September that suggested that Britain's Independent Broadcast Authority be required to institute a weekly discussion program to examine advertising claims, and to the proposal by advertising agency executive Richard K. Manoff that stations and networks be required to set aside 10% of their commercial time for public-service announcements (*BROADCASTING*, Oct. 30; also see "Open Mike," page 10).

Senator Nelson, charging that drug-firm advertising and promotion to physicians were responsible for much of the problem of the drug culture today, called for prior approval by the FDA of all

drug advertising, both prescription and over-the-counter. This is an item in his omnibus drug bill that he promised to re-introduce in the new Congress. He forecast that Senator Edward M. Kennedy's health subcommittee will hold hearings on this bill soon after the new Congress convenes.

Perhaps the harshest criticism of drug advertising was directed at those promoting feminine-spray deodorants that have been heavily advertised on TV. The critic was psychiatrist Robert Seidenberg of the State University of New York at Syracuse. Speaking of the vaginal deodorant, Dr. Seidenberg commented: "This new abomination is not only medically unsound for use but deleteriously augments feelings of inferiority in women about their bodies. . . ."

Comments from panel members implied a strong interest in TV programs as well as advertising. John B. Macy, former president of the Corporation for Public Broadcasting, wondered whether antidrug messages might not be more effective if they were part of TV programs, instead of separate announcements. This was picked up by Dr. David C. Lewis of Harvard University's School of Medicine, who asked whether it is not the whole life style portrayed in TV programs that is the problem. Dr. Lewis also expressed a keen interest in counter-advertising, expressing the thought that perhaps pharmaceutical associations and professional organizations could use this technique to counter what they consider deceptive or misleading advertising.

Other panel members are Howard Mitchell Jr., student at the University of Pennsylvania Law School; Mrs. Robert Pratt, Church Women United; David Ross, member, Maryland House of Delegates and former master of the juvenile court, Prince Georges county, Md.; Rabbi Leonard A. Schoolman, Union of American Hebrew Congregation, and Sister Virginia Schwager, U.S. Catholic Conference.

The panel plans to analyze the testimony and report conclusions and recommendations to the general board of the NCCC which meets in February. That board is the one that will adopt final recommendations, it was emphasized.

Nitty-gritty at the BPA

The promoters hear how to—and why they should—do a job on broadcasting's image

Broadcast promoters were urged last week at the annual meeting of their national organization to accentuate promotional activities that are tied to public-service projects.

The necessity of placing heavier emphasis on the contributions broadcast facilities are making at a time when their industry is facing sharp criticism from various sectors was sounded last Monday (Nov. 13) in a keynote speech by FCC Commissioner Richard E. Wiley to the 17th annual International Seminar of the Broadcasters Promotion Association. The same message was echoed by other speakers during the seminar, which ended last Wednesday.

The official registration tally at the BPA meeting was 302, said to be disappointing to the organization's management. The three-day seminar at the Statler-Hilton in Boston concentrated on the nuts-and-bolts aspects of the promotion manager's job, covering such topics as on-the-air promotion, use of the local newspapers and periodicals as well as the trade press, reciprocal arrangements and use of hospitality suites.

There was less emphasis this year on the broad issues, such as minority group problems, the generation gap and general management topics that played a role at recent BPA meetings. Some members felt there was a need to "look inward" this year and focus on ways to improve profitability and meet challenges from outside critical groups through effective promotion pointing up the contributions station and networks make to public causes and in solving community problems.

Commissioner Richard Wiley also did a little promotional work of his own. His talk centered on three issues presently before the commission with which he has become closely identified—radio re-regulation, license renewals and the Federal Trade Commission's counteradvertising proposals.

Mr. Wiley, who heads the commission's re-regulation task force, cautioned his audience against becoming prematurely frustrated over the narrow scope of the FCC's initial re-regulatory action two weeks ago. That action relaxed or partially deleted some of the more archaic technical requirements on the commission's books (*BROADCASTING*, Nov. 6). To those who anticipated such relief as perpetual licenses and abrogation of the fairness doctrine, the commissioner said, this first step might have been somewhat of a disappointment. But, he continued, "whether or not we ever attain the de-regulatory millennium—which I know many broadcasters seek—of a longer license period or selective application of the fairness doctrine, I believe that our initial, perhaps uncertain and unmomentous step toward the re-regulation of radio



Listening. A 10-member panel of church-active people will digest and analyze the testimony presented to them during the three-day hearing on drug advertising and drug abuse, preparing recommendations to be submitted to the general board of the sponsoring organization, the National Council of Churches of Christ. Shown here are three panel members during the sessions in Washington last week (l to r): John McDowell, alternate for Cynthia Wedel, president of NCCC; Dr. Michael C. Watson, Bamberg, S.C., physician, who is chairman of the panel, and Dr. David C. Lewis of Harvard Medical School.

Our Beat



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Richard Wiley



Chuck Blore



Harold Neal

(and to an extent, television) may be the welcome harbinger of an eventual review and re-evaluation of our entire regulatory process vis-a-vis the broadcasting industry."

Commissioner Wiley said "the highest priority" must be assigned to the development of a "reasonable, coherent and pragmatic renewal policy." He added that such a policy must insure continued public service and also provide some reasonable assurance of renewal to the licensees who supplied such service. Turning to counteradvertising, Commissioner Wiley said the thrust of many of the demands goes not to the truth or falsity of commercial presentations but to the question of whether the product should be utilized at all. He suggested that the risk of injury to the commercial broadcasting system would be "more than just conjecture."

"As promoters of the media," Mr. Wiley told the BPA members, "you have a unique opportunity to get across the all-important message that broadcasting is a great industry and that its economic strength and availability are a concern to every American citizen."

Harold Neal, president of the ABC Radio, said the most effective promotion effort is one that "elevates or advances" a station in a market and can be effected particularly through meaningful community service. He suggested that promotion men keep themselves flexible to new ideas and be open to change, when and if a better alternative presents itself. He voiced the view that promotion managers should be on the top management staff, conversant with and shapers of policy.

Mr. Neal deviated from a discussion of promotion to remark briefly that despite all the criticism it has received, the American way of broadcasting "is the best there is though it may not be the best there can be."

During a panel on trade-paper advertising Leo Collins, director of marketing services, ABC Radio Network, said such advertising can be effective if used consistently. He urged advertising-promotion directors to "sell" management on the values of such advertising. George Rodman, director of advertising and press information, CBS-Owned Television Stations, reported on a survey that showed that broadcast media executives who were regular readers of trade paper advertising scored high recall in identifying station call letters.

Chuck Blore, president of Chuck Blore Creative Services, Hollywood, discussed some of the commercials his firm has produced and played a group for the BPA. The audience received them enthusiastically. Mr. Blore said commercials can be produced economically and can be effective sales tools if a good idea can be presented in a distinctive, memorable manner.

Robert Alter, executive vice president of the Radio Advertising Bureau, unveiled a new sight-and-sound presentation titled, "Alliance for Progress." It traces the growth of changes in radio since the 1930's and depicts the growth of the medium in terms of sets, listeners and advertising billing. A highlight of the 45-minute presentation is a section detailing case histories of five advertisers who used radio successfully, with the narration provided by an executive of the company. The presentation also accents the resources of the RAB available to advertisers, agencies and stations, including its consultation service, tape library and a wide array of promotional material. Mr. Alter noted the presentation can be adapted to include local success stories.

A session dealing with cable television was enlivened by a discussion between David Foster, president of the National Cable Television Association, and Jack Harris, president of KPRC-AM-TV Houston. Mr. Foster stressed that cable and commercial telecasting could co-exist if both factions made an attempt to cooperate and concentrate on the "real issues" that separated them. Mr. Harris pointed to an issue that poses a serious threat to commercial broadcasters—pay TV on cable.

"When cable TV begins to offer sports and top name entertainment programs," Mr. Harris said, "free television will be gravely endangered." Mr. Foster contended that "free television does not exist." He claimed that the consumer ultimately pays through higher prices for products and services because of advertising. Mr. Harris shot back that this is untrue, claiming that mass production, mass distribution and mass advertising result in prices that actually are lower.

In a panel session on research, Edward Papazian, vice president and media director, BBDO, New York, said there was not enough information available on brand product shares of nationally distributed items. As a result, he said advertising funds tend to be allocated to larger

markets. Mr. Papazian suggested that a research organization begin to supply this information on brand shares, and he urged local stations to help support such service by subscribing to it.

James A. Yergen, vice president research, Group W, suggested there is also a need for brand product shares data on local accounts. He indicated that rating services should divide additional information on TV viewing by people, covering how often they watch particular programs and whether the viewing is singly, or by two or more members of the family.

Robert L. Owens, vice president, sales and marketing, American Research Bureau, recommended that stations conduct promotion campaigns in a way an advertising agency undertakes one for a product or service. He said that a goal of certain rating point increases be established for a particular TV or radio program and the results be measured at the end of the campaign.

A session on community ascertainment reached the conclusion that a TV or radio station should maintain on a continuous basis its efforts to measure the needs of the locality in which it is licensed. Richard Shiben, chief of the renewal branch of the FCC's Broadcast Bureau said that stations have an obligation, once they receive a three-year renewal, to continue their community ascertainment procedures to determine if changes in the community indicate a change in programming responsibilities.

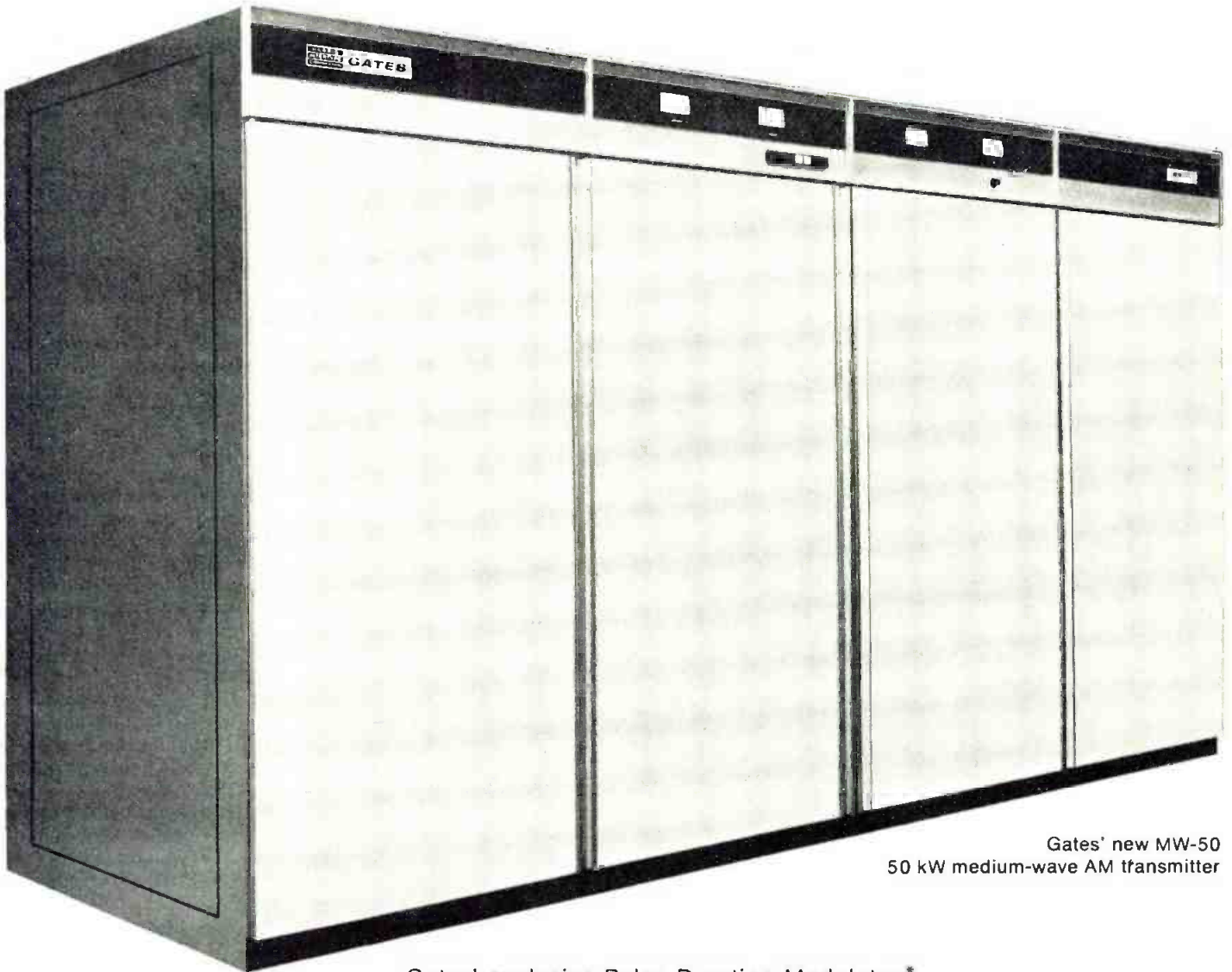
BPA cites 20 for promotion efforts

Twenty stations were honored with gold medallions during the Broadcast Promotion Association awards last Tuesday (Nov. 14).

In the community involvement category the winners were WFIL(AM) Philadelphia, WABC-TV New York and WLWC(TV) Columbus, Ohio.

In the radio audience class, gold medallions were presented to KNX(AM) Los Angeles (for top-50 markets); wowo(AM) Fort Wayne, Ind. (all other markets); KGO(AM) San Francisco (use of other media in the top-50 markets); KSL(AM) Salt Lake City (use of any other media in other markets); WXYZ(AM) Detroit (total campaign in the top-50 mar-

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kets); KSL(AM) Salt Lake City (total campaign in all other markets); KQV(AM) Pittsburgh (use of print by radio stations in the top-50 markets).

Television station winners of gold medallions were KABC-TV Los Angeles and WABC-TV New York (use of TV by TV stations in the top-20 markets); KOOL-TV Phoenix, Ariz. and WKY-TV Oklahoma City (use of TV in all other markets); KNBC-TV Los Angeles and WRTV(TV) Indianapolis (use of any other media in the top-20 markets); WCBS-TV New York and WXYZ-TV Detroit (total campaign in the top 20 markets); ABC-owned TV stations (TV sales award in the first 10 markets) and KCRA-TV Sacramento, Calif. (TV sales award in all other markets).

AT&T details its needs for program line hikes

Company tells FCC it expects sharp declines in revenues and services without tariff revision

AT&T says it can expect competitors to carve out large chunks of its television program-transmission business if it does not change its rate structure. And the result, the company says, might be a total weakening of that service.

The company last month told the commission that pressures from competitors—miscellaneous common carriers—was a major factor in its decision to request permission to file new tariffs for program-transmission service (BROADCASTING, Oct. 23). The proposed tariffs would lower rates for monthly contract users—the networks—and generally raise them for occasional users.

Last week, in data filed in support of its request, the company was more specific in discussing its concern. It said that if it maintained the rates it adopted in 1969, its network facilities for monthly contract users would be reduced to less than 20% of its present size—from 38,000 to 6,900 monthly price miles—and its net revenues from the service would decline from an estimated \$55.9 million in the year ending Oct. 31, 1973, to about \$11.3 million for the year ending two years later.

AT&T also said that it would suffer severe losses in its occasional service—from \$11.4 million in October 1973 to \$4.4 million two years later.

Without the changes it has proposed, the company said, it would not be economically feasible for it to continue to provide either occasional or monthly service.

The company said its analysis indicates that although costs for providing the reduced service would be lower than they are at present, the revenues would be lowered to a point where they would fail to cover the burden of the service by about \$5 million.

AT&T said its troubles in the television program-transmission business began in January 1971—about a year after new, higher rates for the television networks went into effect, in October 1969, when the networks began replacing Bell

system service with that provided by miscellaneous common carriers.

The new rate plan that it wants to adopt, the company said, will permit it to achieve its rate-making objectives—retain most of its customers and keep revenues up to a level where television service as a whole “passes the burden test” and makes a contribution to the over-all earnings of the company.

AT&T said it would still lose some customers to competitors. But it would expect its program-transmission service to produce net revenues of \$54.3 million by October 1975, \$1.1 million more than the “burden costs.” (The company said its rates would be higher than those of miscellaneous common carriers. But it also said the “reliability, restorability and flexibility” of its service would offset the MCCs’ price advantage.)

AT&T said the proposed rates, which would reduce the monthly charge for full-time television network service from \$82.50 to \$55 per mile for the interexchange channel service and boost the interexchange channel rate for occasional users from 55 cents to \$1 per mile, are also needed to bring costs and revenues into balance. At present, the company says, monthly users are paying a disproportionately large share of the television costs.

The company also contended that although its rates for occasional users would be raised, the impact on them would not be severe. It noted that the proposed level of rates is “virtually the same” as that in effect before the present rates went into effect, three years ago.

Besides the cost increases for occasional users, the proposed changes include reductions in the plant used to serve them—the size of the dedicated occasional television facility would be reduced from 38,000 to 20,000 miles and the amount of local exchange facilities used to provide occasional service would be reduced. Television operating centers would also be cut back.

The company said these changes will reduce the flexibility of its television services and will result in “some blockages of service.” But it added that such effects “are outweighed by significant cost savings available.”

FCC backs Gross turndown

The FCC has refused to allow the transfer of the construction permit for KJOG-TV (ch. 51) Los Angeles to a noncommercial interest. The commission action affirmed a May review board decision, refusing to extend the time for construction by permittee Gross Broadcasting Co. Gross sought to transfer its permit to United States International University. Gross had requested three time extensions since it was awarded the grant in 1965. Its third request was designated for FCC hearing in 1968, and a 1970 initial decision by Administrative Law Judge Basil P. Cooper concluded that Gross was guilty of trafficking the channel. Although the judge granted the time extension, the review board reversed his decision.

Macdonald offers hope on renewals

Swift resolution of license issue could be near-universal cure-all for broadcasters’ woes, subcommittee chairman tells NAB

Representative Torbert H. Macdonald (D-Mass.) last week gave broadcasters an indication of some of the license-renewal related problems his House Communications Subcommittee may explore in a hearing planned for early next year (BROADCASTING, July 31).

Addressing the National Association of Broadcasters’ regional fall conference in San Antonio, Tex., last Tuesday (Nov. 14), Mr. Macdonald pointed to the importance of the renewal issue to broadcasters: “I gather that if that issue could be resolved expeditiously, most everything else would fall in line,” he said. “At least until countercommercials or some other major problem in your industry comes into view.”

Congress is not going to abolish broadcast licenses, he said, and extending the three-year renewal period “is something we’ll have to hear a lot more about.”

Another aspect, he said, deals with the FCC’s requirement that all radio stations in the same market file identical renewal applications. This puts a paperwork burden on stations and the FCC. Mr. Macdonald said. “Obviously it is very difficult to make meaningful judgments on such a mass of material—assuming they can get around to evaluating all of it in the first place.”

In most major markets today, he said, survival seems to be predicated on stations programming to a select audience. They seem to know how to do that, he said, but what they are not sure about is how to serve the public interest.

Mr. Macdonald said he did not know how that could be done, but he mentioned one possible solution: “Why couldn’t the questions that are reserved [for] community leaders every three years, in a station’s ascertainment exercise, be asked of the audience? . . . Would it make sense to develop a dialogue between each station and the people who listen to that station, and probe their opinions of the community’s needs? Could you convince the FCC that you could best serve those needs if you did it on that kind of realistic basis, instead of having to promise programs that you knew weren’t suitable for that audience?”

He said he hoped some of the answers would come out of the hearing next year. In the meantime, he urged broadcasters to write the FCC with their suggestions.

Four fight Orlando re-grant

Four competing applicants for channel 9 in Orlando, Fla., have gone to the U.S. Court of Appeals in Washington in an attempt to block the FCC’s grant of the facility to Mid-Florida Television Corp. (BROADCASTING, Sept. 25).

The applicants asked the court to re-



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view an FCC decision of two months ago affirming a review-board grant of channel nine to Mid-Florida. The case dates back to the 1950's. when Mid-Florida originally won the grant. It was one of several involved in ex-parte proceedings in that decade. Applicants seeking court relief were TV 9 Inc., Comint Corp., Florida Heartland Television Inc. and Central Nine Corp.

GAO criticizes FCC monitoring

Comptroller general's study says more attention should be paid to mobile and citizens bands

The FCC has been found by a congressional watchdog agency to be spending too much time on inspecting AM radio stations and not enough time monitoring mobile radio and citizens band radio, where the problems are. The report by Elmer B. Staats, comptroller general of U.S., recommended that the commission ease up on standard broadcast-station inspection and put more effort into other types of monitoring.

The General Accounting Office report noted that the FCC's Field Engineering Bureau in 1971 found 851 AM broadcasters in violation of commission rules (75% of the stations inspected), but only

referred 396 cases to the Broadcast Bureau for enforcement action. But that bureau, it said, found only 43 violations serious enough for fines. The commission, the report said, collected \$50,250 in fines in those cases.

The GAO report also criticized the use of fixed monitoring stations, recommended more use of mobile monitoring and proposed that the Communications Act be amended to give responsibility for inspection of ship radios to the Department of Transportation and that responsibility for administering radio operator examinations be turned over to the Civil Service Commission.

The report stressed that the commission "has not taken forceful action against repeated and willful violators. . . . The practice of routinely canceling or reducing assessed fines fails to deter future violations, contributes to the disregard of the rules and regulations by many licensees and undermines the over-all effort to obtain compliance with the rules and regulations."

FCC Chairman Dean Burch, replying to an early version of the report last July, said a study of priorities was under way, with the possible establishment of a general manager to handle that program; that another study is being made on the future role of fixed-station monitoring and of the role and program of the FEB field offices. (These would be in accord with the recommendations of the Office

of Management and Budget following its study of the FCC last summer [BROADCASTING, July 17.]

He also said that he would recommend to the commission that a third study be made of the feasibility and practicality of reducing the number of onsite inspections of AM stations and that the commission review its method of assessing fines with the objective of strengthening the program.

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 88).

▪ **KOKA(AM)** Shreveport, La.: Sold by Hepburn Broadcasting Co. to John A. Dykes and others for \$775,000. Mr. Dykes holds the largest interest in a partnership of several local businessmen acquiring the station. He owns an independent gas and oil business in Shreveport. **KOKA** operates on 1550 khz with 10 kw day and 500 w night.

▪ **KRMD(AM)-KJKL(FM)** Shreveport, La.: Sold by T. B. Lanford to Jim R. Phillips, Charles B. Jordan Jr., Gary R. Ackers and David Robert Hyde for \$425,000. With the exception of Mr. Hyde, all buying principals have an interest in **KHEY(AM)** El Paso. Mr. Phillips also has an interest in **KRIO(AM)** McAllen and **KPUR(AM)** Amarillo, both Texas. Mr. Jordan has an interest in **KPUR**. Mr. Ackers owns portions of **KRBC(AM)** Abilene, Tex., and **KENM(AM)** Portales, N.M., and is sales manager of **KRIO**. Mr. Hyde is sales manager of **KHEY**. **KRMD(AM)** operates on 1340 khz with 1 kw day and 250 w night. **KJKL(FM)** is on 101.1 mhz with 25 kw and an antenna 185 feet above average terrain.

▪ **WHMS(FM)** Hialeah, Fla.: Sold by Agnes Marie Bookout, H. P. Boone Jr. and Lloyd G. Price to Joseph S. Field Jr., John T. Rutledge and others for \$300,000. Messrs. Field and Rutledge have interests in **WQXM(AM)** Clearwater, Fla. Mr. Field is also president and majority stockholder of **WIRK-AM-FM** West Palm Beach, Fla. **WHMS** operates on 92.1 mhz with 3 kw and an antenna 110 feet above average terrain.

▪ **WRDN(AM)** and construction permit for a new FM, Durand, Wis.: Sold by Melvin Pulley to Steven Noetzel, Leroy Achter, Russell Kent and R. H. Darby for \$100,000. Mr. Darby is a Winona, Minn., attorney. Mr. Achter is operations and program director, Mr. Kent, station manager, and Mr. Noetzel, salesman-announcer at **KOWO(AM)** Waseca, Minn. **WRDN** is a daytimer on 1430 khz with 1 kw.

Cable

▪ **Utica, N.Y.:** Several systems in Utica area sold by Antenna-Vision Inc. to Teleprompter Corp. for \$3.5 million (see page 79).



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72-54

KMOD sale opposition dismissed by the FCC

But the commission orders a hearing to scrutinize the qualifications of the Tulsa FM's proposed buyer

A challenge to the sale of KMOD(FM) Tulsa, Okla., has been dismissed by the FCC, which nevertheless designated the sale application for hearing.

Opposition to the sale had been filed by the licensee of KRAV-FM Tulsa, which claimed that the present licensee of KMOD, Turnpike Broadcasting Corp., had allowed the station to emit excessive radiation patterns that caused interference to KRAV-FM's signal. In denying the challenge, the commission noted that the proposed buyer, KMOD Broadcasting Corp., had taken steps to correct the interference problem. It also rejected KRAV-FM's contention that the buyer is financially unqualified to be a licensee.

However, the commission determined that "other serious questions" regarding KMOD Broadcasting's qualifications require that a hearing be held on the sale. Those questions, it said, relate to the conduct of the buying firm's 100% owner, Herbert Gross, when he was president and director of Titanic Corp., licensee of WGGG(FM) Duluth, Minn.

The commission noted that when Titanic proposed to acquire WGGG, Mr. Gross—who is no longer president but retains a one-third interest in the station—made certain representations regarding the amount of public-affairs programming the station would carry. Those representations, it noted, were not fulfilled when Titanic took over, and the station's 1971 renewal application made no provisions for any public-affairs or other non-entertainment programming. No affirmative representation came from the firm until Mr. Gross was relieved of his day-to-day responsibilities at WGGG, the FCC said.

The commission said a hearing on the KMOD sale is necessary to determine whether Mr. Gross had been guilty of past misrepresentations and, if so, if he is qualified to acquire the station. He also owns KFID-FM Litchfield, Minn.

KMOD has been off the air since July 15, 1971.

FCC accepts buyer's reassurance on KUTE

Sale okayed after added filing erases doubts about plans for FM

The FCC has approved the transfer of KUTE(FM) Glendale, Calif., over the objections of a neighboring black-oriented facility that charged the buyer with trying to "monopolize" the Los Angeles black audience. The challenging station has sought court review of the FCC action.

In approving the \$1-million sale by Robert P. Adams to Progress Radio Network Inc., the commission reversed an earlier finding that it was unable to deter-

mine whether the transfer is in the public interest without a hearing. A petition to deny the transaction had been filed by the licensee of KBCA(FM) Los Angeles. KBCA complained that Progress, licensee of black-programmed KGFJ(AM) Los Angeles, planned to convert KUTE (now programming semi-classics) into a black facility and, in effect, combine KGFJ and KUTE into a single operation with the same studio location. KBCA said this move would pose such a competitive threat that its survival would be in jeopardy.

KBCA stuck to that argument in asking the commission to stay its Nov. 8 grant of the KUTE sale pending its court appeal. It simultaneously filed a petition for review with the U.S. Court of Appeals in Washington, asking that the commission be reversed on a precedent set by the same court in a ruling last year. That decision sent back to the FCC the transfer case of WGKA-AM-FM Atlanta, classical-music facilities that the buyer intended to change to middle-of-the-road.

In granting the KUTE sale, the commission concluded "that there are no remaining substantial and material questions of fact requiring that the [sale] application be designated for hearing." It said it reached this decision on the basis of Progress's submission—subsequent to the initial hearing order—that it does not intend to turn KUTE into a black-programmed station (but rather a "jazz and rhythm

and blues" outlet reflecting the desires of Glendale residents surveyed in its community-needs ascertainment) and that it will not move KUTE's studio location to the KGFJ facilities if that action concerns the FCC.

Bay Area group seeks to stop KFOG(FM) sale

A citizens' coalition has asked the FCC to deny the \$1.4-million sale of KFOG(FM) San Francisco by Kaiser Broadcasting Co. to General Electric Broadcasting. In the group's objections are allegations that the buyer plans to do nothing to improve the station's news and public-affairs programming, has disregarded the area's substantial Asian and chicano populations, has promulgated a policy of employment discrimination at its other broadcast stations, and has "feloniously" deceived consumers through its parent company, General Electric Corp.

General Electric contracted to buy KFOG last May (BROADCASTING, June 5). At the same time, it agreed to purchase Kaiser's WJIB(FM) Boston for \$3.6 million. The selling firm entered the two transactions as part of its plan to divest itself of radio properties.

In a petition to deny the KFOG sale filed at the FCC last week, the Community Coalition for Media Change, an um-

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brella coalition of several minority organizations in the San Francisco-Oakland area, criticized Kaiser's operation of the station and contended that KFOG, under General Electric ownership, would take no steps to improve its service to the area's minorities.

The petitioners also asserted that General Electric Broadcasting's character qualifications are in doubt in light of the fact that in 1962 the parent company was forced to rebate some \$50 million in overcharges on consumer products. This, it said, amounted to a "multi-million dollar theft from trusting citizens who bought its products."

FCC backed in choice for upstate New York AM

The U.S. Court of Appeals in Washington has affirmed a grant by the FCC to John B. Weeks for a new AM station in Warsaw, N.Y., and the commission's dismissal of two competing applications.

In a brief, unsigned opinion, the court found the commission's rejection of an application of What the Bible Says Inc. for facilities mutually exclusive with Mr. Weeks's to be in order. It noted that the losing applicant had proposed a station in a small suburb of Rochester, N.Y., but planned no programming to meet the specific needs of the city of license itself. The court rejected What the Bible Says's claim that it should not be required to take into account the ordinary program needs of its proposed licensed city because it is a nonprofit, religious organization.

The commission also found reasonable the FCC's dismissal of an AM application by Oxbow Broadcasting Corp. Oxbow had proposed a new station at Geneseo, N.Y., in the county adjacent to Warsaw. While the commission found the program proposals of Oxbow and Mr. Weeks to be essentially the same, it chose the latter's application because Oxbow is owned by a number of individuals, only one of whom would be in direct control of the new station, while Mr. Weeks proposed to run his station himself.

Lee deplures excessive reliance on ratings

FCC commissioner urges stations to revise their criteria

FCC Commissioner Robert E. Lee has urged broadcasters to undertake the difficult if not the impossible—avoid slavishness to ratings.

The commissioner, speaking to the National Association of Broadcasters regional fall conference in St. Louis, said that "public-interest programming is people programming—not numbers programming," and added:

"Broadcasters should pay attention to the people, whether they speak through little numbers or letters or whatever, and use that information, remembering the sum of the minorities is frequently

greater than the majority."

The commissioner said there was an "overreliance on numbers" caused by "an inability to find other objective factors by which to make buying and programming decisions." But he also suggested another way ratings could be used, passing along a tip from WHP(AM) Harrisburg, Pa.

The station is using its American Research Bureau books to determine the areas of the city and times of day in which it is weakest. When the study is completed, the station will initiate promotion campaigns to increase its listenership in those areas at those times.

Commissioner Lee also had a suggestion of his own. He said that while in every city there will be "a number-one station" which will "praise the ratings services and their results," there are also "number-two stations in every city." And these, he said, "should try harder—not necessarily to get better ratings, but to remind advertisers that there are still plenty of people who prefer to listen to their stations—maybe, simply, because they try harder."

Johnson knocks harder on FCC's EEO policy

Commissioner criticizes trimming latest list of stations being queried

FCC Commissioner Nicholas Johnson who previously described the FCC's method of implementing its equal-employment opportunity policy as "a joke" (BROADCASTING, Nov. 6), now says it is "a mess."

The commissioner expressed his new, and lower, opinion of the policy in a dissenting opinion issued last week in connection with the commission's action on Nov. 10 deferring the renewals of 49 stations while it inquired into their employment practices (BROADCASTING, Nov. 13). They are located in Washington, Maryland, Virginia and West Virginia.

He said the program became "a farce," even "a mess," when the commission instructed the staff to trim "to manageable" length a list of 77 stations it had suggested for letters of inquiry. The stations had been selected on the basis of the same criteria used to query 30 stations in Pennsylvania and Delaware—they had shown no blacks or women on their payrolls or a decline in those categories of employees from 1971 to 1972.

Commissioner Johnson said the staff "dutifully complied" and the majority accepted every staff decision, even though "no good reason" was offered in a number of cases. He said letters should be sent to every station which failed to meet the standards, "meager as they are."

The letters were sent to:

WINX(AM) Rockville, Md.; WDON(AM) Wheaton, Md.; WPRW(AM) Manassas, Va.; WFMD(AM)-WFRE(AM) Frederick, Md.; WBOC(AM) Salisbury, Md., and WBOC(FM) Ocean City, Md.; WNAV-AM-FM Annapolis, Md.; WASA-AM-FM Havre de Grace, Md.; WDVA(AM) Danville, Va.; WLPM(AM) Suffolk, Va.; WRNL(AM)-WRXL(FM) Richmond, Va.; WSSV-AM-FM Petersburg, Va.; WHAP(AM) Hopewell, Va.; WGH-AM-FM Newport News, Va.; WVEC-AM-FM Hampton, Va.; WCMS-AM-FM Norfolk, Va.; WTID-AM-FM Norfolk, Va.; WFIR(AM) Roanoke, Va.; WSLC-AM-FM Roanoke, Va.; WLVA(AM) Lynchburg, Va.; WCIR-AM-FM Beckley,

W.Va.; WJLS(AM)-WBKW(FM) Beckley, W. Va.; WCHS-AM-FM Charleston, W.Va.; WKAZ-AM-FM Charleston, W.Va.; WTIP(AM)-WTIO(FM) Charleston, W.Va.; WXIT(AM) Charleston, W.Va.; WDCA-TV Washington; WTVR-AM-FM-TV Richmond, Va.; WVEC-TV Hampton, Va.; *WVPT(TV) Staunton, Va., and *WSWP(TV) Beckley (Grandview), W.Va.

* denotes noncommercial station.

Fowl play questioned

FCC asked about turkey-shoot game in which losers can be predetermined

FCC officials are concerned that a contest that has caused them, and broadcasters, trouble in the past at this time of year may be getting some play again this year.

It is the "turkey shoot." A station has a tape of a series of gun-shot sounds, each followed by a turkey gobble or the sound of another animal—a dog's bark, perhaps. Listeners are invited to participate by calling the station for an opportunity to "shoot the turkey." After the first caller identifies himself, the tape is run, and if the sound that follows the gun shot is the turkey gobble, the listener wins a prize, such as a frozen turkey. The "turkey shoot" is usually broadcast several times a day.

Commission officials say there is probably nothing illegal about the contest as long as the station does not know when the turkey gobble will come up on the tape. But they say the contest is easy to control; if there is only one gobble on the tape, and it is heard in the morning, the station can broadcast the "shoot" several times, confident that it will not be giving away any more turkeys—even though listeners believe they have a chance to "shoot the turkey."

Commission officials said they have been getting inquiries from broadcasters about the propriety of the contest.

FM application inserted in Chillicothe AM case

The FCC has added an issue of misrepresentation to the Nov. 20 oral argument on the proposed transfer of WCHI(AM) Chillicothe, Ohio, to a telephone common carrier. The Court House Broadcasting Co. is WCHI's licensee.

The commission last month scheduled the oral argument to determine only whether the transfer of a broadcast station to a common carrier would be in the public interest. But subsequently, the FCC found that Court House, in response to a question on its sale application, had stated that it had no other applications pending before the commission. This isn't true, the commission asserted, noting that Court House is a mutually exclusive applicant for a new FM in Chillicothe. Chillicothe Telecom Inc., the proposed buyer of WCHI, has requested the same facilities. The commission noted that part of the WCHI sale agreement calls for the buyer to pay Court House \$33,000 in return for the latter's promise not to compete against WCHI. That agreement, the commission said, would require Court House to drop its FM application if the commission approves the WCHI sale.

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At TV networks midseason shuffle is now complete

**ABC-TV kills two, reschedules four,
brings in two situation comedies**

ABC-TV last week announced midseason program changes calling for dropping *Alias Smith and Jones* (Saturday, 8-9 p.m. NYT) and *Sixth Sense* (Saturday, 10-11), the introduction of two new contemporary comedy half-hours and schedule changes for four current shows.

In addition, *Kung Fu*, which has been appearing once a month in the *Alias Smith and Jones* spot, will become a regular in January, Thursdays at 9-10 p.m. and once again, when the pro football season is over, *NFL Monday Night Football* (9-11) will be replaced by *ABC Monday Night Movie*.

The two new contemporary comedies coming in are *A Touch of Grace*, starring Shirley Booth as a "with-it and worldly wise" widow, which will go into the Saturday 8:30-9 period, and *Here We Go Again*, starring Larry Hagman and Diane Baker as newlyweds, which will precede *A Touch of Grace* at 8-8:30 Saturdays.

In schedule changes, *Julie Andrews Hour*, which ABC feels has suffered in the ratings because of its late-evening spot, will move from Wednesdays at 10-11 to Saturdays at 9-10; *Owen Marshall, Counselor at Law*, now on Thursday at 10-11, will move into the *Julie Andrews* Wednesday period; *Streets of San Francisco*, now at 9-10 Saturdays, will go into the *Owen Marshall* Thursday period, and the rotating trilogy of *Assignment: Vienna*, *The Delphi Bureau* and *Jigsaw*, now on Thursdays at 9-10, will replace *Sixth Sense* at 10-11 Saturdays.

The *Monday Night Movie*, which ABC said will include the second part of several Sunday-Monday two-part presentations of motion pictures, will replace football as of Jan. 1. Dates for the other changes had not been set, except that they will occur in January.

In the latest national Nielsen ratings, for the week ended Nov. 5, the two ABC shows being dropped ranked near the bottom: *Sixth Sense* was 61st of 66 and *Alias Smith and Jones* was 63rd.

**CBS-TV also kills two, moves five,
introduces Buddy Ebsen as detective**

CBS-TV announced last week it would drop two half-hour programs, bring in a new one-hour series and shift five existing programs at midseason.

Anna and the King (Sunday, 7:30-8 p.m. NYT) and *The Sandy Duncan Show* (Sunday, 8:30-9) are the shows going out. The new series, a Quinn Martin production starring Buddy Ebsen as a veteran private detective, will go into the Sunday 9:30-10:30 period. It is tentatively titled *Barnaby Cobb*.

To make room for the new entry, *Mannix* will move from Sundays at 9:30-

10:30 to Sundays at 8:30-9:30, effective Jan. 7. *The New Dick Van Dyke Show*, now scheduled Sundays at 9-9:30 immediately following *Sandy Duncan*, will move into *Anna and the King's* Sunday 7:30-8 p.m. spot, also on Jan. 7.

In other changes, *The Carol Burnett Show* will move from Wednesdays at 8-9 p.m. to *Mission: Impossible's* Saturday 10-11 p.m. period on Dec. 16; *Mission: Impossible* will move to Fridays at 8-9 p.m. on Dec. 22, and *Sonny and Cher*, now in the Friday 8-9 period, will move into the *Carol Burnett Show's* current 8-9 p.m. Wednesday period on Dec. 20.

The changes were announced by Robert D. Wood, CBS-TV president, at a meeting of the CBS-TV Affiliates Advisory Board held last week at Mauna Kea, Hawaii.

Neither of the shows being dropped has fared well in the ratings, although the original version of *Sandy Duncan Show* appeared to be a hit a year ago until the star's illness forced its cancellation. The most recent ratings, for the week ended Nov. 5, ranked the Duncan show 53d among 66 programs. *Anna* was pre-empted that week and the week before but in the week ended Oct. 22 it was 55th.

NBC announced two weeks ago its plans to replace four series in January (BROADCASTING, Nov. 13).

Prince Street encoring with more kiddie specials

**Ideal Toys, which picked up four
of the musicals last season, is back
to mix the new shows with repeats**

Production has started on *Cinderella*, the first of four one-hour live musical specials sold by Prince Street Productions, Hollywood, for sponsorship in syndication by Ideal Toy Corp., New York. Reportedly, this new package of specials already has been placed in some 100 markets in the U.S. by Mission Argyle Productions, Hollywood.

Last season, Ideal Toys, through Helfgott and Partners, New York, licensed the first syndication runs of Prince Street's first four television specials—*Pinocchio*, *Jack and the Beanstalk*, *Aladdin* and *The Emperor's New Clothes*, sponsoring them in a total of 83 markets. This same package of specials also is being backed by Ideal in the 1972-73 season, so far having sold in 42 markets.

In addition to *Cinderella*, Prince Street, is producing hour versions of *Canterville Ghost* and *The Midnight Ride of Paul Revere* for the upcoming season. Subject for the fourth special has not yet been chosen.

All of the new presentations are being produced at the studio facilities of KTTV-TV Los Angeles.

Prince Street, which was formed in the early 1960's as a theatrical production company in New York Greenwich Village, approaches each show as it would a Broadway musical, with musical numbers

done in entirety at one continuous session and taped in proper sequence. There are nine in the cast of *Cinderella* and 11 in *The Canterville Ghost*. Plans call for stations to receive all four specials in time to present for the Christmas holidays season. Target audience for the shows is first-grade children through junior high-school teen-agers.

"But we must have a duality of appeal," stresses Martin Tahse, president of Entertainment Media Ltd., of which Prince Street Productions is a division. "We also must be of interest to the parents in the household."

Entertainment Media was formed in 1970, with offices on Sunset Boulevard in Los Angeles, as a television, motion-picture and theatre packager. First order of business was acquiring television rights to Prince Street's first four TV productions from CBS-TV.

The network had played these productions as hour specials during the 1965-66 season with Interstate Brands Corp., Kansas City, Mo., on behalf of Dolly Madison Cake, through Dancer-Fitzgerald-Sample, as sponsor. Two of the productions were subsequently repeated, with the last network showing coming in September 1968. It was these network presentations that were put into syndication for the first time last season and are coming back for a second run in the new season.

Founders, partners and creative heads of Prince Street Productions—as well as writers of the first four TV productions—are Jim Eiler and Jeanne Bargy. Mr. Tahse, who runs the Entertainment Media parent company and who acquired Prince Street from CBS-TV for an undisclosed but reportedly six-figure price, has a theatrical stage-production background and used to specialize in preparing national companies of Broadway productions for tour. His Entertainment Media, among other projects, is developing two series for potential Saturday-morning network presentation and a game show for syndication.

Did Elton Rule send up a trial balloon?

**On the surface, speech
to Hollywood Radio-TV Society
was 'the future is now,'
but some saw the talk as
groundwork for franker programs**

In a speech billed as of "major industry importance"—but with more left between the lines than in them—Elton H. Rule, president of the American Broadcasting Companies, last week told a luncheon meeting of the Hollywood Radio and Television Society that the times are indeed changing and that broadcasting has need to "speak the language of the seventies" if it is to keep up with change.

Addressing a rainy-day crowd of more than 500 media and production executives (the second largest attendance in HRTS history), he delivered what

amounted to a homily concluding that broadcasting stands at the gateway to "a golden age of communications," and if radio and TV are allowed "to explore in every direction of human endeavor" [then] "the turbulence of today can translate into the triumphs of tomorrow."

But there were some in attendance at the meeting who preferred to think that Mr. Rule, in a soft, indirect approach, was preparing the way for still more frankness in television programing. In a telling passage of his speech, Mr. Rule said: "We are not in the business of shocking. We are in the business of recognizing, of reflecting, of enlightening, and of leading the audience to new levels of sophistication when the audience demands it." Justifying this contention with the traditional disclaimer that broadcasting mirrors public desires, he added: "The broadcasters in this country do not force-feed ideas. Nor should we keep ideas in tight boxes of restraint. We do not patronize our public. We react with an awareness of the public desire. We take our cues from the people, and change as they change."

But above all, Mr. Rule sounded two reminders. Foremost, he said, broadcasters "must remain the masters of our own house." And with that privilege goes the responsibility for radio and TV to maintain their credibility: "Propagandists," he said, "have no lasting credibility. It is only through independent action and honest presentation that we will keep the public faith."

NAB counters attempt of Justice to shake program-exclusivity tree

FCC told that government agency 'misstated' law, 'misconceived' facts

When the FCC collected comments several months ago on the question of whether time-exclusivity practices in the broadcast industry are reasonable, all but two parties responded affirmatively.

One dissenter was the Department of Justice (the other was the National Cable Television Association), which called on the commission to establish "firm" rules governing the length of non-network program contracts. Last week, Justice's position came in for some stiff criticism by the National Association of Broadcasters.

In a pleading designed to counter Justice's contentions, NAB told the commission that the department has both "misstated the law and misconceived the facts." Further, it claimed that if the commission were to tamper with "the finely tuned competitive mechanism which now exists in the program-supply market," it would be a disservice to the public interest and its own objectives of diversity in programing.

Justice's comments last August (BROADCASTING, Aug. 14) argued that a 1960 New York district court decision, prohibiting Walt Disney Productions from

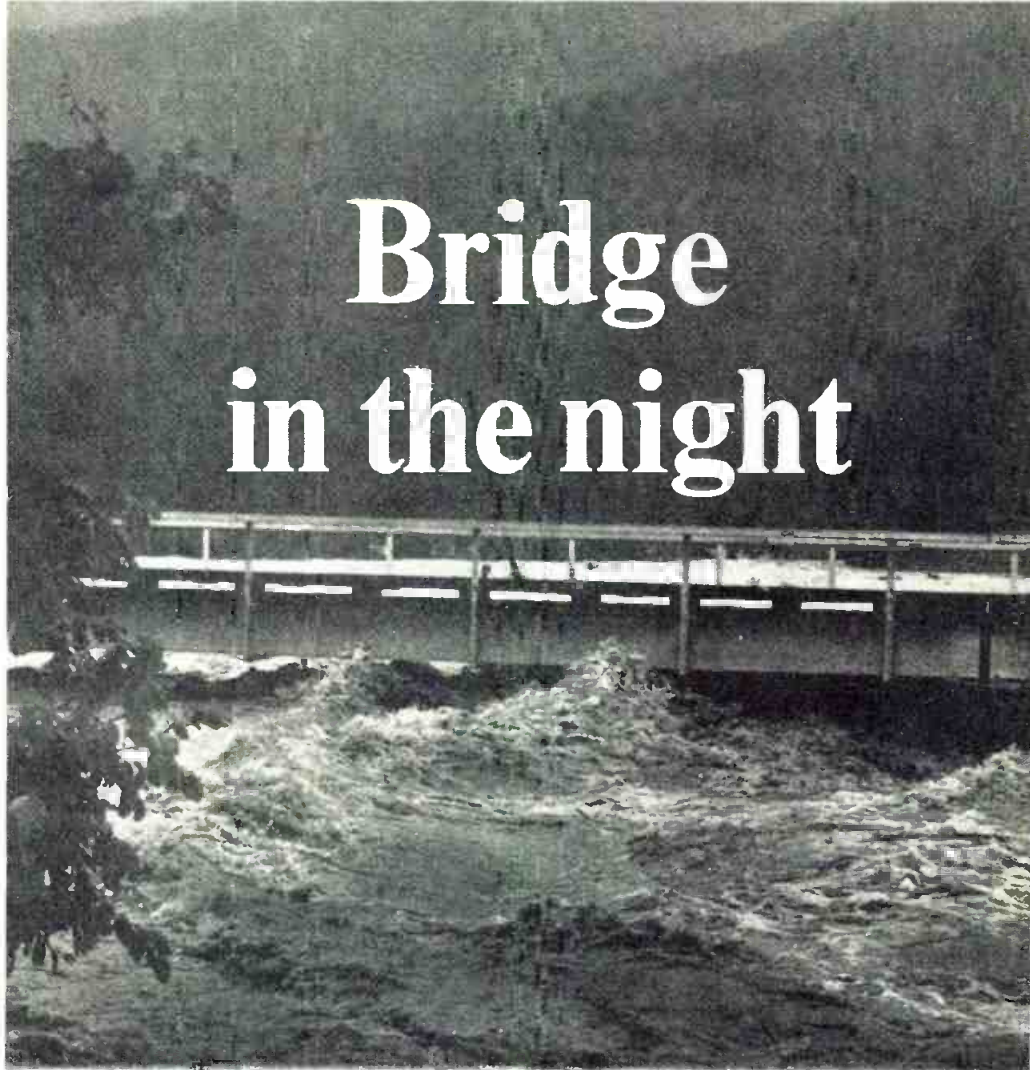
televising any of the 300 films it was offering in a package because three of those films were licensed to ABC, established a precedent whereby the antitrust statutes could be applied to television programing. But the NAB last week pointed out that while the "doctrine of ancillary restraints" had been applied to program contracts, the case in question made no mention of the legality of exclusive licensing. Careful examination of the case, NAB said, shows that it was the setting of the case itself, and not the thrust of the antitrust provisions, that led the court to its decision.

The association also claimed that the

alleged "benchmark" cases cited by Justice as precedents for concluding that exclusivity contracts are subject to the antitrust doctrines are inappropriate. This is so, it said, because all the cases referred to by Justice involved distributors and exhibitors that dealt with each other exclusively in the market. A program supplier, on the other hand, can deal with every station in a specific locality if it so chooses. Application of those cases to the immediate issue, NAB said, is therefore "a gross misapplication of legal precedent."

Justice also argued that it is unreasonable for subsequent runs of a particular

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traveled. News correspondents Frank O'Roark and Diane Ivone with news photographer Dick Getz spent the night with Agnes, at times wading through rushing torrents. Their stamina carried them far into the night to report on the hurricane damage.

WSVA Radio stayed on the air all night, broadcasting latest emergencies, evacuations, requests for assistance — serving as a bridge in the night for the

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The race. CBS-TV was on top again by a fraction in the prime-time ratings for the week ended Nov. 5, the eighth week of the 1972-73 season, but NBC-TV remained on top for the season to date. The national Nielsen averages for the seven nights gave CBS a 19.1 to NBC's 19.0 and ABC's 18.8. In the cumulative ratings over the eight-week period there were slight differences in the results as calculated by NBC and CBS, but both agreed NBC was ahead. NBC showed itself with a 20.0, CBS 19.3 and ABC 18.5, while CBS had NBC with 19.9, CBS 19.3 and ABC 18.4.

ABC won three nights to two each for the other networks in the Nov. 5 period. ABC took Monday, Tuesday and Friday, CBS Wednesday and Saturday and NBC Thursday and Sunday. Following are the national rankings for the week ended Nov. 5, with ratings for the top 15 shows in audience popularity:

(1) All in the Family (CBS) 36.7; (2) Marcus Welby, M.D. (ABC) 28.1; (3) Bridget Loves Bernie (CBS) 27.4; (4) Sunday Mystery Movie (NBC) 26.7; (5) Hawaii Five-O (CBS) 25.4; (6) Sanford & Son (NBC) 24.4; (7) NFL Monday Night Football (ABC) 24.3; (8) Ironside (NBC) 24.3; (9) Cannon (CBS) 24.2; (10) Gunsmoke (CBS) 23.9; (11) Saturday Night at the Movies (NBC) 23.8; (12) Maude (CBS) 23.7; (13) Wednesday Movie of the Week (ABC) 23.5; (14) Walt Disney (NBC) 23.1; (15) Mary Tyler Moore (CBS) 22.9; (16) Monday Night at the Movies (NBC); (17) Flip Wilson (NBC); (18) Movie of the Week (ABC); (19) Paul Lynde (ABC); (20) Partridge Family (ABC); (21) Love, American Style (ABC); (22) Friday Night Movies (CBS); (23) Bob Newhart (CBS); (24) Rookies (ABC); (25) Mod Squad (ABC); Wednesday Mystery Movie (NBC); (27) Sunday Night Movie (ABC); (28) Carol Burnett (CBS); (29) FBI (ABC); (30) Medical Center (CBS); (31) Brady Bunch (ABC); Room 222

(ABC); (33) Here's Lucy (CBS); (34) Waltons (CBS); (35) Mannix (CBS); New CBS Tuesday Night Movies (CBS); (37) Bold Ones (NBC); (38) Emergency (NBC); Sonny & Cher (CBS); (40) Owen Marshall (ABC); (41) CBS Thursday Night Movies (CBS); (42) Jackson 5 special (CBS); (43) M A S H (CBS); (44) Odd Couple (ABC); (45) Laugh-In (NBC); (46) Bonanza (NBC); (47) Temperatures Rising (ABC); (48) Mission: Impossible (CBS); (49) Little People (NBC); (50) Dean Martin (NBC); (51) Dick Van Dyke (CBS); (52) Ghost Story (NBC); (53) Sandy Duncan (CBS); (54) Search (NBC); (55) The Men (ABC); (56) Julie Andrews (ABC); (57) Banyon (NBC); (58) Bill Cosby (CBS); (59) McGovern political-Friday (CBS); (60) Streets of San Francisco (ABC); (61) Sixty Six (ABC); (62) McGovern political-Sunday (NBC); (63) Alias Smith & Jones (ABC); (64) McGovern political-Wednesday (NBC); (65) Vote for Peace political-Monday (CBS); (66) American Independent Party political-Tuesday (NBC).

program to be afforded exclusivity for more than one season because first-run showings are licensed for only one season. But, NAB countered that any attempt to equate first and subsequent runs of the same program is "naive and illogical," since it is impossible to determine the value of the program prior to first run, but subsequent runs can be judged by the show's track record.

EEN says it didn't step on WSKB-TV's toes

Educational network maintains its bid for hockey games was not improper

The Eastern Educational Network last week sought to set the record straight on its role in the controversy over a presentation of the Canada-U.S.S.R. hockey series on Boston's noncommercial TV station last September. In a letter to FCC Chairman Dean Burch, the network denied wrongdoing and further claimed that the Boston station's coverage was perfectly proper.

The EEN communication was prompted by a Storer Broadcasting Co. letter last month to Mr. Burch (BROADCASTING, Oct. 9). Storer had claimed that its WSKB-TV Boston was outbid for the rights to the last four games of the hockey series by EEN and its Boston affiliate, noncommercial WGBH-TV. It asked the commission for a declarative ruling on whether the noncommercial interests' activity in this and other such situations is permitted by the agency's rules.

In its letter last week, EEN emphasized that WGBH-TV was not included in its negotiations with Phil Stein Enterprises, a New York program broker who had secured the U.S. rights to the latter portion of the hockey series. It asserted that

it had no idea that WSKB-TV or any other commercial station in Boston was interested in televising the games, and that WGBH-TV had made its own arrangements to cover the series. It denied Storer's contention that EEN had negotiated with Stein for the rights on a "Boston-or-nothing" basis, and said it had "no knowledge" of WGBH-TV's efforts to secure underwriting for its coverage—which, Storer had suggested, resembled the activities of a commercial station and which violated WGBH-TV's obligation to keep its operations on a nonprofit level.

But on a more general level, EEN defended the actions of WGBH-TV in bidding for the series, contending that public broadcasters "had a perfect right, if not a public duty, to compete for such unique program offerings." The fact that WSKB-TV had broadcast the first four games of the series, EEN said, did not establish a requirement that the latter portion of the series also appear on a commercial facility. And, it noted, while WSKB-TV did bid for those rights, it did not succeed, and this lack of success "does not establish impropriety by the successful public broadcast interests."

Telephone-talk shows top insomniacs' list of radio preferences

ARB survey shows that format leads with late-night audiences in eight major markets

An American Research Bureau study of the post-midnight (1 a.m.-5 a.m.) radio listening habits of adults in the eight largest cities shows that the most popular format among both men and women is the talk/telephone-participation format.

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York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, San Francisco and Washington, using special computer reports from the media information department of Campbell-Ewald, Detroit advertising agency and discovered that the talk format had a 24.3 share among adult men and a 41.0 share among women.

The chart below shows the rank in order of preference and shares in parentheses, according to demographic breakdowns.

Men 18+		Women 18+	
Talk/telephone	(24.3%)	Talk/telephone	(41.0%)
Contemporary	(20.8%)	Popular	
All-news	(13.3%)	standard	(15.3%)
		Contemporary	(10.4%)
Men 18-34		Women 18-34	
Contemporary	(46.5%)	Contemporary	(35.9%)
Black	(14.1%)	Beautiful music	(19.2%)
Popular		Popular	
standard	(13.4%)	standard	(12.8%)
Men 35-49		Women 35-49	
All-news	(25.6%)	Talk/telephone	(30.2%)
Beautiful music	(18.6%)	Popular	
Talk/telephone	(12.8%)	standard	(18.9%)
		Contemporary	(13.2%)
Men 50+		Women 50+	
Talk/telephone	(47.1%)	Talk/telephone	(59.2%)
Popular standard/ all-news—tie	(16%)	Popular	
Beautiful music	(7.6%)	standard	(12.2%)
		All-news/beautiful music—tie	(7.3%)

ABC Entertainment has a new children's shop

ABC Entertainment last week created a new children's program unit, to be headed by Michael Eisner, vice president for program development and children's programs.

Mr. Eisner appointed Lee Polk to the post of director of children's programs, East Coast. Mr. Polk joined ABC several weeks ago from National Educational Television, where he had served as director of children's programs since 1970 (BROADCASTING, Oct. 2).

Joseph M. Taritero, ABC's director of children's feature films since September 1971, was named director of children's programs, West Coast.

Pat Nardo continues as manager of children's program, East Coast. Rounding out the new children's program unit is Mona Moore, who becomes manager of children's programs, West Coast.

Cable and musicians: new working guidelines

AFM sets standards for members' appearances on CATV systems

The American Federation of Musicians announced last week a set of guidelines relating to wages, working conditions and other union-guaranteed safeguards for musicians who perform for cable-TV systems.

According to Union President Hal Davis, international contracts between AFM and cable companies have not yet been negotiated "because no employer has asked for such collective-bargaining negotiations." Therefore, he said, "live performances for local cable TV are under the jurisdiction of the local union in whose area the performance occurs, and scales and conditions established by the local prevail."

For taped performances, Mr. Davis said, the following conditions must be met: (1) The musicians are to be paid the wage rates established by the local union in whose jurisdiction the program originates; (2) the program will be shown only over the cable system located within the jurisdiction of the local union in whose jurisdiction the program originates; (3) the program will be shown only once without further clearance by the AFM and/or the local; (4) the system will not permit any other CATV operation, educational television or commercial television stations to show the programs; (5) the system will restrict the use of the music to the program for which it is recorded; (6) the system will not permit the music to be dubbed, transcribed or in any way mechanically edited for any purpose; (7) the system will agree to pay prevailing AFM wage rates and other financial benefits to all of the musicians performing on a program, should the music ever be used for the production of phonograph records, commercial announcements, or as background music to accompany any other type of video tape or film program.

Mr. Davis said AFM's more than 600 affiliated local unions and 315,000 mem-

bers were being notified of these requirements in the November issue of the union's official newspaper, *International Musician*, now in the process of being mailed.

Breaking In

"Don't Let Me Be Lonely Tonight"—James Taylor (Warner Bros.) ■ Newlyweds James Taylor and Carly Simon (married Nov. 3 in New York) will both have new albums (on Warner Bros. and Elektra, respectively) in the stores by this week. The titles of the new singles from both these artists are of note, Carly Simon's newest offering is "You're So Vain"; Mr. Taylor's is "Don't Let Me Be Lonely Tonight." But it's the Taylor single that looks best at the moment.

It was officially released last week and, probably because it's his first recording in more than a year, it is picking up airplay and listener reaction quickly. One Philadelphia programmer said, "Even if it were terrible, we'd get a lot of phones on it because it's James Taylor". Mr. Taylor's last single, "You've Got a Friend", the Grammy song of the year, is as good a guarantee as any programmer can have on the success of a new record.

The song is made of the stuff that makes most songs popular—an identifiable situation. Though the affair is over in the song/story the singer tries to talk his lover into one last time. "Do me wrong or do me right/Tell me lies but hold me tight/Save your good-byes for the morning light/But don't let me be lonely tonight."

Stations reported playing the new James Taylor on the week of its release included: WFIL(AM) Philadelphia, WIXY(AM) Cleveland, WTIX(AM) New Orleans, WPGC(AM) Washington, WPOP(AM) Hartford, Conn., WRKO(AM) Boston, WCAO(AM) Baltimore, KLIF(AM) Dallas and KJR(AM) Seattle.

"Oh Baby What Would You Say"—Hurricane Smith (Capitol) ■ This is a sprightly, modern production of what sounds like a 1930's Busby Berkley vamp show-tune. In reality, it was written in this decade by a 49-year-old man who was the engineer on many of the Beatles albums up until *Rubber Soul*. A spokesman for Capitol Records gives the credit for breaking Hurricane Smith's first big hit—he is the artist as well as the songwriter—to Dean Tyler, program director of WIP(AM) Philadelphia.

Jay Cook, program director of WFIL(AM) Philadelphia, commented, "We put it on a couple of weeks ago for programming purposes and not because we thought it would be a hit. And this week we're moving it into the top 15."

The record was slow to break out—it took four to six weeks after WIP first played it to pick up airplay on a national scale. Phone requests at all stations surveyed were heavy and from all demographic categories.

Hurricane Smith's "boop-boop-boo-doop" record was playlisted on the fol-

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Warners' Newest SuperGroup:

Waronker, Wickham, Templeman, Titelman & Cale



In this business, cities have sounds. New Orleans and Kansas City got known for Dixieland sounds. Memphis has its, and so does Detroit, Nashville, too.

And incredibly, there's
The Burbank Sound
 It's the responsibility of Lenny Waronker.

He is leader of Warners' A&R staff, the company's latest supergroup. The Burbank Sound may be his responsibility, but if you were to ask Mr. Waronker what the Burbank Sound is, he'd say he never heard of it.

Other people, of course, have: among them Captain Beefheart, John Cale, Ry Cooder, The Doobie Brothers, Arlo Guthrie, Gordon Lightfoot, Little Feat, Van Morrison, Randy Newman, Van Dyke Parks, Ed Sanders, for sure.

Each of these artists has recorded with a producer from the ranks of Warner's new supergroup—with Lenny Waronker, Andy Wickham, Ted Templeman, Russ Titelman or John Cale—the five pictured above.

Good Men.

(Ted Templeman, for instance, has most recently watched his latest Burbank Sound single—"Listen to the Music" by the Doobie Brothers—capture America.)
Sweated Subtleties

The Burbank Sound is, in essence, the result of a drive—often near interminable—toward perfection.

The drive to get a single or album recorded plumperfect. To redo and redo a record, even to the point where producer and artist spend hours sweating over subtleties that might well go unheard on the final record.

That sweating costs money and spirits, but it earns a Sound with capital S.

Earlier in '72, for example, Lenny's artist Arlo Guthrie had been long overdue for an album. The merchandising guys at the other end of the humble Warner/Reprise building were a-gnash. They bitched about "losing momentum" (as they put it) because "Arlo's been off the market so long."

And Lenny would listen and nod gravely, and he would say yes that certainly is so and what a shame but Arlo just hasn't felt like it 'til recently, fellas.

Mirabile dictu, that settled the matter.

When Arlo did, however, feel like recording some more, the Burbank Sound and the Burbank Supergroup were available. Month after month, available, until Mr. Guthrie and Lenny knew it could be no better.

And at that time only did Lenny Waronker slip the album to Warners by-then rather randy sales boys.

Out of that album smashed Arlo's "City of New Orleans."

History should note: the City of New Orleans owes a lot to Burbank, and Burbank's Sound.

Thank you Arlo, but thank you Supergroup, too.

That Supergroup is why the Burbank Sound sounds better and better.

Even if it takes longer.

Even if it costs more.

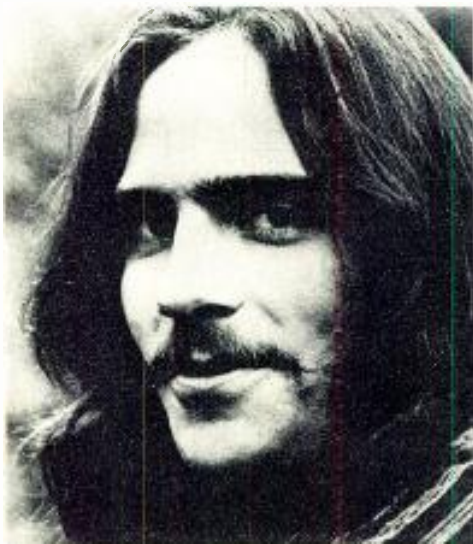
Supergroups like Waronker, Wickham, Templeman, Titelman, and Cale happen neither cheap nor hasty.

But they happen in Burbank.

Where they belong.



Steely Dan



James Taylor

lowing stations last week: CKLW(AM) Windsor, Ont., KJR(AM) Seattle, WFIL(AM) Philadelphia and WBBQ(AM) Augusta, Ga.

"Do It Again"—*Steely Dan* (ABC/Dunhill) ■ Steely Dan is just beginning to happen. A KJR(AM) Seattle spokesman says: "We're getting a lot of airplay out of the record" and reports good requests from all demographics. KILT(AM) Houston is playing it as an LP cut. And WRKO(AM) Boston added "Do It Again" last week because of strong album sales in that city.

Steely Dan is composed of several members of the now-defunct Ultimate Spinach (a Boston group of only moderate national success) and studio musicians. The six-member band displays many different styles on *Can't Buy a Thrill*, its first album, which contains "Do It Again."

"Do It Again"—the liner notes describe it as "strum and drung"—is about an age-old problem of man: making the same mistakes twice. The heart-on-the-sleeve lover, the two-time killer and the compulsive card-cheat in the song, after their sins have been painfully catalogued, are wearily told: "You go back . . . Jack/do it again/wheels turning round and round."

Bill Young, programer at KILT(AM)

Houston, put the record on the air on the basis of sound alone (sales are light and airplay regional), he said. And at this juncture, most of the other stations playing Steely Dan are on it for the same reason. Album sales are beginning to pick up, ABC/Dunhill says, and, if these sales are sufficient, other major outlets can be expected to go on the record quickly. It still has a long way to go, though.

Stations playing "Do It Again" last week included: KJR(AM) Seattle, KILT(AM) Houston, WCAR(AM) Detroit, WIBG(AM) Philadelphia, WRKO(AM) Boston and KOL(AM) Seattle.

'Shaft' theme honored

"Theme from Shaft," winner of an Oscar and a Grammy award to date, was presented the Broadcast Music Inc. award for the most performed rhythm-and-blues song of last year at an R&B awards dinner in Memphis last Tuesday (Nov. 14). Besides the award to the Isaac Hayes composition, BMI presented awards to 128 writers and 61 publishers for 93 songs at the dinner.

Writers who received the greatest number of performance awards were General Johnson and Norman Whitfield (seven each) and Eddie Holland, Greg S. Perry and Barret Strong (six each). Stone Agate Music was the leading publisher with 21 awards, while Gold Forever Music was second with 10.

A little looser at KOL

Seattle contemporary station KOL(AM) has dispensed with its regular playlist after 7 p.m. and revamped its format to accommodate album tracks all night. "In this city the MOR's are playing what the top 40's are playing," Burl Barer, nighttime personality and innovator of the LP block, said. "The people are finding the same thing wherever they go. The crossover is maddening. We think this is an alternative." KOL has been on its album cut nighttime format for about a month. And the duties of selecting music and presenting it are in the hands of Mr. Barer and Gary Crow, who occupy the 7 p.m.-to-midnight and midnight-to-6 a.m.

slots, respectively. Mr. Barer admitted: "I tried something very similar to this about two years ago and it didn't do very well. But now I believe that there is a wider audience for (album music). We always knew it could bring in men 18 to 25. But I think it's spread way beyond that." He emphasized that the music was kept to familiar artists and songs and that the sound has not gotten "too progressive."

Music Briefs

Rock festival at WLAC. Nashville's WLAC(AM) is building listener-donated rockpile as part of effort to promote its new contemporary-rock format (BROADCASTING, Nov. 13). Listeners who contribute originally decorated rocks including a reference to WLAC's new sound, receive in return *The Isle of Wight and Atlanta Pop Festival*, *Bib Sur*, or *The Music People* rock album.

Music specials. Merv Griffin Productions, Hollywood, is planning to produce six music specials for television in association with Metromedia Producers Corp. and with considerable record company tie-ins. Six specials, each hour in length, are to be produced as potential pilot for summer-replacement series or regular-season series possibility. First, scheduled for taping Dec. 6 at Caesar's Palace in Las Vegas, is to feature Isaac Hayes, Staple Singers, The Emotions, Johnny Taylor, Luther Ingram, Carla Thomas and Isaac Hayes Dancers. Plan calls for Stax records to release soundtrack album as spin-off of special. Also it's planned to simulcast sound track on local radio stations across country in conjunction with TV showing of program. Merv Griffin is to appear in each of specials as presenter of talent.

Cross - promotion. Metromedia - owned KMET(FM) Los Angeles, progressive rock station, devoted entire day, Nov. 11, to re-creating music and personalities of rival station, Westinghouse Broadcasting-owned KFVB(AM) Los Angeles. Catch is that KFVB is currently all-news, and re-creation covered 1958-61 period when station was forging new rock format under Program Director Chuck Blore, now head of Chuck Blore Creative Services, Hollywood, and program consultant to still another Los Angeles station, KITS(AM). Special programing at KMET included bringing back disk jockeys who used to work for KFVB; airing of original jingles, station ID's and top-40 playlist; and news and sports of that time announced by same staff announcers.

Marathon weekend. KSAN(FM) San Francisco, from Oct. 27 - Oct. 30, broadcast 60-hour special entitled *Fillmore Weekend*. Special featured rock entrepreneur Bill Graham, who recreated some of his favorite rock shows through records, live and taped interviews and previously unreleased tapes recorded at shows that he produced over number of years. Mr. Graham broadcast on KSAN, virtually nonstop, from 6 p.m., Friday, Oct. 27 until 6 a.m. Monday, Oct. 30.

A call to arms for newsmen

NBC's Brinkley, other recipients of USC achievement awards cite need for unified action against government harassment

In accepting a "distinguished achievement award" in broadcasting from the University of Southern California Journalism Association last week, NBC News commentator David Brinkley answered public critics of printed and broadcast journalism by reminding them that without the press to watch over the politicians and bureaucrats in Washington, there is "nobody at all" to do this "right and natural job."

Mr. Brinkley said that, contrary to the general belief of critics, the biggest newspapers and magazines in the country (such as *New York Daily News* and *Reader's Digest*) are not "screaming left-wing journals" but conservative. He asserted that the three network television news operations "are generally free of either left-wing or right-wing bias." But conceding that his conclusion about television news is debatable, Mr. Brinkley noted criticism is "a fact of life" that journalists have to learn to live with, as well as the knowledge that "people project their own biases on us."

The veteran NBC newsmen contended that the printed and broadcast press do not threaten the rights and freedoms of people. He offered a single fact to back up this argument: "There are numerous countries in the world where the politicians have seized absolute power and muzzled the press. There is no country in the world where the press has seized absolute power and muzzled the politicians."

In addition to Mr. Brinkley, four other nationally known journalists were honored at the USC association's 13th annual awards ceremonies held in Beverly Hills, Calif. Hodding Carter III, editor of the *Delta (Miss.) Democrat-Times*, called attention not only to "the menacing shade of government" that currently threatens freedom of the press but to those journalists who appear to be more concerned with profits than in maintaining integrity and independence. Specifically, he criticized those who supported the Newspaper Preservation Act in Congress, while forgetting that the special favors government grants with one hand, can be taken away with the other.

Mr. Carter warned that as a result of allegedly discriminatory provisions of the 1971 Federal Election Campaign Act, the press must now face as "the logical next step" a form of the fairness doctrine for political news coverage "in which the inches of space or seconds of news time given one candidate must be balanced exactly by a like amount of space or time for his opponent."

"I see few signs of unease in journalism's board rooms about the assault on the First Amendment," Mr. Carter com-

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Pacifier. NBC newsman David Brinkley has a suggestion on how to bring Vice President Agnew around to broadcast journalism's side. Speaking to a University of Southern California journalism award banquet, he said: "If I went on the air tomorrow night and said Spiro Agnew was the greatest American statesman since Washington, Jefferson, Madison, Adams and Hamilton . . . the audience might think I was biased. But he wouldn't."

plained. He called for the press to mount its powers of communication to protect itself from such assaults. The key, he stressed, "is whether the men who own and run American journalism today give enough of a damn" to marshal their forces to "restore the First Amendment to the Bill of Rights."

Merrill Panitt, editor of *TV Guide*, another recipient, argued that television programming today is topical but not really relevant. He expressed confidence that the television industry has the resources and capabilities "to provide us with the relevance we must have to help us understand our society and our role in that society."

Top newsmen feel the hot breath of administration

Hart, Chancellor cite incidents at IRTS luncheon; Reasoner says pressure has come from both parties

CBS News correspondent John Hart said last week that he was told the Internal Revenue Service was looking over his tax returns after he came back from a trip to Hanoi. He added that after his first reports on the Hanoi trip "I received a personal letter from Frank Shakespeare," head of the United States Information Agency and a former CBS executive, "telling me that I hadn't been critical enough of the enemy. And although the letter was personal, it was franked by the USIA—which strictly speaking is probably illegal—and copies were sent to two top administration aides."

Mr. Hart made these remarks at an International Radio and Television Society Newsmakers luncheon in New York last Thursday (Nov. 16) in response to a question from the panel moderator David Frost. A second panelist, John Chancellor, the anchorman of the *NBC Nightly News*, answered the question about administration pressure on newsmen by angrily saying: "At 11 o'clock this morning, the Office of Telecommunications Policy in Washington asked our news bureau to supply them with an advance transcript of what I would be saying here at this luncheon." Mr. Chancellor went on: "Reporters are beginning to go to jail because they insist on protecting their sources. I do sense there's a hostility among the general public toward the press, and you can bet the Nixon ad-

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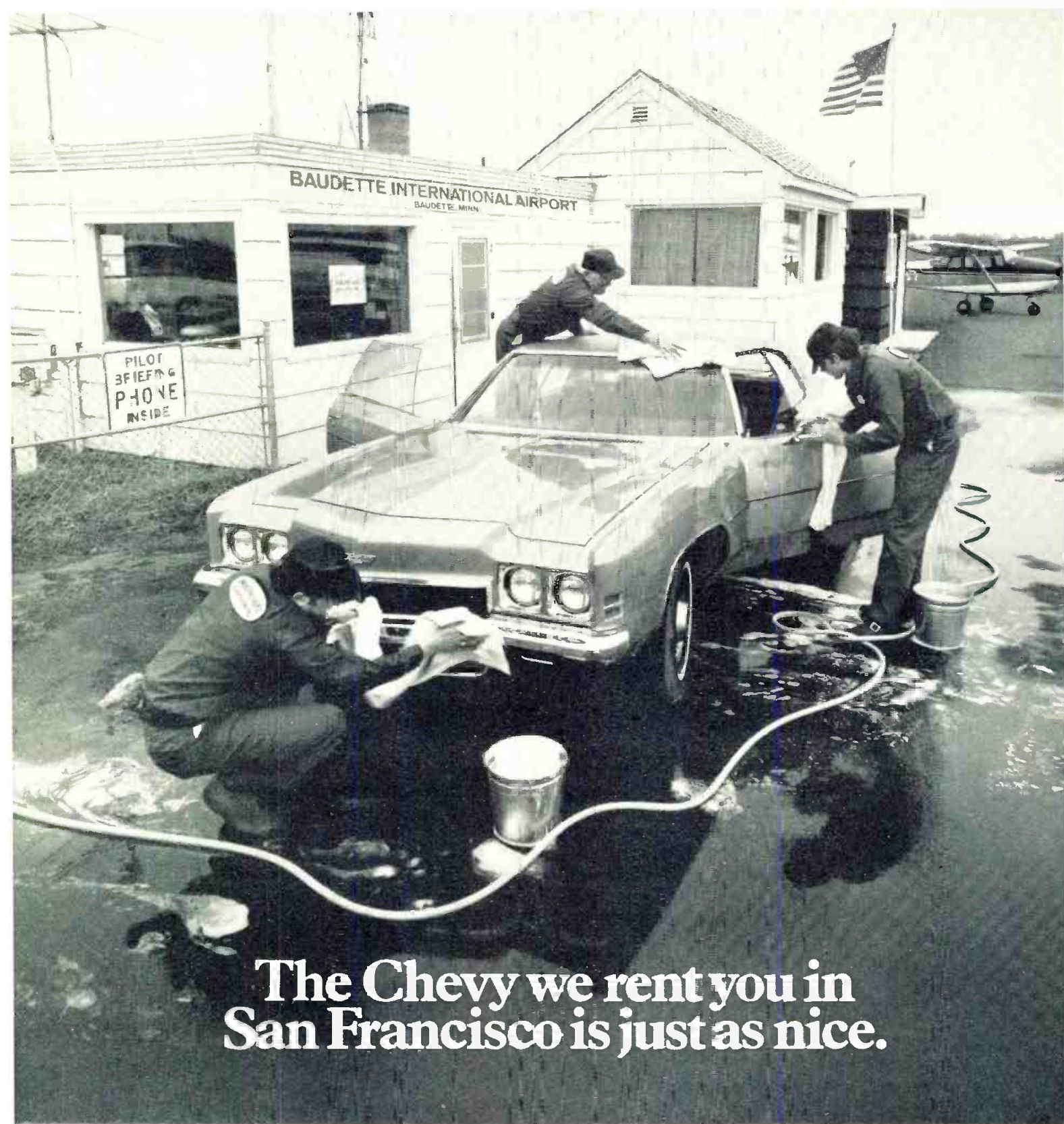
Our contribution was Frank Smith of our Marketing Research Department. At OIC's request he set up an intensive course in the fine points of planning, developing, and operating shopping centers. Nick Prim was selected as one of the management trainees to take the course, and work with architects Jim Grier and Jim Swann. Now, men like

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ministration is not interested in making that hostility go away." He added that in the next four years "Nixon will try to keep many of our domestic problems out of the spotlight—problems dealing with the aged, the young, the black, the poor, and the widespread hunger that still exists in America. It's going to be up to newsmen and journalists to examine these problems."

The third panelist, Harry Reasoner, the co-anchor of the *ABC Evening News*, said that news coverage by the networks "is a little softer" in general as a result of administration attacks on the press. "There's definitely less news on the air that could be called exacerbating. But it's not only the Nixon administration. All previous administrations — Republican and Democratic—have been S.O.B.'s and have tried to put pressure on newsmen."

Audience, not newsmen, target of censor—Lower

Elmer W. Lower, president of ABC News, called last week for greater openness in government relations with the news media—and for persistence among media in defending their constitutional freedoms.

He cited Presidential Assistant Henry A. Kissinger's Oct. 26 briefing on the Vietnam negotiations as an "outstanding example of open diplomacy" and "an impressive demonstration of the benefits of candor."

Mr. Lower also urged newsmen not only to protect their own freedoms but also to be concerned with efforts to repress the underground press. "If we in the Establishment media countenance the repression of the unconventional press," he said, "it merely takes a redefinition of 'unconventional' before those same . . . repressive measures can be turned on us."

The "censor" and "would-be news manager," he said, make life difficult for newsmen but their real target is the news audience. "And it is that audience—in this country, the free American people—that has the greatest stake in the free press," he asserted. "For without a free press, we cannot have a free people."

Mr. Lower spoke Nov. 12 at a New York Metropolitan Council of B'nai B'rith luncheon salute to the free American press.

Three get Blakeslee awards

CBS News, WCCO(AM) Minneapolis and KNXT(TV) Los Angeles have been designated for 1972 Howard W. Blakeslee Awards for outstanding reporting on diseases of the heart and blood vessels.

The awards, given by the American Heart Association, will be presented today (Nov. 20) at a luncheon in Dallas. The winners will receive a citation and an honorarium of \$500 each.

CBS News was selected for the "Can You Avoid a Heart Attack" segment on CBS-TV's *60 Minutes* program on April 27, 1971; KNXT, for a half-hour program, *The Compleat Heart*, presented on Nov. 6, 1971, and WCCO for a 50-minute show, *Heart of the Matter*, on July 13, 1971.

'McCarthyism' hung on CBS and 'Post'

Presidential aide Colson blasts coverage of Watergate affair and alleged GOP 'sabotage' attempts

Five days after President Nixon's landslide re-election, a top White House aide vented his wrath at *The Washington Post* and CBS for their coverage of the Watergate bugging incident and of alleged efforts by Republicans to "sabotage" Democratic presidential primaries.

Charles W. Colson, a special counsel to the President who rarely makes public

appearances, told the New England Society of Newspaper Editors, in Kennebunkport, Me., on Nov. 11, that the *Post* and CBS employed tactics similar to those attributed to "their old arch enemy of the early 1950's"—the late Senator Joseph McCarthy (R-Wis.). He said they engaged "in the identical kind of unproven innuendo they found so shocking 20 years ago."

The *Post* and CBS "printed, reprinted and eventually reported as fact that which indeed was not fact" in their coverage of the Watergate affair, Mr. Colson said. He also said that after the *Post* reported that top presidential adviser H. R. Halde- man had access to a "secret fund" allegedly used to finance efforts to disrupt



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Chalk one up. WKIK(AM) Leonardtown, Md., has been successful in its attempt to overturn in court a policy by the St. Mary's county commissioners that has banned the use of tape recorders at their weekly board meetings—although not their use at weekly news conferences—since February 1971. In a declaratory judgment, Judge Joseph Weiner of St. Mary's County Circuit Court said it was clear that the policy statement's intent was "to single out members of the press," who should be subject to no greater restraints than the public. He said the policy was "an arbitrary exercise of power" and enjoined the county commissioners from enforcing it.

Democratic primary campaigns, it repeated the charge without the denials.

Mr. Colson described as "the ultimate coup" CBS's "two-part so-called 'news' special on the Watergate case," broadcast a week before the election. He said the programs rehashed "all of the old charges, coming up with no new information, and noting only a selective few denials." He said that "on the program the unlabeled 'editorial' took 10 minutes of a 22-minute news report."

Mr. Colson said "the tragedy of the *Post's* handling of the Watergate affair "is that its impact was to erode public confidence in the institutions of government as well as the confidence of many "fair-minded persons in the objective reporting of the *Washington Post*."

Those in government deserve the closest scrutiny, he said, adding, "We can learn from a vigilant, hardworking, objective press, working as friendly adversaries."

A new friend for newsmen's privilege

Hartke tells NAB regional that freedom of speech cannot be fragmented

Senator Vance Hartke (D-Ind.) came out squarely in favor of unrestricted protection for newsmen's confidential information and sources in a speech last Thursday (Nov. 16) to the Midwest fall regional conference of the National Association of Broadcasters in St. Louis.

"There is no way you can touch any of it without ruining all of it," said the senator, referring to the principle of freedom of speech.

"I do not think any reporter's source is in the public domain," he said. "I do not think any reporter has the duty to any governmental agency or its representatives . . . other than to find out and report."

And, the Senator reminded the broadcasters, journalists report not to newspapers or to TV-station executives, but "to the record, to the people. And frequently, in time span there is a difference."

If a member of the Senate "cannot be jailed for a crime if he is on his way

to vote and can prove his act relates to his legislative authority and function," Senator Hartke said, "how can you be arrested and jailed for carrying out your function [as journalists] and exercising your authority?"

Senator Hartke, a member of the Communications Subcommittee, contended that there would be "a clear transgression of the nature of freedom and authority in our system of government" if a reporter is jailed for failure to make available his notes, sources and information to inquiring governmental bodies.

"If private sources, off-the-record briefings, tips and clandestine reliable reports were not necessary," the senator said, "reporters, who are under enough pressure just on the things they can openly attribute, would not have them."

Another setback for newsmen's privilege

Supreme Court, in brief ruling, lets stand California contempt citation ordering indefinite jailing of L.A. newsman

A U.S. Supreme Court ruling last week indicates that newsmen who refuse to divulge the source of confidential information when asked by government agencies are running an increasing risk of being imprisoned for contempt.

In its brief ruling, the court, with only Justice William O. Douglas dissenting, refused to review a case in which the California courts held that a Los Angeles newsman can be jailed indefinitely for contempt for refusing to disclose the source of a story on the Charles Manson murder trial in 1970.

William Farr, who at the time was with the *Los Angeles Herald-Examiner* but is now with the *Los Angeles Times*, obtained from lawyers at the trial a copy of a statement from a prospective witness that the Manson family planned to murder other entertainers following the killing of actress Sharon Tate, for whose murder they were on trial.

The local court had instructed lawyers and others involved in the case not to discuss it out of court. And when the trial was over, Presiding Judge William Older asked Mr. Farr his source.

The reporter said he had obtained his information from lawyers in the case, but refused to identify them. He based his stand on a state statute shielding newsmen from contempt judgments for refusing to reveal their sources.

However, Judge Older cited him for contempt, and the California Court of Appeals sustained the sentence—confinement in prison until he revealed his sources—on the ground that the state law violated the state constitution's guarantee of a fair trial.

The Supreme Court last June, in a decision involving three separate cases, held that newsmen do not have constitutional immunity against contempt for refusing to testify before grand juries if they possess information relevant to a particular investigation.

OTP cable concerns: funding, monopoly safeguards, balance among regulators

Whitehead indicates some proposals likely to be made to White House

Clay T. Whitehead, director of the Office of Telecommunications Policy, has provided some broad-brush hints as to the proposals being fed into the report that the high-level administration committee on cable-television policy which he heads is preparing for President Nixon. In brief, they include: regulation to guard against the abuse of monopoly power by cable systems and to assure access to the medium; "a balance" among federal, state and local authorities in the regulation of cable television, and "a mixed system of funding program costs"—one that would provide specialized programming for those willing to pay for it.

Mr. Whitehead used his appearance before the California Community Television Association last week to lift a corner of the curtain from the work of the special committee, which includes three White House aides and three cabinet secretaries and which is expected to submit its proposals to President Nixon next month (BROADCASTING, Nov. 13).

Some of the matters he discussed had been the subject of press accounts based on early drafts of the report (BROADCASTING, July 31; Dec. 20, 1971). But the proposal for "a mixed system of funding costs" appears to be new.

Mr. Whitehead, asserting he was not talking about "the old pay-television siphoning problem," said that advertisers are not likely to be spending much more for television coverage, and asked: What could be a better source of new revenues than the television viewer?

Such a mixed system—of advertisers and subscribers—"would provide the sort of incentive needed for expansion of consumer program choice," he said. "Since mass-appeal program revenues are limited, television [and by that he meant any of the developing technologies capable of transmitting programing] would have to turn to the more specialized viewing audience."

He sees such programing, "dependent as it would be on its attractiveness to a specialized audience," as representing "a net addition to rather than a replacement of our mass-appeal programing."

The kind of regulation Mr. Whitehead discussed as a means for dealing with cable-monopoly problems and resolving the access question is one of three options he said are available to the committee. In any event, he said, "everyone agrees that no private entity should be allowed to control all the cable channels in a given community."

As described by Mr. Whitehead, the regulation would apply only to the trans-

mission-monopoly aspects of the television business, not to such elements as program creation, origination or supply, which "are characterized by free and open competition."

Such an approach places primary reliance "on an effective structuring of the cable-television industry and on our free-market incentives," Mr. Whitehead said. He also said it is more consistent "with the private-enterprise system and our traditional government-business relationships."

One of the other options Mr. Whitehead said was open to the committee was public-utility regulation "from the beginning"; but that kind of regulation would inhibit the growth and viability of the "dynamic" cable-television business. The other one would be to leave the industry as it is now, under FCC regulation; but that would "only postpone the inevitable transition to public-utility regulation" as a means of controlling cable's monopoly power.

The draft report that surfaced in July contained a proposal for regulating cable-television systems as common carriers but not as public utilities. The report said that the presence of "close substitutes" like broadcasting and telephone services "will severely limit the monopoly power that a cable system can exploit," and thus obviate the need for public-utility-type regulation, at least for an initial period of time.

Mr. Whitehead did not specify whether the regulation the committee apparently favors includes rate regulation. In knocking down the need for public-utility type regulation last summer, the draft report said it would be "inappropriate" to regulate rates during the early years of cable development, when systems will be required to take "considerable risks."

Mr. Whitehead, in discussing the apportionment of regulatory responsibility for cable television among federal, state and local governments, said the potential of the medium "is so great that effective regulation may be needed at all levels." He said "the goal should be a balance" among the three levels.

Mr. Whitehead, as he has before, said that it is important that the policy matters with which the committee is dealing be resolved in legislation. And Congress, he said, should keep two principles in mind in enacting CATV legislation—it should not be cast in a permanent mold but should allow for the evolving status of cable, and it should come in one comprehensive legislative package and not on a "detail-by-detail, 'as the need arises' basis."

Mr. Whitehead also called again for resolution of the copyright issue. A key element in the settlement of the dispute that cleared the way last year for the FCC's adoption of CATV regulation was agreement among the parties that they would compromise their differences on copyright legislation. That compromise is yet to be reached.

He said the administration is committed to a regulatory structure "that is positioned on free and open competition." But the competition must be fair, he said. "And

until this copyright issue is resolved, the possibility—and the appearance—of unfair competition by cable operators remains."

A recurrent theme throughout his remarks was the administration's determination to permit cable to develop as free of regulation as possible. But he also said that the administration cannot simply support everything that is good for cable in the short run. "We also have to focus necessarily on the long run and on the checks and balances that should be established for you."

Courts with FCC on cable actions

FCC regulatory actions involving cable television were upheld last week by two courts—the Supreme Court in one case in which the constitutionality of the non-duplication rule was challenged.

The high court action was a rejection of a petition to review the decision of the U.S. Court of Appeals for the Fourth Circuit, in Richmond, Va., which upheld the commission's refusal to waive the rule for CATV systems in Front Royal and Winchester, both Virginia.

In the other case, the U.S. Court of Appeals in Washington upheld a commission decision that a cable system operating in Wilkes-Barre and Hanover township, both Pennsylvania, had violated a commission rule requiring systems to give notice to local television stations and obtain commission authorization in a hearing before expanding into new areas.

In the Virginia case, Winchester TV Cable Co. and Television Antenna Cable Inc. sought permission to continue carrying the signals of NBC-owned WRC-TV Washington, which they had long been supplying their subscribers, after WHAG-TV (ch. 25) Hagerstown, Md., went on the air, in January 1970 as an NBC bonus affiliate. Since the UHF is closer to the two Virginia communities involved than WRC-TV, it is entitled to nonduplication protection.

The systems challenged the validity of the rule on the ground that it violated the equal protection of the laws, as that concept is embodied in the due-process clause of the Fifth Amendment to the Constitution. They compared the rule with a commission policy statement encouraging networks to affiliate with small-market outlets even in cases where the signals of the outlets would overlap those of major-market affiliates.

The commission had argued that the policy statement, adopted in 1971, and the nonduplication rule were not inconsistent, in that both were designed to achieve the same goal—"providing the public with the greatest number of broadcast voices representing the widest possible diversity of sources."

And the court, in rejecting the constitutional argument, noted that the commission has not adopted any rule requiring a network to duplicate its programs in Winchester or Front Royal through multiple affiliations. The court also pointed out that the systems did not

allege that the FCC, absent a rule, had coerced duplication in the areas they serve.

The appeals court case had been brought by Service Electric Cable TV Inc., which contended that the rule requiring notice and hearing did not apply to the system's action in expanding into Ashley borough, a small, separately incorporated suburb of Wilkes-Barre, which is completely surrounded by Hanover township.

The cable system argued that Ashley, though a separate jurisdiction, is contiguous to and actually a part of surrounding Hanover; therefore, it said, Ashley is not a separate community under the rule. The commission, however, read the rule literally; it said the system's expansion had been "into another community" and was therefore unlawful.

Competitive complication in Frankfort, Ky.

Private CATV operator claims he's being invaded by city's system

A Frankfort, Ky., cable TV operator who for the past 20 years has run his system relatively free from cable competition is suddenly finding himself surrounded by an expanding, municipally-owned system. Having found no relief from the incursion in the courts, he is now looking to the National Cable Television Association for help.

Howard Morrell, who says he has invested some \$400,000 to date in his Consolidated TV Cable Service, claimed that system is being encroached upon by Community Services Inc., a non-profit, city-sponsored operation. The two systems initiated service about the same time, two decades ago, but in different parts of the Frankfort area.

There never was any uneasiness, Mr. Morrell said last week, because he was in the northern section and Community Service, the southern section. But suddenly earlier this year, the city-owned system began expanding and since June has begun to duplicate the Morrell system.

At this point, Mr. Morrell says his system has been overbuilt. His profitable 3,900-subscriber operation is now down to 3,500, and his original \$3.50 per month fee has had to be reduced to \$2.50 monthly to meet the other system's rates. And what had been Mr. Morrell's first substantial profit last year has now begun to shrink.

As soon as the city-owned system's intentions became clear, Mr. Morrell went to court to try to stem the incursion. He was, he says, unsuccessful in both state and federal courts.

Teleprompter adds more

Teleprompter Corp., New York, has acquired Antenna-Vision Inc., 8,400-subscriber complex of cable-TV systems in communities near Utica, N.Y., for \$3.5 million. Teleprompter President Raymond P. Shafer said it was company's fifth major acquisition this year, increasing Teleprompter subscribers to over 720,000.

What's ahead for MDS?

Officials of firms involved in new distribution service see revenues of \$300 million a year by the mid-seventies

A prediction that the emerging common-carrier TV multipoint distribution service (MDS) industry should reach \$300 million annually in time sales by 1976 was offered last week by Mark Foster, president of Microband National System Inc., New York.

He said his company has signed affiliation agreements covering more than 150 MDS applications and expects to be able to interconnect MDS operations in some 20 metropolitan markets by the end of 1973. The company is affiliated with Microband Corp. of America, has received FCC grants for MDS stations in Washington, Minneapolis and Pittsburgh and has 33 other applications pending, according to Don Franco, president of Microband Corp.

Mr. Foster said the average MDS station should be able to develop as many as 50 to 100 private local "narrowcast" TV networks serving such fields as medicine and health care, local government, retailing, corporate communications, industrial marketing and specialized forms of entertainment. He emphasized, however, that MDS is "not a home medium."

In its ability to transmit simultaneously to many selected points throughout its coverage area of about 25 miles, according to Mr. Franco, MDS means that "live over-the-air TV can be used by anyone at a cost comparable to any form of communications including printed bulletins."

Elaborating on that point, Mr. Foster estimated that for a half-hour program transmitted three times a week to 25 locations, the cost would be \$246 per program by MDS as against \$2,497 per program if distributed as a TV closed circuit by the telephone company.

Mr. Foster's company also announced a package of services, including purchasing, construction of turnkey operations,

training, national sales representation, marketing services and administrative systems, for prospective MDS affiliates.

Mr. Foster and Mr. Franco spoke Tuesday (Nov. 14) in New York at a news conference preceding a seminar sponsored by the microband companies and attended by MDS applicants, suppliers and FCC personnel. Robert Wells, former FCC commissioner, who is vice chairman of Microband Corp., presided.

Competition's complaints endanger Largo V

WLCY-TV Inc.'s application for permission to improve the facilities of its channel 10 station in Largo, Fla., has resulted in an FCC hearing questioning its qualifications to be a licensee.

WLCY-TV's application has been opposed by two Florida UHF's—Hubbard Broadcasting Inc.'s WTOG(TV) St. Petersburg and Sarasota-Bradenton Florida Television Co.'s WXLTV Sarasota.

Both expressed concern about the economic impact that would result from changes in facilities that would permit WLCY-TV to put a strong signal into their areas. WXLTV, in addition, claimed WLCY-TV had used its economic power to deny it access to syndicated programming—a charge WLCY-TV denied.

The commission last week ordered a hearing on the application. One issue is to determine whether a grant would adversely affect the ability of the existing or prospective UHF's to compete in the Sarasota, St. Petersburg and Tampa areas. Another involves the question of whether WLCY-TV Inc. has engaged in anticompetitive practices in its relationship with WXLTV and, if so, whether it is qualified to remain a licensee.

WLCY-TV, which now operates with a nondirectionalized antenna with a horizontal visual ERP of 316 kw from an antenna height of 500 feet, had sought permission to increase its antenna height to 1,493 feet and to directionalize its antenna system toward Sarasota. But in response to the petitions to deny, WLCY-TV amended its application to move the tower 50 feet and specify a directionalized antenna which would reduce its signal toward both Sarasota and St. Petersburg.

Times Mirror Co., Los Angeles, which owns and operates KDFW(TV) Dallas and recently announced acquisition of KTBC-TV Austin, Tex. (BROADCASTING, Sept. 4), reported increases in net income of 22% for third quarter and 21% for first 40 weeks of current year.

For first 40 weeks ended Oct. 8:

	1972		1971	
Earned per share	\$	1.69	\$	1.40
Revenues	446,400,000		380,300,000	
Net income	28,500,000		23,400,000	

Per-share figures based on number of shares outstanding before 2-for-1 split of common stock scheduled to become effective Nov. 14, and also are computed as if all convertible preferred shares were converted to common shares.

Sonderling Broadcasting Corp., New York, reported increase in revenues and decline in income for first three quarters of 1972. For nine months ended Sept. 30:

	1972		1971	
Earned per share	\$	0.98	\$	1.22
Revenues	17,908,000		17,633,000	
Net income	983,000		1,222,000	

American Television & Communications Corp., Denver, reported 36% increase in revenues during first fiscal quarter, with profits more than doubling. It also was announced that public offering of 500,000 shares of company common stock to be sold by certain shareholders will be delayed until after consummation of ATC's pending merger with Cox Cable Communications Inc. (BROADCASTING, Nov. 13).

For quarter ended Sept. 30:

	1972		1971	
Earned per share	\$	0.14	\$	0.05
Revenues	4,500,333		3,314,386	
Net income	472,521		218,012	
Shares outstanding	2,669,548		2,201,748	

Note: 1971 figures restated to reflect January 1972 acquisition of Two M's Cable Inc., accounted for as pooling of interests.

Chris-Craft Industries Inc., New York, reported increases in revenues and income (which went from loss to gain) for fiscal year 1972. Chris-Craft owns two major-market TV stations and TV advertising sales company. For fiscal year ended Aug. 31:

	1972		1971	
Earned per share	\$	0.94	\$	(1.27)
Revenues	70,501,000		63,144,000	
Net income	5,330,000		(3,923,000)	

Services still slip. Companies performing broadcast-related services have been showing consistent declines in the price of their stock. For the third consecutive week, there was a higher percentage of losses in the service category than in any other on *Broadcasting's* index of 136 stocks. And last week, the trend was especially pronounced: 14 companies showed declines, five showed gains and one was unchanged from the preceding week.

Many of the losses were minor ones, but not all. A. C. Nielsen, which in the preceding week had hit its high for the year (62½), dropped back 3½ points to 58½. Needham, Harper & Steers declined 2½ points to 24; Oglivy & Mather was down 2¼ to 31. One company—Wells, Rich, Greene—was at its low for the year, 16½.

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The only organization to buck the trend significantly was Comsat, which was up 4 1/2 points to 63 1/2.

Comsat is not typical of the companies in this category. Most of them (10) are advertising agencies; of that group, eight were down last week.

The service category was not alone in showing a decline last week, however. Across the board, 55 companies were up,

70 were down and 11 stayed the same. Losses outnumbered gains in the categories of broadcasting with other major interests (17 up, 22 down, two the same), cable (seven up, 13 down, four the same), and manufacturing (eight up, 11 down and two the same). The best performance by category was in programming, where nine were up, four down and one the same. In broadcasting, the gains outnumbered the

losses by nine to six, with one unchanged.

Among the significant individual gains: Taft Broadcasting was up four points to 57 1/2; San Juan Racing was up four points to 23; MGM was up 5 1/4 (23.6%), from 22 1/4 to 27 1/2. Notable losses were registered by Dun & Bradstreet, down 3 1/2 to 76 1/4; Schering-Plough, down 3 3/4 to 131 1/2; Telecommunications Inc., down 4 1/2 to 23; and Tektronix, down 3 to 48.

Broadcasting Stock Index

Weekly market summary of 136 stocks allied with broadcasting

Stock symbol	Exch.	Closing Nov. 15	Closing Nov. 8	Net change in week	% change in week	High	Low	1972	Approx. shares out (000)	Total market capitalization (000)
Broadcasting										
ABC	ABC	N 75	74 5/8	+ 3/8	+ .50	81 1/2	51 1/4		8,418	631,350
ASI COMMUNICATIONS	ASIC	O 1 1/4	1 1/8	+ 1/8	+ 11.11	5	1 1/8		1,815	2,268
CAPITAL CITIES	CCB	N 58	60 1/4	- 2 1/4	- 3.73	64 1/4	48		6,496	376,768
CBS	CBS	N 53 1/8	52 5/8	+ 1/2	+ .95	63	45 1/2		28,096	1,492,600
COX	COX	N 40	39	+ 1	+ 2.56	51	36 1/4		5,838	233,520
FEDERATED MEDIA	O	2 1/2	2 1/4	+ 1/4	+ 11.11	4 1/8	2		820	2,050
GROSS TELECASTING	GGG	A 16 3/4	16 1/2	+ 1/4	+ 1.51	23 7/8	12 1/4		800	13,400
LIN	LINR	O 12	12 1/4	- 1/4	- 2.04	22 3/8	11		2,341	28,092
MOONEY	MOON	O 9 5/8	9 3/4	- 1/8	- 1.28	11 5/8	4		250	2,406
PACIFIC & SOUTHERN	PSOU	O 7 1/2	7 3/4	- 1/4	- 3.22	18 1/4	6 1/2		2,010	15,075
RAHALL COMMUNICATIONS	RAHL	O 16 1/4	16	+ 1/4	+ 1.56	29	8		1,037	16,851
SCRIPPS-HOWARD*	SCRP	O 23	23		.00	27	18		2,589	59,547
STARR*	SRG	M 27	24 1/2	+ 2 1/2	+ 10.20	30 1/2	15 1/2		1,042	28,134
STORER	SRK	N 42 1/4	44 1/2	- 2 1/4	- 5.05	49 3/8	31		4,223	178,421
TAFT	TFB	N 57 5/8	53 5/8	+ 4	+ 7.45	59 1/4	41 3/4		4,064	234,188
TOTAL									69,839	3,314,670
Broadcasting with other major interests										
ADAMS-RUSSELL	AAR	A 5	4 3/4	+ 1/4	+ 5.26	8 3/4	4 1/2		1,250	6,250
AVCO	AV	N 16 3/4	16 1/4	+ 1/2	+ 3.07	20 7/8	13 7/8		11,497	192,574
BARTLELL MEDIA	BMC	A 4	3 1/8	+ 7/8	+ 28.00	7 1/8	2 3/4		2,257	9,028
CHRIS-CRAFT	CCN	N 6	5 3/8	+ 5/8	+ 11.62	8 3/4	4 5/8		4,007	24,042
COMBINED COMMUNICATIONS	CCA	A 36 3/8	36 1/2	- 1/8	- .34	42 1/2	28 1/2		3,405	123,856
COWLES COMMUNICATIONS	CWL	N 9 3/4	9 7/8	- 1/8	- 1.26	13 1/8	9 1/2		3,969	38,697
DUN & BRADSTREET	DNB	N 76 1/4	79 3/4	- 3 1/2	- 4.38	81 3/8	63		12,982	989,877
FAIRCHILD INDUSTRIES INC.	FEN	N 9 5/8	10 1/8	- 1/2	- 4.93	14 1/4	9		4,562	43,909
FUQUA	FQA	N 21	18 7/8	+ 2 1/8	+ 11.25	27 7/8	15 5/8		9,587	201,327
GARLE INDUSTRIES	GBI	N 26 1/2	25 3/4	+ 3/4	+ 2.91	32 1/4	23		2,551	67,601
GENERAL TIRE & RUBBER	GY	N 30 1/8	28 1/8	+ 2	+ 7.11	32 5/8	24 5/8		19,483	586,925
GLOBALTROTTER COMMUNICATION INC	GLBTA	D 7 1/2	8 1/4	- 3/4	- 9.09	20 1/2	7 1/2		2,843	21,322
GRAY COMMUNICATIONS	D	10 3/4	10 3/4		.00	14	6 1/2		475	5,106
ISC INDUSTRIES	ISC	A 7	6 7/8	+ 1/8	+ 1.81	9 1/8	6		1,655	11,585
KAISER INDUSTRIES	KI	A 6 1/8	6	+ 1/8	+ 2.08	9 5/8	5 1/2		26,948	165,056
KANSAS STATE NETWORK	KSN	D 5 7/8	6	- 1/8	- 2.08	7 7/8	5 7/8		1,621	9,523
KINGSTIP INC.	KTP	A 11 1/2	12	- 1/2	- 4.16	16 1/8	10 7/8		1,154	13,271
LAMB COMMUNICATIONS*	O	3	2 5/8	+ 3/8	+ 14.28	4 7/8	2		475	1,425
LEE ENTERPRISES	LNT	A 23 3/4	24 1/2	- 3/4	- 3.06	30	17 1/2		3,357	79,728
LIBERTY CORP.	LC	N 23	23 3/4	- 3/4	- 3.15	24 1/4	17 1/2		6,753	155,319
MCGRAW HILL	MHP	N 14 3/8	14 1/8	+ 1/4	+ 1.76	20 7/8	13 1/4		23,327	335,325
MEDIA GENERAL INC.	MEG	A 30 5/8	30 3/4	- 1/8	- .40	49 3/8	27 7/8		3,434	105,166
MEREDITH CORP.	MOP	N 20 3/8	20 5/8	- 1/4	- 1.21	30 3/4	18 1/2		2,820	57,457
METROMEDIA	MET	N 31 7/8	32 1/4	- 3/8	- 1.16	39	27 1/4		5,959	189,943
MULTIMEDIA INC.	O	44 1/2	45	- 1/2	- 1.11	45	14		2,408	107,156
OUTLET CO.	UTII	N 14 1/2	13 3/4	+ 3/4	+ 5.45	19 3/8	13		1,336	19,372
PACIFIC SOUTHWEST AIRLINES	PSA	N 19 5/8	19	+ 5/8	+ 3.28	37 1/2	18 1/4		3,771	74,005
POST CORP.	POST	O 17 1/2	17 1/4	+ 1/4	+ 1.44	30	9		942	16,485
PUBLISHERS BROADCASTING CORP.	PUBB	O 2	2 1/8	- 1/8	- 5.88	4 7/8	1 5/8		919	1,838
REEVES TFLFCOM	RRT	A 2 7/8	3 1/8	- 1/4	- 8.00	4 1/4	2 3/8		2,292	6,589
RIDDER PUBLICATIONS	RPI	N 26	24 1/4	+ 1 3/4	+ 7.21	34 1/2	21 7/8		8,327	216,502
ROLLINS	RUL	N 39 1/8	39 1/4	- 1/8	- .31	43 1/4	33		12,146	475,212
RUST CRAFT	RUS	A 32 1/8	33	- 7/8	- 2.65	39 3/8	24		2,318	74,465
SAN JUAN RACING	SJR	N 23	19	+ 4	+ 21.05	34 3/4	18 3/4		1,958	45,034
SCHERING-PLOUGH	SGP	N 131 1/2	135 1/4	- 3 3/4	- 2.77	136 3/4	82 5/8		25,471	3,349,436
SONDERLING	SOR	A 13 3/4	13 5/8	+ 1/8	+ .91	30 3/4	11		1,005	13,818
TIMES MIRROR CO.	TMC	N 51 5/8	52	- 3/8	- .72	61 5/8	46 1/2		15,395	794,766
TURNER COMMUNICATIONS*	O	5 1/4	5 3/4	- 1/2	- 8.69	7	2		1,328	6,972
WASHINGTON POST CO.	WPO	A 34	34 3/4	- 3/4	- 2.15	37 1/4	23 1/2		4,818	163,812
WHOH CORP.*	O	15	15		.00	30	11		589	8,835
WOMETCO	WOM	N 19 1/4	19 1/2	- 1/4	- 1.28	25 7/8	18 1/2		6,001	115,519
TOTAL									247,395	8,924,128
Cable										
AMFCO	ACO	O 2 7/8	2 1/2	+ 3/8	+ 15.00	12 3/4	1 1/2		1,200	3,450
AMERICAN ELECTRONIC LABS	AELBA	O 3 3/4	3 3/4		.00	9 3/4	3		1,726	6,472
AMERICAN TV & COMMUNICATIONS	AMTV	O 45 3/4	45	+ 3/4	+ 1.66	47 1/4	17 1/4		2,488	113,826
BURNUP & SIMS	BSIM	O 23 5/8	23 3/8	+ 1/4	+ 1.06	24	6 3/4		7,510	177,423
CABLECOM-GENERAL	CCG	A 10 1/8	10 3/8	- 1/4	- 2.40	18 1/4	8 5/8		2,472	25,029
CABLE FUNDING CORP.*	CFUN	O 9 5/8	11	- 1 3/8	- 12.50	15 1/4	9 5/8		1,233	11,867
CABLE INFORMATION SYSTEMS*	O	2 1/4	2 1/4		.00	4 3/4	1 3/4		955	2,148
CITIZENS FINANCIAL CORP.	CPN	A 8 5/8	9 1/4	- 5/8	- 6.75	15 1/4	8 1/4		2,416	20,838



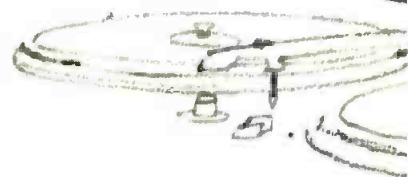
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Benjamin Lenhardt and Louis Kuppenheimer are deeply involved in CATV. Currently The First provides financing to several MSOs, plus a number of unit systems.



	Stock symbol	Exch.	Closing Nov. 15	Closing Nov. 8	Net change in week	% change in week	1972 High	Low	Approx. shares out (000)	Total market capitalization (000)
COLUMBIA CABLE	CCAR	D	18 1/2	19	- 1/2	- 2.63	21 3/4	16 3/8	900	16,650
COMCAST CORP.		D	4 1/4	4 3/8	- 1/8	- 2.85	7	4 1/8	1,280	5,440
COMMUNICATIONS PROPERTIES	COMU	D	9 3/4	10	- 1/4	- 2.50	27 3/8	8 3/8	1,917	18,690
COX CABLE COMMUNICATIONS	CXC	A	38 1/4	38 1/2	- 1/4	- .64	41 3/4	23 1/4	3,556	136,017
CYPRESS COMMUNICATIONS	CYPR	D		20 1/2		.00	23	7	2,732	56,006
ENTRON	ENT	A	3 1/4	3 3/8	- 1/8	- 3.70	9 1/4	3	1,358	4,413
GENERAL INSTRUMENT CORP.	GRL	N	26	26 3/4	- 3/4	- 2.80	32 7/8	20 3/4	6,501	169,026
LVO CABLE INC.	LVOC	D	11 3/4	12 3/4	- 1	- 7.84	16 1/2	6 3/4	1,466	17,225
SCIENTIFIC-ATLANTA INC.	SFA	A	13 1/8	12 7/8	+ 1/4	+ 1.94	13 3/4	8 1/8	914	11,996
STERLING COMMUNICATIONS	STER	O	4 3/4	4 3/4		.00	7 3/4	3 1/2	2,162	10,269
TELECOMMUNICATIONS	TCUM	D	23	27 1/2	- 4 1/2	- 16.36	35 1/4	15 1/2	3,822	87,906
TELEPROMPTER	TP	A	31 1/2	31 1/2		.00	44 1/2	28 1/8	16,381	516,001
TIME INC.	TL	N	51 1/4	51 5/8	- 3/8	- .72	64 3/4	44 5/8	7,284	373,305
TOCOM	TOCM	D	9 7/8	8	+ 1 7/8	+ 23.43	10	7	596	5,885
UA CABLEVISION INC.	UACV	D	17	15 7/8	+ 1 1/8	+ 7.08	24	13	750	12,750
VIACOM	VIA	N	20	19 1/8	+ 7/8	+ 4.57	28 1/2	15 1/2	3,931	78,620
VIKOA	VIK	A	9	9 3/8	- 3/8	- 4.00	19 3/4	8	2,333	20,997
Programming									77,883	1,902,249
COLUMBIA PICTURES	CPS	N	10 3/4	10 1/8	+ 5/8	+ 6.17	14 7/8	9 1/8	6,342	68,176
DISNEY	DIS	N	187 5/8	187 1/2	+ 1/8	+ .06	201 3/4	132 3/4	13,802	2,589,600
FILMWAYS	FWY	A	4	3 3/4	+ 1/4	+ 6.66	8	3 5/8	1,868	7,472
GULF & WESTERN	GW	N	37 3/4	37 1/4	+ 1/2	+ 1.34	44 3/4	28	15,816	597,054
MCA	MCA	N	27 1/2	27 7/8	- 3/8	- 1.34	35 7/8	23 1/8	8,182	225,005
MGM	MGM	N	27 1/2	22 1/4	+ 5 1/4	+ 23.59	27 1/2	16 3/4	5,900	162,250
MUSIC MAKERS	MUSC	D	1 5/8	1 5/8		.00	3 3/4	1 1/8	534	867
TELE-TAPE PRODUCTIONS*		D	1 3/8	1 1/2	- 1/8	- 8.33	2 7/8	1	2,190	3,011
TELETRONICS INTERNATIONAL*		D	12 1/2	12 3/4	- 1/4	- 1.96	18 1/2	6 1/4	724	9,050
TRANSAMERICA	TA	N	19	17 5/8	+ 1 3/8	+ 7.80	23 1/2	16 1/4	67,413	1,280,847
20TH CENTURY-FOX	TF	N	9 7/8	9	+ 7/8	+ 9.72	17	8 5/8	8,562	84,549
WALTER READE ORGANIZATION	WALT	O	1 3/4	1 5/8	+ 1/8	+ 7.69	4 1/8	1 1/4	2,203	3,855
WARNER COMMUNICATIONS INC.	WCI	N	39 1/2	40 5/8	- 1 1/8	- 2.76	50 1/4	31 1/4	18,883	745,878
WRATHER CORP.	WCU	A	8 3/8	8	+ 3/8	+ 4.68	17 7/8	7 1/8	2,164	18,123
Service									154,583	5,795,737
JOHN BLAIR	BJ	N	11 1/8	11 1/2	- 3/8	- 3.26	22 3/8	11 1/8	2,606	28,991
COMSAT	CO	N	63 1/8	59	+ 4 1/8	+ 6.99	75 3/8	52	10,000	631,250
CREATIVE MANAGEMENT	CMA	A	10	9 7/8	+ 1/8	+ 1.26	15 1/2	8 1/2	975	9,750
DOYLE DANF AFRNBACH	DOYL	D	24	24 1/2	- 1/2	- 2.04	34 3/4	21 1/2	1,945	46,680
ELKINS INSTITUTE	ELKN	D	2	2		.00	16 3/8	1 3/4	1,664	3,328
FOOTE, CONE & BLOING	FCR	N	12	12 1/8	- 1/8	- 1.03	14	10 5/8	2,152	25,824
GREY ADVERTISING	GREY	D	16	14 1/2	+ 1 1/2	+ 10.34	18 1/8	9 1/4	1,200	19,200
INTERPUBLIC GROUP	IPG	N	25 5/8	26	- 3/8	- 1.44	36 1/8	22 3/4	2,130	54,581
MARVIN JOSEPHSON ASSOCS.	MRVN	D	14 1/8	14 3/8	- 1/4	- 1.73	17 3/4	5 7/8	825	11,653
MCCAFFREY & MCCALL*		D	10 3/4	11	- 1/4	- 2.27	16 1/2	7	585	6,288
MCI COMMUNICATIONS	MCIC	D	7 1/4	8	- 3/4	- 9.37	12 3/4	7 1/4	11,257	81,613
MOVIELAB	MDV	A	1 5/8	1 7/8	- 1/4	- 13.33	3 1/8	1 3/8	1,407	2,286
MPO VIDEONETICS	MPO	A	3 1/2	3 5/8	- 1/8	- 3.44	7 1/8	3 1/2	547	1,914
NEEDHAM, HARPER & STEERS INC.*	NDHMA	D	24	26 3/4	- 2 3/4	- 10.28	34 1/8	21 1/2	911	21,864
A. C. NIELSEN	NIELB	D	58 1/2	62 1/8	- 3 5/8	- 5.83	62 1/8	37 5/8	5,299	309,991
OGILVY & MATHER	OGIL	O	31	33 1/4	- 2 1/4	- 6.76	48 1/2	16	1,716	53,196
PKL CO.*	PKL	D	1 1/2	7/8	+ 5/8	+ 71.42	9 1/2	3/4	778	1,167
J. WALTER THOMPSON	JWT	N	25 1/2	27	- 1 1/2	- 5.55	49 1/4	23	2,694	68,697
UNIVERSAL COMMUNICATIONS INC.*	U	D	14	12 3/4	+ 1 1/4	+ 9.80	17	8	715	10,010
WELLS, RICH, GREENE	WRG	N	16 7/8	17 1/2	- 5/8	- 3.57	27 7/8	16 7/8	1,635	27,590
Manufacturing									51,041	1,415,873
ADMIRAL	ADL	N	18 1/8	16	+ 2 1/8	+ 13.28	27	13 5/8	5,813	105,360
AMPEX	APX	N	6 1/4	6 3/4	- 1/2	- 7.40	15 1/8	5	10,875	67,968
CARTRIDGE TELEVISION INC.		D	16 3/4	19	- 2 1/4	- 11.84	43 1/2	16 1/2	2,083	34,890
CCA ELECTRONICS	CCAE	D	3 1/8	3 1/4	- 1/8	- 3.84	6 1/4	2 1/4	881	2,753
COLLINS RADIO	CRI	N	17 3/8	16 1/2	+ 7/8	+ 5.30	19 7/8	13 1/4	2,968	51,569
COMPUTER EQUIPMENT	CEC	A	2 5/8	2 5/8		.00	4 5/8	2 1/2	2,421	6,355
CONRAC	CAX	N	32 1/2	30 1/2	+ 2	+ 6.55	39 3/8	24	1,261	40,982
GENERAL ELECTRIC	GE	N	67	65 3/4	+ 1 1/4	+ 1.90	70 7/8	58 1/4	182,123	12,202,241
HARRIS-INTERTYPE	HI	N	48 5/8	48 5/8		.00	59	45 1/2	6,358	309,157
MAGNAVOX	MAG	N	26 1/2	28 1/8	- 1 5/8	- 5.77	52 1/4	25 7/8	17,685	468,652
3M	MMM	N	81 1/2	83 5/8	- 2 1/8	- 2.54	86 3/8	74 1/4	112,867	9,198,660
MOTOROLA	MOT	N	120 3/4	120 1/2	+ 1/4	+ .20	129 7/8	80	13,609	1,643,286
OK INDUSTRIES	OEN	N	18	18 1/4	- 1/4	- 1.36	21 3/4	9 5/8	1,638	29,484
RCA	RCA	N	37 7/8	37	+ 7/8	+ 2.36	45	32 1/8	74,432	2,819,112
RSC INDUSTRIES	RSC	A	2 3/8	2 1/2	- 1/8	- 5.00	4 3/8	2 1/4	3,458	8,212
SONY CORP.	SNE	N	46 5/8	45 3/4	+ 7/8	+ 1.91	48 3/8	21 1/4	53,000	2,471,125
TECHNICAL OPERATIONS INC.	TO	A	9 1/4	10 1/4	- 1	- 9.75	17 7/8	9	1,386	12,820
TEKTRONIX	TEK	N	48	51	- 3	- 5.88	65 1/2	32 3/4	8,157	391,536
TELEFATION	TIMT	O	4 1/2	4 3/4	- 1/4	- 5.26	13 3/4	4 1/4	1,050	4,725
WESTINGHOUSE	WX	N	42 7/8	43 3/8	- 1/2	- 1.15	54 7/8	38 3/8	88,235	3,783,075
ZENITH	ZE	N	50 1/2	49 3/8	+ 1 1/8	+ 2.27	50 1/2	39 3/4	19,040	961,520
									609,340	34,613,482
									1,210,081	55,966,139

Standard & Poor's Industrial Average

127.70

126.46

+1.24

A-American Stock Exchange

N-New York Stock Exchange

A blank in closing price columns

Over-the-counter bid prices supplied by Merrill Lynch,

*Tuesday closing bid prices are shown for this week.

O-Over the counter (bid price shown)

indicates no trading in stock.

Pierce Fenner & Smith Inc., Washington.

Fates & Fortunes®

Broadcast Advertising

Daniel Borg, director of media and media research, **James P. Foley**, director of account services, and **Marilyn S. Watts**, director of marketing and research, Ketchum, MacLeod & Grove, New York, named senior VP's. **Herb Gordon**, associate media director, KM&G, Pittsburgh, named media director in Houston office.

Gerald Kessler and **Stanley J. Haspel**, VP's, Wells, Rich, Greene, New York, named to additional posts of assistant secretaries. In addition, 21 new VP's named: **John Baity**, **Donald Challis**, **Edward Jewett**, **Matthew Mansfield**, **Martin Mitchell**, **Gary Roberts**, **Arnold Weinrih** and **Robert Wolf**, account supervisors; **Howard Cohen**, **Jeffrey Frey**, **Paul Margulies** and **Bert Neufeld**, copy or group copy supervisors; **Katherine Durham**, assistant to chairman; **Richard E. Freedman**, comptroller; **Charles Fryer**, group head in account services; **Robert Igiel**, manager of network operations; **David Ottey**, director of TV productions; **Robert Pasqualina**, group supervisor, art; **Alex Tsao**, art supervisor; **Michael Ulick**, art director, and **Hans Zucker**, senior associate media director.

Victor H. Alcott and **John M. Boyd**, account supervisors, **Lucy Rittenberg**, story editor of *Guiding Light*, and **Charles Somple**, art director, all with Compton Advertising, New York, elected VP's.

Thomas A. Anderson, senior producer, and **Robert K. Conlon**, copy supervisor, BBDO, New York, elected VP's.



Mr. Uebel



Mr. Epp

Winslow E. Uebel, manager, Katz Radio, Los Angeles, named divisional VP. He is succeeded by **Larry Adams**, salesman, Katz Radio, Los Angeles. **Richard W. Epp**, manager, Katz Television, St. Louis, named divisional VP.

Leo A. Hillebrand Jr., media director, D'Arcy-MacManus & Masius, Bloomfield Hills (Detroit), Mich., named VP.

Douglas Spellman, media supervisor, Carson/Roberts/Inc., Los Angeles, division of Ogilvy & Mather Inc., appointed associate media director.

Phil Parker, partner, Project Group, New York, joins Needham, Harper & Steers there as executive art director. **David S. Tracy**, media supervisor, Clinton E.

BPA's leaders. Calo A. Mahlock of WKJG-TV Fort Wayne, Ind., was elected president of the Broadcasters Promotion Association last Wednesday (Nov. 15) succeeding E. Boyd Seghers, Jr. of WGN Continental Broadcasting, Chicago. Other newly elected officers of BPA, who assume their posts next Jan. 1, are K. C. Strange of WRTV(TV) Indianapolis, president-elect; L. C. (Babs) Pitt, CFCF-TV Montreal, vice president; Tom Cousins, WCCO-TV Minneapolis, secretary, and Ken Mills, Katz Television, New York, treasurer. Elected to the board of directors were John Furman, Cox Broadcasting Corporation, Atlanta; Richard Cox, Group W, New York; Marge Injasoulian, KOOL-AM-TV Phoenix; Keith Nicholson, KGTV(TV) San Diego; A. H. Christensen, PSA Broadcasting, San Jose, Calif.; Roger Ottenbach, WEEK-TV/WEEQ-TV Peoria, Ill. and Robert T. Sutton, ABC-owned TV stations, New York.

Frank, Chicago, joins Needham, Harper & Steers, Chicago, in similar position. **Frank J. Kopeck** and **K. R. (Kris) Schulz**, media supervisors, NH&S, Chicago, appointed associate media directors. **Martin Marcus**, VP and creative director, NH&S, Chicago, named creative director.

Gary B. Smart, national sales representative, WAVY-TV Portsmouth, Va., appointed national sales manager. **Frank R. Drake**, account executive, appointed local sales manager.

Tom McDougal, with WTMJ(AM) Milwaukee, joins Jos. Schlitz Brewing Co. there as account executive, broadcast division.

Thomas M. Wall, account executive, WJRT-TV Flint, Mich., appointed sales manager.

Edward H. Perry Jr., with WREB(AM) Holyoke, Mass., appointed sales manager.

Uniroyal, New York, realigned its advertising department: **Gordon F. Poirier**, advertising manager, tires, appointed manager, advertising services; **John R. Eble**, ad manager, consumer and sports products, appointed ad manager, tires; **Edward J. Shephard**, ad manager, farm and industrial products, appointed ad manager, consumer products; **Thomas R. Salmon**, ad supervisor, passenger tires, appointed ad supervisor, farm and industrial products.

Susan Alder Sydney, **Paul T. Hartnett** and **Al Roswig**, copy group heads, and **Neil Costa**, art supervisor, all with McCaffrey & McCall, New York, elected VP's.

Philip B. Schulman, VP-creative director, N. W. Ayer & Son, Philadelphia, joins Sonder, Levitt & Sagorsky there as creative supervisor.

Robert H. Dibb, manager, Vollrath Co., Sheboygan, Wis., agency, joins Frontier Airlines, Denver, as director of advertising. He succeeds **Donald E. Grover**, who joins Frye-Sills, Denver agency, as account executive on Frontier.

Allen M. Gantman, director of merchandising, Columbia Pictures, named regional sales director, Greater New York Radio, New York.

John Heston, account supervisor, R. S. Taplinger Associates, New York, joins Bozell, Jacobs & Wallrapp, New York, as senior counselor.

Samuel Kay, with financial services staff, Kenyon & Eckhardt, New York, joins Allerton, Berman & Dean, New York marketing, advertising, and PR firm, as controller.

Jacque Grudman, assistant research director, WABC(AM) New York, appointed director, research and sales development.

Thomas C. Coleman, with advertising and sales promotion department, General Electric Co., La Grange, Ill., joins

"The Second Generation"

Aural Studio-Transmitter Link, Remote Control & Telemetry System



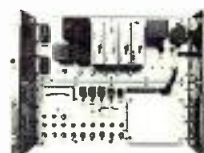
STL-8 TRANSMITTER



R-200/950 RECEIVER



RMC-2AX/S



RMC-2AX/T

FEATURES

- ★ Direct FM Modulator
- ★ All Solid-State
- ★ Field Proven Varactor Final
- ★ Plug-in Modular Construction
- ★ Solid-State Ovens and Hi-Accuracy Crystals
- ★ Automatic Change-over to Standby Transmitter and or Receiver
- ★ RF Sensing for "Out of Status" Alarm Indication
- ★ Current Limiting in Regulated Power Supply
- ★ Sub-Carrier Capability

FREQUENCY RESPONSE: + or - .5 db. from 40 Hz to 15,000 Hz.

DISTORTION: 0.6% or less, 50 Hz to 15,000 Hz.

SIGNAL TO NOISE: - 65 db. or better. Ref. 400 Hz. Mod. 100%

MARTI Electronics, Inc.

P.O. Box 661 • 1501 N. Main • Cleburne, Texas 76031 • 817/445-4681

Sperry-Boom Inc., Rosemont, Ill., agency, as copywriter.

Boaz Rauchwerger, PR director, Tulsa Urban Renewal Authority, Tulsa, Okla., joins Benton Ferguson and Associates, Tulsa advertising and PR firm, as account executive.

Media



Mr. Colle



Mr. Hunter

Ray W. Colie, general manager, WLWD-TV Dayton, Ohio, and Clifford M. **Hunter**, general manager WOAI(AM) San Antonio, Tex., elected VP's of licensee, Avco Broadcasting Corp., Cincinnati.



Mr. Thayer

Jack G. Thayer, VP-general manager, WGAR(AM) Cleveland, elected VP - general manager, Nationwide Communications Inc., Columbus, Ohio, group owner.

Joseph T. Meier, program director, KSL(AM) Salt Lake City, named to new post of midwestern manager, affiliate relations, CBS Radio, New York.

Donald Laufer, executive VP, broadcast division, Hall Communications, New York, elected president, broadcast division.

Michael S. Artist, promotion manager, and **Teddy Reynolds**, research director, WTOP-AM-TV Washington, appointed group creative services director and group research director, respectively, Post-Newsweek stations. Other Post-Newsweek stations: WJXT(TV) Jacksonville, Fla., WPLG-TV Miami, and WKY(AM) Cincinnati.

Marcel Ouimet, VP-programming, Canadian Broadcasting Corp., Ottawa, named VP-special services, heading newly combined external services and northern and armed forces broadcasting services. **William T. Armstrong**, director, Ottawa area, CBC, named VP-public relations. He is succeeded by **Gordon Bruce**, program manager, CBOT(TV) Ottawa.

William S. Ritchie, VP and general manager, KTEW(TV) Tulsa, Okla., elected to board of directors, Scripps-Howard Broadcasting Co., group owner.

Dave Eberhard, with WISH-TV Indianapolis, joins WXLW(AM) there as general manager.

Morton Teisch, director, financial services, CBS, New York, appointed manager, billing and compensation, ABC, New York. **Howard Buckman**, supervisor, local radio and TV billing, ABC, New York, appointed assistant manager of billing and compensation there.

Court sanctions Ubell move. Earl Ubell began work last week as news director of WNBC-TV New York following a court decision denying a motion by CBS to restrain him from taking his new post (*Broadcasting*, Nov. 6). Mr. Ubell has been science editor of WCBS-TV New York for six years and CBS claimed it had a verbal agreement calling for him to remain with the company until next Aug. 9. New York State Supreme Court Justice Edward T. McCaffrey ruled (Nov. 9) that the claims about an oral agreement "were in dispute," and said Mr. Ubell's work beyond the expiration of his old contract could not be held as a binding acceptance of new agreement.



Mr. Johnson



Mr. Brady

Bruce Johnson, after five months as VP, RKO Radio Division, and president of RKO Radio Representatives, elected president of RKO Radio Division and chief executive officer, RKO Radio Representatives. **John Brady**, VP and general manager, RKO Radio Representatives, named president of rep firm, succeeding Mr. Johnson. **Art Mandelbaum**, Mr. Johnson's executive assistant, named VP, advertising and promotion, RKO Radio.

Harry R. Most, president, CBS Educational International division, Philadelphia, named acting president, CBS/Education & Publishing Group, New York. He succeeds **Ross D. Sackett**, who resigned.

Armstrong Medalist. Renville H. McMann Jr., president of CBS Laboratories Inc., Stamford, Conn., named recipient of Radio Club of America's

27th Armstrong Medal, presented for outstanding contributions to the application of communication techniques to television systems. Among other things, Mr. McMann is responsible for the development of



Mr. McMann

Minicam Mark VI portable color TV camera system, color scan converter which allowed TV viewing of moonwalks, and the application of colored lasers to TV film recording. Presentation was scheduled Friday night (Nov. 17) at club's 63rd anniversary banquet in New York.

Sheldon M. Wool, treasurer, International Paper Co., New York, elected to new post, VP-profit evaluation, CBS, New York.

Jayne Ross, awards manager, ABC, New York, named editor, publications, in ABC public relations department to develop and edit new newsletter on company activities for distribution to ABC employees.

Lucille Chazanoff, senior auditor, Arthur Young & Co., public accounting firm, joins NBC, New York, as manager, contract accounting. **Douglas A. Skene**, manager of unit managers, NBC, appointed manager, sports administration, NBC.

Irvin M. Kipnes, former agency and station executive, joins Randal/Sharon, Hollywood broadcast station and CATV management consultants, as VP.

Walter T. Carter, retired Air Force colonel, joins KVIE(TV) Sacramento, Calif., as director of development.

Terence A. McCarthy, executive assistant-public information/press relations, New York Stock Exchange, New York, joins Public Broadcasting Service, Washington, as associate director, public information.

Programing



Mr. Takahashi

Koreaki Takahashi, VP and general manager of Viacom Japan Inc., Tokyo, program distribution subsidiary of Viacom International Inc., New York, elected president. He is succeeded by **Jiro Sugiyama**, assistant general manager.

Claus Hobe, director of syndication, Viacom Canada Ltd., appointed director of sales, Viacom SA, subsidiary of Viacom International in continental Europe, and of Viacom International Ltd., Viacom subsidiary in Great Britain.

Fred Cutts, general manager, Atlantic division, Trans-World Communications, closed-circuit TV division of Columbia Pictures Industries, New York, named VP-European operations.



Mr. Pouls

Matt J. Pouls, Eastern sales manager, Screen Gems syndication division, joins Tomorrow Entertainment Inc., New York as VP and general sales manager in charge of domestic syndication. TEI is program production and distribution company.

Hal Cranton, director of advertising, sales promotion and publicity; **Robert F. Davis**, director of research and sales development, and **Emily Klepper**, manager of domestic and foreign records control, named VP's MCA TV.

Allison B. Eicher, telecommunications director, Teletape Corp., Detroit, joins

Magnetic Video Corp., Farmington, Mich., as general manager, video-tape operations. Mr. Eicher will be responsible for production and marketing operations for videocassette programs and duplicating services.

Bill Shirk, general manager, WERK(AM) Muncie, Ind., joins WXLW(AM) Indianapolis as program director and program consultant.

Jack Lawyer, program manager, WTMR(AM) Camden, N.J., joins WSPD(AM) Toledo, Ohio, in same capacity.

Mark Lewis, with WBRW(AM) Somerville, N.J., appointed program director.

Bob Reed, with WMTN-AM-FM Morristown, Tenn., appointed program manager, WAZI-FM (formerly WMTN-FM).

Dick Brown, president and producer, Cambria Studio, named president, Animation Filmmakers Corp., Hollywood. **David Defiege**, formerly with Walt Disney and other major animation studios, joins AFC as associate producer and senior director.

John Hood, New York freelance radio and TV producer, joins Jack Byrne Advertising, New York, as producer.

Wheeler Coberly, director of program development, Viacom Enterprises, Los Angeles, appointed director of business affairs, MGM TV, Culver City, Calif.

Dennis Hunt, voice-over commercial spokesman for Las Vegas Hilton hotel, appointed production manager, Watermark Inc., Los Angeles, radio production and syndication firm.

Charles Burnell, art director, WPTZ(TV) North Pole, N.Y., joins WAST(TV) Albany, N.Y., as production manager.

Broadcast Journalism

Louis F. Prato, news and assignment editor, WWJ-TV Detroit, appointed news director, WWJ-AM-FM-TV.

Fred Anthony, news director, WAKR-TV Akron, Ohio, appointed to additional post, news director, WAKR-AM-FM. **Kenny Halterman**, with news staff, WAKR-AM-FM-TV, appointed assistant news director.

Peter Richard, news director, WERA(AM) Plainfield, N.J., named president, New Jersey Associated Press Broadcasters Association.

Walker Merryman, news reporter and anchorman, KTIV(TV) Sioux City, Iowa, joins Nebraska Television Network, Kearney, Neb., as news director. NTN stations: KHOL-TV Kearney, KHPL-TV Hayes Center, KHTL-TV Superior, and KHQL-TV Alhion.

Gerald Klein, reporter, *Passaic* (N.J.) *Herald*, joins WJDM(AM) Elizabeth, N.J., as news director.

Bob Collins, with CHLO(AM) St. Thomas, Ont., appointed news director there.

Neil Boggs, former anchorman, WRC-TV Washington, joins WHAS-TV Louisville, Ky., to head on-air team.

Pamela Taylor, with news staff, NBC New York, joins Metromedia Radio News, Washington, as correspondent.



Mr. Russell

Washington veteran. Frank M. (Scoop) Russell, NBC's Washington vice president from 1929 to 1958, died of emphysema Nov. 11 in a nursing home in Chevy Chase, Md. He was 77.

Mr. Russell, baptized Francis Marion, was known as the dean of broadcast lobbyists and considered one of the most astute. His mode of operation, as he told it, was to stay out of public view.

At the time of his retirement, he was described as "the capital's most experienced broadcast observer." And it was said of him: "He knows more about national politics and politicians than anyone identified with radio." Always pragmatic and often caustic in his observations, he once told an interviewer who asked him what he did: "None of your business. I lobby like hell for the things I think are good for the industry and I oppose things I think are bad."

Mr. Russell was born in Lohrville, Iowa, in 1895. He was graduated from Iowa State College with majors in agriculture and journalism. His first job was with a livestock daily in Omaha. He later was with the *Omaha Bee* and the *Ames Times*. It was in that period—early in World War I—that he received the nickname, "Scoop," when, with an eye toward the local angle, he reported a German plot to blow up an Iowa bridge. He served as a sergeant in the U.S. Army during that war. In World War II he was a member of the broadcast committee of the Board of War Communications. During his early days, Mr. Russell also acted as a publicist for several farm organizations. This brought him to the attention of Charles W. Pugsley, editor of the *Nebraska Farm Journal*. When Mr. Pugsley became assistant secretary of agriculture in 1921, he took Mr. Russell with him to Washington. In his nine years with Agriculture, Mr. Russell organized and ran the department's press service and established its radio service, the first at any federal government agency. He was also closely involved in the founding and production of the *National Farm and Home Hour* on NBC Radio. That led M. H. (Deac) Aylesworth, then president of NBC, to hire him. When Mr. Russell took over the capital job, it entailed, in addition to government affairs, supervision of WRC(AM), the network's Washington outlet, as well as all network programs originating in the national capital. He was the first broadcast representative to register under the lobbying act that went into effect just before World War II. Mr. Russell served on the board of the National Association of Broadcasters for 28 years.

Following his retirement, he became a consultant in Washington. NBC was and remained one of his clients. He also invested in CATV; at his death he and his family owned cable systems in Appalachia, Big Stone Gap and Norton, all in Virginia. He also owned 5% of a CATV system in Waterbury, Conn. He is survived by his wife, Phebe Gale Russell; three children, Jean, Morgan and Mrs. Gale Holberton, and three grandchildren.

Alice L. Neff, reporter, NBC-affiliate WBAL-TV Baltimore, joins NBC News, Cleveland, as general assignment reporter.

Jim Uebelhart, news writer and newscaster, WSPD(AM) Toledo, Ohio, retires Dec. 31.

Carl Nichols, assistant weather service director, WTVT(TV) Tampa-St. Petersburg, Fla., joins WKY-TV Louisville, Ky., as meteorologist.

Frank Mitchell, reporter, *Illinois State Register*, Springfield, joins WCCO-TV Minneapolis-St. Paul, as news reporter.

Equipment & Engineering

Keith Leech, engineer, Hall Communications, Norwich, Conn., division, elected VP-engineering, broadcast division.

Robert B. Wehrman, chief engineer, Cox-owned WICC-TV Pittsburgh, assumes additional post, assistant director of engineering, broadcast division, Cox Broadcasting Corp., Atlanta.

Warren L. Anderson, product advertising manager, Ampex Corp., Redwood City, Calif., named merchandising manager, video products, Sony Corp. of America, New York.

George Endres, chief engineer, RKO's WGMS-AM-FM Washington, appointed assistant to the VP, broadcast engineer-

ing, RKO General, New York. He is succeeded by **John Foote**, with KQV(AM)-WDVE(FM) Pittsburgh.

Michael A. Rebata, manager, order department and customer relations, Finney Co., Bedford, Ohio, appointed to newly created post, assistant to the president. Finney Co. manufactures Finco antennas, electronic components and MATV systems.

William R. Malone, resident attorney in Washington for GT&E Corp., named VP of GT&E. He will continue in Washington office. He succeeds **Clovis E. Byers**, who retires.

Allied Fields

Lou Friedland, VP and director of MCA TV, New York, TV syndication division of MCA Inc., re-elected chairman of National Hemophilia Foundation, New York.

Angelo Coulis, producer and director, WNAC-TV Boston, appointed producer, Office of Radio-TV Information, Kent State University, Kent, Ohio.

Jon M. Hannani, manager of Bethesda, Md., data center of Control Data Corp., named manager, American Research Bureau's computer services department in Beltsville, Md. ARB is subsidiary of Control Data Corp.

Deaths

Representative Frank T. Bow (R-Ohio), 71, died Nov. 13 at Bethesda (Md.) Naval Hospital, of apparent heart attack. Mr. Bow was elected to House from Ohio's 16 district in 1950 and served until his retirement this year. He was formerly newscaster for WHBC(AM) Canton, Ohio, and in 1948 was general counsel to House Select Subcommittee to Investigate the FCC. He is survived by his wife, Caroline, and two sons.

Jean T. Curry, 57, first woman officer of Cunningham & Walsh, New York, died there Nov. 8. Miss Curry joined agency in 1955 as personnel director and became corporate assistant in 1957. She is survived by her mother and one sister.

Samuel R. Rosenbaum, 84, who as trustee administered Music Performance Trust Funds from its inception in 1948 to 1970, died of heart attack in Philadelphia Nov. 9.



Mr. Rosenbaum

Mr. Rosenbaum, attorney and musicologist, served until his death as consultant to MTPF, which disburses money to provide employment for musicians through free concerts. From 1932 to 1943, he was president of WFIL(AM) Philadelphia and was chairman of Independent Radio Network Affiliates from 1937 to 1940. He served in both World Wars,

in the second as colonel in Army headquarters, Radio Luxembourg, earning Legion of Merit, French Legion of Honor and decorations from six other countries. His wife, Edna, one son and three daughters survive.

M. Duane Holman, 50, national sales manager, KOLN-TV Lincoln, Neb., and KGIN-TV Grand Island, Neb., died Nov. 7 in Lincoln after extended illness. Mr. Holman, with sales staff since 1957, is survived by one son and one daughter.

Tod Andrews, 51, actor, best known for his leading role in 1957 TV series, *The Gray Ghost*, died Nov. 6 in Beverly Hills of heart attack. More recently he had guest roles in *Ghost Story* and *Banacek* series. He is survived by his wife, Carolyn, and two sons.

For the Record.

As compiled by BROADCASTING Nov. 8 through Nov. 14, 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—directional antenna. ERP—effective radiated power. khz—kilohertz. kw—kilowatts. LS—local sunset. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. U—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational. HAAT—height of antenna above average terrain. CARS—community antenna relay station.

New TV stations

Call letter actions

- Panhandle Broadcasting Co., Panama City, Fla.—Granted WDTB(TV).
- Television Fredericksburg Inc., Fredericksburg, Va.—Granted WHFV(TV).

Existing TV stations

Application

- KAMU-TV College Station, Tex.—Seeks CP to change ERP to vis. 23.2 kw, aur. 2.32 kw; change location to Hensel Park, College Station; type trans to RCA TTU-2A; make changes in ant. structure; HAAT 389 ft. Ann. Nov. 9.

Final actions

- FCC denied fairness complaint by Peoples' Party against ABC, NBC and CBS television networks on grounds that party did not present sufficient facts to establish violation of fairness doctrine. Action Nov. 6.

- FCC denied petition by Westinghouse Broadcasting Co. asking reconsideration of FCC action waiving off-network provisions of prime-time access rule to permit showings of six-part series, *Six Wives of Henry VIII*, during cleared portion of prime time in top-50 television markets. Action Nov. 8.

- FCC informed California Coastal Alliance that organization misrepresented fairness ruling involving California TV stations KTVU(TV) Oakland and KRON(TV) San Francisco, in telegrams organization sent to television stations in state. Telegrams contended that FCC had ruled that KTVU and KRON were in violation of fairness doctrine because they accepted paid spot advertising by opposing Proposition 20, initiative on California ballot proposing state control of coast property. Commission pointed out that in oral ruling on Nov. 3, it had ruled that KTVU and KRON would be required to provide opportunity for contrasting viewpoints on Proposition 20. Commission said that it did not specify manner in which this should be done. Action Nov. 3.

- KJOG-TV San Diego—FCC denied applications by Gross Broadcasting Co., permittee of proposed UHF KJOG-TV, and by United States International University for review of revised supplemental decision denying Gross' request for extension of CP (Doc. 18377). Action Nov. 8.

- WBBM-AM-TV Chicago and KMOX-TV St. Louis—FCC ruled that Patricia Grogan, Socialist Workers Party candidate for governor of Illinois, is entitled to equal opportunities under Communications Act for appearances on stations. Commission concluded that Mrs. Grogan was legally qualified candidate for governor. Action Nov. 1.

- WKBN-AM-FM-TV Youngstown, Ohio—FCC denied petition by Black Broadcasting Coalition of Youngstown asking for reconsideration of FCC action on license renewal applications of WKBN Broadcasting Corp. for stations. Action affirms commission grant of renewal applications for WKBN-FM and WKBN-TV, previously opposed by Coalition. Renewal application of WKBN remains in deferred status for reasons other than Coalition's opposition. Action Nov. 8.

Actions on motions

- Administrative Law Judge Byron E. Harrison in San Juan, Mayaguez and Ponce, all Puerto Rico (Telesanjuan Inc. [WTSJ(TV)], WMGZ(TV) and WPSJ(TV)), TV proceeding, canceled hearing scheduled for Nov. 13 in New York (Docs. 19353-5). Action Nov. 2.

- Administrative Law Judge Forest L. McClenning in Boston (RKO General Inc. [WNAC-TV], et al.), TV proceeding, pursuant to ruling made at oral argument, granted petition by Community Broadcasting of Boston Inc. for leave to show substitution of new letter of credit and revised estimated costs of construction (Docs. 18759-61). Action Nov. 3.

- Administrative Law Judge Forest L. McClenning in Fort Smith and Jonesboro, both Arkansas (KFPW Broadcasting Co. [KFPW-TV] and George T. Herreich [KAIT-TV]), TV proceeding, granted request by Broadcast Bureau for extension of time and continued to Nov. 30 time for filing proposed findings of fact and conclusions of law, and Dec. 11 for reply findings (Docs. 19291-2). Action Nov. 9.

- Administrative Law Judge Chester F. Naumowicz Jr. in Las Vegas (Western Communications Inc. [KORK-TV] and Las Vegas Valley Broadcasting Co.), TV proceeding, ordered that rulings made at prehearing conference on Oct. 27 shall govern various pending pleadings relating to discovery, and continued all procedural dates 49 days and hearing to March 12, 1973, in Las Vegas; by separate action, affirmed rulings made at Oct. 27 conference; granted pleadings related to discovery efforts by Valley to extent indicated on record of conference, and otherwise denied them (Docs. 19519, 19581). Actions Oct. 27 and 30.

- Administrative Law Judge Herbert Sharfman in matter of applications for transfer of control of D. H. Overmyer Communications Co. and D. H. Overmyer Broadcasting Co. from D. H. Overmyer to U.S. Communications Corp., granted request by Broadcast Bureau and extended time for bureau's filing initial proposed findings of fact and conclusions to Nov. 13. Overmyer shall file reply by Dec. 4 and Bureau may file reply to Overmyer by Jan. 4, 1973 (Doc. 18950). Action Oct. 31.

- Administrative Law Judge James F. Tierney in New York (WPIX Inc. [WPIX(TV)] and Forum Communications Inc.), TV proceeding, due to agreement of counsel with approval of presiding judge that proceeding will resume on Jan. 9, 1973, to dispose of remaining major substantive matters, scheduled further hearing for Dec. 13 to dispose of other pending matters without presence of principal counsel (Docs. 18711-2). Action Nov. 8.

Other actions

- Review board in Las Vegas, TV proceeding, granted Las Vegas Valley Broadcasting Co. and Western Communications Inc. extension of time to Nov. 27 to file opposition to motion by Valley and


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petition by Western to enlarge issues. Proceeding involves application by Western Communications Inc. for renewal of license for KORK-TV Las Vegas and competing application by Las Vegas Valley Broadcasting Co. for television facility (Docs. 19519, 19581). Action Nov. 9.

■ Review board in Texarkana, Tex., TV proceeding, scheduled oral argument for Nov. 28 before panel of review board on application of Tex-Ark TV Co. for extension of time to complete construction of KTXK-TV Texarkana (Doc. 19612). Action Nov. 8.

Designated for hearing

■ WLCY-TV Largo, Fla.—FCC designated for hearing application by WLCY-TV Inc., licensee, for CP to make changes in authorized facilities of station. Petitions to deny application were filed by Hubbard Broadcasting Inc., licensee of WTOG-TV, St. Petersburg and Sarasota-Bradenton Florida Television Co., licensee of WXLTV-TV Sarasota, both Florida. Action Nov. 8.

New AM stations

Actions on motions

■ Administrative Law Judge Frederick W. Denniston in Shreveport, Vivian and Bossier City, all Louisiana (James E. Reese, et al.), AM proceeding, reopened record, granted petition by James E. Reese for leave to amend application to show, as stockholder, that Tri-Cities Broadcasting Co. sold WOPI Bristol, Tenn., to Ray Tolar; closed record again (Docs. 19507-9). Action Nov. 3.

■ Administrative Law Judge Charles J. Frederick in Clovis, Calif. (Elbert H. Dean and Richard E. Newman), AM proceeding, on judge's own motion, because of procedural complications, rescheduled further prehearing conference for Dec. 19 (Doc. 13995). Action Nov. 7.

■ Administrative Law Judge Jay A. Kyle in Springfield, Mo. (Queen City Broadcasting Co.), AM proceeding, on administrative law judge's own motion, ordered evidentiary record closed in proceeding (Doc. 19480). Action Nov. 9.

■ Administrative Law Judge Ernest Nash in Centerville, Va. (Centerville Broadcasting Co.), AM proceeding, denied motion to quash subpoena duces tecum filed by Howard B. Hayes, president of Potomac Broadcasting Corp. (Doc. 18888). Action Nov. 8.

■ Administrative Law Judge Chester F. Naunowicz Jr. in Santa Cruz and Aptos-Capitola, both California (St. Cross Broadcasting Inc., Progressive Broadcasting Co.), AM proceeding, upon request by Progressive Broadcasting Co., set date for appearance to answer subject interrogatories for Nov. 20 at time and place specified in subpoenas issued this date to entities to be interrogated (Docs. 19503, 19506). Action Nov. 6.

Other actions

■ Review board in Statesboro, Ga., AM proceeding, in response to petition by WWNS Inc., dismissed with prejudice for failure to prosecute application of Community Radio System for new AM in Statesboro. Initial decision, released July 6, proposed denial of Community's application and application of Morris's Inc. for new AM station in Jesup, Ga. (Docs. 17722, 18395). Action Nov. 8.

■ Review board in Iowa City, AM proceeding, granted petition by Braverman Broadcasting Co. for extension of time through Nov. 27 to file responses to petition to enlarge issues filed by Burns, Rieke and Voss Associates. Proceeding involves applications of Braverman and Burns, Rieke and Voss Associates for new AM on 1560 khz. with 1 kw DA-2, at Iowa City (Docs. 19596-7). Action Nov. 8.

Existing AM stations

Applications

■ WKVI Knox, Ind.—Seeks CP to remove series resistor in ant. system. Ann. Nov. 8.

■ WLBI Mattoon, Ill.—Seeks mod. of CP to change trans. site to south side of County Road 18, .5 miles west of U.S. Highway 45, Mattoon. Ann. Nov. 8.

■ WALE Fall River, Mass.—Seeks CP to change ant.-trans. site to off Augustus Street, Fall River, and change main studio site and remote control. Ann. Nov. 8.

■ WSLT Ocean City-Somers Point, N.J.—Seeks CP to relax signal strength through null areas of directional ant. system. Ann. Nov. 8.

■ WMBA Ambridge, Penn.—Seeks mod. of CP to make changes in ant. system to specify maximum radiation tolerance along radials. Ann. Nov. 8.

Final actions

■ K1AK Fairbanks, Alaska—Broadcast Bureau granted license covering new AM. Action Nov. 6.

■ KNX-AM-FM Los Angeles—FCC denied petition

Summary of broadcasting

Compiled by FCC Oct. 30, 1972

	Licensed	On air STA*	CP's	Total on air	Not on air CP's	Total authorized
Commercial AM	4,358	5	13	4,376	51	4,427 ¹
Commercial FM	2,331	1	54	2,386	117	2,503
Commercial TV-VHF	504	1	6	511 ³	11	523 ²
Commercial TV-UHF	185	0	8	193 ³	49	255 ³
Total commercial TV	689	1	14	704	60	778
Educational FM	520	0	24	544	72	616
Educational TV-VHF	86	0	5	91	1	92
Educational TV-UHF	120	0	9	129	7	137
Total educational TV	206	0	14	220	8	229

* 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.

by Thomas Slaten for reconsideration of April 19 commission action granting application of CBS Inc. for review of Broadcast Bureau ruling that its KNX-AM-FM had failed to comply with fairness doctrine. Action Nov. 8.

■ KGB San Diego—Broadcast Bureau granted licenses covering changes and use of former main trans. for aux. trans. Action Nov. 3.

■ WLUX Baton Rouge, La.—FCC denied petition by receiver in bankruptcy for Capital City Communications Inc., licensee, for reconsideration of decision denying renewal of license for station (Doc. 19067). Commission also refused request by receiver for oral argument. Action Nov. 8.

■ WBMB West Branch, Mich.—Broadcast Bureau granted license covering new AM; trans. location 1245 Gray Road, West Branch; studio location—remote control 206 West Houghton. Action Nov. 6.

■ WPBC-AM-FM Richfield, Minn.—Broadcast Bureau granted mod. of licenses covering change of corporate name from Fairchild WPBC Inc. to Fairchild Minnesota Inc. Action Nov. 3.

■ WBBW-AM-FM Youngstown, Ohio—FCC denied petitions by Black Broadcasting Coalition to deny applications by Mahoning Valley Broadcasting Corp. for renewal of licenses of WBBW-AM-FM. Action Nov. 8.

■ KWLG Wagoner, Okla.—FCC granted request by Charles R. Ingram and Robert R. Toon (NEO Broadcasting Co.), applicant for facilities of KWLG (1530 khz. 250 w-D), for 90-day extension of temporary authority to operate KWLG. Action Nov. 8.

■ WVVA Wheeling, W. Va.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only. Action Nov. 3.

Action on motion

■ Chief, Office of Opinions and Review, in Greenwood, S.C. (Grenco Inc., Radio Greenwood Inc.), in matter of renewal of licenses for WCRS-AM-FM and WGSW, granted request by United Community Enterprises to accept late filed notice, and accepted notice of intention to appear at oral argument (Docs. 19176-7). Action Nov. 9.

Other action

■ WCHI Chillicothe, Ohio—FCC added issues alleging misrepresentation by licensee of WCHI to oral argument on assignment of WCHI license to Chillicothe Telcom Inc., subsidiary of Chillicothe Telephone Co. (Doc. 19600). Action Nov. 8.

Call letter action

■ KFLW Klamath Falls, Ore.—Granted KFLS.

New FM stations

Applications

■ *Fremont, Calif.—Fremont-Newark Community College District. Seeks 89.3 mhz, 194 w. HAAT 60 ft. P.O. Address 650 Washington Boulevard, Fremont 94537. Estimated construction cost \$6,020; first-year operating cost \$19,323; revenue none. Principals: S. E. Epler, superintendent-president of college district, et al. Ann. Nov. 6.

■ Farmington, Me.—Franklin Broadcasting Corp. Seeks 99.3 mhz, 1.5 kh. HAAT 402 ft. P.O. address Box 590, Farmington 04938. Estimated construction cost \$23,920; first-year operating cost \$4,808; revenue \$5,000. Franklin Broadcasting is licensee of WKTJ(AM) Farmington. Principals: Elden H. Shute Jr. (95.9%), et al. Mr. Shute was formerly minority stockholder in WKTQ(AM) South Paris, Me. Ann. Nov. 6.

■ *Springfield, Mass.—Western New England College. Seeks 89.5 mhz, 13.5 w. HAAT minus 5 ft. P.O. address 1215 Wilbraham Road, Springfield

01119. Estimated construction cost \$1,905; first-year operating cost \$1,195; revenue none. Principals: Leon D. Chapin, executive vice president of college, et al. Ann. Nov. 6.

■ *Walpole, Mass.—Walpole Public Schools. Seeks 91.5 mhz, 17 w. HAAT not applicable. P.O. address 1303 Washington Street, Walpole 02081. Estimated construction cost \$6,465; first-year operating cost \$500; revenue none. Principals: Paul C. Bunker, board chairman, Walpole school committee, et al. Ann. Nov. 8.

Start authorized

■ KCIR(FM) Corsicana, Tex.—Authorized program operation on 107.9 mhz, ERP 25 kw. HAAT 520 ft. Action Oct. 27.

Final actions

■ Santa Rosa, Calif.—KVRE Inc. Broadcast Bureau granted 99.3 mhz, 135 w. HAAT 1,102 ft. P.O. address Box 1712, Santa Rosa 95403. Estimated construction cost \$18,856; first-year operating cost \$11,000; revenue \$15,000. Principal: William H. Colclough, president. Mr. Colclough owns KVRE(AM) Santa Rosa. Action Nov. 1.

■ *Mt. Pleasant, Mich.—Board of Trustees Central Michigan University. Broadcast Bureau granted 91.5 mhz, 8.2 w. HAAT 100 ft. P.O. address North Hall 103, Central Michigan University, Mt. Pleasant 48858. Estimated construction cost \$496; first-year operating cost \$1,500; revenue none. Principals: Dr. William B. Boyd, president of university, et al. Action Nov. 2.

■ Dayton, Tenn.—Review board members Berke-meyer, Nelson and Pincok denied mutually exclusive applications of Erwin O'Connor Broadcasting Co. and Norman A. Thomas for new FM at Dayton (Docs. 18547-8). Board concluded that neither applicant had proved it was financially qualified. Action Nov. 2.

Actions on motions

■ Administrative Law Judge Basil P. Cooper in Cayce, S.C. (Lexington County Broadcasters Inc., William D. Hunt), FM proceeding, denied petition by Lexington County Broadcasters Inc. to appeal oral order for production of documents issued at prehearing conference held Oct. 25 with respect to WCAY(AM) Cayce (Docs. 19568-9). Action Nov. 9.

■ Administrative Law Judge Chester F. Naunowicz Jr. in West Palm Beach, Fla. (Guy S. Erway, et al.), FM proceeding, scheduled hearing for Feb. 5, 1973, to be governed by procedures established on record of Nov. 6 prehearing conference (Docs. 19601-4). Action Nov. 6.

■ Administrative Law Judge James F. Tierney in Searcy, Ark. (Horne Industries Inc. and Tellum Broadcasting Co. of Searcy Inc.), FM proceeding, granted motion by Tellum for leave to amend application to reflect newly executed promissory notes of \$40,000 and \$42,500; officially noticed Tellum's exhibits; closed record; set certain procedural dates; ordered that Horne's application shall remain in hearing status pending disposition and resolution of any issues affecting it; by separate action, denied motion by Horne to accept additional document for inclusion in record (Docs. 18989-9-90). Action Oct. 27 and 30.

Other actions

■ Review board in Dinuba, Calif., FM proceeding, granted motion by Radio Dinuba Co. for extension of time through Nov. 20 to file reply to opposition to motion to enlarge issues filed by Broadcast Bureau and Korus Corp. Proceeding involves mutually exclusive applications of Radio Dinuba and Korus Corp. for new noncommercial FM on ch. 255 in Dinuba (Docs. 19566-7). Action Nov. 10.

■ Review board in Picayune, Miss., FM proceeding,

granted application of Tung Broadcasting Co. for new FM on ch. 292 (106.3 mhz), at Picayune (Doc. 19345). Board dismissed competing application of Andres Calandria with prejudice for failure to prosecute (Doc. 19346). It also dismissed exceptions to initial decision filed by Broadcast Bureau, Ben O. Griffin and Tung, and terminated proceeding. Action Nov. 8.

■ Review board in Ogallala, Neb., FM proceeding, granted motion by Industrial Business Corp. for extension of time through Nov. 20 to file oppositions to petitions to enlarge issues filed by Ogallala Broadcasting Co. Proceeding involves applications of Industrial and Ogallala for new FM's on ch. 228 (93.5 mhz), with 3 kw and ant. height of 300 ft. in Ogallala (Docs. 19559-60). Action Nov. 8.

Rulemaking actions

■ Union Springs and Tallassee, both Alabama—FCC proposed, in notice of rulemaking, amendment of FM table of assignments to assign ch. 265A to Union Springs and ch. 240A to Tallassee. Action Nov. 8.

■ Adrian, Mich.—FCC amended FM table of assignments to assign ch. 237A to Adrian as second class A FM. Action Nov. 8.

■ FCC, in notice of proposed rulemaking, proposed amendment of FM table of assignments to assign ch. 232A to Stone Harbor-Avalon-Cape May Court House area of Cape May county, N.J. Action Nov. 8.

Call letter actions

■ KRPL Inc., Moscow, Idaho—Granted KRPL-FM.

■ Warren Broadcasting Corp., Blairstown, N.J.—Granted WFMV-FM.

■ Northwest Local School District, Cincinnati—Granted *WNSD(FM).

■ Radio Orangeburg Inc., Orangeburg, S.C.—Granted WHCE-FM.

Existing FM stations

Final actions

■ WRF1(FM) Auburn, Ala.—Broadcast Bureau granted license covering new FM (remote control); ERP 3 kw; ant. height 160 ft. Action Nov. 6.

■ KVOY-FM Yuma, Ariz.—Broadcast Bureau granted license covering new FM; ERP 30 kw; ant. height 74 ft. Action Nov. 6.

■ KAWW-FM Heber Springs, Ark.—Broadcast Bureau granted license covering new FM; ERP 3 kw; ant. height 145 ft. Action Nov. 3.

■ KAMS(FM) Mammoth Spring, Ark.—Broadcast Bureau granted license covering permit to replace expired permit for changes; ERP 75 kw; ant. height 97 ft. Action Nov. 3.

■ KPAY-FM Chico, Calif.—Broadcast Bureau granted license covering new FM; ERP 6 kw; ant. height 1,170 ft. Action Nov. 6.

■ *KVHS(FM) Concord, Calif.—Broadcast Bureau granted license covering changes; ERP 5.2 kw; ant. height minus 145 ft. Action Nov. 6.

■ KTAO(FM) Los Gatos, Calif.—Broadcast Bureau granted license covering changes; trans. location re-described as .5 mile beyond east end of Blackberry Hill Road; ERP 250 w.; ant. height 860 ft. Action Nov. 6.

■ KEWT(FM) Sacramento, Calif.—Broadcast Bureau granted license covering changes; ERP 50 kw; ant. height 420 ft. Action Nov. 3.

■ KDIG(FM) San Diego—Broadcast Bureau granted CP to install new trans.; install new ant.; ERP 28 kw; ant. height 640 ft.; remote control permitted. Action Nov. 3.

■ KOME(FM) San Jose, Calif.—Broadcast Bureau granted license covering changes; trans. location .5 miles beyond end of Blackberry Hill Road; studio and remote control 1694 The Alameda, San Jose; ERP 12.5 kw; ant. height 880 ft. Action Nov. 6.

■ KVOD(FM) Denver—Broadcast Bureau granted license covering changes; ERP 100 kw; ant. height 280 ft. Action Nov. 6.

■ *WFCS(FM) New Britain, Conn.—Broadcast Bureau granted license covering new noncommercial FM. Action Nov. 6.

■ WDJF(FM) Westport, Conn.—Broadcast Bureau granted licenses covering aux. trans.; ERP 1.75 kw; ant. height 205 ft. Action Nov. 6.

■ WJIZ(FM) Albany, Ga.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only; ERP 28 kw; ant. height 175 ft. Action Nov. 3.

■ WFDR-FM Manchester, Ga.—Broadcast Bureau granted CP to install new ant.; change transmission line; ERP 61 kw; ant. height 460 ft.; remote control permitted. Action Nov. 3.

■ WACL-FM Waycross, Ga.—Broadcast Bureau granted license covering new FM; ERP 100 kw; ant. height 370 ft. Action Nov. 6.

■ WDDD(FM) Marion, Ill.—Broadcast Bureau granted CP to change trans. location, studio location and remote control to one mile north of Marion on Route 37; install new trans.; install new ant.; make change in ant. system (increase height); ERP 3 kw; ant. height 300 ft. Action Nov. 3.

■ WGLD(FM) Oak Park, Ill.—Broadcast Bureau granted license covering changes; ERP 6 kw; ant. height 1170 ft. Action Nov. 3.

■ WPGU(FM) Urbana, Ill.—Broadcast Bureau granted license covering changes; ERP 2.95 kw; ant. height 235 ft. Action Nov. 3.

■ *WPSR(FM) Evansville, Ind.—Broadcast Bureau granted license covering changes; ERP 14 kw; ant. height 130 ft. Action Nov. 3.

■ KUDL-FM Kansas City, Kan.—Broadcast Bureau granted license covering changes; ERP 100 kw; ant. height 240 ft. Action Nov. 6.

■ KMKF(FM) Manhattan, Kan.—Broadcast Bureau granted license covering new FM; ERP 1.6 kw; ant. height 400 ft. Action Nov. 3.

■ WOVO(FM) Glasgow, Ky.—Broadcast Bureau granted license covering new FM; trans. location Highway 31 E South; ERP 1 kw; ant. height 480 ft. Action Nov. 3.

■ WIDE-FM Biddleford, Me.—Broadcast Bureau granted license covering new FM; ERP 3 kw; ant. height 170 ft. Action Nov. 3.

■ *WNCY(FM) Springvale, Me.—Broadcast Bureau granted license covering new noncommercial FM. Action Nov. 3.

■ *WHFC(FM) Bel Air, Md.—Broadcast Bureau granted license covering new noncommercial FM. Action Nov. 3.

■ WMHI-FM Braddock Heights, Md.—Broadcast Bureau granted license covering new FM; ERP 270 w; ant. height 840 ft. Action Nov. 3.

■ WHAG(FM) Halfway, Md.—Broadcast Bureau granted license covering changes; ERP 3 kw; ant. height 165 ft. Action Nov. 3.

■ WMNB-FM North Adams, Mass.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only; ERP 1 kw horiz. and 850 w vert.; ant. height 480 ft. Action Nov. 3.

■ WPLM-FM Plymouth, Mass.—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only; granted license covering changes; ERP 50 kw; ant. height 430 ft. Action Nov. 3.

■ *WCWL(FM) Stockbridge, Mass.—Broadcast Bureau granted license covering new noncommercial FM; ERP 1.45 kw; ant. height 4 ft. Action Nov. 6.

■ WKXI(FM) Jackson, Miss.—Broadcast Bureau granted CP to install new aux. trans. and aux. ant. at main trans. location to be operated on ch. 234 (94.7 mhz); ERP 5.1 kw; ant. height 87 ft. Action Nov. 3.

■ KCGM(FM) Scobey, Mont.—Broadcast Bureau granted license for new FM; ERP 52 kw; ant. height 660 ft. Action Nov. 6.

■ *KDVCV-FM Blair, Neb.—Broadcast Bureau granted license covering new noncommercial FM. Action Nov. 3.

■ KFAB-FM Omaha—Broadcast Bureau granted license covering changes; ERP 115 kw; ant. height 500 ft. Action Nov. 6.

■ KFAB-FM Omaha—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only. Action Nov. 3.

■ WKXR-FM Exeter, N.H.—Broadcast Bureau granted license covering new FM; ERP 3 kw; ant. height 68 ft. Action Nov. 3.

■ *WVCR(FM) Loudonville, N.Y.—Broadcast Bureau granted license covering changes; ERP 370 w; ant. height 730 ft. Action Nov. 3.

■ WEVD-FM New York—Broadcast Bureau granted licenses covering changes; ERP 5.3 kw horiz., 3.8 kw vert.; ant. height 1,220 ft. Action Nov. 6.

■ WRVR(FM) New York—Broadcast Bureau granted license covering aux. trans.; ERP 4.9 kw horiz., 3.5 kw vert.; ant. height 1,220 ft. Action Nov. 3.

■ WMCR-FM Oneida, N.Y.—Broadcast Bureau granted license covering new FM; ERP 390 w; ant. height 720 ft. Action Nov. 3.

■ WEBO-FM Owego, N.Y.—Broadcast Bureau granted license covering new FM; ERP 1.15 kw; ant. height 450 ft. Action Nov. 6.

■ *WCBE(FM) Columbus, Ohio—Broadcast Bureau granted license covering changes; ERP 11 kw; ant. height 530 ft. Action Nov. 6.

■ WVUD-FM Kettering, Ohio—Broadcast Bureau granted license covering changes; ERP 25 kw; ant. height 220 ft. Action Nov. 3.

■ WMPS-FM Memphis—Broadcast Bureau granted license covering changes; ERP 100 kw; ant. height 530 ft. Action Nov. 3.

■ *WPLN(FM) Nashville—Broadcast Bureau granted license covering use of former main trans. for aux. purposes only; ERP 15 kw; ant. height 350 ft. Action Nov. 3.

■ KMIO(FM) Sinton, Tex.—Broadcast Bureau

granted license covering changes; ERP 100 kw; ant. height 360 ft. Action Nov. 3.

■ WAVA-FM Arlington, Va.—Broadcast Bureau granted license covering aux. trans. and ant.; ERP 4.8 kw; ant. height 270 ft. Action Nov. 3.

■ WEXM-FM Exmore, Va.—Broadcast Bureau granted license covering new FM; ERP 27.5 kw; ant. height 275 ft. Action Nov. 3.

■ *WW1S-FM Hampden-Sydney, Va.—Broadcast Bureau granted license covering new noncommercial FM. Action Nov. 3.

■ *KNHC(FM) Seattle—Broadcast Bureau granted license covering changes; ERP 320 w; ant. height 320 ft. Action Nov. 3.

■ KIXI-FM Seattle—Broadcast Bureau granted CP to install new ant.; ERP 100 kw; ant. height 1,150 ft.; remote control permitted. Action Nov. 3.

■ WLIP-FM Kenosha, Wis.—Broadcast Bureau granted CP to install new trans.; install new ant.; make changes in transmission line; change ERP to 29 kw; ant. height 270 ft.; remote control permitted. Action Nov. 1.

■ WROE(FM) Neenah-Menasha, Wis.—Broadcast Bureau granted license covering changes; ERP 2.6 kw; ant. height 320 ft. Action Nov. 3.

Action on motion

■ Administrative Law Judge Lenore G. Ehrig in Hartford and Berlin, both Connecticut (WHCN Inc. [WHCN(FM)] and Communicom Media), FM proceeding, accepted Communicom's March and April amendments and denied request by WHCN to refuse tendered amendment (Docs. 18805-6). Action Nov. 2.

Call letter actions

■ K11J-FM Los Angeles—Granted KRTH(FM).

■ KOCY-FM Oklahoma City—Granted KXXY(FM).

■ WDDM(FM) Sumter, S.C.—Granted WF1G-FM.

Renewal of licenses, all stations

■ Broadcast Bureau granted renewal of licenses for following translators: K72CY Lewiston, Idaho; K11AN Montana Power Camp, Cut Bank, Santa Rita and Montana Power (north camp), all Montana; K11FY Raymond and Geneva, both Idaho. Actions Nov. 6.

■ Broadcast Bureau granted renewal of licenses for following stations, co-pending aux. and SCA's when appropriate: WTBO(AM)-WKGO(FM) Cumberland, Md. Action Nov. 3. KOFY San Mateo, Calif.; KYDO(TV) Salem, Ore.; WBF(AM)-WAKM(FM) Bedford, Pa.; WCVA Culpeper, Va.; WDNE Wilkins, WEIF Moundsville and WETZ New Martinsville, all West Virginia; WFHG Bristol, Va.; WHUN-AM-FM Huntingdon, Pa.; WISZ Glen Burnie and WJDY Salisbury, both Maryland; WJLM(FM) Salem, WKCX Harrisonburg and WKJC(FM) Bluefield, all Virginia; WKWK-AM-FM Wheeling, W. Va.; WLL-AM-FM Lynchburg, Va.; WLMD Laurel, Md.; WMVA-AM-FM Martinsville, WNRG-AM-FM Grundy and WOLD-AM-FM Marion, all Virginia; WSLW White Sulphur Springs, W. Va.; WTAR-AM-FM Norfolk, Va.; WTRU Muskegon, Mich.; WTRR Westminster, Md.; WVRC Spencer, W. Va.; WWOE Lynchburg, Va.; WXEE Welch, W. Va.; WZAP Bristol, Va. Actions Nov. 7.

■ Broadcast Bureau granted renewal of licenses for following stations, co-pending aux. and SCA's where appropriate: WAVA-FM Arlington, Va.; WBTH Williamson, W. Va.; WEAM Arlington county, Va.; WFRB-AM-FM Frostburg and WGAY Silver Spring, both Maryland; WJJJ Christiansburg, Va.; WLOG Logan, W. Va.; WMBG(AM)-WBCI(FM) Williamsburg, Va.; WMMN Fairmont, W. Va.; WNOR-AM-FM Norfolk, Va.; WPAR Parkersburg, W. Va.; WRAP Norfolk, Va.; WRC-FM Washington; WRFT-TV Roanoke and WSVS-AM-FM Crewe, both Virginia. Actions Nov. 9.

■ Broadcast Bureau granted renewal of licenses for following stations and co-pending aux. and SCA's when appropriate: KROQ Burbank, Calif.; KZAK-FM Tyler, Tex.; WAVY-TV Portsmouth, Va.; WCED-AM-FM DuBois, WFMZ(FM) Allentown and WHFX Columbia, all Pennsylvania; WHLF-AM-FM South Boston, Va.; WKEN Dover, Del.; WKMC Roaring Spring, WKVA Lewistown and WKZA Kane, all Pennsylvania; WNB-AM-FM Binghamton, N.Y.; WPSI, Monroeville, Pa.; WTRR-FM Westminster, Md.; WZTA(FM) Tamaqua, Pa.; K10AJ Howard (rural community), Mont. Actions Nov. 10.

■ Broadcast Bureau rescinded, pending further action by commission, grant of renewal of licenses for following stations, co-pending aux. and SCA's where appropriate: WBKW(FM) Beckley, W. Va.; WFRE(FM) Frederick, Md. Actions Nov. 3.

■ FCC deferred renewal of licenses of 26 AM's, 18 FM's, three commercial TV's and two educational TV's in Maryland, Virginia, West Virginia and Washington, pending receipt of requested information on hiring practices. Action Nov. 8.

■ WCOL-AM-FM Columbus, Ohio—FCC denied

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petition by Columbus Broadcasting Coalition to deny applications by Great Trails Broadcasting Corp. for renewal of licenses for WCOL-AM-FM, and granted renewals. Action Nov. 8.

■ WOAI-TV San Antonio, Tex.—FCC granted application of Avco Broadcasting Corp. for renewal of license of WOAI-TV. Opposition by Bilingual Bicultural Coalition on Mass. Media. community group, was denied. Action Nov. 8.

Modification of CP's, all stations

■ WCRT-FM Birmingham, Ala.—Broadcast Bureau granted mod. of CP to extend completion date to March 23, 1973. Action Nov. 3.

■ WIYD-FM Palatka, Fla.—Broadcast Bureau granted mod. of CP to extend completion date to March 30, 1973. Action Nov. 3.

■ WFLM(FM) Crown Point, Ind.—Broadcast Bureau granted mod. of CP to change trans.; change ant.; make change in transmission line change frequency and modulation monitor. Action Nov. 3.

■ WFMS(FM) Indianapolis — Broadcast Bureau granted mod. of CP to extend completion date to Jan. 31, 1973. Action Nov. 3.

■ K66AE, K60AA, K69AE and K57AB, all Colfax, N.M.—Broadcast Bureau granted mod. of CP's to extend completion dates of four UHF translators to May 6, 1973. Action Nov. 6.

■ *WETD(FM) Alfred, N.Y.—Broadcast Bureau granted mod. of CP to change trans.; change ant.; change feedlines. Action Nov. 3.

■ *WV11C(FM) Hempstead, N.Y.—Broadcast Bureau granted mod. of CP to extend completion date to April 27, 1973. Action Nov. 3.

■ WXXY(FM) Montour Falls, N.Y.—Broadcast Bureau granted mod. of CP to extend completion date to Jan. 30, 1973. Action Nov. 3.

■ WXEN(FM) Cleveland—Broadcast Bureau granted mod. of CP to extend completion date to May 11, 1973. Action Nov. 3.

■ WNCR(FM) Cleveland—Broadcast Bureau granted mod. of CP to extend completion date to Jan. 12, 1973. Action Nov. 3.

■ WV1S(FM) Frederiksted, Virgin Islands—Broadcast Bureau granted mod. of CP to extend completion date to May 11, 1973. Action Nov. 3.

■ WXR4(FM) Woodbridge, Va.—Broadcast Bureau granted mod. of CP to extend completion date to Feb. 1, 1973. Action Nov. 3.

■ *WYMS(FM) Milwaukee — Broadcast Bureau granted mod. of CP to extend completion date to Jan. 31, 1973. Action Nov. 3.

Translator actions

■ K72AV Big Sandy Valley, Ariz.—Broadcast Bureau granted mod. of license covering change in primary TV of UHF translator to KLAS-TV, ch. 8, Las Vegas. Action Nov. 1.

■ K10HX Garberville, Calif. — Broadcast Bureau granted license covering new VHF translator and to specify type of trans. Action Nov. 6.

■ K10AD Vallecito Reservoir area, Colo.—Broadcast Bureau granted CP to change type of trans. of VHF translator; add amplifier to present trans.; increase output power to 10 w. Action Nov. 6.

■ K08ET Vallecito Reservoir area, Colo.—Broadcast Bureau granted CP to change type trans. of VHF translator; add amplifier to present trans. and increase output power to 10 w. Action Nov. 6.

■ K02ET Vallecito Reservoir area, Colo.—Broadcast Bureau granted CP to change type of trans of VHF translator; add amplifier to present trans.; increase power to 10 w. Action Nov. 6.

■ Bonners Ferry, Idaho, Boundary County TV Translator—Broadcast Bureau granted CP for new UHF translator to serve Bonners Ferry on ch. 56 by rebroadcasting programs of KSPS-TV, ch. 7, Spokane, Wash.—Action Nov. 1.

■ K031J Big Arm, Elmo, Dayton and Rollins, all Montana—Broadcast Bureau granted license covering new VHF translator; specify type of trans. Action Nov. 6.

■ K11AN Montana Power Camp, Cut Bank, Santa Rita and Montana Power, all Montana—Broadcast Bureau granted mod. of license covering change in input channel of VHF translator to via K74DW Toole, Glacier and Liberty counties, all Montana. Action Nov. 6.

■ Prineville, Ore., Ochoco Telecasters Inc.—Broadcast Bureau granted CP's for three new UHF translators to serve Prineville and Redmond, both Oregon, on ch. 72 by broadcasting programs of KPTV-TV, ch. 12, Portland, Ore.; ch. 75 by broadcasting programs of KGW-TV, ch. 8, Portland; ch. 77 by broadcasting programs of KATU-TV, ch. 2, Portland. Action Nov. 2.

■ K70AI Prineville, Ore.—Broadcast Bureau granted CP to include Redmond, Ore., in principal community of UHF translator; change type of trans.;

increase output power to 100 w.; make changes in ant. system. Action Nov. 2.

■ K13KO Prospect, Ore.—Broadcast Bureau granted CP to replace expired permit for changes in VHF translator. Action Nov. 6.

■ K79AJ Redmond and Prineville, both Oregon—Broadcast Bureau granted CP to change principal community to Terrebonne, Ore.; specify input channel as via ch. 75, Prineville and Redmond; change trans. location to 1 mile southwest of Terrebonne; change type trans.; decrease output power to 10 w.; make changes in ant. system of UHF translator. Action Nov. 2.

■ K78AO Seaside, Gearhart and Warrenton, all Oregon—Broadcast Bureau granted CP to change type of trans.; increase output power to 20 w. of UHF translator. Action Nov. 6.

■ W66AC Waymart, Pa.—Broadcast Bureau granted CP to replace expired permit for new UHF translator. Action Nov. 6.

■ Broadcast Bureau granted licenses covering new VHF translators: K08HH Concho Valley, K1210 Greasewood, K11KY Ganado, K07KI Greasewood and K11LC Prescott, all Arizona; K05ET and K11LD, both Likely, Calif.; K02GX Alma, K12IE Wagon Wheel Gap rural area, and K13LD Salida and Buena Vista, all Colorado; K13LK Sheridan and Fort McKenzie, both Wyoming; W12AY Barbourville, Boone Heights, Heidrick and Arthemus, all Kentucky; W02AZ Allagash, Me.; W08BN Flintstone, Md.; K11LA Basin, K08HI Box Elder, K02GZ Darby and Conner and K07KD Checkerboard area and Martinsdale, all Montana; K06HE, K11KT and K13LC, all Genoa and K12IT Smith, both Nevada; K05ER Kingston, N.M.; W08BM Mayaguez, Puerto Rico; W04BF Eagle River, Phelps, Land O' Lakes and Conover, all Wisconsin; K06HL and K09KR both Moorcroft, Wyoming. Actions Nov. 6.

Ownership changes

Applications

■ WJOI(AM)-WQLT(FM) Florence, Ala.—Seeks assignment of licenses from WJOI Radio Inc. to JOI Radio Inc. (for WJOI) and Big River Broadcasting Co. (for WQLT) for \$200,000. Sellers: James W. Elliott, president, et al. Buyers: Sam C. Phillips (60%), et al. Mr. Phillips is principal of both JOI Radio and Big River Broadcasting. He owns 50% of WLIZ(AM) Lake Worth, Fla., and has extensive music publishing interests in Nashville. Ann. Nov. 2.

■ W000(AM) DeLand, Fla.—Seeks assignment of license from Shom Broadcasters Inc. to DeLand Broadcasting Inc. for \$200,000. Sellers: Brian E. Tolby, president, et al. Shom Broadcasters also owns WDLF(FM) DeLand. Buyers: Ashley T. Joyner (25%), Gussie E. Lehmann and Gordon H. Monroe (both 37½%). Mr. Joyner is general manager of KERV(AM) Kerrville, Tex. Messrs. Lehmann and Monroe have extensive real estate and land development interests in Texas. Ann. Nov. 9.

■ WWQS(FM) Orlando, Fla.—Seeks assignment of license from American Homes Stations Inc. to Rounsaville of Tampa Inc. for \$500,000. Sellers: American Homes is also licensee of WVCF(AM) Windermere, Fla. Buyer: Robert W. Rounsaville (100%). Mr. Rounsaville owns WDAE-AM-FM Tampa, WBWJ(AM) Winter Park, WFUN(AM) South Miami and WMBR(AM) Jacksonville, all Florida, and WCIN(AM) Cincinnati, WVOL(AM) Berry Hill, Tenn., and WYLD(AM) New Orleans. Ann. Nov. 9.

■ WPTA(TV) Roanoke, Ind.—Seeks assignment of license from Sarks Tarzian Inc. to WPTA-TV Inc. for \$3,625,000. Sellers: Sarks Tarzian, president, et al. Sarks Tarzian Inc. is licensee of WTTAS(AM)-WTTV-FM-TV Bloomington, WPTH-FM Fort Wayne and WATI(AM) Indianapolis, all Indiana. Buyers: WPTA-TV Inc. is wholly owned subsidiary of Combined Communications Corp., publicly held corporation which controls following stations: KBTW(TV) Denver; KARX-TV Little Rock, Ark.; KTAR-AM-FM-TV Phoenix; KBLU-AM-TV Yuma, Ariz.; KOCO-TV Oklahoma City. Combined Communications is also seeking to acquire WLKY-TV Louisville, Ky. Ann. Nov. 7.

■ WLKY-TV Louisville, Ky.—Seeks transfer of control of WLKY-TV Inc. from Sanderling Broadcasting Corp. (100% before, none after) to Combined Communications of Kentucky Inc. (none before, 100% after). Consideration: \$8,330,000. Sellers: Sanderling Broadcasting is broadcast group owner which controls following stations: WOPA(AM)-WGLD(FM) Oak Park, Ill.; KDIA(AM) Oakland and WFOX-AM-FM Long Beach, both California. WDAI(AM)-WAID(FM) Memphis, WRLL(AM) New York, WAST(TV) Albany, N.Y.; WOL(AM)-WMOD(FM) Washington and WLKY-TV Louisville, Ky. Combined Communications of Kentucky Inc. is wholly owned subsidiary of Combined Communications Corp. (See item above). Ann. Nov. 7.

■ WTRI(AM) Brunswick, Md.—Seeks transfer of control of Elektra Broadcasting Corp. from George J. Gillespie and Frank N. Manthos (100% before, none after) to Charles C. Thornton (none before,

100% after). Consideration: \$75,000. Principal: Mr. Thornton is sales manager of WTRI. Ann. Nov. 9.

■ WSOO(AM) Sault Ste. Marie, Mich.—Seeks assignment of license from Patterson Communications Inc. to Miami County Broadcasting Co. for \$225,000. Seller: estate of Walter S. Patterson. Buyer: Richard E. Hunt (100%). Mr. Hunt owns WCBY-AM-FM Cheboygan, Mich. He also owns 50% of WPTW-AM-FM Piqua, Ohio. Ann. Nov. 9.

■ KDNA(FM) St. Louis—Seeks assignment of license from Parent Corp. to Joyce and Cecil L. Heftel for \$900,000. Sellers: Lorenzo W. Milam and Jeremy D. Lansman (each 50%). Mr. Milam owns KTAO(FM) Los Gatos, Calif. Buyers: The Heftels own KPUA-AM-TV Hilo, Hawaii, and KGM-AM-FM-TV Honolulu. They have also applied to acquire WJAS-AM-FM Pittsburgh and WROR(FM) Boston. Ann. Nov. 2.

■ WQFM(FM) Milwaukee—Seeks assignment of license from Koeth Broadcasting Corp. to Shamrock Development Corp. for \$401,500. Sellers: administrator of estate of Hugo C. Koeth, et al. Buyers: Edward J. Lynett Jr., George V. Lynett, William R. Lynett and James J. Haggerty (each 25%). Shamrock Development owns WDIZ(AM) Orlando, Fla. The Lynetts own WEJL-AM-FM Scranton, Pa., and *The Scranton Times*. Mr. Haggerty is partner in Haggerty & McDonald, law firm in Scranton. Ann. Nov. 9.

Actions

■ WDDD(FM) Marion, Ill.—Broadcast Bureau granted acquisition of positive control of 3-D Communications Corp. by Dennis F. Doelitzsch (34% before, 55% after) through purchase of stock from Stephen W. Schmidt (21% before, none after). Consideration: \$30,430. Principal: Mr. Doelitzsch is president, general manager and chief engineer of WDDD. Action Nov. 2.

■ WTBO(AM)-WKGO(FM) Cumberland, Md.—Broadcast Bureau granted assignment of licenses from Cumberland Valley Broadcasting Corp. to Welborne Broadcasting Inc. for \$350,000 (includes covenant not to compete). Sellers: Arthur W. German, president, et al. Buyer: David P. Welborne Jr. (100%). Mr. Welborne owns 50% of WYPR(AM) Danville, Va., and WNCA(AM) Siler City, N.C. Action Nov. 8.

■ WBBB-AM-FM Burlington-Graham, N.C.—Broadcast Bureau granted pro forma assignment of licenses from Alamance Broadcasting Co. to WBBB Inc., and transfer of control of Alamance Broadcasting Co. from J. Harold Smith, Mrs. E. H. Foley, et al. (as group, 100% before, none after) to WBBB Inc. (none before, 100% after). Principals: Charles B. Britt, president (60%), Donald L. Pelkey (30%), et al. Mr. Britt has majority interests in WFTR(AM) Front Royal, Va., and WIRY(AM) Plattsburgh, N.Y. Mr. Pelkey has minority interests in those stations. Actions Oct. 31.

■ WPTL(AM) Canton, N.C.—Broadcast Bureau granted assignment of license from Vernon E. Pressley to P/M Broadcasting Inc. for \$170,000. Buyers: Charles R. Price Jr. and Gerald C. McNabb Jr. (each 50%). Messrs. Price and McNabb own Price/McNabb Advertising Agency Inc., Asheville, N.C. Action Oct. 31.

■ WRNC(AM) Raleigh, N.C.—Broadcast Bureau granted transfer of control of Raleigh Radio Co. from Harry D. and Robert E. Stephenson (each 26.7% before, none after) to Norman J. Suttles, James C. Davis, Derwood H. Godwin and Martin L. Street (as group, 46.6% before, 100% after). Consideration: \$252,210. Principals: Messrs. Suttles and Godwin have interests in WFBS(AM) Spring Lake, WISP(AM) Kinston, WSML(AM) Graham, WSMY(AM) Weldon and WGAI(AM) Elizabeth City, all North Carolina. Messrs. Street and Davis also have interests in WISP. Action Oct. 31.

■ KGOY(FM) Bethany, Okla.—Broadcast Bureau granted assignment of license from Nall Broadcasting Co. to David M. Stevenson for \$125,000. Sellers: Gary L. Acker, president, et al. Mr. Acker owns WTNN(AM) Millington, Tenn., and owns 50% of application for new AM in Springfield, Mo. Buyer: David M. Stevenson (100%). Mr. Stevenson owns Communications Service Co. and 70% of WXUS(FM), both Lafayette, Ind. Action Oct. 31.

■ WELF(AM) Tomahawk, Wis.—Assignment of license from Bruce John Micek, et al., dba Tomahawk Broadcasting Co., to Goetz Broadcasting Corp. that was granted by Broadcast Bureau Oct. 12, was not consummated. Ann. Nov. 9.

Cable

Applications

The following operators of cable television systems have requested certificates of compliance, FCC announced Nov. 8 (stations in parentheses are TV signals proposed for carriage):

■ Central California Communications Corp., San Benancio, Calif. (KTEH(TV) San Jose, Calif.).

■ Cablecom-General of Northern California Inc., San Pablo, Calif. (KCSM-TV San Mateo, Calif.).

■ OkeAirCo Inc., Okeechobee, Fla. (WEDU-TV and WTVI(TV), both Tampa, WPTV(TV) and

WEAT[TV], both Palm Beach, WDBO[TV] and WFTV[TV], both Orlando, WINK[TV] and WBBH[TV], both Fort Myers and WTVX[TV] Fort Pierce, all Florida).

■ Bannock TV Co., Chubbuck and Inkom, both Idaho (CJOC[TV] Lethbridge, Alberta; KPTO[TV] Pocatello, Idaho).

■ Bannock TV Co., Pocatello, Idaho (CJOC[TV] Lethbridge, Alberta; KPTO[TV] Pocatello, Idaho).

■ Liberty TV Cable Inc., Macomb, Ill. (WSNS-TV Chicago).

■ American Cablevision Co., Ahmeek, Schoolcraft township, Osecola township, Copper, Allouez township and Calumet Village, all Michigan (WNPB-TV Marquette, Mich.; WKBD-TV Detroit; WGN-TV Chicago).

■ American Cablevision Co., Torchlake township, Lake Linden, Laurium and Calumet township, all Michigan (WNPB-TV Marquette, Mich.; WKBD-TV Detroit; WGN-TV Chicago).

■ Cablevision Corp. of Ohio, Port Clinton, Ohio (WDIO[TV], WSPD[TV], WTOL[TV] and WGTE[TV], all Toledo, Ohio; WJBK-TV Detroit; WEWS-TV Cleveland; WUAB-TV Lorain, Ohio; CKLW-TV Windsor, Ontario).

■ MBS Cable TV Inc., Sebring, Ohio (WFMJ-TV, WKBN-TV and WYTV[TV], all Youngstown, WJAN-TV Canton, WAKR-TV and WCOT-TV, both Akron, WCFE-TV, WEWS-TV, WJW-TV, WKBF-TV and WKYC-TV, all Cleveland, WUAB-TV Lorain, WVIZ-TV Cleveland, all Ohio; WPGH-TV and WQED-TV, both Pittsburgh).

■ Video Link Ltd., Menallen township, German township and Masontown, all Pennsylvania (WKBF-TV Cleveland; WUAB-TV Lorain, Ohio; ch. 40, Greensburg, Pa.).

■ Gra-Tex Colorvision Co., Grapeland, Tex. (KDFW-TV, WFAA-TV and KERA-TV), all Dallas; WBAP-TV and KTVT-TV, both Fort Worth; KLTN-TV Tyler and KTRE-TV Lufkin, all Texas).

■ Teleprompter of Tacoma Inc., Tacoma, Wash. (CHKE-TV Victoria, British Columbia; KPTV-TV Portland, Ore.).

Final actions

■ Cable TV Bureau granted following operators of cable television systems certificates of compliance: Northwest Illinois Cable TV Co., Monmouth, Ill.;

Avoyelles Cable TV Inc., Marksville, Hessmer and Mansura, all Louisiana; Lakes Cable, Round Lake Beach, Ill. Actions Nov. 8. Television Communications Corp., Greenville, S.C. Action Nov. 9.

■ FCC granted application by CATV of Rockford Inc., proposed operator of cable TV system at Rockford, Ill., for certificate of compliance, requesting certification for television signals of Illinois stations WCEE-TV Freeport, WREX-TV and WTVO-TV, both Rockford; WGN-TV, WFLD-TV, WXXW-TV and WTTW-TV, all Chicago. Action Nov. 8.

■ FCC granted applications by Texarkana TV Cable Co. for certificates of compliance for new cable systems at Texarkana, Tex., and at Texarkana, Ark. KSLA-TV Inc., licensee of KSLA-TV Shreveport, La., opposed both proposals. Action Nov. 8.

■ Rancho Bernardo and Soledad Mountain, both California, Southwestern Cable Co.—Cable TV Bureau granted CP for new CAR (LDS) station on 12700.5-12718.5, 12722.5-12740.5, 12820.5-12862.5 mhz to be used with cable TV systems serving Rancho Bernardo and Soledad Mountain. Action Nov. 2.

■ Las Cruces, N.M., El Paso Cablevision Inc.—Cable TV Bureau granted CP for new CARS to operate on 12900-12925 mhz to bring in TV signal KNME-TV Albuquerque, N.M., to cable TV system in El Paso. Action Nov. 2.

■ Brookhaven township and Patchogue Valley, both Long Island, N.Y., Brookhaven Cable TV Inc.—Cable TV Bureau granted CP for new CAR (LDS) station on 12759.7-12921.7 mhz to be used with cable TV systems serving Brookhaven township and Patchogue Valley. Action Nov. 2.

Action on motion

■ Chief, Cable Television Bureau, granted joint petition by ABC, Association of Maximum Service Telecasters, National Association of Theatre Owners and National Association of Broadcasters, and extended until Nov. 29 date for filing reply comments in matter of amendment of rules and regulations pertaining to cablecasting of programs for which per-program or per-channel charge is made (Doc. 19554). Action Nov. 9.

Rulemaking action

■ FCC modified provisions of cable TV rules gov-

erning filing of petitions for special relief. Revised rule conforms to requirements for filing objections to applications for cable TV certificates of compliance. Petitions for special relief permitted under rules include requests for waivers of rules. There is no time limit on requests for special relief. Amendment effective Nov. 22. Action Nov. 9.

Cable actions elsewhere

The following are activities in community-antenna television reported to BROADCASTING through Nov. 14. Reports include applications for permission to install and operate CATV's, changes in fee schedules and franchise grants. Franchise grants are shown in *italics*.

■ Champaign—Urbana, Ill.—Time-Life Inc., Manchester, N.Y., has applied for franchise.

■ Edwardsville, Kan.—City council granted 20-year franchise to Union Gas System Inc. Firm will pay city 2% of gross receipts.

■ Howard county, Md.—Howard Cable Television Associates and Community Cablevision Systems of Howard County have applied for franchise.

■ Westminster, Md.—Consolidated Cable Systems Inc., subsidiary of Telecab Communications Corp., Baltimore, has applied to city council for franchise. Firm proposes monthly rate of \$5 and installation fee of \$10.

■ Shandaken, N.Y.—Town board granted franchises to PM Delaware Inc., Margaretville, N.Y., and John Brokema TV Service, Mount Tremper, N.Y.

■ Madison, Ohio—Telesonic Associates has applied to city council for franchise. Firm proposes free installation and monthly rate of \$4.90.

■ Haverford, Pa.—City commissioners repealed ordinance granting exclusive franchise right to Triangle Publications Cable TV and granted Suburban Cable TV Co. and Ultracom Inc. franchises. Township is to receive 3% of gross receipts of two firms.

■ Warminster township, Pa.—Township supervisors granted nonexclusive franchise to A and N Cable Television Co. Firm will provide free installation and charge \$4.50 monthly.

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Rates, classified listings ads:

- Help Wanted, 40c per word—\$5.00 minimum.
- Situations Wanted, 30c per word—\$5.00 minimum.
- All other classifications, 50c per word—\$5.00 minimum.
- Add \$1.00 for Box Number per issue.

Rates, classified display ads:

- Situations Wanted (Personal ads) \$25.00 per inch.
- All others \$40.00 per inch.
- 5" or over billed at run-of-book rate.
- Stations for Sale, Wanted to Buy Stations, Employment Agencies and Business Opportunity advertising requires display space.

Agency Commission only on display space.

RADIO

Help Wanted Management

Vice President—General Manager—prestige, medium market Northeast fulltimer seeks young broadcaster with strong programming and sales experience. Age late twenties to early thirties with family, interested in being active in service clubs and community activities. This is a historic AM profit maker ready to appoint a young solid citizen to assure continued profit and success. Box L-90, BROADCASTING.

Management

Continued

Station Manager . . . experienced in all phases of small market operation. Rocky Mountain region man preferred. Ownership chance for can-do manager. Send resume to Box L-118, BROADCASTING.

Station Manager. Small multi-owner needs hard-hitting self-starter to manage one small station market. Must be honest, analytical, innovative, industrious and capable of earning respect of management, station personnel and community. Send resume and objectives. Box L-124, BROADCASTING.

All around professional General Manager with top sales experience needed for growing Northeast station with terrific potential. Primary service area over 1 million. Excellent salary plus incentives can mean big money. Stock options for right man. Rush resume to Box L-129, BROADCASTING.

Sales Manager. This may be the best opportunity you'll ever have. We're looking for an aggressive, producing 12 hour-a-day sales manager, with a proven record of retail sales. If you're a salesman who fits the bill—OK, show us and we'll make you sales manager in a matter of months. Here's what you get: good salary, high commission, great West Coast living for you and your family, and a chance to move up fast in a growing multi-station company. If you think you're the outstanding man we're looking for—send complete details to Box L-153, BROADCASTING today. Don't delay.

Sales

Fulltime Midwest MOR with heavy sports and news, beautiful recreational growth area near major university. Expanding group seeks energetic pro \$600 per month vs. 20% plus bonus. EOE. Reply Box L-116, BROADCASTING.

Sales

Continued

Central Florida. Full-time MOR station, owned by major group, has opening for a quality-oriented salesman with the ambition and drive it takes to make it to the top. For a confidential discussion of your abilities and the opportunity available, contact Jerry Norman, Vice-Pres. Gen'l Mgr., WBJW, 222 Hazard St., Orlando, Florida. 305-425-6631.

Immediate opening experienced salesman with the area's fastest growing radio station. WCCC AM-FM Hartford, Conn. 203-549-3456.

Madison, Wis. Excellent career opportunity for bright young problem solving salesman on the way up, strong on creativity and ability to build campaigns. Seven station group seeks man with management potential to handle top accounts. Job opening result of promotion. Our people earn far more, city offers super living, you'll have opportunity for management and equity. WISM, Madison, Wisc. A Mid-West Family Station.

Announcers

50KW Canadian Contemporary MOR needs a real radio personality that can work within a format and use the phones on occasion. No inexperienced, no time and temperature people. Send picture, resume and tape to Box L-1, BROADCASTING.

Announcers Continued

Wanted: Two middle of road announcers. Bright, mature, must have previous experience. Willing to follow orders and grow with a young corp. Send tape, photo and resume to Box L-28, BROADCASTING.

Top 40 talent with FM leanings for #1 FM/AM mstr NYC area. Right pay for right talent. Some production. Send tape and resume. Box L-164, BROADCASTING.

Wanted: Contemporary MOR announcer for small Eastern market. Bright mature, must have previous experience in dj work and production. Send tape and resume. An Equal Opportunity Employer. Box L-165, BROADCASTING.

Pennsylvania sports minded radio station wants an announcer who lives and loves sports, with basketball and football play-by-play experience, who is also able to provide a good dj performance on afternoon record show and do daily sports show with interviews. Send experience record, references, tape, salary requirements immediately to Box L-168, BROADCASTING.

Morning man and production supervisor. Country show, but no twang; sports and news . . . small New England daytimer, professional sound. Send complete history including earnings record and tape. Applicants who pass initial screening will be required to appear for personal interview and audition. Box L-171, BROADCASTING.

Staff announcer. New England. Can you make our automation work for you? Resume, salary requirements, tape to Box L-180, BROADCASTING.

Needed good announcer. Excellent opportunity. Prosperous AM-FM station. Lively professional sound. Programed Modern Country and Gospel. Like new equipment. Tight format. Production. Top salary for right man. Advancement for dedicated, constructive efforts. Minimum three years experience. Send air check and resume to KXOW Radio, Box 579, Hot Springs, Arkansas 71901. No collect calls please.

Combo man first ticket. Midnight-6 shift. Salary negotiable. Full benefits. Tape and resume. WINR, 1913 Vestal Parkway, Vestal, N.Y. 13850.

Full and part time announcers for newscasts and automation operation at top rated Philadelphia FM. Intelligent, mature applicants send tape, resume to Program Director, WIOQ, Bala Cynwyd, Pa. 19004.

Chief announcer for NW Indiana MOR station. Have you plateaued in your smaller market? Move up to us. Good voice, strong production, ability to lead, develop and utilize others necessary. Full resume and tape to Roy Tobin, WJOB, Hammond, Indiana.

Wanted, experienced announcer to work Midnight-6 A.M. for Contemporary station. Send tape and resume to: Mr. Vester, WSSB Radio, N.C. Minority members encouraged to apply.

This may be the break you are waiting for. Just show above average potential. Submit resume and tape to General Manager, WTWA, Box 591, Thomson, Ga.

We need an experienced announcer, good voice/production. Bright warm sound and can communicate. First year salary \$6,750. Call a real pro, our PD, Ken Ash, 617-632-1340.

Suburban Philadelphia Minority Group announcer with first ticket who can do news, production and MOR programming. Send tape and resume to MEDIAmerica Co., 9414 Crosby Rd., Silver Spring, Md. 20910.

Technical

Assistant radio chief for radio, TV, CATV group in Southeast. Opportunity for advancement. Immediate opening. An Equal Opportunity Employer. Send resume, references, picture. Box K-69, BROADCASTING.

First phone maintenance engineer. DA experience preferred. Modern Gates and Collins equipped Midwest station. Evening shift. Salary determined by experience, ability and performance. Contact Dick Eckels at B15-933-6633 or Box L-29, BROADCASTING.

AM/FM Stereo combination Midwest needs chief engineer. Good salary and working conditions. Box L-84, BROADCASTING.

Wanted Chief Engineer: Chief Engineer for Central Michigan 5,000 watt AM directional and Class A automated FM. Chief allowed to assume full engineering responsibilities. Ideal work conditions in modern facility. Must be neat, familiar with directional systems, able to lead and motivate engineering staff, be innovative, demonstrate initiative and possess a pleasing personality. Send resume to Box L-94, BROADCASTING.

Chief Engineer for five KW (directional) and SM in West Virginia. Experience with directional operation a must. Excellent salary and working conditions with opportunity for advancement in chain. Send resume and salary requirements, EOE, to Box L-127, BROADCASTING.

Technical

Continued

World's greatest Stereo FM Progressive station seeks world's greatest engineer for transmitter and studio maintenance. Good ears and good karma bring good pay and good gig. Reply to Box L-170, BROADCASTING.

Chief Engineer wanted for combination AM/FM Stereo radio station. Immediate opening. Call KATI at 307-234-4545 or write Box 2006, Casper, Wyoming 82601. Attention Larry Wakefield.

Chief Engineer needed for 24 hour Stereo station. KVMN, Pueblo, Colo. 81005.

Needed immediately. Qualified, first ticket maintenance engineer for AM-Stereo operation in major market. Good salary, excellent working conditions and modern equipment. Send resume and picture to Ron Taylor, WAVI-WDAO, Dayton, Ohio or call 513-224-1137.

Broadcast technician wanted at WGH Radio. Opening for an experienced technician with an FCC first class license. Send resume to Chief Engineer, WGH Radio, Box 98, Newport News, Va. 23607. An Equal Opportunity Employer.

First ticket. Transmitter, studio maintenance. Full benefits. Salary negotiable. Experience a must. Possible promotion to Chief. WINR, 1913 Vestal Parkway, N.Y. 13850.

News

News Director—Indiana. Must be hard worker, have a strong voice and dedicated to news. Send tape, resume, photo to Box L-110, BROADCASTING.

Experienced newsmen for Northcentral Ohio AM, Modern Country station. Cleveland area, take over news department, willing to accept responsibilities and long hours. Send tape and resume to Box L-162, BROADCASTING.

News caster. Opportunity for experienced newsmen reporter to join staff of five at Midwestern Contemporary. Looking for solid, no scream delivery at station, interested in responsible reporting. Contact Don Wilson, News Director, KSTT, Davenport, Iowa. 319-326-2541.

Good money for good newsmen for hourly newscasts, using UPI wire and audio plus local news material. Must know news, both how to prepare and deliver it. Rush tape, resume, references to the most respected radio news operation in area. KVMN, Pueblo, Colo. 81005.

Experienced news director for Contemporary MOR at KVOR in Colorado Springs, Colo. Call Bill Finch at 303-632-3536.

Newsman wanted immediately for Contemporary news oriented New Jersey station. Must be able to dig for the real story. Write, Rod Fritz, WCRV, Box 150, Washington, N.J. 07882.

Experienced play-by-play announced for High School and College. Send off the air tape. WKRM, Box 113, Columbia, Tenn. 38401.

Experienced street reporter for nation's first television station and 50,000 watt clear channel radio station, for joint radio-TV newsroom at WGY-WRGB, Schenectady, New York, member of General Electric Broadcasting Company group, equal opportunity employer. Contact and send video tapes to Donald Decker, New Manager, 1400 Balltown Rd., Schenectady, New York 12309.

Programing, Production, Others

Copywriter for New England medium market. AM-FM. We are looking for creative selling copy in quality and quantity. Send samples, salary desired, resume. Equal Opportunity. Box L-166, BROADCASTING.

Experienced Program Director needed by Texas medium market group. Move up from smaller market, enjoy our recreational advantages and delightful climate. Excellent benefits and advancement plus stability. Send resume, tape and snapshot if you feel qualified for this excellent position. Box L-176, BROADCASTING.

KOY, Phoenix is looking for production man who can handle one day weekend air shift. Send tape to Brian Connor, KOY, 840 N. Central Ave., Phoenix, Ariz. 85004.

Complete responsibility for on-air sound. Lost best PD in small market to majors. Can you fill his shoes? Mod Country. New Equipment. Fringes. WDDD, Marion, Ill. 618-997-2341.

Need PD. Send tape, resume, salary to WMEL, Melbourne, Fla. 32935.

Programing Continued

Music Director. WVOJ Jacksonville, Fla. A Modern Country station that has earned the reputation as one of the top Modern Country stations in the nation, has created the position of Music Director. The person we are looking for must have a vast knowledge of Country Music and be capable of recognizing and supplying the type of music that will provide the Jacksonville area with a well balanced "Up Country" Sound. He must be a real pro in production and have the mature, warm, lively approach to handle the afternoon drive time show. Working conditions are great: new studios, starting salary \$200 per week, free hospitalization insurance. Rush air check and resume to Gene Pope, Program Director, WVOJ Radio, Box 37150, Jacksonville, Fla. 32205. An Equal Opportunity Employer.

Situations Wanted, Management

38 years old sales executive ready to move into management of small-medium station in Midwest. Married, responsible, good record, top references. 14 years in broadcasting. Box L-125, BROADCASTING.

General Manager, Sales Manager, Engineer and key man are accepting inquiries from medium and large markets. All are stable, talented, professionals. A personal detailed presentation will be made to those stations seriously considered. Box L-130, BROADCASTING.

General Manager: Experienced all aspects of station operation, technical, programing, sales, FCC, etc. Prefer medium market. Box L-149, BROADCASTING.

10 Year. Fut First. All facets. Want back into management. Family. Small-medium market. Call Bob 315-782-5786. Box L-187, BROADCASTING.

Want manager's job. Small market. Abundance of experience. Sales too. Ryan McNaughton, 716-695-2509.

Sales or Management. Every qualification. Exceptional top producer. 1 1/2 years broadcasting experience. One of the best. \$300 per week minimum. Will relocate. Box 37, New Britain, Conn. 06050.

Announcers

DJ, tight board, good news, commercials, 3rd phone. Can follow direction. Willing to go anywhere. Box J-169, BROADCASTING.

Rock and Roll Revival jock announcer with personal library of 2500 rock oldies and broadcast experience. If your programing needs a decided lift, join the "oldies boom" to higher ratings with a knowledgeable, in-depth performer. Box L-56, BROADCASTING.

Black jock pro first phone seeking top job. Box L-85, BROADCASTING.

Young dj, good news, commercials, all formats. Tight board, third endorsed, knows listening as important as speaking, ready now. Al 212-359-5566 or Box L-103, BROADCASTING.

Degree in broadcasting, experienced, and third ticket. I am looking for a tight professional station, with a good format. Can handle MOR or Rock, and produce quality spots. Tape, resume and references available. Box L-104, BROADCASTING.

International talent seeking Feminine Forum or similar format; excellent references, 7 years experience, 28, sincere. Box L-122, BROADCASTING.

7 years experience, 28, married. Unique communicator seeking MOR or Good Music. Perfect for Midday. Outstanding music knowledge, creative production, leadership qualities. Sincere, community minded, excellent references. Box L-126, BROADCASTING.

Ten year pro with good programing background. Can do the job you want. Let me prove it. No floater. Tape and resume upon request. Box L-137, BROADCASTING.

AM Rocker, if you're "ahead" I'm not for you; I want the losers and I'll get the winners; hard drivin', hard rockin' jock caught in trap, because out of radio for awhile to finish B.A. 4 years radio, B.A., 1st, some maintenance. Don't care how small your operation is, fly me your inquiries and let's move. Spend a dime, Box L-142, BROADCASTING. Save some time, 319-785-6069.

L.A. pro. 14 years, all phases radio TV PD 2 years. L.A. major morning man. Mature, witty rock. Young 32, starting family, settle in smaller market with free style Top 40. Best buy on the market: \$150 min. Box L-158, BROADCASTING.

A 20 year old bachelor who's willing to stay put? If you'll help me refine a one-to-one MOR or Top 40 air approach, let me spread my production wings and maybe nag me a little so I don't get lazy, I'll give you an aggressive, competitive 24 hours a day perfectionist. And I'll stay long enough to give you your money's worth. The facts: 3rd endorsed, experience with air work, production, copy, news, play-by-play. Box L-159, BROADCASTING.

Announcers Continued

Disc Jockey newscaster, creative experienced aggressive, dependable, tight board. Third endorsed. Box L-172, BROADCASTING.

Experienced first phone announcer desires air shift with personality rocker (small-medium market) or Programmer Director-jock with small Top 40 station. Distinctive voice. I do not scream! Box L-179, BROADCASTING.

I want that first position! Good tape, very enthusiastic worker! Call Robert at 806-372-9234 or write Box L-184, BROADCASTING.

Desire air work. First phone. Small market 5000 watt experience. Presently employed. References, some sales experience. Don't drink or smoke. Box L-186, BROADCASTING.

3rd endorsed wants back in radio. Prefer medium market MOR. Single, 23 1/2. \$600/month. Mike Femyer, 1602 W. Pierson, #3 21, Phoenix, Ariz. 85015.

Give me a chance! Talented third phone professionally trained jock with broad musical tastes and know-how. Seeks job with Progressive Rock station. Jeff Fisher, 133 W. 18th St., Deer Park, N.Y. 11729. 516-667-2072.

I've done music, continuity, production, and air work. Aggressive, ready to move up, any shift, draft exempt, 3rd ticket. Call Michael, 616-422-1364.

Need a break. Ambitious, young dj. Recent graduate from Career Academy. Full training in Record Shows, newscasting and commercials, 3rd phone with electrical experience. Will relocate. Richard McDonald, 492 Washington St., Brighton, Mass. 02135. 617-254-2787.

First phone, Top 40, MOR, announcer looking for a permanent job. Love broadcasting but also like to learn the engineering field. Greatly interested in television engineering. I can follow instructions, and have the desire to learn. Not married, I-H 303, 2 years experience. Prefer East Coast. Gary Smith, 1616 Spencer Ave., New Bern, N.C. 28560.

Professionally trained, experience limited, middle age, hard worker, will relocate. Looking for a permanent job, 3rd endorsement. Give me that break. Fred Brown, 733 Chandler Dr., Dayton, Ohio 45426.

Sex. Thanks for your attention Michigan. DJ, copy, production. Experienced, sportsminded. GES, 181 Lakeview, Grosse Pointe, Michigan.

Married vet., FM appeal, 3rd, NYSAS training. Interest in gathering writing local news, will sell 4.00 hr. Call mornings, J. H. Lawes, 212-771-6702.

Experienced first phone announcer. Sales oriented. Professional sound. Conscientious, dependable. Bill Hansen, Prior Lake, Minn. 55372. 612-447-2835.

Technical

Full maintenance Chief Engineer with impressive background in all phases of broadcast engineering seeks quality station. Box L-140, BROADCASTING.

Chief Engineer. Highly creative and competent. Works exceedingly well with station personnel. Experienced all phases engineering. Box L-167, BROADCASTING.

Technical Director. Turns ideas into facts. Built current employed major market chain. Need new challenges. Does all FCC filing, handles unions, knows what a budget is. Young, college trained. Will earn salary from money I save you. Box L-173, BROADCASTING.

Chief Engr. AM-FM-DA. 20 years radio experience. 16 years chief. Prefer Eastern states. George E. Donahue, RD #1, Grampian, Pa. 16838.

News

Reliable, ambitious, award winning, hard working radio newsmen looking for new challenge. Three years experience in medium market, good on public affairs. Box L-77, BROADCASTING.

Experienced news director. Degree in Journalism. Dedicated, professional delivery, leadership qualities. TV news/newspaper experience. Original writing style. Box L-133, BROADCASTING.

Radio newsmen, network big city experience. Tried small town life; didn't like it. Ready to come back. College, family, 13 years experience. Box L-177, BROADCASTING.

Sports Director, three years experience, all play-by-play news, disc jockey will relocate, immediately available. 516-621-3583.

Experienced LA field reporter, news editor in major market. Young willing to work and relocate. Tim Harrell, 9540 Beverly, Bellflower, Calif. 213-867-1643.

Programing, Production, Others

Fully qualified program director small or medium markets. Box G-279, BROADCASTING.

California major market PD will make your station a winner with Modern MOR or Country! Currently with well-known, successful operation but ready for new challenge. Creative programmer, excellent administrator, best references. All replies confidential. Box L-66, BROADCASTING.

Sales oriented major market jock, experienced all areas to program medium market Contemporary. Family, first phone, voice. Box L-101, BROADCASTING.

Program Manager: Excellent track record. Looking for medium to large market station in trouble. Reasonable autonomy required. Box L-150, BROADCASTING.

If you own a medium market station and it isn't successful we should talk. I know programming, sales, people motivation. Box L-183, BROADCASTING.

Music Director with first ticket, who knows music and does sales work, wants to move up. Helped build and operate Top 40 student FM in St. Paul. Worked part time at number one Country in Minneapolis. Currently doing mid-morning progressive MOR. Rick Burnett, c/o Lake Hayward Motel, Room 3, Hayward, Wisc. 54843. 715-634-4863 B:45 A.M. to 1:30 P.M.

Operations problem solver, medium market. Know FCC rules, programming, production, copy, automation. Bottom-line conscious college grad with family. Warm climate East of Rockies, please. 1316 Lexington, Delano, Calif. 93215 or 805-725-1731.

TELEVISION

Help Wanted Management

Imaginative and creative television analyst age 26 to 35 who knows a great deal about what makes television news successful and is willing to learn more. Requirements: Master's Degree; skill to communicate effectively both verbally and in writing; attractive personality. Offered: growth, financial and professional, national exposure, autonomy, excellent working and living environment. Box L-109, BROADCASTING.

Sales

Salesman—Saginaw, Flint, Bay City, Michigan market. Experience in local TV sales. Solid track record. Base plus commission. Management opportunity. Resume, picture and letter. Equal Opportunity Employer. Box L-174, BROADCASTING.

Announcer

Staff announcer. Strong on news and commercials. An Equal Employment Opportunity VHF station in Tennessee. Send resume, video or audio tape with photograph to Box L-99, BROADCASTING.

Technical

Engineering Opportunities. One of the nation's leading Public Television and Radio production centers offers challenging engineering career openings. Candidates must be technically qualified and fully capable of quality production and state of the art techniques. Send resume to: Bonnie Wells, WGBH-TV, 125 Western Ave., Boston, Mass. 02134.

First class studio engineer needed for expanding UHF. Resume, salary first letter. WKID-TV, Box 38, Dania, Fla. 33004.

Tired of snowstorms? Come to sunny Atlanta, Ga. Looking for qualified maintenance and operating engineers also transmitter engineer. Contact Chief Engineer, WTCG-TV, Atlanta, Ga. 404-813-2242.

PCP-90/VR3000 engineer wanted to live with this equipment. You will be responsible for the maintenance and operation. Equipment will be used in the Chicago area as well as other parts of the country. If you are qualified and have had digital experience, contact Charles Abney, Director of Engineering—National Teleproductions Corporation—22 West Hubbard Street—Chicago, Illinois 60610.

Maintenance Engineer: Chicago based National Teleproductions Corporation. Should be thoroughly familiar with Norelco PC-70's, Ampex VR2000/I200 Grass Valley terminal gear. We are looking for a qualified maintenance engineer to handle maintenance on the above equipment. This is a in-studio position and will also evolve into several research and developmental projects. This is a brand new facility in Chicago supplying high quality commercial productions utilizing the finest equipment available. Contact—Charles Abney—Director of Engineering—National Teleproductions Corporation—22 West Hubbard Street—Chicago, Illinois 60610.

Technical

Continued

Staff Engineer. Experienced in design and construction of television broadcast systems, including studio and transmitter equipment. Send resume to Chief Engineer, S.C. Educational Television Center, Drawer L, Columbia, S.C. 29250. An Equal Opportunity Employer.

Television Engineer. Michigan State University, Instructional Television Services. Must have at least three years experience in maintenance, operation and installation of broadcast level equipment. Color experience preferred. Michigan State University is an Equal Opportunity Employer. Reply to: Fred Henderson, 230 Erickson Hall, Michigan State University, East Lansing, Michigan 48823. 517-353-BB00. No collect calls.

News

Upper Midwest net affiliate needs young, aggressive hard working investigative reporter. Broadcast news experience valuable, but not essential. Send tape, resume and picture to Box L-37, BROADCASTING.

Night editor/producer with keen news judgment, creative production skills to run night operation of highly professional news department. Top 60's market. Box L-155, BROADCASTING.

Television anchorman for 6 & 11. Large Florida market. Must have TV experience. Prefer 28 to 40 age bracket. Must be good writer with clear, fast delivery for conversational news format. Send tape and resume to Box L-156, BROADCASTING.

We are particular when we look for an anchorman. We need TV experience, perhaps as anchor weekends or large market, or a regular anchor tired of the big city. Must be smooth, solid, with know how to put together a winning newscast. We have the rest of the team ready. Send resume, VTR, and or photo to Jack Gilbert, KCRG-TV, Cedar Rapids, Iowa 52406.

Programing, Production, Others

Operations manager for top five Eastern independent to assume responsibility for all studio and remote operations. Applicant must be a take charge type and presently be a production or operations manager ready to move up to a larger market. Good salary and opportunity to grow for the right individual. All applications will be treated confidentially and will be acknowledged. Send resume with photo to Box L-135, BROADCASTING. An Equal Opportunity Employer.

Promotion. If you are a Promotion Manager or #2 person and you are looking for the big step up, this is the ad you answer. Top 10 independent needs a promotion oriented person with drive and ambition enough to carry them to the top. Money, security, opportunity are no problem to the right person. EOE. All replies confidential. Reply Box L-157, BROADCASTING.

Established network affiliated television station, secondary Midwest market, seeking experienced program executive to supervise overall programming operations. Must have background directing, commercial film production, and on-air news presentation. Knowledgeable film buyer-programmer. Must have broadpublic affairs outlook. Position available 60 to 90 days. Write full details, photo preferred, including salary requirement. Replies held confidential by General Manager. Box L-169, BROADCASTING.

Situations Wanted, Management

Managerial expertise all broadcast phases. Eighteen years experience. Strong sales. Believes profit is a clean word. Current 4A Association. Will negotiate for top TV or radio assignment. Reply in confidence to Box L-11.

Station being sold. Successful GM seeking good, honest operation. Professional, cost-conscious administrator. Sales oriented, community active. Box L-144, BROADCASTING.

Sales

Successful pro (records, references) seeks money making top list, good station. Mid-30's. Creative, honest self-starter. Box L-143, BROADCASTING.

Sales manager available immediately. 16 years excellent track record AM and TV. National regional sales manager for 4 TV and 2 AM. Constant increases, even when national averages down 19%. Average increase up 45%. Relocate. Buy in. Box 638, Tyler, Texas 75701. 214-592-6280.

Technical

Need a chief engineer or a maintenance or operations man? Design and construction experience too. Presently ITV chief in East. Box K-289, BROADCASTING.

Film director, 20 years top Texas market, excellent references, family man. Box L-64, BROADCASTING.

Technical

Continued

Twenty-five years experience AM, FM, TV, DA, UHF, VHF, Stereo medium market transmitter supervisor. Assistant chief, chief director of engineering of a radio group. RF field experience AM, FM, TV audio and RF proofs. Number one market project systems and construction prefer NYC. Under 50. Box L-131, BROADCASTING.

News

Proficient television reporter-newscaster. Employed Top 40. Young looking but mature in experience. Solid dozen years. Box L-15, BROADCASTING.

Meteorologist with excellent background. Early thirties, ten years experience, currently employed in a top fifty station. Prefer medium to large market. VTR and resume on request. Box L-146, BROADCASTING.

Best buy around. Twenty-five years as Net Correspondent, Top 10 News Director and radio TV anchorman. Salary secondary to company benefits and security. All markets considered. All inquiries answered. Box L-160, BROADCASTING.

December graduate looking ahead. College television, 2½ years pro radio. Tape, photo, resume, top references. Knows sports. Relocate. Box L-178, BROADCASTING.

Sportscaster/newsman. Young enthusiastic, four years experience in a 26th market area, in educational and commercial radio and television. Proficiency: Auricon, Bell & Howell cameras, also edit film. Consider any size market. Box L-182, BROADCASTING.

Programing, Production, Others

Television or CATV production manager. Experienced all phases of production in major city. Seeking smaller community environment. Box K-185, BROADCASTING.

Recent post grad. M.A. Degree Communications. Considerable production experience, all phases of tele-communications. Ideal for athletic programing and production. Seeks gainful employment with new challenge. 28, single, military commitment met. Locat'on and salary open. Box L-75, BROADCASTING.

Broadcasting major with BS Degree wants chance to prove his production abilities to you. Dependable cameraman, audio engineer, floor manager, switcher, technician, and much more. Third ticket, single, will relocate, money no object. All inquiries considered and answered. Box L-132, BROADCASTING.

College grad who loves long hours and hard work seeks first TV position. Experience on college radio and TV stations: announcer, cameraman, audio, TD, etc. Have third endorsed and am draft deferred. Willing to relocate. Box L-141, BROADCASTING.

Major network director/producer. Heavy news background. Professional, experienced, young and aggressive. Currently employed in NYC. Willing to relocate for the right opportunity. Contact me at Box L-161, BROADCASTING.

Production Manager, now in top 50 market. Tripled station's production income and sold agencies on creativity. Ready to move up, market or job. 16 years experience. Write Box L-175, BROADCASTING.

B.S. Degree. College radio TV experience. 3rd phone, 22, married. Willing to work hard if given chance. Prefer Midwest or West. Paul Lukas, 3422 South 9th, Sheboygan, Wisc. 53081. 414-458-3428.

Experienced Producer/Director; all phases color/black & white television. Commercial background. Single, 24, will relocate. Serious replies only. Salary negotiable. Box L-2234, South Bend, Ind. 46615.

MS in film, 2 twenty minutes documentaries for Job Corps seeks any appropriate position. Box 2014, Lawrence, Kansas 66044.

CABLE

Help Wanted Technical

Chief Technician-Teltron, a Wisconsin 2 city CATV operation has position for chief technician with CATV experience and knowledge of microwave systems. Must hold first class license. Established system, fine growth potential. Complete benefit program. Send resume with your education and experience, salary requirements and other pertinent data to: Personnel Department, The Journal Company, 333 W. State St., Milwaukee, Wisc. 53201.

Announcers

Star for Illinois Cable System Host Bingo and Swap Shop. Some news and commercials. \$100 week to start. Advancement potential. Send resume and picture to Box L-148, BROADCASTING.

WANTED TO BUY EQUIPMENT

Ampex 1200 VTR from owner. Reply to D. Zulli. 213-466-7757.

We need used 250, 500, 1 KW, 5 KW & 10 KW AM and FM transmitters. No junk. Guarantee Radio Supply Corp., 1314 Iuribide St., Laredo, Texas 78040.

One used studio color camera and one 1 KW TV transmitter for operating Channel 12. Send proposals to XHAW Canal 12, Box 387, Monterrey, N.L. Mexico.

FOR SALE EQUIPMENT

Gates, Vanguard II, 1 KW AM transmitter. Like new. 1490 Khz. Will retune. Box L-134, BROADCASTING.

For sale: 2 PC-70's complete color camera chains, 3 years old. Best offer. Box L-151, BROADCASTING.

One (1) AMPEX 3200 Tape Duplicator System—including one master and two (2) slaves with Mono—and Stacked Stereo Heads. Just three (3) months old, with a full year guarantee. Price \$8,000. For more information call collect Broadcast Automation Associates, 563-3166 or 563-3167, at 3101 North Federal Hwy., Ft. Lauderdale, Fla.

Gates 790 directional phaser with tuning units, 1080 Khz, 1000 watts. Utility 340 tower 225 feet, complete. KOAK, Red Oak, Iowa.

For sale: 150 Ft. Utility 180 insulated guyed tower. A-2 lighting on ground. WRTL, AM & FM, Rantoul, Ill.

For Sale: Gates ATC Stereo Automation System in excellent condition. Components include: Gates STC-9 Brain with time pulse generator, 24 sequential switches before repeat, with time controlled announcement insertion option. 2 Model 270 Scully reel tape transports; 1 Gates Criterion 55 Cartridge player; 1 Carosel cartridge player, random select capability; 2 Carosel cartridge players, mono, random select capability; 1 Criterion cartridge player, mono; 1 Gates network joiner with motor driven fader and network line amplifier, Stereo monitoring; Silent Sensor; Four Cabtron Racks. Ready to go. May be seen and heard at WVMI Radio Studios, DeBuys Road, Biloxi, Mississippi 39533. If new, would cost in excess of 20 thousand. Priced at \$12,000 in Biloxi. Available now. For further information call Bob Wall, at 601-693-2973.

Cartridge tape equipment—New and rebuilt guaranteed. Autodyne. Box 1004, Rockville, Maryland 20850, (301) 762-7626.

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One (1) ATC 55 unit Mono—in mint condition, \$1,500. One (1) COLLINS 900 C-2 Stereo Modulation Monitor, \$1,500. Two (2) AMPEX 440B Mono Record Playback machines priced at \$1,650. One (1) SCHAFER 800 Automation System complete. All of which carries a one year guarantee. Call collect Broadcast Automation Associates, 563-3166 or 563-3167, at 3101 N. Federal Hwy., in Ft. Lauderdale, Fla.

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Professional comedy material! Servicing the Stars for 30 years. "The Comedian" Monthly \$45 yr. "Anniversary Issue" \$30. 35 Fun-Master gag files \$45. Billy Glason, 200 W. 54th St., New York, N.Y. 10019.

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Deejays! 11,000 classified gag lines. \$10.00. Unconditionally guaranteed. Comedy catalog free. Edmund Orrin, Mariposa, Calif. 95338.

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Trade your advertising time or space, or product, or service, or investment letter stock for whole life insurance. No cash. Full trade. We pay premiums for four years. Minimum policy \$100,000. Details Full Circle Marketing, Box 2527, Sarasota, Fla. 33578.

Improve your signal by improving your ground system. Expert consultation and installation. Thunder Corporation, Box 498, Fremont, Ind. 46737. 219-495-2515.

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Program Director

wanted for Northeastern MOR station. Will be responsible for maintaining current total service concept for a 24 hour station. Responsibilities include sister FM station. Experienced upbeat MOR directors only. Salary open. Position immediately available.

Box L-95, Broadcasting

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GENERAL MANAGER Medium Markets

I can point with pride . . . 16 successful years in Radio Management . . . soundly based on heavy Sales, Imaginative Programing and innovative administration. Full "Take Charge" responsibility with integrity. References. Experience and Preference; AM-FM Stereo, Florida and Southeast. Your confidence protected. 904-744-2709.

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A UNIQUE PERSONALITY

Talk or Talk/Music
Great success in 3 of Top 20 markets.
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Any shift . . . any salary
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Currently in top 36 market; college degree, six years experience radio and TV. If your station knows where it's going and has its head together . . . I want to work for you.

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TELEVISION

Help Wanted Management

SALES MANAGER

Channel 6 in Miami, Florida, is on the move and growing. Under new ownership with new plans we are expecting dramatic audience gains and looking for a results-oriented Sales Manager to help in our growth. The individual we envision is energetic, knowledgeable, enthusiastic and aggressive with solid national, local sales and sales management experience.

A good compensation and benefit package will go to the right person.

Please write with complete background information to Ted Adams, Vice-President and General Manager, WCIX-TV, 1111 Brickell Avenue, Miami, Florida 33131. Please do not telephone.

AN EQUAL OPPORTUNITY EMPLOYER

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MAJOR MIDWEST MARKET. EXCELLENT OPPORTUNITY FOR ADVANCEMENT INTO MANAGEMENT. FIRST YEAR INCOME APPROXIMATELY \$35,000.

CALL RON CURTIS
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Help Wanted News

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Help Wanted

News

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For 6 & 11. Large Florida market. Must have TV experience. Prefer 28 to 40 age bracket. Must be good writer with clear, fast delivery for conversational news format. Send tape and resume to

Box L-156, BROADCASTING

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Programing, Production, Others

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Avco Broadcasting Corporation
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Situations Wanted News

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Box L-181, BROADCASTING

Situations Wanted, Programing

I LIVE TELEVISION

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FOR SALE

GATES BC-50-C 50,000 Watt AM Transmitter

Installed new in August 1967, it has very few actual 50KW operating hours and can be purchased for approximately ¼ new cost, as is, where is. Presently needs repairs.

Contact:

Marshall W. Rowland, Pres.
Rowland Broadcasting Co., Inc.
(813) 251-1861

Transmitter is presently available for inspection at WQIK-Jacksonville, Florida

Employment Service

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B

BROADCAST PERSONNEL AGENCY
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Wanted persons with license, know-how and some cash to form partnership to start new radio station. We have the building, location, land, a life-time opportunity.

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"The Story of the First Christmas."

Four commercial positions. 1 Hour
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Successful broadcasters interested in increased profitability through broadcast automation.

Your radio station will be a showcase installation for a new broadcast automation system designed by the industry's leading manufacturer.

Your station will be used in national advertising and you will have the responsibility for demonstrating this new system to broadcasters in your geographical area.

This is a brand new marketing program. There will be a maximum of 40 stations participating in the United States. Only serious success minded broadcasters need apply. For more information write or call:

Andrew P. McClure, Sales Manager
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Goleta, Calif. 93017
(805) 968-0755

**Wanted To Buy Stations
Continued**

AM or FM

Interested in purchasing radio station AM or FM, in a top 100 market. Can and will pay cash. No broker involved.

Box L-145, BROADCASTING

FOR SALE Stations

Undeveloped Small Market VHF Television Station in Midwest. 2,000 ft. tower would put station into several Medium size Cities. Priced for Quick Sale. **CASH ONLY.**

Box L-139, BROADCASTING

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MAJOR GROWTH MARKET: Fulltime AM, Class C FM; top ratings, good management and facilities. Excellent growth potential—priced at 3 times gross revenues—\$4,000,000 cash.

Box L-147, BROADCASTING

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500 W. Daytimer, Small Mkt., \$95,000.

Kansas
5 KW AM, Class "C" FM, \$300,000.

Missouri
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Excellent Terms on All 3 Stations

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STATIONS FOR SALE

1. CALIFORNIA. Grossing \$9,000 monthly. Growing coastal market. \$165,000. 29% down.
2. SOUTHEAST. Profitable small market daytimer. \$185,000. Terms.
3. WEST COAST. FM serving market of 500,000. \$225,000. \$50,000 down.

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Unusual Opportunity. AM/FM best facility in growth West Coast market—FM Class B—36 acres of valuable land included—Grossing approximately \$300,000 yearly. We believe offer of \$550,000 cash could deliver. Sale due to death of owner.

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West Coast Office!**

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FINANCIALLY
QUALIFIED BROADCASTERS**

Interested in purchasing AM, FM or C.P. in college, metro or major market. Principals only.

Box L-136, BROADCASTING

**3 MAJOR MARKETS
DAYTIME REGIONALS
CASH FLOW TO PRICE — 7X
TOTAL PRICE FOR THREE: \$1,650,000**



Please Write: 5 Dunwoody Park, Atlanta, Ga. 30341

Profile

How Charles Moss dumped a dummy and went on to be president of WRG

There just aren't many people in the advertising business who have gone or will go from copy trainee to agency president in 10 years. Which makes Charles Moss unusual: Last year, at the age of 33, he became president of Wells, Rich, Greene Inc.

Is he sensitive about his age? "It only bothers me when I'm judged in terms of my age," he says. "It's a disadvantage when clients look at me and think, 'He's so young. What could he possibly know?' Maybe they're right, but I don't think so. You suffer a disadvantage in terms of authority. You have to work twice as hard to make up for it. But it's fun being a young president because you do get a certain notoriety."

"Actually, I realize that, at 34, I'm no longer a protege and it's very scary. I'm not so unusual any more. Look at all those rock-and-roll stars who are 19 or 20, making millions every year."

Charles Moss started out, not so long ago at the age of 11, as Charles Moskowitz, acting on live television shows and commercials. At 13, he changed the surname to Moss ("Moskowitz was too long; it had everything but my birthdate in it," he says) and took up ventriloquism, playing lodges and small clubs. He and his dummy, Algie, hit the big time, doing shows in the toy department at Macy's. But the team split up. "I was very shy as a kid," Mr. Moss says. "I still am, but I can fake it better now. Talking through the dummy was easy for me. In fact the dummy had a great personality and I was a wall flower." As Algie's popularity grew, so did the wall flower's hostility: "I started getting quite jealous of him. Girls started inviting the dummy to parties. He ended up in a box."

But the heart of a copywriter beat behind the ventriloquist's stiff-lipped smile: "When I was in college, I decided I wanted a steady job and I wanted to make money (I didn't have any) and I decided advertising might be a nice thing," he says. "Most people who are in advertising just fell into it. Or they were walking along the street one day and someone stuck out his hand, pulled them into his shop and they became copywriters. Now, most people don't say that when they were 6 they wanted to grow up to be a copywriter. But for some reason, I always had this in the back of my head when I was fairly young. I guess it was a combination of salesmanship, which I got from my father, and theater which is what I was interested in."

But he never planned on becoming the whiz kid of Madison Avenue: in fact, he remembers: "When I started out in ad-



Charles Moss—president and creative director of Wells, Rich, Greene Inc., New York; b. Sept. 7, 1938, New York; BA cum laude in English, Ithaca College, 1961; copy trainee, Doyle Dane Bernbach, New York, 1962; copywriter, Jack Tinker & Partners, New York, working on Braniff Airlines account, 1964; copy supervisor, WRG, when agency was founded, 1966; senior vice president, creative director and member of the board, 1968; president, 1971; recent accounts he has worked on include American Motors, Gleem, TWA, Safeguard, Benson & Hedges and Royal Crown Cola; co-authored screenplay for "Dirty Little Billy," WRG/Dragoti Productions, 1972; member of the board of trustees, Ithaca College; separated from wife; children: son, Robbie, 6.

vertising I thought \$20,000 was an incredible amount of money and if I ever got to that point, it would be the sign that I'd really made it." He pauses and a wry smile appears—"But I think your values change as you go along."

A founder and now chairman of WRG, Mary Wells, discovered "Charlie" Moss, an obscure, neophyte copywriter at Doyle Dane Bernbach. When Miss Wells went from that agency to Jack Tinker & Partners, she suggested to another future WRG principal, Dick Rich, then a vice president at Tinker, that he take a look at Mr. Moss's work. Mr. Rich saw a never-used Moss campaign for DDB, and as Mr. Moss tells it, "called me over and asked me to write for this new airlines account we had just got called Braniff at a ridiculous increase in pay. So I went."

At Tinker, he says, "I was very lucky to come under Mary's tutelage. She's taught me just about everything I know."

When she formed Wells, Rich, Greene in 1966, he was the first writer hired. And by 1968 he was a senior vice president and member of the board of directors.

He characterizes WRG as a "tough" agency: "We're very tough on ourselves. We continually run scared. We don't take anything for granted, in terms of success. It's more like a city room of a newspaper than an ad agency—it moves all the time. There's always something to worry about or laugh about. It's never dull."

Mr. Moss's interests go in other directions than advertising, however. A subsidiary of Wells, Rich, Greene, WRG/ Dragoti Productions, recently premiered its first feature film, "Dirty Little Billy," starring Michael J. Pollard. Mr. Moss co-authored the screen play with Stan Dragoti, director of the film and at one time a director at WRG. The film received mixed notices. Taking the bad reviews was something new for Charlie Moss: "In a film, the statement you make is taken seriously by people and that's the surprise—that they take a look at the film and equate it with you. So when they say they don't like something, or this was bad or that was bad, or why did you say that, it's a very specific criticism directed at you personally and it's much harder to take," he says.

Mr. Moss would also get bad reviews for another of his outside interests—skiing. He still walks with a cane, the result of a skiing accident last winter. ("I zipped when I should have zagged.") He even has a reputation for being accident prone. He was a great horseback-riding fan until he broke his arm in a fall; before that, he took flying lessons and almost crashed on his maiden solo flight. "I might take up golf, if I ever learn to walk again," he says.

Since his latest sports accident has kept him out of athletics, he has taken up guitar lessons. Asked if he'd suffered any disasters with his latest activity he noted, "You can callous your fingers pretty bad." He usually is involved in some sport or hobby at any given time, and explains: "What happens to me—and I think this is one of my tragic flaws—is I tend to get into something and make it exclusive and it becomes business, not pleasure. So after a point I become discouraged if I haven't become a genius. If I started chess I'd have to beat Bobby Fisher and since that's unrealistic, I give it up. I don't know how long the guitar's going to last."

How would Charlie Moss describe himself?

"God, that's a horrible question," he says. "Humble but brilliant. I think I am a nice guy, maybe overly conscientious at times. To talk about yourself for print is scary. I like 'humble but brilliant.' It keeps it away from the real me."

Editorials

Big world

Several conclusions may be drawn from the special report on children's television appearing in this issue: There is more programming being presented for the young than critics have admitted: it is probably of higher quality and certainly of purer motivation than have generally been attributed to this program type and to the managerial interests behind it. If there is an indicated need for more experimentation and larger budgets in the creation of programs exclusively intended for the young, there is a demonstrated exposure of children to all kinds of programs not presented for their exclusive use but contributing in one way or another to their development.

Those statements may not be as sensational as the charges that have been made against television offerings for children. They are, however, based on facts turned up in our reporting. On those grounds alone they are entitled to notice in a dialogue that has been more characterized by bombast than reason. We do not expect these findings to impress the little band of Boston mothers who call themselves Action for Children's Television. We would, however, wish them to be read by the officials who must decide whether the television system will be regulated by the wholly unrealistic standards ACT has proposed.

The more that is said about children's television, the more evident it becomes that the subject is being treated in absurdly narrow focus. The real world of children's television is as wide as the total television world.

The television children watch extends to all the hours they are awake and allowed to watch. It may range from cartoons to moon shots to situation comedies. It is an incomparably larger world than pre-television generations were exposed to.

It is also a world containing noncommercial as well as commercial television systems—a point that has not been emphasized. If there is only one *Sesame Street*, and it happens to be a production of the noncommercial system, commercial broadcasters ought not to be berated for not imitating it. Noncommercial television, from its very origin, was intended to perform an educational service that the commercial system was ill suited to supply. Indeed that was explicitly given as a reason to reserve all those exclusive, noncommercial channels.

This is not to suggest that commercial broadcasters have no responsibilities in children's programming. At the very least they must avoid the exploitation of the immature. At best they ought to invest time and money in programs that provide helpful guidance while engaging the attention of the young. And that, precisely, is what is being done, all over the country.

The confidence gap

Two public-opinion surveys emerging last week from respected research firms have adduced contrary readings on television. A Louis Harris survey found a general lack of confidence in television management. An R. H. Bruskin survey found a high degree of confidence in television news.

The Harris survey asked respondents whether they had a great deal of confidence, some confidence or hardly any confidence in the people running various private and public institutions. The leaders in medicine drew the most favorable vote—a 48% expression of a great deal of confidence. At the bottom of the list were leaders of advertising, with a 12% vote of great confidence. Labor leaders were next lowest, with 15%, television leaders one notch higher, with 17%, and the press a point ahead of television, with 18%. Those ranked in these inferior

positions will be little cheered by the knowledge that they were all outscored by the leadership of an institution that is often criticized for irresoluteness and dissarray. Congress got a confidence rating of 21%.

The Bruskin survey, another in a series underwritten by the Television Information Office, asked people to rate the reliability of various news media. As explained in detail elsewhere in this issue, 76% found all or a good part of television news reliable, as compared with 69% for newspapers, 59% for magazines and 71% for radio.

In other parts of the Bruskin survey, television's primacy as a journalistic force was once again confirmed. In this poll, as in each of six others conducted in the past nine years, most people said "television" when asked where they get most of their news. And, answering another test of television's credibility, the vast majority said television was the medium to be believed if conflicting reports appeared in other media.

It is hard to know what to make of this. Is it possible for television news to have a life of its own, independent of the men at the top? Does the public perceive one set of standards in the actualities, the film clips, the reporters and anchormen—in the images observed—and another in the unseen heads of networks and managers of stations? Is it to be inferred that the criticism of the nonnews functions of television, as reported widely in the print media and sometimes on television itself, has created an impression of irresponsibility in television management?

For that matter, how is it to be explained that television journalism, which has also been the target of repeated attacks, especially from high officials in the Nixon administration, still retains more credibility than any other medium? Perhaps there is an answer in the public's appraisal of the source: only 27% of the Harris respondents place a great deal of confidence in the federal government's executive branch.

These are questions that television management will ignore at its own peril. But one answer is clearly at hand. Television journalists must be given the means and encouragement to go on practicing and improving their craft. News just could be television's most important asset.



Drawn for BROADCASTING by Sid Hix

"And now our new deodorant, made especially for all you liberals."

Key 73 is making religious history.

On January 6th, it will make television history.

WITH YOUR HELP,

the broadest cooperative activity in the history of North American Christendom will begin with a simultaneous telecast spanning Canada and the United States.

Key 73 is a year-long series of events and evangelism programs involving the membership of 150 denominations and Christian groups. Focused on the year 1973, the movement involves both Catholics and Protestants, 300,000 local congregations, and 100,000,000 individual Christians.

Nearly every active church member in your viewing audience will be involved in Key 73.

ON SATURDAY NIGHT, JANUARY 6th, Key 73 is to be officially launched.

Plans hope for these 100 million Christians to be gathered in neighborhood clusters to watch the launch television special, *Faith In Action*. Nearly all denominations

are attempting to see that every member is supplied with a specially prepared study guide (illustrated above) to encourage participation and to guide discussion of the telecast.

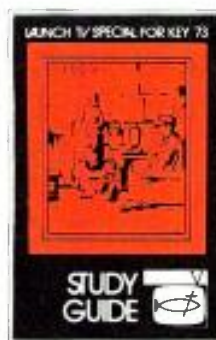
Faith In Action is a ½-hour color documentary focused on the lives of nine relatively new Christians. They come from widely different backgrounds and are living out widely different life styles but share a common faith in Jesus Christ.

Backed up with heavy local and national promotion, the *Faith In Action* special will attract a substantial audience beyond the church members in your viewing area who are Key 73 participants.

For more information and to schedule the *Faith In Action* special on behalf of the churches in your viewing area, write, wire or call:

KEY 73 MASS MEDIA OFFICE

2 Green Village Road
Madison, New Jersey 07940
Phone (201) 377-4400



Baltimore's WITH Jumps from 6th* to 3rd** in Market in Three Weeks

Bill Ballance going to no.1 again

The **Bill Ballance** radio revolution started with **LOS ANGELES' KGBS**. What happened is broadcast history. In the hard-to-break L.A. market . . . **KGBS** rocketed from **16th** to 3rd in 6 months . . . to **1st** in 9 months.*

NOW IN SYNDICATION...

Bill Ballance is getting ratings all over the country. An independent survey company reports **DALLAS' KIXL** moving from **16th** to **4th** in the market in 5 weeks.



the
Bill Ballance
Show

FACT

The **Bill Ballance Show** gets ratings and revenue . . .
It will work for you!

Contact: **Bill Cochran**, V.P., Sales —

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