

Nixon nominates Quello for Johnson's FCC seat  
Macdonald picks up license-renewal baton from Burch

# Broadcasting Sep 24

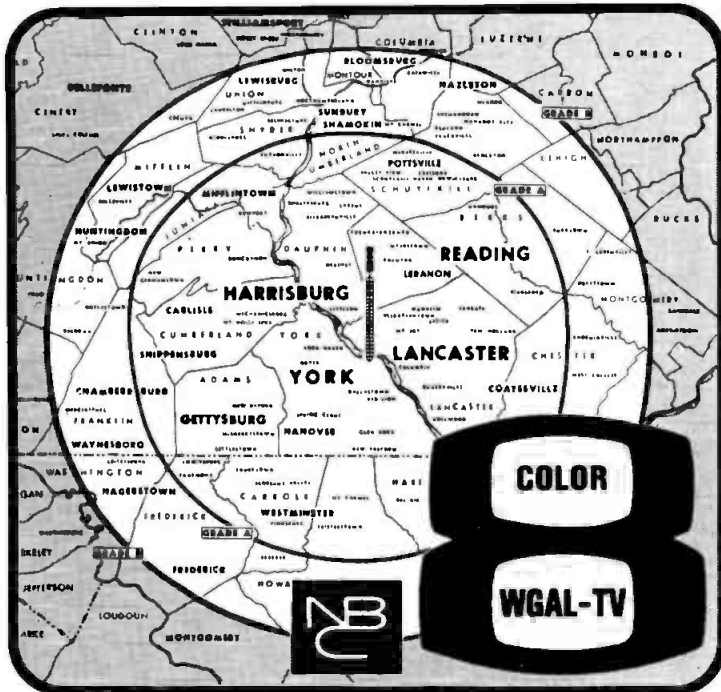
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## Closed Circuit

**Ins and outs.** With nomination of James H. Quello to FCC finally announced (see page 4), question turned to date he may take seat. There was no apparent rush among members of Senate Commerce Committee to schedule hearing, and it was pointed out committee usually gives two-week notice of confirmation-hearing dates. Assuming tradition is followed, date is not announced until this week and hearings are prolonged, as some predict, Mr. Quello may not be ready for swearing-in until late October. And that would mean Nicholas Johnson, whom he is to replace, would be leaving (though not arm in arm) with FCC Chairman Dean Burch, whose return to private life is expected by Nov. 1.

Also pending before Senate Commerce Committee is nomination of John M. Eger, legal assistant to Chairman Burch, to become deputy director of Office of Telecommunications Policy. It's not beyond possibility that Quello and Eger nominations will be heard at same time.

**Relief in sight.** It could be as early as next week that House Communications Subcommittee gets down to nitty gritty of marking up bill giving broadcasters license-renewal relief (see page 19). Parent Commerce Committee has reserved this week for other business, but word from office of Torbert Macdonald, subcommittee chairman, is that there's to be no delay on license legislation.

**Going and coming.** FCC's bright, young general counsel, John W. Pettit, has confided he does not aspire to commissionership and has in mind eventual return to private Washington law practice whence he came 21 months ago. Reports had made rounds that Mr. Pettit, 38, would be in line for merit promotion to FCC when next Republican vacancy (presumably through resignation of Chairman Dean Burch) surfaced. But Mr. Pettit has let it be known that because of growing family obligations, his plans precluded prolonged government service.

**Special interest.** Candidates for anticipated Burch vacancy (see above) are beginning to surface outside commission. One name advanced is that of Shosuke Sasaki, 61-year-old retired financial analyst of Seattle. Backers are Japanese-Americans and include Asian Americans for Fair Media, of New York. Another candidate who has been running for next Republican vacancy for months is R. A. Iseberg, 59, consulting engineer of Berkeley, Calif. As for chairmanship, it's still expected to go to Commissioner Richard E. Wiley.

**The bigs in cable.** With one major cable merger (Warner-Cyprus) already effected this year and two more (Viacom-Communications Properties and Cox-LVO) on way, listing of nation's 10 largest multiple-system owners is due for updating. Latest list, compiled by National Cable Television Association last summer, is already obsolete. Assuming that two pending merger transactions go through, top 10 now look like this:

Teleprompter Corp. 850,000 subscribers; Viacom International (with CPI), 450,000; Warner Communications, 405,000; Tele-Communications, 405,000; American Televi-

sion & Communications, 375,000; Cox Cable (with LVO, planned combination of which was announced two weeks ago [*Broadcasting*, Sept. 17]), 362,000; Sammons Communications, 245,000; UA-Columbia, 160,000; Cablecom-General, 154,000; Service Electric, 123,000. Ranking is complicated by fact that many MSO's own only part interests in some systems, but above tally represents reasonable assessment of situation.

**Self help.** Robert J. Rierson, president of Telcom Associates, New York, program consultancy and buying firm, has resigned to start own shop, Rierson Broadcasting Consultants, New York, in partnership with Barbara Reisenbach, former director of research at Telcom. New firm will specialize in program consultancy for television stations, with emphasis on local production, especially news.

**Branching out.** ABC News is said to be expanding on two fronts. Its ABC-D-E-F (daily electronic feed) newsfilm service for television stations is slated to become operational seven days a week beginning next month. It's six now. And ABC Radio News is said to have made deal to supply news to British commercial radio when it starts operating late this year.

**Seat open.** National Association of Broadcasters' executive committee has opted to leave unfilled directorship on TV board left vacant by death of Rust Craft Broadcasting's Fred Weber several weeks ago (*Broadcasting*, Sept. 3). Successor, to be elected next spring at NAB convention, will fill one-year unexpired term on board and would be eligible to serve two additional two-year terms.

**Complaint desk.** National News Council, formed earlier this year to monitor accuracy and fairness in news media, is officially in business in its own quarters, and is getting ready to announce that fact. It has had some complaints about handling of news, but council sources say thus far there's been nothing substantive enough to warrant formal proceedings.

Council has moved out of Twentieth Century Fund's New York headquarters to space at 1 Lincoln Plaza (subleasing 3,300 square feet from Children's Television Workshop), telephone (212) 595-9411. Council, which is headed by Roger J. Traynor, former chief justice of California Supreme Court, met last week to hear reports — mainly organizational — from William B. Arthur, former editor of now defunct *Look* magazine, in first session with him since he signed on as executive director (*Broadcasting*, July 23).

**To the country.** FCC this week is expected to begin consideration of several plans to decentralize its work force in hope of relieving headquarters and of increasing efficiency while cutting overhead. Successful year-old experiment with spectrum-management task force in Chicago has stimulated consideration of transferring such operations as land-mobile monitoring, safety and special services, and field engineering to hinterlands. Complaints and compliance might be dispersed also by regions with service to public as overriding consideration. Offices of executive director, chief engineer, and field engineering are understood to have formal proposals ready for tomorrow's (Sept. 25) FCC meeting.

## Top of the Week



Mr. Quello

### Quello wins round one — the chance to go for round two in the Senate

Months after decision was made (*Broadcasting*, July 30) and weeks after FBI check was completed, President Nixon last week nominated James H. Quello, retired general manager of WJR-AM-FM Detroit and vice president of its parent, Capital Cities Communications Inc., to succeed Nicholas Johnson on

FCC. That done, battle lines over confirmation began shaping up.

Appointment was announced Thursday, day after Mr. Quello visited Washington to inform key members of the Senate that he was prepared to see his nomination through, despite opposition of some citizen groups. He is known to have conferred with Senator Robert Griffin (R-Mich.), member of Communications Subcommittee who with Representative Gerald Ford (R-Mich.), House minority leader, urged Quello nomination on White House, and with Senator John O. Pastore (D-R. I.), chairman of Communications Subcommittee.

Commissioner Johnson and Ralph Nader are among those opposing appointment of broadcaster and are expected to testify at confirmation hearing, date of which had not been set last week. Commerce Committee staffers expect it to run several days because of large number of individuals who have asked to testify. "I suspect it will be quite a hearing," one staffer said.

Senator Warren G. Magnuson, chairman of Commerce Committee, and Senator Pastore are said to be withholding judgment pending hearing, at which Senator Pastore will preside. But Senator Magnuson is said to have, at present, a "negative" feeling.

Those predicting difficulties for Mr. Quello cite what they regard as parallel case of Robert H. Morris and Senate's refusal, last summer, to confirm him as member of Federal Power Commission because of his background as attorney representing major oil companies. Senator Magnuson was among leaders in fight to defeat Morris nomination, and Senator Pastore voted against confirmation.

However, Mr. Quello has been assured of support from Senate liberal who had also opposed Mr. Morris — Senator Philip A. Hart (D-Mich.), another member of communications subcommittee. Aide acknowledged that Senator Hart might have trouble reconciling his position on Mr. Morris with support for Mr. Quello, but he said Senator knew and liked former Detroit broadcaster, and would support him. Mr. Quello also says number of minority-group leaders in Detroit who have known him over the years would be prepared to testify in his behalf.

Meanwhile, Jack Anderson column appearing last week seemed likely to add to Mr. Quello's problems. It said "associates" of Mr. Quello "poured at least \$120,000 into the Nixon campaign coffers" and that Mr. Quello himself contributed \$2,200.

Thomas S. Murphy, chairman of board of Capital Cities Communications, promptly denied any implication that Capcities had contributed to Mr. Nixon's campaign in order to promote Mr. Quello. Mr. Murphy — who has reported a personal contribution to Mr. Nixon of \$6,000 — said he did not know what others in company gave to political campaigns, since Capcities regards such contributions by its peo-

ple "as their personal business." For his part, Mr. Quello said the amount attributed to him was wrong — by \$1,100.

According to breakdown supplied by Jack Cloherty, who worked on story for Anderson column, more than half of total — \$66,500 — was contributed by William S. Lasdon, who is director of Capcities but whose principal job is vice chairman of board of Warner-Lambert, pharmaceutical company. Others on list were Brown Brothers, investment bank, which contributed \$21,000, and group of officers and employees of Loeb Rhoades and Co., stock-brokerage, who contributed \$10,000. Both Brown Brothers and Loeb Rhoades have some Capcities stock in their portfolios.

Another name on Mr. Cloherty's list could not be traced at the FCC's ownership section: Judson S. Branch, chairman of executive committee of All State Insurance, who was said to have contributed \$26,323 to Mr. Nixon's campaign.

*Of one mind. "Sweetness and light" was the way House Communications Subcommittee Chairman Torbert Macdonald characterized the hearing in which FCC Chairman Dean Burch elucidated his ideas on proposed renewal reforms. Tranquility was facilitated by the apparent compromise between legislators and regulators on guidelines that would obligate licensees to meet quantitative programming percentiles in order to receive reasonable assurance of renewal. Broadcasters, cognizant that five-year renewal periods would be part of the bargain, seemed ready to acquiesce. At the Senate, it's wait-and-see. Page 19.*

*WREC-TV Memphis, television affiliate of the New York Times, has the dubious distinction of being the first broadcast station ever hit with an employment-discrimination suit by EEOC. Half of that status was erased last week when a district court judge removed all racial issues from the suit, leaving the station to answer charges of unfairness to women. Page 26.*

*Special report. To say simply that FM has come of age would be inadequate. The evolution of the medium, once considered either the stepchild or the potential replacement of AM, cannot be termed an overnight success story. It's been a long painful and uphill climb. Nevertheless, many FM's are now showing a profit and many more are smelling black ink. Formats have diversified, audiences are pledging allegiance in ever increasing numbers, and the prices of individual properties are converting skeptics in droves. Assistant editor Mike Shain puts the story in perspective. Page 31.*

### NCTA returns NAB's lob on pay-cable debate

National Cable Television Association President David Foster, in Sept. 19 letter to Willard Walbridge, chairman of NAB's Special Committee on Pay TV, said he was "somewhat startled" by Mr. Walbridge's conclusion two weeks ago that FCC would be best forum for two associations to debate pay cable (*Broadcasting*, Sept. 17). "To our knowledge," Mr. Foster wrote, "there has never been any indication that the FCC has been confused or uninformed about pay cable." He said Docket 19554, commission's long-pending antisiphoning proceeding (within which NAB proposed oral argument on pay issue) is close to resolution and many parties, including NAB, have already provided input.

NCTA president went on to say that "the announced intentions of your committee to spend considerable sums on advertising and public relations activities seem to suggest something quite different. Indeed, we must question both the motives behind your [FCC petition for oral argument] and its seriousness in light of your stated goal" to bring the pay issue home to the public.

**Ups and downs.** ABC stock reached new highs for year on three days last week as Metromedia fell to new lows on three days and CBS on two. ABC, with previous 1973 high of 31 1/2, hit 31 7/8 on Monday (Sept. 17) before closing at 31 1/8, up 1 1/4 for day. On Wednesday it closed at 32 3/4, for day's gain of 2 1/4 and on Thursday hit 32 7/8. Metromedia fell to 11 on Monday but closed at 11 1/8, previous low. On Wednesday it fell to 10 5/8 and on Thursday to 10 but closed at 11. CBS, at 28 3/4 on Monday, was 1/4 below previous low. On Tuesday it was down to 28 5/8. On Friday, with market in recovery generally, CBS closed at 34, Metromedia at 11 1/2 and ABC at 31 3/4, off week's highs.

### McIntire hoists his Jolly Roger radio

At 12:28 p.m. Wednesday (Sept. 19), 10 kw transmitter aboard Dr. Carl McIntire's converted WWII minesweeper, anchored in international waters off Cape May, N.J., began booming out what is believed to be first message ever from American pirate radio ship. Radio Free America, as Dr. McIntire calls it, remained on air, on 1160 khz, until 10 p.m. Wednesday, when he shut operation down in response to complaint from WHLW(AM) Lakewood, N.J., that said Radio Free America was interfering with its signal on 1170 khz. Dr. McIntire's technicians hoped to solve interference of broadcasts by unlicensed transmitter. Temporary restraining order, issued by U.S. District Court in Camden, N.J., prohibits further broadcasts by Radio Free America pending hearing on preliminary injunction Oct. 1. (See "Man in the News," page 21.)

problems and have radio back on air by today (Monday). On Friday, attorneys for FCC and U.S. attorney's office in New York obtained court order aimed at blocking resump-

*All those "no shows" National Football League Commissioner Pete Rozelle had been prophesizing if sports black-outs were lifted proved to be more than rhetoric — 50,000 fans stayed home in the first week under the new legislation. But Senator Pastore was unmoved. Page 52.*

*The old surpasses the new, say the ratings in reference to the new TV season. The critics also had something to say. Page 54.*

*According to Robert H. Bork, the Justice Department's solicitor general, the bubbling cable-copyright issue needs to be put in perspective, and the Supreme Court is the place where it should be done. The machinery is in motion. Page 65.*

*Beginning this issue, Broadcasting adds a new dimension to its reporting on the fortunes of public companies allied with the electronic media: the price/earnings ratio. Read all about it in the weekly stock index. Page 68.*

*Now that the FCC has opened the dam on domestic communications satellites, projections say the birds will be flying by early 1974. But Broadcasting's reading is that it may be some time longer before TV heeds the call on any scale. Page 70.*

*It was a frustrated Tom Whitehead who took the podium at a Washington Journalism Center conference last week. Still clinging to the administration's apparently ill-fated renewal bill, he acknowledged that OTP's effectiveness has been hampered by such things as Watergate. Page 74.*

*Broadcasting profiles Dennis C. Stanfill, the man who brought 20th Century-Fox in from the cold. Page 89.*

### Whitehead dangles VHF drop-in suggestion

Clay T. Whitehead, director of Office of Telecommunications Policy, who has often called for increase in number of electronic channels available to public, made it clear last week he does not feel cable is only means of achieving that goal. Addition of VHF broadcast channels to most markets — perhaps those below top 10 or 15 — is also possibility, at least technically. Mr. Whitehead's views were expressed in interview with Associated Press published Friday, as he was completing third year as OTP director, and were later elaborated upon by aide.

Mr. Whitehead said new channels would make possible formation of one or more new national networks. His views are said to be based on technical studies done by OTP. But, although he is said to feel drop-in of new channels would be "a good idea," he is not expected to do anything about it except possibly make OTP findings available to Congress or FCC. He feels realities — what he regards as political power of broadcasters — make it unlikely that FCC would substantially increase number of VHF channels available for broadcast beyond present total of some 600.

He is said to feel pending proposal of Ch. 26 WETA-TV Washington to drop channel 12 in that city is technically feasible. However, he is taking no position on issue. "We're not pushing it; you asked the question," aide said. "It's none of our business."

Meanwhile, OTP's general counsel, Henry Goldberg, last week was delivering speech in defense of OTP's right to participate with Congress and FCC in discussion of broad communications issues. Mr. Goldberg, addressing joint luncheon



**Tennis everyone.** Average audience of at least 48-million U. S. viewers saw Billie Jean King beat Bobby Riggs in three straight sets on ABC-TV Thursday night (Sept. 20, 8-10:30 p.m. NYT) and at least 72 million tuned in some part of coverage, ABC estimated Friday. In addition, World-vision Enterprises, which had overseas distribution rights, said it was seen in 13 countries. Early ratings showed that wildly promoted event, played in carnival atmosphere in Houston Astrodome, dominated TV viewing. Special 26-city Trendex covering only first hour showed ABC with 34.2 rating and 52.4 share of TV audience, against 14.4 and 22.0 for *Waltons* on CBS, 12.0 and 18.4 for *Flip Wilson* on NBC. ABC sources said match's ratings in New York dipped from 35-37 level to about 29 after blockbuster movie "Bonnie and Clyde" came on CBS. ABC paid \$700,000 in rights fees, sold 15 commercial minutes at estimated \$90,000 each.

of Institute of Electrical and Electronic Engineers and Association of Federal Communications Consulting Engineers, in Washington, said: "There is no place for the closed shop or the closed mind in communications policy making. OTP should not be confined to the role of technocratic water-boy while the other players are on the field."

### NBC passes it on to affiliates

NBC-TV has proposed to give affiliated stations its estimated \$4,009,000 average annual savings under projected AT&T interconnection rate reduction over next two years, retroactive to last July 1. Move will put pressure on ABC-TV and CBS-TV to make similar concessions, although ABC-TV, at least, is expected to insist on lower percentage on grounds that it absorbed all of AT&T's 1969 rate increase — on which current savings sharing plan is based — for year longer than NBC and CBS did.

Robert W. Ferguson of WTRF-TV Wheeling, W. Va., chairman of NBC-TV Affiliates Board of Delegates, said figure of 75% as affiliates' share was chosen, because affiliates had borne 75%, and NBC 25%, of network rate increase AT&T put into effect in October 1969. Through 6.5% reduction in network compensation that went into effect March 1, 1970, NBC affiliates have underwritten \$17.7 million of NBC's estimated \$23.7-million increase in AT&T payments since 1969, Mr. Ferguson said, with NBC absorbing \$6 million.

To help offset 1970 compensation cuts, all three networks made additional time available to affiliates for local and national spot sales. It seemed unlikely Friday (Sept. 21) that networks would try to recapture those positions. NBC plan is effective for two years, life of trial period for new tariffs.

### In Brief

**EEO at FCC.** FCC took another step in equal-employment enforcement with conditional renewal of 12 Virginia and West Virginia licenses that, with 31 others, had been deferred. Of others 21 were renewed and 10 kept dangling. FCC gave stations with conditional renewals 30 days to submit list of local minority and women organizations and other resources they will tap whenever hiring. With 1974 and 1975 annual employment reports they must file detailed accounts of affirmative actions taken to seek and encourage minority and female applicants for each job opening. Also last week, FCC sent equal-employment-opportunity letters to 36 stations in Indiana, Kentucky and Tennessee.

**One basket.** ABC Inc. has created new division, ABC Leisure Group, containing all nonbroadcast operations except ABC Scenic and Wildlife Attractions. I. Martin Pompadur has been named president of new organizational unit.

**Moment of truth.** FCC at special meeting this week will try to reach at least tentative agreement on what to do about prime-time-access rule. Staff has prepared options ranging from repeal to retention and including such remodeling as loosening restrictions on off-network shows in access time, making permanent such waivers as sports overruns, returning some half hours to networks, exempting some kinds of

programs considered to be of special public interest (oriented to minorities or children, for example). Staff studies submitted last week show TV stations of all sizes have made money from rule.

**Sprucing up.** Avco Broadcasting is planning to move production of its syndicated *Phil Donahue Show* from Dayton, Ohio, to site of larger talent availability: New York, Hollywood, Las Vegas or Chicago. Purpose is to strengthen competition with Merv Griffin and Mike Douglas strips. *Donahue* is now in 55 markets.

**Exclusivity.** Metro TV Sales will concentrate in future on representation of six Metromedia-owned TV stations and will not renew agreements with 13 others when they expire. To be axed: WKBS-TV Philadelphia, KBHK-TV San Francisco, WKBD-TV Detroit, KHON-TV Honolulu, WFLD-TV Chicago, WCIX-TV Miami, WKBG-TV Boston, KPLR-TV St. Louis, WTTV(TV) Bloomington, WUTV(TV) Buffalo, KCPX-TV Salt Lake City, WKBF-TV Cleveland and WVUE(TV) New Orleans. At least one group affected, Kaiser Broadcasting, has indicated it will set up house rep.

### Headliners



Mr. Goodman



Mr. Munro



Mr. Williamson

**Julian Goodman**, president and chief executive of NBC, will receive Paul White Memorial Award of Radio Television News Directors Association at annual convention in Seattle Oct. 12. He will be cited for enlarging scope of electronic journalism, for opposing fairness doctrine and government intrusion into news freedom, and for advocacy of newsmen's privilege legislation.

**J. Richard Munro**, Time Inc. VP, elected chairman of Time subsidiaries Manhattan Cable Television, Home Box Office and WOTV(TV) Grand Rapids, Mich. **Barry Zorthian**, who has been president of Time-Life Communications and absorbed subsidiary Sterling Communications, has been named vice chairman of the three continuing Time cable-broadcast units as well as staff deputy for government and industry relations to Rhett Austell, Time's group VP for book publishing and TV and film operations.

**Robert J. Williamson**, president of Metro Radio Sales, New York, and with that and other broadcast divisions of Metromedia for past 12 years, named VP and general manager of WOR-TV New York. Job had been held by **Robert L. Glaser**, doubling as station GM in addition to his presidency of RKO General Television Division.

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Judith Schwan, Division Head, Emulsion Research Division  
At Eastman Kodak Company.



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■ Indicates new or revised listing.

### This week

- Sept. 14-Oct. 28—Plenipotentiary conference of *International Telecommunication Union*. Malaga-Torremolinos, Spain.
- Sept. 24—Annual fall meeting, *Associated Press Broadcasters Association* board of directors, AP headquarters, New York.
- Sept. 23-25—Annual meeting, *Louisiana Association of Broadcasters*. Marriott hotel, New Orleans.
- Sept. 25—Communications policy colloquium, sponsored by *Duke University's Institute of Policy Sciences and Public Affairs*. Guest speaker: Dan Rafter, CBS newscaster, on "A Reporter's Perspective: Shaping of Reality by Television Newtork News." Page auditorium, Duke University, Durham, N.C.
- Sept. 25—Annual stockholders meeting, *Rollins Inc.*, Atlanta.
- Sept. 25—*Radio Advertising Bureau* sales clinic. Sheraton Jet Port Inn, Orlando, Fla.
- Sept. 26—*Radio Advertising Bureau* sales clinic. Sheraton Biltmore, Atlanta.
- Sept. 27—*Radio Advertising Bureau* sales clinic. Sheraton motor Inn, Greensboro, N.C.
- Sept. 27-29—Joint fall meeting, *Missouri and Illinois Broadcasters Associations*. Speakers: Benjamin Hooks, FCC commissioner and Frank Reynolds, ABC News. Stouffers Riverfront Inn, St. Louis.
- Sept. 28—Annual stockholders meeting, *Bartell Media Corp.* Clayton Inn, Clayton, Mo.
- Sept. 28-30—*American Women in Radio and Television* West Central area conference. Eddie Webster's Inn, Des Moines, Iowa.
- Sept. 28-Oct. 3—*VIDCA*, International market for videocassette and videodisk programs and equipment. Festival palace, Cannes, France.

### Also in September

- Sept. 30-Oct. 2—Annual convention, *Nevada Broadcasters Association*. Kings Castle, Lake Tahoe.
- Sept. 30-Oct. 3—Annual convention, *Institute of Broadcasting Financial Management*. Marriott hotel, New Orleans.

### October

- Oct. 1—Extended deadline for filing reply comments with FCC in matter of ascertainment of community problems (Doc. 19715).
- Oct. 1—Deadline for entries in *U.S. Television Commercial's Festival*. Contact: 4415 West Harrison Street, Suite 230B, Hillside, Ill. 60162.
- Oct. 1—Deadline for entries in *Morgan O'Leary award for political reporting*, sponsored by *University of Michigan department of journalism*. Contest is open to Michigan members of public print or broadcast media. Contact: department of journalism, University of Michigan, Ann Arbor 48104.
- Oct. 2—Board of directors meeting, *Association of Independent Television Stations Inc. (INTV)*. Aztec Inn, Tucson, Ariz.
- Oct. 2—Fall conference, *Premium Advertising Association of America*. Speaker: Victor G. Bloede, chairman, *American Association of Advertising Agencies*. McCormick Place, Chicago.
- Oct. 2—*Radio Advertising Bureau* sales clinic. Sheraton Inn Airport, Pittsburgh.
- Oct. 2-3—Beginning television production seminar, sponsored by *Telemation Inc.* Dayton, Ohio.
- Oct. 3—*Radio Advertising Bureau* sales clinic. Sheraton Gibson, Cincinnati.
- Oct. 4—*Radio Advertising Bureau* sales clinic. Sheraton International conference center, Reston, Va.
- Oct. 4—*Association of National Advertisers* workshop on TV advertising: "Is Television at the Crossroads?" Speakers include network, agency and advertiser executives and FCC Commissioner Richard Wiley. Plaza hotel, New York.
- Oct. 4-5—Advanced television production seminar, sponsored by *Telemation Inc.* Dayton, Ohio.
- Oct. 4-7—Annual national meeting, *Women in Communications Inc.* Benson hotel, Portland, Ore.
- Oct. 5-7—Annual fall convention, *Illinois News Broadcasters Association*. Keynote speaker: Elmer Lower, president, ABC News. Holiday Inn, Decatur, Ill.
- Oct. 5-7—*American Women in Radio and Television*

East Central area conference. Inn of the Four Winds, Lake Monroe, Ind.

- Oct. 8-11—*Electronic Industries Association* 49th annual convention. Fairmont hotel, San Francisco.
- Oct. 8-13—Annual international conference, *Radio Television News Directors Association*. Keynote Speaker: Bill Small, VP, CBS News, Washington. Olympic hotel, Seattle.
- Oct. 9—*Radio Advertising Bureau* sales clinic. Hilton Inn, Dallas.
- Oct. 10—Annual fall convention, *Connecticut Broadcasters Association*. Wesleyan University, Middletown.
- Oct. 10—*Radio Advertising Bureau* sales clinic. Sheraton Inn Airport, Denver.
- Oct. 10-12—Convention, *Western Educational Society for Telecommunications*. Snowbird resort, Snowbird, Utah.
- Oct. 11—*Radio Advertising Bureau* sales clinic. Benson hotel, Portland, Ore.
- Oct. 12—Fall management seminar, *Kansas Association of Broadcasters*. Washburn University, Topeka.
- Oct. 12-14—*American Women in Radio and Television* Midwest area conference. Key Bridge Marriott, Rosslyn, Va.
- Oct. 12-14—*American Women in Radio and Television* Southwest area conference. Sheraton Crest hotel, Austin, Tex.
- Oct. 14-17—Western region convention, *American Association of Advertising Agencies*. Santa Barbara Biltmore, Santa Barbara, Calif.
- Oct. 14-19—*Society of Motion Picture & Television Engineers* technical conference. Americana hotel, New York.
- Oct. 15—Extended date for filing comments with FCC in matter of practices of licensees and networks in connection with broadcasts of sports events (Doc. 19773)
- Oct. 15-18—Fall conference, *National Association of Broadcasters*. Hilton hotel, Hartford, Conn.
- Oct. 15-18—Northeast regional expo, *National Cable Television Association*. Granit 2 hotel, Kerhonkson, N.Y.
- Oct. 16—*Radio Advertising Bureau* sales clinic. Sheraton Renton Inn Airport, Seattle.
- Oct. 16-17—Beginning television production seminar, sponsored by *Telemation Inc.* Minneapolis.

### Major meeting dates in 1973-74

- Sept. 30-Oct. 3—Annual convention, *Institute of Broadcasting Financial Management*. Marriott hotel, New Orleans.
- Oct. 8-13—Annual international conference, *Radio Television News Directors Association*. Olympic hotel, Seattle.
- Nov. 11-14—Annual convention, *National Association of Educational Broadcasters*. Marriott hotel, New Orleans.
- Nov. 14-16—1973 seminar, *Broadcasters Promotion Association*. Sheraton Cleveland hotel, Cleveland.
- Nov. 14-17—Annual convention, *Sigma Delta Chi*. Statler Hilton hotel, Buffalo, N.Y.
- Nov. 26-29—Annual meeting, *Television Bureau of Advertising*. Hyatt Regency hotel, Houston.
- Nov. 28-Dec. 1—Fall convention, *California Community Television Association*. Las Vegas Hilton hotel, Las Vegas.
- Feb. 17-24, 1974—1974 conference, *National Association of Television Program Executives*. Century Plaza hotel, Los Angeles.
- March 17-20, 1974—52d annual convention, *National Association of Broadcasters*. Albert Thomas Convention and Exhibit Center, Houston.
- April 21-24, 1974—23d annual convention, *National Cable Television Association*. Conrad Hilton hotel, Chicago.
- May 8-12, 1974—Annual convention, *American Women in Radio and Television*. New York Hilton, New York.
- NAB fall conference schedule:**  
Oct. 15-18, Hilton hotel, Hartford, Conn.;  
Oct. 17-18, Marriott hotel, Chicago; Oct. 22-23, Monteleone hotel, New Orleans; Oct. 24-25, Sheraton Biltmore hotel, Atlanta; Oct. 29-30, Brown Palace hotel, Denver; Oct. 31-Nov. 1, Stanford Court hotel, San Francisco.

# Open Mike®

## McIntire on McIntire

EDITOR: In your editorial of Sept. 10 I think you have misunderstood the attack upon the licensing. It is this present system which has produced the control over the stations requiring the submission of programing, the fairness doctrine, and all that brings about the death of a station such as WXUR. A climate of fear hangs over the entire radio world because a license can be taken away, and censorship is now the order of the day.

I have been saying repeatedly that we wanted permanent licenses or permanent assignment of wave lengths, and this requires someone to do that and also to protect such an assignment. Just how Congress may want to do this is another question. And once the wave length is assigned, the owner of it should be able to operate in the free market of ideas and in the free economic market of our free society, free of this economic sanction which has hit Faith Theological Seminary like a sledgehammer. I think that this distinction should be made; and when the system itself is responsible for the denial of free speech, it has to be challenged directly.—*Carl McIntire, 20th Century Reformation Hour, Collingswood, N.J.*

## On the news

EDITOR: The special report on TV journalism [Aug. 20] was an impressive roundup. It caused me to stop and think how much TV has grown in personal initiative, technical capacity and management commitment to reporting the news both locally and nationally. I trust the future will bring even more dedication to serving the TV audience through the full presentation of current issues and the causes behind them.—*Charles H. Percy (R-Ill.), U.S. Senate.*

EDITOR: The in-depth coverage of local, state, national and international news is responsive to the public's need and right to know. This special report will be read with great interest and shared with other concerned members of my staff.—*Dale Bumpers, governor of Alabama.*

## Claim to hall of fame

EDITOR: I thought your editorial, "Overload," in your Sept. 10 issue—in which you deride the Television Bureau of Advertising's decision to establish a TVB Hall of Fame for people who have made major contributions to the industry—was uncalled for. Sure, as you point out, other industry groups and associations have their awards and citations. And I agree, maybe too many from too many splinter groups and unimportant associations. But what is wrong with one of the major forces in television taking the opportunity to say "thank you" to people who helped make it great? I think it is

long overdue and, in my opinion, will be far more significant than many of the others as they will be decided by people who actually run the television industry.

Generally, I am with you and think your editorial positions are pretty much on the mark. But this time, you blew it. Whoever wrote that editorial just did not think it through. (Incidentally, I was not involved and had nothing to do with the decision to set up the TVB Hall of Fame. But I applaud it.)—*Terry H. Lee, vice president, television division, Storer Broadcasting Co., Miami Beach.*

Editor: Somehow I doubt that our critics will find much fresh fuel for their bonfires in TVB's awards. Nor are we unconscious that other organizations also mark outstanding citizens of the broadcast community from time to time. We only wish to note television's debt to some of its many outstanding "salesmen," and we think the gesture is both deserved and is appropriate for the TVB.—*Jack McGrew, station manager, KPRC-TV Houston, and chairman of the board, TVB.*

## Not guilty

EDITOR: We must take exception to your characterization of the citizen-protest delay as "culprit" in your recent story ("At Deadline," Sept. 10). The real culprit in failure of the Heftel-RKO transfer of WROR(FM) Boston can be found in the broadcast industry itself. If anyone can make rational sense of how the public interest can be served with yet another beautiful music format in Boston, we would appreciate hearing about it. Cecil Heftel made a very forceful case for how his private interest would be served; yet we would have to agree with Commissioners [Richard] Wiley and [Dean] Burch, that this transfer was characterized by a "willingness of (the) licensee to abrogate (his) obligation as a public trustee and turn over to third parties responsibilities which are uniquely their own . . . that the public interest (was) sacrificed for personal gain." (Wiley statement in re Twin States and Heftel). And while these words were used to describe the BCMC agreement we find them equally suitable to the proposal of abdication of complete program control to a third party as was the case in Heftel's subscription agreement to broadcast "only SRP (Stereo Radio Productions) music" for four years. Perhaps if citizen protest were taken more seriously we would not find occasions on which culprits are sought.—*Jacob A. Bernstein, Committee for Community Access, West Newton, Mass.*

(The parties to the WROR transfer cited the citizen protest as reason for their calling off their deal. BROADCASTING did not point the finger, although its headline writer used the phrase "cited as culprit" in describing that pointing.)

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The newsweek of broadcasting and allied arts

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\* Reg. U.S. Patent Office.  
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# A DAYTON LOVE STORY

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“Dear WHIO-FM: We find your choice of programming delightful! It is done with obvious knowledge and taste in all musical selections played. There are many fine FM stations but none at their best approach your level of programming in popular and lovely music recordings.”

---

...from a listener.

---

The best letters a radio station receives are “love letters” and WHIO-FM has received its share over the years. That’s why WHIO-FM Quadraphonic/Stereo is locally programmed with lovely music 24 hours a day. And that’s why WHIO-FM has consistently been one of the top rated FM stations in the country. Over the past 5 years, ARB has indicated WHIO-FM to be first or near the top in metro cum adult rating performance in the top 50 major markets.

**Oct/Nov 1968-Apr/May 1973 ARB Sweeps**  
(Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.)

**WHIO-FM**  
QUADRAPHONIC/STEREO



A Communications Service of  
Cox Broadcasting Corporation

COX BROADCASTING CORPORATION STATIONS:  
WHIO AM-FM-TV Dayton, WSB AM-FM-TV Atlanta,  
WSOC AM-FM-TV Charlotte, WIOD AM, WAIA FM Miami,  
WIBC-TV Pittsburgh, KTVU San Francisco-Oakland,  
KFI-AM Los Angeles

WHIO Radio Represented by CBS Radio Spot Sales

---



# Now that you've seen "Funny Girl" on ABC, stay tuned for a year.



*Fuzz*



*Hang 'Em High*



*John and Mary*



*Hospital*



*The Boston Strangler*



*Thoroughly Modern Millie*



*The Cowboys*



*Airport*

It's going to be a year in which ABC will be showing you some of the greatest movies ever presented during the course of a television season.

In the first four weeks of the new season you've already enjoyed Barbra Streisand in *Funny Girl*, Frank Sinatra in *Lady In Cement* and *The Detective*; Shirley Maclaine and Jack Lemmon in *Irma La Douce*; the action of *Evel Knievel*; and the all-time chiller, *Rosemary's Baby*.

This week, it's Burt Reynolds and Raquel Welch in the comedy caper, *Fuzz*.

Then, in weeks to come, you'll be seeing blockbusters like *Airport*, with an all-star cast; George C. Scott in *Hospital*; Tony Curtis in *The Boston Strangler*; Clint Eastwood in *Hang 'Em High* and *The Good, The Bad, and The Ugly*; Dustin Hoffman and Mia Farrow in *John and Mary*; and John Wayne in *The Cowboys*.

And you'll be seeing stars, Julie Andrews and Mary Tyler Moore in *Thoroughly Modern Millie*, Yves Montand in *Z*, Elizabeth Taylor, Burt Lancaster, Woody Allen.

On Thanksgiving Eve, you're invited to watch an all-family holiday performance of *Dr. Dolittle* starring Rex Harrison.

No doubt about it, ABC leads the parade in feature films again.

But then we're pretty consistent. For the last three seasons, the ABC Sunday Night Movie has been the number one theatrical movie series in all of television.

And the three all-time big blockbusters—*Love Story*, *True Grit*, and *Patton*—have all been on ABC.

So stay tuned all year. Once again, this is the place to be for the best movies in television.

ABC Television Network 

# Monday Memo®

A broadcast advertising commentary from Dan E. Hutchins, director of advertising, AT&T Long Lines, New York

## AT&T's strange twist for advertising: cheaper is better

Long before 1970, it was possible for most Americans to direct-dial most of their long distance calls. They did so because it usually was easy, sort of fun and obviously quicker.

But nearly half of all calls were placed through an operator. Those who did so thought there was less chance of error, or simply liked the idea of the operator getting a workout. Or they just didn't know that direct dial was available to them.

So in February 1970, AT&T cut the price of some interstate calls, introduced a discount rate for the customer who dialed direct. And set to work advertising the new low-priced line.

In one of our first commercials, a telephone operator turned in her chair to say: "You know, it's funny. When I tell people they can dial their long distance calls themselves, they probably think I'm trying to save myself work. Actually I'm trying to save them money." And then she went on and told exactly how to direct-dial.

In another of those early efforts an attractive young woman came on with: "Hi. I'm Sandy Duncan. I'm an actress and I have friends all over. So I phone a lot. Luckily I learned of a way to save some real money on long distance . . ." So Miss Duncan, before her big Hollywood recognition, sold our low-priced line for us.

The following year, the discount direct-dial rate was offered on all calls dialed from home or office. On weekends, the saving on a three-minute call could amount to as much as 50% when compared to a person-to-person call.

The offer became cleaner and simpler. Our agency, N.W. Ayer—an outfit that knows a thing or two about the telephone business after serving AT&T for 65 years—really laced into this one.

Following our direction, their copy dripped with sheer candor. "We have two reasons for urging you to dial your long distance calls direct. You save and we save too." In print there was room to spell it all out, even to include an all-telling rate box. But we were spending as much in television as we were in print, much more if our emotionally oriented campaign was included. We were especially heavy into network participations, and 30 seconds don't allow the luxury of rate boxes. Yet it was important that our candid approach be followed—not just for legality but for honesty.

So in one simple but effective TV spot an attractive typist gave the good news both verbally and visually as the close-up camera followed the moving carriage of



Dan Hutchins (c), director of advertising for AT&T Long Lines, is pictured during a break in shooting a dial-it-yourself commercial featuring former pro basketball star and now coach of the Seattle Sonics team, Bill Russell (l). At right is Howard Davis of N. W. Ayer, agency for Long Lines. Mr. Hutchins, known as "Hutch," is a native of Ohio and a graduate of Western Reserve University. He went to the Bell System big time from the Northwestern Bell System in Seattle, where he was general advertising manager. His work now involves interstate long-distance promotion, which includes educating customers to dial their calls direct.

her machine: "To spell it out, you don't save on operator-assisted calls. Like coin phone calls, collect, credit card, or person-to-person calls. Or calls charged to another number, or from hotel or motel phones, or to or from Alaska. But remember, you *do* save when you dial interstate calls direct from your home or office without operator assistance. So . . . dial it yourself and save!" It was a lot in 30 seconds, but it wasn't dull because it was bright and, above all, informative.

Meanwhile, back at the computer, interesting data was being printed out. Prior to our introduction of direct-dial discount rates our rate of growth in self-dialing had been running about 2% yearly. But in the period from 1970 to the end of 1972 direct-dial shot up 14%, with increased calling volume each year. Today it stands at about 73% of all interstate calls. And if we give a lot of the credit to the existence of the rates themselves, there's still ample—and I know deserved—room for advertising to take its share of the credit.

A point about advertisers who push the low-priced end of the line over the high: Sometimes it's a come-on to sell the higher item once you get the customer in the store. In other cases the low-priced item, though profitable, is of shoddy manufacture. Our happy situation, and an even happier one for the consumer, is that our lower-price service is identical in quality with our top-line, the operator-handled call. Once the connection is made—and that's usually easy

enough—the call's the same. We also remind customers of the times when direct-dial costs the very least, which means evenings, weekends and late at night.

So this campaign of mutual advantage seems to have worked for us, and the increasing rate of direct-dial use says to us that the subscriber subscribes. Two or three financial columnists—notably the respected Sylvia Porter—have thought the message important enough to carry to their readers.

But don't jump to the conclusion that I'm a totally fulfilled advertising director—that time has not yet arrived. In view of all the ruckus over consumerism and the pursuit of honesty in advertising, I've developed the feeling that I've been riding around on my white charger long enough for someone to acknowledge our effort. I was kind of hoping that by now a kudo or two would have been tossed our way by one of the vocal consumerist groups. For years they have displayed no timidity in reminding the advertiser of his shortcomings. Perhaps it would be better for them to try a new approach. It might just prove more effective to praise Caesar than to bury him.

But stay tuned anyway for our latest great commercial. Professional basketballer Bill Russell, in his second time out for us, will make an even more spectacular shot at the basket than he made in the spot that has been running for a year now. And you'll hear him say: "Don't pass off to the operator. She can't save you money. Do it yourself." Bill still knows you can't miss with long distance.



# WHY



**PUT A MILLION-SQUARE-FOOT SHOPPING CENTER IN**

# MACON, GEORGIA?

Nowhere in Georgia, outside of Atlanta, is there a center this size. Not even in Atlanta is there one larger. When completed, it will cover ninety acres with 5,800 parking spaces, four major department stores and 110 additional shops.

Why would an out-of-state developer invest this much money in a city of 137,000?

The answer - Macon is more than a city, it is an area . . . the junction of two Interstate and four Federal highways serving a trade area of 757,000 Middle Georgians. And WMAZ AM-FM-TV covers it all.

When you add Macon to your buy, you don't add a city. You add the heart of Georgia.



**MULTIMEDIA**



Represented by KATZ  
WFBC AM-FM-TV, Greenville, S.C.  
WBIR AM-FM-TV, Knoxville, Tenn.  
WMAZ AM-FM-TV, Macon, Ga.  
WXII-TV, Winston-Salem, N.C.  
WWNC, Asheville, N.C.

**WMAZ**  
AM-FM-TV

MACON, GEORGIA

# WRFM

## IS THE NATION'S # 1 FM STATION

...and WRFM is the Flagship FM Station  
in the Bonneville Group

**KXTZ-FM**  
LOS ANGELES

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We pay tribute to

EDWIN HOWARD ARMSTRONG

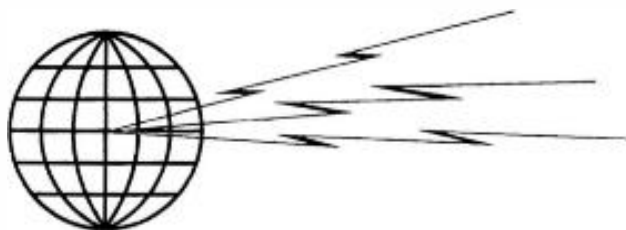
The great American Inventor—the man responsible for FM radio.  
40 years ago, in New York City, Major Armstrong received patents relating  
to FM broadcasting.

Today, in New York City, WRFM is proud of its role in helping to prove the  
validity of Major Armstrongs great faith—that FM is a superior form of  
aural broadcasting.

WRFM ranks 3rd among all AM and FM stations in adults 18 +  
Monday through Sunday 6 a.m. to midnight, New York City Metro area.

The musical format which makes WRFM a broadcasting leader in New York  
City and the nation's # 1 FM station, may be available in your market... Contact  
Marlin Taylor, Bonneville Program Services, 485 Madison Avenue,  
New York, New York (212) 371-3400

*Bonneville  
International  
Corporation*



BASED ON ARB APRIL/MAY 1973 NEW YORK CITY AUDIENCE MEASUREMENT  
DATA OF ALL MEDIA ARE ESTIMATES ONLY—SUBJECT TO DEFECTS AND  
LIMITATIONS OF SOURCE MATERIAL AND METHODS.

## Media

### Renewal relief gets big boost in trade-out for FCC quotas on programing

**Burch presents his answer to Macdonald's search for standards that define substantial service, and broadcasters seem to go along**

Broadcasters thought they could discern a light at the end of the long tunnel of their quest for license-renewal relief last week. As the House wound up its hearings, Communications Subcommittee Chairman Torbert H. Macdonald (D-Mass.) and FCC Chairman Dean Burch appeared to have reached a partnership agreement to hammer out a compromise solution to the renewal dilemma. Part one of the plan calls for the subcommittee to mark up a bill similar to legislation being endorsed by most broadcasters. Part two requires the FCC to come up with, in Mr. Burch's words, "gross percentages of broadcast time in certain programing categories that, when met or exceeded, will measure a level of performance giving reasonable assurance of renewal."

The hearing session last Tuesday (Sept. 18) was, in the words of Mr. Macdonald, one of "sweetness and light."

In his testimony Mr. Burch noted that Mr. Macdonald touched on a central problem at renewal hearings last March when the Massachusetts Democrat wondered whether there shouldn't be guidelines to let broadcasters know where they stand at renewal time. At the time Chairman Burch said there was no formula and indicated he was chary of establishing one. But he told Mr. Macdonald last week his revised opinion is that the absence of guidelines "is an invitation to the exercise of unbridled administrative discretion, applied unpredictably from one case to the next." He said: "The public interest requires some degree of certainty and predictability in the outcome of renewal proceedings and some measure of consistency in the applicable criteria. This argues for *some* formula or standard of guidance by which licensees' performance may be gauged."

Mr. Burch said he could perceive "no real alternative to an approach similar

to that of Docket 19154," in which the commission is considering the establishment of quantitative standards for certain types of programing a television licensee would have to meet to prove he had provided "substantial service" to his community and hence ward off competitive challenges.

When the commission issued its proposal in 1971, it suggested 10-15% local programing, 8-10% news for network affiliates and 5% for independents and 3-5% public affairs. Industry reaction was mixed. There was opposition from CBS and the National Association of Broadcasters. NBC suggested an over-all minimum of 12% for all news, public-affairs and nonentertainment programing. Storer Broadcasting thought the FCC's percentages too high; Black Efforts for Soul in Television (BEST) said they were too low. Westinghouse suggested combining the news and public-affairs categories to come up with 10-15% locally originated programing, 11-15% combined news and public-affairs programing for network affiliates and 8-10% for VHF independents. The views remained mixed when oral argument was heard on the FCC's proposal (BROADCASTING, May 8, 1972).

Mr. Burch told the subcommittee last week that the percentage approach is "no

panacea" and that establishing specific categories and percentages would require "infinite care." He stressed that the commission's proposal applies only to television and only to network affiliates and independent VHF's—not to independent U's, of lesser economic viability. And, he added, the approach would not be applied to radio which "is a very different universe than television. Radio renewal policy must be reviewed and revised on its own merits."

The FCC chairman recited—and then countered—arguments against the percentage system. The argument that the government should not dictate programing is made "less persuasive" he said if the commission confines itself "to just a few very fundamental program categories."

It could be said that the FCC will choose arbitrary figures, Mr. Burch stated, but he said he doubted either the commission or Congress would long permit excesses.

A third argument, he said, is that any percentage approach would emphasize programing quantity rather than quality. "Quality is none of the commission's business," said Mr. Burch.

Mr. Burch called on Congress to enact legislation extending the renewal period from three years to five and to clarify the



**Players of percentages.** House Communications Subcommittee Chairman Torbert Macdonald (D-Mass.) (l) has been insisting on FCC standards of measuring "substantial service" that would entitle licensees to protection against challenges. FCC Chairman Dean Burch (r) has come up with percentages of total TV schedules to be occupied by local, news and public-affairs shows.

comparative-renewal situation. He made these points:

▪ "Past record should be the key to renewal."

▪ The mandate of the *Citizens Communications Center* case as to ever-escalating performance standards should be rejected. (The case held invalid the FCC's 1970 policy statement on comparative hearings involving renewal applicants. The statement, issued to ease broadcaster fears over the WHDH-TV Boston decision, held that if a challenged renewal applicant could demonstrate he had provided "substantial service" his license would be renewed.)

▪ That case's elevation of integration of ownership and management and diversification of control of media as controlling standard in comparative renewal proceedings should also be rejected.

▪ If a licensee meets basic qualifications and has no serious operational deficiencies, Mr. Burch asserted, "he should on programing grounds be assured of renewal." He suggested legislative language to that effect (a slight modification of a bill he proposed last March).

The FCC chairman also called on the Congress to "signify its clear expectation that the commission would adopt reasonable percentage guidelines toward the definition of 'substantial' program service."

Mr. Burch also took the opportunity to comment on the administration's license-renewal bill (H.R. 5546). The bill's use of a "good-faith-effort" test of programing to meet community needs and "calculus disregard" of law as a disqualifying standard are serious deficiencies, he said. These "marshmallow phrases" could mean anything or nothing, he said.

He also disagreed with the measure's provisions prohibiting the commission from considering at renewal time any policy that has not been promulgated as a formal rule and banning the commission's use of predetermined performance criteria at renewal time. "This constitutes legislative overskill in spades," he said.

In response to a question from Mr. Macdonald on the commission's timetable for action, Mr. Burch said additional comments may be invited in Docket 19154, but the FCC could come out with a rule in 60 days. Time would have to be allocated for petitions for reconsideration, he said, and the final rule could be a year off.

Representative Lionel Van Deerlin (D-Calif.), who from the outset has been unpersuaded that broadcasters need renewal relief, told Mr. Burch he thought that percentage standards would freeze out legitimate challengers.

"What you are saying is that anyone who comes along and promises more should get the license," said Mr. Burch. "Promises are cheap."

Two additional legislative proposals, not yet introduced in the House, came to light during the hearing—one by the subcommittee's ranking Republican, Clarence Brown (Ohio), and another by subcommittee member, Fred Rooney (D-Pa.)

Mr. Brown's proposal, similar to the administration bill, states that the commission may grant five-year renewals if

it determines it would be in the public interest. But as part of that determination the commission is directed to "consider whether the applicant has consistently identified the needs, views and interests of the public in its service area through the license term and developed and presented programing substantially responsive thereto, provided that the commission shall not establish any national criteria respecting the extent, nature or content of broadcast programing."

The proposal would also prohibit the FCC from using the diversification-of-ownership criterion in considering a renewal application, unless the commission has adopted rules on that subject. If the commission found a grant of an application would not be in the public interest, it would then proceed with a hearing to consider all qualified applicants and give the incumbent weight to match the quality of his past performance.

The proposal would give the commission authority to establish ascertainment procedures and "procedures for the encouragement of good-faith negotiations" between licensees and complainants.

The commission would also be directed to study concentration of ownership of broadcast media and crossownership of broadcast and other media and report to Congress with its recommendations in two years.

When asked what he thought of the proposal, Mr. Burch told Mr. Brown he objected to the provision precluding the commission from establishing programing standards. He also disputed that ascertainment of local needs, views and interests would necessarily provide meaningful criteria on which a station could base its programing.

In contrast, Mr. Burch told Mr. Rooney that "I have no difficulty with your proposal." The working draft of the Rooney bill is a modified version of legislation that has broad support in the House and the endorsement of the National Association of Broadcasters. It retains the five-year license-period provision and provides that in a comparative hearing the incumbent will receive renewal if he continues to be legally, technically and financially qualified, if he demonstrates his program service "has substantially, rather than minimally" met local needs and interests and if the station's operation is not otherwise characterized by serious deficiencies. The commission would be prohibited from considering "issues related to broadcast or other media ownership interests, management structures, or nonbroadcast interests or activities of the renewal applicant which are permitted by law or commission rules or policies."

An additional provision states that the appeal process in renewal cases is to rest with the U.S. appeals court serving the area of the renewal applicant, rather than the U.S. Court of Appeals in Washington.

It's understood that language similar to the Rooney draft will be used when the subcommittee sits down to mark up renewal legislation. That could be this week. Following the hearing last week Mr. Macdonald said he wanted to pro-

ceed with the mark-up as soon as time permits. And he added that he would probably introduce his own renewal bill.

On the other side of the Hill a spokesman for John O. Pastore's (D-R.I.) Senate Communications Subcommittee had no comment on the apparent agreement between Mr. Burch and Mr. Macdonald other than to say that the Senate subcommittee would not schedule renewal hearings—if it decides to hold them at all—before the House approves a bill. He added that he had not discussed the concept of programing quotas with Senator Pastore.

Reaction to the developments from the National Association of Broadcasters and the three networks was about the same. All were cautiously optimistic that the impasse has been broken on renewal legislation and that programing percentages, although not the ideal solution, may be an endurable compromise. But all were uncertain of a timetable for action—either by Congress or the FCC.

NAB, said a spokesman, is pleased to see that renewal legislation is apparently moving forward but is waiting to see what percentages the FCC comes up with, as well as what develops in the House.

That, also was the gist of ABC's comments. A spokesman noted that dissent in the House over what tack to take on renewals could delay action on "this admittedly controversial legislation."

According to a CBS source, "The Burch proposal is moderate and is the only one that can produce legislation." Although the proposal runs counter to CBS's stance against programing percentages, he said, CBS, like Mr. Burch, is "backing into" a pro-quota position. He doubted whether the FCC could act with anything approaching speed.

NBC, too, said it was prepared to accept "on a grudging basis" mandated programing percentages. A source said the network still believes that a single 12% quota for news, public-affairs and nonentertainment programing is the best formula.

The administration, for its part, still seemed to be plumping for its own renewal proposal. In remarks at a Washington Journalism Center conference (see page 74), Office of Telecommunications Policy Director Clay T. Whitehead said he would support any measure meeting the basic objectives of the administration bill—providing stability in the industry and steering the attention of broadcasters toward serving their communities and away from striving to find favor with the FCC.

The dangers of requiring set amounts of programing in certain categories, he said, are that any percentages could be inflated and the categories could be politically manipulated. Mr. Whitehead termed mandated programing percentages a "perversion" of the regulatory process that injects the federal government too much into programing. Under such a system, he noted, broadcasters would gear their programing toward what the FCC was looking for at renewal time. In other words, he said, programing would be determined by the government.

## Man in the News

The Rev. Dr. Carl McIntire has been called a fundamentalist, controversial, a right-winger. He is all of those things. But now, midway in his 68th year, he has achieved a new notoriety—that of a man prepared to follow his convictions out beyond the three-mile limit in an effort to operate the kind of radio station that the FCC has prevented him from operating on shore.

When his 140-foot converted World War II minesweeper, Columbus (nee Oceanic), dropped anchor off Cape May, N.J., four weeks ago, and he announced it was equipped with a 10-kw transmitter to beam programing 24 hours daily to much of the Eastern seaboard, he made believers out of skeptics. The disbelievers were those at the FCC and elsewhere who had scoffed, back in June, when Dr. McIntire publicized plans for such an operation as his answer to the commission's action in stripping him of WXUR-AM-FM Media, Pa. (BROADCASTING, Sept. 10).

Of course, the scoffers did not really know him. For his background indicates that he was capable of such an act. In 1936, he broke with the United Presbyterian Church; he was "defrocked," he says, after a trial by the general assembly, which felt the message he was delivering as a member of the foreign missions board was "too conservative." And he established his own Bible Presby-



*Dr. Carl McIntire has been in many controversies over the years, thanks to a free-swinging approach to life and a fundamentalist belief in religion and politics. But the pirate radio ship from which he began broadcasting last week promised to generate the biggest McIntire controversy yet (see "Top of the Week," page 4).*

terian denomination, and the 1,200 members of his Collingswood, N.J., church, which he began serving in 1933 and which he still serves, followed him out and worshipped in a tent. Within five years, he had helped establish the American Council of Churches and, in 1948,

the International Council of Christian Churches, which he now serves as president and which includes 202 fundamentalist denominations in 73 countries.

Furthermore, a dedicated anti-Communist, Dr. McIntire twice led his followers to Washington in 1970 to demonstrate against the administration's Vietnam policy; his complaint was President Nixon's expressed desire to disengage. And for a rally in October of that year, Dr. McIntire, in flying visits first to Saigon and then to Paris, sought to persuade Nguyen Cao Ky, the vice president of South Vietnam, to appear as the prime attraction. Dr. McIntire is convinced that it was only as a result of pressure applied by the U.S. government that the hawkish Ky stayed away.

Dr. McIntire—the title is honorary; it was awarded to him by the Toronto Baptist Seminary in 1952—is tall, somewhat bulky in appearance, and has iron-gray hair. He looks out through pale blue eyes that light up when he is approached by followers, who seem to regard him as much a celebrity as a spiritual leader, and he shakes hands with a soft, plump hand that seems to have nothing in it of the small-town Oklahoma life he knew as a youth.

He was born in Ypsilanti, Mich., on May 17, 1906, the son of a Presbyterian minister who had also been a missionary in China, but he grew up in Durant, Okla., where his family moved when he was young. He attended Southeastern State Teachers College, in Durant, but

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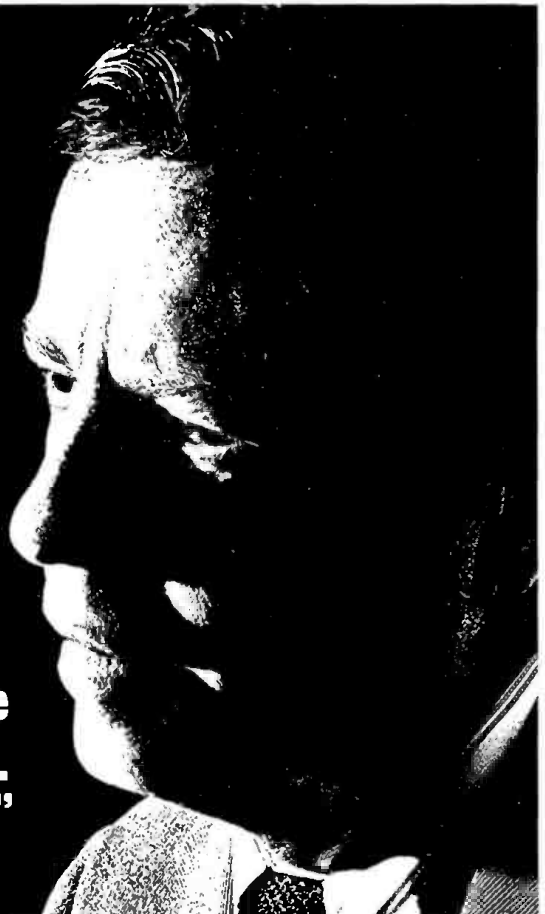
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transferred to Park College, Parkville, Mo., where he received his BA degree. Later, he attended Princeton Seminary but, in his first confrontation with "modernism" in theology, left the school, in 1929, in the company of a fundamentalist theologian, J. Gresham Machen, and completed his studies at Mr. Machen's newly established seminary in Philadelphia.

If Dr. McIntire has not as yet reached the pinnacle of influence as a religious leader in the U.S., he has managed to develop a substantial following throughout the country (he will not say how many members the ACCC denominations claim) and to build a multi-million-dollar complex of enterprises—a seminary in Philadelphia; a college, convention center and hotel in Cape Kennedy, Fla.; the four largest hotels in Cape May, and a weekly newspaper, the *Christian Beacon*, which has a circulation of some 145,000.

And he has done it not only with organizational skill, zeal and energy but with the kind of hell-fire and damnation preaching that allows for no ambiguities about right and wrong, not only in religious but in political and social matters as well. Indeed, as his opposition to a negotiated peace in Vietnam indicates, it is often difficult, with Dr. McIntire and his opposition to theological "modernism" and socialist and Marxist ideology, to discern where religion leaves off and politics begins. In an interview he gave to the *Washington Post* several years ago, he said, in commenting on right-to-work laws, "There's no organization that has the right to stifle a man's conscience before God . . . Every man has to give an accounting to God, not to the state, not to a labor union"; and on socialized medicine, "The body of man belongs to God, not to the state."

But perhaps the key element in the

growth of the McIntire organization—as well as the source of many of its problems—is the *Twentieth Century Reformation Hour*. Since the daily program was first aired in March 1955, Dr. McIntire has used it not only to espouse his political and religious views but to raise funds for his various enterprises; the \$70,000 he says it cost to purchase and outfit the Columbus came from what he calls "gifts of God's people."

At one point, Dr. McIntire claimed more than 600 stations were carrying the program, for which time is purchased. But in recent years, he has reported increasing numbers of stations dropping it and blaming fear of harassment by the FCC for their action. That was one reason the loss of wxur was such a bitter blow. The Faith Theological Seminary which Dr. McIntire heads, purchased the Media stations in 1965 after wvch(AM) Chester, Pa., which had been the first station to carry the *Reformation Hour*, dropped it, and left Dr. McIntire without an outlet in the Philadelphia area. (What's more, wxur was an impressive money raiser; last year it was credited with \$100,000 of the \$1 million produced by Dr. McIntire's money-raising efforts.)

At 67, Dr. McIntire appears to have achieved a new serenity. He is pushing ahead on a matter of conscience, and the publicity the plan is receiving is spreading his name far beyond the range of the *Twentieth Century Reformation Hour*. And much of the attention is respectful. It all appears to provide new undergirding for his determination to take on the FCC and whatever other government agencies might be involved in an effort to block him. "I defied the general assembly [of the United Presbyterian Church] in 1936," he says. "And now I'm prepared to defy the courts if they attempt to enjoin me from preaching the Gospel on that boat."



**Symbol of the times.** Robert D. Hudson Jr. (l) and James E. Lawson display the logo of what could be the nation's first black-owned television station on the air. It would operate on channel 17 in Nashville, on the frequency and with much of the equipment of the now-dark WMCV(TV). Mr. Hudson is president and Mr. Lawson executive vice president of Hudson Broadcasting Inc., which, in a bankruptcy proceeding, acquired the station's assets—and the right to apply for its license—from Music City Video Corp. for \$60,000. Hudson Broadcasting expects to file the transfer application with the FCC this week, and Mr. Hudson said it would be prepared to put its station on the air within 90 days of commission approval of the application. Plans for several other black-owned and operated stations are in preparation—in Washington and Detroit, among other places—but Mr. Hudson said he expects his outlet to be the first.

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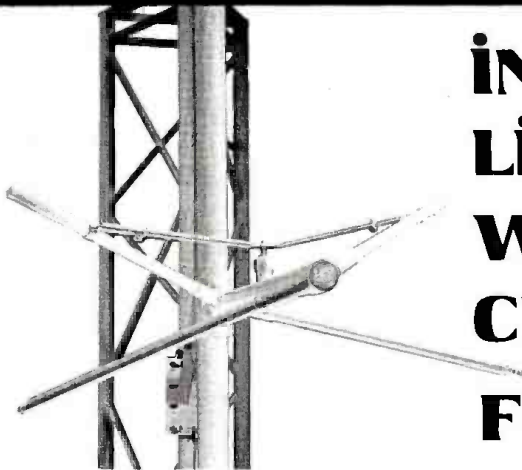


**Brass picture.** The traditional appearance and address by the chairman of the FCC at the first fall luncheon of the International Radio and Television Society brings out a traditionally large assembly of broadcasting executives. This year's, held on Sept. 14, was no exception; pictured on the dias are many presidents and chairman of their respective organizations. In order (l-r) were:

First tier—Amos B. Hostetter Jr., chairman, National Cable Television Association; Clair R. McCollough, president, the Steinman Stations; Harold L. Neal Jr., president, ABC Radio; Sam Cook Digges, president, CBS Radio; Don Durgin, executive vice president, NBC; Barry Zorhian, vice president, Time Inc.; Everett H. Erlick, senior vice president and general counsel, ABC Inc.; John B. Poor, president, RKO General Inc.; Patricia Nealin, director of films, WGN Continental Broadcasting Co.; John T. Murphy, president, Avco Broadcasting Corp.; Thomas S. Murphy, chairman, Capital Cities Communications Inc.; John A. Schneider, president, CBS/Broadcast Group; Victor G. Bloede, chairman, Benton & Bowles; Leonard H. Goldenson, chairman, ABC Inc.; Dean Burch, chairman, FCC; Maurie Webster, vice president, division services, CBS Radio and president, International Radio and Television Society; Arthur R. Taylor, president, CBS; Andrew M. Ockershausen, vice president, Evening Star Broadcasting Co.; David C.

Adams, chairman, NBC; Elton H. Rule, president, ABC Inc.; Benjamin L. Hooks, commissioner, FCC; Julian Goodman, president, NBC; Marvin L. Shapiro, executive vice president, Westinghouse Broadcasting Co., and president, Westinghouse Station Group; Ward L. Quaal, president, WGN Continental Broadcasting Co.; Joan Ganz Cooney, president, Children's Television Workshop; Peter Storer, executive vice president, Storer Broadcasting Co.; Robert D. Wood, president, CBS-TV; Governor Raymond P. Shafer, chairman and chief executive officer, Teleprompter Corp.; Thomas E. Ervin, executive vice president, NBC; Walter A. Schwartz, president, ABC Television; Eugene D. Jackson, president, National Black Network, and Henry Loomis, president, Corporation for Public Broadcasting.

Second tier—Abe Mandell, president, Independent Television Corp.; James E. Duffy, president, ABC-TV; Philip J. Lombardo, president, Corinthian TV Stations Division, Corinthian Broadcasting Corp.; Roy H. Park, president, Park Broadcasting Inc.; D. Thomas Miller, president, CBS Television Stations Division; Sol Taishoff, chairman and editor, *Broadcasting* magazine; Jerome Feniger, president, Horizons Communications Corp.; James E. Conley, vice president, Meredith Corp., and general manager, Broadcasting Division; Herbert S. Schlosser,



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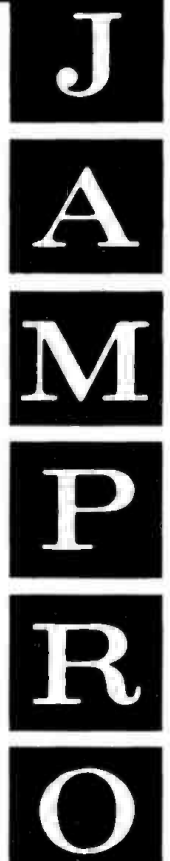
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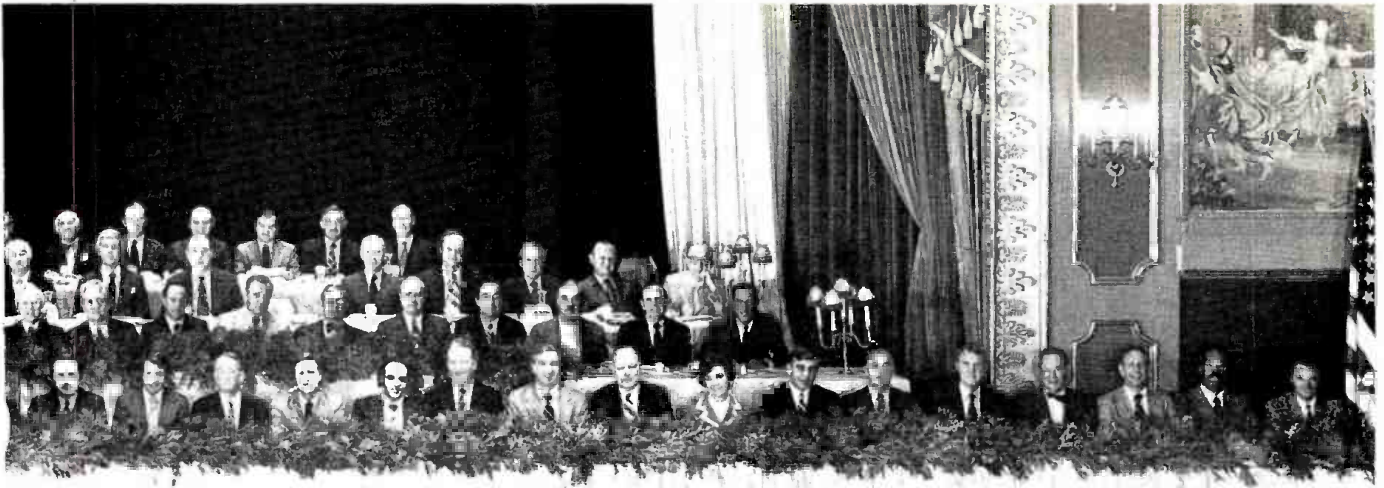
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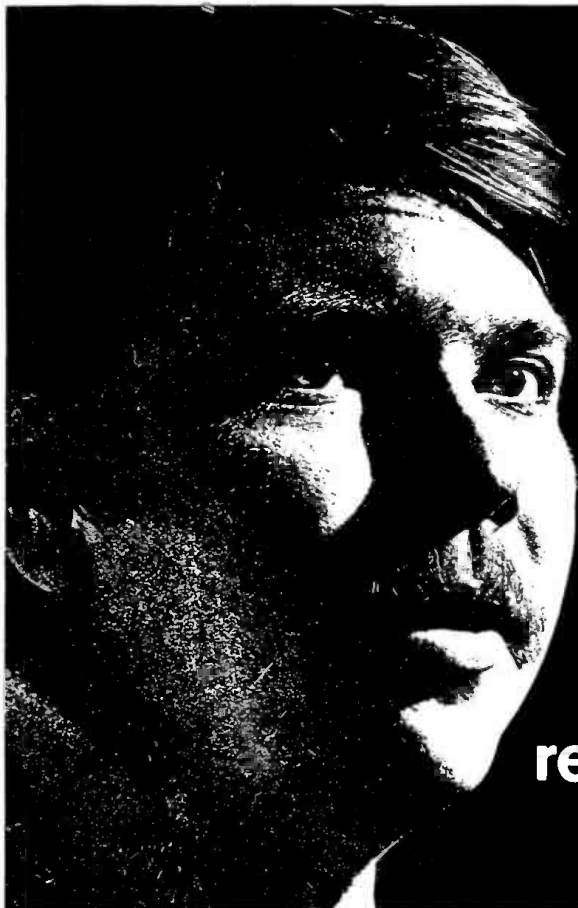


president, NBC-TV; Jack R. Howard, president, Scripps-Howard Broadcasting Co.; John L. McClay, executive vice president, Taft Broadcasting Co.; A. Louis Read, president, Cosmos Broadcasting of Louisiana Inc.; Donald A. Pels, chairman and president, LIN Broadcasting Corp.; Vincent T. Wasilewski, president, National Association of Broadcasters; Sol J. Paul, editor and publisher, *Television/Radio Age*; Arch L. Madsen, president, Bonneville International Corp.; Norman E. Walt, president, McGraw-Hill Broadcasting Co.; Adam Young, president, Adam Young Inc.; Richard E. Bailey Sr., president and founder, Hughes Television Network Inc.; Alfred L. Stern, chairman, Television Communications Corp.

Third tier—Miles David, president, Radio Advertising Bureau; Robert W. Lemon, president, NBC Radio; Marian Lockett, advertising media manager, Scott Paper Co.; Neil E. Derrough, vice president and general manager, CBS-Owned AM Stations; Edward F. McLaughlin, president, ABC Radio; M. S. Kellner, managing director, Station Representatives Association; Ralph Guild, president, ASI Communications Inc.; Ralph M. Baruch, president, Viacom International Inc.; Max E. Buck, vice president and national sales manager, NBC-TV; William O'Staughnessy, president, WVOX(AM) New Rochelle, N.Y.; George J. Arkedis,

vice president and general manager, CBS Radio; Richard A. O'Leary, president, ABC-Owned Television Stations and ABC International; Perry B. Bascom, vice president and general manager, WNBC-AM-FM New York; Richard S. Stakes, executive vice president, Evening Star Broadcasting Co.; Lester W. Lindow, executive director, Association of Maximum Service Telecasters, and Egmont Sonderling, chairman, and president, Sonderling Broadcasting Corp.

Fourth tier—David E. Henderson, president, Broadcast Division, The Outlet Co.; Charles T. Jones Jr., director, Radio Information Office of the NAB; Russell C. Tornabene, vice president and general manager, NBC Radio; Stockton Helffrich, director, Code Authority of the NAB; Lawrence P. Fraiberg, vice president and general manager, WNEW-TV New York; Lawrence F. Haeg, president, WCCO-AM-FM-TV Minneapolis; Roy Danish, director, Television Information Office; Jack N. Berkman, vice chairman, Rust Craft Broadcasting and Rust Craft Greeting Cards Inc.; Emil Mogul, executive vice president, Screen Gems Radio Stations Inc.; Fred Thrower, president, WPIX-FM-TV New York; Ben Grauer, radio and television reporter and commentator; Charles DeBare, president, ABC-Owned AM Radio Stations; J. Robert Cole, vice president, CBS-Owned FM Stations, and Robert R. Pauley, chairman, Television News Inc.



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## Race issue excised from EEOC suit against WREC-TV

Judge dismisses part of charges, says allegation involved sex only, maintains commission's probe had not proved all its points

The *New York Times's* WREC-TV Memphis this summer became the first broadcast station to be named a defendant in an employment-discrimination court suit filed by the U.S. Equal Employment Opportunity Commission (BROADCASTING, July 23). Last week, the federal district court judge presiding at the trial in Memphis threw out half of EEOC's complaint—that alleging racial discrimination. Still to be resolved is EEOC's charge that the station unlawfully discriminates against women in its employment practices.

The EEOC suit charging discrimination against blacks and women in recruiting and hiring policies and in maintaining sex- and race-segregated job classifications, and accusing the station of refusing to take affirmative action to eliminate the allegedly discriminatory practices and policies, was based on the complaint of a white woman who said she had been denied employment as a journalist because of her sex. EEOC included the racial discrimination charge after investigating the woman's complaint.

But Judge Harry W. Wellford, acting

on a motion filed by WREC-TV's attorneys, dismissed the racial-discrimination charge on the ground that it was not based on a complaint by a black. "We hold that EEOC is bound to base a complaint under Title VII [of the Civil Rights Act of 1964] on an actual charge that is like and reasonably related to what is alleged in court against any employer or other defendant," Judge Wellford said.

Nor was his finding that racial discrimination is a separate and distinct category from sex discrimination Judge Wellford's only reason for dismissing the racial discrimination charge. He also said EEOC's investigation "on its face" has apparently not shown the station to have discriminated "as even generally charged by any WREC-TV employe, past, present or prospective (or by any member of the FCC)."

He noted that 1970 census figures show that 33% of Shelby county's (Memphis) population over 21 years of age was non-white, while EEOC conceded that the station's work force at the time of the investigation was 25% nonwhite. He added that the percentage "may or may not be considerably less" as to the proportion of nonwhites who are trained and qualified to hold jobs at the station.

EEOC has argued that a single charge of racial discrimination might warrant a full-scale inquiry into alleged unlawful motivation in employment practices. But the judge said, there has been, in the WREC-TV case, "no individual charge of racial discrimination and there is certainly no extraordinary small proportion of black employes" [at the station].

## FCC won't make general ruling on fairness of NAB radio spots

And it rejects challenge in the one case brought so far

The question of whether the "Radio Free America" spots distributed by the National Association of Broadcasters to member stations raise a fairness-doctrine issue will apparently have to await a case-by-case determination by the FCC.

The commission's staff has refused to issue a declaratory ruling as requested by WMCA(AM) New York, the Office of Communication of the United Church of Christ and the Consumer Federation of America. The petitioners had contended that the spots are designed not merely to promote the industry but also to counter arguments for radio-advertising reform and for changes in the commercially supported broadcast system. As a result, the petitioners argued, the spots raise controversial issues of public importance.

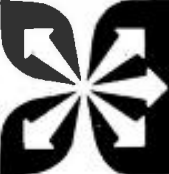
William Ray, chief of the commission's Complaints and Compliance Division, wrote the petitioners that where the fairness doctrine's applicability to particular broadcasts is concerned, the commission does not believe declaratory rulings are appropriate. For the core of the doctrine, he said, "is the licensee's obligation to make the initial determination as to whether a controversial issue of public importance is involved and, if so, how best to present contrasting views on the issue if they have not already been presented."

Mr. Ray added that there appeared to be no reason why the normal fairness-doctrine procedures could not be followed in connection with the "Radio Free America" spots. He said persons who feel a fairness issue has been raised should first contact the station involved and then, if he continues to feel that the station has not fulfilled its fairness obligations, he could file a complaint with the commission.

One specific complaint about a "Radio Free America" spot has been filed—and turned down by the FCC staff on the ground that the licensee could not be found to have been unreasonable in holding that the spot did not raise the controversial issue that was alleged.

The spot opened with the sound of Adolf Hitler addressing a crowd and made the point that in America, unlike the situation in most countries, broadcasting stations are privately owned, and that, as a result, the public can be assured the government has no voice in the selection and presentation of broadcast news.

The Office of Communication of the United Church of Christ, in the complaint it filed against KRRV(AM) Sherman, Tex., had contended that the spot raised the issue of "the advisability of regulation



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of broadcast advertising." But the staff, in supporting KRRV's position, said that the spot argues against government ownership of the broadcasting system, and does not deal with broadcast advertising "or even government regulation" of broadcasting.

"Accordingly," Mr. Ray concluded, "we cannot find that the licensee was unreasonable in concluding that a controversial issue of public importance regarding the advisability of regulation of broadcast advertising was not raised by the broadcast."

## Changing Hands

### Announced

Following sales of broadcast stations were reported last week, subject to FCC approval:

▪ KJSO-FM San Jose, Calif.: Sold by SRD Broadcasting to Sterling Recreation Organization for \$600,000. Scott M. Elrod is president of SRD. Frederic A. Danz is president of Sterling which operates KASH(AM) Eugene and KGLX(AM) The Dalles, both Oregon; KBFW(AM) Bellingham-Ferndale, KEDO(FM) Longview and KALE(AM) Richland, all Washington. Sterling is also awaiting commission approval of its purchase of KTW-AM-FM Seattle. KJSO-FM operates on 92.3 mhz with 20 kw and antenna 57 feet below average terrain. Broker: Hogan-Feldman.

▪ KPEN(FM) Los Altos, Calif.: Sold by Peninsula Broadcasting Corp. to Los Altos Broadcasting Inc. for \$250,000. Peninsula is owned by James Christensen, estate of Lawrence Gahagan and others. Los Altos Broadcasting is primarily owned by Mark Hurd. Mr. Hurd is former general manager of KFRC(AM) San Francisco and has no other broadcast interests. KPEN operates on 97.9 mhz with 3 kw and antenna 175 feet below average terrain. Broker: William A. Exline Inc., San Rafael, Calif.

▪ KPET(AM) Lamesa, Tex.: Sold by Connor Corp. to Galen O. Gilbert for \$220,000. Thomas E. Connor is president of Connor Corp. Mr. Gilbert owns KTQL-AM-FM Tahlequah and KOKN(AM) Pawhuska, both Oklahoma; KSWM-AM-FM Aurora and KBTN(AM) Neosho, both Missouri. KPET is full timer on 690 khz with 250 w. Broker: George Moore & Associates, Dallas.

## Sale challenged on hidden ownership

**Modesto competitor says fathers and backers of young buyers already own signals in market**

The proposed sale of KTRB-AM-FM Modesto, Calif., has run into opposition from a local competitor, Kilibro Broadcasting Corp., licensee of KFIV-AM. In a petition to deny the sale that it filed with the FCC last week, Kilibro contended that two of the stockholders in the acquiring corporation, Big Valley, are actually stand-ins for their fathers—whose ownership in KTRB would be banned by the commis-

sion's cross-interest policy.

The stockholders involved are Michael Turk Sturtevant and James Michael Tocco, the sons of Judston Sturtevant and Nicholas John Tocco. They are officers of KFAX(AM) San Francisco and own about 30% of the station. The elder Mr. Sturtevant in addition owns 10% of KGMS(AM) Sacramento, Calif.

Kilibro alleged that the fathers have obligated themselves to obtain the bank loan to buy the Modesto stations for \$675,000. It also said the fathers have business interests in common with other Big Valley stockholders; there are 10 in all.

Accordingly, Kilibro said, the fathers' involvement is evident in their financial

stake and in their control over their sons, who would be making their first business venture. Young Sturtevant, 28, is a sewing-machine salesman; young Tocco, 21, is a college student.

But the commission's policy concerning minority crossownership of two stations in the same service in the same area would bar the fathers' acquisition of interest in KTRB without a hearing, the petition said. An engineering map submitted with the petition showed substantial overlap between the signals of KGMS and KTRB and between those of KFAX and KTRB. Furthermore, Kilibro added, there is even a large area in which the signals of all three radio stations overlap, indicating that a violation already exists.

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## Black leaders back Storer in Detroit

**They say WJBK-TV's record of service entitles it to renewal over protests; WWJ-TV, under challenge, fights back**

Storer Broadcasting Co., whose renewal application for WJBK-TV Detroit is being opposed by two citizen groups there, has found its cause buttressed by a number of prominent Detroit residents, including the mayor.

Six letters of endorsement, written to the commission in response to the petitions filed by the Interfaith Centers for Racial Justice and the Detroit Media Coalition, were packaged by Storer and

served on the petitioners. A Storer spokesman said they will probably be made part of the response to the petitions.

The letters have a common theme—the public service provided by the station, accused in the petitions of inadequate program service and discrimination in employment, warrants renewal of its license. Many single out the station's manager, Lawrence Carino, for special praise.

Mayor Roman S. Gribbs hailed the station for its public-service programing. And his chief executive assistant, Walter R. Greene, a black, said the station has an "above-average record both in its programing activities and its employment policies."

Nicholas Hood, another black, who is a

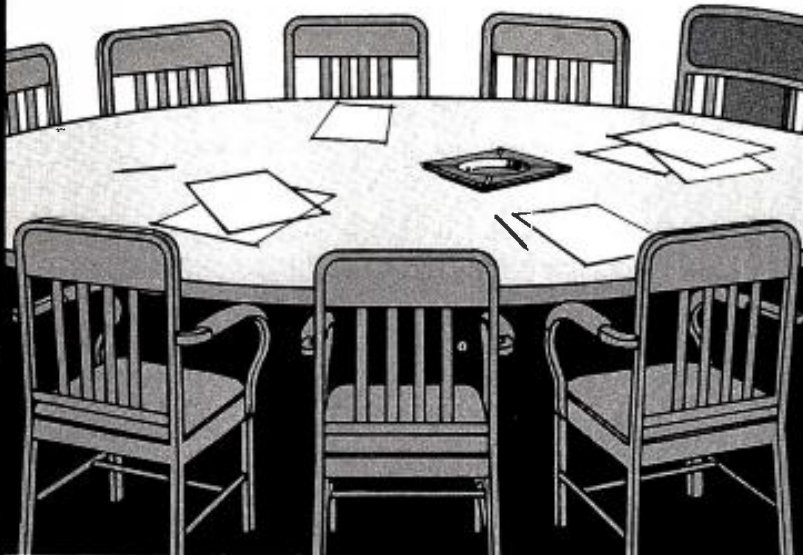
member of Detroit's common council, called the station "a great asset to Detroit." The other letters of support were from Judge James Del Rio of Recorder's Court, Councilman David Eberhard, and George W. Mitchell, a counselor-educator at Oakland City College in Detroit—all blacks.

Meanwhile, the Evening News Association was attacking the petition to deny its application for the renewal of WWJ-TV Detroit that was filed by the Interfaith Centers. The Evening News called the petition a "perfect example of the kind of documents which clog up the commission's processes and which, except for their bulk, are totally devoid of any substance."

The Evening News noted that the petition is one of the few of the hundreds that have been filed against renewal applications that make no allegation regarding the station's ascertainment-of-needs survey or employment practices. (It said that 63% of all persons hired at the station last year were black.)

And on the basis of the monitoring the IFCRJ did of the station's programing for a two-week period, the Evening News said, WWJ-TV's record turns out to have exceeded its promise in the areas of news, public affairs and other (exclusive of sports and entertainment) programing, while the percentage of on-camera reporters and interviewers who were black exceeded the percentage of blacks in the market's population.

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## Challenged WOIC looks to get out via sale

**Licensee says if it can't resolve problems, it will liquidate holdings and create loss for community**

WOIC Inc., whose license-renewal application for WOIC(AM) Columbia, S.C., is in an FCC hearing as a result of a petition to deny that was filed by a local citizen group, has asked the FCC to terminate the hearing and let it sell the station. WOIC suggested that the alternative to granting its request might be the liquidation of the station's property and equipment and a long, if not permanent, loss of service to the black community, which the station now serves.

The proposed purchaser is Nuance Corp., composed of three blacks, two from Columbia, who would pay \$550,000. WOIC said its net return after taxes would be only some \$50,000 to \$70,000 more than its accounting firm says could be realized if the transmitter site, worth an estimated \$400,000, were sold and the electronic equipment disposed of for no more than depreciated book value.

Thus, since a protracted hearing, with possible court appeals is not only unpleasant to contemplate but would probably wipe out that difference, WOIC said, the temptation to liquidate is great. Furthermore, it said, sale of the transmitter site would make it difficult for a new licensee to operate the station on the assigned frequency (1320 khz).

"With interruption or permanent loss"

of the station's service to the black community a distinct possibility, Woic said, the interests of the community and the public interest would be served by the commission permitting Woic to sell the station to the black group.

Woic Inc. is owned by Joe Speidel III, who once had four radio stations but has sold three of them since 1969.

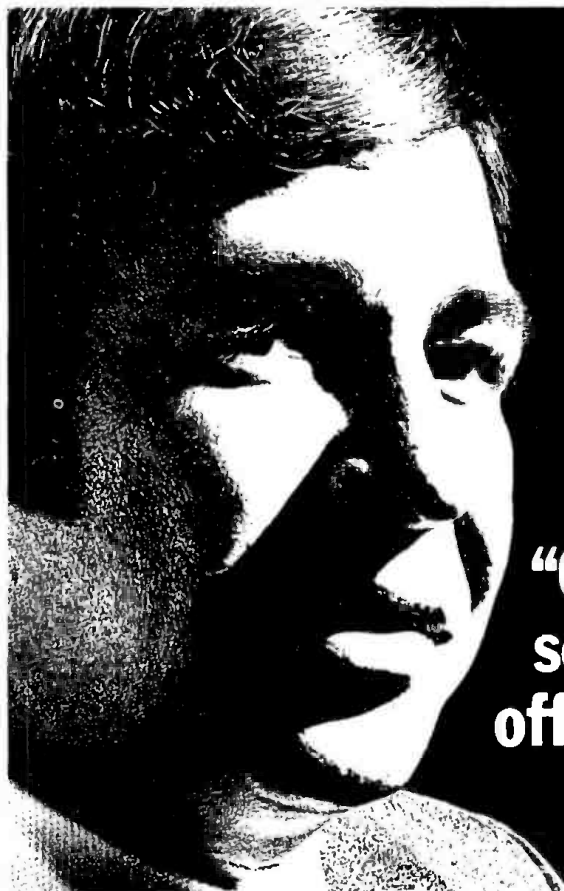
## Media Briefs

**TIO expands drive.** Television Information Office has added *Washington Post* and *Washington Star-News* to list of six publications already carrying TIO's ads, which run every other month during TV season (four ads per year) and highlight outstanding programs upcoming on networks. Action raises ad budget to about \$60,000 per year. Original six: *New Yorker*, *New Republic*, *National Review*, *National Observer*, *Wall Street Journal* (Eastern edition) and *Christian Science Monitor*.

**More from Washington.** Investor Responsibility Research Center, Washington-based public-interest research corporation, plans to publish *Public Interest Alert*, twice-monthly newsletter that will report on public-interest organizations and their impact on government and corporate policies. Newsletter will concentrate on several broad areas of public-interest activity including information and communications access. Arch Parsons is newsletter's editor and first issue is expected next month.



**The way behind the words.** For months, FCC Commissioner Richard Wiley, head of the commission's task force on radio re-regulation, has been stating that the burdens imposed on the small-market broadcaster by the FCC might be more than reality commands. Charles Jones of the National Association of Broadcasters' Radio Information Office is one of many in the industry who concur. Wouldn't it be nice, Mr. Jones asserted, if some way could be found to meld the reality with the rhetoric? Mr. Jones found a way; he, Mr. Wiley and a contingent of FCC and broadcast representatives boarded a bus for central Virginia to get a first-hand look at three radio operations of the variety Mr. Wiley has been extolling in all those speeches. Pictured above at right, the commissioner is schooled in the rudiments of running the board at WFLS(AM) Fredericksburg. WFLS Manager Bill Poole and Vicki Harding are his mentors. Later (upper left), three members of Mr. Wiley's re-regulatory staff, (l-r) John M. Taff, Steve Crane and Phil Cross, came in for some similar instructions from John C. Morgan, manager, at WFVA(AM) Fredericksburg. Then it was back on the bus for a trip to WJMA(AM) Orange. Enjoying the scenery (lower left) are Mr. Jones (l) and FCC General Counsel John Pettit, with Jim S. Ballas (KOWB(AM) Laramie, Wyo.), a member of NAB's small-market radio committee, looking on.



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National Sales Manager

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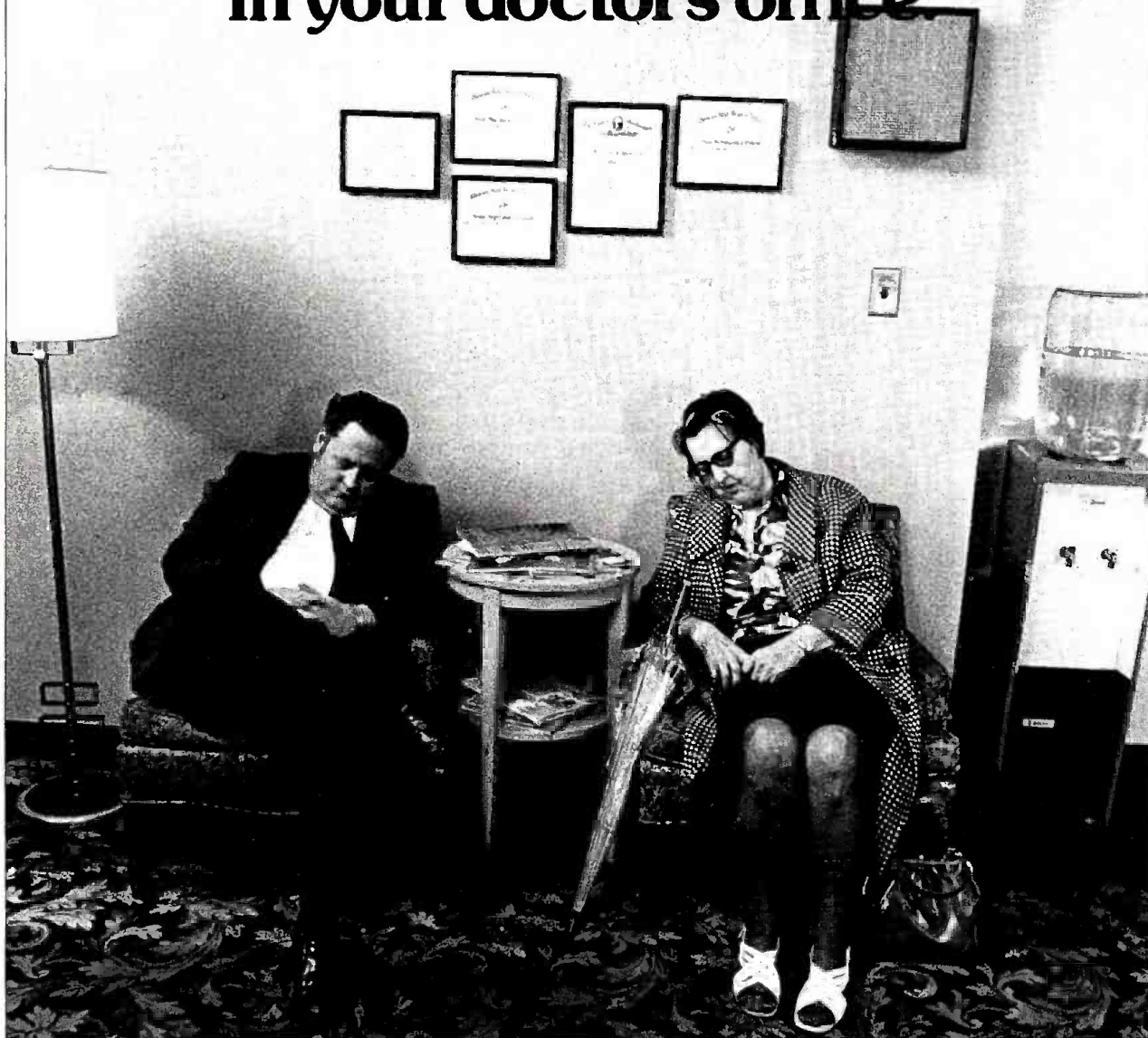
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FM, we offer better reception strength to our perimeters.

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## WCCO FM 103

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# The rites of passage are all over for FM radio; it's out on its own

**What it is now is radio, not the young sister of AM; prices for time are on the rise; prices for stations have gone through the roof; formats flourish as do the audiences to listen to them**

Some call it a stepchild; others, the medium of opportunity. It's been undersold on the one hand and priced out of the market on the other. It still loses money on a national basis and it's making some people millionaires overnight. A commercial will cost from \$10 to \$20; the station, however, will probably be tagged at over \$1,000,000. FM abounds in contradictions. And success.

The phenomenon that is frequency modulation was a slumbering giant until the mid-sixties. Then, prodded first by stubborn believers and later by the owners of powerful AM stations, it began to stir. Today it's thrashing left and right. If the medium has not yet achieved parity with AM it's not the fault of either breed of benefactor. Indeed, it has taken outfits like ABC, CBS, Bartell Media, Metro-media and RKO General to pour out the dollars needed to create the nut for FM to work from. They, in turn, needed the inspiration of such examples as WKJF Pittsburgh, WDBR Medina, Ohio, WQVR Philadelphia, KIOI San Francisco, WQOK Cleveland and WJIB Boston to make them see the light. Yet when the medium goes over the top, it will be due to the radio expertise, the public-relations muscle and the ability to operate without a profit of the big broadcasting concerns. As much as FM advocates are hesitant to say it, it took AM savvy to make frequency modulation work.

And, more and more, FM contemporary formats are sounding like their AM counterparts. Even those good-music FM stations that have prided themselves on their unobtrusiveness are talking more now, and liking it just as well. And proof, as in any business, is in the numbers.

Today, St. Louis and Chicago are the only two markets in the top 10 that do not have an FM station listed among the top-five-rated stations. And, in the top-10 markets, there are nine FM stations that are ranked in the top five in their markets: WRFM and WCBS-FM, both New York, KJOI Los Angeles, KABL-FM San Francisco, WJIB Boston, WQVR Philadelphia, WWJ-FM Detroit, WJMD Bethesda, Md. (Washington), and WKJF

Pittsburgh. Also in the Washington market, WPGC-FM Morningside, Md., and WGAY-FM Silver Spring, Md., have better ratings than their simulcast AM sister stations.

Total FM share of audience in Pittsburgh, for example (and not the best example due to the mountainous terrain of the area), in 1971 was 14.6%. That figure has more than doubled to 32.7% today. In Philadelphia, the comparable change was from 31.6% to 40.2%.

Home FM set penetration was as high as 95% in Boston in 1972 and nearly the same in Chicago. In fact, the only difference now between AM and FM ratings is the advantage AM has of in-car listening. That lack of car penetration is the only audience margin left for parity with AM. Federal all-channel legislation (see page 32) is the great hope for FM in that area, although the high cost of car FM's is still a sticking point.

At present, estimates are that one in five car radios is FM capable. But with FM's such as WJIB Boston and WWJ-FM Detroit ranking fifth in their markets in drive time, even that problem is not far from being licked.

And Jim Schulke of Stereo Radio Productions, a beautiful-music syndicator,

FM. In other words, they are buying radio, not AM or FM. FM growth has accelerated to the point where, in many markets, FM stations now cite their rank in the over-all radio spectrum. It was not so long ago that they dared only claim a high rank among the other FM's in their market.

Agencies and independent timebuyers have started buying FM with more confidence. In 1972, BBDO had the largest total radio billings of any of the top-50 domestic agencies: \$27.5 million, \$23 million in spot and \$4.5 million in network. Marty Waters, group supervisor in charge of spot buying for the agency says, "FM is regarded as any other type of radio. For the most part, they have as good an audience [as a similarly formatted AM] and at a more efficient rate."

He concedes, however, that there is still some client resistance to buying FM: "If we went in and bought New York all in FM's—which is possible—we'd have a little problem with the client." He says BBDO buys FM mostly for teenagers and under-25 adults, though the oldies format seems to be doing a good job with the 25-49 age group. The proliferation of aggressive FM stations with new music formats has fragmented the radio audience which, "makes buying harder for us," Mr. Waters says, "but from the advertiser standpoint it's better. Competition makes it possible to buy rings around the big stations if they're being unreasonable."

Allen Shaw, vice president in charge of the ABC FM group, joined ABC in 1968. Prior to that, each station was, as he put it, "doing its own thing—and none were making money or had substantial audiences." Now, three of ABC's seven FM's are operating in the black. He estimates the local and national billings are "virtually doubling every year since 1970." The core audience for these stations is 18-24 with all but one of the stations on progressive rock, but the numbers are strong for 12-34. Mr. Shaw likens the current radio situation to that of magazines: "Generalists are giving way to specialized programing—which does fragment the audience. What needs to be emphasized is the specific audience a station can deliver. We have a target demographic which we deliver very neatly—there's no confusion. This is a strength for our rep firm."

What is probably more significant is the fact that the ABC FM's are increasing their spot loads without a decrease in audience. Last year the load was eight commercial minutes an hour; this year it's 10, and the July-August ARB's say the FM group picked up half a million listeners over last year.

Other group owners are discovering just how rosy the FM market is and have clamored to buy into it. Station brokers characterize the past three years as a boom period for FM's.

In 1968, WAEZ-FM Miami Beach was sold by Arthur E. Zucher to Ed Winton and associates for \$250,000. Mr. Winton already owned WOCN(AM) Miami and so changed the call letters to WOCN-FM. This year, Guy Gannett Broadcast-

## FM!

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says he has seven FM's using his service that rank number one in their markets in total-survey-area reckonings. And Loring Fisher and Marlin Taylor of Bonneville Programing, another syndicator, boast of having the only FM in the top-50 markets that is among the top-rated stations according to Arbitron shares of market—WEZO Rochester, N.Y., with 18.9.

As an industry, FM's revenues are rising faster than expenses. Last week the National Association of Broadcasters released its annual survey of the medium's financial status, and reported that the "typical" FM's revenues were up 8.7% over last year, while expenses rose only 5.5% (see story, page 33). Ron Irion, NAB's director of broadcast management, projects that in 1973, the "typical" FM will break even for the first time.

FM revenues mean FM time sales. And just as it seems FM will balance its books this year, it seems that radio timebuyers are balancing the books between AM and

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Five Ohio State Awards  
Five "Major" Armstrong Awards  
Three Prix Italia nominations  
Two Alfred I duPont Awards  
One George Foster Peabody Award  
One Edison Foundation Award

## and most praised broadcaster...

**New York Times Wire Service/Long Island Press:** "Chicago's giant is WFMT, probably the best all-around radio station America has ever had."

**Miami Herald:** "A sparkling diamond in the Windy City's cultural crown, a model to all of what a good classical music station can achieve."

**Wall Street Journal:** "The (country's) most successful classical music station."

**Time:** "A sort of vast tasteland."

**Newsweek:** "...the liveliest FM station in the country."

**Saturday Review:** "Synonymous with quality, maturity, and lively good taste."

**Chicago Sun-Times:** "More vibrantly in touch with all levels and phases of Chicago life than any other station in the city, radio or TV."

**Chicago Daily News:** "Best serious music station in America... an example for the community... an oasis of good taste and distinguished programming."

**Chicago Tribune editorial:** "It has proven that good programs can be financially viable."

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ing Services bought WOCN-FM for \$1.4 million.

Blackburn & Co. brokered the WOCN-FM sale. Joe Sitrick of Blackburn says prices for FM stations in major markets have leapt by 25-30% over the last three years. He figures those prices will level off in 1974, but it will still cost "a couple of million" to buy into the top-five markets.

Hugh Ben LaRue of LaRue & McGavren Media Brokers, reports, "We've been getting as much interest in FM this year as AM last year—particularly from large groups who want to get into major markets." He's currently negotiating a million-dollar sale for an FM in Baltimore with just such a "large group." He estimates FM prices are 20% higher this year over last and will level off to 10% beginning next year.

Richard Crisler, R. C. Crisler & Co., says prices for FM stations have jumped by 300% over the past five years, with 1973 showing about a 20% increase. He also expects those boom prices to level off in 1974.

Major Armstrong's baby is a baby no more. It is past the toddler days when licensees owned FM stations for their subcarriers which allowed them to beam a Muzak service to area stores. It is past the pre-teen-age days when only the rich and educated knew about FM and could afford to buy a set. It is even through with its period of adolescence when it weathered its identity crisis by proving that it was *not* AM through over-blown subjectivism and under-developed selling and production techniques. FM is symbolically 21 years old now. It is old enough to drink and suffer the pitfalls of excesses. It is old enough to pay its own way. And, more and more, big enough to do its own thing.

## Problems peculiar to FM broadcasting

Some of the obstacles for younger radio medium to hurdle are SCA's, all-channel sets, cable FM, and standards for quadraphonic

In struggling to establish its own identity, FM is faced with problems that its older sister, AM, never had to deal with. Some could be licked tomorrow by legislative fiat; others are of a more elusive nature.

Here's a rundown of some of the major concerns of FM broadcasting, according to the National Association of FM Broadcasters:

▪ **All-channel radio.** NAFMB is hopeful that Senator John O. Pastore's (D-R.I.) Communications Subcommittee will schedule hearings on Senator Frank Moss's (D-Utah) S. 585, requiring that all radio sets, except those retailing for less than \$15, be capable of receiving both AM and FM broadcasts. A similar bill (H.R. 8266) has been offered in the House by Representatives Lionel Van Deerlin (D-Calif.) and Clarence Brown (R-Ohio).

▪ **FM origination by cable systems.** NAFMB plans to petition the FCC to



halt the practice, whereby a CATV system originates programming on an FM frequency. That frequency is carried by wire and the transmission can be received through a special hookup to an FM receiver tuned to that frequency. It is regarded as a usurpation of FM spectrum space. NAFMB points out that cable systems are selling time at low rates on their FM originations.

▪ **Subsidiary communications authorizations (SCA's).** Background-music service operators have petitioned the FCC to rule that FM's must decrease their modulation to 90%. The use of SCA's (the sideband of an FM frequency) reduces the modulation of an FM station by 10% and is seen by background-music operators as the reason some FM stations do not lease their SCA's for background music. (If modulation is reduced anyway, they believe, FM stations will lease the SCA's.) It is NAFMB's position that many FM's do not lease their SCA's because of whistling-type interference with the FM signal, not because of the 10% modulation reduction.

▪ **Underdevelopment of the medium.** Many FM channels are not being used to their full potential. NAFMB believes that especially in small markets FM's are only a simulcast of the AM because owners do not want to risk the investment in separate programming, talent, and facilities that an independently run FM would require.

▪ **Lack of a standard for quadrasonic.** Although many FM's are using the matrix system as opposed to the discrete method because it is less expensive, the FCC has not yet set a standard for FM quadrasonic broadcasting. In the matrix system four signals are picked up, encoded into two, and decoded back to four signals at the receiver. The discrete method is a "pure" four-channel system.

▪ **Signal derailing.** Devices capable of switching off an FM station being played in a store or other public place, automatically inserting prerecorded local advertisements and switching the station back on, are causing a ripple of worry. NAFMB has expressed concern over the Salescaster, a device introduced several months ago by Effective Programs Inc., New York, and marketed by LHO Inc., that city.

**More of a kind.** One group that's small but growing in FM radio is the Concert Music Broadcasters, an organization of classical-music broadcasters from across the country. Ray Nordstrand, president and general manager of WFMT(FM) Chicago and CMB president, reports that there are at least three dozen full-time commercial concert-music FM's (over 30 of them major market stations), with another 20-some stations offering the format on a part-time basis.

## Typical FM billed \$90,000 in 1972

**And there are good prospects that average FM outlet will show a profit this year**

The profitability of FM radio is rising, albeit slowly. That's the conclusion of a study released by the National Association of Broadcasters last week, which revealed the typical FM station billed some \$90,000 last year.

While less than half of the stations reporting said they made a profit in 1972, the NAB study showed that the percentage of black-ink FM operations increased in the same period. Forty-three percent of the 265 stations responding (representing both independent FM's and the FM portion of AM-FM combinations reported in an earlier survey [BROADCASTING, Aug. 20]), reported profitable operations last year, as compared with 41% in 1971 and 33% in 1970.

Time sales and net revenues, both put at \$90,000 on a national average in the NAB study, represented increases of 5.5% and 8.7%, respectively, from 1971. This increase, NAB said, was not as sharp as in the two preceding years.

National and regional spot business declined 12.5% in 1972, NAB said, al-

*Gene Milner, President  
WSHE/Miami and WSRF/Ft. Lauderdale*

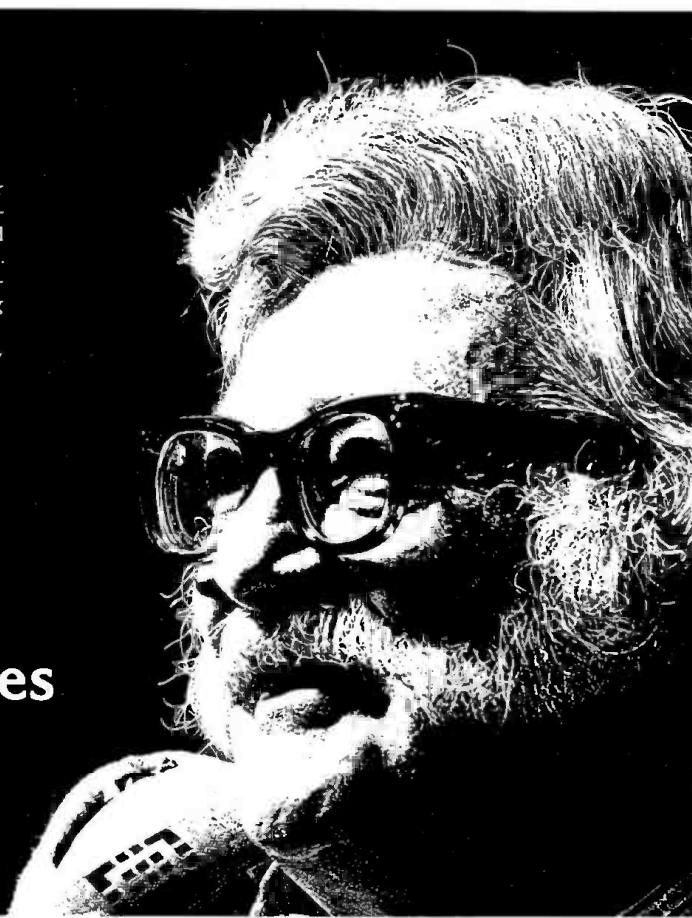
"We realized there was potential power in our unique approach to contemporary rock programming in this market. We also knew that we needed expert national representation to capitalize on it. The enthusiasm, interest and support that ABC-FM Spot Sales brings to our association is helping us realize that potential.

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uccess for your FM next year, success comparable to WSHE, Ft. Lauderdale/Miami, can be yours. Success in ratings, 18-35 plus teens, and success in billings.

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ere is an opportunity to install the "SHE FORMAT", a new approach to adult rock, with the added depth of compatible management, sales, and engineering techniques (including quadrasonic broadcasting).

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very detail is yours in one complete, all encompassing consulting package. Top management at ABC-FM Spot Sales will be happy to substantiate the "SHE FORMAT" results and the professional ability and integrity of the men who can make it happen for you. Gary Granger and Gene Milner.

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# FM Station

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(ARB-A/M'T3)

though a corresponding 6.6% increase in local-advertiser expenditures brought the total-time sales to \$90,000 at the typical FM—a 5.5% increase.

FM broadcast expenses last year, NAB reported, rose at the same 5.5% rate. The largest single expense category continued to be general and administrative costs, which totaled \$35,600 for the typical station last year, although the largest percentage of increase came in the selling category (including all promotions but excluding agency and rep commissions)—14%.

Salaries were also up 5.5% at the typical FM, NAB reported, with programming personnel continuing to command the highest pay (a total of \$20,600 at the typical station). Wages for salesmen, however, showed the greatest increase—17.8%.

Significantly, NAB reported, last year saw FM as a medium cutting its deficit margin in half, from -6.29% in 1971 to -3.15% last year. On the average, the typical red-ink FM operation lost only \$2,800 last year, compared with \$5,200 in 1971.

And, according to the stations responding to the NAB survey, the economic picture should improve significantly by the end of 1973. Stations reporting projected average increases in revenues of 11% this year, or numerically speaking, to \$100,000. This would mean that the typical FM would break even for the first time in history.

#### 1972 revenues and expenses of the typical FM radio station

	1972	1971	% Change
Total broadcast revenue <sup>a</sup>	\$90,000	\$82,000	8.7%
Total time sales	\$90,000	\$85,300	5.5%
From:			
Networks	0	0	0.0%
National and regional	4,200	4,800	(12.5%)
Local advertisers	85,800	80,500	6.6%
Total broadcast expense	\$92,800	\$88,000	5.5%
From:			
Technical	9,300	9,300	0.0%
Program	29,200	28,100	3.9%
Selling <sup>b</sup>	18,700	16,400	14.0%
General and administrative	35,600	34,200	4.1%
Selected expense items			
Total salaries <sup>c</sup>	\$47,900	\$45,400	5.5%
From:			
Technical	3,800	4,400	(13.6%)
Program	20,600	18,800	9.6%
Selling	13,900	11,800	17.8%
General and administrative	9,600	10,400	(7.7%)
Depreciation and amortization	\$ 8,800	\$ 7,400	18.9%
Music license fees	\$ 2,100	\$ 1,800	16.7%
Profit (before federal income tax)	\$ (2,800)	\$ (5,200)	46.2%
Profit margin	(3.15%)	(6.29%)	49.9%

<sup>a</sup> Time sales plus other broadcast revenues less cash discounts and commissions to agencies, representatives and brokers.

<sup>b</sup> Includes all promotions, excludes agency and rep. commissions.

<sup>c</sup> Includes salaries, wages, and bonuses of officers and employees.

"Special Report" continues on page 36



## WDIZ

With the consistently strong Solid Gold format, WDIZ is Orlando's best radio buy. Stereo 100 is #1 in adults 18-34\*, #1 in women 18-34 and 18-49\*\*.

## WEJL-FM

One of Scranton/Wilkes-Barre's top five stations for adults 18-34\*\*\* featuring the very successful Hit Parade format from Drake-Chenault, WEJL Stereo 107 is truly the sound of the Times.

## WQFM

The newest addition to the Shamrock Development Corporation and the Milwaukee radio scene, WQFM has a contemporary sound for that important 18-35 demographic group. WQFM, it's Sunshine in Milwaukee.

## WEJL-AM

Scranton's oldest station with continuous broadcasting since 1922. At 630 kilocycles, with music from the best of both worlds that bridges the generation gap.



\* 6 am - Midnight, Monday-Sunday, ¼ hour and Cume — TSA, April/May ARB

\*\* 6 am - Midnight, Monday-Sunday, ¼ hour only — TSA, April/May ARB

\*\*\* 6 am - Midnight, Monday-Sunday — TSA, April/May ARB

*Quad-City*

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\* April-May '73 ARB Davenport, Rock Island, Moline, Avg. Persons, Mon.-Fri., TSA, subject to the qualifications of the survey.

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## Progressive rock: a little older, a little wiser, a little more structured

FM's wild child of the late sixties  
matures into a still distinct  
but more disciplined format

If there was a trend in progressive-rock radio over the last year, it would be that it has gotten less progressive. What was once called "underground" or "free-form" radio has not fulfilled—with some notable exceptions—the promise of bringing the "new generation" back to radio.

FM rock, still a relatively new format, apparently spent too much time and effort trying to distinguish itself from AM rock radio. The most prominent practitioners of progressive rock are refugees from top 40 who so strongly felt the need to reject the musical and personal values of AM rock that they separated themselves from top 40 by saying what they were *not* (AM, that is) instead of presenting an image of what they were. But that has changed.

By exposing the worst conceits of rock as well as the finest moments of this music and by making its on-air approach so subjective that only a few could relate to it, FM rock has by today purged itself of that instinctive need to liberate itself from the standard of radio, top 40. It has, for the most part, come through its identity crisis. Discipline has tempered freedom.

There is now a spectrum of FM rock formats, with variations from the highly formatted WLPL-FM Baltimore to the free-wheeling style of WBCN Boston. The most highly formatted of progressive-rock stations are for the most part newcomers—those that thought rock was the way to go, but that were frightened of the unpredictability of free-form radio.

But the pioneers of the format—KZAP Sacramento, Calif., KSAN San Francisco, WABX Detroit, WMMR Philadelphia, among them—have not changed their programing controls to any great extent. Programers of these stations still do not issue strict guidelines on which specific records can and cannot be played. Instead, there are general guidelines in effect now, disk jockeys are given gentle nudges at music meetings and private conferences on what might go best where and during what time of day. Instead of tighter playlists and A-B category rotations, these older operations have turned to special programing to distinguish their sound.

News operations, such as the ones at KSAN and WBCN, are taking on greater importance with newscasts tailored to the audience. The live and taped broadcasting of rock concerts has become a staple for these stations and a gold mine for syndicators. And the new TV rock concerts, which simulcast stereo sound on local FM rock stations, are helping to intro-

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the FM  
landscape:  
From 'Big  
Daddy' Donahue  
to England's  
Ronnie Aldrich,  
they've all  
made a mark  
on the medium**



**Allen Shaw.** After four years of spending ABC's money to build up that group's seven FM's, he hopes to turn some back this year. The stations first went the "love sound" route via tape, then free-form live, then fixed on controlled-progressive rock.



**John Catlett.** The "wunderkind" general manager of CBS's FM group, 29-year-old Mr. Catlett, touched WCBS-FM and made it gold. In less than nine months he turned a 21st-ranked progressive rocker into a fifth-ranked oldies. He's now out to do the same for WBBM-FM Chicago; this time with top 40.



**Carol Miller.** She's one of the successful female disk jockeys now working progressive rock formats. Miss Miller was a full-time student at the University of Pennsylvania in Philadelphia when WMMR(FM) hired her. Today, she commutes between Philadelphia and New York, pulling an additional shift on WNEW(FM) New York.

duce FM rock to a wider audience.

The ABC FM group of stations in many ways legitimized the move of progressive-rock radio to a structured form. All seven ABC FM stations were in bad rating straits by the middle of 1971. FM Group Vice President Allen Shaw announced that the corporation had

had enough of the free-form experiment and would go to a more formatted rock sound. Most of the stations had initial rating jumps after the change—KAUM Houston, WPLJ New York, WRIF Detroit and especially KLOS Los Angeles. But the rate of increase slowed after the first books. WDVE Pittsburgh began to build

later, while some of the others dropped off. The new discipline worked in varying degrees in different markets. But the wall had been breached and others followed ABC over.

WLPL Baltimore was one such station. A year ago Bill Parris joined it from another United Broadcasting station in

# Bend their ears.



Each week WPTF reaches 32% more women 25 and over and 86% more men than the second station. (6 AM to Midnight, Monday through Sunday, Total Survey Area cume.)

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Either WPTF or WQDR ranks as one of the top two stations reaching men and women of *every* age break in the Raleigh market.\*\* So don't let this news go in one ear and out the other.

\*Figures based on average persons per quarter hour, Monday through Sunday, ARB Survey, Raleigh, April/May 1973, Total Survey Area. Data and estimates used subject to qualifications given in report.

\*\*SMSA now ranks Raleigh-Durham as the 75th market.



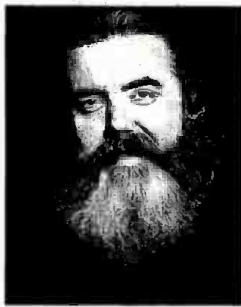
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50,000 WATTS

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STEREO ROCK 94  
100,000 WATTS



**Ronnie Aldrich.** Mr. Aldrich is in the vanguard of European artists who are finding more and more air play on American beautiful-music stations. Many American musicians have been touched by the rock explosion to such an extent that their work cannot be used on this type of format; it's too electric and too loud.



**Tom Donahue.** Sitting behind a microphone for a dozen years spilling out top-40 patter, he was called "Big Daddy" Tom Donahue. Then he became the father of progressive rock radio on FM. Today, it's Mr. Donahue, the general manager of Metromedia's KSAJ-(FM) San Francisco.



**Marlin Taylor.** The chief programmer for the Bonneville Programming Service is not afraid of a vocal or horn: His is the brightest of the beautiful-music packages available. Along with Loring Fisher, he moved out from under WRFM(FM) New York's roof to set up an independent service that supplies five Bonneville stations, 35 others.



**Bob Meyrowitz.** A former NBC Radio network salesman, Bob Meyrowitz "twisted slowly, slowly in the wind" when *Rolling Stone* magazine, which had hired him to start a radio syndication series in that San Francisco paper's name, fired him. He moved the show out from under RS, now is a top rock program syndicator for FM.



**Jim Gabbert.** Along with a classmate from Stanford University, Jim Gabbert built KIOI(FM) San Francisco by hand. They plugged every plug and soldered every connection. At 37, he looks (and probably feels) 26. He turned down an offer of \$3.5-million this year for the station he paid a little over \$100,000 for; instead, he bought an AM.

Washington. Mr. Parris tried to come up with a cross between a mass-appeal rock station and a progressive-rock format. "I tried to lift the best of all the rock formats," he said. "A little bit from Bill Drake, a little from Buzz Bennett [programming vice president of Heftel Broadcasting]." By mixing top-40 singles with

a body of progressive rock that is older and more recognizable, he hoped to maximize the audience. Former top-40 jocks are schooled in throwing out the "bad habits" they learned from AM and retaining the meaningful ones.

For example, Bill Parris decries what he calls the "institutionalized destruction

of music credibility." That is, disk jockeys may introduce a song over the lip of a record, but may never talk up to a vocal "just for the sake of talking." In that case, he believes, "the performer becomes irrelevant to the performance. He might as well phone it in from a closet somewhere, 'that was' and 'this is'-type an-



*Marbeth Richmond*  
Division Manager, San Francisco

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**"Stereo  
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**Ray Conniff.** One can hear Ray Conniff on AM radio for about four seconds at a time. There, his singers are usually performing station logos—one note per letter. But on FM good-music stations, listeners can hear the Ray Conniff singers do whole songs, cover-versions of the hits of the day for those who don't make a habit of top-40 radio.



**Jerry Lee.** His beautiful-music-programed WDVR Philadelphia was the first FM station in the nation to bill \$1 million. Almost everyone who is anyone in the good-music business has worked for him, at one time or another. No shrinking violet, he once owned and drove the James Bond super-car of movie fame for promotional purposes.



**Grateful Dead.** Probably the only genuine institution that rock music has, every self-respecting kid under 25 wants to see the grateful Deads' four-hour stage show. When their concerts became too packed for comfort, they arranged for FM live-remotes at stops during a tour last year.



**Marty Percival.** As head of ABC-FM Spot Sales, Marty Percival, with about 30 FM rock stations represented, has had the unsavory task of convincing advertising agencies that the listeners of progressive rock buy things other than pot and Army flak-jackets.



**George Wilson.** The Vince Lombardi of radio, George Wilson doesn't have to shout; just the threat of action from Bartell Broadcasting's executive vice president gets his programers moving. His company claims three of the country's highest-energy FM rockers: WMYQ Miami, WDRQ Detroit and KSLQ St. Louis.

nouncing. That kind of radio destroys the product—music." WLPL uses what Mr. Parris calls a relevance rotation. Statements concerned with the image of the station, current promotions, activities the listeners are involved in and listening-area involvement are slotted into each hour. It is "institutionalized audience in-

tegration." Disk jockeys are also trained to change the emotional flow of their presentations. The emotion he exposes on the air must be reflective of the type of music that is being exposed. Mr. Parris calls it "method acting. If a top-40 station plays 'Killing Me Softly' the announcer hardly changes his tone from when he an-

nounces 'Get Down.' He must flow emotionally with the music, he says.

This type of formal thinking is new to progressive-rock radio and, if successful, could become more the norm than disk-jockey-as-program-director school of thought that now prevails.

Still, one of the most important things

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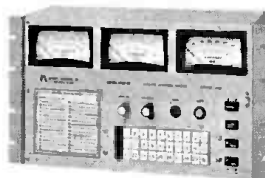


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**Jethro Tull.** Fagan-fanatic-flutist Ian Anderson and his group, Jethro Tull, pack rock palaces and convention halls all across America and England. He's never had an AM hit bigger than an anthill, yet sells records by the truckload. The reason is FM, the only place where listeners can hear his elongated, thematic music in its entirety.



**Jack Siegal.** Mr. Siegal markets soft, soothing music for the four PSA Broadcasting FM stations in California. He made his reputation with KJOI(FM) Los Angeles, one of the top-rated beautiful-music stations in the country. The first thing he did was change all the call-letters to "EZ" plus a letter.



**Phil Stout.** Although it's popularly called the Schulke format, it might more accurately be called the Schulke company and the Stout format. Phil Stout is the man who makes it sing. Literally in the backroom of Stereo Radio Production's New York office, Mr. Stout assembles the music that will be heard on more than 60 radio stations.



**Jim Schulke.** The "godfather" of beautiful-music radio put automation-equipment manufacturers out of the software business in the mid-sixties, but in return sold a lot of tape decks for them, with the QMI-rep firm. He came up with the standard of quarter-hour blocks of uninterrupted music and the extreme concentration on technical excellence.



**Ray Nordstrand.** The president of WFMT(FM) Chicago is the king of the classics. Dedicated to the proposition that classical music can and does make money, he spends much of his time showing other classical stations how to do it.

that FM rock radio has done for radio as a whole is to bring back the broadcasting of concerts. Once a staple in the old-line network fare, the concert disappeared with the emergence of format radio. But astute rock programers realized that rock-and-roll radio of the fifties had lost its quality as the focus of community for

teen-agers when it became mass radio, and that the rock concert has probably replaced it as the medium common to youth. Six-hundred-thousand people may have trekked to a race track in Watkins Glen, N.Y., to hear the Grateful Dead, the Allman Brothers Band and The Band, but they also went just to be there, just be-

cause they knew everyone else would be there. The rock concert was a natural for rock radio.

At first, the concert broadcasts were live. The Grateful Dead arranged for broadcasts of almost all their concerts on a sold-out tour last year to placate those fans who couldn't get in. Recording com-

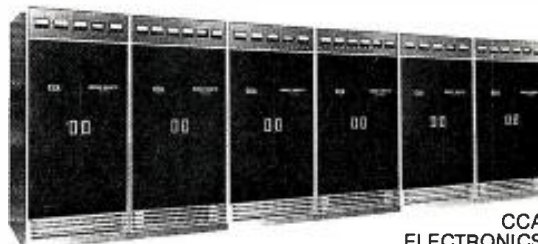
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panies snatched up the hour's worth of free radio exposure for younger artists, paying them scale wages and buying time on the broadcasts. But there were only so many major artists around to keep concert programming special. So the syndicated concert was born.

It began with a series of BBC-produced concerts (the BBC is regulated as to how much "needle-time" it is allowed and has made a practice of recording live music). Concerts by Led Zeppelin, Joni Mitchell and James Taylor, the Faces and the Who were syndicated by London Wavelength, a subsidiary of ASI Communications, with much success. Here too, new ground was broken and followers were hot on the trail in no time.

The *King Biscuit Flower Hour*, the most widely syndicated American-produced program package of this type, had odd beginnings indeed. Bob Meyrowitz, a former NBC Radio salesman, was commissioned by *Rolling Stone* to come up with a "Rolling Stone of the air" program, chocked with features, interviews and new music. The idea never got off the ground there, according to Mr. Meyrowitz. So he moved out of the *Rolling Stone* offices to produce his concert series.

After *King Biscuit's* first show, featuring Edgar Winter, he felt firm in his belief that syndicated rock concerts could become viable on progressive-rock radio. "The letters poured in then," he says, "saying 'thank you' for the show. It was very heartening. Today, the letters don't

say 'thank you' any more. They say, 'Here's who I want to hear.' But that's OK. It's a measure of success." In November, *King Biscuit* goes from one to two shows a month on 80 stations. That's a measure of success, too.

## FM picks up on MOR where AM is leaving off

Adult radio is having harder times on one medium, but finds a niche in the other, with room to experiment

"Adult" radio on FM for years meant only one thing: beautiful music, quarter-hour segments of uninterrupted music. But no more. Today, and even more so tomorrow, adult FM radio will denote what has been known as classic MOR as well as good music.

To be sure, MOR radio has been having a rough time of it in many major markets. As audiences grew older, the slicker top-40 formats climbed to the top. The expensive, MOR format began to wither in New York, San Diego, Dallas and elsewhere. FM, the home of the specialized format, is beginning to provide shelter for the beleaguered MOR format and can be expected to gather even more

MOR-type formats under its wing in the future, according to many in the industry.

WASH Washington has been on the air since 1968 and, in retrospect the decision by Metromedia to put the station on personality-oriented MOR seems almost inspired. The constant in the Washington market for many years had been adult-formatted WMAL(AM). If Washington as a city has cast its vote for MOR in such a big way for such a long time, and since there was nothing remotely similar on FM, why not go personality MOR on FM and be the less-commercials, more-music alternative? Four years later, WASH is number five in Washington behind WMAL(AM) and three simulcast AM-FM combination operations. "Now, it couldn't have been done in any market," General Manager Bill Dalton points out, "but here it seemed like the answer and it was."

Interestingly, WASH's demographic profile and day-part rating performance looks like an AM station's. Morning drive is the strongest daypart instead of the expected mid-day like most adult-oriented FM's. It skews heavily toward women, like the classic MOR.

The management of WCCO-FM Minneapolis came up with much the same conclusion as did Metromedia in Washington. The sister of WCCO(AM) had been run, as one WCCO executive put it, "on a light bulb," with 2,700 w power at 400 feet. Since last month, a separate unit within the WCCO corporate structure has

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"Enjoy Hot Springs' Newest Sound"

Source: WILLIAM CARR, CONSULTING ENGINEER, FT. WORTH, TEXAS

been at work on what is called "a new type of radio station without a formula." Targetted at a 25- to 39-year-old audience, the station is offering, in equal parts, music, service and personality. Though that description sounds very much like what WCCO(AM) has been doing with success for 20 years, the new FM is deliberately shunning its image as the child of a movie-star playing on his parent's name. And the station's power was upped to 100 kw at 1,250 feet.

"We're on a tightly restricted budget," Rob Brown, the general manager says. "We're a very young staff. I think only one member of the staff is older than I am and I'm 35. Which means we're not going to rely on any of the old ways."

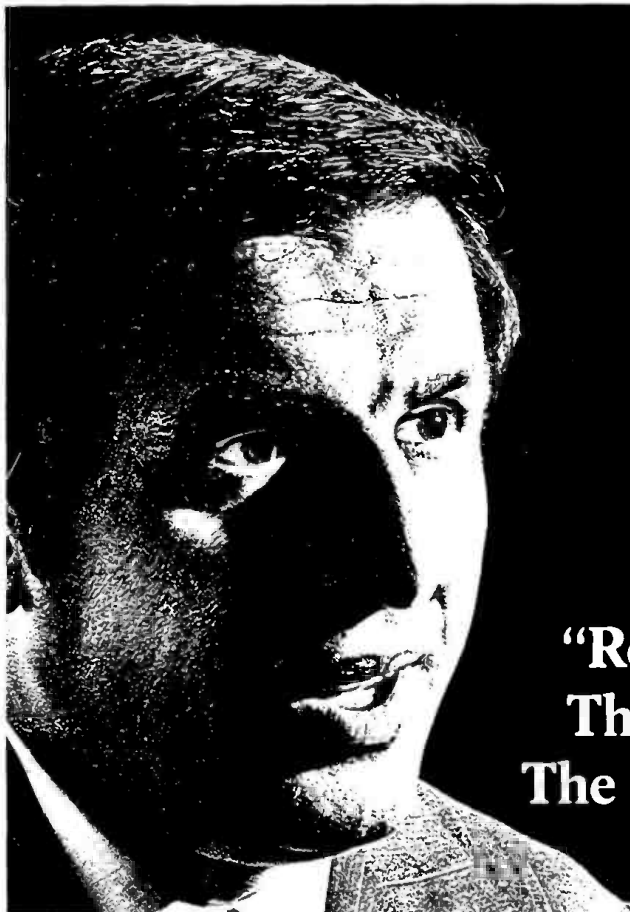
FM, which is "seemingly newer in Minneapolis," Mr. Brown said, is ready for a "generally informative radio station." All sales will be spots—"no selling the news or the weather or business news," he said. "Those services ought to be there whether they're sold or not." They are seriously considering production of live radio drama and a script contest to facilitate that move, as well as the broadcasting of live symphonic and big-band concerts.

"In hiring announcers," Mr. Brown added, "most have found it hard to understand the kind of freedom in programming that they will have here." This experiment will be watched closely.

Another AM MOR station dominant



**Upstart.** Simulcasting the signals of commonly owned AM and FM properties in the same market has often been regarded as a nifty way to bolster prices in the AM station's rate card. At the same time, critics at the FCC and elsewhere have long condemned the practice as a waste of FM spectrum space. Indeed, the critics are making headway: Breakup of those joint broadcasts, and subsequent independent programming of the FM affiliate, is an evident trend in the industry, particularly in major markets where it's being helped along by an FCC rule banning simulcasts more than 50% of the broadcast day. One of the latest FM operations to jump on the independence bandwagon is WCCO-FM Minneapolis-St. Paul, which parted company with its AM counterpart Aug. 27. The station has since doubled its hours of operation to 24 hours daily. Pictured above severing ties that bound WCCO AM and FM are FM General Manager Rob Brown; Van Konyneburg, chairman of the executive committee of licensee Midwest Radio-TV; Joe Strub, chief of the Twin Cities weather bureau; Robert Ridder, Midwest board chairman; Henry Dornseif, Midwest executive vice president and treasurer; Tom Doar, Midwest secretary; Larry Haeg, Midwest president, and Sherm Headley, manager of affiliate WCCO-TV. In the foreground (l-r) are engineer Glen Espelien and announcer Dave Teller.



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WFBC-FM	Greenville, South Carolina	#1 Adults 18+ **
WKDQ-FM	Evansville, Ind. (Henderson, Ky.)	#1 Adults 18-49**
WLCY (FM)	Tampa/St. Petersburg, Fla.	#1 Women 18-34**
WDIZ (FM)	Orlando, Fla.	#1 Adults 18-34**
WMAZ-FM	Macon, Georgia	#1 Adults 18+ **
WAFB (FM)	Baton Rouge, Louisiana	#1 Men 18-49**

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\* (Monday-Friday, 6 AM-Midnight) May/June 1973 Pulse R.S.A., Avg. Qtr. Hr. All audience data subject to qualifications issued by Pulse.

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in its market, KMOX(AM) St. Louis, is promoting its sister FM with separate but similar programming as "the other KMOX." KMOX-FM says it is "not afraid to run a 10-minute news block in the morning." Neither is it afraid to play songs from albums like the new Carpenters' single "Top of the World."

Beautiful music has, in fact, been the benefactor of the deterioration of MOR in the markets where MOR is not doing well. As adult-oriented stations began to contemporize their sounds with more top-40 music or as others changed formats altogether, many of their listeners were forced to the good-music stations for the companionship and unobtrusive music they had lost. But this trend probably will not continue. Some operators, especially those who find themselves in the middle of an escalating beautiful-music battle, may cut the line and go MOR. The notion is that talk and service can work as well on FM, too, if liberally doused with plenty of music. And at that time, contemporary adult radio with personality, verve and relatability will begin to steal back some of the numbers it lost by default to beautiful music.

## Last wall falls as top 40 makes its mark on FM radio

The kingpin of AM radio got a toehold in the sister medium and it looks as if it's here to stay and to pay

Top 40 is the matrix of contemporary radio. Country and middle-of-the-road formats have borrowed heavily from top 40 in the past decade, borrowing its production techniques, following its methods of record research as text and even taking many of its big-time disk jockeys and program directors away. Even progressive-rock radio has found it necessary to take several more steps toward top 40 rather than away from it in the past year. The question is: Why did it take so long for top 40 to move to FM, as it has in the past two years?

Bob Johnston, program director of WBBM-FM Chicago believes it started "with the preconception that if you were doing something on a different medium, let's do it differently. From the account manager to the guy on the air, people thought FM was a different medium. And I'll admit that kind of thinking really got in the way." But as the differences between FM and AM melted, that "preconception" that FM had to be different went out the window. FM listeners were no longer the highly educated, highly paid beautiful-music or classical-music listener, or the somewhat elitist college student looking for progressive rock. As the bulk of the available audience (and that meant people who were accustomed to AM radio and all it en-

tailed) moved to FM, AM-type formats had to come along.

Once again, as with progressive rock radio, the first stations to go top 40 on FM—WBBM-FM, KIOI San Francisco, WXLO New York, WIIN Atlanta among them—still give deference to the idea of tooling the programming to the FM medium to some extent. On some, it takes the form of expanded playlists, on others, it means jingle-free production. The newcomers—and they have come in a flood over the last year—are in general programmed without thought to their medium. George Wilson, executive vice president of the Bartell Media stations, has utilized a more teen-oriented format and states that Bartell FM stations are programmed no different from their AM's. What has characterized these newer contemporary stations is their reliance on copious audience research. Callers into 24-hour request lines are grilled for all sorts of information that can provide program directors with data on specific demographic appeal of certain records, listening patterns by coverage area and daypart and a variety of other research. Also they are distinguished by super-push contests, usually involving large, single sums of money in order to attract larger audiences.

In fact, for any top-40 station, teen-targeting can usually provide the fastest rating results. Teen-agers are the base on which most contemporary stations must build. In Detroit, WDRQ; in St. Louis, KSLQ; in Norfolk, wowt; in Buffalo, WGRQ; in Miami, WMYQ and WLQY, and elsewhere, stations have adopted what has been termed the "Q-format" originated by former Bartell programmer (now vice president for programming for Hefel Broadcasting) Buzz Bennett. Mixing lots of oldies with an extremely tight list of mass-appeal records, these "Q" stations are beginning to cause trouble for AM rockers in the same markets.

One of the more notable top-40 FM stories this year has been the program consultancy of WABC(AM) New York programmer Rick Sklar with KSFY(FM) San Francisco. Perhaps the most ailing of the ABC FM's that had all been programmed pretty much on the same controlled-progressive formats, KSFY was allowed to break away from the other stations under the guidance of Mr. Sklar. He has put a "carbon copy," as FM vice president Allen Shaw put it, of WABC onto KSFY's air. From jingles to music selections and rotation, KSFY does sound like WABC down to the last chime.

Mr. Sklar has complained bitterly about the problem of FM signals in the hills of the San Francisco area. "One FCC field inspector," he said, "told me that the computers they use to allocate frequency and power do not recognize the existence of hills. With a signal that is line of sight to the horizon, that's got to hurt you." Arbitron ratings for July and August that were released recently show that maybe WABC should have stayed in New York. KSFY's ratings were half of its already unlivable level



August 1, 1973

ARB RATING SUMMARY -- SRP CLIENTS

April/May 1973

There are seven (7) SRP client FM stations that are NUMBER ONE in their markets. They lead all other AM or FM radio stations -- Persons 12+, 6 a.m. - Mid., M-S, Total Area Av. ¼ hour or Metro Share.

All five SRP client stations that were NUMBER ONE in the 1972 April/May ARB's repeated their first overall ranking and two additional client stations achieved NUMBER ONE status. The seven NUMBER ONE stations are:

WEAT-FM, West Palm Beach has held number 1 for four consecutive years. WEAT-FM's 21.3 share is the highest FM share in the country -- an honor held by the station for the last three years. The next closest share in West Palm Beach is WEAT(AM) with a 10.1. WEAT-FM is also 1st in every time period as well as weekly come.

WOOD-FM, Grand Rapids continues its number 1 position in Total Area Av. ¼ hour and come for the 4th consecutive year with demographics that are almost a carbon copy of last year's April/May ARB; i.e. 1st in 18 - 34 and 18 - 49 women, 10 a.m. - 3 p.m., M-F; and 2nd in Men 18 - 49, 6 a.m. - 10 a.m. and 3 p.m. - 7 p.m., M-F, Total Area Av. ¼ hour.

WLYF, Miami holds number 1 position in the Miami-Ft. Lauderdale Metro with a 9.1 share. WLYF has been number 1 in the Miami-Ft. Lauderdale area 3 of the last 4 ARB's having been edged by Dolphins football on an AM station in the Oct./Nov. 1972 ARB.

KRFM, Phoenix and WDBO-FM, Orlando continue their number 1 overall positions in the Total Area Av. ¼ hour 1st achieved in the 1972 April/May ARB.

New to the growing list of number 1 FM stations is WKBN-FM, Youngstown, which edged out the top AM station 14.7 to 14.5.

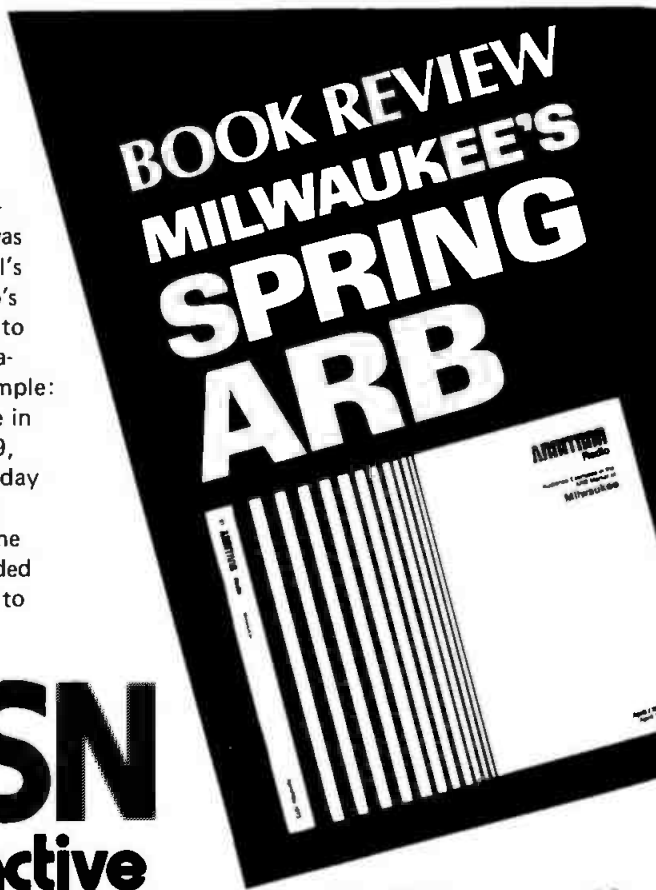
Completing the list is WWSH -- 4th overall in Philadelphia and number 1 in Trenton with a 16.0 share...next closest a Trenton station with a 9.8 share.

16 SRP client stations are 2nd or 3rd in their markets. Following is a more detailed analysis with example demographic results:

(Cont'd)

Here's a book that will delight any media buyer because of its basic simplicity. WISN (Milwaukee's Radio-active station that was such a hit in last Fall's issue) plays the hero's role. We don't want to give the whole plot away, but here's a sample: WISN is number one in target adults, 25 - 49, Monday through Friday in the metro survey area. This two-volume classic is recommended for anyone who has to deliver adults in a big way.

**WISN**  
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John Hinkle  
Vice President  
General Manager

*Mg*

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Records are made to be broken. And, in the past six months, that's just what the King Biscuit Flower Hour has been doing. Maybe it's because we don't play records. Instead we play concerts that we've taped live. In quadrasonic sound. For the record, we've already featured Humble

Pie, Blood, Sweat & Tears, Ten Years After, Loggins & Messina, the J. Geils Band, Slade, the Edgar Winter Group, John Lennon, Stevie Wonder and Sha Na Na. With the Allman Brothers Band yet to come. The King Biscuit Flower Hour has been sponsored by Pioneer, Landlubber,

3M, Johnson's Baby Shampoo and Champale and can be heard on over 100 FM stations. For more information about rock radio's finest hour, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Avenue, New York, N. Y. 10022, (212) 371-6850.

**The King Biscuit Flower Hour.**

in the April-May reckonings. But that is only its first book. Mr. Sklar's main problem—and this is emerging as a common headache among the programmers in this format—is with air talent. "It's exceedingly hard to find people qualified in this format for a price you can afford to pay," he said.

But if line-of-sight is a problem in places like San Francisco, it is a boon to FM stations in southern Florida, an area that is bowling-alley flat. Stereo Radio Productions-programmed beautiful-music FM stations in Miami (WLYF) and West Palm Beach (WEAT-FM) have consistently topped total-survey-area ratings in their markets for several years. Today, there is a top-40 battle going on in Miami the likes of which popular radio has not seen since the early '60's. Bartell's WMYQ(FM) Miami has been in a holding pattern, after an initial strong showing in that market, for about a year now. It had been able to make strong inroads into top-rated WQAM(AM)'s teenage audience and more than respectable showings in women during midday. Within the last six weeks Heftel Broadcasting has moved into Miami as well, pitting the former Bartell programmer Buzz Bennett against the man who replaced him, Jack McCoy, who was moved in to program WMYQ. Heftel's WLQY(FM) Miami, promoted as Y-100, was to follow the same scenario that brought the company success in Pittsburgh with WKPQ(AM) pitted against entrenched KQV(AM). A \$50,000 cash giveaway preceded the new Y-100 format onto the air and the money contests and super-energy disk jockeys began to fly at one another as a "grudge-match" took shape between WMYQ and Y-100.

Then, three weeks ago, WMYQ mysteriously lost the power to its transmitter. Frantic engineers switched to the emergency generator, which also failed to work. After some quick calls, Mr. McCoy got the power back—too much power it turned out. Current shot into the control panel, blowing every circuit and causing a fire. Luckily, a set of

**How much of what.** Below are the results of a special rating-trend analysis computed for *Broadcasting* by The Pulse Inc., New York. Sample stations in the top-50 markets were selected randomly from the five most-utilized formats on FM radio. Gross share points (Monday to Friday, Total persons, 12+, 6 a.m. to midnight) for each station were recorded from surveys taken in the summers of 1970 and 1973. Station shares in each category were averaged to produce an "average" share for a station operating over a three-year period in the same format.

Format	1970	1973
Top 40	2.25	3.2
Progressive rock	2.2	3.7
Beautiful music	3.25	4.5
Middle-of-road	3.0	5.1
Country	1.6	2.0



WMYQ jingles were sitting in the production studio of KCBQ(AM) San Diego, another Bartell station. A quick patch into the transmitter and KCBQ was on the air in Miami with WMYQ jingles slotted in. Today, the station is still functioning at one-half its power and the cause of the power failure has not been determined.

A Hooper coincidental survey conducted while WMYQ was at half-power shows WLQY not only beating WMYQ but beating WQAM and WIOD(AM) as well. WLQY in this telephone survey was number one in all day-parts. The story of the battle for Miami is really only just beginning, Arbitron and Pulse surveys have yet to be taken. WMYQ must come back up to full power before the situation can really be judged objectively. But, it can be said that at least in Florida, FM radio and top 40 especially are not about to sit back and be sedate.

## Beautiful music isn't resting easy anymore

The available supply of music has dwindled, and competition has heated up among syndicators and stations, resulting in a more mixed bag of programing than before

Beautiful music is not quite as placid as the name would connote. Many of the FM's that now program themselves and the syndication services that program the stations in that format are brightening up their sound with more vocals, more brass and more contemporary songs.

And what used to be a two-company ball game in syndicated beautiful music between Stereo Radio Productions and Bonneville Programing, has become a league, with TM Productions and McLendon Broadcasting playing for keeps.

WRFM New York, a Bonneville-owned and programed station, is plugging its morning man, Jim Ailwoth, in television spots and is editorializing in drive-time. All over the country, beautiful-music stations are heavying-up on news, especially in the morning.

Wkss Hartford, Conn., is hiring former progressive-rock disk jockeys because General Manager Fred Constant feels they are more suited to this type of radio, with their laid-back approach. Some programmers admit that they are going to brighter, more up-tempo versions of current pop songs because of the unavailability of lush, softer arrangements. And many are reaping the rewards of younger demographics because of the shift.

Still others are finding their sound softer than before. Phil Stout, programmer for Stereo Radio Productions is among them: "Most of the reason for that is that contemporary music is getting softer." His boss, SRP President Jim Schulke, adds, with apparent regret, that strong, all-demographic songs are not around as much any more. "Nobody is writing 'It's Impossible' or 'We've Only Just Begun'

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NUMBER

2

of all radio stations in the Philadelphia market with adults 18-34!

NUMBER

3

of all radio stations in the Philadelphia market with adults 18-49!

NUMBER

1

of all FM stations in the Philadelphia market with adults 18-34 and 18-49!

Source: Mon. thru Sun., 6 AM to Midnight, Av. Otr. Hr., T.S.A., July/Aug. '73 ARB



1 if you play  
the numbers  
2 game ...  
think of the  
3 46th  
market and  
4 104fm  
It's so  
easy ...  
5 **WWDL**  
6 **104fm**  
dominates  
7 the big  
scranton /  
wilkes-barre  
8 market ...  
9 **WWDL 104fm**  
**scranton**  
**pennsylvania**

represented by:  
meaker radio, inc.

**104fm**  
**WWDL**



**Profitable spinoffs.** FM broadcasting has created at least two print-media beneficiaries: *Chicago Guide*, a one-station vehicle published by WFMT(FM) Chicago, and *Forecast FM*, a multistation guide and audiophile magazine published for the Baltimore-Washington market. Both are thick, glossy and prosperous. Each began as a modest listener's guide (*Forecast FM*, published by Richard Mostow, sprang from a pamphlet at WHFS(FM) Bethesda, Md.) and expanded on the strength of its audience's affluence and loyalty.

any more," he said. Jim Schulke and Phil Stout—whose service, almost everyone in the field agrees, is softer and less out-front than most anything else on the market—characterize the move to brightness as the product of "the guys who are behind who can and will take risks."

In fact, no matter which service a station subscribes to or if the station programs itself, all are faced with the same problem, now about three years old—lack of music. "They just aren't recording the pop stuff by our type of artists," Phil Stout says.

"We haven't compromised our over-all concept of a middle-ground format just to accept any cover-version," Ernie Winn of TM Productions said. "But I have to admit that policy has put us in kind of a corner." In order to get itself out of that corner, Mr. Winn said the company would begin in earnest a venture that syndicators have been talking about for some time—in-house production of music. Jim Schulke has mentioned, for over a year and a half, the idea of going to Europe and producing orchestrated music to his clients. Loring Fisher and Marlin Taylor of Bonneville Programing have been careful about considering such an idea in the still-formative stages of that firm (Bonneville is now about two and a half years old) because of the initial costs. But TM, with music-production facilities built into its new building for its jingle productions, has decided to take that thought-about but feared step.

The fear is completely understandable: It will cost between \$5,000 and \$10,000 per track to produce these customized cover versions, according to the best estimates. At present, Mr. Winn says, TM has about 12 self-produced selections in its service to 67 stations. By the end of 1974, he projects there will be 50.

Each type of good music, however, has

a ratings story to tell. The middle-ground to very-soft stations seem to be performing slightly better across the country, but market-by-market variations are still significant. These subtle format variations which have recently emerged are no doubt the reaction to increased competition. Despite the inroads made by oldies, top 40 and progressive rock into beautiful music's dominance of FM, the format still has the best, most consistent track record to date, although some of that is due to longevity. As more and more operators moved into FM, more and more went with the tried and true—beautiful music. Self-programed stations have felt the sting from rival stations that have picked up one of the more expensively produced syndication services.

Stations that established a beautiful-music identity in a market five years ago, such as *WDOK* Cleveland and *WKJF* Pittsburgh, and have found their audiences skewing too old for their liking, are brightening up their sound to compete in younger demographics. Newcomers to a market, with no ratings to sell, are programing themselves much softer than the competition and with fewer commercial breaks and are finding success.

Many beautiful-music stations are placing increasing importance on morning newscasts.

John Moler, general manager of *WRFM* New York, went so far as to institute regular editorials in drive time. He believed that such an interruption to the normally uninterrupted music format could provide great impact for messages of importance to the community. He says it turned out right and now does it twice a day. Many managers are beginning to feel much the same way. They are concerned with becoming more integral parts of their community than simple music programing will allow.



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## Programing

### Rozelle sings no-show blues

**But Pastore counters with own lyrics about tickets held up by scalpers; TV networks cite schedule clashes; radio worries start to surface**

Senator John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee, and National Football League Commissioner Pete Rozelle locked horns again last week. It was over 50,000 ticket holders who failed to show up at the stadiums on pro football's opening day (Sunday, Sept. 16). It involved nine cities where home games were televised, thanks to the 11th-hour rescinding of the blackout rule (BROADCASTING, Sept. 17).

The TV networks sat on the sidelines while this particular debate raged, and said that, over-all, they were adopting a wait-and-see attitude about what will happen now that home-city blackouts are ended for teams that sell all their seats 72 hours before game time.

The 50,000 no-shows for nine opening-day games this year, Mr. Rozelle said, were a far cry from the 21,000 ticket holders who failed to show up during last year's opening-day games in 13 cities, when the home-game blackout was in effect. "Potentially, this could be the biggest threat in the history of pro football," the commissioner said, explaining that fans who become used to seeing their home teams on television in the comfort of their living rooms (with all those extras they can't get sitting in the stands, like expert commentary, instant replay and locker-room interviews) may in the future stop buying season tickets, or even single-game tickets, altogether. "And fewer people in the stands," Mr. Rozelle continued, "mean fewer hot dogs bought, and fewer parking spaces used. Plus the negative impact on the quality of the game and on the players, who feed on the fan enthusiasm of packed stadiums."

But Senator Pastore had another explanation of the Sept. 16 no-show figures. "I'd like to see the number of tickets left in the hands of scalpers," he said, in a speech he made on the Senate floor last Monday (Sept. 17). "They're the ones that have been buying up large blocks at regular prices and getting \$25, \$50, even \$100 for them. Before we make a quick decision to change this law, I want to see the roster of people who buy tickets. People that buy tickets like to see the game live. They didn't stay home unless they had to."

From CBS-TV's point of view, as expressed by William C. MacPhail, its vice president of sports, "our network has favored the lifting of the blackout all along but we're still trying to sort out the scheduling problems of this new set-up." As an example, Mr. MacPhail said that next Sunday (Sept. 30) CBS is responsible for the national doublehead-



Irony? The banner pictured above might lend credence to National Football League Commissioner Pete Rozelle's argument that some pro-football season-ticket holders are indeed willing to relinquish their on-the-scene status for a more comfortable seat in front of their home TV sets. The scene was Pittsburgh's Three Rivers stadium on Sept. 16—the first day on which the effects of the blackout lifting were felt.

er, which will be the New York Giants at Cleveland and Los Angeles at San Francisco. NBC's single game feature that week is New England at Miami. CBS had originally planned to send the Giants-Browns game into Miami because the blackout would have prevented NBC from televising the Miami game for the home folks.

But, assuming a sell-out at Miami's Orange Bowl, which is all but certain, CBS would be wiped out in the ratings if it went head-to-head with the Giants-Browns game against the Dolphins game in the Miami market. But bringing in the later West Coast game to Miami TV audiences "will really jack up the line charges," as Mr. MacPhail puts it, adding, "And this kind of dilemma is becoming commonplace rather than unique."

CBS couldn't feed both games into Miami because the NFL overexposure rule specifies that if the home team is playing in its own stadium, CBS and NBC may feed only one game each into that city. This rule antedates the lifting of the blackout; but the antiblackout law will aggravate its stringency in the New York market and in the San Francisco-Oakland market because these areas have two home teams. To take a New York example, on Nov. 11 Dallas will play the Giants in New York at 1 p.m. and the Jets will be at New England at 1 p.m. Again, assuming a sell-out for the Giants at home, both games will be televised in New York in direct competition with each other, and New

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York TV watchers will not have a later game.

An inadvertent preview of this situation cropped up in Washington on opening day when WTOF-TV, the CBS affiliate there, "stupidly" (Mr. MacPhail's adverb) took the early San Francisco at Miami game in direct competition with WRC-TV's telecast of the Redskins home game (courtesy of the blackout decision). CBS then had to pull the plug on the later Pittsburgh-Detroit game because of the overexposure rule. Washington football fans were not amused.

Neither was Torbert Macdonald (D-Mass.), chairman of the House Communications Subcommittee. During license-renewal hearings last Tuesday (Sept. 18), he prevailed upon FCC Chairman Dean Burch to set up a task force in the complaints-and-compliance division to look into the WTOF-TV snafu.

Mr. Macdonald also elicited from Mr. Burch a promise that the task force would investigate Philadelphia Eagles owner Leonard Tose's threat to sell for the first time 500 obstructed-view seats he had previously given away to servicemen and boys' clubs and the like and, when the seats go begging at the box office, to claim that the game is not sold out and thus it can't be televised in Philadelphia. Mr. Rozelle shrugged off the obstructed-view-seats controversy, the clear implication being that Mr. Tose's remarks should be taken with a grain of salt. One club spokesman said every stadium has "crummy" seats that are not put up for sale and putting these seats on the market now would be such a "blatant" effort to get around the law that "no owner would be allowed to get away with it."

The biggest loser in all this, at least in the short run, could very well be the local radio stations that air home football games to the tune of \$2,860,000 in rights figures (BROADCASTING, Sept. 3, July 30). With home games now available on TV, radio rights to these same games may end up being "valueless," according to George Duncan, vice president of Metromedia Radio and general manager of WNEW(AM) New York, which carries all the Giants' games.

Mr. Duncan didn't take a special ratings' survey of his New York listening audience on opening day, when WNBC-TV also carried the Giants' home game, but he's on record as claiming that he figures to lose as many as 80% of his listeners in that situation. He said that the radio sponsors of the opening game on WNEW are on his neck to rewrite the contracts, which were entered into on the assumption that home games would not be televised into New York. Herb Salzman, the general manager of WOR(AM) New York, who faces the same problem with Jets' home games, says he may have found at least a partial solution. "I'm gonna start an extensive advertising campaign," he says, "suggesting to New Yorkers that they turn the volume down on their TV sets and tune in instead to Marty Glickman and Larry Grantham's expert commentary on the radio. You might call it the double-your-pleasure approach."

# Beautiful

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## Returning favorites outrate new shows

That's first trend in new season, but figures are still fragmentary

The first week of new-program introductions for the 1973-74 network-TV season produced mixed ratings to match the unevenness with which new programming itself appeared.

In the A. C. Nielsen Co.'s new national "overnight" ratings—which rate only CBS and NBC programs because ABC is not a subscriber, and which actually are delivered 36 to 48 hours after the telecasts—CBS's new Sunday-night entry, *The New Perry Mason Show*, was edged in its Sept. 16 debut by NBC's *Wonderful World of Disney* by a couple of share points in each half-hour, 32 to 34. That would leave 34 share points to be divided among ABC's *FBI* and programming on independent stations. The rest of the evening, involving no new shows, seesawed back and forth, with CBS ending with an average 20.7 rating for the night to NBC's 17.3.

Three new programs had bowed on Friday (Sept. 14). CBS's *Calucci's Dept.* at 8-8:30 had less than half the share (18) of NBC's returning *Sanford and Son* (39). In the next half-hour, NBC's new *Girl with Something Extra* had only a little more than half the share (27) of CBS's *Planet of the Apes* movie (49). The other new show that night, ABC's *Adam's Rib* at 9:30-10 was not rated in the Nielsen overnight nationals, but the CBS movie had a 62 share in the time period and NBC's coverage of the NFL players awards dinner had a 15, leaving 23 share points to be distributed among *Adam's Rib* and independent-station programming. CBS won the evening with an average 29.7 rating to NBC's 13.3.

In the New York overnights *Adam's Rib* edged NBC's players awards with a share of 12 to 11, behind the CBS movie's 70, while in Los Angeles *Adam's Rib* had a 21 share to the CBS's movie's 61 and the NBC awards program's 8. In both markets *Calucci's Dept.* on CBS and *Girl with Something Extra* on NBC fared about as they did in the nationals, losing big to their respective competition. For the evening, the rating averages in Los Angeles came out 31.4 for CBS, 14.2 for NBC, 12.0 for ABC, while in New York they were 40.7 for CBS, 14.2 for NBC, 8.8 for ABC.

On Thursday (Sept. 13) the night's only new program, *NBC Follies* (10-11 p.m.), led the CBS movie, *The Hot Rock*, in the national Niensens with shares of 32 to 25 in the first half-hour and 31 to 26 in the second, and NBC carried the evening with a 17.6 average rating to CBS's 16.4.

On the first night of the new season (Sept. 10), NBC's new *Lotsa Luck* and *Diana* came in with respectable 30 shares in the Nielsen nationals although they trailed CBS's movie, and the following night's one new entry, *Chase*, also on NBC, averaged close to a 30 share although behind CBS's *Maude* and *Hawaii Five-O* in the opposing 8-9 time period

(BROADCASTING, Sept. 17). There were no new shows on either Wednesday night (Sept. 12) or Saturday (Sept. 15) and none last week until *Needles and Pins* started on NBC Friday (Sept. 21) at 9-9:30.

Observers were unclear as to what the early-season ratings mean, if anything, because delays caused by the writers strike last summer has made it necessary to spread the introduction of new episodes as well as new shows over several weeks instead of concentrating them all in a single week as in the past.

### How the reviewers rated the new shows of the season

As the staggered start of the network's new season continued, the critics continued to praise and take potshots at the new-show premiers. BROADCASTING's sampling of their reactions follows:

**NBC Follies** (NBC, Thursday, 10-11 p.m.)

"... the show was in a style that was a mixture of Las Vegas *Hollywood Palace* and those production numbers the June Taylor dancers used to do on *The Jackie Gleason Show*. . . . Humor clung to the predictable. . . . It was all comfortably safe. And it was also nicely put together. Much, apparently, will depend on the weekly line-up of guests." John O'Connor, *New York Times*.

"... we welcome this Bob Wynn produced series as something TV sorely needs in this era of cop shows. . . . Guest stars were the Smothers Brothers, Jerry Lewis and Diahann Carroll, all of whom worked well together in a format that opened with a bevy of long-legged show-girls on a theater stage with a proscenium arch, with musicians and conductors in the orchestra pit. . . . For an hour of pure relaxation, this is one entry we heartily endorse." Kay Gardella, *New York Daily News*.

"Its initial appearance wasn't fully conclusive. The inconclusive conclusion was that one wanted to see and hear more



NBC Follies

evidence. It strives for lavishness in costume, sound and energy. The goal isn't subtlety or delicacy or acuteness. That's how it came across, too. The aim is to steer away from the problematic hit some fancied nostalgic average." Morton Moss, *Los-Angeles Herald-Examiner*.

"Vaudeville is alive and flourishing, all right. . . . *NBC Follies* unfolded in brisk fashion with Sammy Davis Jr. and Jerry Lewis, in great form, and Mickey Rooney and the Smothers Brothers and Diahann Carroll and circus acts and a chorus line

and a plentitude of exuberance. If the comedy got out of hand at times and the sketches needed more protein, it was a funny hour nonetheless and a good omen for future *Follies* ventures." Don Freeman, *The San Diego Union*.

"I think I expected more from NBC's sumptuous new vaudeville, *NBC Follies*, than was provided. . . . It was a bright and glittery package . . . sequins and ostrich feathers, gleaming footlights, a runway extending out into the audience, towering, ornate sets and stunning costumes. There was a true sense of theatrical excitement about the production, and, particularly, there was that element sometimes missing from modern musical shows: girls, girls, girls, girls. . . . I think that what was particularly disappointing about the opening is that the show hardly put its best foot forward." Cecil Smith, *Los Angeles Times*.

"I thought this would be a routine hour of comedy, songs and dancing when I heard about it this spring. I was wrong. It is worse than routine. . . . It is tacky, characterless and willing to wallow in the worst comedy 'sketch' bilge. . . . Jerry Lewis doing the homosexual number, which seems to be obligatory this season . . . the Smothers Brothers, once proud rebels of television, appear in clown suits—the ultimate demise of this played-out pair." Ron Powers, *Chicago Sun-Times*.

"Considering the talent available, the debut of *NBC Follies* was a major disappointment." Frank Judge, *Detroit News*.

"Even if some of the sketch material was primitive vaudeville, their enthusiasm made it seem better than it was." Richard Shull, *Indianapolis News*.

"The *NBC Follies* sparkled at times with the flashy choreography and colorful costumes, but the comedy ranged from Joe Miller (or Bob Hope) rejects to an exercise in self indulgence, the latter mainly evident in the lengthy western skit. To me, Jerry Lewis as a fag is a drag." Edward Swinney, *Houston Post*.

"The program needs help." Norman Mark, *Chicago Daily News*.

". . . was a grand hour of entertainment with production numbers reminiscent of the old Ziegfeld *Follies*." Barbara Holsopple, *Pittsburgh Press*.

". . . was downright breathtaking in its stupidity, offensiveness and lack of originality. From the blatantly lip-synced opening production number to the 'comic' finale (during which Jerry Lewis, as Mickey Rooney's prancing homosexual son, gets beaten to a pulp by the patrons of the Old West saloon), the program displayed an alarming aptitude for the unsophisticated, the coarse and the vulgar." Gary Deed, *Chicago Tribune*.

**Calucci's Dept.** (CBS, Friday, 8-8:30 p.m.)

"*Calucci's Dept.* reaches out to everyone—and that's what makes it such a winning entry in the new-season sweepstakes. . . . It's good social comment on a current bone of contention—and biting funny, too. . . . Of course, it's highly exaggerated and played at a top-of-the-lungs pitch, which seems to be a built-in

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ingredient of situation comedy." Percy Shain, *Boston Globe*.

"... the best of the laugh seekers in CBS's *Calucci*... Coco and *Calucci* equal comedy with class... Husband and wife script writers Rene Taylor and Joe Bologna have not only concocted amusing characters, situations and dialogue, but at least in Chapter One have added some gentle philosophical overtones... The series promises to capitalize on a divine gift God gave everyone—the funny bone." Harry Harris, *Philadelphia Inquirer*.

"This happy melding of the talents of



Calucci's Dept.

Coco and Taylor/Bologna' is apparent from the first laugh of tonight's premiere. In a single deft stroke they succeed in creating believable but funny characters from real life... Coco is superb as Calucci... Laughs are natural." Rex Polier, *Philadelphia Bulletin*.

"James Coco... fittingly provided the major asset of this half-hour comedy premiere. He projected warmth, expressiveness, excitability and goodness in large doses, and, therefore, was a joy to watch... Some of the satirical moments were good, and some were overdone." Anthony LaCamera, *Boston Herald-American*.

"The tone ventures choppily between zany humor and pathos... It doesn't quite work—yet. But the creators of the series are Renee Taylor and Joe Bologna, and they have been brilliantly adept with that combination in the past. The presence of Jose Perez, who played God in public television's 'Steambath,' in the role of a Puerto Rican employe at the office, can only help." John O'Connor, *New York Times*.

"[The opening episode] has some inspiring moments, and in this era of toilet humor and insult comedy it strives for something higher, both in character and thought. An unemployment office may not be the most exciting setting, and in time it may wear thin, but at least this is one series that delivers the message that someone is still trying in television, and that's something." Kay Gardella, *New York Daily News*.

"Of the new shows, *Calucci's Dept.* opened strong, thanks mainly to James Coco and that marvelously expressive face." Edward Sweeney, *Houston Post*.

"Certainly the finest situation comedy in the new season and quite possibly the funniest and most truthful since the premiere of *All in The Family*... *Calucci* is a breath of unpolluted air." Norman Mark, *Chicago Daily News*.

"The script by Renee Taylor and Joe Bologna had their usual bittersweet quality, the ability to make humor of a basically tragic situation." Richard Shull, *Indianapolis News*.

"Every single minute of *Calucci's Dept.* is a gem thanks to the comedy team of Renee Taylor and Joe Bologna... James Coco handles well the delicate role of a sweet, gentle man running an unemployment office... it was an excellent opener." Barbara Holsopple, *Pittsburgh Press*.

"*Calucci's Dept.* is alternately hilarious, poignant, gently amusing and devastatingly disturbing. It is, above all, a skillfully crafted half hour... It's also, in part, a savage indictment of the civil service mentality and the American work ethic. The working out of premise to conclusion isn't what you would call a triumph of logic. But the significant point is that *Calucci* did generate several drops of precious human emotion." Morton Moss, *Los Angeles Herald-Examiner*.

"The whole thing is a trifle derivative of *All in the Family* in its attempts to build a repertory of yelling lunatics, but it has that rare artistic touch." Ron Powers, *Chicago Sun-Times*

"If Coco gets the scripts this will be a reasonable success, otherwise it's doomed." Frank Judge, *Detroit News*.

**Girl With Something Extra** (NBC, Friday, 8:30-9 p.m.)

"... gimmick comedy... it's tough, uphill going most of the time, in a situation that doesn't have much elasticity and fails to work as a comedy trick despite some sweet individual scenes." Percy Shain, *Boston Globe*.

"... an intriguingly novel notion, but how long the series can sustain it is open to question. Field and Davidson are attractive and charismatic. But it would



Girl with Something Extra

take real ESP to predict how they'll be saved by future scripts." Harry Harris, *Philadelphia Inquirer*.

"This is gimmick comedy revolving around Sally's extrasensory perception. It is the thing that's supposed to make her 'marriage' to Davidson entertaining and funny. It does neither." Rex Polier, *Philadelphia Bulletin*.

"... a determinedly 'adult' *Bewitched*... The goings-on were supposed to be cute and romantic, I guess; they certainly weren't funny." Anthony LaCamera, *Boston Herald-American*.

"John and Sally are squeegie-clean, at-



tractive. Their home, orchestrated in leather, wood beams, stained glass, wicker and palm plants, is attractive. The series, with its 'honesty' gimmick, is repulsive." John O'Connor, *New York Times*.

"There's a lot of necking, a lot of love making and a lot of similarity to a lot of other television series seen over the years. But we must admit we like the two stars, for whatever that's worth." Kay Gardella, *New York Daily News*.

"The *Girl with Something Extra* is nothing extra. Trite, unamusing and shallow are the adjectives we use to describe *The Girl with Something Extra*."—Morton Moss, *Los Angeles Herald-Examiner*.

"Don't be put off by the fact that this is obviously a gimmick show even though Sally doesn't fly. It's exceedingly well done. Miss Field and Davidson play this nonsense with a fine flair . . ." Cecil Smith, *Los Angeles Times*.

"Sally Field is cute and John Davidson has nice teeth." Frank Judge, *Detroit News*.

"Unlike toothpaste and deodorant commercials where the look-alikes find eternal bliss in 30 seconds or one minute, Sally Field and John Davidson are threatening to keep this up for 13 weeks with options." Richard Shull, *Indianapolis News*.

"I'd like to wait a while. The opener merely set up the premise and featured some imaginative photography. I will say the last track got offensive when Jack Sheldon (who plays John Davidson's brother) was on; but golly, doesn't Sally Field have expressive eyes." Edward Sweeney, *Houston Post*.

"This series is unreviewable and un-hateable. It is just there, a beautifully put together piece of electronic confetti, a meaningless exercise in saccharine nonsense." Norman Mark, *Chicago Daily News*.

"Take a cute young couple, add a cute little plot and you've got exactly what the mass TV audience seems to want: a cute little show. While the series concept is flimsy and a bit hokey, the two do indeed make a captivating couple." Barbara Holsopple, *Pittsburgh Press*.

"We learned that Sally, a former flying nun, has ESP and can read John's every thought. This scares the hell out of John who apparently had just one thing in mind all along. Will Johnny-One-Note find happiness with Psychic Sally? . . . We may have to chalk up another major victory of air pollution." Gary Deed, *Chicago Tribune*.

**Adam's Rib** (ABC, Friday, 9:30-10 p.m.)

". . . two very attractive new leads in Ken Howard and Blythe Danner, who exude charm and flair . . . The initial episode was cannily and deftly written to give us a good glimpse of the combative but loving principals." Percy Shain, *Boston Globe*.

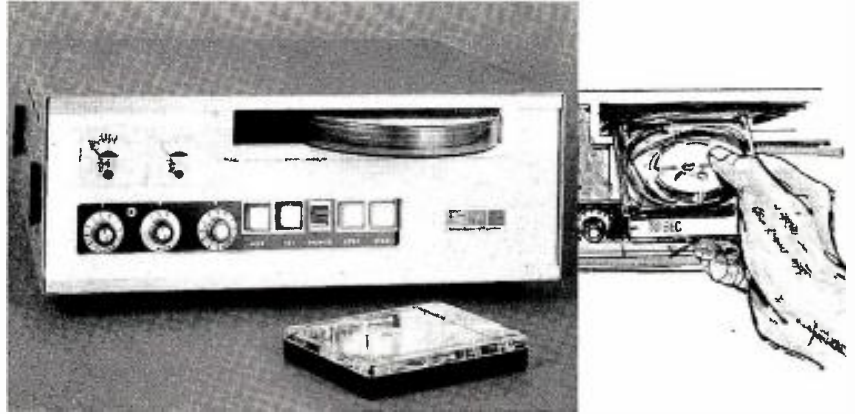
". . . looks to be off to a pleasant-enough start . . . The opener had a better-than-usual script for a series so bold as to announce in advance it is sophisticated." Rex Polier, *Philadelphia Bulletin*.

Ken Howard and Blythe Danner, the

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series leads, "displayed a nice ability with their lines . . . the usual situation-comedy complications." Anthony LaCamera, *Boston Herald-American*.

"The series has several nontelevised factors going for it, most notably that it is based on the superb movie that starred Spencer Tracy and Katharine Hepburn. The film offered a combination of sophisticated wit and romantic comedy. The series is sticking with the romantic comedy but, at least in the first episode, it is a bit nervous about the sophisticated wit. It does have a few things going for it. There is, for one, no mechanical laugh-track. And the leads are being played by two talented and attractive actors . . ." John O'Connor, *New York Times*.

"The initial outing is a distinct disappointment, despite the fact that the premise has strong possibilities—a husband and wife, both practicing attorneys, with different views. . . . Both stars have a certain amount of appeal, but Miss Danner's voice needs some serious training, or did the dialogue scratch her vocal cords?" Kay Gardella, *New York Daily News*.

"I liked *Adam's Rib* but fear for its survival. It's too literate." Edward Sweeney, *Houston Post*.

"The story is funny but more importantly it shows sexual equality in action rather than beating us over the head with meaningless words and generalizations. . . . Howard has one fault: He mugs a bit too much like Spencer Tracy in an obvious attempt at characterization." Barbara Holsopple, *Pittsburgh Press*.

"The main trouble here is that the premise, the dialogue and the wife-husband relationship all suffer from a terminal case of the cutsey-poochs. Even the theme music seems right out of the Burt Bacharach school of gush." Gary Deed, *Chicago Tribune*.

" . . . what pleases you is that, once again, you touch people up on that screen . . . And, it's all wrapped in such a charming blanket of coquetry . . . We had the impression she [Blythe Danner] had to subside finally into his manly arms



Adam's Rib

to score on the law and win her \$20 bet with him." Morton Moss, *Los Angeles Herald-Examiner*

"It's undeniable that Friday's premiere took on a subject that is light-years closer to pertinent, real-life controversy than anything else I've seen on the new season's other bedtime stories so far. I like the series because Blythe Danner is a superb actress, and because it doesn't drown in cutsey baby-talky dialogue." Ron Powers, *Chicago Sun-Times*

"One of three situation comedies on

Friday night that offered the most promise." Frank Judge, *Detroit News*.

"There's a good idea in *Adam's Rib*, but the cast and crew haven't found it yet. *Adam's Rib*, the TV show, is soft core 'Adam's Rib,' the film, and that's not good enough." Norman Mark, *Chicago Daily News*.

The *New Perry Mason* (CBS, Sunday, 7:30-8:30 p.m.)

"Nothing on the screen will settle the fate of the *New Perry Mason*. The public is the unknown factor in the revival after eight years of a respected, long-running hit." Percy Shain, *Boston Globe*.  
". . . boring . . . tedious . . . Monte Markham seems woefully bland as a more peregrinating Perry." Harry Harris, *Philadelphia Inquirer*.

"CBS made a last-minute substitution



The *New Perry Mason* of the premiere it had scheduled for its new *Perry Mason* series . . . It double-crossed the TV listings, but in doing so the network may have gotten it off to a better start. The premiere originally scheduled was poor, at least in the opinion of this writer who saw it in advance . . . But the substitute premiere offered a fairly absorbing story with which to introduce tall, steely-eyed Monte Markham as the new Mason." Rex Polier, *Philadelphia Bulletin*.

" . . . many similarities with the predecessor series" . . . the new actors "will take some getting used to." Anthony LaCamera, *Boston Herald-American*.

" . . . Not surprisingly, and not without justification, reruns of the old *Perry Mason*, starring Raymond Burr, are now being billed in some markets as 'The Real Perry Mason.' It's not that Mr. Markham may not be acceptable as Perry Mason. It's just that he is completely inadequate as Raymond Burr, whose identification with Erle Stanley Gardner's fictional attorney has survived even his success with *Chief Ironside*." John O'Connor, *New York Times*.

" . . . The old black-and-white series is better than the new one. . . . Burr . . . was a stronger, more authoritative Perry Mason. He played the role so well one could not distinguish the actor from the character. This, unfortunately, is not the case with Markham, a taut, tense, clipped, fast-talking actor who makes you constantly aware that he is giving a perform-



**Pomp and circumstance.** The debut of the 1973 television season did not slip by unsung—or rather unplayed—at Channel 11 WQXI-TV Atlanta. That station commissioned an orchestral work, “The Rise of Eleven” to tell the story of the station’s accomplishments in the past year. The musical selections, played by a live symphony at a formal luncheon banquet, were accompanied by narration by Virgil Dominic, the station’s news director, and showing of a film introducing the network’s fall line-up.

ance . . .” Kay Gardella, *New York Daily News*.

“Since the beginning of TV time, Perry Mason has found the guilty party at precisely 54 minutes into his hour.” Richard Shull, *Indianapolis News*.

[If the murderer] “had gone after Mason himself on artistic grounds, a jury of TV critics would have acquitted him without deliberation.” Norman Mark, *Chicago Daily News*.

“We leave *Perry Mason* to the fate of the gods. The test could be not the quality of the new series, but the viewer’s willingness to accept a new star in the role Raymond Burr created.” Barbara Holsopple, *Pittsburgh Press*.

“[Raymond] Burr’s imposing shadow is everywhere, and the talented Markham seems only unctuous, like a subservient waiter, against such a background.” Gary Deeb, *Chicago Tribune*.

“Markham doesn’t sufficiently dominate the screen . . . it lacked life, buoyancy . . . *The New Perry Mason* is in the difficult spot of having to be compared with the old *Perry Mason* inhabited by Raymond Burr. The new has to fight its own shortcomings, plus a voluminous vat of sentiment.” Morton Moss, *Los Angeles Herald-Examiner*.

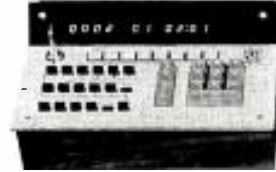
“Inasmuch as the premiere plot was innocuous, the viewer’s focus was even more closely fixed on the regular cast. Comparisons are inevitable. Markham has one important thing in common with Raymond Burr, the ‘old’ Perry Mason: both men are eye actors. Everything is in the eyes. . . . Considering the awesome odds, Markham is a winner—both in the role and in court—but his real adversaries are the inept writers on the first two scripts who fail to establish any sense of humanity in the relationships among the regular cast.” Terrence O’Flaherty, *San Francisco Chronicle*.

“Look, if you are into a 1950’s version of the *Idle Rich and Their Perversions*, this series will keep you pacified until hot-chocolate time. It is slick, professional, hopelessly square and the plots are so blithely incomprehensible that you hardly notice.” Ron Powers, *Chicago Sun-Times*.

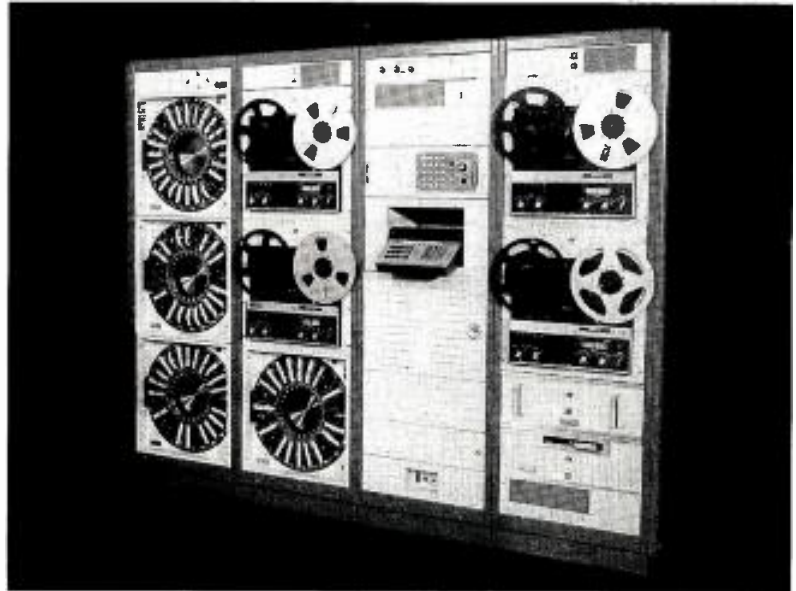
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## PBS cranks up to act as rep

It takes on two new executives and reassigns others to carry out new missions for its stations

The Public Broadcasting Service last week announced a major reorganization to execute its new station-representation function.

The nation's public-television licensees voted last March to transfer ETS, the station-representative division of the National Association of Educational Broadcasters to PBS. The NAEB has since redefined its role to become a professional society for telecommunications in general. Public-radio stations have since united under a new representative body, the Association of Public Radio Stations (APRS).

The reorganization announced last week brought two new executives to PBS and altered the responsibilities of several incumbent staff members. Ward B. Chamberlin, one-time executive vice president of WNET-TV New York, has been named a senior vice president of PBS and will head its New York office, which previously had been used principally for public relations. Mr. Chamberlin's responsibilities will include the coordination of national program-underwriting efforts for PBS member stations and PBS itself. In the past year, Mr. Chamberlin served as president of PACT, a New York drug-rehabilitation program.

Also new to PBS is John A. Montgomery, who has been named vice president, programming at Washington headquarters. He will be charged with the over-all supervision of PBS's role in national programming. Mr. Montgomery is currently executive director of the Iowa State Educational Radio and Television Network and serves on the NAEB board.

Mr. Montgomery was also chosen as the third member of a new PBS program-scheduling committee, on which he will be joined by Hartford A. Gunn, PBS president, and Gerald Slater, formerly general manager of PBS and now vice president, broadcasting under the new system. Mr. Slater will oversee all broadcast-related functions at PBS, including station relations, public information and technical and operational aspects of the PBS interconnection.

In addition to Mr. Slater, other PBS personnel assuming new responsibilities and/or titles are:

Chalmers H. Marquis, a former NAEB executive vice president who moved to PBS with the ETS division last March, now becomes responsible for PBS's national-affairs office. Mr. Marquis will conduct PBS's principal liaison with Congress and government officials.

Tamara E. Robinson, former assistant coordinator of programming for program operations, becomes director of member stations.

Michael E. Hobbs, PBS director of administration, has been named vice president with responsibility for the cor-

porate-planning office.

Norman M. Sinel, PBS's general counsel, has been named vice president and general counsel.

PBS also announced the appointment of the first three program-area coordinators. George H. Page, PBS's director of public information, becomes coordinator of cultural affairs programming. He will work with the Corporation for Public Broadcasting, producers and advisers in the development of cultural programming for the interconnection. Coordinators are still to be named in public-affairs and educational programming. All three of those positions will be under the supervision of Mr. Montgomery.

## Nightly radio dramas coming to CBS Radio

There will be no retreads, network says in emphasizing scripts, production will be new

A major effort to revive radio drama will be launched Jan. 6, 1974, by CBS Radio. It will be a seven-nights-a-week series of dramas, complete in themselves, with mystery and suspense themes ("Closed Circuit," Aug. 20).

Sam Cook Digges, president of CBS Radio Division, said each program will be 52 minutes and will be newly written and produced. The broadcasts, scheduled for 52 weeks, will begin at 10:07 p.m., after the network's 10 p.m. news.

Anheuser-Busch, for Budweiser beer, is the first network sponsor signed for the series. There will be five network and five local commercials (two of them adjacencies) on each program. There will be three acts of 13 to 14 minutes without interruption.

Titled *CBS Radio Mystery Theater*, the series will be part of a newly formed CBS Radio Drama Network. About 90% of the CBS affiliates will carry the shows. The big exceptions are the all-news CBS-owned stations in New York, Chicago, San Francisco and Los Angeles.

The network said that in markets where affiliates or its owned stations did not take the series, other stations will be offered the shows. The list of the non-CBS stations carrying the show has not yet been announced.

Executive producer will be Himan Brown, active in network radio drama from the 1930's through the 1950's. He produced such series as *Grand Central Station*, *The Thin Man*, *Bulldog Drummond* and *Inner Sanctum Mysteries*.

## Music fees study planned

The Small Market Radio Committee of the National Association of Broadcasters wants to find out whether cable systems that originate background music are paying music-licensing organizations for its use, as broadcast stations must do. Chairman Al Rock (WSMN[AM] Nashua, N.H.), has appointed a subcommittee of two to do the fact-finding: William Ryan, WNOG(AM) Naples, Fla., and Paul Reid, WBHB(AM) Fitzgerald, Ga.

## MGM's blue chips to go on television

**Aubrey also announces cutback of feature-film output, shutdown of theatrical distribution**

Metro-Goldwyn-Mayer Inc. is hitching its future to television and plans to withdraw completely from motion-picture distribution and curtail substantially its production of feature films.

James T. Aubrey Jr., president of MGM, outlined the company's plans at a news conference in Los Angeles last week, and stressed that television, not motion pictures in theaters, is the main form of entertainment today. He said that MGM now has four series on network television, 28 pilot projects in various stages of development and about \$30 million in syndicated and network contracts outstanding.

Mr. Aubrey said that future motion-picture productions would be limited to "fewer, more selective films each year" and would number from "two to eight a year."

He said that certain MGM overseas and domestic assets, with an appraised value of more than \$50 million, will be sold. These include additional lots at the studio in Culver City and the distribution network of 10 domestic and 37 overseas offices and all the company-owned theaters abroad.

An MGM spokesman said that between 1,500 and 3,000 overseas employees could lose their jobs, but indicated there would be no lay-offs among domestic workers.

## NBC Radio to unveil study of listeners

More than 250 representatives of NBC Radio affiliated stations are expected to attend their annual convention in Palm Beach, Fla., Oct. 1-2.

A highpoint will be the release of a major study by Frank N. Magid Associates, Cedar Rapids, Iowa, on some of the findings on the attitudes of listeners toward network-radio programing, including news and entertainment. NBC said the study will provide information about the preferences, knowledge and tastes of the listening audience.

The opening session of the convention will feature speeches by Julian Goodman, NBC president; Robert W. Lemon, president of the NBC Radio Division; Russell C. Tornabene, vice president and general manager, NBC Radio Network, and the presentation by Mr. Magid.

The Oct. 2 meeting will be devoted to new programing plans and changes at the NBC Radio Network. Mr. Tornabene will outline plans and serve as moderator for a panel discussion. Participants will be Ronald Friedwalad, director, marketing; Joan Konner, director, programs; James Holton, general manger, Radio Network News and Lee Sherwood, executive producer, programs.

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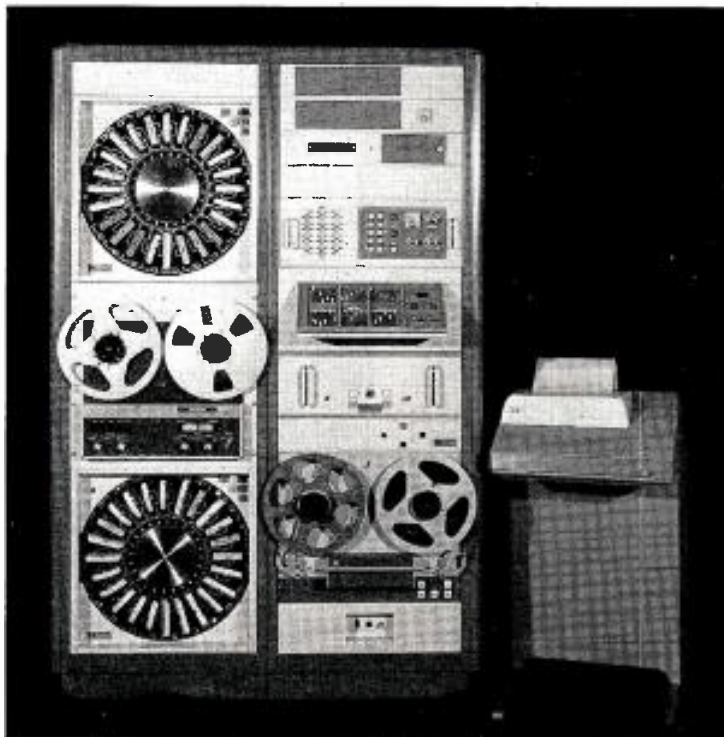
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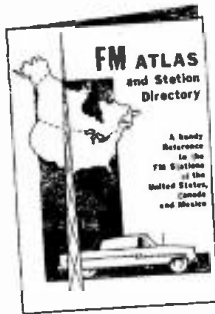
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**TOP TAPES** — Top Tapes is the answer for the smaller market stations frustrated with poor record service. Monthly, Top Tapes gives you the top hits in MOR, or TOP 40. Included is a full selection of picks and breakouts.

**AUTOMATED MOR** — RPM recreates true MOR, the music that has never needed gimmicks to get its message across. RPM's MOR blends today with many of the MOR greats of yesterday, giving your station a smooth uncluttered sound. Automated MOR is available with custom intros or unannounced.

**BEAUTIFUL MUSIC** — A station cannot create audience appeal, by putting listeners to sleep. Beautiful Music by RPM, is an inventive mix of flowing music spiced with lighter selections giving your station a smooth and sparkling sound. Beautiful Music is a total automated package designed to create audience appeal and boost sales... and priced for any market size.

Please send me information on TOP TAPES—  
 MOR  TOP 40  
 Please rush me information and sample for—  
 Automated MOR  BEAUTIFUL MUSIC

Station \_\_\_\_\_  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City/State/Zip \_\_\_\_\_

**rpm** radio programming/management  
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 the concerned programming people (313) 557-3246

## Proof is in pudding, KMEX-TV asserts

Spanish-language station in L.A. responds to criticism of programming by pointing to market studies, ad sales

A study of the relationship between Latin Americans and Spanish-language TV stations in the Los Angeles area drew criticism last week from a Spanish-language station in that market.

The study reported that Spanish-language TV stations are reaching older, less educated and lower-income viewers. It recommended that such stations do more public-service programming in the fields of employment, health, housing and education—particularly in the morning when mothers and children are at home.

The authors, a group of graduate students at the Center for Urban and Regional Studies and the Chicano Studies Center of the Claremont Colleges, Claremont, Calif., also suggested that Spanish-language TV stations broadcast more practical information about dealing with the dominant Anglo culture. They recommended that these stations utilize more mixed-language programming "since it would more closely correspond to the life experiences of the chicano who is often bilingual."

And they strongly recommended that Spanish-language stations forgo reliance on Mexican-produced programs, since, they said, such programs only appeal to the more recent Latin arrivals in this country.

The study was done in 1972 under a \$75,000 Markle Foundation grant, with 750 Spanish-speaking or Spanish-surnamed adults in Southern California being interviewed.

Critical of the study is Daniel Villanueva, vice president-general manager of KMEX-TV (ch. 34) Los Angeles. KMEX-TV is one of the Spanish International Communications Corp. stations; others are in San Antonio, Hanford, Calif., Miami and Paterson, N.J.

Mr. Villanueva's complaint is that the authors did not take into account the high percentage of young people who, he said, watch KMEX-TV's news programming. A market study a few years ago, he said, showed that the channel-34 outlet had a large number of young viewers. Above all, he emphasized, a number of retail Los Angeles businesses have advertised on KMEX-TV for over 10 years. Obviously, they have been successful in drawing customers from all segments of the Latin community, he said, "or else they wouldn't renew year after year."

## Program Briefs

**Lofaro with Wylde.** New name of Wylde Films Corp., subsidiary of 20th Century-Fox Film Corp., Los Angeles, is Wylde & Associates, indicating inclusion of Raymond Lofaro and his TV-commercial business in New York. Mr. Lofaro will be chief operating officer of Wylde & Associates, in charge of New York op-

erations. Len Levy remains as president and chief executive officer of firm, supervising Los Angeles operations.

**Country-hopping.** Miles Laboratories, Elkhart, Ind., has acquired national distribution rights in U.S. to BBC-produced half-hour TV series, *Other People, Other Places*, from Time-Life Films, New York. J. Walter Thompson Co., New York, is offering series to stations on barter basis. Locales of programs range from the Amazon river to Madagascar and back to Bolivia in South America.

**Honored.** Two broadcast journalists are among recipients of American Optometric Association's public service awards for distinguished service in journalism, awarded for programs on vision and its care. Television award went to Ginny Wiltse, reporter with WTIC-TV Hartford, Conn., for news feature story, *Pre-School Vision Screening*, and winner in radio category was Larry E. Pearce, of WJAC-AM-FM Johnstown, Pa., for stations' broadcast of *My Excuse*.

## TV and youngsters: survey at the source

NAB sponsors Milwaukee study of student reaction to medium

As rhetoric continues to fly on the alleged effects of television on youthful viewers, the National Association of Broadcasters announced last week that it will sponsor a study in which that issue will be put to children themselves.

The study, which will be conducted among 90 students in the Milwaukee public-school system this fall, will seek to determine what young people learn and what conclusions they draw from what they see on television.

"From a broadcaster's point of view," said James Hulbert, NAB executive vice president for public relations, "we are interested in learning what kinds of information, ideas and opinions young people get from radio and TV. We thought one of the best sources of such information would be young children and teenagers themselves."

The study group, consisting of children between 9 and 18 years of age, will be taped and interviewed in their classrooms by students from the University of Wisconsin and Marquette University. NAB said it is anticipated that the interviews will be concluded by mid-October. The children's remarks will then be compiled and analyzed by a team of researchers who include Robert S. Suchy, director of instructional resources of the Milwaukee school system; Dr. Ruane Hill, professor of mass communications at the University of Wisconsin—Milwaukee, and Dr. John Grams, assistant professor of speech at Marquette. Results will then be forwarded to NAB.

The project, Mr. Suchy said, "is intended simply to give us a sampling of what young people have to say about the world and some insights into how radio and television have contributed to or influenced those views."

## Middle of the road at top of the heap

**It outcores other radio formats and all kinds of TV in ad recall; Major Market Radio, study sponsor, decides to specialize as MOR rep**

A \$100,000-study of the impact of commercials according to radio formats and television affiliation-status has shown that MOR-personality radio scores highest in commercial recall. The survey was conducted by W. R. Simmons & Associates, New York, for Major Market Radio, New York. As a result the rep firm has decided to sever ties with six client radio stations that are not utilizing the personality-oriented format, George Lindman, president of the sales representative firm, said last Tuesday (Sept. 18).

"We want to be able to do a sincere job and do justice to one basic product," Mr. Lindman explained. "If a station is specialized, why should it have a general practitioner representing it?"

He estimated that the loss of the six stations, all in the top-50 markets, from Major Market's roster of 11 stations will cost the company \$4 million a year in billing.

The study, conducted in Los Angeles, was based on 13,485 interviews during March and May. Interviews were conducted by telephone with unaided brand recall and prompted product-category recall. A total of 17.3% of radio listeners and 20.3% of TV viewers contacted could correctly recall one or more commercials from the past hour. The survey was supervised and approved by the Advertising Research Foundation. As a whole, the study showed radio 85% as efficient an advertising vehicle as television. And, in television, independent TV was 17% more effective than network-affiliated TV outlets.

Below are the results of the commercial-impact study. The index number 100 indicated the average recall level for TV as a whole.

<b>Total TV</b> .....	<b>100</b>
Independent TV .....	114
Network TV .....	95
<b>Total Radio</b> .....	<b>85</b>
MOR personality .....	138
Country .....	130
Adult contemporary .....	98
Contemporary talk .....	85
All-news .....	80
All-talk .....	79
Top 40 .....	71
Classical .....	66
Beautiful music .....	40

When recall levels were analyzed according to target audience, rankings changed. For example, top-40 radio was 83% as effective as all radio with adults, 18-plus. But in the demographic 18 to 34, it was 6% better than all radio (106%). With MOR personality stations, 18-plus effectiveness was 62% better than all radio. In the 25 to 49 demographic, MOR was 77% more effective.

**Fram-slam affair.** Fram Corp., Automotive Division, Providence, R.I., has purchased full sponsorship of NBC Sports' special coverage of Hank Aaron's next four home runs (numbers 712-715). If the Atlanta Braves slugger gets them, he will be the first baseball player to beat Babe Ruth's life-time home-run record of 714. NBC Sports has sent a special tape crew to cover all remaining Braves games and will interrupt network programming to show home-runs 712 through 715. Fram agency is Kurtz, Kambanis Symon, New York. SFM Media Service Corp., New York, placed the order.

## A new game plan for Food Fair

**Broadcast campaign is designed to debunk shopper misconceptions**

Food Fair Stores, Philadelphia, with 485 Food Fair and Pantry Pride stores from Connecticut to Florida, is getting into TV on a continuing basis for the first time beginning today (Sept. 24). Kelly, Nason is the agency and SFM Media Corp. is placing the advertising. Both are in New York.

A series of four 30-second spots with the theme, "You win because we don't play games," will run heavily in prime time on 26 stations in eight markets. Most markets will have 50-70 exposures weekly. Radio will also be used.

The advertising theme was decided upon after Kelly, Nason showed Food Fair Marketing Director Sheldon Sosna the results of a survey of shoppers' attitudes toward supermarkets. The findings were pretty grim. The survey revealed that most shoppers think supermarkets are playing games with them. They mentioned such games as prepackaging vegetables to hide imperfections and blemishes; hiding the bone and fatty portions of meats down in packages so the consumer can only see the best side; putting inferior merchandise in private, store-brand labels and three or four other basic ploys. The commercials literally translate these tricks into a board game and point out how Food Fair/Pantry Pride doesn't play such games.

## Don Tennant opens own Chicago shop

**Burnett-Frank alumnus admits no client but claims great potential**

Chicago advertising and Don Tennant go together. But for the past three months there has been a missing link: Don Tennant. The link is back. Last week, Don Tennant opened his own full-service agency in Chicago: Don Tennant Co.

This creative chain was formed in 1950 when Mr. Tennant joined the Leo

**If you operate an FM station with 3,000 watts E.R.P., there's one transmitter that's best for you.**



## The Gates FM-2.5H3

Unsurpassed for exceptional mono and stereo transmission, this two-tube, 2,500-watt transmitter features...

- Sophisticated broadband circuitry ... assures maximum stereo separation, minimum crosstalk.
- Stable, easy output tuning.
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- Automatic recycling.
- Remote control capability.
- Plug-in stereo and SCA generators.
- Gates-designed harmonic filter.
- Regulated and adjustable filaments on IPA and PA.

Plus a lot more that makes the FM-2.5H3 the finest transmitter available for Class A stations. Write for more information.

**HARRIS**  
**GATES DIVISION**  
 Quincy, Illinois 62301, U.S.A.



**Delta is an air line run by professionals. Like Larry Warnke, Passenger Service Agent. He keeps things moving efficiently at the airport. He answers your questions quickly, gives the right directions, helps with tickets, bags, and all the etceteras. He's ready with a hand when you need a hand. Larry's the man in the red coat. And he's usually going like a blue streak. Delta is ready when you are.**



Delta's Wide-Ride™ DC-10 gives "comfort" a whole new meaning. Two-by-two seats in both Tourist and First Class. Now Delta has the 747, the 727-200 and the DC-10 in its Wide-Ride fleet.

Burnett Co. as its first television writer. When he left Burnett in 1971 he held the title of creative services director. That year he joined Clinton E. Frank, Chicago, also as creative services director. He resigned last May due to "disagreement on management policies." For three months nary a word was heard from Mr. Tennant.

Though the agency has opened its doors "without a single client commitment," Don Tennant remains undaunted, recalling that "Leo [Burnett] started in 1935 in the middle of the Depression." In the meantime, he reports, "We're putting together a team of six or seven with capability so we don't have to go scrambling after we start getting business." Among the team members is Roland H.

Waller, executive vice president and secretary/treasurer. Mr. Waller, formerly with Burnett, was more recently head of the R. H. Waller agency specializing in travel and leisure promotion.

Don Tennant Co. is at 500 North Michigan Ave., Chicago 60611. Phone is (312) 337-5332.

### Schick taken to court

Schick Inc., Los Angeles, was sued last week over its TV commercials comparing the Schick Flexamatic razor with a rival Remington electric shaver.

Sperry Rand Corp., maker of Remington, filed a \$6-million claim for damages in federal district court in Bridgeport, Conn. The suit alleges that Schick's ad-

### BAR reports television-network sales as of Sept. 2

CBS \$429,315,200 (34.9%); NBC \$421,506,300 (34.3%), ABC \$379,077,000 (30.8%)

Day parts	Total minutes week ended Sept. 2	Total dollars week ended Sept. 2	1973 total minutes	1973 total dollars	1972 total dollars
Monday-Friday					
Sign-on-10 a.m.	66	\$ 424,500	2,513	\$ 16,163,600	\$ 15,463,300
Monday-Friday					
10 a.m.-6 p.m.	1,008	7,143,200	32,206	256,690,700	240,038,100
Saturday-Sunday					
Sign-on-6 p.m.	246	1,930,000	9,500	116,715,100	124,995,100
Monday-Saturday					
6 p.m.-7:30 p.m.	96	1,370,200	3,304	62,712,600	59,908,500
Sunday					
6 p.m.-7:30 p.m.	14	150,800	475	10,279,900	10,018,200
Monday-Sunday					
7:30 p.m.-11 p.m.	397	15,520,900	13,705	684,220,100	615,127,100
Monday-Sunday					
11 p.m.-Sign-off	162	2,353,800	5,615	83,116,500	67,175,800
<b>Total</b>	<b>1,989</b>	<b>\$28,893,400</b>	<b>67,318</b>	<b>\$1,229,898,500</b>	<b>\$1,132,726,100</b>

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

Up, but not as much. Network TV billings for the month of August showed the smallest increase, 6.3%, of any month this year over the corresponding month in 1972, the Television Bureau of Advertising reports. The August figure was \$124.1 million, as against \$116.7 million in August 1972. TVB said a combination of last year's Summer Olympics over four weekend days and the Watergate hearings during the first two weeks of this past August contributed to the slowdown.

Nighttime TV showed the largest August gain, 9.1%, with investments of \$83.1 million, up over last year's \$76.2 million. Weekday daytime billings increased 5.1% over last August and weekend daytime showed an 11.8% decline.

On an eight-month basis, network television investments increased 12.8% to \$1.2 billion. Again, nighttime posted the greatest growth, 15.5%, to \$835.3 million. Weekday and weekend daytime increases were 10.4% and 3.3%, respectively.

Network-television time and program billing Estimates by day parts and by network (Adds 000)

	August			January-August		
	1972	1973	% chg.	1972	1973	% chg.
Daytime	\$ 40,462.5	\$ 40,915.5	+ 1.1	\$ 361,175.0	\$ 387,639.4	+ 7.3
Mon-Fri	30,971.1	32,542.2	+ 5.1	247,043.9	272,854.3	+ 10.4
Sat-Sun	9,491.4	8,373.3	- 11.8	111,131.1	114,785.1	+ 3.3
Nighttime	76,232.9	83,149.1	+ 9.1	723,182.8	835,285.9	+ 15.5
<b>Total</b>	<b>\$116,695.4</b>	<b>\$124,064.6</b>	<b>+ 6.3</b>	<b>\$1,084,357.8</b>	<b>\$1,222,925.3</b>	<b>+ 12.8</b>
		ABC	CBS	NBC	Total	
January		\$ 52,617.2	\$ 57,918.5	\$ 62,578.2	\$ 173,113.9	
February		52,915.7	56,089.3	53,684.9	162,689.9	
March		55,028.2	64,284.5	62,887.0	182,199.7	
April		50,830.8	59,482.6	59,412.8	169,726.2	
May		47,487.8	56,430.7	50,807.1	154,725.6	
June		42,529.5	47,740.4	45,870.6	136,140.5	
July		36,471.5	41,929.4	41,864.0	120,264.9	
August		39,036.6	42,938.7	42,089.3	124,064.6	
Year-to-date		\$376,917.3	\$426,814.1	\$419,193.9	\$1,222,925.3	

Source: Broadcast Advertisers Reports as released by TVB.



vertising claims—comparing its product to Remington's are false, misleading and deceptive. The suit also asks for an injunction against the ads.

According to Sperry Rand, the Schick advertising based its claim that the Flexamatic shaves closer than the Remington by showing the amount of beard left over after a second shave by each the rival razors. In the commercials, Flexamatic gleaned the stubble left after a Remington shave, and the Remington took a second try at the stubble left by Flexamatic.

Edward I. Brown, president of Sperry Remington Electric Shaver Division, said tests show that "the Remington Mark III removes significantly more beard than the Schick Flexamatic in a first shave, which is the only important basis of comparison, since few men, if any, shave twice in succession."

Schick had no immediate comment.

## Business Briefs

**Rep appointment.** WSNS(TV) Chicago: H-R Television, New York.

**Newcomer.** St. Regis Paper Co., New York, makes its TV debut as co-sponsor of series of specials by National Geographic on ABC-TV. Prepared by Cunningham & Walsh, 30- and 60-second spots focus on forest management and product capabilities. *Journey to the Outer Limits* on Jan. 10, 1974, will be followed by two more National Geographic specials during current season, all co-sponsored by St. Regis.

**Beef tips.** National Beef Industry Council has bought 13-week campaign on CBS Radio stressing suggestions on how to make better use of more economical cuts of beef. Handling campaign is Publicity and Marketing Division, Hill & Knowlton Inc., New York.

## Fram bucks NAD ruling

Fram Corp., Providence, R.I., became the first advertiser to ask the National Advertising Review Board panel to rule on an advertised claim challenged by the National Advertising Division (NAD) of the Council of Better Business Bureaus.

The NARB reported last week that Fram disagreed with an NAD ruling last month in which it was held that Fram had not adequately substantiated a claim made in a television commercial for its oil filters. Previously, all requests for an NARB review of challenged advertising have been made by NAD or outside complainants but not by an advertiser.

NAD, in turn, referred to the review board the claim made in a television commercial for the Carte Blanche Corp., which NAD said was not substantiated.

During August, NAD reported it had resolved 10 challenges to national advertising and had ruled that substantiation provided by the advertisers involved had supported the questioned claims. The rulings involved seven print campaigns and radio commercials for P. R. Mallory & Co. (batteries), and television commercials for Proctor & Gamble's Comet Cleanser and Safeguard Deodorant Soap.

## Cablecasting

### Supreme Court asked to give guidance on cable copyright

Justice Department says grant of Teleprompter petition for review of March appeals-court decision would be first step in that direction

The Department of Justice has urged the U.S. Supreme Court to step into the cable-copyright issue a second time, and to help define for the affected parties their respective rights and obligations.

The request came in a memorandum the solicitor general, Robert H. Bork, filed with the court, urging it to grant Teleprompter Corp.'s petition for review of an appeals-court decision holding that a cable-television system incurs copyright liability when it imports "distant" signals (BROADCASTING, March 12).

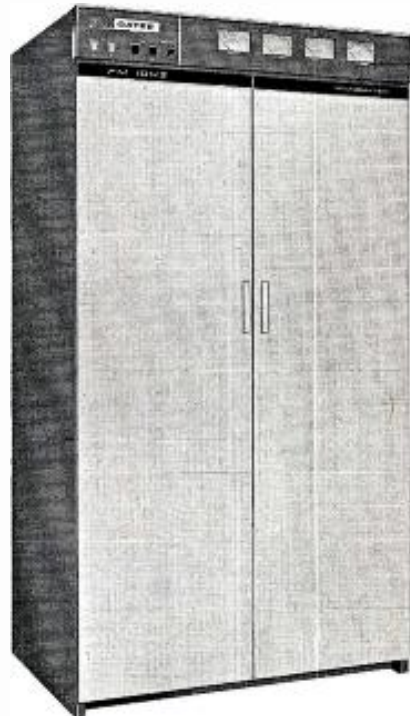
That decision was issued in a case initiated by CBS and three program-production companies, and overturned a district court's ruling on the question. CBS has filed with the high court a conditional petition for review if Teleprompter's petition is granted; it cited several questions it wants aired.

The solicitor general said the appeals court's decision raises important questions in light of the Supreme Court's ruling in what had previously been the benchmark case in cable-copyright law, the Fortnightly case, decided in 1968. In that decision, which involved a much less sophisticated cable system than those in the Teleprompter case, the high court held that the relay of broadcast signals that was at issue did not constitute "performance" within the law's meaning.

"The extent to which CATV systems should incur copyright liability for distributing television signals beyond the usual range of reception for such signals has great practical significance for the CATV industry, television broadcasters, copyright owners, and, ultimately, the viewing public," Mr. Bork said in his memorandum. "It will directly affect the

**A statesman he.** David Foster, president of the National Cable Television Association, told the Pennsylvania Cable Television Association last Wednesday night (Sept. 19), among other things, that he was going to be a "statesman" about the expected nomination of ex-broadcaster James Quello as a member of the FCC—even if it were akin to "putting a fox in the chicken coop." That aside, he said the cable industry was in trouble with "the bank, the law, the NAB, and larger [cable] systems," but that things looked better with AT&T. On copyright, he suggested an attitude of resignation. "Not a single person [in official Washington] would agree that there shouldn't be copyright payment" from cable to program owners; how much and under what terms, however, he holds negotiable.

If you operate an FM station with 50,000 watts E.R.P., there's one transmitter that's best for you.



## The Gates FM-10H3

Designed for exceptional fidelity and maximum reliability, this 10,000-watt transmitter features . . .

- Only two tubes in RF amplifiers and highly-efficient amplifier circuits.
- Long-life, ceramic-type amplifier tube.
- Dependable Gates "Vari-Line" silver-plated tank for greater reliability.
- HV silicon, three-phase power supply with excellent protection.
- Automatic recycling.
- Motor driven output control. (Automatic output power control optional.)
- Plug-in stereo and SCA generators.
- Gates solid-state TE-3 exciter that's unsurpassed for stability and fidelity.

Plus a lot more that makes the FM-10H3 the finest transmitter available for Class B FM stations. Write for more information.

**HARRIS**  
GATES DIVISION  
Quincy, Illinois 62301, U.S.A.

**Growth chart.** The 1973-74 edition of Broadcasting Publications' *Cable Sourcebook*, which is now off the presses, reports that the medium's development over the last year was substantial on all fronts. The number of communities served by systems, according to the *Sourcebook*, increased from 4,875 to 5,406 in the past year. Cable systems added 1,069,236 new subscribers in that period. The total number of subscribers now stands at 7,027,146. Cable now passes 12,236,136 homes, up from 11,053,754 in the year-ago-period.

Information contained in the *Sourcebook* was derived from reports by several thousand cable systems and backed up by statistics from the FCC.

	Communities Served	Subscribers	Homes Passed	Miles covered
Alabama	88	144,031	272,011	4,233.67
Alaska	7	6,572	15,850	80.00
Arizona	42	50,849	67,756	1,290.70
Arkansas	77	76,837	124,486	1,876.70
California	496	1,110,045	2,111,038	20,996.41
Colorado	44	69,850	140,099	1,867.40
Connecticut	10	4,209	12,500	118.50
Delaware	22	32,694	68,487	802.00
Florida	222	291,968	611,421	9,169.19
Georgia	95	182,423	395,647	6,045.53
Hawaii	11	16,185	24,297	359.00
Idaho	58	43,846	59,585	911.20
Illinois	122	179,256	330,487	3,795.56
Indiana	76	122,843	216,968	2,869.50
Iowa	35	44,705	55,359	920.60
Kansas	76	94,136	170,474	2,218.31
Kentucky	136	102,533	129,307	2,226.80

	Communities Served	Subscribers	Homes Passed	Miles covered
Louisiana	53	66,059	123,300	2,170.50
Maine	48	28,903	50,106	706.70
Maryland	62	71,339	116,823	1,491.45
Massachusetts	58	88,252	199,973	2,226.00
Michigan	127	162,716	309,169	3,802.11
Minnesota	59	84,753	103,245	1,661.60
Mississippi	60	111,122	172,553	2,484.25
Missouri	60	96,725	164,215	2,182.35
Montana	35	77,196	113,930	1,439.00
Nebraska	43	43,803	126,720	1,515.91
Nevada	7	21,993	10,678	523.40
New Hampshire	47	58,045	87,725	1,179.40
New Jersey	105	126,288	164,356	2,317.60
New Mexico	45	67,811	103,441	1,859.55
New York	412	601,998	827,815	8,691.05
North Carolina	52	108,797	259,158	3,532.10
North Dakota	11	17,384	36,959	456.00
Ohio	217	341,359	712,462	7,268.79
Oklahoma	72	99,066	177,306	2,376.75
Oregon	152	157,839	156,320	3,299.50
Pennsylvania	934	736,143	1,245,225	13,972.24
Rhode Island	1	2,879	4,039	42.00
South Carolina	40	42,434	126,257	2,006.70
South Dakota	18	23,180	49,012	556.90
Tennessee	66	90,968	166,768	2,664.20
Texas	262	447,514	803,854	12,882.08
Utah	8	6,077	10,519	160.50
Vermont	78	44,180	46,898	892.90
Virginia	86	103,114	133,104	2,424.90
Washington	183	203,419	372,281	5,081.42
West Virginia	272	196,156	209,372	3,576.60
Wisconsin	82	78,821	170,867	2,260.50
Wyoming	34	48,031	76,214	923.20
<b>Total</b>	<b>5,406</b>	<b>7,027,146</b>	<b>12,236,136</b>	<b>158,409.22</b>

development of CATV and thus future competition among electronic media. It also bears directly on the nation's copyright policy."

He noted that Congress is attempting to achieve "the comprehensive balancing" of the many different interests that are involved in the question of copyright lia-

bility for CATV systems. Senator John L. McClellan (D-Ark.), chairman of the Senate Subcommittee on Patents, Trademarks and Copyrights, is working to put cable-copyright legislation, which has been hanging fire since 1965, into shape for passage in the current Congress.

However, Mr. Bork said that in view

of the difficulty in resolving the conflicting interests, it is uncertain when or whether Congress will act. In the meantime, he said, the private interests involved as well as the public "are entitled to know where they stand under existing law, so that the development of CATV and its relation to the broadcasting industry can be accommodated to present requirements."

The high court gave important guidance in the Fortnightly case, Mr. Bork said, adding, "It should follow a similar course now."

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### Cable Briefs

**Go in Des Moines.** Construction will begin this month on Hawkeye Cablevisions' projected 300,000-subscriber system in Des Moines, Iowa. Construction arrangements were secured two weeks ago, Hawkeye reported, with building to be done by Myers-Oak Communications Construction Corp., Crystal Lake, Ill. System will have 800 miles of cable plant. Heritage Communications Corp., Des Moines, is principal owner of Hawkeye. Other stockholders include multiple-system operators Athena Communications Corp. and Cox Cable Communications.

**Free.** American Enterprise Institute for Public Policy Research, Washington, is offering free to cable systems series of one-hour public-affairs programs, *Washington Debates for the Seventies*. Programs, each 59 minutes with no time for commercial interruptions, deal with such topics as "The Role of Congress in Foreign Policy," "The Nixon Doctrine," and "Vietnam Settlement: Why 1973 . . . Not 1969?" Nineteen programs in series are completed and four more are planned. *Hugh McEvers, Broadcast News, 1428 Wisconsin Avenue, N.W., Washington 20007.*

**ATC expands.** American Television & Communications, Denver, fourth largest multiple-system owner, says it has been awarded two additional cable franchises. Franchise grant for Goldsboro, N.C., brings ATC's total number of communities served in that state to 23. Company also won franchise for South Portland, Me. It already has operating system in Sanford, Me., and was earlier given franchise to build system in Biddeford, Me.

## Aspen workshop holds up pay cable as medium for cultural programing

**But problems of regulation, sources of programing and lack of networking are cited; nonprofit producer is recommended as possible solution**

The Aspen Workshop on Uses of Cable has recommended that pay cable be explored as a vehicle to deliver high-quality but narrow-appeal cultural programing. The conference, which was held Aug. 15-19 in Aspen, Colo., and included representatives of the cable industry and public broadcasting, and attorneys and producers, also recommended the establishment of a national task force to promote cultural programing on cable.

The conference found there are several major obstacles to the development

of cultural programing on cable. These include the uncertainty of FCC regulations with respect to pay cable, problems of acquiring programing (the conference noted that there is not presently any established mechanism by which it can be located, let alone obtained), the diversity of interests with which a system must negotiate in the acquisition process and the present lack of cable interconnection.

The best way to deal with these problems, the conference determined, would be to establish a nonprofit enterprise that would acquire and perhaps produce cultural programs, and subsequently offer them to cable systems, probably on a pay arrangement.

Participants at the conference, which was funded by grants from the National Endowment for the Humanities and the John and Mary Markle Foundation, included Bruce Lovett, American Television and Communications; Richard Forsling, Cablecom-General Inc.; Dore Schary, Theatrevision Inc., and Donald Quayle, Corporation for Public Broadcasting. Its findings will be included in a report, part of the *Aspen Notebooks* series, to be published early next year. The first publication of that series, entitled "The Cable and Continuing Education," is due this month.

## Payroll slashed at Teleprompter

**After reporting decline in net, company lets 500 employees go**

Teleprompter Corp., New York, acknowledged last week it had dismissed some 500 employes in the past three weeks, 400 at its cable systems in the field and 100 at corporate headquarters. An official in New York confirmed the cutbacks but was reluctant to discuss them.

Five hundred lay-offs would represent 13.5% of Teleprompter's estimated 3,700 employes.

The official indicated that the economy moves were prompted by the board of directors' concern with the company's declining net income. In the first six months of 1973, Teleprompter's net fell to about \$4.7 million from \$6 million in the comparable period of 1972.

The Securities and Exchange Commission has suspended all trading in the securities of Teleprompter (BROADCASTING, Sept. 17). The SEC said the suspension was ordered to "explore fully the circumstances which gave rise to a release issued by the company Sept. 4 concerning rumors circulating about adverse corporate developments."

The Teleprompter release on Sept. 4 said the company was cutting its 1973 construction schedule by 20% but quoted Chairman Raymond P. Shafer as "categorically" denying there were any adverse developments concerning Teleprompter's business assets or earnings.

Included in the dismissals at Teleprompter headquarters in New York were virtually the entire program-development, advertising and public-relations departments.

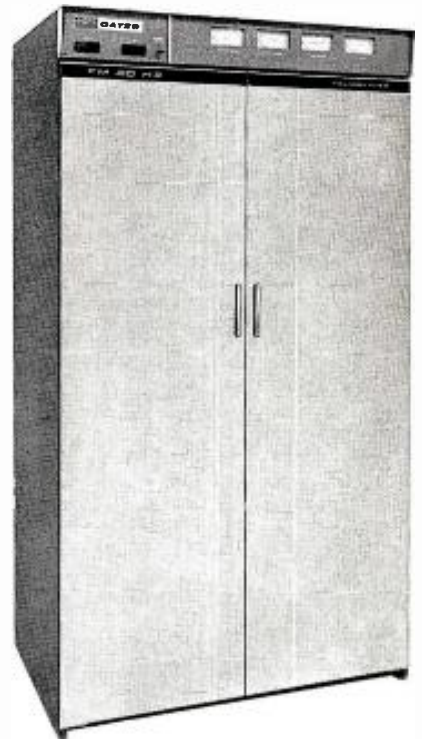
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<b>Programming</b>											
COLUMBIA PICTURES	CPS	N	4 3/4	4 1/2	+ 1/4	+ 5.55	9 7/8	4 3/8		6,335	30,091
DISNEY	DIS	N	78 3/8	79 1/4	- 7/8	- 1.10	123 7/8	70 1/8	49	28,552	2,237,763
FILMWAYS	FWY	A	3 1/4	2 3/4	+ 1/2	+ 18.18	5 3/8	2 1/8		1,832	5,954
GULF + WESTERN	GW	N	26 1/2	25	+ 1 1/2	+ 6.00	35 3/4	21 3/8	6	14,685	389,152
MCA	MCA	N	24 7/8	25 5/8	- 3/4	- 2.92	34 1/4	18 1/2	9	8,367	208,129
MGM	MGM	N	17 7/8	16 1/8	+ 1 3/4	+ 10.85	24	13 5/8	19	5,958	106,499
MUSIC MAKERS	MUSC	O				.00	2 5/8	1 5/8		534	1,401
TELE-TAPE		O	1/2	3/4	- 1/4	- 33.33	1 3/4	1/2		2,190	1,095
TELETRONICS INTL.		O	5 1/2	5 1/2		.00	10 1/2	3 3/4	11	724	3,982
TRANSAMERICA	TA	N	12 1/4	11 7/8	+ 3/8	+ 3.15	17 5/8	10 3/4	10	66,449	814,000
20TH CENTURY-FOX	TF	N	8	7 1/2	+ 1/2	+ 6.66	12 3/8	6 1/2	9	8,562	68,496
WALTER READE	WALT	D	7/8	7/8		.00	1 3/8	3/4		2,203	1,927
WARNER	WCI	N	12 1/8	12	+ 1/8	+ 1.04	39 1/8	10 3/4	5	17,064	206,901
WRATHER	WCD	A	6 7/8	6 7/8		.00	16 5/8	6 3/4	57	2,229	15,324
<b>Service</b>									TOTAL	165,684	4,090,714
JOHN BLAIR	BJ	N	6 3/4	6 3/4		.00	13	6 3/8	5	2,411	16,274
COMSAT	CO	N	52 1/2	49 1/4	+ 3 1/4	+ 6.59	64 1/2	42 1/4	19	10,000	525,000
CREATIVE MANAGEMENT	CMA	A	6 1/4	6 3/8	- 1/8	- 1.96	9 1/2	4	8	1,056	6,600
DOYLE DANE BERNBACH	DDYL	O	12 3/4	13 1/4	- 1/2	- 3.77	23 1/2	12	6	1,884	24,021
ELKINS INSTITUTE	ELKN	O	5/8	5/8		.00	1 1/4	1/2		1,664	1,040
FOOTE CONE & BELDING	FCB	N	11 3/4	11 3/4		.00	13 3/8	8 1/8	12	2,129	25,015
CLINTON E. FRANK		O	10 3/8	10 3/8		.00	11 1/2	5	10	720	7,470
GREY ADVERTISING	GREY	O	9 1/2	9 3/4	- 1/4	- 2.56	17 1/4	8 1/4	5	1,263	11,998
INTERPUBLIC GROUP	IPG	N	14	14 1/4	- 1/4	- 1.75	25 3/8	12 1/8	5	2,464	34,496
MARVIN JOSEPHSON	MRVN	O	11 1/4	10 1/2	+ 3/4	+ 7.14	18 1/2	8	9	1,085	12,206
MCCAFFREY & MCCALL		O	6 3/4	7	- 1/4	- 3.57	10 3/4	6 3/4	3	565	3,948
MCI COMMUNICATIONS+	MCIC	O	8 5/8	5 5/8	+ 3	+ 53.33	8 3/4	4 5/8		12,825	110,615
MOVIELAB	MOV	A	1 1/4	1 1/2	- 1/4	- 16.66	1 7/8	1 1/8		1,407	1,758
MPO VIDEOTRONICS	MPO	A	2 3/8	2 5/8	- 1/4	- 9.52	4 7/8	2		540	1,282
NEEDHAM, HARPER	NDHMA	O	10 1/2	11	- 1/2	- 4.54	26 1/4	9	5	916	9,618
A. C. NIELSEN	NIELB	O	34 3/4	34 7/8	- 1/8	- .35	40 1/2	29 1/2	32	10,598	368,280
OGILVY & MATHER	OGIL	O	25 1/2	20 1/2	+ 5	+ 24.39	32 1/2	14 1/2	10	1,777	45,313
PKL CO.	PKL	O				.00	2 5/8	3/4	1	778	680
J. WALTER THOMPSON	JWT	N	13 1/4	13 3/4	- 1/2	- 3.63	24 3/4	12 3/4	6	2,635	34,913
UNIVERSAL COMM.		O	2	2 1/4	- 1/4	- 11.11	12 1/4	2		715	1,430
WELLS, RICH, GREENE	WRG	N	11 3/8	11 1/2	- 1/8	- 1.08	21 1/8	9 1/2	6	1,568	17,836
<b>Electronics</b>									TOTAL	59,020	1,259,793
ADMIRAL	ADL	N	11 1/2	10 1/4	+ 1 1/4	+ 12.19	18	7 1/4	5	5,817	66,895
AMPEX	APX	N	5	4 1/2	+ 1/2	+ 11.11	6 7/8	3 1/4	12	10,878	54,390
CCA ELECTRONICS	CCAE	O	1	1		.00	3	1	2	881	881
COLLINS RADIO	CRI	N	25 3/8	25 1/4	+ 1/8	+ .49	25 7/8	15 1/4	18	2,968	75,313
COMPUTER EQUIPMENT	CEC	A	2 1/8	1 7/8	+ 1/4	+ 13.33	2 7/8	1 7/8	14	2,366	5,027
CONRAC	CAX	N	17 3/4	14 1/2	+ 3 1/4	+ 22.41	31 7/8	14 1/4	9	1,261	22,382
GENERAL ELECTRIC	GE	N	60 3/8	56 5/8	+ 3 3/4	+ 6.62	75 7/8	55	20	182,348	11,009,260
HARRIS-INTERTYPE	HI	N	33 5/8	29 1/2	+ 4 1/8	+ 13.98	49 1/4	24 1/2	13	6,293	211,602
INTERNATIONAL VIDEO	IVCP	O	7 1/2	8 1/2	- 1	- 11.76	14 3/4	6	14	2,745	20,587
MAGNAVOX	MAG	N	10 1/2	10	+ 1/2	+ 5.00	29 5/8	8 5/8	15	17,806	186,963
3M	MMM	N	85 3/4	82 3/8	+ 3 3/8	+ 4.09	88 7/8	76 1/4	36	113,051	9,694,123
MOTOROLA	MOT	N	58 1/2	54 7/8	+ 3 5/8	+ 6.60	59	41 1/4	24	27,570	1,612,845
OAK INDUSTRIES	DEN	N	13 3/4	12 1/2	+ 1 1/4	+ 10.00	20 1/2	10 3/4	6	1,639	22,536
RCA	RCA	N	24 7/8	24 1/4	+ 5/8	+ 2.57	39 1/8	22 1/8	11	74,531	1,853,958
RSC INDUSTRIES	RSC	A	2	2 1/4	- 1/4	- 11.11	2 1/4	1 3/8	14	3,458	6,916
SONY CORP	SNE	N	47 1/4	44 1/2	+ 2 3/4	+ 6.17	57 1/4	38 3/4	41	66,250	3,130,312
TEKTRONIX	TEK	N	48 7/8	45 3/4	+ 3 1/8	+ 6.83	53 7/8	29 7/8	25	8,185	400,041
TELEMATION	TJMT	O	2 1/2	2 5/8	- 1/8	- 4.76	4 3/4	2 1/2		1,050	2,625
TELEPRO INDUSTRIES		O	7/8	7/8		.00	2 1/2	7/8	5	1,717	1,502
WESTINGHOUSE	WX	N	31 7/8	32 1/4	- 3/8	- 1.16	47 3/8	31 1/8	14	88,595	2,823,965
ZENITH	ZE	N	33 1/4	33 1/8	+ 1/8	+ .37	56	32 1/8	11	19,043	633,179
<b>GRAND TOTAL</b>									1,363,221	49,614,086	

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A blank in closing price columns indicates no trading in stock.

P/E ratios are based on earnings-per-share figures for the last 12 months as published by Standard & Poor's Corp. or as obtained through Broadcasting's own research. Earnings figures are exclusive of extraordinary gains/losses.

\* P/E ratio computed with earnings figures of company's last published fiscal year.  
† No annual earnings figures are available.  
• Formerly Publishers Broadcasting Co.

## Week's worth of earnings reports from stocks on Broadcasting's index

Company	Period	CURRENT AND CHANGE				YEAR EARLIER			
		Revenues	Change	Net Income	Change	Per Share	Revenues	Net Income	Per Share
Collins Radio Co.	year 8/31	350,273,000	+39.9%	12,811,000	*	2.87	250,416,000	(63,846,000)	(22.06)
Doyle Dane Bernbach	9 mo. 7/31	242,683,000	+ 2.9%	3,656,000	- 18.34%	1.80	235,866,000	4,477,000	2.12
General Instrument Corp.	6 mo. 8/26	201,376,755	+36 %	5,752,266	+ 69.11%	.85	148,099,659	3,419,272	.50
San Juan Racing Association Inc. <sup>1</sup>	3 mo. 7/31	5,416,304	+43 %	775,487	+ 57.2 %	.36	3,787,147	493,346	.23
Telemation Inc.	6 mo. 6/30	8,555,078	+ 7 %	51,879	- 28.9 %	.05	7,997,241	72,918	.07
The Outlet Co.	6 mo. 7/31	39,438,092	+14.1%	909,232	+120.7 %	.53	34,573,327	411,988	.26
Wells, Rich, Greene	9 mo. 7/31	133,700,000	+51 %	2,433,000	+ 9.8 %	1.50	88,559,000	2,216,000	1.36

\* Percentage change is too great to provide a meaningful figure.

<sup>1</sup> Communications division had net loss of \$51,071 in 1973 period, and net income of \$68,262 in 1972 period.

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## Equipment & Engineering

### Satellite service: matter of months

But at outset it promises little  
but occasional use for television

U.S. domestic-satellite systems could be in operation by the end of this year and should be by early 1974 and increasingly thereafter, according to timetables reported last week. But, though at least four will offer TV and cable-TV transmission service, they don't seem likely to have any big-scale television users for some years to come.

Occasional use of the satellites by TV broadcasters and CATV operators for specific programs and test purposes was the most that either the companies authorized to build the systems or potential users seemed to expect for the immediate future. The bulk of the traffic was expected to be in the telephone and telegraph, data and private-line fields.

The TV networks a few years ago were so concerned about AT&T's charges for distributing their programs that they commissioned a major engineering study of the feasibility of setting up their own distribution system. The study concluded that they could build and operate either a satellite system or a terrestrial system of their own for 25% to 35% less than the estimated \$60 million to \$70 million annual total they were then paying AT&T (BROADCASTING, Aug. 10, 1970). In the end they decided to wait and see whether they couldn't buy adequate service from some other system operator, but reserved the right to apply for their own.

They're much less aggressive about it than they were then, however. For one thing, AT&T has moved to reduce their distribution rates by about one-third. For another, they are using miscellaneous common carriers in competition with AT&T more extensively now. In addition network sources note that none of the six satellite applications cleared by the FCC thus far calls for more than eight earth stations, whereas the networks estimate around 100 would be needed to meet their requirements, and their engineering feasibility study envisioned approximately 160.

"I can see us using a satellite on a very occasional basis, say to get a pickup from Dallas to New York," one network executive said. "But these companies now are just trying to get in and get their data service across the country. When they get going and are prepared to put in 70 or 80 ground stations—which could be in a couple of years—then we can get interested." Another network source was even more blunt: To him, large-scale TV use of satellites was "still very much pie in the sky." He could foresee "some occasional use" of satellites "here and there" in the next few years but no extensive use for at least four or five years.

Of the six applicants to get FCC go-aheads thus far—Western Union Telegraph Co. last January and five others

two weeks ago (BROADCASTING, Sept. 17)—four plan to offer some TV/CATV service initially, but none appears to be expecting to get any substantial business in this field. The two others, Comsat General and AT&T, are linked in a single-system project, with Comsat General, a Communications Satellite Corp. subsidiary, putting up four satellites and leasing them to AT&T, which will build five earth stations to go with them. The FCC barred the telephone company from providing TV service for at least three years, although AT&T sources said this does not apply to off-shore operation, meaning TV service to Alaska and Puerto Rico, if they choose to offer it.

Two subsidiaries of RCA were authorized to build earth stations to be used initially with satellite facilities leased from Telesat Canada's Anik II satellite. Officials of the subsidiaries, RCA Global Communications Inc. and RCA Alaska Communications Inc., say theirs will be this country's first domestic satellite system and that it could be operational in December of this year and will be by early next year at the latest.

Until it gets its own satellites up, planned to start about mid-1975, RCA is leasing from Canadians one full-time transponder for voice transmissions and occasional use of a second transponder capable of transmitting one TV channel or a high-speed data stream. An RCA source said last week he didn't know "how much television traffic we'll pick up." He said the RCA companies expect to offer CATV service but their initial capacity on the Canadian spacecraft won't permit them to offer cable facilities.

The RCA companies have awarded contracts for the construction of earth stations near New York, Los Angeles and San Francisco. An RCA earth station is already in place near Jupeau, Alaska, and the system's fifth station will be located near Anchorage. RCA Globcom will offer private-line voice, data and TV service between the East and West Coasts and, later, specialized services such as CATV program transmission. RCA Alascom will provide long-distance message-telephone and private-line services within Alaska and between Alaska and the contiguous U.S., plus other services in Alaska such as TV transmission.

Officials of Western Union Telegraph, which got the FCC go-ahead for its estimated \$70-million system early this year (BROADCASTING, Jan. 8), say the project is on schedule, with launch of the first satellite set for next April 11 and the second June 13, and should be operational about mid-July. Company sources, who have never expected a lot of TV traffic in the early stages, said last week that, as one put it, "as time goes on [the TV networks] look less likely."

National Satellite Service, a subsidiary of Hughes Aircraft Co., hopes to be in operation by about late 1975 with a system it was authorized to operate in conjunction with GTE Satellite Corp. Ten of 12 transponders on one satellite and back-up rights to 10 in another would be leased to GTE, which won FCC authority to provide interstate toll-telephone service despite strong objections from

AT&T. The rest of the facilities would be used by NSS to provide interconnection service to public-broadcasting stations without charge and to distribute CATV programming. The latter interest is a natural since NSS is a subsidiary of Hughes, which, aside from its deep involvement in satellite construction, is a major stockholder of Teleprompter Corp., the country's largest CATV operator.

The American Satellite Corp., owned 80% by Fairchild Industries and 20% by Western Union International, plans—like the RCA subsidiaries—to lease facilities from Telesat Canada until it gets its own satellites and hopes to be in service early in 1974. Conceivably it could be operational before then; the FCC, in authorizing it to construct four earth stations, specified that construction be completed by Dec. 1. ASC's arrangement with Telesat Canada is for the leasing of up to three full-time transponders for voice/data service and up to three occasional channels for TV. ASC officials said they had talked with both the networks and CATV interests and that TV service could become a fact during phase one of their program. That phase is due to last until ASC gets its own satellites up, as it hopes to do by early 1975.

Hughes Aircraft, which is building three satellites for Western Union Telegraph (one to be held in reserve) and has orders for three for American Satellite Corp., got another order last week: a \$65.9-million contract from Comsat, for the four that Comsat General will lease to AT&T. Delivery of the first spacecraft was said to be due in late 1975. AT&T officials said they hoped to open the service in early 1976.

RCA officials meanwhile indicated they were still talking with spacecraft suppliers but hoped to reach a decision soon on a manufacturer for their own satellites.

### Technical Briefs

**Togetherness.** Miniature TV system that operates in sync with motion-picture camera, eliminating black shutter bar that is apparent when TV set in use is being shown in motion-picture scene, has been developed by Hal Landaker, production sound department chief of The Burbank Studios, Burbank, Calif. Reason for problem is that TV runs at 30 frames per second; motion pictures at 24 frames. Mr. Landaker's solution is to drive TV set at 24 frames, locked to movie camera. Device is being used in two movie features: "The Exorcist" and "The Terminal Man."

**RCA's \$1.3-million order.** Gilmore Broadcasting Corp., Harrisonburg, Va., has ordered RCA gear valued at about \$1.3 million for its four TV stations. RCA's TCR-100 video-tape cartridge recorders have been bought for KODE-TV Joplin, Mo.; WREX-TV Rockford, Ill., and WEHT-TV Evansville, Ind. RCA's TT-6EL transmitting equipment will be installed at WVA-TV Harrisonburg, Va., and an RCA TT-25FH, 25-kwhigh-band -VHF transmitter at KODE-TV.

**Reflector drive.** Rank Precision Industries Inc. has developed motorized drive

for front-surface reflectors used with TV cameras. Drive enables operator to remotely position field of view from fixed TV camera. 260 North Route 303, West Nyack, N.Y. 10994.

### One small part for cameras

RCA Corp. demonstrated last week a solid-state image sensor it called "a key milestone" in the creation of a new generation of tubeless TV cameras for commercial, governmental and consumer use.

RCA claimed the new product is the largest solid-state image sensor yet and said it contains more than 120,000 electronic elements. It was developed at RCA Laboratories, Princeton, N.J., and was shown last Tuesday (Sept. 18) at the 1973 Electro Optical Systems Design-East conference in New York.

Dr. Karl H. Zaininger, head of solid-state device technology at RCA Laboratories, said possible future TV cameras employing a charge couple device (CCD) could be the size of a cigarette package or smaller and would be "rugged, highly reliable and potentially low in cost." He said it could be used in space exploration, closed-circuit TV, military programs, surveillance systems, telephone systems transmitting TV pictures, in home video recorders, and, eventually, in broadcast-camera applications. Dr. Zaininger noted that further technical and cost improvements will be required to make the camera useful for broadcasting, home and closed-circuit TV.

## Music

### Breaking In

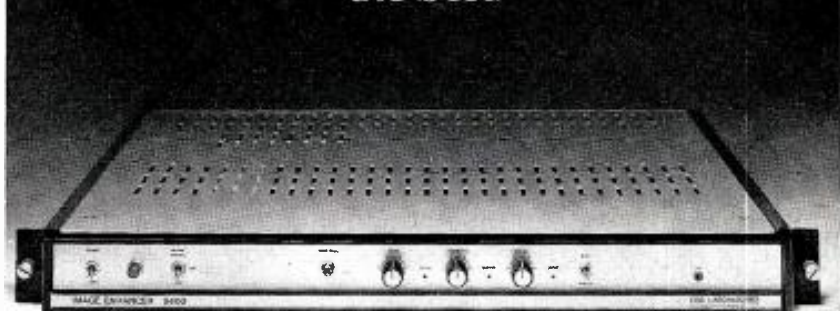
**"Midnight Train to Georgia"**—Gladys Knight and the Pips (*Buddah*) ■ This gutsy, classically produced soul song about the tough life and broken dreams of show business is finding immediate acceptance all over the country. The list of major-market stations playing the record last week is nothing short of astounding for the length of time the record has been out, now only about three weeks.

After 10 years of recording, Gladys Knight has come into solid success. She has, with all her experience, the ability to make consistent, basic pop music. There are no gimmicks, no novelty twists in this group.

Stations playing "Midnight Train To Georgia" last week included KHJ(AM) Los Angeles, WAKY(AM) Louisville, Ky., WOXI(AM) Atlanta, WDGY(AM) Minneapolis, KLIF(AM) Dallas, WTIX(AM) New Orleans, WAYS(AM) Charlotte, N.C., KJEA(AM) Seattle and WFIL(AM) Philadelphia.

**"We May Never Pass This Way (Again)"**—Seals & Crofts (*Warner Bros.*) ■ Seals & Crofts might well be Simon and Garfunkel of the seventies. As Simon and Garfunkel wrenched hearts in the sixties with lavishly rendered portraits of a new life-style, liberally mixing pathos with bittersweet irony, Jim Seals and Dash Crofts reflect the need for innocent love and a craving for happier times, the stuff of the seventies. Both the duos use the same basics—two-part harmony, intricate guitar

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## CBS LABORATORIES

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work and simple melodies. Both are the makers of heart music.

"We May Never Pass This Way (Again)" is from the same album as Seals & Crofts' last hit, "Diamond Girl." And with another previous top-10 hit behind them ("Summer Breeze"), this new single is picking up momentum quickly.

Those playing the new Seals & Crofts last week included: KLIF(AM) Dallas, KELP(AM) El Paso, WTIX(AM) New Orleans, KOL(AM) Seattle, WIIN(FM) Atlanta and WFIL(AM) Philadelphia.

**Extras.** The following new releases, listed alphabetically by title, are making a mark in BROADCASTING's "Playlist" reporting below the first 75:

- CALICO, Tommy James (Roulette).
- ECSTASY, Ohio Players (Westbound).
- GOD KNOWS I LOVE YOU, Tradewinds (Avco).
- HELLO IT'S ME, Todd Rundgren (Bearsville).
- HURTS SO GOOD, Millie Jackson (Spring).
- I'M COMING HOME, Johnny Mathis (Columbia).
- I'VE GOT SO MUCH TO GIVE, Barry White (20th Century).
- JUST YOU N' ME, Chicago (Columbia).
- MAKE MY LIFE A LITTLE BIT BRIGHTER, Chester (Bell).
- NEVER LET YOU GO, Bloodstone (London).
- OUTLAW MAN, Eagles (Asylum).
- REMEMBER WHEN YOU WERE A KID, Silverbird (Columbia).
- SPACE RACE, Billy Preston (A & M).
- SUCH A NIGHT, Dr. John (Atco).
- THIS TIME IT'S REAL, Tower of Power (Warner Brothers).
- TO KNOW YOU IS TO LOVE YOU, B. B. King (ABC/Dunhill).
- WALKING ON BACK, Edward Bear (Capitol).

**Tracking the 'Playlist.'** After two weeks of activity—sparked by new releases by Art Garfunkel, the Allman Brothers Band, Bob Dylan and Cheech and Chong—the "Playlist" settled down this week. Two new records broke into the top 10 and only two new records made their way into the top 40. Stevie Wonder's "Higher Ground" (eight) and the Allman Brothers' "Ramblin' Man" (10) enter the top 10 while Maureen McGovern's "Morning After" (16) and Paul McCartney's "Live and Let Die" (11) drop out. "You've Got Me Anyway" by Sutherland Brothers and Quiver (35) enters the top 40 for the first time this week. Gladys Knight's new single, "Midnight Train to Georgia" (see "Breaking In," page ?) received immediate airplay in the days after its release and came on the chart for the first time at 33. Seals and Crofts' "We May Never Pass This Way (Again)" (49) (see "Breaking In,"), Cheech and Chong's "Basketball Jones" (45) and Marie Osmond's "Paper Roses" (56) all made strong midchart jumps this week as well. New to the "Playlist" and bulleted are the Raspberries' "Tonight" (53) and Elvis Presley's "Raised on Rock" (59).

Also new are Roberta Flack's newest, "Jesse" (67), Jethro Tull's "Passion Play" (71), Dr. Hook's "Life Ain't Easy" (72) and the Temptations' "Hey Girl" (75).

# The Broadcasting Playlist

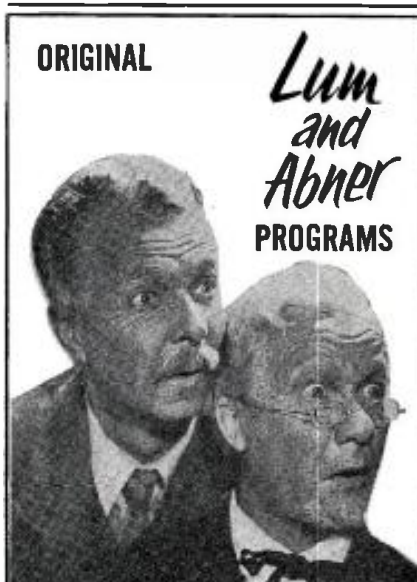
These are the top songs in air-play popularity on U.S. radio, as reported to *Broadcasting* by a nationwide sample of stations that program contemporary, "top-40" formats. Each song has been "weighted" in terms of American Research Bureau audience ratings for the reporting station on which it is played and for the day part in which it appears. • Bullet indicates upward movement of 10 or more chart positions over previous week.

Over-all rank		Title (length) Artist—label	Rank by day parts			
Last week	This week		6-10a	10a-3p	3-7p	7-12p
1	1	Let's Get It On (3:58) Marvin Gaye—Tamla	1	4	1	2
3	2	Delta Dawn (3:08) Helen Reddy—Capitol	3	2	2	7
6	3	Loves Me Like a Rock (3:32) Paul Simon—Columbia	2	3	4	5
9	4	Half Breed (2:42) Cher—MCA	4	1	6	3
7	5	We're an American Band (3:25) Grand Funk—Capitol	8	5	3	1
2	6	Brother Louie (3:55) Stories—Kama Sutra	5	9	8	6
4	7	My Sweet Gypsy Rose (2:51) Dawn—Bell	6	6	5	12
11	8	Higher Ground (3:10) Stevie Wonder—Tamla	10	7	9	4
5	9	Touch Me in the Morning (3:51) Diana Ross—Motown	9	8	7	13
17	10	Ramblin' Man (3:36) Allman Brothers—Capricorn	11	12	10	10
8	11	Live and Let Die (3:10) Paul McCartney and Wings—Apple	7	10	14	17
13	12	Saturday Night's Alright for Fighting (4:55) Elton John—MCA	13	11	12	8
18	13	That Lady (3:09) Isley Brothers—T-Neck	15	16	11	9
16	14	My Maria (2:32) B. W. Stevenson—RCA	12	14	15	16
24	15	Free Ride (3:05) Edgar Winter Group—Epic	16	18	13	11
10	16	The Morning After (2:14) Maureen McGovern—20th Century	17	13	18	19
22	17	China Grove (3:14) Doobie Brothers—Warner Bros.	20	17	17	15
14	18	Get Down (2:38) Gilbert O'Sullivan—Mam	14	15	19	18
26	19	Angie (4:30) Rolling Stones—Rolling Stones Records	21	19	16	14
12	20	Feelin' Stronger Every Day (4:13) Chicago—Columbia	18	20	20	22
28	21	Jimmy Loves Maryann (3:25) Looking Glass—Epic	19	22	21	20
21	22	Monster Mash (3:00) Bobby Boris Pickett—Parrot	22	21	22	24
19	23	Gypsy Man (5:22) War—United Artists	23	23	23	21
29	24	In the Midnight Hour (3:14) Cross Country—Atco	25	24	24	27
20	25	Uneasy Rider (3:53) Charlie Daniels—Kama Sutra	30	25	25	28
50 •	26	Sweet Charlie Babe (2:38) Jackie Moore—Atlantic	24	30	27	32
27	27	If You Want Me To Stay (2:58) Sly and the Family Stone—Epic	26	26	26	34
15	28	Here I Am (4:10) Al Green—Hi	28	27	30	26
25	29	I Believe in You (3:58) Johnnie Taylor—Stax	29	31	29	23
43 •	30	Let Me In (3:38) Osmonds—MGM	27	28	35	25
31	31	All I Know (3:48) Art Garfunkel—Columbia	31	29	28	33



Over-all rank		Title (length) Artist—label	Rank by day parts			
Last week	This week		6-10a	10a-3p	3-7p	7-12p
32	32	<b>Yes We Can Can</b> (3:55) Pointer Sisters—Blue Thumb	35	34	31	29
—	• 33	<b>Midnight Train To Georgia</b> (3:55) Gladys Knight & the Pips—Buddah	40	32	32	35
23	34	<b>Bad Bad Leroy Brown</b> (3:02) Jim Croce—ABC/Dunhill	34	33	37	41
41	35	<b>You Got Me Anyway</b> (2:53) Sutherland Brothers and Quiver—Capitol	39	36	34	31
39	36	<b>Ghetto Child</b> (3:47) Spinners—Atlantic	37	35	36	40
33	37	<b>Heartbeat, It's a Love Beat</b> (2:59) DeFranco Family—20th Century	38	41	33	38
35	38	<b>Angel</b> (3:34) Aretha Franklin—Atlantic	32	38	44	42
46	39	<b>The Hurt</b> (4:16) Cat Stevens—A & M	36	39	42	43
30	40	<b>Are You Man Enough</b> (3:24) Four Tops—ABC/Dunhill	33	50	38	46
44	41	<b>Summer (The First Time)</b> (4:37) Bobby Goldsboro—United Artists	42	37	43	44
42	42	<b>Rocky Mountain Way</b> (3:39) Joe Walsh—ABC/Dunhill	56	47	39	39
36	43	<b>Theme from Cleopatra Jones</b> (3:45) Joe Simon—Spring	46	46	48	30
47	44	<b>Keep on Truckin'</b> (3:21) Eddie Kendricks—Tamla	60	51	41	37
60	• 45	<b>Basketball Jones</b> (4:04) Cheech & Chong—Ode	61	64	40	36
34	46	<b>Freedom for the Stallion</b> (3:45) Hues Corp.—RCA	41	40	46	45
38	47	<b>Knockin' on Heaven's Door</b> (2:28) Bob Dylan—Columbia	43	42	51	51
52	48	<b>Loving Arms</b> (2:50) Dobie Gray—MCA	44	45	49	50
69	• 49	<b>We May Never Pass This Way (Again)</b> (3:50) Seals & Crofts—Warner Bros.	50	43	47	47
45	50	<b>Young Love</b> (2:18) Donny Osmond—MGM	57	44	45	59
58	51	<b>Smoke on the Water</b> (3:48) Deep Purple—Warner Bros.	68	49	50	49
64	• 52	<b>Behind Closed Doors</b> (2:55) Charlie Rich—Epic	52	48	52	66
—	• 53	<b>Tonight</b> (3:25) Raspberries—Capitol	67	55	53	48
37	54	<b>Believe in Humanity</b> (3:22) Carole King—Ode	47	53	58	63
49	55	<b>Muskrat Love</b> (3:03) America—Warner Brothers	54	54	56	54
71	• 56	<b>Paper Roses</b> (2:39) Marie Osmond—MGM	49	59	59	57
57	57	<b>Diamond Girl</b> (3:29) Seals and Crofts—Warner Bros.	53	60	54	55
63	58	<b>Get It Together</b> (2:47) Jackson Five—Motown	64	56	55	52
—	• 59	<b>Raised on Rock</b> (2:38) Elvis Presley—RCA	51	58	61	56
54	60	<b>Sister James</b> (2:53) Nino Tempo & the 5th Ave. Sax—A & M	55	57	63	60
51	61	<b>Ashes to Ashes</b> (3:30) Fifth Dimension—Bell	48	63	65	65
53	62	<b>That's Why You Remember</b> (2:12) Kenny Karen—Big Tree	58	65	62	58
48	63	<b>How Can I Tell Her</b> (3:59) Lobo—Big Tree	59	61	57	67
68	64	<b>You've Never Been This Far Before</b> (2:56) Conway Twitty—MCA	45	52	*	*
40	65	<b>Rhapsody in Blue</b> (3:45) Deodato—CTI	62	62	67	70
56	66	<b>A Million to One</b> (2:38) Donny Osmond—MGM	65	68	69	68
—	67	<b>Jesse</b> (4:00) Roberta Flack—Atlantic	63	67	70	71
73	68	<b>Rubber Bullets</b> (3:50) 10 C.C.—U.K.	71	69	68	64

Continued on next page



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Over-all rank		Title (length) Artist—label	Rank by day parts			
Last week	This week		6-10e	10a-3p	3-7p	7-12p
66	69	<b>Evil</b> (3:09) Earth, Wind & Fire—Columbia	*	70	66	61
65	70	<b>The Last Thing on My Mind</b> (3:31) Neil Diamond—MCA	66	66	75	*
—	71	<b>Passion</b> (3:04) Jethro Tull—Chrysalis	*	*	60	53
—	72	<b>Life Ain't Easy</b> (2:43) Dr. Hook and the Medicine Show—Columbia	72	71	72	74
—	73	<b>Nutbush City Limits</b> (2:57) Ike and Tina Turner—United Artists	*	*	64	62
74	74	<b>Just Don't Want To Be Lonely</b> (2:55) Ronnie Dyson—Columbia	73	*	71	72
—	75	<b>Hey Girl (I Like Your Style)</b> (3:29) Temptations—Gordy	*	73	*	69

**Alphabetical list (with this week's over-all rank):**

All I Know (31), Angel (38), Angle (19), Are You Man Enough (40), Ashes to Ashes (61), Bad Bad Leroy Brown (34), Basketball Jones (45), Behind Closed Doors (52), Believe in Humanity (54), Brother Louie (6), China Grove (17), Delta Dawn (2), Diamond Girl (57), Evil (69), Feelin' Stronger Every Day (20), Free Ride (15), Freedom for the Stallion (46), Get Down (18), Get It Together (58), Ghetto Child (36), Gypsy Man (23), Half Breed (4), Heartbeat, It's a Love Beat (37), Here I am (28), Hey Girl (I Like Your Style) (75), Higher Ground (8), How Can I Tell Her (63), The Hurt (39), I Believe in You (29), If You Want Me To Stay (27), In the Midnight Hour (24), Jesse (67), Jimmy Loves Maryann (21), Just Don't Want To Be Lonely (74), Keep on Truckin' (44), Knockin' on Heaven's Door (47), The Last Thing on My Mind (70), Let Me In (30), Let's Get It On (1), Life Ain't Easy (72), Live and Let Die (11), Loves Me Like a Rock (3), Loving Arms (48), Midnight Train to Georgia (33), A Million To One (66), Monster Mash (22), The Morning After (16), Muskrat Love (55), My Maria (14), My Sweet Gypsy Rose (7), Nutbush City Limits (73), Paper Roses (56), Passion Play (71), Raised on Rock (59), Ramblin' Man (10), Rhapsody in Blue (65), Rocky Mountain Way (42), Rubber Bullets (68), Saturday Night's Alright for Fighting (12), Sister James (60), Smoke on the Water (51), Summer (The First Time) (41), Sweet Charlie Babe (26), That Lady (13), That's Why You Remember (62), Theme from Cleopatra Jones (43), Tonight (53), Touch Me in the Morning (9), Uneasy Rider (25), We May Never Pass This Way Again (49), We're an American Band (5), Yes We Can Can (32), You Got Me Anyway (35), You've Never Been This Far Before (64), Young Love (50).

\* Asterisk indicates day-part ranking below *Broadcasting's* statistical cut-off.

## Whitehead reaffirms objectives of OTP

**Journalism conference told 'climate of suspicion' hampers moves for de-regulation**

"The Media: Mirror or Torch," a retrospective look at the role of the media in the Watergate case, was discussed at the first fall conference of the Washington Journalism Center, held, appropriately enough, at the Watergate hotel. But while Watergate provided participants with a jumping board, those in attendance—some 20 professional journalists—displayed little desire to "wallow" in the Watergate pool, and, devoted considerable attention to other media questions of broadcast regulation, media access, news monitoring and developing communications technologies.

The regulation of broadcasting and cable television was the focus of Clay T. Whitehead, director of the White House Office of Telecommunications Policy. He expressed, as he has in the past, dissatisfaction with expanding government controls over broadcasting and increasing FCC influence on programming. But Watergate, along with administration criticism of journalistic performance has left its mark on OTP effectiveness, he said. A "climate of suspicion" hangs over OTP proposals, a climate, which he said has clouded OTP proposals for broadcast-license renewal, which were "purely de-regulatory" in intent.

One objective of the OTP-sponsored five-year license-renewal plan would be to let broadcasters turn their attention from FCC programming requirements to the communities they "are supposed to serve." It is "more healthy," he said, if the FCC would make judgments about how the licensees have met the needs of their specific communities rather than attempt to establish program standards on a national level. He also discussed the proposal, which the FCC seems to be revising, that would establish program-percentage requirements as one basis for license renewal. Such a proposal, he said, would "invite continual inflation of standards."

While Mr. Whitehead declined to offer specifics on proposals for the regulation of cable television—pending issuance of an OTP study to be released shortly—he did, at least, offer indications of the administration posture and enumerated key issues. Cable offers the potential for turning television from a medium of "federally enforced scarcity" to one governed instead by the laws of "supply and demand." The administration, "in keeping with the spirit of the First Amendment," leans toward fostering "greater diversity," he said. He suggested cable would be given a sort of common carrier status, with regulation of rates, he seemed to indicate, coming under state jurisdiction.

While OTP was one voice represented



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at the conference involved in the articulation and development of communications policy, another was that of the Committee for Economic Development, whose Subcommittee on the Economic and Social Impact of the New Broadcasting Media is currently preparing its assessment of public policies for emerging communications technologies. The committee study, not to be released for at least a year, will present the views of "enlightened businessmen" according to CED's vice president and director of information, Sol Hurwitz.

The study will attempt to develop a "comprehensive nationwide perspective" for communications policy, which, too often, has been governed by the "tyranny of small decisions," he said. The study will cover such things as the role of the OTP in relation to independent regulatory commissions, impact of CATV on over-the-air broadcasters, role of public broadcasting in midst of other developing sources of program diversity, and programming content of new technologies.

While the regulation of cable was one issue taken up by the conference, the use of the medium was another. Thomas R. Asher, executive director of the Media Access Project, examined cable as a means of opening up the "power" to communicate to various segments within a community, a power which has been lost with the replacement of "community bulletin board and town crier" modes of expression. Inequities in the power to communicate could be ameliorated, if not solved, he suggested, by allowing for the purchase of advertising time by persons wishing to discuss a controversial

**That point in time again.** The TV networks will resume live rotation coverage of the Senate Watergate hearings this week. After that, all bets are off. The ABC, CBS and NBC news departments announced that rotation was firm for this week's three sessions only. They noted that the first phase of the hearings, dealing with the Watergate break-in and cover-up, will end this week, and that the original rotation agreement was only for the first phase. "Further rotation coverage," network news source said last week, "is subject to a new agreement." This was taken to mean that type and extent of coverage of future sessions would depend on who was scheduled to testify and that, in the absence of compellingly newsworthy witnesses, each network would cover in its own way, based on its own news judgment. The hearings are being curtailed to three days a week, with Nov. 1 the target date for completion. ABC-TV is to cover today's (Sept. 24) session, starting at 10 a.m. NYT; NBC-TV tomorrow's and CBS-TV Wednesday's.

issue (the Supreme Court has held in the BEM [Business Executives Move for Vietnam Peace] case that broadcasters may refuse to sell air time for the expression of controversial viewpoints). Public access channels also offer vehicles for expression of community concerns, but, he said, the question of their impact is similar to asking "Is there sound if a tree falls in the forest?" The community

is not yet aware of the presence and potential for public-access channels, market penetration is not yet sufficiently great to open that avenue to substantial audience, and the nature of public access programming—plagued by unskilled production and its "pastiche" of offerings—is not such that it can create and sustain an audience loyalty.

Journalism Briefs

**Watergate ratings.** Analysis of Nielsen ratings of network TV coverage of first phase of Senate Watergate hearings by Television Information Office indicates average audience was about 12% higher than normal for entertainment that usually occupies those daytime periods. TIO said the average rating for all rated segments of common and rotated coverage, which spread over 37 days, was 7.9, as against about 7.0 for average daytime program. Audience averaged 1.33 viewers per set and consisted of two women to every man, TIO reported.

**NPR set on Watergate.** National Public Radio will continue gavel-to-gavel coverage of Senate Watergate hearings when session convenes today (Sept. 24). Network said that if Watergate committee elects to break up into subcommittees to expedite work, it will choose one such body for full-time coverage; activities of others will be presented on NPR's evening news program, *All Things Considered*. NPR reports 80% of its 159 affiliates carried Watergate feed prior to congressional recess.

## Fates & Fortunes®

### Media



**Richard E. Oppenheimer**, VP and general manager, Starr Broadcasting's KYOK (AM) Houston, named senior VP, radio properties, Starr Broadcasting Inc., station group owner.

**George A. Koehler**, VP, Gateway Communications Inc., Cherry Hill, N.J., named VP's were **E. William Farneti**, Gateway controller; **George R. Dunham**, general manager, WBGN (TV) Binghamton, N.Y.; **Ian Harrower**, general manager, WTAJ-TV Altoona, Pa., and **Leo MacCourtney**, general manager, WLYH-TV Lancaster, Pa. All stations are owned by Gateway.

**Roy M. Schwartz**, president of Sound Communications Inc., New York, named VP and general manager, WVNJ-AM-FM Newark, N.J.

**Edward F. Moore**, VP-broadcast opera-

tions, **Ted Bates & Co.**, New York, joins CBS-TV there as manager of business administration.



**Bill Thomas**, VP and general manager, WHER (AM) Memphis, joins WNOE-AM-FM New Orleans in same capacity.

**Robert Rossow**, station manager, WROR (FM) Boston, joins WCOP-FM there in same capacity.

Mr. Thomas

**Lee Blair**, graduate of Purdue University, Ind., named operations/production manager, noncommercial WMUB-TV Oxford and WOET-TV Dayton, both Ohio. **Richard O. Hackney**, graduate of Miami University, Miami, Ohio, appointed operations/production manager, WMUB-FM Oxford. **John R. Davis**, of University of South Carolina, Columbia, appointed head of promotion and special broadcast services, WMUB-FM-TV and WOET-TV.



Mr. Blowers

**J. Garrett Blowers**, director of corporate information, ABC Inc., New York, joins CBS there as associate director, investor relations. **James T. MacGregor**, with *Wall Street Journal*, named to staff, investor relations, CBS.

**Luis Nogales**, recent White House fellow in Washington, joins KTLA (TV) Los Angeles as director of business affairs.

**Joe Seaver**, with Partition Engineers Inc., San Francisco, joins KRON-FM-TV there as controller.

**Frances E. Hession**, press representative, CBS-TV, New York, named manager of news publicity, CBS-TV.

**Richard L. Lehman**, publicity director, Greater Miami Israel Bond Organization, named assistant director of public affairs, Wometco Enterprises Inc., Miami.

**Louis O. Miller Jr.**, with WSCS (AM) Charleston, S.C., joins WSPA-TV Spartans-

burg, S.C., as promotion director.

**Merrill Colegrove**, with radio division, Storer Broadcasting, joins WIXY(AM)-WDOX(FM) Cleveland as promotion manager.

**Jane Ann Breuer**, graduate of University of Missouri at Kansas City, joins noncommercial KCPT-TV Kansas City, Mo., as director of public information.

**Gwyneth G. Donchin**, consultant, Pacific Broadcasting Corp., Guam, joins noncommercial KQED-FM-TV and KQEC(TV) San Francisco as director of development.

**Phil Buchanan**, with KSFY(FM) San Francisco, joins KSNM(FM) there as public-service director and on-air personality.

**Pam Cleeland**, with WIXZ(AM) McKeesport, Pa., joins WDVE(FM) Pittsburgh as director of sales, marketing and promotion.

**Lyle W. Mettler**, director of television services, Portland (Ore.) State University, joins Washington State University's noncommercial KWSU-TV Pullman as station manager.

**Richard E. Reed**, VP and general manager, WLWT(TV) Cincinnati, elected president, Ohio Association of Broadcasters.

**Pierre Boucher**, Canadian actor, appointed special adviser to chairman, Canadian Radio-Television Commission, Ottawa.

### Broadcast Advertising

**William A. Cummings**, national sales manager, WCBS-AM-FM New York, appointed VP and director of marketing, RKO Radio.



Mr. Lothery

**Gene Lothery**, director of Eastern sales, CBS Television Stations National Sales, named director of sales for CBS-owned WCBS-TV New York. Mr. Lothery succeeds **Gene Jankowski**, appointed VP-sales, CBS-TV (BROADCASTING, Sept. 10).

**Salem White**, with McCann-Erickson, New York, joins NBC Radio Network as director of sales plan-

ning. She succeeds **Dorothy Schwartz**, appointed manager of sales, Eastern office, NBC Radio (BROADCASTING, Aug. 13). **Robert B. Rush**, manager of sales, central office, NBC Radio, appointed director of national sales. He is succeeded by **John Silvestri**, manager of sales, Detroit office, NBC Radio.



Mr. Vaughan

manager.

**Marty Conn**, sales manager, WGMS-AM-FM Washington, named general sales manager.

**Eric Anderson**, VP and general manager, WBOK(AM) New Orleans, named general sales manager, WNOE-AM-FM there.

**Paul L. John**, senior VP and assistant account director, Chevrolet account, Campbell-Ewald, Detroit, named executive VP and media director.

**Eric Harkna** and **Robert Jackson**, account supervisors, BBDO, New York, elected VP's.

**John Ferrell** and **Dennis Powers**, creative supervisors, Young & Rubicam, New York, elected VP's.

**Colin Hanna**, account executive, WCAU-(AM) Philadelphia, appointed office manager, CBS Radio Spot Sales there.

**Palmer L. Reed**, senior VP and director of client services, Lewis & Gilman, Philadelphia agency, elected executive VP.

**Theodore G. Heck**, **William E. Surgner** and **Ronald L. Richter**, VP's, L&G, named senior VP's and management group supervisors. **James A. Baar** and **Bernard Ostrof**, VP's, appointed senior VP's and director of public relations and creative director, respectively, **Frederick W. McQuibben**, director of market research, elected VP.

**Thomas R. Boyd**, VP-account supervisor, McCann-Erickson, Detroit, joins Camp-

**bell-Ewald** there as VP-management supervisor.

**Scott Vaughan**, with sales staff, KGUN-TV Tucson, Ariz., named general sales manager.

**John Lynch**, sales manager, KFMB-AM-FM San Diego, appointed general sales manager. **Peter Hallisay**, account executive, KFMB-AM-FM, appointed local sales

manager, WNLN(AM) New London, Conn.

**Charles Capuano** and **Charles Sabatino**, art directors and TV producers, Compton Advertising, New York, elected VP's.

**James Markham**, account executive, KCKC(AM) San Bernardino, Calif., appointed general sales manager.

**Thom L. Klotz**, with WKOX(AM) Framingham, Mass., named general sales manager, WNLN(AM) New London, Conn.

**Douglas G. Thompson**, general sales manager, WKZQ(FM) Myrtle Beach, S.C., joins WPXI(FM) Charleston, S.C., as commercial manager.

**Earl Cole**, senior creative supervisor, Ted Bates, New York, joins Foote, Cone & Belding there as copy supervisor. **Allan Gorman**, with Grey Advertising, joins FC&B as art director. **Edward Murphy**, VP-radio and TV, Lois Holland Callaway, New York, named TV producer, FC&B.

**W. B. Bremner**, managing director, Vickers & Benson Ltd., Toronto-based agency, elected president. He succeeds **Bryan Vaughan**, appointed chairman.

**Alan Broder**, director of traffic and production, and **Warren J. Osterwald**, media director, Kameny Associates, New York-based agency, elected VP's.

### Programing

**Bo Donovan**, director of sales and marketing, Programing db, Los Angeles, joins Sterling Broadcasting as director of group programming. Sterling owns KASH-(AM) Eugene, Ore.; KALE(AM) Richland, KEDO(AM) Longview, and KFBW(AM) Longview, all Washington; KGLX(AM) The Dalles, Ore., and, pending FCC approval of purchase, KTW-AM-FM Seattle and KJSO-FM San Jose, Calif.

**Jeffrey C. Reiss**, director of program planning, Cartridge Vision Inc., joins ABC Entertainment, New York, as director of feature films.



Mr. Ladage

**Kenneth Ladage**, program director, WICD(TV) Danville, Ill., named to same post, WOW-TV Omaha.

**Gary Burbank**, program director, WAKY-(AM) Louisville, Ky., joins WNOE-AM-FM New Orleans in same capacity.

**Donald J. Conte**, assistant director of code for advertising, Motion Picture Association of America, named director, succeeding **Taylor M. Mills**.

**Jeffrey Rose**, VP, Bernie Ison public relations agency, New York, joins Paramount Television's newly-formed New York publicity department as manager.

**Clark Dwinell**, formerly director of broadcast activities, Black Associated Sports Enterprises Inc., Beverly Hills, Calif. (now defunct), named production manager, Vidtronics Co., Hollywood.

**Reginald R. Gehret**, chief TV technician

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with Elmira, N.Y. school system, appointed technical manager, Ashton Communications Systems Inc., Binghamton, N.Y.-based programming firm.

**James V. Grann**, with own production firm of Jim Grann Associates, named president of Boulevard Communication Group, new production division of Boulevard Corp., Detroit.

**Charlie Jones**, announcer for Cincinnati Reds baseball team and for NBC pro football games, joins WMAQ-TV Chicago as sports commentator.

**Jim Bouton**, sports commentator on WABC-TV New York and former New York Yankees pitcher, has been dropped from station's *Eyewitness News* staff. According to WABC-TV source, station survey of viewer attitudes "showed considerable drop in Bouton's popularity."

**Andy Leopold**, sports reporter, WGBS(AM) Miami, joins WINZ(AM) there as sports director.

## Broadcast Journalism

**John Davenport**, news director, KPRC(AM) Houston, named to same post, KHOU-TV there.

**John O'Day**, with WIXY(AM)-WDOK(FM) Cleveland, joins WGAR(AM) there as news director.

**Bob Foutz**, news correspondent and producer, WTVJ(TV) Miami, joins WINZ(AM) there as news director.

**Gary A. Gunter**, news director-anchorman, WFMJ-TV Youngstown, Ohio, named news director, WSNL-TV Patchogue, N.Y.

**Mike Shanin**, formerly with KKJO(AM) St. Joseph, Mo., appointed news director, KCKN-AM-FM Kansas City, Kan.

**Jack Paxton**, NBC News correspondent based in London, joins NBC's Cleveland bureau in similar capacity.

**Tom Lawrence**, co-anchorman, WITI-TV Milwaukee, named to same position, KFMB(TV) San Diego.

**Jim Hale**, anchorman, KDFW-TV Dallas, named to same position, WJW-TV Cleveland.

**Dave Layman**, formerly with KSTP-TV St. Paul-Minneapolis, joins WJAR-TV Providence, R.I., as anchorman. **Phil Buckman**, special reports producer, WHEN-TV Syracuse, N.Y., named producer, evening news, WJAR-TV. **Anne-Marie Rowan**, with CBS-TV, New York, appointed producer-reporter, WJAR-TV.

**Maurice Lewis**, formerly reporter with WBZ-AM-FM-TV Boston, joins WNAC-TV there as anchorman for *Black News* and as urban-affairs reporter.

**Doug Dudley**, formerly with news staff, KHJ-TV Los Angeles, joins KGUN-TV Tucson, Ariz., as anchorman and reporter.

**David Margulies** and **Fred Lozano**, reporters, WOAI-TV San Antonio, Tex., appointed co-anchormen, evening news.

**Garry Carter**, film director, KXII(TV) Ardmore, Okla., named news correspondent.

**Stan Reed**, program director, WPFB(AM)-WPFB(FM) Middletown, Ohio, assumes

**Donald J. Mercer**, vice president of station relations, NBC, New York, has been elected president of the Broadcast Pioneers, New York. Mr. Mercer has been with the NBC station relations department for over 20 years. He succeeds Carl E. Lee, president, Fetzer Broadcasting Co., Kalamazoo, Mich. The Broadcast Pioneers, a national organization, requires 20 years involvement in some phase of broadcasting for membership.

additional post as anchorman, WPFB. **Thomas Borgerding**, with WPFB, appointed news editor.

**Carolyn Wean**, producer, WBZ-TV Boston, joins news staff, WJZ-TV Baltimore as producer. Both stations are owned by Westinghouse Broadcasting Co.

**Jon McCall**, reporter, WMTV(TV) Madison, Wis., appointed assistant news director.

**Ron Thomas**, with WAEB(AM) Allentown, Pa., joins WNOR(AM) Norfolk, Va., as news editor.

**Bern Rotman**, news director, WBEN-AM-FM-TV Buffalo, N.Y., elected president, New York State Associated Press Broadcasters Association.

## Cablecasting

**Richard D. Obarski**, cable TV consultant, joins Warner Cable of Eastern Massachusetts Inc., as chief engineer in charge of Warner's nine systems in area. **S. A. Rennard**, with Teleprompter Corp., New York, joins Warner Cable of Eastern Massachusetts as operations manager. **James J. Hamill**, manager of community cable system, Lewiston, Me., appointed systems manager, Warner's Malden, Mass., system. **Peter Gannon**, manager of community cable system, Westchester, N.Y., named systems manager, Medford, Mass.

## Equipment & Engineering

**Andrew Szegda**, formerly with General Instrument Corp., named president, Broadcast Electronics Inc., Silver Spring, Md., subsidiary of Filmways Inc. Firm manufactures Spotmaster tape-cartridge equipment.

**Bruce F. Miller**, associate director, CBS-TV engineering and development, appointed director of technical operations, WCBS-TV New York.

**Wally Dudash**, assistant chief engineer, WBZ-TV Boston, appointed chief engineer.

**Ronald S. Hymas**, with Telemation Inc., Denver, joins Laird Telemedia Inc., Salt Lake City, as national sales manager. Laird is manufacturer of optical multiplexers, film projectors and other TV equipment.

## Allied Fields

**Mark Evans**, VP-public affairs, Metro-media Inc., Washington, station group owner, named by President Nixon to U.S. delegation to the United Nations.

**David M. Guerra**, formerly with Brooklyn College Television Center, Brook-

## An invitation to apply for Cable Television Franchise, Incorporated Village of Bellport, Suffolk County, New York.

PLEASE TAKE NOTICE. That the Incorporated Village of Bellport, Suffolk County, New York, in compliance with the rules of the Commission on Cable Television of the State of New York, hereby invites interested persons to apply for the franchise to provide cable television to the Incorporated Village of Bellport, Suffolk County, New York.

The area sought to be served is the Incorporated Village of Bellport, Town of Brookhaven, Suffolk County, New York. The Incorporated Village of Bellport comprises approximately 1.3 square miles and has a population of 3,046 as per the 1970 census.

The Incorporated Village of Bellport requires a system that will provide a potential for two-way communications and will provide free installation for governmental agencies, fire houses, schools and recreation areas, and churches. And that will provide television reception for the following channels: numbers 2, 3, 4, 5, 7, 8, 9 and 11. Number 10 VHF to receive channel 21 and channel 30; number 12 VHF to receive channel 47 and 13.

Applications for the franchise must be submitted in writing to the clerk, Incorporated Village of Bellport, Bellport Village Hall, Main Street, Bellport, New York no later than October 15, 1973. Any applications received by the municipality will be available for public inspection during normal business hours, 9 a.m. prevailing time to 4:00 p.m. prevailing time at the Village Hall, Main Street, Bellport, New York.

**Robert L. Hawkins**, Clerk of the Village of Bellport, Village Hall, Main Street, Bellport, New York, telephone (516) 286-0327 may be contacted by persons interested in additional information concerning the proposed award.

lyn, N.Y., joins University of Mississippi, University, Miss., as associate professor and director, division of radio and TV.



Mr. Paige

**Hilliard W. Paige**, president, General Dynamics Corp., St. Louis, appointed chairman and chief executive officer, CML Satellite Corp., Washington. He succeeds acting chief executive officer, **Alex Buchan**, who continues as consultant to firm. CML is jointly owned by Comsat, MCI Communications Inc., and Lockheed Missile and Space Co.

**Dennis F. Begley**, law clerk to Judge Frank Z. Nebeker, District of Columbia Court of Appeals, joins communications law firm of Midlen & Reddy, Washington.

## Deaths

**Sidney L. Cohen**, 64, president of Film Service Corp., Salt Lake City and New York, died of cancer in Salt Lake City

Sept. 12. Mr. Cohen was general manager of ABC-Paramount Theaters from 1947 to 1952 when he formed his company, which initially served as buying and booking service for theaters and later expanded to program film buying and consultancy to TV stations. He is survived by son, Stuart, and daughter Deborah.

**Allan T. Powley**, 69, former chief engineer, WMAL-AM-FM-TV Washington, died Sept. 12 in Suburban hospital, Bethesda, Md., following long illness. Mr. Powell began his broadcast career at WOR(AM) New York and later worked for NBC where he was responsible for technical arrangements for President Roosevelt's fireside addresses. Mr. Powley became chief engineer at WMAL in 1954 where he remained until retirement in 1967. He served at one time as president of National Association of Broadcast Engineers and Technicians. He is survived by wife, Helen, and a daughter.

**Milton L. Greenebaum**, 70, pioneer in radio and TV in Michigan, died Sept. 7 at Saginaw General hospital, Saginaw, Mich. Early in his career, Mr. Greenebaum partly owned and was general manager of WBCM(AM) Bay City, Mich. In

1940, he built WSAM(AM) Saginaw. He later cofounded WNEM-TV Bay City-Saginaw-Flint and served as its VP. Mr. Greenebaum was founder and first president of Michigan Association of Broadcasters. He is survived by his wife, Attilia.

**Dana W. Adams**, 52, founder of KDOK(AM)-KNUE(FM) Tyler, Tex., died Aug. 25 of cancer in Tyler. Mr. Adams began in radio in Armed Forces Radio Service during World War II. In 1956, he founded KDOK. He is succeeded in management of the Tyler stations by his son, William. Survivors include his wife, Mary, and three sons.

**John F. MacLean**, 52, play-by-play announcer for Washington Senators in 1960's, died Sept. 13 after surgery in Baltimore. Earlier in his career, he had been network announcer for Mutual Broadcasting System. He is survived by wife, Donna, two sons and one daughter.

**Rev. Howard O. Hough**, 75, founder of First Radio Parish Church of America, died Sept. 12 in Portland, Me. Mr. Hough's services, originating from WCSH(AM) Portland, were broadcast for 38 years before his retirement in 1963. He is survived by his wife, Margaret, and two sons.

# For the Record®

As compiled by BROADCASTING Sept. 11 through Sept. 17, and based on filings, authorizations and other FCC actions.

Abbreviations: Alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CARS—community antenna relay station. CH—critical hours. CP—construction permit. D-day. DA—directional antenna. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. LS—local sunset. mhz—megahertz. mod.—modifications. N—night. PSA—presunrise service authority. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—educational.

## New TV stations

### Final action

■ Patchogue, N.Y.—FCC, on request of Suburban Broadcasting Corp., permittee of WSNL-TV Patchogue, waived rules to permit cable TV systems within WSNL-TV's 35-mile zone to carry its signal temporarily until certificates of compliance can be obtained. Action Sept. 6.

### Actions on motions

■ Administrative Law Judge Lenore G. Ehrig in Jackson, Miss. (Lamar Life Broadcasting Co., et al.), TV proceeding, granted motions by Lamar Life and Dixie National Broadcasting and corrected transcript as proposed with certain notifications (Docs. 18845-9). Action Sept. 6.

■ Administrative Law Judge A. Kyle, Homewood and Birmingham, Ala. (Chapman Radio and Television Co., et al.), TV proceeding, granted motion

of Birmingham Television Corp. (WBGMTV) and dismissed with prejudice application; retained in hearing applications of Chapman Radio and Television Co. and Birmingham Broadcasting Co. (Docs. 15461, 16761, 16758). Action Aug. 31.

■ Chief, Broadcast Bureau, in Scottsbluff, Neb., on request of Wyneco Communications Inc., licensee of KSTF-TV Scottsbluff, extended from Sept. 10 to Sept. 17, time for filing responses to petition for rulemaking filed by Duhamel Broadcasting Enterprises, proposing to reassign chan. 4 from Hay Springs, Neb., to Hay Springs-Scottsbluff by amendment of TV table of assignments. (RM-2224). Action Sept. 11.

### Other action

■ Review board in Dubuque, Iowa, TV proceeding, scheduled oral argument for Oct. 16 on exceptions and briefs to initial decision released on Jan. 17 proposing grant of application of Dubuque Communications Corp. for license for KDUB-TV Dubuque (Doc. 19339). Action Sept. 7.

### Rulemaking action

Wheeling, W. Va.—FCC, in rulemaking notice (RM-2214), proposed amendment of TV table of assignments by designation of chan. 41 at Wheeling as educational assignment. Change was requested by West Virginia Board of Regents, licensee of \*WVU-TV Morgantown, W. Va., and holder of CP for high power translator on chan. 41 at Wheeling. Action Sept. 11.

## Existing TV stations

### Final actions

■ WTOG-TV Savannah, Ga.—Broadcast Bureau granted CP to change trans. location to Fort Argyle Road, 5.3 miles northwest of I-95, 7.3 miles southwest of Pooler, Ga.; change type ant. and trans.; make change in ant. system; ant. height 1440 ft. (BPCT-4605). Action Sept. 11.

■ WLS-TV Chicago—FCC notified Steven Slavin, candidate for Illinois state senate in 1972 election that WLS-TV Chicago did not violate political editorial rule when it broadcast editorial supporting proposal by opponent. Action Sept. 6.

■ WPVI-TV Philadelphia—FCC granted waiver of prime time access rule and authorized WPVI-TV to carry ABC's *The Reasoner Report* at 7 p.m. E.T. on Saturdays without its counting toward permissible three hours of network programming on these even-

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WLBBH(AM) Mattoon, Ill. to April 1, 1974 (BMP-13676); WHVY(FM), Springfield, Mass. to March 1, 1974 (BMPH-13851); KJSK-FM Columbus, Neb. to Dec. 22 (BMPH-13849); WPHD(FM) Buffalo, N.Y. to Jan. 6, 1974 (BMPH-13852); WMYK(FM) Elizabeth City, N.C. to Jan. 12, 1974 (BMPH-13850); WQWX(AM) Mebane, N.C. to Dec. 22 (BMP-13667); WLTII(AM) Steubenville, Ohio to Feb. 28, 1974 (BMP-13670); KAGM(FM) Klamath Falls, Ore. to Nov. 20 (BMPH-13858); WPME-FM Punksatowney, Pa. to Jan. 13, 1974 (BMPH-13854); WQBS-FM San Juan, Puerto Rico to Dec. 30 (BMPH-13856); WCAD-FM San Juan, Puerto Rico to Feb. 1, 1974 (BMPH-13859); WHCE-FM Orangeburg, S.C. to Dec. 24 (BMPH-13853); KSTU(FM) Centerville, Utah to Feb. 16, 1974 (BMPH-13855). Actions Sept. 6.

## Translator actions

■ W04BH Allagash, Me.—Broadcast Bureau granted CP for new VHF translator to serve Allagash, operating on ch. 4 by rebroadcasting programs of WMEM-TV Presque Isle, Me. (BPTTV-4736). Action Sept. 5.

■ K06HY Heber and Midway, both Utah—Broadcast Bureau granted CP for new VHF translator to operate on ch. 6 by rebroadcasting programs of KSL-TV Salt Lake City (BPTTV-4811). Action Aug. 31.

## Other action, all services

■ Chief, Broadcast Bureau, granted request by Action For Better Community Inc. and extended to Sept. 14 time in which to file comments in matter of ascertainment of community problems by broadcast applicants (Doc. 19715). Action Sept. 11.

## Ownership changes

### Applications

■ KFSD-FM San Diego—Seeks assignment of license from Time-Life Broadcast Inc. to Lotus Communications Corp. for \$275,000. Sellers: Barry Zorhian, president, et al. (100%). Time-Life Broadcasting also has interest in WOTV(TV) Grand Rapids, Mich. Buyers: Howard A. Kalmenson, president, et al. (100%). Lotus Communications also owns KENO(AM) Las Vegas, KONE(AM) Reno, both Nevada; KOXR(AM) Oxnard, Calif.; KRUX(AM) Glendale and KTKT(AM) Tucson, both Arizona. Ann. Sept. 6.

■ WPAP-FM Panama City, Fla.—Seeks assignment of license from Denver T. Brannen to Deltona Corp. for \$150,000. Seller: Mr. Brannen (100%) also has 85% interest in KJIN(AM)-KCLF(FM) Houma, La., 40% interest in permittee for new VHF at Panama City and 60% interest in CP for new FM at Key West, Fla. Buyers: Frank E. Mackle, Robert F. Mackle (each 13.39%), et al. Deltona Corp. is Miami real estate development firm. Ann. Aug. 31.

■ \*WNIN(TV) Evansville, Ind.—Seeks assignment of license from Evansville-Vanderburgh School Corp. to Southwest Indiana Public Television Corp. for \$20,988.28. Sellers: Wilmer K. Bugher, superintendent of Evansville-Vanderburgh School Corp., et al. Buyers: Ronald S. Kozlowski, president of Southwest Indiana Public Television Corp., et al. Station will be affiliated with University of Evansville. Ann. Sept. 5.

■ WFDF(AM) Flint, Mich.—Seeks assignment of license from WFDF Flint Corp. to F.W.P. Corp. for \$636,000. Sellers: Elmer A. Knopf, president, et al. (100%). Buyers: Fanne W. Pelavin (100%). Mr. Pelavin is board chairman of WFDF Flint Co. He also has interest in Beverly Hills, Calif., real estate firm and Houston oil drilling project. Ann. Aug. 31.

■ WWWS(FM) Saginaw, Mich.—Seeks assignment of license from Clark Broadcasting Co. to WWWS Radio Inc. for \$150,000. Sellers: Lumphra L. Clark, president, et al. (100%). Buyers: Frank P. Lloyd (27.2%), Achilles Angelicchio, Lehman D. Adams, Freeman Martin (each 14%), et al. Mr. Perry owns WTLC(FM) Indianapolis. Mr. Angelicchio has real estate and other business interests in Indianapolis. Dr. Adams is dentist and Dr. Martin practices medicine, both in Indianapolis. Ann. Sept. 6.

■ WLRB(FM) Long Branch, N.J.—Seeks transfer of control of Long Branch Broadcasting Co. from Orlando A. Blamonte, John J. Gesualdi, and Dennis Mastro (together 60% before, none after) to John J. and James J. Mazzocco (together 40% before, 50% after) and Phillip DeSantis (none before, 50% after). Consideration: \$282,000. Principals: Messrs. Mazzocco are directors of Long Branch Broadcasting Co. Mr. DeSantis has 60% interest in Rumson, N.J., real estate firm. Ann. Sept. 6.

■ WIPS(AM) Ticonderoga, N.Y.—Seeks assignment of license from Ticonderoga Community Service Broadcasting Corp. to Motsinger Communications Inc. for \$210,000. Sellers: Philip Spencer, president, et al. (100%). Sellers also own WCSS(AM) Amsterdam, and WALY(AM) Herkimer, both New York. Buyer: John K. Motsinger (100%). Mr. Motsinger is announcer at WIPS(AM) Ticonderoga. Ann. Aug. 31.

■ KEED(AM) Eugene, Ore.—Seeks transfer of control of Century Pacific Broadcasting Inc. from John Mowbray and Chris J. Wedes (together 75% before, none after) to James H. O'Neil (25% before, 100% after). Consideration: \$39,424. Principal: Mr. O'Neil is general manager of KEED(AM) Eugene. Ann. Aug. 31.

■ WABV(AM) Abbeville, S.C.—Seeks assignment of license from Abbeville Broadcasting Co. to Abcco Inc. for \$125,000. Sellers: George W. Settles, president, et al. (100%). Buyers: William L. Thompson, William S. Brisse, Norman W. Wham and Paul W. Mimms (each 25%). Messrs. Thompson, Brisse and Wham own 25% each of WHPB(AM) Belton, S.C. Mr. Mimms owns accounting firm in Anderson, S.C. Ann. Aug. 31.

### Actions

■ KARV(AM) Russellville and KWCK(AM) Searcy, both Arkansas—Broadcast Bureau granted transfer of control of Horne Industries from C. R. Horne (51% before, none after) to Michael D. Horne (49% before, 100% after). Consideration: \$530,000. Principal: Michael D. Horne is president of Horne Industries. Horne Industries is owner of KARV(AM) Russellville, applicant for new FM at Searcy and 75% owner of KWCK(AM) Searcy. Mr. Horne is also 51% owner of KIKZ(AM) Seminole, Tex. (BTC-7199, 7200). Action Aug. 28.

■ KRSD(AM) Rapid City, S.D.—Broadcast Bureau granted assignment of license from Eli Daniels and Harry Daniels dba Heart of the Black Hills, to Midland Broadcasting Co. of South Dakota for \$215,000. Sellers: Eli Daniels and Harry Daniels (together 100%). Messrs. Daniels also own KDSJ-TV Lead and KDSJ(AM) Deadwood, both South Dakota. Buyer: Stephen Hughes (48.5%). Mr. Hughes has advertising and entertainment interests in Rapid City (BAL-7917). Action Sept. 4.

■ KTBC-TV Austin, Tex.—FCC granted assignment of license from Texas Broadcasting Corp. to Times Mirror Co. for \$9 million. Sellers: Lady Bird Johnson, et al. Texas Broadcasting owns KTBC-AM-FM Austin. It also owns 23% of KXII-TV Ardmore, Okla.-Sherman-Denison, Tex., and KLFY-TV Lafayette, La., and 29% of KWTX-AM-TV (and CP for KWTX-FM Waco, Tex.). Buyers: Times Mirror Co. is publicly held company which owns KDFW-TV Dallas and KTTV(TV) Los Angeles (BAPLCT-109). Action Sept. 6.

■ KIXL(AM) Dallas—FCC granted assignment of license from Crescent Communications Corp. to Crawford Broadcasting Co. for \$600,000. Sellers: Robert Stuart, et al. Crescent Communications is licensee of KEZT(FM) Dallas. Buyers: Donald B. Crawford, president (14%), Richard T. Crawford, vice president (14%) and Ruth Crawford Porter, secretary-treasurer (30%) et al. Crawford Broadcasting owns 73% of KFMK(FM) Houston (remaining 27% is owned individually by principals of Crawford Broadcasting). Principals of Crawford Broadcasting also own WWGM(AM) Nashville. Mrs. Porter, as executrix of estate of Percy B. Crawford, owns WYCA(FM) Hamond, Ind., WDIC(FM) Birmingham, Ala. (50%), WMUZ(FM) Detroit and WDAC(FM) Lancaster, Pa. Crawford Broadcasting is acquiring WYCA(FM). Donald B. Crawford owns WDCX(FM) Buffalo, N.Y., and remaining 50% of WDIC(FM). Crawfords own noncommercial WPEO(AM) Peoria, Ill., and KELR(AM) El Reno, Okla. (BAL-7900). Action Sept. 11.

■ KOSA-TV Odessa, Tex.—FCC granted assignment of license from Doubleday Broadcasting Co. to Forward Communications of Texas Inc. for \$2.35-million. Sellers: David G. Scribner, president, et al. Doubleday Broadcasting is licensee of KHOW-AM-FM Denver; KITE(AM) Terrell Hills, KEXL(AM) San Antonio, KDDB-TV El Paso and KDTV(TV) Dallas, all Texas; KDWB(AM) St. Paul and KRIZ(AM) Phoenix. Doubleday Broadcasting is wholly owned subsidiary of Doubleday & Co., New York publisher. Buyers: Richard D. Dudley, president, et al. Forward Communications Corp. owns WRAU-TV Peoria, Ill.; KCAU-TV Sioux City, Iowa; KVG(AM) Great Bend, Kan.; WTRF(FM) and WTRF-TV Wheeling, W. Va.; WKAU-AM-FM Kaukauna, WMTV(TV) Madison, Wis., WSAU-AM-TV and WIFC(FM) Wausau, all Wisconsin (BALCT-525). Action Sept. 11.

■ WCHV-AM-FM Charlottesville, Va.—Broadcast Bureau granted assignment of license from Evans Communication Systems Inc. to Clay Broadcasting of Virginia for \$556,000. Sellers: Edward S. Evans Jr., president (95%), et al. Buyers: Lyle B. Clay (100%). Mr. Clay owns WWAY-TV Wilmington, N.C.; KFDX-TV Wichita Falls and KJAC-TV Port Arthur, both Texas. Mr. Clay also has newspaper and real estate interests in Charleston, W. Va. (BAL-7935, BALH-1867, BALRE-2542). Action Sept. 4.

## Cable

### Applications

The following operators of cable television systems have requested certificates of compliance, FCC announced Sept. 10 (stations listed are TV signals proposed for carriage):

■ Signal Master Inc., 1975 Guy Street, San Diego 92013 proposes for Poway, Calif. (CAC-2999),

KFMB-TV, KGTV, KCST, KPBS-TV and KJOG-TV, all San Diego, Calif.; XETV and XEWT-TV, both Tijuana, Mex.; KNBC, KCOP, KMEX-TV, KNXT, KTLA, KABC-TV, KHJ and KTTV, all Los Angeles.

■ Foxwood Farms Ltd., 4500 Northwest Blichton Road, Ocala, Fla. 32670 proposes for Ocala (CAC-1420) to add WUFT and WCJB, both Gainesville, Fla.

■ American Video of Wilton Manors Inc., 6115 North University Drive, Fort Lauderdale, Fla. 33313 proposes for Wilton Manors, Fla. (CAC-2998), WTVJ, WCIX-TV, WKCT, WPLG-TV, WLTU, WPBT, WTDS-TV, WFCB-TV and WSEC-TV, all Miami, WHTS Fort Lauderdale, WPTV and WEAT-TV, both West Palm Beach, WTOG St. Petersburg, all Florida and WTCC Atlanta, Ga.

■ Noble Cable TV Inc., Box 47, Kendallville, Ind. 46755 proposes for Kendallville (CAC-3003), WANE-TV and WKJG-TV, both Fort Wayne, WPTA Roanoke, WNDU-TV, WSBT-TV and WNIT-TV, all South Bend, and WSJV Elkhart, all Indiana; WTTN-TV, WGN-TV and WFLD-TV, all Chicago.

■ Cablevision Systems Inc., 402 Samson Street, Glasgow, Ky. 42141 proposes for Springfield, Ky. (CAC-2995), WAVE-TV, WHAS-TV, WKY, WDRB and WFPK, all Louisville, WLEX, WKYT and WBLG, all Lexington, WBKO Bowling Green, WKZT Elizabethtown, all Kentucky.

■ Brunswick Cablevision, 9615 Glen Crest Lane, Kensington, Md. 20795 proposes for Brunswick, Md. (CAC-3004), WHAG Hagerstown, Md.; WRC-WTTG, WMAL-TV, WTOP-TV and WETA, all Washington. WMAR, WBAL, WJZ-TV and WMPB, all Baltimore.

■ Lisbon TV Cable Systems, 78 Main Street, Littleton, N.H. 03561 proposes for Lisbon, N.H. (CAC-3001), WCAX, WETK and WVNY-TV, all Burlington, Vt.; WCSH-TV and WGAN-TV, both Portland, Maine; CHLT-TV Sherbrooke, Que.; WMTW Poland Spring, Me. and WLED Littleton, N.H.

■ Goldsboro TV Cable Inc., 360 South Monroe Street, Denver, Colo. 80209 proposes for Goldsboro, N.C. (CAC-3002), WUND-TV Columbia, WWAY and WECT, both Wilmington, WUNC-TV Chapel Hill, WRAL-TV Raleigh, WITN-TV Washington, WNCT-TV and WUNK-TV, both Greenville, WTVB and WRDU-TV, both Durham, WCTI-TV New Bern, WRET-TV Charlotte, all North Carolina; WTCC Atlanta, WTTG and WDCA-TV, both Washington.

■ Meyer Broadcasting Co., Broadway and Fourth Street, Bismarck, N.D. 58501 proposes for Bismarck (CAC-2997), to add WTCN-TV Minneapolis.

■ Mandan Cable T.V. Inc., Broadway and Fourth Street, Bismarck, N.D. 58501 proposes for Mandan, N.D. (CAC 2996), to add WTCN-TV Minneapolis.

■ Bellaire Tele Cable Co., 3153 Belmont Street, Bellaire, Ohio 43906 proposes for Bellaire (CAC-3000), to add WOU-TV Cambridge, Ohio

■ Bowling Green Cable TV, 2661 Garfield Avenue, Silver Spring, Md. 20910 proposes for Bowling Green, Va. (CAC-3005), to add WHFV Fredericksburg, Va.

### Final actions

■ CATV Bureau granted following operators of cable television systems certificates of compliance: Salem Cable TV Co., Salem, Va. (CAC-1631); Continental Cablevision of New Hampshire Inc., Saco, Me. (CAC-1644); Hamilton County CATV Inc., Hamilton county, Ind. (CAC-1720); Platte County Communications Co., Platte, Mo. (CAC-1512); Cypress Cable Corp., Russell, Kan. (CAC-1654); Owensboro-On-The-Air Inc., Owensboro, Ky. (CAC-1655); Lebanon Valley Cable TV Co., South Lebanon township, Pa. (CAC-1783); Cable Brazil Inc., Brazil, Ind. (CAC-1787); Cablecom-General Inc., Clarksdale, Mo. (CAC-1789); Blue Ridge Cable Television Inc., Paradise township (CAC-1795) and Tobyhanna township (CAC-1809), both Pennsylvania; LVO Cable of Northern Illinois Inc., Lakewood village (CAC-1869) and Lakemoor Village (CAC-1869), and LVO of Northern Illinois Inc., McHenry (CAC-1871), Oakwood Hills village (CAC-1872) and Wauconda Village (CAC-1873), all Illinois; American Cablevision Co., Sault Ste. Marie, Mich. (CAC-1941). Actions Sept. 4 and 7.

■ Oakdale, Calif.—FCC denied petition by Great Western Broadcasting Corp., licensee of KXTV(TV) Sacramento, Calif., for order directing Triangle Cable Co., subsidiary of Cablecom-General Inc. and operator of cable TV system at Oakdale, to show cause why it should not be ordered to cease and desist from carrying, without authorization, signal of KFSN-TV Fresno, Calif. Action Sept. 11.

■ Alton, Wood River and East Alton, all Illinois—FCC authorized Madison County Cablevision to carry following TV stations on proposed cable TV systems in Alton (CAC-2168), Wood River (CAC-2169), and East Alton (CAC-2170), all located in St. Louis television market: KMOX-TV, KSD-TV, KTVI, KPLR-TV, KDNL-TV and \*KETC, all St. Louis; WGN-TV and WSNS, both Chicago. Opposition by 220 Television Inc., licensee of Station KPLR-TV St. Louis, was denied. Action Sept. 6.

# Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

## RADIO

### Help Wanted Management

**New AM radio, Boulder Colorado, now hiring sales manager** with station management potential; news director; program staff. Salaries plus incentives. Send confidential resume to Box J-175, BROADCASTING.

**General Manager.** Opportunity for advancement within group. Strong sales background. Major midwest market. Salary up to \$40,000. Submit resume to Box J-192, BROADCASTING.

**Director of Marketing.** Leading five station radio group. College graduate with limited sales experience and strong management orientation desired. Masters Degree helpful. Salary \$25,000 plus bonus. Send confidential resume to Vice President Sales, Box J-225, BROADCASTING.

**Marketing Survey and Research Corporation Manager** medium market N.E. Station has black and some general programming. Take charge guy with sales ability and public affairs savvy. Consider sales manager, PD or Operations Manager ready for move to top job if you have the feel for soul, sales and solid community programming. Reasonable base plus excellent incentives. Rush resume. Equal Opportunity Employer. Box J-226, BROADCASTING.

**Pittsburgh Area—Experienced Sales Manager, degree desirable.** Immediate need. New AM 1000 watt, clear channel, 25 mile from Pittsburgh, top-money market. Excellent professional environment, salary negotiable, benefits program, profit sharing. Equal Opportunity Employer. Rush resume to WBCV, Box 718, Jeannette, Pennsylvania 15644 or phone 412-834-1111 after 8:00 P.M.

### Help Wanted Sales

**50 KW Northeast** has established list for knowledgeable professional. Box J-127 BROADCASTING.

**Salesman Wanted.** Take over top account list with 15% commission. Draw. Move in and grow in high growth market southeastern N.Y. Rush resume to Box J-183, BROADCASTING.

**Ideas, that's all it takes** to earn excellent living in pleasant Iowa community. Network affiliate, assured list plus potential, auto allowance, benefits. KMCD, Fairfield, Iowa 52556.

**Experienced salesman needed immediately** to step right in. Big account list. Excellent draw. High growth market. Must be go-getter. WBNR, Beacon, N.Y. 12508. 914-831-1260. E.O.E.

**Midwest MOR looking for an EXPERIENCED salesman** aspiring to SALES MANAGER responsibilities. Currently a two station corporation and growing. Prove yourself and grow with us. Excellent staff, facilities and community. Interested? Call 815-434-6050 or mail complete resume and photo to WCAY, Box 430, c/o Mr. Peterson, Ottawa, Illinois 61350.

**Experienced Radio Time Salesman.** Highest Family Income County in USA, Montgomery County, suburb of Washington, D.C. Write WDON, Wheaton, Md. 20902 or call 301-946-0900 for interview.

**Experienced, aggressive, competent Radio Sales Person** to handle northeastern Wisconsin, including Green Bay area for new expanded WDOR AM & FM. Contact Ed Allen, Jr., for personal interview, 414-743-4411.

**Help wanted radio sales:** Top pay, fringes, and stability for successful, hardworking radio sales professional, with experience in New England. Call WINF 203-646-1230, Mr. Charnas. A lifetime opportunity at a great station.

**Seasoned sales pro needed immediately.** Only station fastest growing county in state. Write or phone Arkin, WPUT, Brewster, N.Y. 10509.

**Illinois: WSMI AM-FM Litchfield.** Immediate. Sales and light news as branch manager city of 5000.

### Help Wanted Announcers

**Attention:** If you are on the way up, we have an opening for you. The hottest secondary market station in the Middle Atlantic States. Openings for Top 40 jocks with production ability; newsmen who can read, write and gather. Talented girl jock. And good MOR Talent for our FM. Tape with resumes only. Good pay plus fringe benefits. Box J-7, BROADCASTING.

**Young man on the way up in radio.** Opportunity to advance into all phases of radio. West Texas MOR Station. Send tape to Box J-124, BROADCASTING.

### Help Wanted Announcer Continued

**Top money for clever, humorous, mature, morning man** to make us Number 1 in a competitive Midwest Multi-Station Market. Not a time and temperature man but a personality able to create audience interest and participation by communicating directly with listeners. If we like your air check will arrange personal meeting. Box J-129, BROADCASTING.

**Excellent opportunity** at suburban New Jersey station for midday MOR personality. Send photo, tape and resume. Box J-130, BROADCASTING.

**Wanted: Announcer** who can read . . . prefer experienced 1st class ticket man. MOR operation in West. Good pay, possibility of sales. Box J-162, BROADCASTING.

**We need a good sounding announcer** who knows how to use a production studio. He will be our morning man and will enjoy working with one of the most unusual automation systems in the country. Sales or news writing experience is helpful. We're a 5000 watt modern county station in Virginia. Send tape and resume. E.O.E. Box J-163, BROADCASTING.

**Experienced announcer** with first ticket, Program Director and assistant to General Manager potential. AM-FM operation, small market with gigantic opportunity. Send complete resume, at once. Box J-166, BROADCASTING.

**New Jersey AM/FM easy listening station** seeks newscaster/announcers for possible future full or part-time positions. Demonstrated ability to gather and write local news necessary. Friendly, helpful types sought. No prima donnas. Send tape, resume, salary requirements to Box J-200, BROADCASTING.

**Needed now, experienced first phoner** to run and program soul show, must write and produce copy and do some MOR. California station. No maintenance. Floaters and stonesteppers need not apply. Box J-202, BROADCASTING.

**Sports Director, Suburban Chicago,** Send tape, resume, photo, and salary desired to Box J-216, BROADCASTING.

**Middle Atlantic Coast medium market 5kw** Contemporary needs first phone announcers for morning and evening shifts. Experience mandatory. Send salary requirements, tape, resume, and photo in first letter. Box J-224, BROADCASTING.

**Ready to move up to medium-large market?** Number one MOR Midwest AM/FM looking for strong, informative drive-time personality. Tape and resume to Box J-231, BROADCASTING.

**Rocky Mountains: Fast growing medium market** contemporary MOR station needs a morning man who can be warm, interesting, and humorous. A communicator who has a team attitude, and a stable record. E.O.E. Send air check, resume, and picture to Box J-235, BROADCASTING.

**Experienced Staff Announcer.** AM-FM stereo station. West most beautiful community, cool summers, mild winters. If you are now in New Mexico or an adjacent state and want to grow in broadcasting and work with professional, call Darrel Burns, KRNS, Los Alamos, New Mexico.

**WBBQ, Augusta Georgia,** top rated adult rocker, has an opening for a personality announcer. Excellent working conditions at a team operation. Send non-returnable tape and resum o Herley Drew, Box 1443, 30903. Minority applications encouraged.

**Personality plus morning man** for Michigan Top 40. Immediate opening for enthusiastic production pro with mature voice. Top pay, growth potential for responsible, community-minded individual. Rush tape, photo, resume to Rick Belcher, WIBM, Box 1450, Jackson, MI 49204 or call 517-787-1450.

**Needed yesterday night time personality** country pro. Production ability a must adult voiced and approach. Tape resume-picture to WITL Radio, Dave Donahue, Box 1010, Lansing, Michigan 48903.

**Announcer-Production Manager.** Start \$7,500. \$10,000 guaranteed in six months. Small market AM in Southern Maryland with young, under 30 owners. Must be good, imaginative, versatile and flexible. If you want the professionalism of big time radio and a variety of small time radio this is the place to apply. No machine announcers please. Send tape and resume to WKIK-AM, Box 346, Leonardtown, Maryland 20650. Equal Opportunity Employer.

**Mature, bright sounding experienced announcer** to work nighttime shift. Good pay . . . many benefits. Bright up-tempo MOR format. Call Gen. Mgr. 717-286-5838 or send resume & tapes to WKOK, Box 1070, Sunbury, Penna. 17801.

### Help Wanted Announcer Continued

**Newsman.** Immediate opening for experienced man. Gathering, writing, editing, and on the air work. Salary negotiable. Contact Emanuel Minton II, WNOO radio, Chattanooga, Tennessee. 1-615-698-8618. Equal opportunity employer.

**Professional Announcers** with a minimum of 2 years experience interested in applying for announcing positions, should send a resume and tape to the fastest growing county in New York State. Brewster, New York is 50 miles from New York City and we're currently updating an active list of applicants for full or part-time work. Salary commensurate with ability. Those who qualify, send tape and resume to Ken Stein, Operations Manager-Program Director, WPUT, Brewster, N.Y. 10509.

**Michigan MOR CBS affiliate** has an immediate opening for an experienced, reliable drive time announcer. Many extra benefits. Excellent working conditions in Michigan's newest broadcasting facilities. Equal Opportunity Employer. Rush photo, tape and resume to Jerry Schroeder, Program Director, WSWG, Box 1945, Saginaw, MI 48604, or call 517-753-4456.

**Milwaukee recording studio.** Looking? Need audition tape. Low hourly rate. Broadcast Performance 463-1900.

**A pool of on-the-air talent** helps make finding a job easier. Broadcasters helping broadcasters. 814-734-5418.

### Help Wanted Technical

**Chief Engineer for 5kw directional** in border Mid-Atlantic State. Good equipment. Good salary and working conditions. E.O.E. Send resume and references. Box J-61, BROADCASTING.

**Engineer/Announcer** needed immediately for a clean AM/FM operation in South Carolina. Must be dependable and sober. Looking for good combo man who wants to settle and become a part of good permanent staff. Send resume to Box J-80, BROADCASTING.

**Engineer for growing major group owned** Chicago radio station. Must have first phone, experience in maintenance and construction. Box J-154, BROADCASTING.

**Immediate opening, Chief Engineer at AM/FM Stereo** in Major East Coast Market. A creative opportunity for Aggressive Innovator. Excellent Salary and Security. Box J-188, BROADCASTING.

**Billings, Montana—Chief engineer** for KBYM Radio. No. 1 rated C&W fulltimer. Strong on studio audio and remotes, construction and maintenance desirable. \$700 per month if able to do limited air work. Call collect: Howard Enstrom, Area Code 406 259-4586.

**WJPS, Evansville, Indiana** seeks experienced engineer for CE at 5k/1k. Good pay, benefits. E.O.E. 812-425-2221.

**Midwest 5K/1K directional nights** needs experienced Chief Engineer. Salary negotiable, benefits. E.O.E. 812-867-3995.

**Wanted, good on maintenance.** Does not have to have a ticket. Good salary. Call 606-886-2050. Make it personal for D. C. Stephen, owner.

**Class four major market radio** looking for chief engineer. Station is remote operated. Applicants must be well versed a studio and transmitter maintenance. Tell all with your response to Box 1430 Miami Post Office, Florida. Station is located in Florida. Equal Opportunity Employer.

**Engineer. First ticket.** Immediate opening. EOE. Call Mike Michaels, 703-534-1390.

**Wanted—Traffic or operations person** to install BCS Computerized Traffic Systems in major stations throughout the country. No data processing experience is necessary but would be advantageous. Must have experience in sales service, traffic or operations and be able to travel. Salary commensurate with experience with excellent company benefits and all expenses while traveling. Send resume to: BCS, c/o Mr. Jack Finlayson, Post Office Box 7463, Colorado Springs, Colorado 80933. An Equal Opportunity Employer Male/Female.

### Help Wanted News

**Major Midwest MOR station** with strong local news operation needs an experienced newsmen who also enjoys occasional disc-jockey work. Tape of both newscast and record show along with resume to Box J-232, BROADCASTING.

## Help Wanted News Continued

Mr. News, We Need You. Immediate opening for news director who can do it all in the morning. Duties include daily interview show. If you're a pro with a mature voice, writing ability, and real desire to get involved in the community, rush tape, photo, resume to John Casey, WIBM, Box 1450, Jackson, MI 49204 or call 517-787-1450.

WOBM; Toms River, N.J. needs a full time news-caster for our very aggressive 24 hour local news operation. Must have 3rd endorsed. Call Bill Huf, 201-269-0927. Equal Opportunity Employer. Some of our best references have worked for us.

## Help Wanted Production

Creative copywriter with ability to announce. Large Northeastern station. No beginners. Box J-128 BROADCASTING.

Production Director needed for AM-FM in Midwestern medium market. Must be able to write, voice, and produce. If you're creative and detail oriented, send tape, copy, and resume. An Equal Opportunity Employer. Box J-170, BROADCASTING.

10,000 watt full time AM and FM in the midwest looking for top flight Production Director. Must have mature voice, be thoroughly experienced in editing and recording techniques . . . continuity and organization. You will work with a staff of two other people in preparation of all on air and spec commercials. This is a permanent, solid position with a growing reliable company. Send sample tape of work, resume, including work history and family situation and requested salary. We are an Equal Opportunity Employer. Send reply to Box J-194, BROADCASTING.

Production Chief, for medium market station that appreciates creativity, and is going places. Outstanding growth opportunity for truly creative and experienced individual. Programming responsibilities. \$9,000 the first year; \$10,800 the second year. Box J-199, BROADCASTING.

My production director may be leaving for another job. If he stops playing golf in the halls he may even have the chance to leave on his own. In the meantime, I can't stand the job and need a person who can knock 'em dead. Only award winners need apply. Resumes, tapes, funny saying and sincere letters to: Jeff Kaye, WKBW Radio, 1430 Main Street, Buffalo, New York 14209. WKBW is an E.O.E. M/F.

Copywriter for busy station. Should know production. Send resume and copy samples with salary requirements to Gen. Mgr. WKOK, Box 1070, Sunbury, Penna. 17801. Or call 717-286-5838.

## Situations Wanted Management

Very successful manager looking for bigger challenge in Top 25 market. Must have good corporate structure. Only GM position considered. Box G-275, BROADCASTING.

Is there an objectivist looking for a man experienced as: GM, Sales Manager, News Director, Program Director, Talk Show Host, Morning Man? If so, please write Box J-138, BROADCASTING.

A Veteran General Manager in mid-30's wants new challenge. In current situation have increased sales 120 percent in four years. Prefer part ownership and management responsibility of an AM Regional channel or AM-FM combination. Box J-161, BROADCASTING.

Hire a Creative Pro who can sell and show others how. 25 years experience selling from the corner Drug Store to top Agencies. Professional creative innovator in sales, programming, management, creating Broadcast community prestige, service, profits. Box J-201, BROADCASTING.

Sales executive, 31, family, in Top 5 market. Has managed medium markets. Strong sales, programming plus leadership. Wants to manage or join group in executive capacity. Box J-204, BROADCASTING.

Looking for small market to manage. 20 years experience in all phases. Prefer southeast, will consider all offers. Let's get together. P.O. Box 10463, Panama City, Florida, 904-769-3119 after 7 p.m.

## Situations Wanted Sales

Four year air pro seeks sales + dj combination. 1st phone. Can's sell snow—move me south! 317-664-2110.

## Situations Wanted Announcers

DJ, tight board, good news, commercials, 3rd phone. Can follow direction. Willing to go anywhere. Box C-106, BROADCASTING.

## Situation Wanted Announcer Continued

Personnel Director with ten years top business background and prior Broadcast experience wishes to return to the field. Let's talk. Box H-187, BROADCASTING.

Professional personality Top-40 cooker. Four years, voice, talent, creative production. Can follow directions. Every show pre-prepared. Box J-56, BROADCASTING.

First phone. Up-tempo contemporary sound. 1 1/2 years experience. Prefer contemporary-rock or Top 40. Will relocate. Available immediately. Box J-105, BROADCASTING.

Black DJ—First ticket, soul, seeks large market New York, Baltimore, Washington, D.C., or Philadelphia. Family, relocate. Box J-122, BROADCASTING.

Country jock with six years and excellent references. Looking for stable position. Will go anywhere. Box J-147, BROADCASTING.

3rd endorsed, limited experience. Tight board, can follow directions. MOR/Rock-Underground. Will relocate. Box J-177 BROADCASTING.

Eighteen years, solid references. Finest background. Veteran with college. Very strong on news, airwork and covering beat. Third ticket with endorsement. Good production. Box J-189, BROADCASTING.

Do you need a versatile personality? I offer a bright, clean, interesting jock show, also one of Chicago's best interviewers with a good track record, strong production capabilities and a constant 200% output for your station. Let me get involved with your audience. Markets 1-50 only. Write Box J-230, BROADCASTING.

Progressive, low-keyed rock/MOR announcer, 1st phone; some experience, B.S., quality news, production. Available now. Box J-234, BROADCASTING.

MOR pro seeks challenge in warm climate. Happy, warm personality; telephone talk; good production; likes mornings. Varied 14 year experience. Box J-241, BROADCASTING.

First phone—9 years experience including music directing, FM stereo, automation, production engineering—wants announcing-rock, solid gold, MOR, C&W. Prefer Southern states, coastal areas, Midwest. Will consider all locations. Box J-243, BROADCASTING.

Jock seeks small to medium size rocker. 1 year experience, Broadcasting, degree 3rd. I am 23, married and available to relocate immediately. 308-384-3650.

Top 10 AM-TV announcer 18 years. Desire Eastern or Southern market. Staff, newscasting, night owl show, etc. Top references. News, commercial tape. I'm not expensive. John Douglas, 301-320-4664.

DJ, Third Phone Endorsed, Broadcasting School Training, College Radio Experience, Professional Sounding. Call Gary, 607-724-7687.

Medium tempo mature voice, currently at top rocker, South Bend, Indiana. Relocate anywhere, States/Canada, with interesting offer. Available immediately, young, married, references. Tape, resume. Larry Fox, Rural Route 4, Carlton Apartments 9, Bremen, Indiana 46506. 219-234-1111.

Permanent job with friendly CW, MOR. First phone. Fifteen years general radio experience. Small family, middle aged, versatile. Excellent references. \$600 immediate. Smith, 2522 Votaw, Apopka, Fla. 32703. 305-886-4869.

First phone DJ pro, radio-TV background. Solid experience. Seeking modern country station in Ohio, Kentucky, Pennsylvania or Indiana. 313-664-5502.

4 1/2 years in the business . . . looking for a better chance to work up. Experienced on air, sales and production . . . some news. C&W, MOR and old rock formats. 3rd ticket, tight, bright and on time. Prefer Kansas or Missouri. Call 1-913-263-1081, Little Jimmy Ray, 712 S. Cedar, Abilene, Kansas 67410.

Announcer-DJ. Tight production, professionally trained. Also college radio. Experienced performer. Single. David Aaron, 11-55 45th Ave., L.I. City, N.Y. 11101. 212-586-6300.

Well-rounded, thoroughly trained beginner. Eager to prove potential as asset to your station. Strong background includes summer air work, sales, music. Good voice, smooth board. Intelligent, co-operative self-starter. Go anywhere. Steve Darwin, 224-26 Kingsberry Ave., Queens, N.Y. 11364, 212-740-2278.

D.J., tight board, good news, commercials well trained in New York mature voice. Tim Butler, 195 Armstrong Ave., Jersey City, N.J. 201-435-2863.

## Situation Wanted Announcer Continued

Looking for new blood? College grad, BA—Mass Communications seeks start in field. 4 years college station experience, public address work, board experience, 3rd endorsed. Mark Anderson, 257-34 149 Ave., Rosedale, N.Y. 212-LA 7-1730.

#1 Ratings 150,000 size market, top 40 two years experience, need medium market, scenery change, more money, benefits, Eastern U.S. preferred. Will consider small market, PD/MD position, creative, hard worker. Paul Roger, 203-649-9325.

Country DJ. Excellent 10 year track record. Mountain Time zone only. 605-624-8748.

Experienced on air and news, production and sales. 1st. Married. 27 years old. Will relocate. 612-454-7416, Larry.

Combo man, 1st phone, Don Martin grad., advanced training, all phases. Eager, ready to roll. Desire western states. Resume, audition tape. J. P. Gardner, Jr., 460 W. Doran, Apt. 308, Glendale, Calif. 91203. Phone 213-244-8912.

Public notice: Air personality desires return to radio after a years absence. Touch that dial 512-GR 2-6124, Ext. 316.

## Situations Wanted Technical

Contract maintenance engineers seeking stations in New York, New Jersey and Connecticut. Construction, frequency checks, and proofs. Write Box J-83, BROADCASTING.

Engineer-experienced in new construction and rebuilding, understands management and programming problems; available mid-October. Box J-143, BROADCASTING.

Engineering administrator available for anywhere in North America. Good references and understanding of Broadcasting. Family. Box J-215, BROADCASTING.

Transmitter engineer, first phone. 26 years experience. With present station 21 years. Station gone remote. References. Box J-228, BROADCASTING.

Experienced first phone operator seeks studio technician or production position. No maintenance or announcing. William Bender, Box 49, Alton, N.Y. 14413. 315-483-9080.

Engineer with 1st class license, 4 1/2 years experience in broadcasting, 8 years experience in electronics. Contact Larry Scott, 408 East Altadena Dr., Altadena, Calif. 91001.

## Situations Wanted News

Studio newsman wants broader base of experience in other aspects of news reporting. 29, responsible, eager to learn. Upper midwest. Box J-135, BROADCASTING.

I've been through two station sales and one budget cut. Looking for permanent news director position. Many awards. Heavy on actualities. Best references. 800/month minimum. Upper midwest only. Box J-153, BROADCASTING.

1973 grad with degree and experience in all areas of broadcasting and theatre with 3rd endorsed seeking position in news or sales. Experienced with people, will relocate. Resume available. Box J-197, BROADCASTING.

25-years old, innovative, dynamic, experienced in local news. Want position in medium market anywhere. College grad. Box J-205, BROADCASTING.

Heavy voice. Experience. Leadership. Proven track record. News director-anchor wanted. Box J-208, BROADCASTING.

Authoritative Newscaster for 24 hour news station or Top 40 format—beginner, salary negotiable. Relocate. Box J-209, BROADCASTING.

Knowledgeable sportscaster-newsman available now. Three years pbp baseball, basketball, football. Broadcast degree. Resume and tape available. Box J-214, BROADCASTING.

Sports Director: Experienced sports reporter and photographer currently working for mid-western network affiliate. Can write, edit and deliver copy. Send inquiries to Box 6481 Columbus, Ohio 43224.

## Situations Wanted Programming, Production, Others

Copywriter/Production Man—College grad, English major, good voice, strong production, with heavy emphasis on creativity. Looking for solid East Coast station with imagination. Tapes, copy samples, and resume on request. Box J-91, BROADCASTING.

## Situation Wanted Programming Production Others Continued

Engineer and Producer with 10 years experience looking for chance to program and engineer for station with high standards. Now in #1 Market. Will consider any good offer. Reply Box J-190, BROADCASTING.

When you finally become disgusted with "gimmick" Radio, resulting in diminished advertiser acceptance and low bank balance, let me help you with "positive programming". Box J-198, BROADCASTING.

Announcer, five years experience, desires creative off-the-air career. Versatile, can write copy or news, do PR work, train for producer-director, even fill in on the air. Ambitious, reliable, college grad. Write me! Box J-203, BROADCASTING.

Retired postal employee/disabled veteran holds FCC license, wants on job training in country/western/religious. Prefer Kentucky area. Salary open. Box J-207, BROADCASTING.

Dynamite program director—rock, adult contemporary, or country. Box J-213, BROADCASTING.

14 year veteran all broadcasting phases, ready for MOR PD, OM in warm climate. Happy, friendly personality; great production; good rap with salesmen. Box J-242, BROADCASTING.

Jack Crawford has been with WKLO for five years as Assistant Program Director, Music Director, in research, and every phase of production under three top programmers. He's ready to program his own station and we're helping him find one. Need a top man? Call Ernie Gudridge or Robin Walker 502-589-4800.

News/Public Affairs; writing, production. Five years experience, major market stations. Looking to work for right station. Howard Fing, 52 Block Boulevard, Massapeque Park, N.Y. 11762. 516-799-5270.

12-year Broadcasting Vet looking for medium or major market PD/Consultant gig . . . experience includes 2 years with Triangle Broadcasting—AM and PM Drive—(best ratings ever for this Pennsylvania medium market rocker); Afternoon drive on major Southeast rocker (ratings up 5 points in 4 months); P.D. of Southwest medium market AM/FM'er (went to #3 overall); P.D. of East Coast super competitive 13 station medium market (took station to #1 in less than 6 mos.); Now doing mornings on Top 10 Rocker. All necessary material available immediately. Phone 314-291-4400.

## TELEVISION

### Help Wanted Management

Communications Analyst: For this you'll need a TV news background, an M.A., a creative imagination, the ability to think and write clearly. You should be personable, responsible, persuasive, flexible. Ambition comes in handy. So does a way with people and a flair for management. Write H-229 BROADCASTING.

Assistant Corporate Director of Marketing. Major group. College graduate who desires management. Must have local sales experience. \$30,000 plus profit sharing. Submit resume to Box J-191, BROADCASTING.

Sales Manager. Top 50 market. Local salesmen with limited regional/national experience considered. \$40,000 plus incentive. Opening created by forthcoming internal promotion due to new station acquisition. Box J-193, BROADCASTING.

General Manager for two new VHF network-affiliated stations in Boise and Idaho Falls-Pocatello to go on the air January First. Applicants with substantial small market sales and management experience will be given preferential consideration. Call James Lavenstein: 208-342-0861.

### Help Wanted Sales

TV Time Sales. Exceptional opportunity for knowledgeable, Contact-Laden, Self-Starting Aggressive Pro with provable track record for Exciting new TV medium in major markets. Tremendous income potential. Salary Plus TCC. 201-923-1454, Mrs. Sheer.

### Help Wanted Technical

Wanted: technician for Hollywood mobile unit. Latest equipment, limited travel. Send resumes to Box J-45, BROADCASTING.

Wanted: TV Engineer—to work in modern, full-color station in North East. Must have first phone and maintenance experience. Box J-236, BROADCASTING.

## Help Wanted Technical Continued

Chief Engineer for Northwestern Nebraska. VHF Satellite. Minimum 5 years TV engineering. Heavy microwave experience. Call Director of Engineering, Fred Wuenschel, 605-342-2000. KOTA—Rapid City, South Dakota.

Broadcast Applications/Service Engineers who like challenge and travel. Back up distributors in demonstrations, installations and service of Delta 44 TBCs and Delta 7 VELCOR HSC. Good base and fringes. Lots of opportunity for advancement. Locations open. Call collect—Television Microtime 203-242-0761.

First Class Licensed engineer . . . midwest, WGEA-AM-FM-TV, Quincy, Illinois. 125 miles north of St. Louis. Require experienced TV studio operations, maintenance. Complete benefits. Equal Opportunity Employer. Contact Jim Martens, 217-222-6840.

Immediately—licensed, experienced engineers needed for studio, transmitter operations, and maintenance. Salary to 10 K. WHFV-TV, Fredericksburg, Va. 703-371-9660. EOP

Live and work in beautiful Orlando, Florida. Must be experienced with all new R.C.A. equipment. Package including TTU60B Transmitter, TR60, TR70, TCR-100, TK28, and TK44's. Send resume to Bob Martins, Director of Engineering, WSWB-TV, 11510 East Colonial Drive, Orlando, Florida 32807.

TV Maintenance Technician needed for University based Production Center. Applicants must be experienced in maintenance and installation of studio and production equipment. Reply to University Personnel Services, Langdon Hall, AU, Auburn, AL 36830. Auburn University is an Equal Opportunity Employer.

TV Studio Engineer—J. Walter Thompson Company. Capable of complete maintenance and operations, professional RCA equipment, excellent opportunity for stable employment. Contact Edward Abrams, 212-686-7000 ext. 2136.

Engineers—2 vacancies for first class licensees. Minimum 5 years TV engineering experience. Microwave background necessary. Excellent opportunity for advancement with growing company. Call Director of Engineering, Fred Wuenschel, 605-342-2000. Rapid City, South Dakota. An Equal Opportunity Employer.

Chief engineer for government CCTV (GS-11 rating). Minimum three years experience with some supervisory capacity. Challenging opportunity to supervise and participate in technical activities involved in equipment planning, installation and maintenance. Should be strong technically. Send resume or government form 171 to Mr. John Demarco, civilian personnel office, Fort Devens, MA 01433.

Film Lab supervisor for University Information film lab. Seeking the above average lab person, who can operate film lab, including black and white, ME-4 process, film printing, preventive maintenance on Filmline processors, and quality control, plus ability to make long-term recommendations for optimum lab operation. Applicant also must have film production experience ranging from 16mm mag stripe, to 16mm double system, and should have familiarity with television film techniques and requirements. Qualifications are Bachelor's degree in cinema and two years related experience, substitution for college education may be made on the basis of one year of related experience may be made on the basis of one year of related experience for each two years of college. Starting salary, \$9,168, with state employment benefits. Send complete resume to Judy Thomas, Personnel Office, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061. Deadline for applications, October 10. An Equal Opportunity Employer.

Television Technician, St. Petersburg Junior College, operate and maintain black-white-color TV cameras, and videotape machines. Paid fringe benefits. \$2.55 to \$2.95 to start. Minimum requirements, 2 years related experience. Apply to Director of Personnel and Employee Relations, P.O. Box 13489, St. Petersburg, Fla. 33733. Equal Opportunity Employer. Enclose resume.

Technician needed for CCTV facility. Experience on RCA TR-22 VTR and TK-42 cameras desirable but not a necessity. Excellent benefits and working conditions. 5 day 35 1/2 hr. wk. Send resume to: Jeff Matthews, University of Md., Fine Arts Bldg., Radio/TV Division, College Park, Md. 20742.

## Help Wanted News

Wanted: Major market television station seeking News Director. Prior experience mandatory. Reply to Box J-210, BROADCASTING.

Top five market station looking for a young personable weekend sportscaster with substantial broadcast experience and production know-how. \$20-25,000 annually. Box J-222, BROADCASTING.

## Help Wanted Programming, Production, Others

Station needs an experienced talented Director/Producer whose sole interest is producing high quality local Television commercials. The person we are looking for must be an idea man, be able to write television commercials, have experience with 16 mm and 35 mm film, and extended videotape experience. We are located in the Southeast in a market size of over 100. Salary is open. Send your resume to Box J-195, BROADCASTING.

Major market television looking for Executive Producer. Prior experience should include news production or News Director background. Reply to Box J-211, BROADCASTING.

Live and work in beautiful Orlando, Florida. Must be thoroughly experienced. Please send resume and work samples to Sun World Broadcasters, Inc., 11510 East Colonial Drive, Orlando, Florida 32807.

## Situation Wanted Management

Preparing to computerize? I have 14 years experience in television. Last several in computer department of number one station in one of top thirty markets. Box J-185, BROADCASTING.

Production/operations manager—Will consider producer-director position. Five years experience top 10 market. Desires challenge. Box J-233, BROADCASTING.

TV Billing, Accounts Receivable, & Credit expert. Traffic, Sales, Computer knowledge. Currently 3 1/2 years with Net affiliate in Top Ten. Early 30's, family man. Seeking responsible, challenging position. Box J-238, BROADCASTING.

National Rep would like to return to return to station level. Interested in management positions only. Prefer south or southwest. Resume, recommendations sent upon request. Box J-239, BROADCASTING.

## Situations Wanted Sales

Experienced Television Salesman. Mid 30's. Aggressive self starter. Looking for good opportunity. Excellent track record. Must do \$30,000. Box J-107, BROADCASTING.

## Situations Wanted Announcers

Still haven't heard from right station. Top 10 TV-AM announcer, 18 years. Weather, booth, commercials. Will consider anchor as performer. Excellent appearance. All markets considered. Top references. Weather-VTR, audio-tape. I'm not expensive. John Douglas, 301-320-4664.

## Situations Wanted Technical

Dir. of Eng. Considerable experience in managing, planning, purchasing, installing, and maintaining studio and transmitter systems for TV and radio. Able to take complete charge. Desires change, with stable employment. Box H-235, BROADCASTING.

Engineer: First phone, experienced AM, FM, TV. Maintenance, construction. RCA grad. Box J-133, BROADCASTING.

Chief engineer 20 years experience Radio/TV. Eleven as chief. Will relocate. Box J-196, BROADCASTING.

## Situations Wanted News

Sportscaster-news caster . . . Experienced and hard-hitting especially with sports commentary, desires to join an effective news team. Write Box J-53, BROADCASTING.

Producer/director seeks a new challenge in a new home. Three years network experience. Heavy news and sports background. Ambitious, single, willing to travel. Looking for a future, not a figure. Box J-109, BROADCASTING.

Meteorological personality. A good solid meteorological weathercast doesn't have to be boring, mine isn't! 32 years old and ready to move up. Box J-126, BROADCASTING.

Six years broadcasting experience, major college sports. Currently announcing at 50,000 watt Chicago FM radio station. Masters degree Radio-TV, Michigan State. Winner of WGN Sportscasting contest. Play-by-play strongest point. Box J-155, BROADCASTING.

Medium market anchorman looking for move to majors. Very professional and highly motivated. Box J-169, BROADCASTING.

News director documentary writer, producer, director in top ten market wants a job where talents can be used to build a first rate television news, public service, documentary unit. Cost conscious. Box J-229, BROADCASTING.

## Situation Wanted News Continued

Highly qualified professional meteorologist with AMS Seal seeks challenging position. Recent top TV/Radio Meteorologist Washington, D.C. Charlie Gertz, Box 124, Corolla, N.C. 919-453-2803.

## Situations Wanted Programing, Production, Others

Young Oriental with announcer-director experience medium sized market. BA, grad. work and service completed. Seek TV director position, West Coast. Box J-112, BROADCASTING.

Award-winning producer/director now in management position in top Southeastern station wants further challenge and advancement. Age 30; married; college; 10 years experience in all phases of TV production. Box J-118, BROADCASTING.

Recent TV grad, Northwestern U., seeks first broadcast position. Energetic, hard-working, creative. CCTV experience. Box J-186, BROADCASTING.

Television program planner and coordinator: program analyst, conceptions, development, writing, directing and adm., BFA, MA, PH.D. (ABD). Commercial net., public affairs, ETV programming experience. Available immediately. Resume. Will relocate. 212-336-1250. Box J-212, BROADCASTING.

Ambitious, creative RCA Institute graduate seeks employment in TV production with network affiliate. Have intensive musical training, strong background in puppetry, some theatrical experience. Box J-217, BROADCASTING.

Young, ambitious radio professional seeks switch to TV production. Have major market credits and M.S. in television. 202-337-6075. Box J-218, BROADCASTING.

Experienced: Talented young man: BA degree in Television Management and Production, desire position as producer/director or cameraman. Can relocate. Resume available. 312-585-2752 call after 5 pm.

Experienced, mature director in Top Ten market wants Producer-Director position. Top references from fine, major broadcasting firm. Seven years experience. 301-460-1108.

Recent broadcasting graduate, B.S. in TV, desires position in production. 2 years experience. Available immediately. Will relocate. Jordan Lakefish, 2930 S.E. Claybourne, Portland, Oregon 97202.

## CABLE

### Help Wanted Technical

Video Engineer wanted for top CATV operation. Must be familiar with CCTV or CATV Studio design and equipment maintenance. For salary and requirements write Box J-206, BROADCASTING.

### Help Wanted Programing, Production, Others

Producer-Director/Instructor for CATV local origination studio operating as part of new Communication Arts program at small college. Write Dr. Wallace Watson, CATV Coordinator, Park College, Kansas City, Missouri 64152.

## WANTED TO BUY EQUIPMENT

Remote unit complete. Color equipped four (4) cameras. Send information and best price to Box J-59, BROADCASTING.

Sarkes Tarzian TMT-1000 Solid State 2Ghz Micro-wave transmitter. With receiver or without. Andrew HJ7-50A Air Dielectric Helix cable 1 7/8 inch, several hundred feet. Call Duane Aase, Chief Engineer, KXMC-TV 701-838-2104 or Box 1686, Minot, N. Dak. 58701.

Wanted: Ampex VR-1200 Video Tape recorder. Call 408-298-6676. Engineering KGSC-TV, San Jose, CA.

CBS 411 or 410 Volumax. Trade up to the new model 4110 or 4100. Top dollar offered. Call Betsy Ebert collect, 305-776-4762 Broadcast Automation Assoc., 5199 NE 12th Ave., Ft. Lauderdale, Florida 33308.

## FOR SALE EQUIPMENT

RCA 50,000 KW, model BTA-50G AM Transmitter. Immaculate condition. Now tuned to 720 KHz. \$22,500.00. Box J-82, BROADCASTING.

RCA TTS-A transmitter, channel 2 thru 6, air cooled modification, excellent condition. Box J-86, BROADCASTING.

## For Sale Equipment Continued

Moseley ADP-120 Digital Automatic Logger, TAU-1 Tolerance Alarm Unit. Reasonably priced. Availability mid-October. Currently in service. Box J-221, BROADCASTING.

2-Bell & Howell Model 614 16mm TV Film Projectors, Mag/Opt. sound, suitable for color operation, asking \$2,500. Arnold Monday, Chief Engineer, KORN-TV, Mitchell, S.D. 57301.

Ampex Procomp \$975.00. Contact Alex Ruigh KTEH-TV, San Jose, 408-299-2710.

Marti & Sparta new/resale equipment. Remote pickup/STL/Remote Control. Consoles, Complete station packages. Financing. Holzberg Associates, P.O. Box 322, Totowa, NJ 07511, 201-256-0455.

Programing changes dictate we sell our prized Gates stereo all cartridge automation. Six carousels, four criterion playbacks, automatic logging, IGM time announce (mono), all racks, manuals, much more. Extremely versatile, well maintained system, well suited to fast-paced format. Cost \$40,000+. New. \$20,000. Contact Craig Erickson, WJTO, 207-443-5542.

IVC 960C and Ampex 7900-16 Broadcast VTRs surplus to engineering needs. Top condition. Available optionally with Delta 44 TBC and Delta 7 VELCOR. Call for bargain pricing—Television Microtime—Ken Kelley, 203-242-0761.

Marti-Used. Remote pickups/studio transmitter links in stock. New equipment. Terms available. BEESCO, 8585 Stemmons, Dallas, Texas 75247. 214-630-3600.

Delta 7 VELCOR HSC rids quads of ugly blemishes caused by velocity error. Standalone, economical. Ask for brochure—Television Microtime, 1280 Blue Hills, Bloomfield, Ct. 06002, 203-242-0761.

Gates BC-50-C 50,000 watt AM Transmitter. Installed new in 1967, now on the air at WQIK in Jacksonville, Florida. This transmitter is in A-1 condition and has spare final tubes and other parts. I am asking \$25,000. Contact Marshall W. Rowland, 813-251-1861.

## COMEDY MATERIAL

Deejays: New, sure-fire comedy 11,000 classified one-liners, \$10. Catalog free! Edmund Orrin, 2786-B West Roberts, Fresno, Calif. 93705.

## INSTRUCTION

Correspondence instruction leading to FCC license and electronics degree. G.I. Bill approved. Grantham, 1505 N. Western Ave., Hollywood, California 90027.

First Class FCC License theory and laboratory training in six weeks. Be prepared . . . let the masters in the nation's largest network of 1st class FCC licensing schools train you. Approved for veterans\* and accredited member National Association of Trade and Technical Schools.\*\* Write or phone the location most convenient to you. Elkins Institute In Dallas,\*\*\* 2727 Inwood Rd. 214-357-4001.

Elkins in Atlanta\*\*, 51 Tenth St. at Spring, N.W.

Elkins in Denver\*\*, 420 S. Broadway.

Elkins in East Hartford, 800 Silver Lane.

Elkins in Houston\*\*\*, 3518 Travis.

Elkins in Memphis\*\*\*, 1362 Union Ave.

Elkins in Minneapolis\*\*\*, 4103 E. Lake St.

Elkins in Nashville\*\*\*, 2106-A 8th Ave. S.

Elkins in New Orleans\*\*, 2940 Canal.

Elkins in Oklahoma City, 501 N.E. 27th St.

Elkins in San Antonio\*\*, 503 S. Main.

Since 1946. Original six week course for FCC 1st class. 620 hours of education in all technical aspects of broadcast operations. Approved for veterans. Low-cost dormitories at school. Refiring. Final class Oct. 3, 1973. Reservations required. William B. Ogden, Radio Operational Engineering School, 5075 Warner Ave., Huntington Beach, Calif. 92649.

In Chicago, OMEGA Services has the best price for a First Class License. Day or evening. Guaranteed results! OMEGA Services, 333 East Ontario. 312-649-0927.

Licensed by New York State, veteran approved for FCC 1st Class license and announcer-disc-jockey training. Contact A.T.S. Announcer Training Studios, 25 West 43 St., N.Y.C. (212) OX 5-9245.

First Class FCC license in 6 weeks. Veterans approved. Day and evening classes. Ervin Institute, 11750 Chesterdale Rd., Cincinnati, Ohio 45246. 513-771-8580.

## Instruction Continued

No: tuition, rent. Memorize, study—Command's "1973 Tests-Answers" for FCC first class license. —plus—"Self-Study Ability Test." Proven! \$9.95. Moneyback guarantee. Command Productions, Box 26348, San Francisco 94126. (Since 1967)

REI teaches electronics for the FCC First Class Radio Telephone license. Over 90% of our students pass their exams. Classes begin July 16, August 27, October 1, November 12. REI, 52 South Palm Ave., Sarasota, Fla. 33577; phone: 813-955-6922. REI, 809 Caroline St., Fredericksburg, Va. 22401; phone: 703-373-1441.

Bryan Institute in St. Louis. 1st class FCC license, approved for Veterans. 314-752-4371. (Formerly Elkins Inst.)

First Class FCC—6 weeks—\$370. Money back guarantee. Vet approved. National Institute of Communications, 11516 Oxnard St., N. Hollywood, Calif. 91606. 213-980-5212.

FCC First Class License in six weeks. Theory and laboratory training. Day or evening classes. State Technical Institute (formerly Elkins Institute), 3443 N. Central Ave., Chicago, IL 60634. 312-286-0210.

Enrollment applications now being considered for courses in Broadcasting-Radio Licensing and Communications Engineering. State Technical Institute, 3443 North Central Ave., Chicago, IL 60634. 312-236 0210.

## MISCELLANEOUS

Attention, quality reps—Strong FM station in Northern California market seeks to change rep. Box 2755, Santa Rosa, Calif. 95405.

Don't you wish life had a rewind button? Bumper Stickers, \$1.00; Posters, \$2.00; Catalog, 25¢. Dealer discount. Earthperson Books, 205 Elm Street, Cambridge, Massachusetts 02139.

Prizes! Prizes! Prizes! National brands for promotions, contests, programing. No barter, or trade . . . better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, Illinois 60611, call collect 312-944-3700.

Nostalgia Program Specialists. Comedy—Bands—Singers—Groups. Hayden Huddleston Productions, 305 Shenandoah Building, Roanoke, Virginia 24011. Telephone (703) 342-2170.

"Free" Catalog . . . everything for the deejay! Comedy books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348, San Francisco 94126.

## RADIO

### Help Wanted Announcer

#2 STATION IN TOP 10 MARKET with M.O.R. format needs super combination Production Director/Personality, We'll give the right man artistic freedom and a great working atmosphere. Send resume and tape to:

Box J-113, Broadcasting

#2 STATION IN TOP 10 MARKET with M.O.R. format needs super mid-day personality to be #1 . . . want someone who can be warm, innovative, creative, and fun. Must know music, production, and humor. Send resume and tape to:

Box J-114, Broadcasting

## MAJOR MARKET

News/Play-by-Play man with first phone. Only experienced need apply. Tape, photo and resume to Tom Wynn—WLOL—730 Midwest Plaza—Minneapolis, Minnesota 55402.

### Help Wanted Technical

#### KGMB AM-FM

Top-rated station in Honolulu, Hawaii needs a professional, take charge Chief Engineer. Good salary and working conditions. Send resume and salary requirements in confidence to William Clark, Hefel Broadcasting Corp., 3101 North Federal Highway, Fort Lauderdale, Fla. 33306.

### Situation Wanted Announcer

Experienced, well seasoned, right hand man type, with ideas for making that extra buck, also an eye on future management, is now seeking position, early morning shift possibly in modern, clean, well established, M.O.R. Southwest station, medium to small market. Under present employer, 4 years. \$140.00 to start . . . single . . . available, October. Air check will accompany in person interview only at this broadcaster's expense.

Box J-160, BROADCASTING

### Help Wanted Management Continued

#### TV PROGRAM MANAGER

Top 10 market network affiliate. Salary minimum \$35,000. Opportunity to become General Manager within 12 months.

Call Mike Walker  
312-693-6171

### Help Wanted, Programing, Production

#### A/V WRITER-DIRECTOR

The Chicago headquarters of our international service organization is now seeking an experienced writer-director to join our progressive Communications Department. Responsibilities include creating, planning and producing A/V instructional systems, sales promotion programs, documentaries, slide films, video tape productions and motion picture films. Qualified candidates should have a degree in Communications and at least two years related industrial or commercial audio-visual experience. If selected, you can expect an excellent starting salary and full benefits, including profit sharing. Please send your resume and salary requirements in confidence to:

An Equal Opportunity Employer  
Box J-220, BROADCASTING.

### Situation Wanted News

#### BLACK MAN NEWS MAN COMMUNICATING MAN

Broadcaster with solid top 5 market news/talk background; radio and TV. Excellent command of language and outstanding journalistic skills. See anchor work, talk show and/or street reporting. Desire position with maximum visibility.

Box J-240, BROADCASTING.

### Help Wanted Technical

## ENGINEERS TO FLORIDA

Senior Design Engineers needed for video and digital circuitry. Better conditions and pay.

Write or call

#### VITAL INDUSTRIES, INC.

3614 S.W. Archer Road  
Gainesville, Florida 32601  
Phone 904/378-1581

### Situation Wanted Programing, Production, Others

#### Present TV Network News Producer

With 20 years experience in all forms of programing wants to leave New York City for the heightened quality of life that a middle market offers. Also strong in administration.

Box J-187, BROADCASTING.

YOU  
BELONG  
IN

**Broadcasting**  
The newswEEKly of broadcasting and allied arts

### Situation Wanted Technical

#### STRICTLY ENGINEERING

Have worked Chicago network station covering remotes, news conferences, and board work on FM rocker. Experienced in AM-FM transmitter, automation, audio (top 40 and good music) and a fanatic for quality. Have recently gone to new station as Chief but situation does not suit. Looking for possible western location. Will send resume.

Send to Box J-227, BROADCASTING.

### TELEVISION

### Help Wanted Management

#### Growing Florida Station Needs

#### Ass't. Business Manager

Equal Opportunity Employer

Box J-223, BROADCASTING

### Situation Wanted Management

#### "I AM THE MAN"

If your company needs an experienced Radio Executive, age 35, with a proven record of successful station management, who is profit oriented, then "I AM THAT MAN."

Box J-146, BROADCASTING

### Miscellaneous

An NRR radio audience survey can help you:

- \* INCREASE SALES REVENUE
- \* ACHIEVE GREATER RESPECT AT THE AGENCY LEVEL
- \* GAIN KNOWLEDGE OF PROGRAMING ACCOMPLISHMENTS
- \* INCREASE STATION PRESTIGE AMONG EMPLOYEES.

#### National Radio Research

8585 N. STEMMONS FREEWAY - SUITE 922  
DALLAS, TEXAS 75247 (214) 630-2521 (Collect)

### SALES/PROGRAMING/TALENT

These proven essential qualifications in one entity in top 20 major market; backed by extensive/impressive agency and industry references, ratings, sales results, and a '72 income well in excess of \$40M. Five years with one of country's most prestigious operations.

Marital, financial, moral and community role aspects in excellent condition. Investigation most welcome. Still initiatively motivated and 'hungry' for management and mutual profit at 43 years. Also seeking ownership or participation.

Your national representative will know of the undersigned and qualifications.

Box J-219, BROADCASTING.

### CUSTOM TIME-ANNOUNCE TAPES FOR AUTOMATION

By Professional Major Producer  
Incorporate legal ID  
Station promos & jingles  
Choice of styles  
Net-joining feature

GUARANTEED • \$230 • GET DETAILS

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FULTON, MD. 20759  
(301) 498-4000

**TV SALES & SERVICE OPPORTUNITIES!**

**TV BROADCAST SALES ENGINEER/WASH., D. C.**

Our TV Sales Department is seeking a well trained and experienced sales engineer to handle TV Broadcast sales. Experience in TV station engineering and operations is essential. Sales experience helpful.

**TV BROADCAST FIELD ENGINEERS/QUINCY**

Our Service Department is seeking well trained and experienced TV Field Engineers. TV service should be in transmitters, antennas, or studio equipment. Extensive travel is required; expenses paid.

Salaries commensurate with experience, full company benefits, including hospitalization, life insurance, profit sharing, plus paid relocation expenses. Send resume and salary history in confidence (indicate position desired) to: TOM BEDFORD, Employment Supervisor, or Call 217-222-8200.

GATES DIVISION

An Equal Opportunity Employer M/F

**HARRIS-INTERTYPE CORPORATION**

123 HAMPSHIRE STREET • QUINCY, ILLINOIS 62301 U.S.A.

**Wanted to Buy stations**

**Small-Med. Midwest AM or AM/FM**

Have \$50K, want sales-oriented partner or buy-in opportunity. Age 32, BS, 7 yrs. TV-radio new & production, 5 yrs. Corporate PR. Strengths: Management/news/technical.

Box J-237, BROADCASTING.

**For Sale Stations**

**Full time 5kw AM in medium market—south studio—trans. combination new equipment. History of consistent earnings. \$400,000.**

Box J-37, BROADCASTING.

M.W.	small	FM	\$168M	terms	S.E.	small	daytime	\$100M	terms
Gulf	medium	AM & FM	500M	29%	S.W.	metro	FM	200M	29%
South	metro	profitable	400M	29%	N.E.	metro	profitable	280M	29%



Atlanta—Chicago—Detroit—New York

Please Write: 5 Dunwoody Park, Atlanta, Georgia 30341

Mid Atlantic small profitable beaches golf hunting fishing. Ideal for owner operator. Responsible parties address

Box J-150, Broadcasting

N.M. full-timer, 1kw, on approx. 10 acres land . . . near thriving population center. Station "ready-to-go", needs no extras! 100M cash . . . attractive market, offer will not last long at this price!

Box J-244, BROADCASTING.

**We have several interesting major market FM's listed . . . all Class B's.**

**LaRue & McGavren  
Media Brokers, Inc.**

341 Bayside Dr.  
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# Profile

## Dennis Stanfill: He put Fox back on its feet and has it ready to run

It almost sounds pat to refer to Dennis Stanfill as a country boy who made good. But it's true.

Son of a county extension agent who served the farmers of middle Tennessee, he is today chairman and chief executive officer of the multimillion-dollar 20th Century-Fox Film Corp., one of the giants of the motion-picture industry, whose roots go back to the early days of Hollywood and whose activities today are diversely spread through entertainment and real estate.

Mr. Stanfill's rise to prominence is like a Hollywood scenario: In high school, he was captain of the football team, president of the student body and valedictorian of his senior class. At the U.S. Naval Academy, he was second in command of the brigade of midshipmen, academically in the upper 1% of his class and winner of the Class of 1897 Sword award for "officer-like quality and positive character." After graduation, he was a Rhodes scholar.

Those are the opening scenes. They are followed by roles as banker, corporate finance officer and now, at 46, chief executive of a \$216-million firm that deals in motion-picture production, TV program production and distribution, TV commercial production, ownership of a TV station, theater ownership in Australia and New Zealand, the music and record business, film processing and real estate.

Mr. Stanfill took over the top post at Fox in 1971 after a bitter proxy fight that saw the Zanuck dynasty toppled. In that year, Fox was \$125 million in debt; today under Mr. Stanfill's leadership it not only has wiped out this financial burden, it has \$16 million in cash. The turnaround is the more impressive for occurring in a time of general trouble in the film business.

The steel-blue-eyed, wavy-haired Mr. Stanfill unquestionably is a corporation executive with a strong bent toward financial management. Maybe it was his years with Lehman Bros., when he learned about banking, or his years with the Times-Mirror Co. in Los Angeles, when he played a role, as he puts it, in that company's expansion into CATV and acquisition of the *Dallas Times-Herald* and that newspaper's KDFW-TV there. Whatever it was, it has produced results in a realm that until very recently was sacrosanct to those who were considered artistic managers, rather than business managers.

Some movie makers are critical of this "hard-nosed" (Mr. Stanfill's words) attitude toward studio creation. They note



Dennis Carothers Stanfill—chairman and chief executive officer, 20th Century-Fox Film Corp.; b. April 1, 1927, Centerville, Tenn.; B.S., U.S. Naval Academy, 1949; sea duty, 1950-51 and 1954-59; resigned commission as lieutenant senior grade, 1959; M.A. in economics, Oxford University, 1953 (Rhodes scholar); corporate finance officer, Lehman Bros., New York, 1959-65; VP-finance, Times-Mirror Co., Los Angeles, 1965-69; executive vice president, 20th Century-Fox, 1969; president, chairman and chief executive, 20th Century-Fox, 1971-present; M. Therese Oliveri, June 29, 1951; children: Francesca, 20; Michael, 17; Dennis Jr., 9; member—California Club, American Art Council, Los Angeles County Museum of Art; sponsor—Music Center for Performing Arts, Otis Art Institute; trustee—Polytechnic School; director—Community Television of Southern California (KCET[TV]) Los Angeles; hobbies—snow skiing, squash tennis.

that when Fox's expenditures on the current success, "Poseidon Adventure," reached \$2.4 million, Mr. Stanfill called a halt. The film's producer, however, raised another \$2.4 million from private sources and was able to complete the picture as a joint venture. Its success at the box office has grossed over \$50 million so far—and there are some in Hollywood who shake their heads in dismay that Fox doesn't own it all.

By and large, however, his peers recognize his talents and are impressed. "It's what the movie business needs," one said recently, "particularly Fox."

Recent annual reports have brought smiles to the faces of Fox stockholders, who haven't received a dividend since 1969. In those reports Mr. Stanfill repeatedly has stressed the need for the company to diversify. Those moves principally have been in the realm of real estate, but entertainment diversification

also has played a part.

One of the things that Mr. Stanfill would like to do, and he's made no secret of it, is to acquire more TV and radio stations for the company's portfolio. Fox owns KMSF-TV Minneapolis-St. Paul, which it bought in 1959 for \$3.5 million. That station, Mr. Stanfill says, is one of the larger contributors to Fox's net profits. In the last three or four months, he said recently, he has carefully studied at least six other station properties. "And I don't mean we just were told about them," he says, "we took long, hard looks at them."

But to the hard-nosed Mr. Stanfill prices are out of line today. Still he's ready, he says, to take an initial plunge of as much as \$25 million for expansion in that field, "and that will be only the beginning. If it turns out well, there's more."

For a while, Mr. Stanfill was bullish about CATV ownership. But he has tempered this enthusiasm in recent months. The time just doesn't seem right, he says. But he continues sanguine about the potential of cable TV as a market for Fox's movies and TV production—particularly in the pay areas of CATV and hotel closed-circuit operations. Fox, he notes, is cooperating in experiments in both those areas and, he adds, they look promising.

TV production and distribution are important to the company's revenues, he says, but candidly adds the profit margin "is very thin, very thin." Fox's TV activities this year underwent a resurgence after a slim 1972-73 season that saw only two half-hour series on the networks. For the new TV season, Fox is responsible for four series, making up two and a half hours of network programming. These are *M\*A\*S\*H* and *Room 222*, both renewed, and the *New Perry Mason Show* and *Roll Out*. It is also the distributor of such nationally syndicated series as *Return to Peyton Place*, *Orson Welles's Great Mystery Theater*, *Family Classics*, *Starlost*, and the six-part *Jack the Ripper*. It is also producing four full-length movies for TV.

That the Stanfill regime at Fox is producing results is obvious. For the six months that ended June 30, total revenues were \$126.1 million and net profits, \$8.5 million. That's a healthy improvement over the 1972 six-month figures of \$94.7 million in revenues and \$5.3 million in profits. Wall Street analysts are now talking of the possible resumption of dividends in 1974. Perhaps the best indication of Mr. Stanfill's stewardship came not long ago from the man he succeeded as chairman of Fox, Darryl Zanuck.

Asked for his comment on the Stanfill administration, Mr. Zanuck replied: "Very good."

# Editorials

## The greening of FM

FM broadcasting has come a very long way—in, it must be added, a very long time. The longer memories among us may recall that the advantages of Major Edwin H. Armstrong's invention were described in detail to the FCC as long ago as 1935. Its repeatedly promised "breakthrough," like that of color TV, was slow in coming.

There can be no doubt, however, that in many markets today FM is a highly competitive service. Elsewhere in this issue a special report measures that service.

P.S.: There may be a lesson here for those who fear that every new development portends instant doom for the old. There was a lot of talk, way back there, about FM replacing AM. What the intervening years have shown is that, by dint of much hard work, they can co-exist and serve their respective audiences successfully.

## Only the beginning

FCC Chairman Dean Burch may have found the starter button on legislation for license-renewal relief. But unless he extends his tenure well beyond its expected termination, he will be firmly re-established in private life before legislative action and associated FCC rulemaking are completed.

The proposal he offered the House Communications Subcommittee last week looks simple. Congress is to pass a bill extending license terms from three years to five and protecting licensees against challengers on a showing of substantial programming performance and an absence of serious operational deficiencies. The bill would be passed with the understanding that the FCC would set standards against which substantial performance by television stations would be measured. Fair enough. The complications set in when the talk turns to what those standards should be.

As he had first announced five days earlier in a speech to the International Radio and Television Society in New York (BROADCASTING, Sept. 17), Mr. Burch wants to set quotas on local, news and public-affairs programming. He says a majority of his colleagues share that view. The problem will come, he recognizes, when they begin to decide what the miracle figure is for "substantial" local programming: 10% of the schedule, 15%, 22.1%? Indeed the problem will be additionally complicated by the choice of categories to measure. Should they be local, news, public affairs or something more, or less?

The farther the commission thrashes its way toward the establishment of quotas, the more evident it is likely to become that the expedition leads into a swamp. Mr. Burch has already indicated the difficulties of arranging national standards by suggesting that they may have to be varied by market size or by station revenues or audience. He has already decided that UHF independents would be exempt because they cannot afford substantial programming, which says something about an FCC allocations system that encourages inferior performance.

This publication remains persuaded that the FCC has no business issuing program regulations that contain explicit quotas on explicit program categories. Apart from the disagreeable principle involved, the practical establishment of standards that presume to reflect real-world service can only degenerate into an Orwellian exercise.

There are broadcasters who will not resist the Burch principle, and indeed some are already on record in its support. The pragmatists will be willing to settle for livable standards in exchange for more security at renewal time.

But despite the practical attractions of the Burch formula,

broadcasters would be well advised to think it into the future. How can radio be wholly exempt from FCC standards of some kind if television must live under an explicit quota system? If 10% news is appropriate today, will 15% be more appropriate next year? What is to stop a less benign FCC from extending the quota principle throughout broadcast schedules?

Good questions which, with others that will come to mind, must be answered in the forthcoming rulemaking.

## Check-off: the way out

Of all the proposals advanced for financing general elections—in the wake of Watergate and before—some variation of the tax-return check-off appears the most equitable and the least corruptible.

Watergate, perhaps more than any other single development, has given impetus to legislation to displace the unconscionable and, in many instances, illegal contributions from corporate entities and individuals.

Before Watergate, most incumbents seeking re-election made no bones about encouraging contributions from business entities, through subscriptions to "receptions," over-priced dinners or rallies. Implied were the benefits that might accrue, favors and possible patronage.

Political contributions always have been a sensitive area for broadcasters. Because of the licensing process they must be alert to any activity that might be wrongly construed. Several years ago the National Cable Television Association caused to be established a political-action committee to build a war chest for members of Senate and House important to cable operators in cable-broadcast-copyright legislation. Last year, under the aegis of the National Association of Broadcasters, a political-action unit was activated for the same basic reason but with diametrically opposite objectives.

There's nothing legally wrong, unique or oblique about this activity, as the law stands. It is the norm in all lobbying. But it should not be.

A uniform public check-off law of a few dollars on a joint return should be the nucleus of a public financing plan, possibly with limitations on what any individual might contribute to candidates of his choice or what Congress could appropriate to balance the electioneering books.



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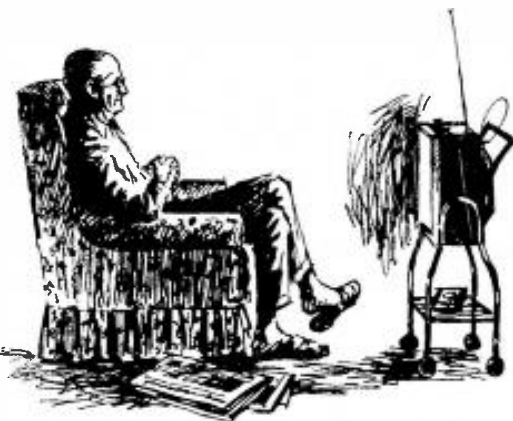
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### ***Time for age.***

With so much emphasis on youth in today's programming, the Fetzer television station in Lincoln decided to consult the Nebraska Commission on Aging about a weekly program for their listeners over 65.

The resulting programs had special interest news events and guest speakers on such topics as Social Security, travel, housing and post-retirement education. The executive director of the Commission was quoted as saying it was: ". . . to my knowledge, the first undertaking of this type of program by a commercial outlet."

Another example of Fetzer total community involvement.



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