

Television Age

FOCUS

How it works-

Including articles by Chairman Rosel H. Hyde, Commissioners Robert T. Bartley, Robert E. Lee, Kenneth A. Cox, 1968 Lee Loevinger, James J. Wadsworth, Nicholas Johnson

Before you get to your appetizer, you'll know that you're going to get more from this lunch than just food. Because, whether he's talking about future trends in broadcasting in the United States, or who played the part of Godini on Lucky Pup in the

early days of television, Ben Holmes knows his business. The Edward Petry Company knows its business too. Exciting. Serious. Fast. Bright. Farsighted. All in all, a man and a company worth knowing. If you're a broadcaster, the next time

you're in our town, pick up the phone and dial MU 8-0200 and ask for Ben Holmes. We can promise you that you'll come away from lunch with a lot more than a full stomach. You'll come away from lunch with a full mind. Bon appetit.

The representative is sometimes the only part of your station that people ever get to see.
Edward Petry & Company

Have lunch with Ben Holmes



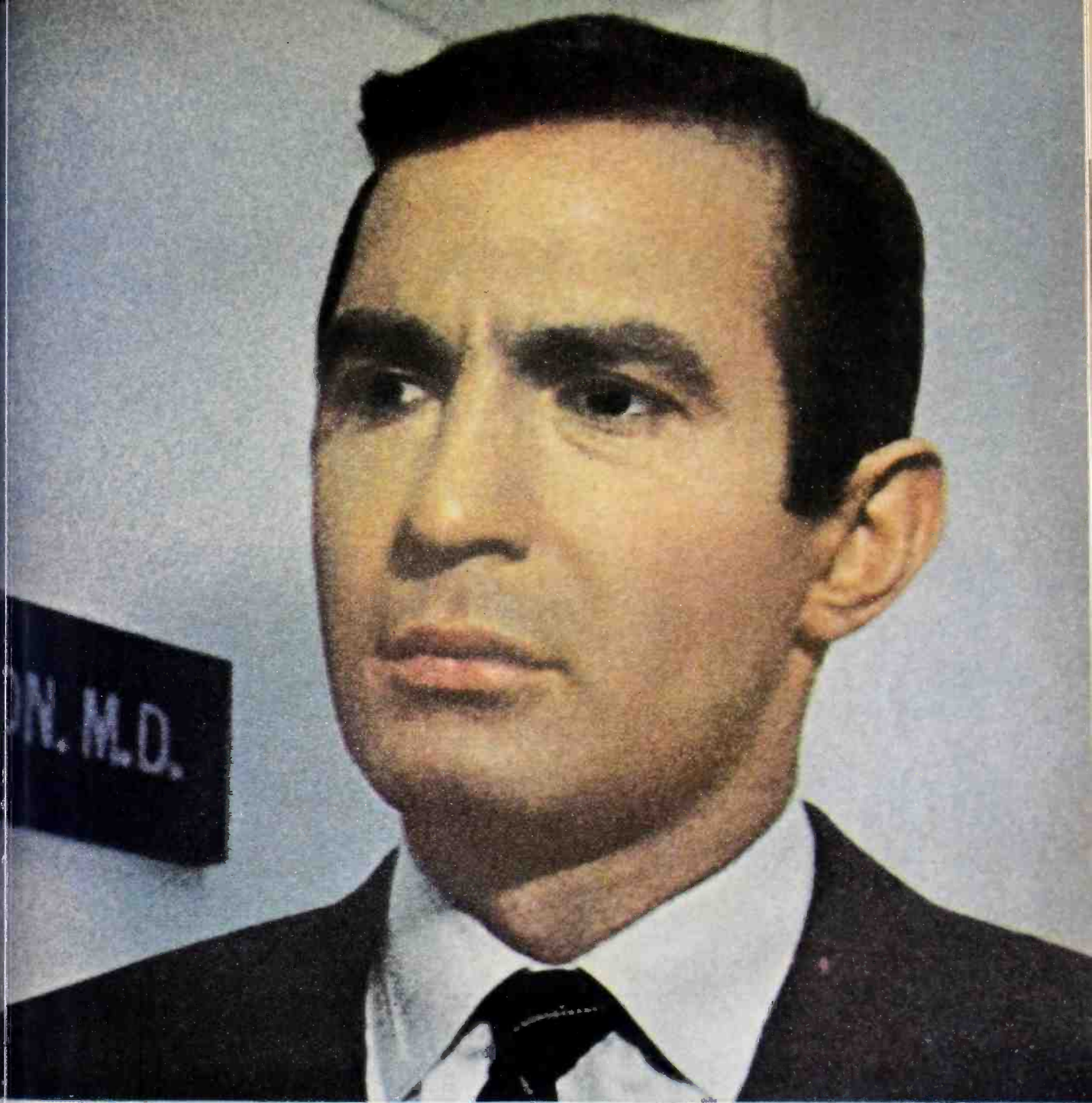
**COMMANDER
EDW. WHITEHEAD**
for his contribution to
Creative Management

1968



TVAR MANAGEMENT CONFERENCE.

Each year, Television Advertising Representatives, Inc. awards its Crystal Owl, a symbol of creative management accomplishment, to the chief operating executive of a company which has made exceptional progress under his direction. This year's Owl Award was presented to Commander Edward Whitehead, Chairman of Schweppes (USA) Ltd.



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mca tv



Rosel Herschel Hyde
1946- CHAIRMAN



Robert Taylor Bartley
1952-



Robert Emmett Lee
1953-



Kenneth A. Cox
1963-



Lee Loevinger
1963-



James J. Wadsworth
1965-



Nicholas Johnson
1966-



*E. William Henry
1962-1966



*Frederick W. Ford
1957-1964



*Newton N. Minow
1961-1963



T. A. M. Craven
1937-1944/1956-1963



John S. Cross
1958-1962



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958 **



*George C. McConaughy
1954-1957 **



Edward Mount Webster
1947-1956



Frieda Barkin Hennock
1948-1955 **



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953 **



Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952



*Albert Wayne Coy
1947-1952 **



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947 **



*Ewell K. Jett
1944-1947 **



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946 **



*James Lawrence Fly
1939-1944 **



Norman S. Case
1934-1945**



George H. Payne
1934-1943 **



Frederick I. Thompson
1939-1941 **



Thad H. Brown
1934-1940 **



*Eugene O. Sykes
1934-1939 **



*Frank R. McNinch
1937-1939 **



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937 **



Hampson Gary
1934 **

Federal Communications Commissioners July 10, 1934 to March 18, 1968

*Served as Chairman **Deceased

WGAL-TV, Lancaster, Pa. □ WTEV, New Bedford, Mass. □ KOAT-TV, Albuquerque, N.M. □ KVOA-TV, Tucson, Ariz.

Guided by chairman Rosel H. Hyde, 40-year veteran of the telecommunications field and government regulation of it, the Federal Communications Commission oversees a burgeoning technology that affects business and the consumer at a number of critical points.

This issue of TELEVISION AGE provides a detailed look at the mechanism through which the Commission operates and various responsibilities—of which broadcasting is only one—it holds. The vantage points of this examination are those of both the TELEVISION AGE staff and the seven commissioners themselves, each of whom reviews an area in which he is particularly involved.

The result is a picture of both complexity and power. The complexity flows out of the problems of frequency management, and the

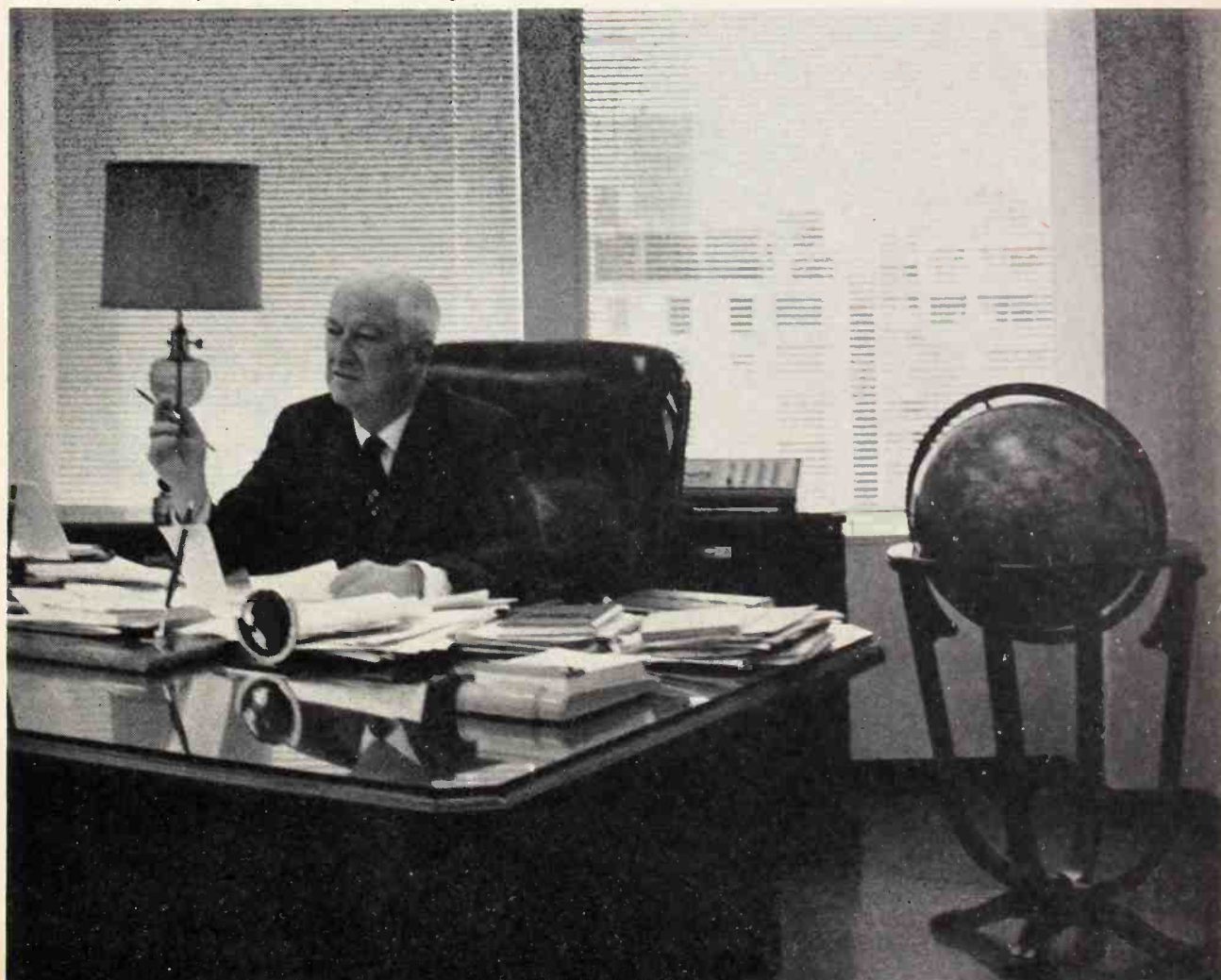
technical developments, contending industries, public and legislative pressures, operating procedures and paperwork. The power lies in the Commission's decisions on how and whether information and entertainment is transmitted, what industries will develop at what speed and the communication relationships between this nation and its friends, as well as its protagonists.

Behind the execution of these imposing responsibilities are, as in any large organization, people of varying abilities and dedication at the operating level. The complete picture of the FCC must, therefore, include drawbacks as well as accomplishments.

The editors of TELEVISION AGE hope that the detailed explanation of the Commission's workings will be of value to those affected by its actions on a day-to-day basis.

The FCC: complexity and power

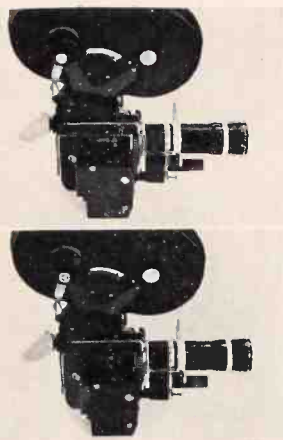
Chairman Hyde occupies critical seat in Washington



Television Age

All you need to make movies is a 16mm Bolex, a lens, and talent.

All you need to make movies is a 16mm Bolex, a lens, and talent.



But Bolex is a system as well as a camera. It can be outfitted for your specific professional needs. Begin with the H-16 Rex-5 body, which has reflex viewing, a magazine saddle, filter slot, and variable shutter speed. Add the lightweight 400 foot magazine, constant speed motor, take-up motor,

rechargeable power pack, and you are ready to shoot 12 minutes of uninterrupted synchronous sound footage. Choose from a wide range of optically perfect lenses, from fast 10mm wide angle to 150mm macro-tele. From zooms with electric exposure control built in to a prime lens as fast as f/0.95.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 to 64 frames per second, single frame control. It can be hand-held or mounted on a tripod. Fully outfitted, the camera weighs less than 13 pounds.

Bolex cameras, made with Swiss watch making precision, have proven

their accuracy over many years time, under the most adverse conditions, and at tropic and arctic temperatures. This is the Bolex H-16 Rex-5, The Professional.

For a copy of Bolex magazine's special issue on communications, write Paillard Incorporated, 1900 Lower Road, Linden, New Jersey 07036.

BOLEX
Bolex H-16 Rex 5,
The Professional.

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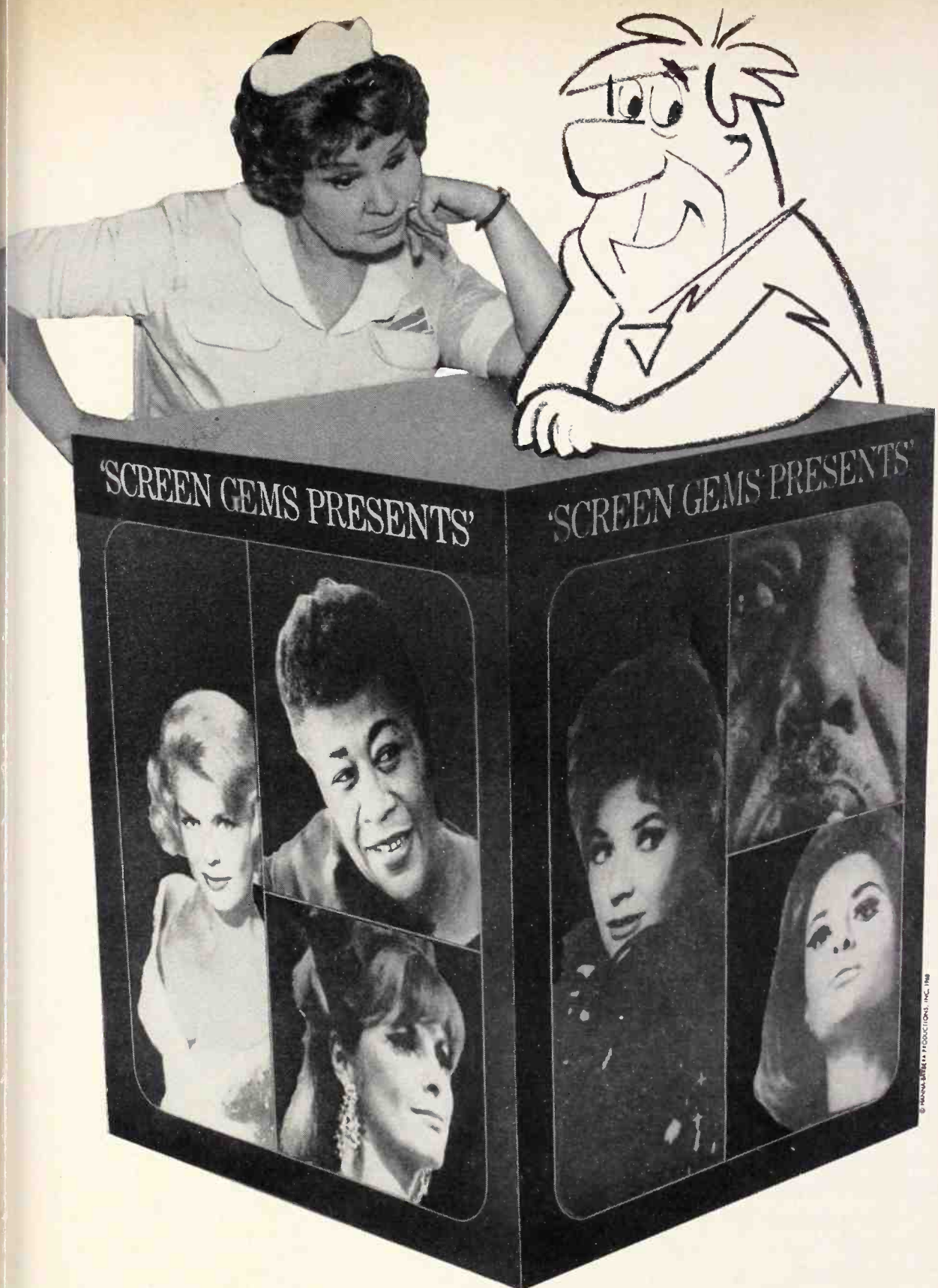
A man in the news

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The lighter side

Photos of the FCC by Sidney Schonbrunn

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Join us in the Embassy Room on the First Floor of the Sheraton-Blackstone
(across from the Conrad Hilton).

We look forward to seeing you at the NAB. We'll be there on Sunday, March 31, from 12:00 noon until 10:00 p.m.; on Monday, April 1, and Tuesday, April 2, from 10:00 a.m. until 8:00 p.m. Come on over!



SCREEN GEMS

Every radio and television station should continually present the sound of different drums. The broadcaster has the biggest podium or soapbox a community can have. Many very different opinions should be heard from it. Encouraged by it. And even amplified by it. Even if some of these opinions may cause the rising of hackles.

It's the responsibility of the broadcaster to do more than just reflect current popular thinking and taste. There are opinions and ideas which are not yet popular. But are, nonetheless, extremely valid. And they may cause people to rethink or reaffirm their present opinions. And they must cause a definite widening of scope and lifting of horizons.

It is this climate that nurtures new thinking, and permits existing ideas to grow bigger. It is this climate that today's broadcasters seek to create.

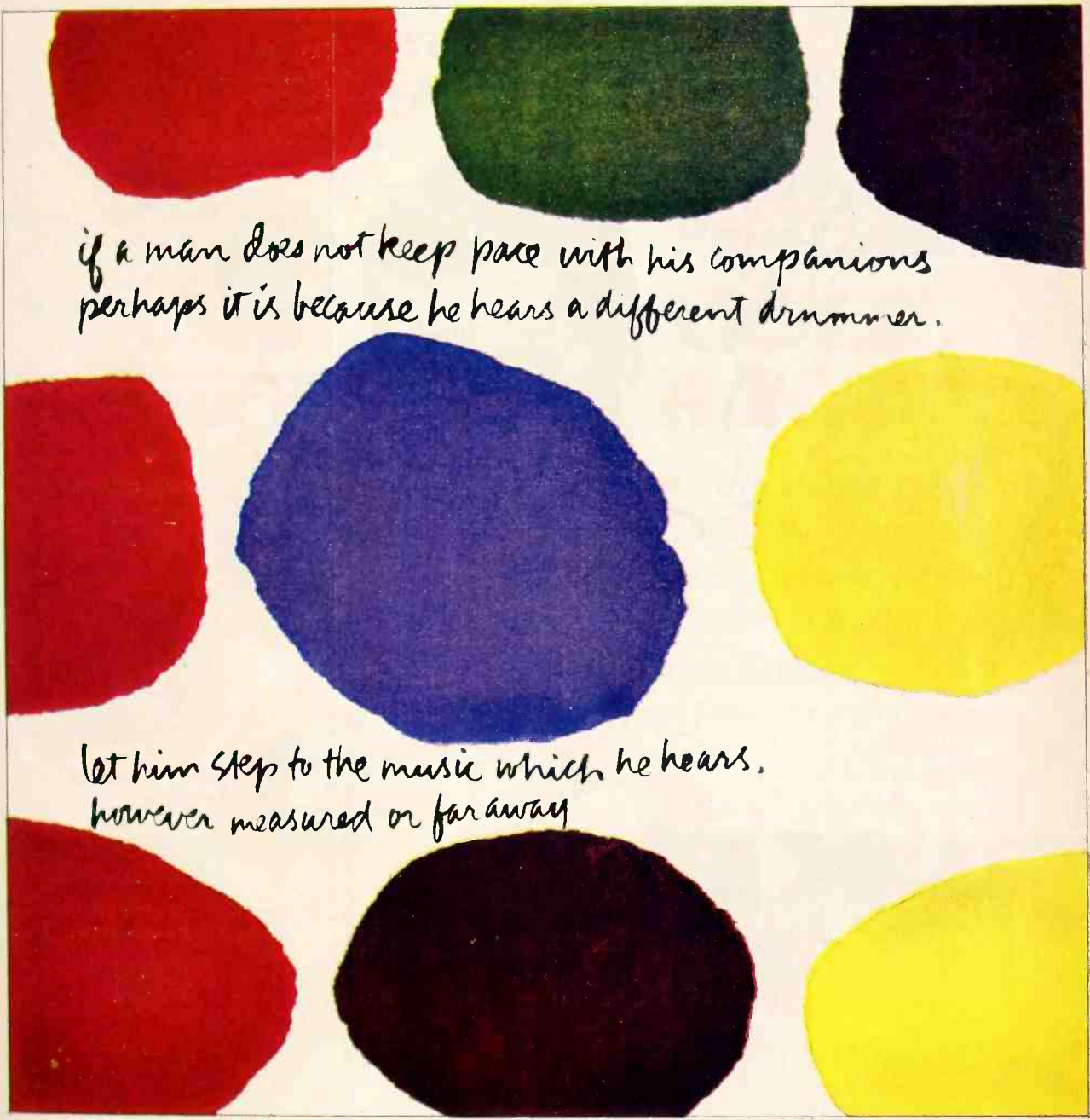
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NEW YORK WINS
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FORT WAYNE WOWO
CHICAGO WIND
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LOS ANGELES KFVB

WESTINGHOUSE BROADCASTING COMPANY

Sister Mary Conita 11/11/11



if a man does not keep pace with his companions
perhaps it is because he hears a different drummer.

let him step to the music which he hears,
however measured or far away

Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB November, '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

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Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.

National Representatives

Television Age

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No. 17

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American International

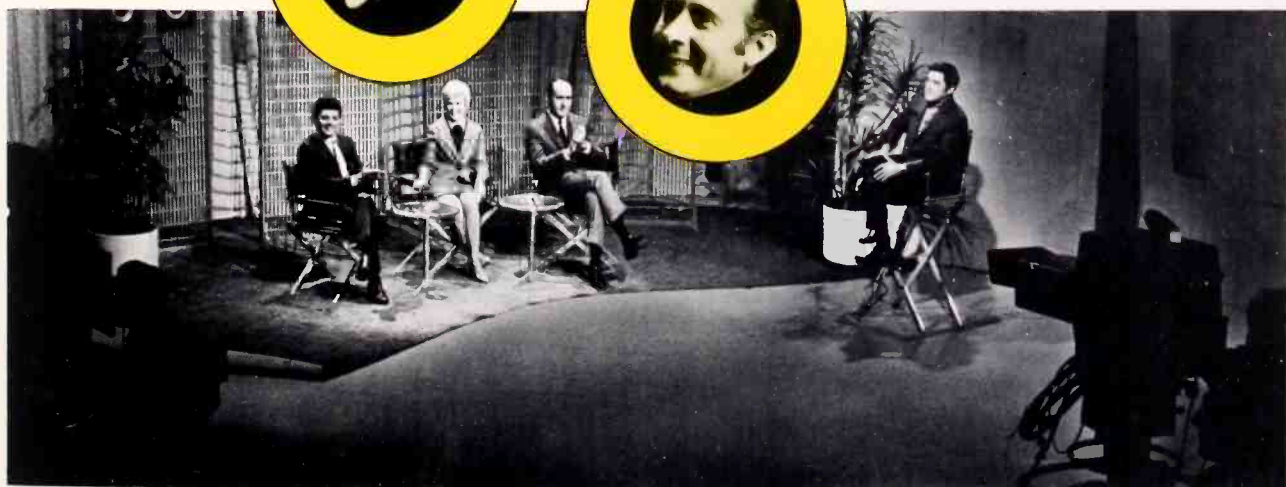
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presents more
lively entertaining
programming for
the coming season
leading off with
HAL MARCH'S

*New
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**'GOLD
RECORD'**

*with big name
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*Henry Mancini/Connie Stevens
Frankie Avalon/Paul Revere and the
Raiders/Joanna Moore
Johnnie Ray/Harpers Bizzare*



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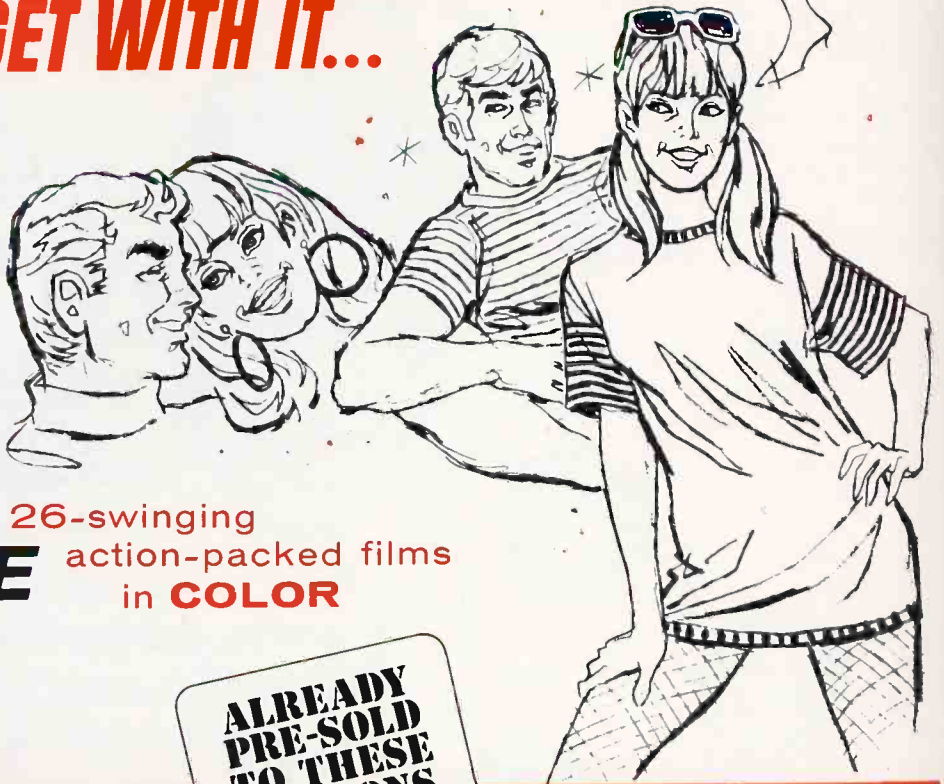
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WITH THOSE SWITCHED ON
TUNED IN... "IN" PEOPLE! IT'S THE
GROOVIEST-GET WITH IT...**



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KBTU
Denver, Colorado

KBMT-TV
Beaumont, Texas

KHOU-TV
Houston, Texas

KGMB-TV
Honolulu, Hawaii

KLAS-TV
Las Vegas, Nevada

KRDO-TV
Colorado Springs, Colorado

KARK-TV
Little Rock, Arkansas

KLFY-TV
Lafayette, Louisiana

WANE-TV
Fort Wayne, Indiana

KOTV
Tulsa, Oklahoma

KXTV
Sacramento, Calif.

KTSB-TV
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KOAT-TV
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in one of the longest running, highest rated
fully sponsored family entertainments ever!*



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...and
American International T.V.
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HAL MARCH
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for Ambassador East

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OF FABLES**

the screen awakens to a big
wide wonderful world of
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fast paced, thrill-packed—
exciting stories—
top drawing
names

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fiction at its
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Letter from the Publisher

Checks and Balances

In this—our fourteenth annual FCC issue—we have achieved what we believe to be a valuable “first” in this field.

It is the first time that a publication has described in detail the internal organization functions and operations of the fifty-four bureaus, divisions and branches of the FCC. In so doing, we feel we are performing a service to Congressmen (both present and future) involved in communication legislation, administrative agencies of the government, and to the broadcast industry.

In putting together the 30,000 word description of Commission activity, we are grateful to the FCC staff, to Chairman Hyde and his colleagues, Commissioners Bartley, Lee, Cox, Loevinger, Wadsworth and Johnson.

There is no question about the power of the FCC in its areas of regulation. However, there are several “built-in” checks and balances; and while these may slow down Commission activity, at the same time they act as a brake on arbitrary actions.

There is the check-and-balance between the individual Commissioners, whose voting alliances may differ drastically on various issues.

Within the Commission itself, there is the healthy disagreement within the staff. For example, the Broadcast Bureau may disagree violently with the Common Carrier Bureau on common carrier matters effecting broadcasting.

Outside the Commission, there are the other agencies of the government with whom the FCC may, and often does disagree. The most celebrated of these, of course, was the brouhaha with the Department of Justice involving the ITT-ABC merger.

Position of Congress

The most effective check of all, of course, is Congress. The Commission was set up as an arm of the Congress as a regulatory and an adjudicatory body dealing with a specialized area requiring expertise. This expertise is available to the Congress in order to frame legislation on communication matters. Congress can, and does amend the original Communications Act of 1934 when it feels that the Commission has overstepped its delegated authority.

For example, Congress didn't hesitate to castigate the Commission by passing legislation directing the Commission not to enact any rules limiting commercials. Since the FCC is answerable to the House and Senate Commerce Committees, it has an eye permanently cocked in the direction of the Hill. It is also keenly aware of the Appropriations Committees in both Houses.

In the last analysis, there is a final check on Commission action, and that is the courts. Over the years, the Commission has been taken into the courts many times under “due process” proceedings.

It is apparent therefore, that although an agency such as the FCC is self-generative in its expansion of powers, there are also important checks on the arbitrary application of those powers within the viable framework of the democratic process.

Cordially,



WCEE-TV
is now
FIRST*
in Prime
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in
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Illinois

**FIRST IN
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AFTER ONLY
27 MONTHS
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NOV. 1967 - A.R.B. TELEVISION
AUDIENCE ESTIMATES - AVERAGE
QUARTER-HOUR 6:30 PM TO 10 PM
SUNDAY THRU SATURDAY



ROCKFORD - FREEPORT, ILLINOIS



CBS AFFILIATE

See Meeker Representative

A LEADER . . . FULL COLOR FACILITIES
36% COLOR PENETRATION IN METRO AREA

C R A F T S M A N S H

(One in a series on Storer Standards.)

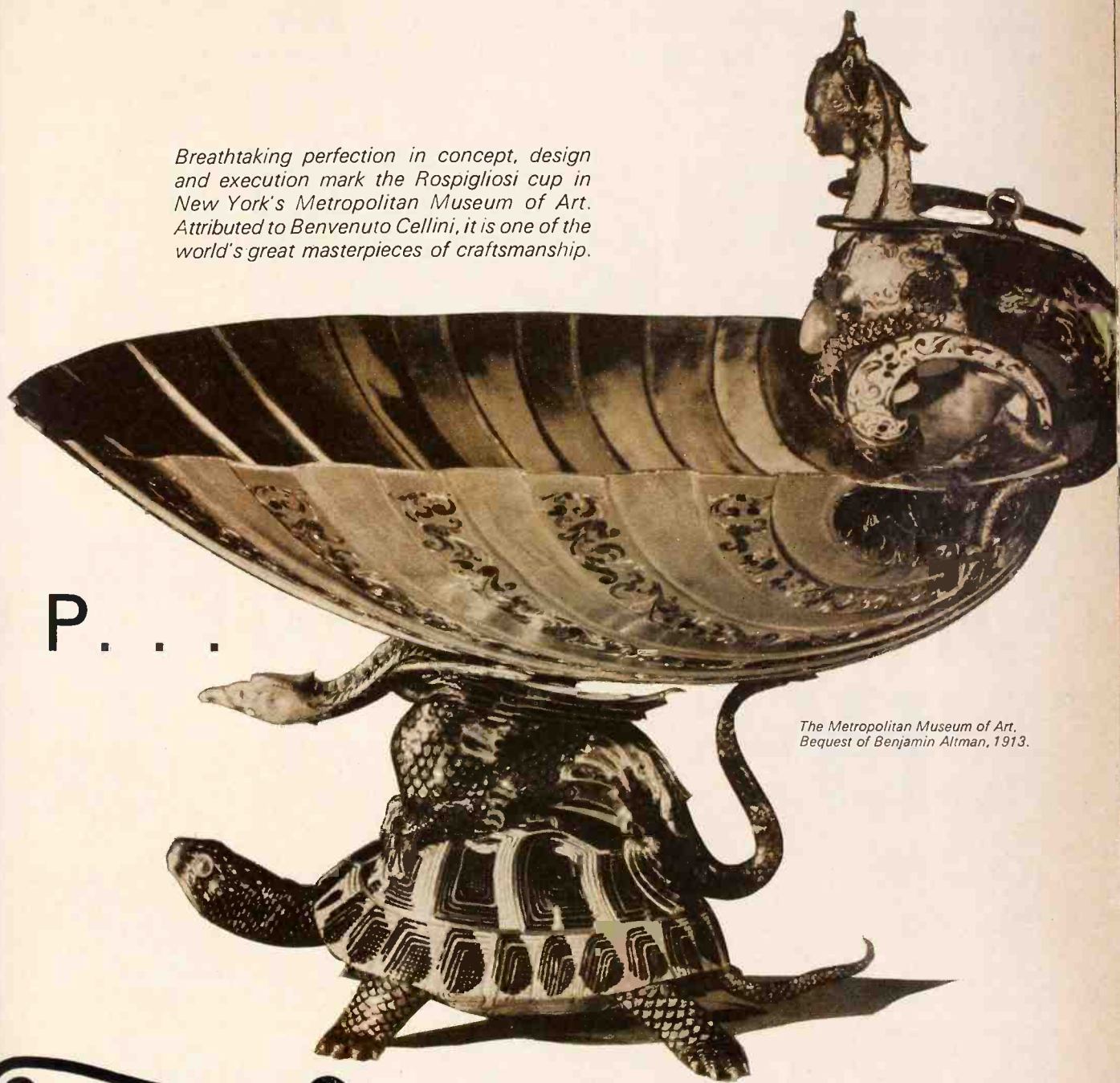
Since the days of the renaissance craftsmen, mastery of their media and pride in doing a superior job superlatively well have been the marks of the true professionals. In broadcasting today, the professional approach requires a similarly high degree of craftsmanship in every area of the industry. In programming, it means quality en-

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CLEVELAND WJW	DETROIT WJBK-TV	DETROIT WJBK	LOS ANGELES KGBS	MIAMI WGBS	MILWAUKEE WITI-TV	NEW YORK WHN
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Breathtaking perfection in concept, design and execution mark the Rospigliosi cup in New York's Metropolitan Museum of Art. Attributed to Benvenuto Cellini, it is one of the world's great masterpieces of craftsmanship.



The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913.

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BROADCASTING COMPANY

PHILADELPHIA WIBG	TOLEDO WSPD-TV	TOLEDO WSPD	ATLANTA WAGA-TV	BOSTON WSBK-TV	CLEVELAND WJW-TV
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So if you're an AP member (and there are now 3,000 of them in broadcasting) remember, just the flip of an AP switch gives you a regional competitive edge that no other news service can deliver. If you aren't an AP member, maybe you'd better pull a switch of your own. Contact your nearest Associated Press representative for further details. Or call Bob Eunson at AP headquarters: 50 Rockefeller Plaza, New York, New York 10020. (212) PL7-1111. **THE ASSOCIATED PRESS**

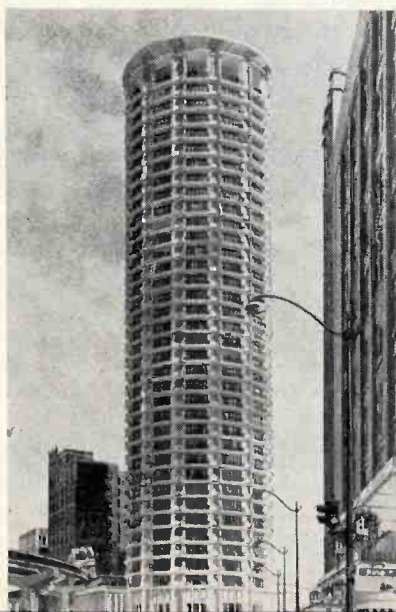
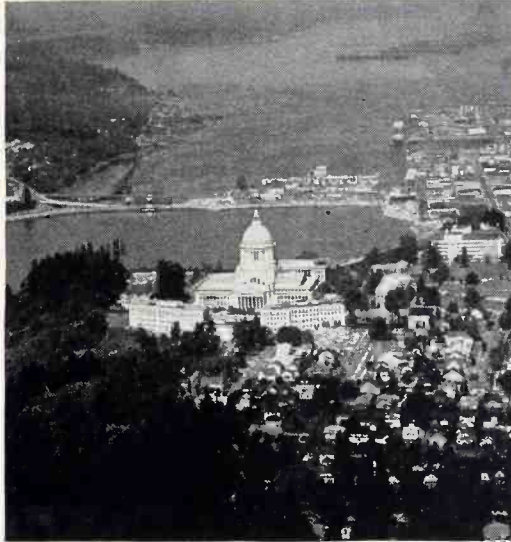
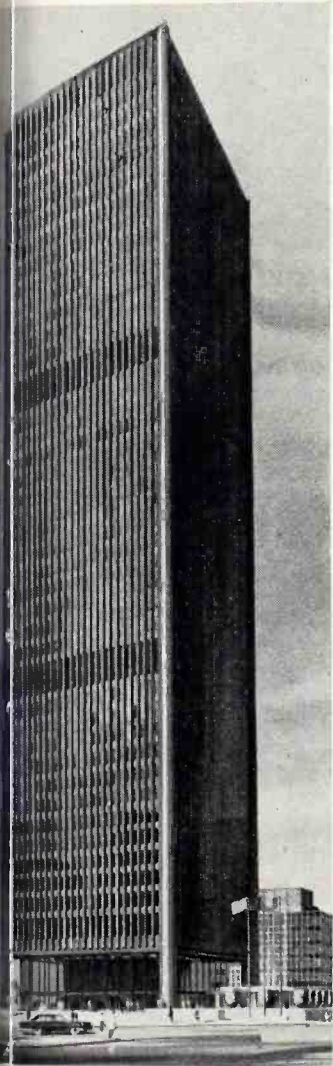
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A towering new 50-story bank building! The State Capitol at Olympia. Magnificent ski slopes! The beautiful San Juan Islands! The busy Lake Washington Bridge! A fine new hotel! The huge Boeing plant at Renton. • KOMO Country is 21,000 square miles of real estate reaching from Canada to the Columbia River and from the Cascade Mountains to the Coast. It has an exploding population of almost two million. Living is good, interests varied, tastes distinctive. KOMO television programs are planned to meet the needs and wants of these discriminating people. Channel 4 Television covers them all.

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JOSEPH E. LEVINE
PRESENTS

28 FOR 68

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FOR FURTHER INFORMATION CONTACT: E. JONNY GRAF

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DETROIT WJBR-TV

PITTSBURGH WIIC-TV

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NEW ORLEANS WDSU-TV

SYRACUSE WHEN-TV

MILWAUKEE WTMJ-TV

ALBANY WAST-TV

LITTLE ROCK KTHV-TV

JACKSONVILLE WFGA-TV

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It's the only VHF television station in Topeka.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.



TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel



**Letters
to the
Editor**

State tv advertising

I would like to make some points regarding your story on the use of tv by Georgia (*Southern hospitality*, TELEVISION AGE, February 26, 1968), in which you referred to our 1967 Development Advertising Reports.

For several years, my husband and I have been trying to show certain State ad directors with whom we are friendly that television (and radio) deserve an equal consideration with print when it comes to setting State media schedules.

We have also owned an agency since 1945, so we know a little about intelligent media selection, we feel.

I feel there are two deterrents to television getting on State media schedules at present:

1) The impression that television is too expensive—this is in both ad directors' and agency account managers' minds—when it actually can be used, region by region, or even metro station by metro station, on limited-budget schedules.

2) The constant visits by media people from print, who have mesmerized both parties above with the fancied total superiority of print for industrial development and travel campaigns.

RUTH LONG
Editor

Long Advertising &
Marketing Publications
Greensboro, N.C. 27410

Can't take credit

While WKJG-TV originates many sports remotes throughout the year, I'm afraid we can't take credit for originating the Detroit Tigers' telecasts (page 26, TELEVISION AGE, February 12, 1968).

We will carry 17 Sunday and night Tiger games, but the originating station for the network is WJBK-TV in Detroit.

CALO O. MAHLOCK
Program & Promotion Manager
WKJG-TV
Fort Wayne, Ind. 46808

DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

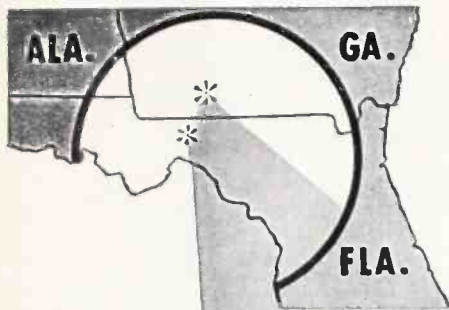
NOTEWORTHY WEATHERMAN. *If there is a more popular attraction in Detroit than Sonny Eliot's pun-packed weathercasts on WWJ Radio and WWJ-TV, it must be his annual appearances with the Detroit Concert Band. Over the years, Sonny has narrated such charming fantasies as "Peter and the Wolf," "Tubby the Tuba" and Allan Sherman's "Peter and the Commissar."*

Just as Detroiters regard these delightful concerts as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 47 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.

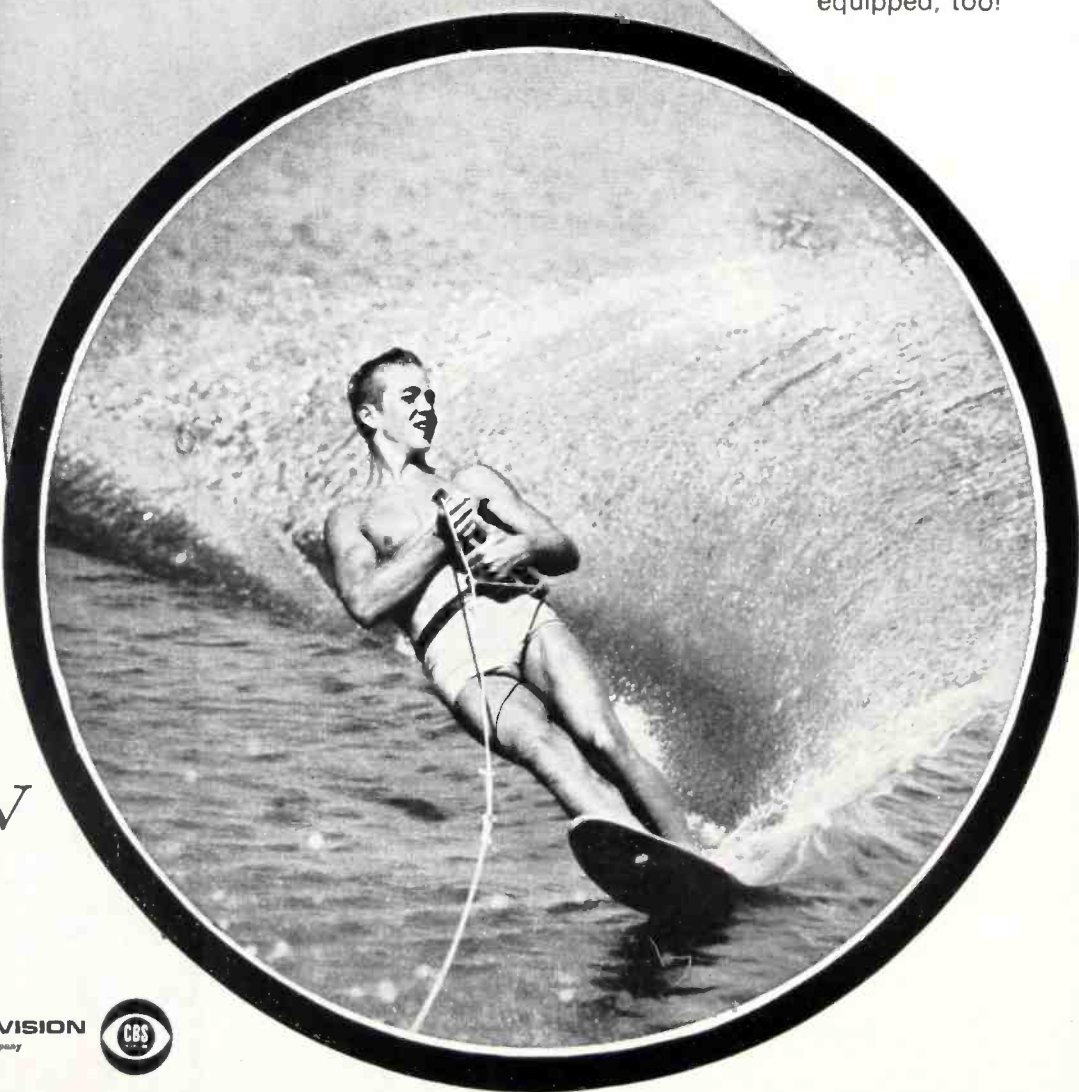
NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.



WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we're *total color* equipped, too!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



POIES G?

Portfolio I
BOB HOP
BURT LAN

All time me
"The Dete
"Strategic
"The Desp
"War And
Man Who
Valence" a
Buccaneer
exploited v
stock pile
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time, in 70
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THE LAST
MAJOR ST
RELEASE I
PICTURE F
SYNDICATI



MJ-TV
ation • NBC

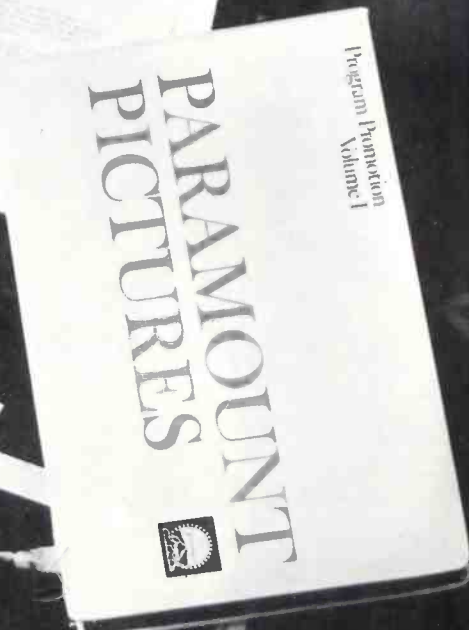
TV

Portfolio I

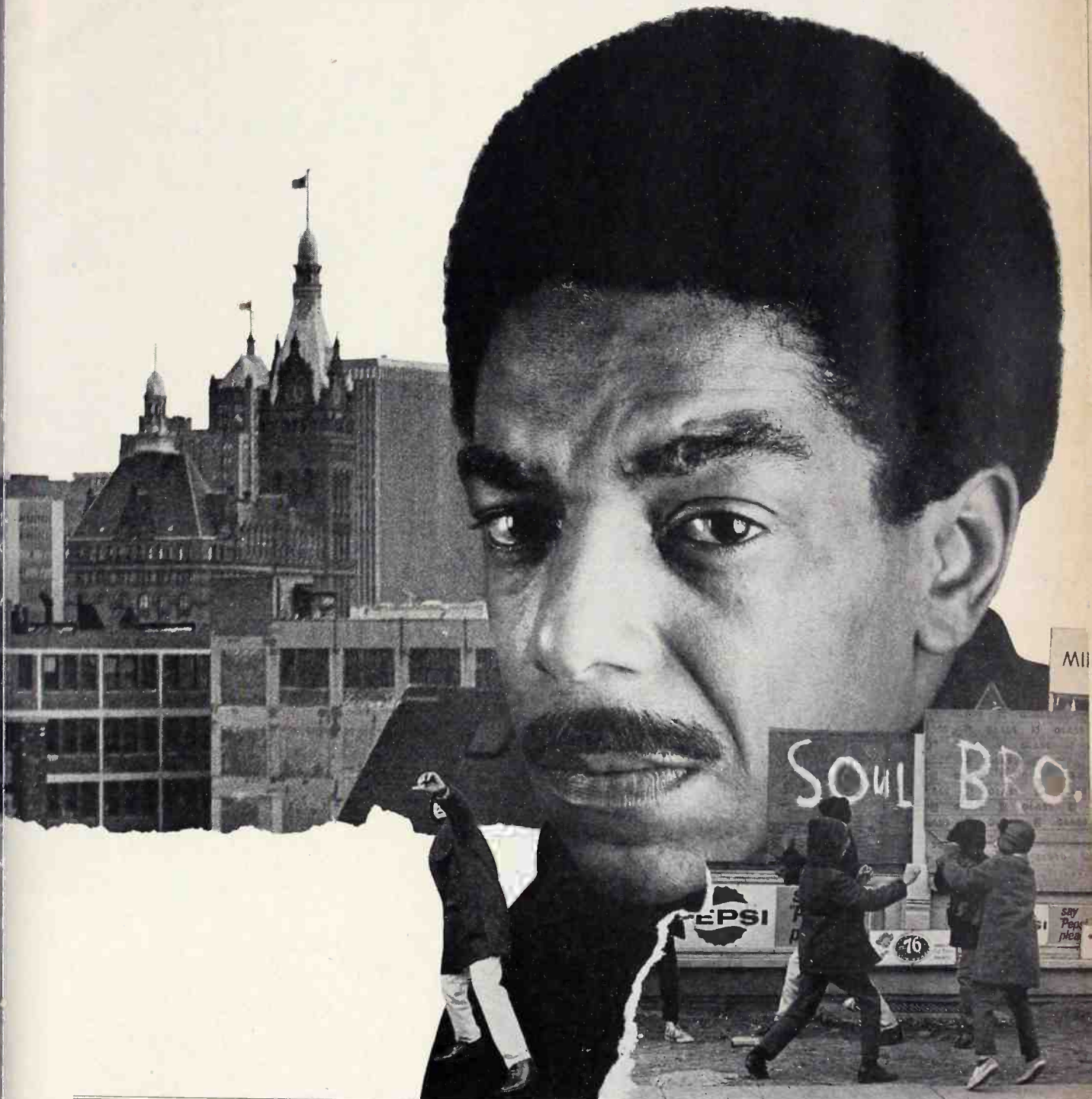
Portfolio I is a package of captivating top name stars: **JOHN WAYNE, BOB HOPE, BING CROSBY, WILLIAM HOLDEN, JAMES STEWART, BURT LANCASTER AND KIRK DOUGLAS.**

All time memorable titles such as "The Detective Story", "Strategic Air Command", "The Desperate Hours", "War And Peace", "The Man Who Shot Liberty Valence" and "The Buccaneer", is being exploited with a back up stock pile of advertising, publicity and on-the-air promotional material, prime time, in **70 markets across the nation.**

THE LAST OF THE GREAT MAJOR STUDIOS TO RELEASE ITS MOTION PICTURE FEATURES FOR SYNDICATION.



ARE CITIES WORTH SAVING?



Should We Abolish the Private Auto? Should Everyone Be Educated? Can We Ever Get World Government?—four of many highly explosive topics up for discussion on “Foresight”—a fresh, provocative local news feature presented by WTMJ-TV.

“Foresight.” “Newsmakers.” “The Big Question.” All new. All unique. All comprehensive

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LOOK FORWARD TO WTMJ-TV
The Milwaukee Journal Station • NBC

WTMJ-TV

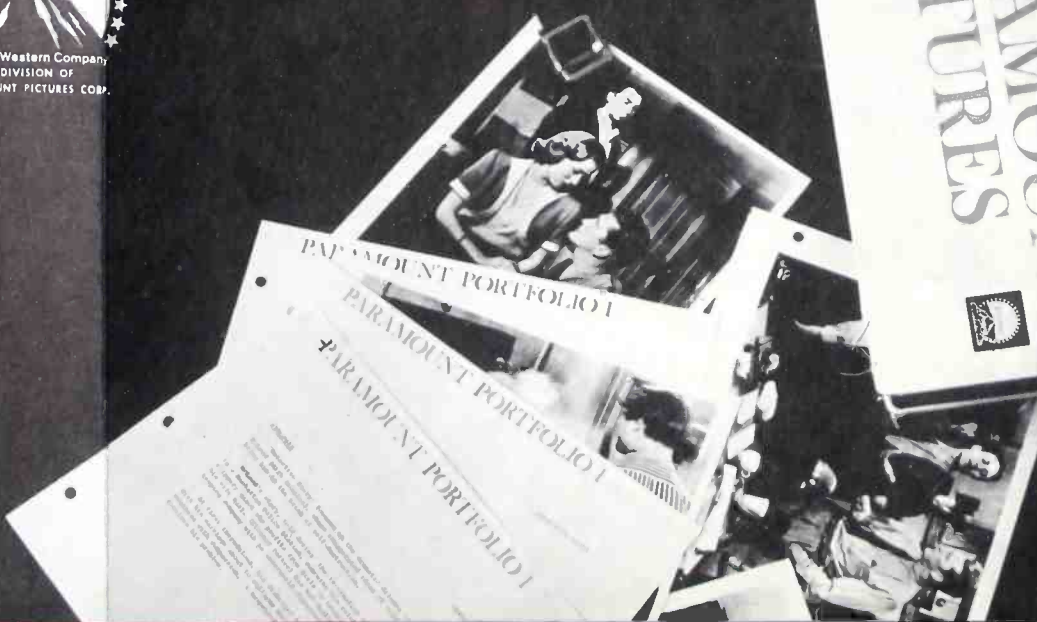
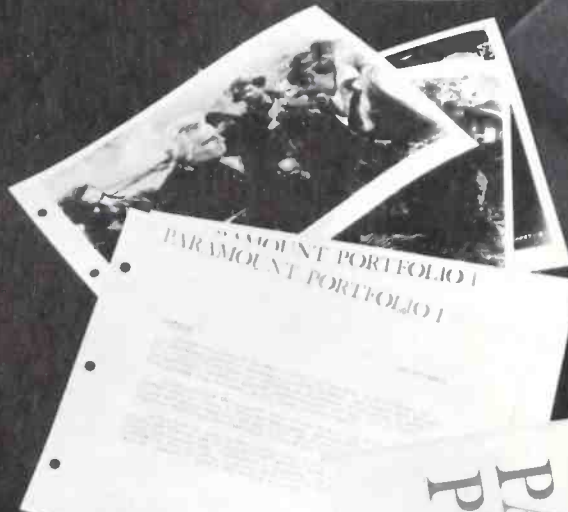


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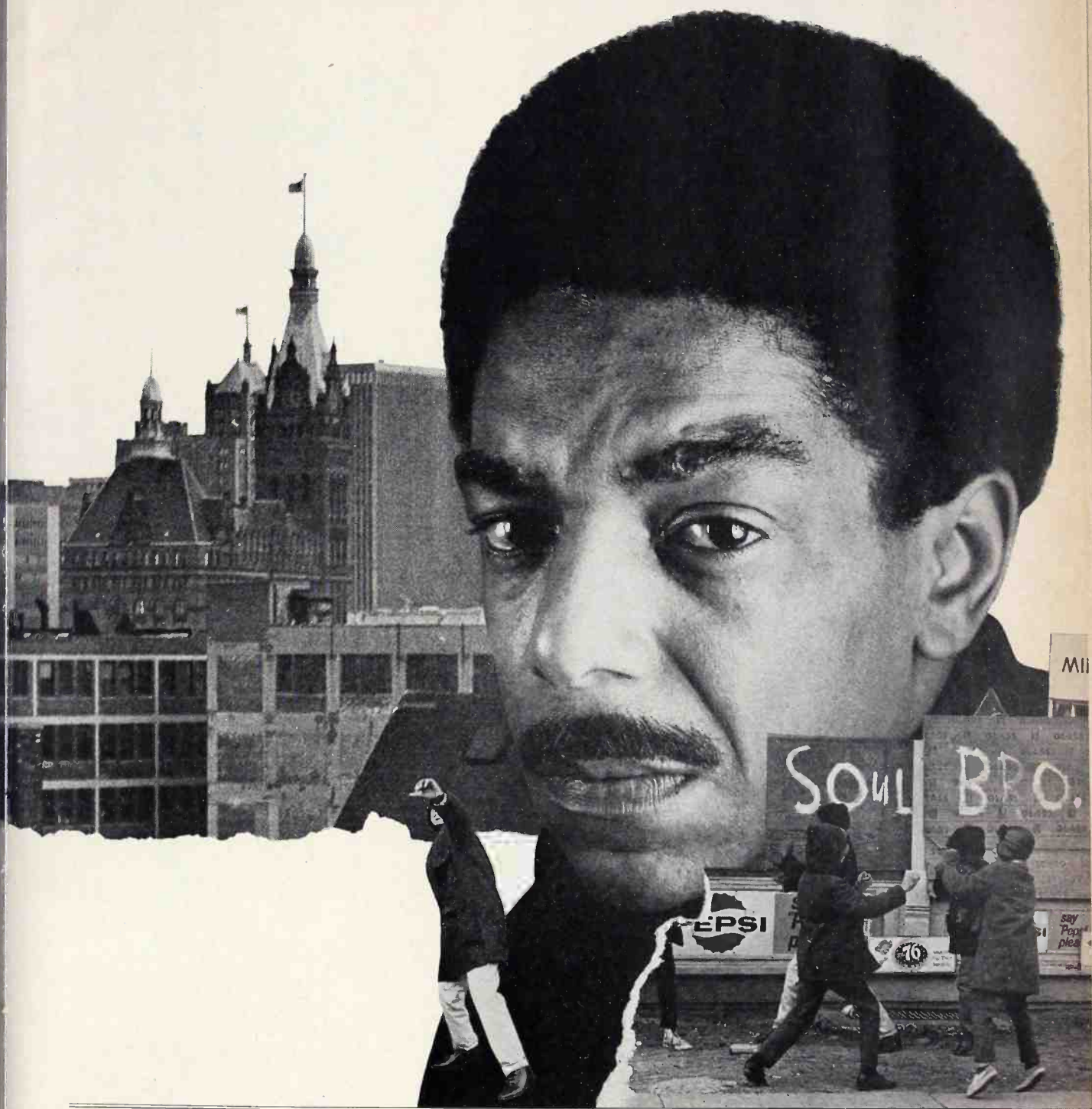
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Portfolio II

**A new prestige package
of quality films**

Audiences and advertisers have been waiting for these distinguished features from Paramount's library of all time motion picture hits.

Top box office names like **LIZ TAYLOR, JOHN WAYNE, PAUL NEWMAN, BING CROSBY, WILLIAM HOLDEN, ALAN LADD, STEVE MCQUEEN**, combined with titles like "Hud", "Shane", "Sunset Boulevard", "Love With The Proper Stranger", "Bridges of Toko Ri", "Donovan's Reef", "To Catch A Thief", "Elephant Walk", make Paramount's Portfolio II an unprecedented offering for station programming everywhere.

Portfolio II is a list of 27 top off-network features and other first run quality films yet to be premiered on television.

Again—a total package—with hard hitting publicity and promotional material for **POTENT, PRIME TIME PULLING POWER!**

WCTV
6

TALLAHASSEE
THOMASVILLE

 **BLAIR TELEVISION**
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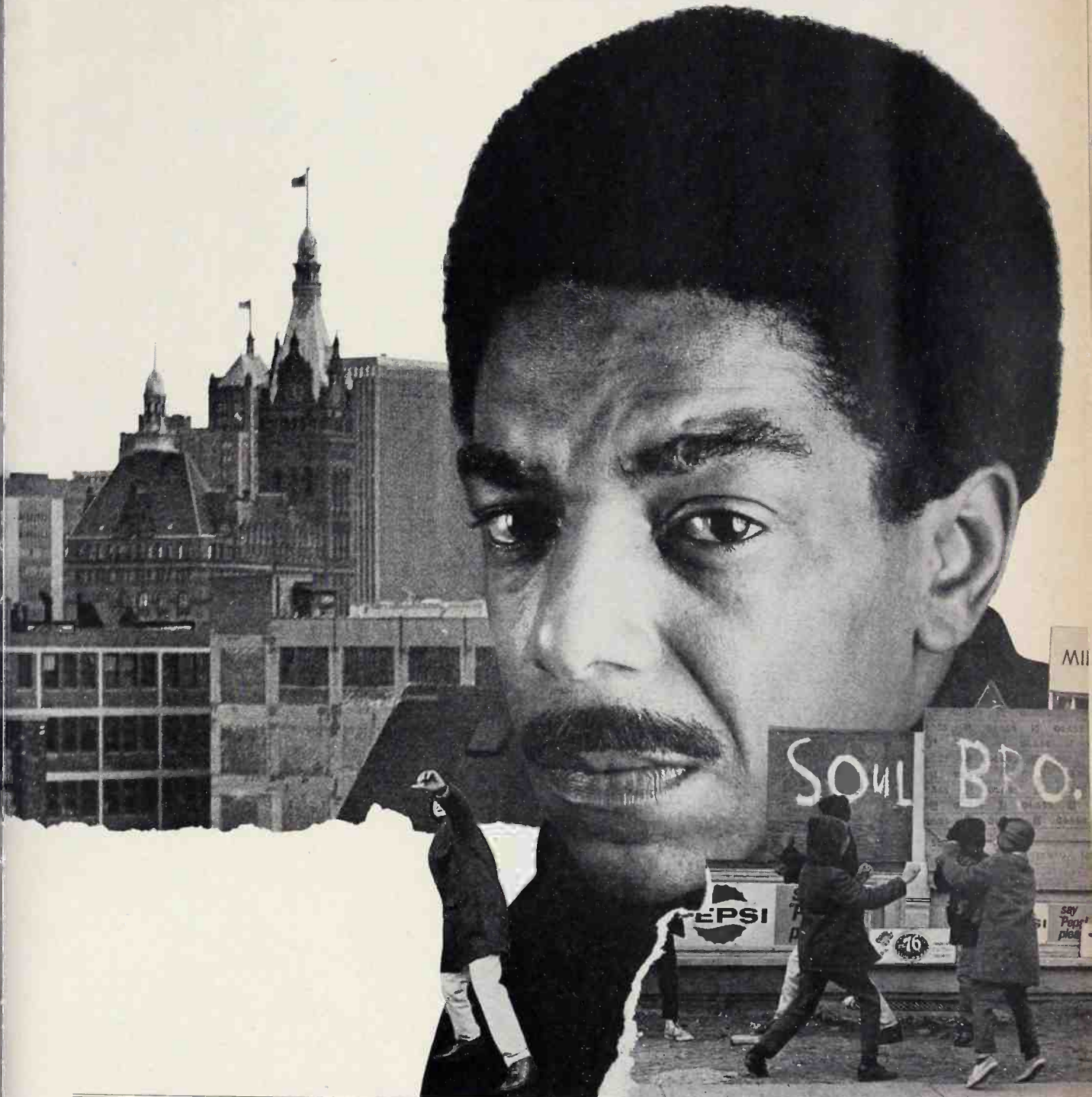
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HE'S GOT *Purse-onality*

Bob Braun, star of Avco Broadcasting's "50-50 CLUB."

His pitches open purses! To buy dresses, automobiles, paper towels and soup, house paint and books... you name it. Case in point: for 29 years, the "WLW-Ruth Lyons Christmas Fund" has collected funds for the distribution of toys and special equipment to hospitalized children.

This holiday season Bob Braun's "50-50 CLUB" drive brought in over \$482,000 — the largest amount in the Fund's history!

Bob Braun has one of the most powerful purse-onalities in the Mid-west. His weekday noon-time program is seen live and in color by housewives in Cincinnati, Dayton, Columbus, and Indianapolis. And when he talks about a product, his audience buys it!

Make Bob Braun YOUR man in this billion dollar market.

He's got purse-onality.



BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis
WOAI-TV San Antonio/**RADIO:** WLW Cincinnati/WOAI San Antonio/WWDC Washington, D. C.
KYA & KOIT San Francisco/Above represented by Avco Radio Television Sales, Inc.
WWDC-FM Washington, D. C./Represented by QMI.





Turn on! Tune in!
13 NEWS
Weekdays/6 & 10 pm

Ward

Ammerman

The billboard features two black and white portraits of men in suits. The man on the left is labeled 'Ward' and the man on the right is labeled 'Ammerman'. The central text reads 'Turn on! Tune in!' followed by '13 NEWS' in a large, bold font with 'TV' inside the '3'. Below that, it says 'Weekdays/6 & 10 pm'.

Matching the young, dynamic spirit of Houston our great new NEWS TEAM is turning them on in greater numbers...and headed for the top! Check Blair for news of **KTRK-TV**. The Capital Cities Station of the great Southwest!

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Run
John
run.

See
the
lights.

All over the world, studios today use lighting systems and equipment from ColorTran. It's happening in sophisticated network installations from Hollywood to Hong Kong . . . in small stations from Topeka to Thailand, Budapest to Bombay, Caracas to Cologne . . . and from Australia to Alaska. It's happening in scores of closed circuit and ETV studios—wherever flexibility, economy, portability, and control are important.

ColorTran's compact, lightweight, portable, Tungsten-Halogen "Quartz" lights are powerful, versatile and economical.

See ColorTran's exhibit at our own booth #121 East Exhibit Hall at the NAB Convention and notice too . . . ColorTran lights *exclusively*, have been selected by camera manufacturers for the Convention, including: Ampex, Audio Video Forum, Cohu Electronics, General Electric, RCA, Sarkes Tarzian, Inc., Sony Corp., Sylvania Electronics, and others.

Having seen the lights, John, let ColorTran send a technical representative to help you design and install your own lighting system. Pick our brains.

Berkey-ColorTran
INCORPORATED

Serving the television and picture making industry world-wide—

Berkey-ColorTran, Inc., U.S.A. • Berkey-Technical (U.K.) Ltd., England •
Berkey-Technical, Denmark • Berkey Technical, West Germany • Berkey
Photo, Italy • Motran Film Services Ltd., Israel • Berkey-Australia Pty. Ltd.
• Berkey-RDS Co. Ltd., Japan.



Meet the gang at the Syndicate



...nes is our lookout
...ndicate. te kept tell-
...*The Invaders* were
... Now they're here!
... aders as for real—
... be takg over the
... ket by mrket.
... sure to be over your
... , too.
... ours fra ABC Films.



Virginia Graham is our mouth-
piece. She's been getting the
goods on the girls for over
seven years. When she starts
grilling her gang of guest stars
they just can't resist telling
the truth. And that's just what
makes her the top girl at our
Syndicate.

Virginia Graham's *Girl Talk*
is for hire—she'll slay the
girls in your market.

Daily color half-hours from
ABC Films.

Vic Morrow and Rick Jason are our muscle-men. When the opposition tries to move in on our territory, the men of *Combat* put them down. They'll do the same for you when you pit them against any show the enemy has. **abc ABC FILMS**
The men from *Combat* are selling protection. Buy some today. 152 hours from ABC Films.

Visit Syndicate Headquarters at the NAB Convention: Suite 2319, Conrad Hilton.



Turn on! Tune in!

13 NEWS

Weekdays/6 & 10 pm

Ward

Ammerman

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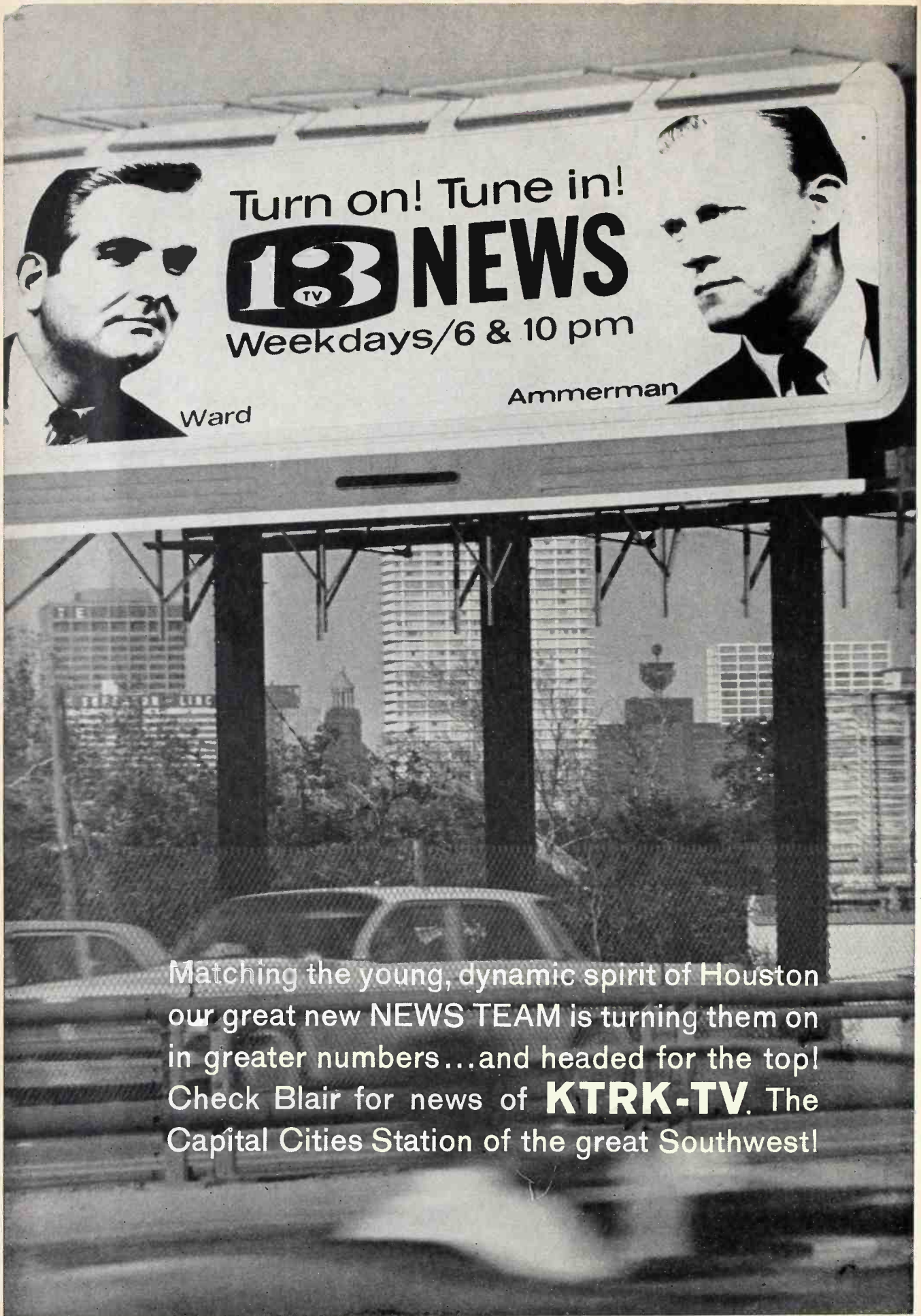
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ARB tests cume potential idea

The American Research Bureau has done a study on its Index of Cume Potential to prove an advertiser can increase his reach by using spots hitting a higher percentage of light viewers rather than those which reach more heavy viewers.

The ICP is based on the concept that the higher percent of audience reached among light viewers is closely related to the cumulative audience build-up of each spot. Households for each spot are divided into light and heavy viewers. The light and heavy households are determined by comparison with the average number of viewing hours per household in the market.

The study for the Boston metro area (November '66), with schedules matched by station, day-part and rating level for each component spot, is show below:

		Using low ICP spots	Using high ICP spots
Day	60 GRP	31%	44%
Early fringe	60 GRP	38%	45%
Early fringe	90 GRP	52%	60%
Early fringe	100 GRP	53%	66%
Day & fringe.....	140 GRP	59%	72%

Agency melting pots

U.S. advertising agency offices are developing an international flavor. Stephen Frankfurt, president and director of creative services for Young & Rubicam, U.S., notes how people from the agency's overseas branches like Paris and Milan are currently working in the New York office. Seems this ethnic mixture stimulates the exchange of ideas.

An international outlook is increasingly found in the smaller agencies. Case in point: Vladimir & Evans, Inc., which opened its doors last month in Miami.

Andrew Vladimir, president, already had his own agency, Vladimir International Inc., in San Juan before he was 30. In 1964, Vladimir joined Norman, Craig & Kummel, New York, when the larger agency acquired his Puerto Rico operation. Two years later, Vladimir joined Kenyon & Eckhardt's Mexican operation.

Peter Evans, executive vice president of V&E, is another international mixer. Born in England, Evans filled the creative director's post for K&E in Mexico and Canada before forming his current partnership.

The purpose of the new agency, according to its founders, is to serve national and international advertisers with home offices in the southeast. Both men speak fluent Spanish, an advantage in Miami.

Run
John
run.

See
the
lights.

All over the world, studios today use lighting systems and equipment from ColorTran. It's happening in sophisticated-network installations from Hollywood to Hong Kong . . . in small stations from Topeka to Thailand, Budapest to Bombay, Caracas to Cologne . . . and from Australia to Alaska. It's happening in scores of closed circuit and ETV studios—wherever flexibility, economy, portability, and control are important.

ColorTran's compact, lightweight, portable, Tungsten-Halogen "Quartz" lights are powerful, versatile and economical.

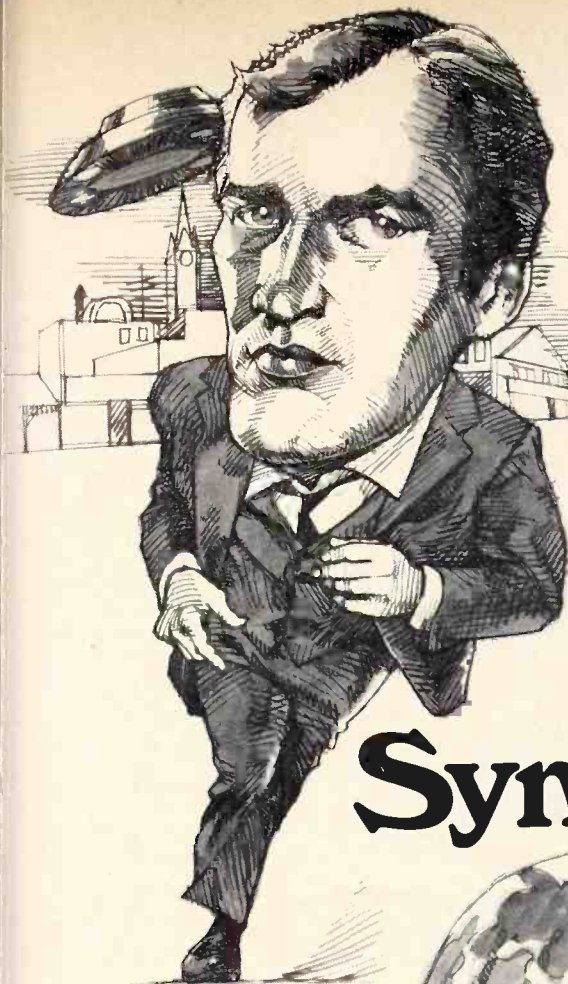
See ColorTran's exhibit at our own booth #121 East Exhibit Hall at the NAB Convention and notice too . . . ColorTran lights *exclusively*, have been selected by camera manufacturers for the Convention, including: Ampex, Audio Video Forum, Cohu Electronics, General Electric, RCA, Sarkes Tarzian, Inc., Sony Corp., Sylvania Electronics, and others.

Having seen the lights, John, let ColorTran send a technical representative to help you design and install your own lighting system. Pick our brains.

Berkey-ColorTran
INCORPORATED

Serving the television and picture making industry world-wide—

Berkey-ColorTran, Inc., U.S.A. • Berkey-Technical (U.K.) Ltd., England •
Berkey-Technical, Denmark • Berkey Technical, West Germany • Berkey
Photo, Italy • Motran Film Services Ltd., Israel • Berkey-Australia Pty. Ltd.
• Berkey-RDS Co. Ltd., Japan.



Meet the gang at the Syndicate



Roy Thinnes is our lookout at the Syndicate. He kept telling us *The Invaders* were coming. Now they're here! *The Invaders* are for real—and will be taking over the U.S. market by market.

They're sure to take over your audience, too.

43 color hours from ABC Films.



Virginia Graham is our mouth-piece. She's been getting the goods on the girls for over seven years. When she starts grilling her gang of guest stars they just can't resist telling the truth. And that's just what makes her the top girl at our Syndicate.

Virginia Graham's *Girl Talk* is for hire—she'll slay the girls in your market.

Daily color half-hours from ABC Films.

Vic Morrow and Rick Jason are our muscle-men. When the opposition tries to move in on our territory, the men of *Combat* put them down. They'll do the same for you when you pit them against any show the enemy has.

The men from *Combat* are selling protection. Buy some today.

152 hours from ABC Films.

abc
ABC
FILMS

Visit Syndicate Headquarters at the NAB Convention: Suite 2319, Conrad Hilton.




The
**HOLLINGBERY
COMPANY**

welcomes back

WTWV

first in Evansville



Effective: April 1, 1968

Business barometer

Spot revenue patterns will be watched this year with more than usual interest. Predictions are scarce; the consensus is that '68 will be a year of "transition," though there is no consensus as to what it will be a transition to. The implication is that '68 spot revenue could just as easily go up or down. However, preliminary indications from ad agencies are that it will go up—if not sensationally, at least up.

At this early stage, obviously, many things can happen to upset any prediction. The Vietnam war is the biggest imponderable. There is residual caution left over from last year, however, that is reflected, for example, by indications of a poor market for network specials. Some admen feel, interestingly, that this could indicate a happy augury for spot—that is, advertisers may be more inclined to put their money where it will do the most good. And that means markets of opportunity.

January spot revenue figures give little hint of things to come. They were down 1.8 per cent from the year previous, or \$56.5 million in '68 compared with \$57.5 million in '67.

Considering that the early part of last year was relatively good, the slight decline in January should not be regarded as a bad sign. Spot revenue in January, '67, was \$1.7 million above the corresponding '66 month and the first quarter of last year was about \$6 million above that of '66. To put it another way, January '68 was a little better than January '66.

Those looking for patterns may wonder if, at least, the February spot figures bear any relation to January. During the 60s, anyway, there is no indication of such a pattern. In some years January was higher and in some years February was. Of course, February has an extra day this year and, for what it's worth, during the two previous leap years, February spot figures were higher than January's.

The usual variations showed up in spot totals by station revenue class, though the differences were small. For stations under \$1 million in annual revenue, the spot tally was down 1.1 per cent. In the \$1-3 million group, there was a 1.2 per cent rise. For \$3 million-and-over outlets, a 3.0 per cent decline.

Next issue: a report on local and network compensation income in January.

(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

NATIONAL SPOT

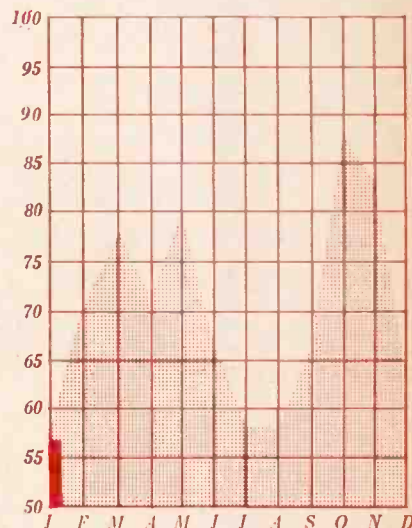
millions of dollars



January (down 1.8%)

Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	-1.1%
\$1-3 million	+1.2%
\$3 million-up	-3.0%



1968-'67 comparison

If you lived in San Francisco...



...you'd be sold on KRON-TV

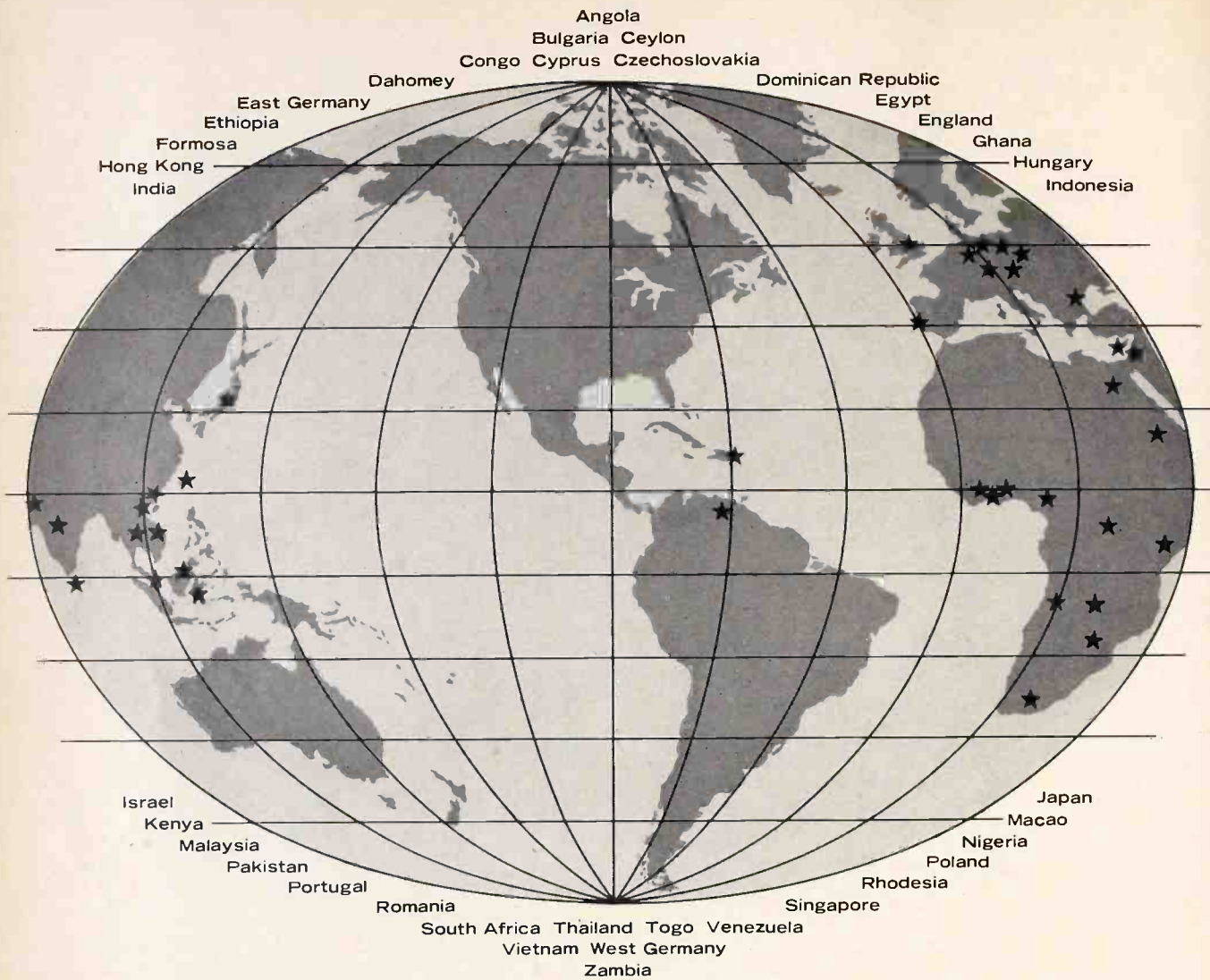
When it
gets too crowded
at the
Conrad Hilton...



relax with us
at the Sheraton-Blackstone.

Paramount Television, 20th Century-Fox Television and Screen Gems, Inc., are determined to make the NAB Convention as pleasant as possible for you foot-weary delegates. So we have our hospitality suites in the Sheraton-Blackstone, just across the street from the Conrad Hilton. Paramount is in the Regency Room, 20th Century-Fox TV is in the Hubbard Room, and Screen Gems is in the Embassy Room. Come on over!





Why Should A Successful Local News Operation Hire A News Analyst and Send Him to All These Places?

Because we felt it would make a successful local news operation even better. And it has.

We found our viewers like to have their own man covering and commenting on the world's big stories and interviewing hundreds of Nebraskans and Iowans around the globe.

John Hlavacek began his news career with United Press in China during World War II and later served as U. P. Bureau Chief in India and Pakistan and as correspondent for NBC News.



Since joining KMTV in 1964, Hlavacek has been assigned to stories in 37 countries.

The John Hlavacek Reports are unique in the Omaha market. So is KMTV.

KMTV Omaha

Represented by Edward Petry and Co. Inc.

CATV and copyright

Now that the U.S. Supreme Court has heard arguments on the question of whether CATV operators should pay royalties for programs they pick up and pipe into households, attention is turning to what kind of system should be set up in the event the court finds that they are subject to copyright laws.

The case was brought by United Artists Television against Fortnightly Corp. The previous day the court heard arguments on whether the FCC has jurisdiction over CATV.

It is by no means certain, of course, which way the court will go. Even experienced lawyers hesitate to guess. However, more observers are predicting the court will uphold copyright owners than are not.

Much of the thinking is centered on whether an "ASCAP-type" of operation would be most practical. Under this setup, copyright holders are organized into the American Society of Composers, Authors and Publishers. The society grants blanket licenses to broadcast stations to play music, for example, in return for which stations pay a fee under a formula which takes into account the station's size. Its aim is to simplify the problem of negotiations for fees between hundreds of composers, etc., and hundreds of stations.

Is it comparable? Whether the tv programming situation is comparable is a matter of some dispute. Some experts point out that there are only two to three dozen major distributors of programming, so that negotiation problems are not as complicated as in the case of music.

Many broadcasters feel that CATV operators, who appear to prefer the ASCAP method, are making the problem appear overly-complicated and maintain that if the CATV people just make up their minds to negotiate directly with stations, some of the complications would evaporate.

The CATV operators are loath to cast the die before the air is cleared of some foggy questions. The basic issue will, of course, be decided by

the Supreme Court, but legislation can change matters—and undoubtedly will, since proposals to revise the copyright law are now before Congress and have been for years. In addition, there are pressures on Congress to pass specific legislation concerning the CATV copyright issue.

One of the basic questions is: What is copyrightable in the first place? According to the copyright lawyers, in general, live shows are not, particularly news and sports. A common factor here is that these programs are spontaneous and do not involve a script, an important distinction, since copyrights are historically related to written material.

It's been estimated that about 50 per cent of what a station broadcasts is not copyrighted under present laws. Still to be determined is the extent of the program equity of the non-copyrighted material.

Significantly, the government itself has been arguing that programs picked up by CATV in the local area should not be considered in the same copyright context as those brought in from the outside on the grounds that the CATV operation is merely extending a local service and thus carrying out the objectives of government broadcast policy.

If this viewpoint is accepted by the high court and/or Congress, it would simplify the problem of setting up a copyright clearing house and, of course, affect the kind of system for fee payments that would be necessary.

Key issue. Some experts feel that this aspect of the CATV copyright problem is the most important single issue in the hopper.

If it turns out that only the programs that are brought into a market are subject to copyright laws, the growth of CATV could be seriously affected.

Most CATV operators have accepted the fact that some kind of copyright payment is bound to come and have been holding discussions with broadcasters and program producers on the subject. But much remains to be decided before an agreement is made on how fees will be paid.

Singer specials

The upcoming Singer Co. special starring Herb Alpert and the Tijuana Brass lists as executive producer Alfred di Scipio (pronounced deesheepeeoh). He also has another job—group vice president in charge of Singer's North Atlantic Consumer Products Group.

The latter job is no mean responsibility. It covers North America and Western Europe and accounts for about half of Singer's \$1.1 billion in sales and more than half of the company's profits.

What's a guy like that doing in an executive producer's shoes? Judging by the results of Singer's two previous network specials, he's doing pretty well. A previous Herb Alpert special (the upcoming one is the second) got the biggest network rating ever for any one-hour musical-variety special and the biggest rating for any Canadian network show.

Goal accomplished. Big Nielsens are not necessarily what di Scipio is after, though it's hard not to feel pleased when you score high in the ratings sweepstakes. Singer's first special in its current series, *Singer Presents*, got a less-than-average share but produced enough directly-attributable sales to make di Scipio feel he accomplished his objectives.

The reasons behind the Singer executive's direct involvement in program production are partly personal. He likes the broadcasting business; his family is in it. He would have been very happy as a network television program chief. Creative and artistic accomplishment interest him intensely.

Out of this come some firm opinions about what type of creative environment is likely to nourish high quality entertainment. Di Scipio respects the performer's integrity and is very much conscious of the compromises that too often take place because of, for one example, too many cooks stirring the broth and, for another, a producer playing it safe.

Anent the latter, when he was pre-

paring the first Singer special with Tony Bennett (a friend of his), some people told him Bennett couldn't carry an hour by himself.

"Most producers would have loaded the show with other acts to make sure it wouldn't fail," di Scipio says. "Maybe that would prevent failure, but it wouldn't assure real success."

Direct control. Di Scipio is leery of "hierarchies." Direct control of a program means a superior product, he says, in explaining why Singer produces its own specials, and why he keeps a firm grip on things. "Suppose we bought a special produced on the outside. There's the producer, who has to get the okay of the network hierarchy, which has to get the okay of the agency hierarchy, which has to get the okay of the client hierarchy. By narrowing control, I can keep the negative thinkers away."

Even J. Walter Thompson, Singer consumer products agency, has little to say about the specials. "They're not involved, but we keep them informed," explains di Scipio.

He concedes the danger in his approach. "You put yourself on the line. If a show bombs, you'd better hide. But one of my bosses once said to me, 'If you don't make any mistakes, it's a sign you're not doing anything.'"

Di Scipio also faces up to the inevitable question of evaluating one's own taste. "There's no point in my pretending to be modest. It wouldn't ring true. To produce for tv, you need talent and taste. Obviously, I feel I have the requisites."

The specials already produced and those planned (two others will follow the upcoming Herb Alpert show) have two major marketing goals: to reinforce the Singer brand name among the firm's basic customer group, who are historically young women, and to spread the word among others that Singer is a lot more than sewing machines.

Singer has other consumer products than those which bear its own brand name (KLH high fidelity radios and phonographs, for example), but it is the branded products, those sold only through Singer's own stores, that are getting ad support in the tv specials.

Many products. "A lot of people don't know that we sell a lot of things

besides sewing machines in our 1,500 owned-and-operated stores," says di Scipio. These include Singer-branded vacuum cleaners, typewriters, tv sets and radio-phonographs. Singer is the biggest seller of battery-operated phonographs in the U.S. The stores also sell fabrics and furniture associated with sewing equipment and the company is consequently one of the largest furniture manufacturers in the country. An exception to the policy of carrying only its own products is that of phonograph records; here, Singer stores carry a selection of top labels.

Di Scipio sees an analogy between Singer controlling the manufacture and distribution of its products and promoting them. "I wouldn't ask an outside company to design a new Singer sewing machine. Why shouldn't a company feel the same way about a program it uses to enhance its image?"

The Tony Bennett show, which was aired on ABC-TV in October, 1966, was tailored for young married women. Di Scipio first looked at outside-produced specials but decided the company should make its own. He says he and Bennett worked over a two-year period doing research for the show.

Though it got a share of around 25, di Scipio felt the show was effective in terms of traffic in Singer stores following its airing. He also pointed out, "We have our own rating service." This involves asking customers to fill out a form telling about programs previously watched.

During the three days following the Bennett special, about half the people questioned in Singer stores said they watched the program. More than 90 per cent said they watched the full hour, "whereas Nielsen said we'd lost 30 percent of our audience in the second half hour."

The program was repeated in August, 1967, on NBC-TV. Di Scipio believes this was the first time a major program was rerun on another network.

Singer owned. The Bennett special is owned by Singer. Di Scipio hired Dwight Hemion and Gary Smith to co-produce it (the former was also the director). A production company, Yorkshire Productions, was set up for this purpose.

Having reinforced the Singer

name among regular customers, di Scipio next decided to put on a special with the broadest appeal and approached Herb Alpert, "the hottest act in the recording field."

He recalls he signed up Alpert against strong advice. "My friends told me I was out of my mind. I didn't even tell our agency until I had the deal wrapped up."

In the case of this show, Alpert has ownership, but Singer owns exclusive worldwide distribution rights. It was produced by the Hemion-Smith Yorkshire outfit under the aegis of TBJ Television, Inc., Alpert's company.

The show was aired on CBS-TV in April, 1967, and repeated, again on NBC-TV, in November, 1967.

Di Scipio abhors imitation. Despite the success of the show, the second Alpert program, to be run on CBS-TV April 22, will involve a different approach, a sort of musical tour of the U.S. Jack Haley, Jr., will produce it under the TJB Television banner in association with Wolper Productions.

Even before this show goes on di Scipio will have completed his next special in Hawaii; this features an Hawaiian performer, Don Ho, and will go on in May. In August there will be *Superteen*, which will originate live in Los Angeles; other specials are planned for the fall.

Superteen is di Scipio's pitch to the teenager. It will feature the nationwide winners—musicians and vocalists—of a teen pop music contest. The Singer executive points out he has no intention of running an amateur show, though no group or individual which has a deal with a major recording company will be eligible.

One of the more intriguing ideas di Scipio is playing around with is the use of Singer specials on European tv, even in countries where no advertising is permitted. Of course, even where a European tv system carries ads, they cannot be used within a program.

Di Scipio is not revealing how he intends to get around the restrictions on commercials, but from his comments it sounds like the idea is to sell a show for whatever he can get and then promote Singer's association with it in other media. ■



The smartest put-on in local TV programming

The smart decisions in slotting shows may be based on demographics for programming and demographics for sexes. But there are new shades to the picture alert programmers must evaluate which go a step beyond pure demographics: That is, that every program

has a life-style that's reflected in the audience it attracts.

Life-style cuts across the arbitrary lines of age, sex, income and the other vertical data. For example, the U.N.C.L.E. viewers. Their preferences for high-ticket items, for convenience foods, for products

and services that weren't even invented ten years ago, are measurably higher than those of the average TV viewer.

U.N.C.L.E. is a stylish show. It attracts equally stylish viewers. The most modern ones...the market for the forward-moving station.



New York, Chicago, Culver City, Atlanta, Dallas, Toronto

When the UPI announced its broadcasting award winners, one name came up...

again

WHDH-TV, Boston

won the award for the Best Television
News Story of the Year — "34 Hours:
The Escape of Albert DeSalvo."

and

again

WHDH-TV, Boston

won the award for the Best Television
Election Coverage of the Year.

and

again

WHDH-TV, Boston

won a special "Citation of Excellence"
for a television documentary —
"The Impossible Dream."

and

again

WHDH-Radio, Boston

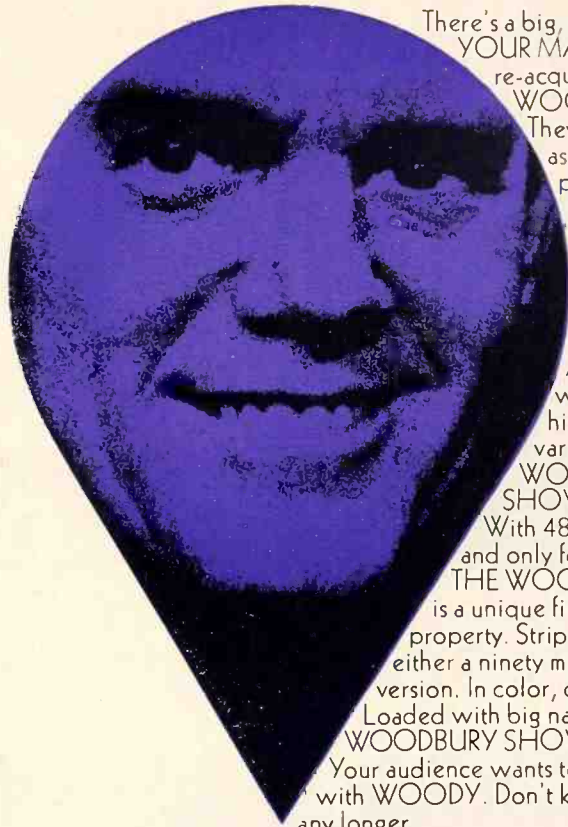
won the Best Radio Documentary of the
Year for "The Impossible Dream" — the
radio version of the Red Sox dramatic run
for the American League Championship.

So from WHDH-TV and Radio, a heartfelt "thank you" to the Tom Phillips Awards Committee of the UPI Broadcasters Association of Massachusetts. Again and again and again and again.

WHDH-TV and Radio

50 Morrissey Blvd., Boston, Mass. 02125. (617) 288-5000.

Represented nationally by Blair Television, a Division of John Blair & Company.



There's a big, responsive audience in YOUR MARKET waiting to get re-acquainted with **WOODY WOODBURY**.

They've enjoyed him for years as a top-draw nightclub performer, they remember him as host of ABC-TV's "Who Do You Trust?"; and they know him as a comedy record star and campus favorite across the nation.

And now . . . they're waiting to see him as host of his own daily 90-minute variety program . . . "THE **WOODY WOODBURY SHOW**."

With 48 weeks of new shows, and only four weeks of reruns, **THE WOODY WOODBURY SHOW** is a unique first run syndication property. Strip it five times weekly in either a ninety minute or one hour version. In color, on videotape.

Loaded with big name stars, **THE WOODY WOODBURY SHOW** is a daily happening.

Your audience wants to get re-acquainted with **WOODY**. Don't keep them waiting any longer.

THE WOODY WOODBURY SHOW

is produced by Metromedia Television, the innovator and leader in station-produced programs for the television industry

Distributed by **WOLPER TELEVISION SALES**
A Metromedia Company
485 Lexington Avenue, New York,
New York 10017 (212) 682-9100.

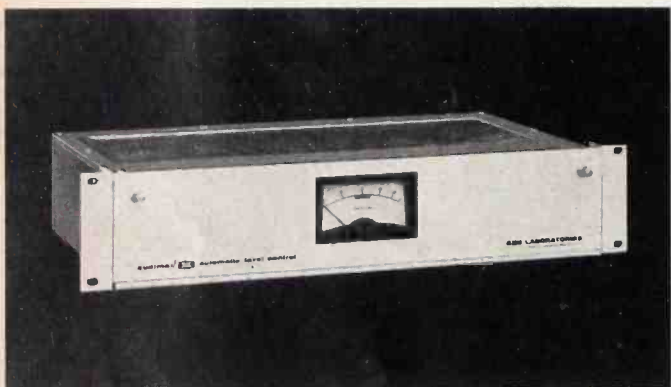
Meet **WOODY** at the NAB
in the
Wolper World of Entertainment
Suite 505A/Conrad Hilton

it's WOODY



Why not let your audience hear you at your best?

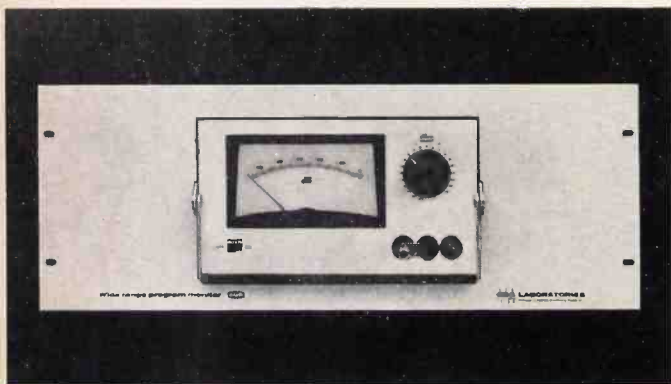
These professional products from CBS Laboratories guarantee it! They make transmitters behave . . . beautifully. They don't shout. They don't whisper. And they increase effective coverage for you. What a market you'll reach!



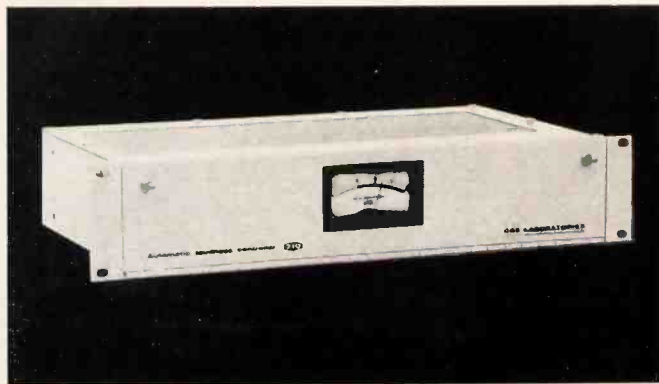
Audimax. An automatic level control years ahead of any other of its kind! It controls the level of program audio while maintaining original dynamic fidelity. Boosts your signal to a higher average level. Guarantees a considerable increase in your effective audience coverage.



Volumax. Outmodes conventional peak limiters! Automatically controls your peak modulation level. Can double your effective listening area. Fact is, the combination of Audimax and Volumax not only guarantees you a maximum increase in effective coverage . . . it also insures a smoother, more pleasant sounding program.



Wide Range Program Monitor. A meter so sensitive there's no such thing as silence. And so easy to read — it measures program levels clear across a 60 decibel range on a linear scale. Monitors full dynamic range . . . without switching scales.



Loudness Controller. Exclusive! The only instrument that guarantees your audience's listening comfort. Automatically reduces excessive loudness levels. Ends listener complaints. Unconditionally guaranteed.

SEE THEM AT THE NAB-BOOTH 307

PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stamford, Connecticut
A Division of Columbia Broadcasting System, Inc.



Inside the FCC

*How it is organized
and how it works*

The Federal Communications Commission is probably the most powerful regulatory agency in the government," remarked a Presidential aide during a discussion about the candidates for a vacancy on the Commission.

It is an awesome power when one stops to reflect that the transmission of any signal (except by the U. S. government), whether by wire, microwave or broadcast, comes under the jurisdiction of the FCC. Its long regulatory arm extends from bugging to broadcasting, from satellites to special services.

Congress set up the present FCC in 1934 (an outgrowth of the 1928 Federal Radio Commis-

sion) and prescribed its duties. Originally set up as a traffic cop of the airwaves, its regulatory powers have expanded with electronic and communication developments on a national as well as an international scale. The figures are staggering:

It annually issues 4.7 million authorizations. Those for broadcast stations of all types—tv-am-fm—total almost 7500.

Over the years the Commission has injected itself into many areas not originally under its jurisdiction. These gray areas have generated one of Washington's busiest and most lucrative industries — the attorneys who handle legal



FCC is only tenant of new building completed last fall at 20th and M streets, NW

A close look at the Commission reveals a hard core of dedicated staff keeps it moving

matters before the Commission.

At first glance it would seem to be a miracle that the Commission can manage its work load. It is bogged down by the sluggishness of the Civil Service System and some mediocrities in responsible positions.

On the other hand, a closer look at the Commission reveals that a hard core of its dedicated, knowledgeable and experienced staff members keep the Commission moving.

The commission over the past eight years has tightened its organizational functions and put into effect the bet-

ter elements of two efficiency studies conducted first by the McKinsey Company and then by Booz, Allen & Hamilton. (See organizational chart on page 68.)

The President's Federal budget for the upcoming fiscal year (1969) asks \$21,275,000 for the Federal Communications Commission. This represents an increase of \$2,171,000 over the amount Congress voted for fiscal 1968. This study tells how this money is spent and details the operation of the Commission, its various bureaus, divisions and 1543 employees.

OFFICE OF THE SECRETARY

All filings and petitions are received in this office, headed by long-time careerman Ben F. Waple, who started with the FCC back in 1936 and worked his way up the ladder of responsibility. The 40 employees who staff his own office and his three divisions handle all official FCC correspondence, documents and licenses for all services.

The office handles an average of 250 pieces of outgoing mail per day, 4 million to 5 million pieces a year, both incoming and outgoing.

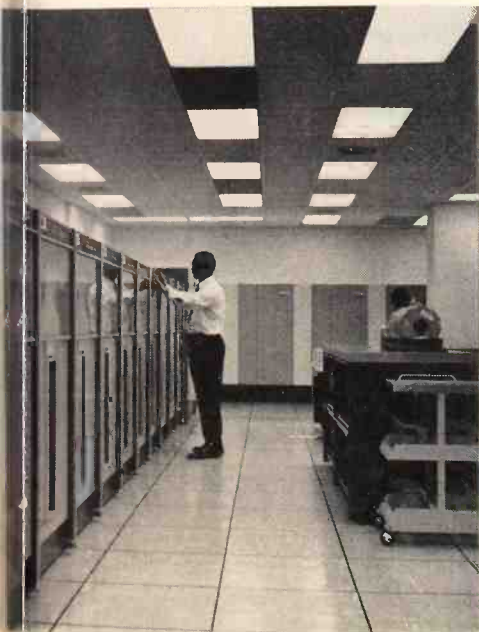
The Secretary has the job of signing all official Commission correspondence and documents. He is the custodian of the Commission's seal and records. He maintains minutes and records of Commission actions

and the dockets of hearing proceedings and is responsible for their accuracy, authenticity and completeness.

The Secretary may be the best-known of Commission personalities to broadcasters because he is the proper addressee and recipient of papers mailed to or filed with the Commission.

An additional chore has been added recently. The Secretary works with the State Department to assist foreigners to learn communications. He places them in schools and helps them visit and learn about American broadcast facilities. The divisions of the Office of the Secretary are as follows:

**FCC's Library Division
maintains a collection
of some 26,000 books
on communications**



*FCC's new home has centralized
computer operation*

Dockets Division. The division under the direction of Mrs. Jessie R. Blaine handles all broadcast cases from the time the Commission designates them for hearing, including all legal filings as long as the case is in hearing. Another function is to prepare cases for the FCC's Counsel for presentation to the courts. It also keeps the record on all rulemaking proposals whether actually docketed or not.

In its information role, the division gives out facts relating to proceedings in docket cases. It issues all orders, decisions, memoranda and other actions by hearing examiners as well as by the Commission itself. Mrs. Blaine's staff also makes reports on the number and status of cases before the Commission.

All these records are kept in docket folders in the public reference room at the Commission, this is frequented by attorneys, reporters and students in the field of communications.

The Minute and Rules Division. Directly under the Office of Secretary is the Minute and Rules Division, which is the official repository of the FCC's rules and minutes of its meetings.

With a staff of 12, its chief, George H. Boerckel, also keeps on hand the records and documents of hearing examiners and the Review Board.

Such is the mammoth burden of maintaining so much paper matter, Boerckel has recorded on microfilm the Commission's minutes from the

original Federal Radio Commission, set up in 1927, through 1966.

Boerckel initiated an innovation in his division for the convenience of lawyers both from within and outside the FCC. Some 12 years in the making, the new system enables an attorney simply to request a particular folder, and trace a rule's history from its inception (even if it goes back to 1927) to the present.

Boerckel points out that it is important for attorneys to know how a particular rule read at a specific time in the history of the Federal Radio Commission and its successor, the FCC.

Substantial changes could have taken place in Commission rules and regulations because of FCC precedents in certain cases, court rulings and changes in the Communications Act itself.

Library Division. This division maintains a collection of some 26,000 books on communications and 125 periodicals. Headed by Mrs. Barbara C. Grimes, with a staff of six, the library embraces volumes on legal, technical, broadcast economics and general books in the field of communications.

The library is open both to FCC staffers and the public. Mrs. Grimes keeps on hand a court case file which traces the history of cases through the judicial process with appropriate court citations for the aid of FCC legalists. The library also maintains a clippings file.

OFFICE OF EXECUTIVE DIRECTOR

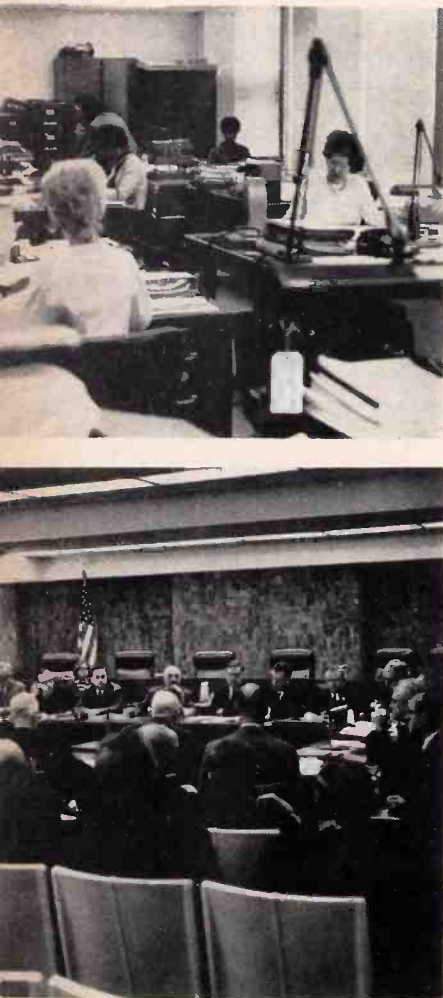
Set up during the chairmanship of Newton Minow, the Office of Executive Director is primarily charged with expediting and coordinating the work of all FCC bureaus and divisions.

Executive Director Max D. Paglin is directly responsible to the Commission and reports to the Chairman in fulfilling the commission's organizational and administrative responsibilities. Paglin is assisted by Deputy Executive Director Stanley E. McKinley.

Paglin also has under his direct supervision seven divisions: Personnel, Budget and Fiscal, Data Processing, the Management Information, Property Management, Administrative Services, and Emergency Communications.

Personnel Division. Chief Delbert H. Flint summarizes the duties of his division as "management of personnel resources." His division handles training functions and the upgrading of personnel as well as hiring.

FCC's data processing unit can handle 40,000 station and operator applications a month



River of words: stenos (above) and hearing examiners

Some 30 per cent of FCC employees are electronics engineers; the next largest category is lawyers. In both cases, Flint's 17 employees are up against a tough task, that of competing with higher-paying private industry. The U.S. has a particular shortage of trained engineers and within the category, electronic engineers are among the scarcest.

The Personnel Division visits college campuses that might possibly yield electronics engineers, as well as those which can produce fledgling lawyers. Flint expresses pride in the number and caliber of professional people recruited, though he concedes it is like walking on a treadmill. There are departures, unfortunately.

Engineers do leave for still brighter private openings after government experience and so do lawyers. The division averages between 200 and 300 hirings per year and it must replace an 18 to 20 per cent turnover in FCC personnel each year. The turnover, surprisingly, is heaviest with respect to clerks and typists. Hiring electronic technicians has somewhat eased the pinch in the case of engineers.

After the hiring process, the division conducts training courses. There is orientation, refresher and supervisory training. An effort is made to assure advancement for employees by upgrading their skills.

In the field of engineering, the division has developed a cooperative work-study program. Several schools have already joined the FCC in the effort, among them Drexel and Georgia Tech. This involves six months of study by the student, alternating with six months of work at the FCC. The students must maintain at least B averages.

Budget and Fiscal Division. This division is in charge of commission budgeting and payroll disbursements. It audits all bills, maintains all commission accounts and processes through the Treasury Department all application fees as well as fines levied against licensees for violation of FCC rules.

The division also coordinates the

compilation of statistical data on the pending status of workloads among the various commission bureaus and divisions. This information is compiled into monthly reports to the commission.

The Budget and Fiscal Division is directed by Richard F. Solan who heads a staff of 23.

Data Processing Division. This recent and highly significant division came into operation in the spring of 1964 with the installation of a UNIVAC III computer and associated DATAPLOTTER at a cost of about \$1 million.

In its four years of operation, the data processing equipment has developed a capacity of processing 40,000 station and operator applications monthly. It also prepares licenses on a high-speed printer and in its memory bank it stores information on 1,380,000 licenses.

J. N. Hand, director of the division's staff of 52 programmers, system analysts, card punch operators and other specialists, believes the computers will be amortized before the ten-year goal originally set. He maintains that the exact dollars-and-cents figure in savings is impossible to pinpoint but concedes it runs into the hundreds of thousands of dollars.

One of the highlight achievements of the computer unit has been in the field of UHF assignments. Two years ago, the computer made assignments in the UHF band and set up a mechanized data base. This enabled Hand and his division to check assignments previously made manually by FCC engineers.

It took only about 40 minutes for the computer to calculate mileage separations for each assignment and "printed out" separations conflicting with the commission's rules and regulations. The computer has enabled the FCC, among other things, to evaluate accurately the impact of individual channel assignments on the overall UHF assignment plan.

As for the future, plans are underway for use of the computer to create an index reporting system for commission decisions, reports and other



Commissioners meet every Wednesday morning at 9:30 in Commission Hearing Room

**Management Information
unit keeps eagle eye
on all FCC divisions
to cut costs and work**

documents, property record accounting and commission payroll and related financial reporting.

Management Information Division. This division under the Office of Executive Director acts, in one of its major roles, in the same fashion as a management consulting firm does in private industry.

Directed by Bernard I. Kahn with a staff of five, the division was created in 1965 to streamline the functions of all bureaus and divisions in the Commission. It provides management consulting services to the FCC in terms of problem solving. For example problems involving system procedures. One of its actions in this field has been in reducing the serious backlog of cases in the dockets division. Kahn's unit scrutinized its operations and came up with a new program easing to a great extent this backlog.

The Management Information Division keeps an eagle eye on all the

bureaus and divisions and comes up with recommendations as to how to cut costs and expedite operations.

Through the Office of Executive Director, the division is responsible for actions in connection with President Johnson's overall cost reduction program. It advises the President on goals reducing costs and improving the operations of the FCC.

Also, the division is doing preliminary work, coordinated with the commission's other divisions and bureaus, to develop short and long-range plans in accordance with the White House's Planning, Programming and Budgeting System launched last year to make all major agencies more efficient and less costly in their decision-making processes. This task involves looking into the future to estimate the mounting workloads of FCC and other agencies and how best to deal with them.

Among its other chores, it has to do with what Kahn calls "forms management". The division sees to it

Big item now under consideration is the new Research and Policy Standards Program

that all application forms are revised continually to jibe with changes in FCC regulations and policies.

Property Management Division.

Rex Marshall, the chief of this division, is the official contracting officer for the commission, procuring contracts for all facilities and services required by the FCC's multitudinous activities.

Marshall has a staff of 14. His major workload has to do with obtaining technical equipment for the commission's laboratories at Laurel, Md., field offices throughout the country, monitoring stations, and field and emergency communication facilities.

The division also contracts for such things as truck rentals, land and buildings, printing done outside the commission, and various kinds of surveys and legal services supplementing the commission's own legal staff.

A big item now under consideration is the commission's newly established Research and Policy Standards Program, which will delve into use of the citizen's bank, functions of FCC's laboratories, technical research and economic studies, among other things.

Marshall will, when the program is given the green light, negotiate a contract with a private firm to carry out the study, which has been allotted about \$600,000 in the commission's budget.

Administrative Services Division.

This is a new division, with between 55 and 60 employees at any given time, under the leadership of Harry W. Shockro. It has a broad range of duties, including physical management of the new FCC building.

This division has the responsibility of printing and reproduction of minutes and dockets, of all commission comments and dictates. The division also does the printing for all the FCC offices, divisions and bureaus.

It receives incoming mail and routes it to the proper recipients and handles incoming license applications and fees. It handles commission files. Also, publication of the FCC's

own phone book is one of the division's minor but important duties.

Emergency Communications Division.

This division, headed by Kenneth W. Miller, coordinates, with the assistance of the National Industry Advisory Committee, emergency broadcasting plans ranging from nuclear attack to day-to-day emergencies such as floods, fires, hurricanes and riots.

In collaboration with bureau heads and staff officers, Miller's unit, with a staff of 10 in the field and nine at the FCC, prepares plans under the Emergency Broadcast System, successor to the CONELRAD system.

Miller's unit is charged with a long list of activities stemming from emergency situations, including:

Maintenance of service by broadcasters, common carriers, and special radio services under national emergency conditions; control of radio stations in an emergency; provision of financial needs and credit to broadcasters and common carriers in need of assistance resulting from attack; provision of advice and guidance to broadcasters and common carriers to maintain their facilities and services during an emergency.

This includes evacuation and relocation plans, continuity of management, emergency repairs and deconcentration and dispersal of facilities; and maintenance of the capability to assess the effects of an attack on communication facilities and services under commission regulation which are essential in a national emergency.

Some 5,000 representatives of the communications industry work under the supervision of the National Industry Advisory Committee, headed by Vincent Waselewski, president of the National Association of Broadcasters. The NIAC maintains several subcommittees at the regional, state and local levels.

The Emergency Broadcast System is governed by a series of executive orders from the White House and is under the direction of commissioner Lee Loevinger.

(Continued on page 112)



One of four smaller hearing rooms

FCC

Through these portals . . .

Seven men, many responsibilities

*Each member writes about
the individual facets
that meld into the fabric
of the Commission*



On the following pages, articles range from an exposition on *The Chairman's Role* by FCC Chairman Rosel Hyde through many of the most controversial subjects in the communications industry today—Robert Bartley on the importance of special services, Robert Lee on UHF and CATV, Kenneth Cox on frequency allocations, Lee Loevinger on the overall job of the Commission, James Wadsworth on international broadcast treaties and space communications—to a glimpse of communications in the world of tomorrow as seen by Nicholas Johnson, newest and youngest member of the Commission.

Safety and Special Services *By Robert T. Bartley*

Although 38.6 percent of the FCC budget is devoted to the Safety and Special Radio Services Bureau and the Field Engineering Bureau—an indication of the importance we place on their work—they are the least understood and least publicized of FCC responsibilities.

One measure of the activity and product of these bureaus may be appreciated from the fact that they collect 83.1 percent of all the fees received by the FCC. They issue hundreds of thousands of licenses covering millions of transmitters.

Mere statistics, however, fail to place in proper perspective the real value of the product of the Safety and Special Radio Services Bureau. How does one value the comfort afforded by a two-way radio carried by a policeman on his beat!

Or how does one estimate the contribution to the Gross National Product of radio-dispatched taxicabs, to say nothing of the time saved by the passengers!

But for the monitoring by our Field Bureau, off-frequency and unauthorized cluttering of the spectrum would make it useless to legitimate licensees. Locating and eliminating interference consumes a substantial amount of our Field Bureau's resources.

And how can one measure the value of its service in assisting—through triangulation fixtures—planes and boats to determine and advise them of their location when they have lost their bearings!

The Field Bureau never sleeps—interference cases are being traced every minute of every day, and it must be ever on the alert to assist a plane or

boat which has lost its way.

If the radio spectrum were more limited, it would be allocated exclusively to the safety of life and property at sea and in the air, to the national defense and to the maintenance of domestic order.

To me, our work in these areas is the most satisfying of all.

Our oldest service is the marine communications system which provides for the safety of life and property at sea and makes possible our worldwide maritime operations.

Analogous to it and, of course, indispensable to the jet age and all its connotations of high-speed transportation are the aeronautical services.

Both of these "safety services" have a high priority in Commission deliberations. Their international aspects require our continued participation at conferences and meetings with other countries, ranging all the way from full-scale international conferences with worldwide participation to a host of smaller bilateral or multilateral committees and working groups.

In the Commission's allocations to radio services, one of the first considerations is priority of uses—sorting out those uses that can be done by no other means than by radio. Broadly speaking, Communications to and from moving vehicles can be accomplished no other way than by radio.

But we do not draw an immediate conclusion that anything on wings, water or wheels is entitled to any desired use of radio, as there can be frivolous uses of radio to and from moving vehicles.

Therefore, other considerations temper the use of radio for vehicles. The maintenance of safety of life and property enters into the marine and aviation fields very strongly and also in the land mobile field, where police and fire departments are involved.

There is, however, one important difference, the hazards involved are potentially greater in the marine and aviation fields due to the manner of the medium in which they travel.

It is generally possible to stop a land vehicle and get out of it with no particular hazards involved—or even use a nearby telephone for communications—whereas this is not so true in the marine and aviation fields.

Another factor is the speed at which the vehicle travels. An airplane may get into trouble much faster than other vehicles because of the speed at which it travels—as well as the nature of its travel.

The so-called land mobile radio services constitute a significant part of the answer to the “man in motion” communication requirements. Of these, the police and fire services, without which none of our modern police and fire departments could operate, are perhaps the best known.

There are others, however, and two-way radio systems for our industrial and land transportation complexes are now so highly developed and widely used that they, too, are crucial to present-day life and contribute a substantial, though elusive, dollar figure to our Gross National Product.



Robert Taylor Bartley, 58; appointed in 1952; term expires 1972; started career as Congressional aide, was associated with legislation affecting public utilities, Wall Street and the FCC; entered FCC as director of telegraph division in charge of telegraph land lines, cable and radio carriers in 1934; was senior securities analyst for Securities and Exchange Commission 1937-39; became assistant to president of Yankee Network, then vice president, then program manager 1939-43; at same time was secretary-treasurer of FM Broadcasters, Inc.; was director of war activities for NAB 1943-45, then headed NAB's FM department when FM Broadcasters, Inc., merged with NAB; in 1948-52 was administrative assistant to House Speaker Sam Rayburn.

Spectrum problems *By Kenneth A. Cox*

In the the field of communications we are hearing more and more about the need for efficient frequency management. Although I know of no agreed definition of this term, most of the people in communications understand generally what it means.

Essentially it involves a rather large complex of subjects which concern the exploration of new communications techniques and the apportionment of the radio spectrum for specific types of uses, such as broadcasting, the maritime and aeronautical services, space communications, etc.

The radio spectrum is a natural resource—indeed, it is a national and international resource. Unlike most other resources, it is not consumed by use, and is only wasted if it is not used or is devoted to unimportant purposes, because the spectrum is limited.

Various parts of the spectrum are uniquely suited for particular uses. For example, one portion may be desirable for long distance communications, while another is suitable only for short-range usage.

In some frequency bands it is feasible to build equipment covering large emission bandwidths such as those used for television and microwave, while in other parts of the spectrum it is more practical to use small bandwidths, as in AM broadcasting.

Television broadcasting occupies a part of the spectrum having line-of-sight characteristics and a minimum of radio wave propagation variations. On the other hand, long-range maritime communications require the use of parts of the spectrum having long-distance transmission characteristics.

In the microwave bands, usually thought of as that portion of the spectrum above about one thousand megaHertz, propagation characteristics are suitable for our domestic communications complex for telephone, telegraph, and data transmissions

and for space communications.

This apportionment of the spectrum among services is called the allocation of frequencies and depends primarily upon the physical properties of the respective needs of the various user groups.

The amount of radio spectrum that is useful at any period of time depends upon our ability to find ways of using it effectively and economically. The demand for access to the useful spectrum has, since the discovery of radio, always exceeded the amount available, and this situation is not getting any better.

We have had to improve the efficiency of spectrum use by improvement in equipment, and by technical breakthroughs which have permitted us to push higher and higher into reaches of the spectrum previously considered unusable.

As we push higher into the spectrum and find ways of generating useful power and of overcoming increased propagation losses, these new areas are immediately taken up by persons having communications needs that can be satisfied by means of these new developments.

These demands for newly opened parts of the spectrum, when coupled with continual new uses and users for the spectrum space already developed, create another facet of frequency management with which we have to deal. Essentially this involves the questions of how much crowding can be tolerated and of what uses take priority and what businesses or organizations should be permitted to take advantage of this valuable resource.

Should a safety service, such as the police, be fully provided for, before we undertake to satisfy the demands of business or broadcasting? If a wire line can be used as a practicable substitute for radio, should this be required even though radio is cheaper or more convenient?

In view of the foregoing, it is easy to see that frequency management is not a simple concept. It involves a complex of matters having to do with the division of spectrum space among types of uses and among various classes of users, and it requires consideration of the relative economic and social impacts these uses have upon each other and upon the country generally.

Although the Commission is accused by some of being slow-moving, out-of-date, and poorly organized to face the challenge of the exploding communications revolution, I would like to summarize some of the important areas of our work which I think indicate that we have made some progress which is not properly recognized by our critics.

The Commission led the way in the recognition that space communications would require large amounts of spectrum and planned for it well in advance of the international conferences which took up this question. For the most part, this planning paid off in that international frequency allocations for satellite communications follow closely our recommendations.¹

We continue to be most active in this field. We are studying carefully the engineering, economic, and social problems that may be involved in domestic satellite communications, including television program distribution and the relaying of telephone, telegraph and data communications.² We hope to move ahead in this field in the near future.

We have been hard pressed to provide for the increased spectrum demands for a horde of vehicular services whose use of radio is essential to provide for the safety of life and property or provides better service to the public at less cost.

(Continued on page 106)



Kenneth Allen Cox, 51, appointed in 1963; term expires 1970; admitted to Washington bar 1941; law clerk with Washington Supreme Court 1941-42; served as assistant professor University of Michigan Law School 1946-48; practiced law in Seattle 1948-61; was special counsel to Senate Commerce Committee in charge of tv inquiry 1956-57; chief of Broadcast Bureau of FCC 1961-63.

The Commission's job

By Lee Loevinger

One of the most interesting facets of contemporary living is the hold that communications and its instruments have on the emotions of people. Controversies over the merits of television programming have become as pervasive and emotional as disputations over religion in the Middle Ages.

Radio is ubiquitous. And the telephone has become virtually an appendage of the modern human body. Parents of teenagers will swear that sleeping, eating, watching tv and telephoning occupies at least 24 hours of the teenage day.

It is not surprising, therefore, that the Federal agency which has "regulatory power"—whatever that may be—over the instruments of communication should be the subject of much attention and comment.

A good many of the comments about the Federal Communications Commission either charge outright or suggest that it is an outmoded, anachronistic, ineffective relic, at once both puerile and senile, and that it is not doing the job it ought to be doing.

Such criticisms emanate from a number of sources, some of which give no hint as to what the job of the FCC is thought to be and some of which paint the job of the FCC in such broad and encompassing strokes that it looks like a job for the prime Creator Himself.

The criticisms most often either imply or charge that the FCC is failing to do its job for one of two reasons. The first great class of critics are unhappy because they are not satisfied with television programming and attribute all the shortcomings of television, in their appraisal, to failure of the FCC.

The second great class of critics are dissatisfied because there are unfilled demands for spectrum space and the FCC has not yet been able to provide

frequencies for all who want them in the cheapest and most convenient portion of the spectrum.

To the first group of critics it should be replied that the content and quality of television programming is not the responsibility of the FCC; that it is expressly forbidden by statute to exercise direct or indirect censorship of any kind; and that—with exceptions not relevant to this discussion—it is probably constitutionally forbidden to regulate taste or quality in broadcast programs.

The second group of critics come closer to hitting the mark of FCC function, although they tend to make exorbitant demands. In the face of such criticisms, it becomes worthwhile to examine the scope and nature of problems the FCC is actually dealing with at the present time. Issues in proceedings before the Commission this year involve such things as:

- Research to determine the characteristics of electromagnetic radiation at various frequencies in the spectrum and the practical effects of these characteristics;
- The most efficient and practical method of allocating frequencies to different services, including the possibility of "block allocations" (the present method), geographic sharing (putting land mobile on unused tv channels in various localities), and "engineered assignments";
- Appropriate limitations of multiple ownership of broadcasting licenses, and the extent of permissible cross-ownership of corporate interests in broadcasting;
- A complete examination of Bell System telephone rates and establishment of basic prin-

ciples for determining such rates;

- Definition and clarification of the Fairness Doctrine;
- Establishment of the Emergency Broadcasting System in each state and adaptation of state systems to use in regional emergencies;
- Development of international satellite communications and establishment of rates and ratemaking principles for the U. S. participant in the international arrangement;
- Possible establishment of a domestic satellite system, determination of ownership and control of satellites and ground stations, and determination of scope of system, whether general, special service (e.g. for broadcasting), or whatever;
- Authorization for another transatlantic telephone cable;
- Promulgation of new propagation and interference curves and tables for measuring broadcasting transmission characteristics;
- Consideration of the relationship between computers and communications and determination of necessary or desirable regulation of such activity;
- Means of providing for additional channels for land mobile communications systems (i.e., police, fire, business, etc.);
- Determination of the function of CATV, and of the kind and degree of regulation of CATV that is authorized and appropriate;
- Determination of the proper relationship between telephone common carriers and CATV;
- Authorization of pre-sunrise operation by daytime-only AM stations under specific limitations;

(Continued on page 103).



Lee Loevinger, 54; appointed in 1963 to fill unexpired term of Newton N. Minow; term expires this year; admitted to Minnesota bar, 1936, Missouri bar, 1937; practiced law in Kansas City, then served as regional attorney with National Labor Relations Board 1937-41; was an attorney with anti-trust division of Department of Justice 1941-46; then partner in Minneapolis law firm for next 14 years; in 1960 named associate justice of Minnesota Supreme Court, served one year; during next two years was Assistant U.S. Attorney General in charge of Department of Justice's anti-trust division.

International activities *By James J. Wadsworth*

The Federal Communications Commission is probably best known to the public as the federal agency which licenses and sets the operating rules and policies governing the operation of the nation's radio and television broadcasting stations.

But the Commission is also responsible for a great deal of behind-the-scene operations in less glamorous or newsworthy areas which are nonetheless essential to protecting our national interests in communications matters and the interests of the broadcast listener and private and industrial users of the media.

To give an example of the scope of the activities which the Commission is charged by law to administer, there are specialized subcommittees within the seven-member Commission itself.

These subcommittees deal with specialized matters such as national defense communications, space communications (including administration of the Communications Satellite Act of 1962), telephone and telegraph common carrier operation and rates, intra-governmental coordination on spectrum use and national communications policy, international cooperation in matters of marine and aeronautical usage of radio, and other problems requiring both hemispheric and worldwide negotiations and agreements as to the use of the available radio spectrum. Reports and recommendations are made by these subcommittees to the full Commission.

Individual Commissioners also represent the Commission in such widespread policy areas as development of all channel broadcasting, regulation of the Alaska Communications System (which has been operated in the past by the Air Force but is in the process of being sold to private enterprise under congressional authorization), liaison with the state regulatory agencies which supervise the oper-

ations of common carriers which are not engaged in interstate commerce, and cooperative projects among domestic and foreign industrial and governmental groups formed to gather new technological data on propagation of radio signals via such new techniques as satellite relay and similar innovations to more fully utilize available spectrum space.

There are also numerous other specialized but important aspects of the technological and sociological factors involved in the use of mass communications media to which these panels devote concentrated attention.

One of my principal "subcommittee" assignments has been to represent the Commission in the renegotiation of the standard broadcasting agreement between the United States and Mexico which was originally signed in 1957, and entered into force in 1961 upon approval by the United States Senate. The terms of the original agreement and the modifications now under negotiation between the two governments are of particular interest to broadcasters and to the public which they serve.

I refer specifically to any modifications of the basic agreement as they might relate to increased daytime power on local channels by United States stations in the southwestern part of the country; any expansion of operating hours by domestic stations licensed on frequencies on which the Republic of Mexico has priority; and possible agreement between the two countries as to a common set of engineering standards which can be used to determine the feasibility of proposed changes by stations in either country relating to operating power, hours of operation, presence or absence of interference and related subjects.

In cooperation with the Department of State, lengthy conferences were held in 1967 resolving

many, but not all of the anticipated changes in the provisions of the basic United States-Mexican agreement. Further conferences will be held this spring which hopefully will resolve the relatively few matters still under negotiation between the two countries.

There are a number of other international agreements—either in the form of treaties or less formal understandings or “working agreements” between the United States and other Western hemisphere countries—which are designed to protect respective national interests in the effective use of available spectrum space.

These include the North American Regional (standard) Broadcasting Agreement (NARBA) to which the United States, Canada, Cuba, the Bahamas, and the Dominican Republic are parties. Since Mexico is not one of the signatory nations, it has become necessary to work out the bi-lateral U.S.-Mexican agreement to which I have referred.

But over and beyond this multi-nation regional agreement, the United States has less formal working agreements with its neighbors, such as Canada, concerning the use of FM and television channels in areas within 250 miles of their common national boundaries.

The basic agreement in this area was adopted by the United States and Canada in 1952, but continuing modifications of it have been made since then and continued discussions are conducted between the two governments.

For example, at the present time both countries are working on refinements in the permissible use of UHF channels since the two countries do not currently have a common standard as to the maximum facilities which will be authorized to stations oper-

(Continued on page 110)



James J. Wadsworth, 62; appointed in 1965 to fill unexpired term of Frederick Ford; term expires in 1971; was member of Assembly of New York legislature 1931-41; assistant manager of industrial relations, Curtiss Wright Corp., Buffalo, 1941-45; from 1945-46 was director of service division, War Assets Administration; director of government affairs department, Air Transport Assn. of America 1946-48; special assistant to administrator, ECA, 1948-50; acting director, Civil Defense Office 1950; deputy administrator, FCDA, 1951; deputy U.S. representative, UN, then permanent representative 1953-61; chairman, board of trustees, Freedom House 1961; president, Peace Research Institute 1961-62.

FCC in the world of tomorrow

By Nicholas Johnson

Broadcasting, in simplest terms, is a means of bringing into the home information and entertainment in aural and visual forms, to be amplified through loudspeakers and displayed visually.

It involves program creators, commercial sponsors, network distributors, telephone system interconnection of stations and the "broadcasting" through the air of electromagnetic energy.

But this elaborate and technologically marvelous system known as broadcasting is really totally irrelevant from the standpoint of the desires of the recipient of the programming, and its effect upon him—if alternatives are available.

And an array of new alternatives is or will soon be available. The cause is the latest wave of new communications technology.

It is in the context of the total home information-entertainment environment of the 1970's that broadcasting must find its niche. What are the major trends and potential developments that will affect its role?

First, UHF, which has fought a trying uphill struggle for the past 15 years, appears, like the little engine that could, to be climbing steadily toward the top of the mountain. The all-channel law, proposed by a far-sighted FCC and passed by Congress in 1962, is beginning to produce its intended effect.

Large metropolitan areas are benefiting from a doubling of the options available to viewers. Since 1961, three UHF stations, for example, have offered diverse sectors of the public in Washington, D.C., program offerings unavailable from the network-linked VHF's.

The second development now eroding the foundations of "broadcasting" is the explosive growth of cable technology. Cable television (CATV) sys-

tems are now carrying up to 12 (soon to be 20) channels to more than 2 million homes in towns and suburban communities on the fringe of metropolitan areas all over the nation, and even in the heart of cities where tall buildings make broadcast reception difficult.

Presently the cablemen forswear any intention to originate programs on their own. They limit themselves to picking broadcasters' signals out of the air and transporting them through cables to their customers. But of course there is no inherent reason why CATV cannot in the future enter the programming market.

After Congress resolves the question of the cablemen's copyright obligations to the broadcasters, and after the FCC replaces its temporary quasi-ban on the growth of CATV in major market areas with a permanent policy, the cable operators might even make good on Teleprompter president Irving Kahn's promise to wire 85 per cent of the nation's homes.

The third big change in television is the development of the synchronous communications satellite. Now that a single satellite can be "parked" 22,000 miles over the equator, and from that vantage point "see" one-third of the globe, it is clear that satellites will soon be, if they are not already, efficient instruments of domestic broadcast transmission.

Leland Johnson of the Rand Corp. has observed that the combination of cable and satellite technology (broadcasting direct from satellites to cable systems for distribution is technologically easier than direct satellite-to-home broadcasting) may alter "the fundamental structure of incentives that determine program variety and content, and indeed the whole way that the industry operates."

The possibility of significantly lower costs for nationwide distribution of programs, plus the appearance of a greater number of points of program origination (with mobile ground stations) may make it profitable to appeal to smaller audiences than present industry structure will permit.

Fourth, CBS Laboratory has discovered how to convert television sets into visual phonographs at "popular prices." Home video tape recorders, and video cameras, are already becoming cheap enough to open to amateurs and semi-pros an art practiced till now in network studio alone.

Indeed, the first "Underground Tv" system is already operating in New York's Greenwich Village. Such cameras, recorders and players promise eventually to multiply almost infinitely the variety of items and kinds of information, visual, aural, and print, which will be available on the home console a few decades hence.

The fifth innovation, though technologically possible, is not yet upon us: a cable-video-tape-library-computer-retrieval-closed-circuit-television combination.

Such a system would make it possible for a television viewer to select his own programming, when he wanted to see it, from a tape library perhaps hundreds of miles distant.

He could indicate a preference for a tape with or without advertising. If he selected the tape without advertising the library's computer would notify the computers at the "banks" of the viewer and the library owner, adjusting their accounts appropriately.

I am not suggesting that such a scheme will come into existence, or that it ought to; I simply pose it as one rather conservative illustration of the

(Continued on page 110)



Nicholas Johnson, 33, youngest and newest member of the commission; appointed in 1966; term expires in 1973; admitted to the Texas bar in 1958; served as law clerk to U.S. Circuit Court judge and to Justice Hugo L. Black of U.S. Supreme Court; joined faculty of University of California Law School in 1960 as acting associate professor, his principal courses being in administrative law and oil and gas regulation; practiced law in Washington 1963-64; served as Maritime Administrator until his FCC appointment.

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The possibility of significantly lower costs for nationwide distribution of programs, plus the appearance of a greater number of points of program origination (with mobile ground stations) may make it profitable to appeal to smaller audiences than present industry structure will permit.

Fourth, CBS Laboratory has discovered how to convert television sets into visual phonographs at "popular prices." Home video tape recorders, and video cameras, are already becoming cheap enough to open to amateurs and semi-pros an art practiced till now in network studio alone.

Indeed, the first "Underground Tv" system is already operating in New York's Greenwich Village. Such cameras, recorders and players promise eventually to multiply almost infinitely the variety of items and kinds of information, visual, aural, and print, which will be available on the home console a few decades hence.

The fifth innovation, though technologically possible, is not yet upon us: a cable-video-tape-library-computer-retrieval-closed-circuit-television combination.

Such a system would make it possible for a television viewer to select his own programming, when he wanted to see it, from a tape library perhaps hundreds of miles distant.

He could indicate a preference for a tape with or without advertising. If he selected the tape without advertising the library's computer would notify the computers at the "banks" of the viewer and the library owner, adjusting their accounts appropriately.

I am not suggesting that such a scheme will come into existence, or that it ought to; I simply pose it as one rather conservative illustration of the

(Continued on page 110)



Nicholas Johnson, 33, youngest and newest member of the commission; appointed in 1966; term expires in 1973; admitted to the Texas bar in 1958; served as law clerk to U.S. Circuit Court judge and to Justice Hugo L. Black of U.S. Supreme Court; joined faculty of University of California Law School in 1960 as acting associate professor, his principal courses being in administrative law and oil and gas regulation; practiced law in Washington 1963-64; served as Maritime Administrator until his FCC appointment.

FCC in the world of tomorrow

By Nicholas Johnson

Broadcasting, in simplest terms, is a means of bringing into the home information and entertainment in aural and visual forms, to be amplified through loudspeakers and displayed visually.

It involves program creators, commercial sponsors, network distributors, telephone system interconnection of stations and the "broadcasting" through the air of electromagnetic energy.

But this elaborate and technologically marvelous system known as broadcasting is really totally irrelevant from the standpoint of the desires of the recipient of the programming, and its effect upon him—if alternatives are available.

And an array of new alternatives is or will soon be available. The cause is the latest wave of new communications technology.

It is in the context of the total home information-entertainment environment of the 1970's that broadcasting must find its niche. What are the major trends and potential developments that will affect its role?

First, UHF, which has fought a trying uphill struggle for the past 15 years, appears, like the little engine that could, to be climbing steadily toward the top of the mountain. The all-channel law, proposed by a far-sighted FCC and passed by Congress in 1962, is beginning to produce its intended effect.

Large metropolitan areas are benefiting from a doubling of the options available to viewers. Since 1961, three UHF stations, for example, have offered diverse sectors of the public in Washington, D.C., program offerings unavailable from the network-linked VHF's.

The second development now eroding the foundations of "broadcasting" is the explosive growth of cable technology. Cable television (CATV) sys-

tems are now carrying up to 12 (soon to be 20) channels to more than 2 million homes in towns and suburban communities on the fringe of metropolitan areas all over the nation, and even in the heart of cities where tall buildings make broadcast reception difficult.

Presently the cablemen forswear any intention to originate programs on their own. They limit themselves to picking broadcasters' signals out of the air and transporting them through cables to their customers. But of course there is no inherent reason why CATV cannot in the future enter the programming market.

After Congress resolves the question of the cablemen's copyright obligations to the broadcasters, and after the FCC replaces its temporary quasi-ban on the growth of CATV in major market areas with a permanent policy, the cable operators might even make good on Teleprompter president Irving Kahn's promise to wire 85 per cent of the nation's homes.

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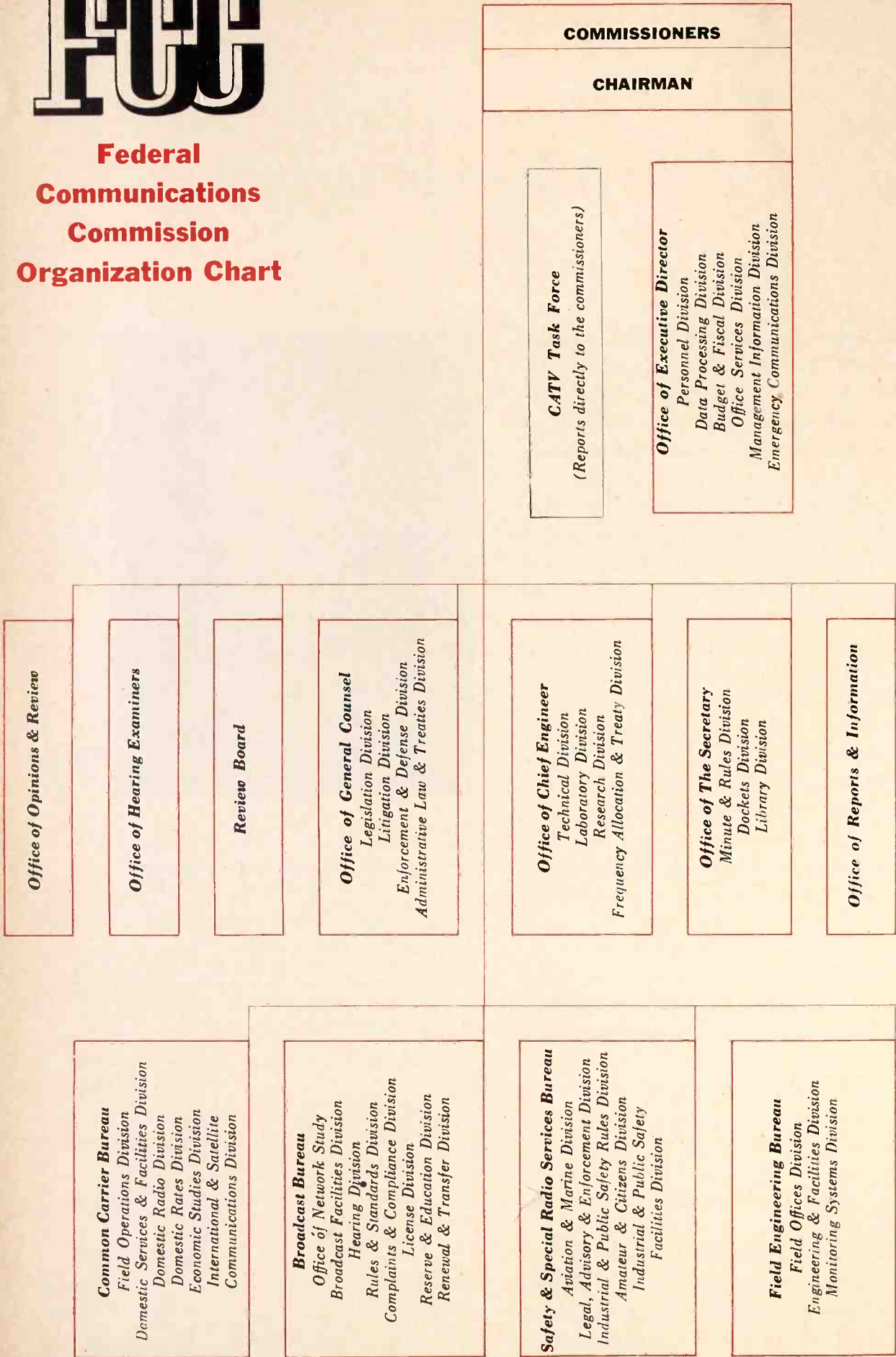
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**Federal
Communications
Commission
Organization Chart**



"...the first really new approach to the news broadcast..."

Dundas, Minn.
Feb. 23, 1968

Dear Dave Moore -

I must tell you how very interesting, amusing, and, of course, informative.

The give 'n take humor adds so much and I watch for it. *It's the first really new approach to the news broadcast*, and I have listened for years. Heard the first radio broadcasts, graduated to TV and thought there could be nothing new in format.

Don't be afraid of trying new approaches. This one is really good.

Mrs. J. A. Carlson

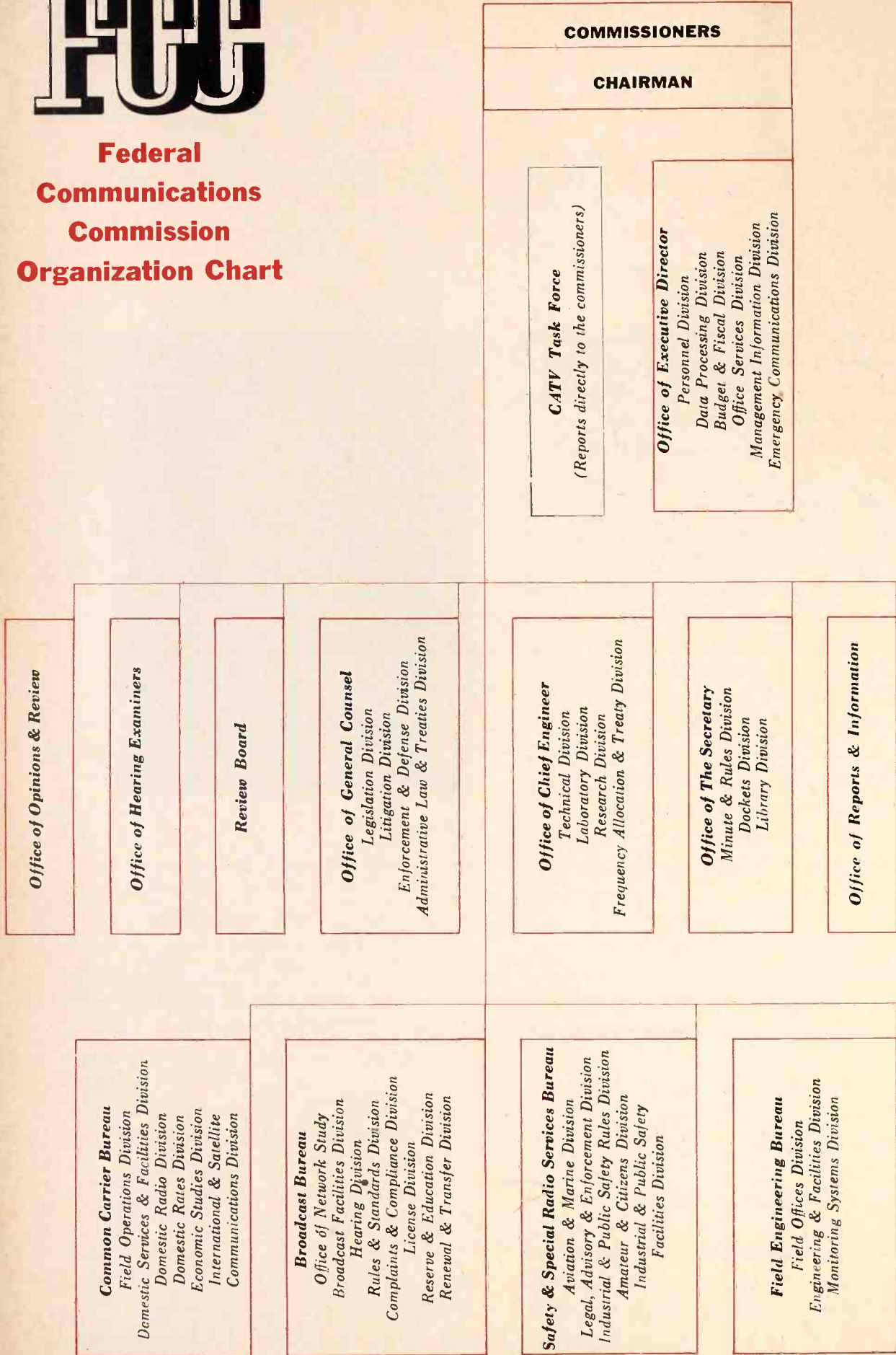
COLOR
CHANNEL 4
WCCO
MINNEAPOLIS / ST. PAUL

The Scene Tonight at 10

For participations, contact Peters, Griffin, Woodward, Inc.



**Federal
Communications
Commission
Organization Chart**



"...the first really new approach to the news broadcast..."

Dundas, Minn.
Feb. 23, 1968

Dear Dave Moore -

I must tell you how very interesting, amusing, and, of course, informative, "The Scene Tonight" is. Inventive, imaginative,

The give 'n take humor adds so much and I watch for it. It's the first really new approach to the news broadcast, and I have listened for years. Heard the first radio broadcasts, graduated to TV and thought there could be nothing new in format.

Don't be afraid of trying new approaches. This one is really good.

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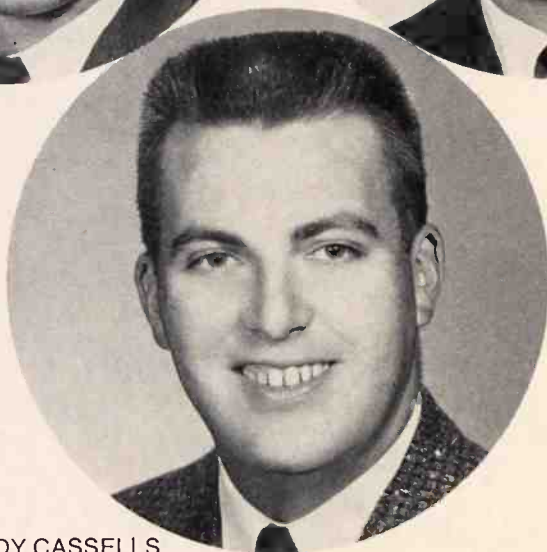
For participations, contact Peters, Griffin, Woodward, Inc.

In **Dayton**, it's **Channel 7** for News

Here are some good reasons why...

CHUCK UPTHEGROVE

BOB TAMASKA



ANDY CASSELLS

JOE WISELL

There were 20 prizes in the Television Division, Ohio News Photographers Association Contest. WHIO-TV won 13 of them! The second largest winner (the NBC News in Cleveland) won only three!

FEATURE CATEGORY	GENERAL NEWS	SPOT NEWS	SPORTS	DOCUMENTARY
1st Cassells	2nd Cassells & Tamaska	2nd Cassells	2nd Upthegrove	1st Tamaska
3rd Wissell	3rd Cassells & Tamaska	H.M. Upthegrove	3rd Upthegrove	
H.M. Wissell	H.M. Cassells & Tamaska	H.M. Upthegrove		
H.M. Cassells & Tamaska				

WHIO-TV's colorful local programming plus a great line-up of network shows (from all three networks) makes Channel 7 your best buy in Dayton.



Represented by Petry



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC TV, Pittsburgh

Preview of The '68-'69 Tv Season

While many of the networks play games right up to the last minute in a hope of trapping their opponents into false security, the first "permanent" schedules are now in and sales are being made against them. Here is the schedule and some comments based on potential sleepers and flops.

Sunday

ABC

Land of the Giants 7-8 p.m. A slick Gulliver's Travels science fiction with the earth people plunged into a mysterious planet inhabited by giants. In itself it is fresh, but the competition from *Lassie* and *Gentle Ben* is formidable. It may run third due to the strength of *Disney* in the last half hour despite its quality.

8-11 p.m. No changes, with the FBI maintaining a respectable share and a sharply improved list of movies possibly shoring up the last part of the evening.

CBS

No change here, and no wonder. The current lineup is expected to do about what it did this year and that's good enough for the customers.

NBC

Huck Finn, 7-7:30 p.m. is an awkward combination of animation and live action with bad direction and a Huck Finn motif that is phony and dragged in. However, the moppets may like it and in the lineup it has a chance to be number two to CBS.

7:30-10 p.m. No change with a better than average chance.

10-11 p.m. *Phyllis Diller*, a very talented and funny dame who has never found the niche in television she has found in vaudeville. However the Diller show, whatever it may be, has a good chance to break even in its time period.

Monday

ABC

The Avengers, 7:30-8:30 p.m. a new time period for a British product that has less than average success, has no chance to win its new time period, but may offer a good bargain because of low costs per minute.

Peyton Place, 8:30-9 p.m. a sick show which may even be moribund; another holding action.

The Outcast, 9-10 p.m. a new show which judging from the pilot is muddy, arty, crafty, overly violent, and beats the black-white relationship to death without offering a realistic solution in a Western backdrop which makes little logical sense. Despite the action it looks like a poor third in its time period.

Big Valley, no change. Continues to hold but suffers from lead-in and competition. Probably the last year for this show, which is not bad.

CBS

No change, with every chance of maintaining better-than-average shares right across the board with a high

Gunsmoke and *Lucy* share only dropping slightly at the end of the evening with new movie competition.

NBC

Star Trek moves to 7:30-8:30 p.m., probably won't do any better than it did on Friday. The time period is better, however.

Adam 12, 8:30-9 p.m. is a fast moving episodic police story in old LA, the grandfather of all police stories, featuring personable young cops. Has a chance to be number two in its period.

A new movie, 9-11 p.m. and if the announced titles are as good as they portend to be, the movie pattern supremacy can be attained against even entrenched CBS.

Tuesday

ABC

Mod Squad, 7:30-8:30 p.m., is somewhat an unknown factor but judging from the announced ingredients it has a chance to match its bottom competition, but is more likely to run third.

It Takes A Thief will continue at 8:30-9:30 p.m. and again it will probably represent a holding action or be better than the alternatives rather than strong programming. Should run third on the average in the hour.

Felony Squad, 9:30-10 p.m. has won out over N.Y.P.D. The choice was a thin one since neither is a strong show. Odds are that this will be a poor third in its time period.

That's Life, 10-11 p.m. is a musical show with Robert Morse. The idea of doing a weekly musical comedy sounds impossible, but we can only wait and see. Since the news show is opposite, it has a chance of getting average audiences, no matter what.

CBS

Lancers, 7:30-8:30 p.m. is a frank imitation of *Bonanza*, but a slick one with a good cast and a lot of action. Should dominate the time period.

Skelton, 8:30-9:30 p.m. goes on and on and is still the hands down winner.

Doris Day, 9:30-10 p.m., an aging ingenue in her late 40's, can't be all bad and if it was filmed like *Lucy* it could run second only to the movie.

CBS News shuffles off the schedule and gives a field day to the competition; too bad they can't afford Wolper.

NBC

Jerry Lewis, 7:30-8:30 p.m. moving up so that the little kiddies can savor his idiocies, may run second to the *Lancers*, but unless *Mod Squad* is a sleeper, Jerry will do okay.

Julia, 8:30-9 p.m. is the most provocative of all the shows of the new season. A warmly funny story of a young Negro mother and her six-year-old son, this program treats the Negro problem with reality and hope for all. Well acted by Diahn Carroll and a great little kid and written by Hal Kanter, this promises to be one of the most discussed shows of the year. In the time period it should do at least average and maybe better.

The Movies close the evening and the titles promise to maintain the supremacy.

Wednesday

ABC

Here Come The Brides, 7:30-8:30 p.m. is a good idea from the movie. Adventure in the far West in pioneering days lends itself to a big show. The pilot was so badly directed, badly written, overrated, poorly cast, and sloppily edited that it is difficult to predict the outcome. Best guess from the pilot is number three in the time period.

Peyton Place II, 8:30-9 p.m.; see comments on No. 1 (*Monday*, 8:30, ABC) and peg it for third place.

Movies are better than ever—first in time period.
CBS

Daktari continues from 7:30-8:30 p.m. and should be number two.

The Good Guys, 8:30-9 p.m., has a couple of funny men in funny farce situations with great timing and funny lines. Whether this tape show can continue to look like anything but a second-rate situation comedy is anybody's guess. Best bets are that it will do average and run second in the time period.

For the rest of the evening the indestructible *Beverly Hillbillies*, *Green Acres*, and *Jonathan Winters* make good competition for the movies and should maintain better than average shares.

NBC

From 7:30-9 p.m. *The Virginian* should continue to lead the pack.

From 9-10 p.m. *The Kraft Music Hall* should have its ups and downs, depending on material of the day, and run third to its competition and a little below average.

From 10-11 p.m. *The Outsiders* appears to be another private eye without any particularly individual characteristics. The evaluation of all factors would tend to place it third in its time period.

Thursday

ABC

The Ugliest Girl in Town, 7:30-8 p.m. has a chance of being one of the funniest shows of the year. Unfortunately, it is probably in too early a time period. The premise is that an agent poses as a kook for his photographer brother and the British take him for another Twiggy. Because his girl is in London he goes along with the gag and has to impersonate a female with expected results. Everything is very farcically funny, but it is quite adult despite the gags. In this time period it may well run third and below average.

Flying Nun, *Bewitched*, and *That Girl* carry on until 10 p.m. Except for *Bewitched*, they are below average according to the machines.

Tales of The Unknown, 10-11 p.m. are spook stories. Assuming it is well done, it should do only average because of the tough competition.

CBS

Blondie, 7:30-8 p.m. is a way out caricature of a situation comedy which may appeal to kids. It has everything that is good and bad about the strip and might be a sleeper. Around the middle rating area.

Hawaii 5-0, 8-9 p.m. is faintly reminiscent of *Hawaiian Eye*. The derring-do in that unreal island never seems kosher. Best guess is that this is a third consumer choice in this slot. The movie majestically takes the next two hours this year, or any year.

NBC

Stands pat on its *Daniel Boone*, *Ironsides*, *Dragnet*, and *Dean Martin* powerhouse. Only *Dragnet* of the lot appears to be below average.

Friday

ABC

Operation Entertainment moves to 7:30-8:30 p.m. which shouldn't help the show or the network—a poor third.

Dream House in at 8:30-9 p.m. is a filler which can be offered at low out-of-pocket prices with no chance to win.

Don Rickles, 9-9:30 p.m. is another potential sleeper but too unknown a quantity to bet on. Because of the lineup it looks as though he's got to do poorly regardless of the quality.

Sonnett and *Judd* finish out the evening as usual without any hope of breaking through the below-average Friday jinx.

CBS

Stands pat with *Wild Wild West*, *Gomer Pyle* and the Movies. And why not?

NBC

High Chapparral moved to 7:30-8:30 p.m. should do better than Sunday. A good chance to crowd *Wild West*.

Name of The Game, 8:30-10 p.m. is a new anthology which is kind of like a miniature feature movie. This may or may not make it depending on product.

Rowan and Martin at 10-11 p.m. may run second to the movie. They seem to be catching on.

Saturday

ABC

Stands pat with its present schedule of *Dating Game*, *Newlywed Game*, *Lawrence Welk*, and *Hollywood Palace*. Of the lot, only Welk will stand above the average.

CBS

No change: *Gleason*, *My Three Sons*, *Hogan's Heroes*, *Petticoat Junction*, and *Mannix*. They run downhill from a strong lead by *Gleason* but all will do around average.

NBC

Jeannie, 7:30-8 p.m. will run second to *Gleason*. So will *Get Smart*, 8-8:30 p.m. May be the last year for both.

The Ghost and Mrs. Muir, 8:30-9 p.m. may be the freshest and best produced pilot of the year. In this time period, however, it cannot do better than third unless it is a runaway. It is to be hoped that if this happens it will be moved to a better spot. The Saturday movies will dominate the field.

In general, it is a season like all seasons that lacks lustre and spontaneity. The movie titles seem better and the seventh night is a guarantee of more box office attraction.

It is sad to contemplate that ABC, aside from its movies, has only *Lawrence Welk* and *Bewitched* in the better-than-average category, according to best guesses at this time.

There have been too few pilots to choose from this year and the choice has obviously been to stay with a fair show rather than to replace it with a risky one. Better luck next year, old viewer.

—J.B.

**we've
lit
the last
20 candles
on
Illinois'
birthday
cake**

Illinois was a youngster of 130 when we went on the air in 1948. Most of us hadn't had time to outgrow our World War II uniforms yet. The "New Look" had women's hemlines at ankle length . . . and men grumbling. We covered the scene. And brought it to you, in living black and white, on your eleven-inch set.

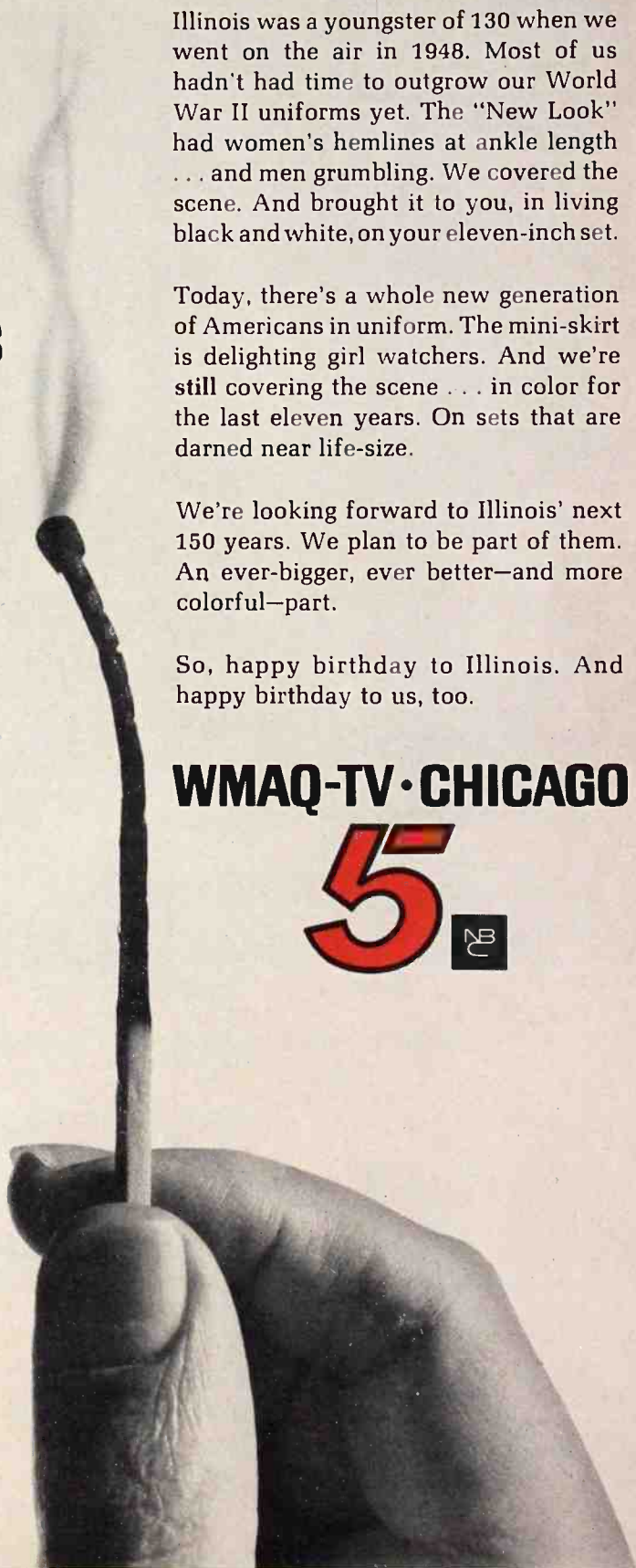
Today, there's a whole new generation of Americans in uniform. The mini-skirt is delighting girl watchers. And we're still covering the scene . . . in color for the last eleven years. On sets that are darned near life-size.

We're looking forward to Illinois' next 150 years. We plan to be part of them. An ever-bigger, ever better—and more colorful—part.

So, happy birthday to Illinois. And happy birthday to us, too.

WMAQ-TV • CHICAGO

5 



Film / Tape Report

Y&R'S IBA TRIUMPH

Young & Rubicam's success in copping eight prizes at the International Broadcasting Awards dinner of the Hollywood Radio and Television Society was an unprecedented accomplishment. Veteran observers say they don't recall any agency coming even close to that many in the seven previous IBA competitions.

Y&R won three trophies for tv commercials and three for radio. In addition, they swept the sweepstakes honors for "best-of-contest," taking top prizes in both tv and radio.

The only other agency to win more than one tv award was Doyle Dane Bernbach, and one of theirs was earned by a foreign office.

Here are the tv winners, listed by category, title of commercial, client, agency and production studio:

Live action, 60 seconds—"Wayward cranberry"; Ocean Spray Cranberries, Inc.; Doyle Dane Bernbach, New York; Horn-Griner Productions, New York.

Live action, over 60 seconds—"Super insulation"; Union Carbide; Y&R, New York; VPI, New York.

Live action, under 60 seconds—"Umpire"; Johnson & Johnson; Y&R, New York; Peterson Productions, Los Angeles.

Animation, three minutes or under—"Friends"; Procter & Gamble; Tatham-Laird & Kudner, Chicago; FilmFair, Los Angeles.

Combination live and animation, three minutes or under—"Talking eggs"; Swift & Co.; McCann-Erickson, Chicago; John Urie & Associates, Los Angeles.

IDs, 10 seconds or under—"Here's Pond's"; Chesebrough-Pond's; J. Walter Thompson, New York; Jerry Ansel Productions, New York.

Special category (non-English), three minutes or under—"Radfahrerin" ("Bicycle rider"); Volkswagen; Doyle Dane Bernbach GmbH, Dusseldorf, West Germany; Turnus Film AG, Zurich, Switzerland.

Local commercial, three minutes or under—"Counting"; Barney's Clothes, Inc., New York; Mogul Baker Byrne Weiss, New York; Pelican Films, New York.

Humorous, three minutes or under—"Incredible edibles"; Mattel, Inc.; Carson/Roberts, Los Angeles; Spungbuggy Works, Los Angeles.

Public Service, three minutes or under—"Commuter train"; Action for Transportation in New York State; Jack Tinker & Partners, New York; Rose-Magwood Productions, New York.

Series, nine minutes or under—"Bahamas ship," "Puerto Rico street," "Second summer"; Eastern Airlines; Y&R, New York; Audio Productions, New York.

The latter series also won the tv sweepstakes award.

CREST OF THE WAVE

MCA Inc. is riding the crest of the wave again. Earnings for 1967 were pleasingly in the profit column and the outlook for next year is even more bullish.

Net for last year was \$3.20 per share, some 15 per cent higher than the \$2.76 earned in 1966.

President Lew Wasserman credits the gain to better grosses for MCA's theatrical features, increased profit on tv production and record earnings of MCA's music publishing and savings and loan subsidiaries. Moreover, the company is heading for a banner year in tv in 1968-69.

It says it has the lead as the dominant producer of film for networks; NBC-TV has purchased "The Outsider," "Adam 12," and the 90-minute "Name The Game," and renewed "Dragnet-1968," "The Virginian," and "Ironside."

ABC-TV has renewed "It Takes A Thief." The only program not renewed is "Run For Your Life." In features U-TV will produce 18 "World Premieres" for NBC this season, four similar made-for-television features for CBS-TV and is also dealing with ABC-TV for the same type of movies.

ITC CLAIMS A COUP

Independent Television Corp. will be supplying the nation's three tv networks this spring and summer a total of six hours a week of first run primetime programming. ITC Presi-

dent Abe Mandell declared that the total tops that of any other program supplier, either in the U.S. or abroad.

Coupled with the announcement, Mandell disclosed ITC plans for 21 hour-long musical variety specials to be placed in syndication. Stars will include Eddie Fisher, Robert Goulet, Phil Silvers, Phyllis Diller, Shelley Berman, Steve Allen, Terry Thomas and two dozen others of equal fame.

The six hours of weekly primetime network programming which put ITC in front-rank this spring and summer were listed by Mandell as:

ABC-TV—*Man In A Suitcase* and *Love Story*.

CBS-TV—*The Prisoner* and *Showtime*.

NBC-TV—*The Saint* and *The Champions*.

Mandell noted that the six hours represents a 100 per cent increase over ITC primetime network programming per week last year.

FOUR STAR ACTION

The settlement of the debt owed to the William Morris Agency by the new management of Four Star International Inc. clears the decks for expanded activity by the filmmaker.

When David B. Charnay and his associates took control of the company, they found that Four Star owed the talent agency about \$1,000,000 in commissions.

This amount had been accumulated over a long period of years during which the production company found business becoming progressively worse.

Now that existing obligation has been cleared up the two firms will resume working together.

Among the first projects will be a one-hour color tv series, "George Jessel Salutes The Stars." The show will be centered around the well-known banquets staged by the Friar's Clubs, with Jessel acting in his traditional role of Toastmaster General.

Salutes will be given to Jack Benny, Milton Berle, Mike Douglas, Jackie Gleason, George Burns, Merv Griffin, Dinah Shore and others.

Producers will be Ernest Glucksmann, Len Miller, Jerry Nathanson



Our Sound Gang.

Sound men and true, our other gang, each a real pro, dedicated to serving you better. Their collective experience in sound re-recording and post-production is the greatest you can find. They're backed by the finest technical facilities and equipment available

anywhere. They are your guarantee of excellence in sound.

Almost every important technical improvement in sound for the past 35 years has been pioneered by these men at Reeves. We aren't standing on our laurels, either. Every day we're working

on better sound techniques to help you produce a better product. Bring us your sound problems. If you've an unusual need, we'll provide the optimum solution.

Sound men, through and through. Excited about their work. Excitement you can hear.



REEVES
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION

304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

and Norman S. Powell. Alan Courtney, senior vice president of Four Star, will personally supervise.

FILMWAYS EXPANDS

Filmways Inc. has acquired Broadcast Electronics Inc., a Silver Springs Md. producer of magnetic tape recording systems. The purchase cost Filmways \$1,750,000 in convertible preferred stock.

Broadcast Electronics makes tape cartridge systems, multiple channel reproducing systems, delay programming devices, tape cartridge loading equipment, amplifiers and self-contained portable tape presentation units for salesmen's use which it markets under the "Spotmaster" trademark.

The Filmways acquisition is its fifth in the last year; in October it bought an optical and tiling company which now is its Cinefx subsidiary; the month before Sigma III was snapped up; in February, 1967 the Acme Film and Videotape Laboratories were brought into the family; and on February 15 this year Teen-Age Fair and Spectacle Productions came into the fold.

PRODUCTION ACTIVITY

Trans-Lux has allocated upwards of \$1 million dollars to create and develop new shows for world-wide syndication.

The firm has signed a pact with Fredana TV Ltd. to spearhead its new production plans. Headed by Fred Weintraub, Fredana is considering six ideas which include variety, talk and game shows.

Initial entry to be ready for the NAB convention is a fun-talk show hosted by writer-humorist, Pat McCormick. Weintraub is a restaurant-

turned-producer whose Greenwich Village cafe, The Bitter End, made a reputation as a spot for developing fledgling talent.

They included Woody Allen, Bill Cosby and Peter, Paul & Mary. Executive producer will be Bill Colleran and staff producer Susan McCusker.

Trans-Lux hopes to provide a large quantity of network quality programs to the syndicated market through this latest effort.

CATV PRODUCTION

In cooperation with Warner-Bros.-Seven Arts and the Sony Corporation of America, the Programming Corporation of America has been formed to supply programs to CATV systems.

The company will begin operations with a library of 800 films on videotape which it is selling for use at the rate of one film per day. Titles include "Anastasia," "Dial M For Murder," and "Mister Roberts." PCA is located in Houston.

PLANNING MORE SPECIALS

Lee Mendelson Film Productions has been signed by NBC-TV to a long term contract to develop tv specials. The California-based firm hopes to produce a minimum of two programs annually for the network.

In work are *Children's Letters to God*, *The American Woman*, *Hi and Lois* (based on the comic strip), *The Builders*, and a sequel to *Fabulous Funnies*.

Travels With Charley has already been completed, and will, like many of Mendelson's specials, combine live-action and animated cartoons.

Next fall NBC-TV will telecast Mendelson's *Babar the Elephant*, and *Oscar and the Animators*.

NBC-TV will use *Showcase 68* as a summer replacement for *The Jerry*

Lewis Show. The host will be Lloyd Thaxton who will shepherd the talent through its paces.

The program will be a half hour in length during the first nine weeks and on the tenth week will bring back performers for a one-hour special.

The series will visit such cities as Los Angeles, San Francisco, Chicago and St. Louis. The deal was made by Tony Ford Management Inc.

Principal filming on "Big Cats, Little Cats," the NBC-TV special in the *World of Animals* series, has been completed by the **Wolper Productions** division of Metromedia. Bud Wisner is writer-producer and Alan Landsberg is executive producer.

CANADIAN FLYER

A significant attempt to see whether Canada can become an important supplier of programs for the domestic syndication market is being made by **Krantz Films Inc.**

The firm will produce about 20 hours each week in Canada on tape. Already in production are *The Weaker Sex*, *Peppermint School*, and *Bingo At Home*.

The first show will have Pamela Mason, Queen of the Bloomer Brigade, take on a panel of rotating guests, primarily males.

The second will feature Rocky Graziano and Miss Toby Tarnow conducting daily exercises, telling stories and staging singing sessions.

Bingo At Home is a game show which allows for local participation. Also to be introduced in the domestic market by Krantz Films are *Festival*, a series of twelve 90-minute specials, four Wayne and Schuster specials; *Show of the Week*, 39 one hour specials; and *Perry's Probe*, a talk show with Norm Perry.

The Canadian programs will cost stations about two-thirds of the going rate for U.S.-made productions.

If a substantial market develops for the product, Krantz hopes to expand it to 45 hours a week, plus six \$1 million budget specials in the 1969-1970 season. Krantz Films has formed a TAPE/NET division to handle the venture.

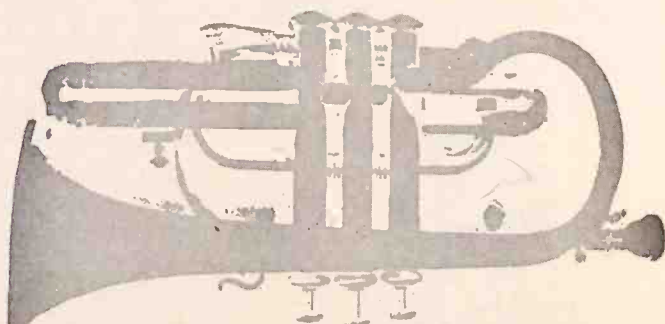
RKO GENERAL DEALS

RKO General has acquired a substantial interest in **Showcorporation**. The arrangement will enable

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NBC NETWORK NEWS IN COLOR WAS A HARD ACT TO FOLLOW.

THEN WHO-TV BROUGHT LOCAL COLOR NEWS TO DES MOINES.

"We knew that a lot of WHO viewers were seeing NBC network news in color. Our early-evening half hour of local news backed up to it, so we decided to make the switch to full color," says Robert Wilbanks, WHO-TV News Director. "Our viewers were pleased with the change, and we couldn't be happier with the results both then and now."

Lisle Shires, Chief News Photographer, tells more about the switch. "It was very easy.

And in more than a year of operation I don't think we've had a bad piece of color film. We can shoot everything in color that we did in black-and-white. If anything, the Kodak color films have given us even more latitude."

As far as process ease with Kodak ME-4 chemicals, Ward McCleary, Promotion Manager for the station, takes up where Shires left off. "Ask the network crew about that. Since we are a primary NBC network station, they used

our lab for processing footage from the National Farmers' Organization convention held in Des Moines. We got nothing but compliments on the process, the lab, and the quality."

WHO-TV had expert Kodak assistance when they switched to color. Kodak technical help is always just a phone call away. Your station will probably go to color sooner or later. Call Kodak before it gets any later.

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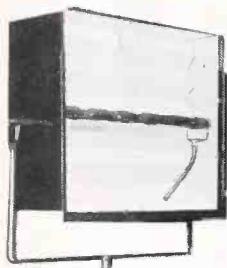
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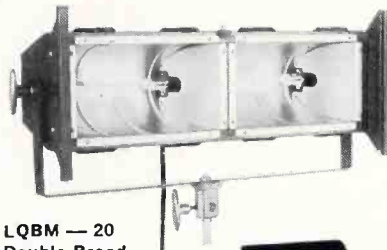


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LQS-20



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LQS-10

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Showcorporation to receive distribution rights to tv programs produced by RKO General and previously distributed by RKO Pictures.

The two firms have worked together for the last 10 years during which many of the features owned by RKO were distributed by Showcorporation.

Among the RKO programs to be handled by the new distributor are *Firing Line*, *Shirley Temple Storybook*, and *Hollywood Backstage*. The deal enables RKO to move out of program distribution.

QUICK CUTS

• Sales by **Independent Television Corp.** for the first six weeks of this year were 46 per cent higher than for the same period of 1967.

The sales increase is primarily attributed to the immediate acceptance of *The Baron* which was introduced early in the year and since has been purchased by stations in Los Angeles, Denver and Dallas.

The series has 12 first-run-off-the-network programs, plus 14 hours never before seen on tv. ITC also attributes the improved sales volume to greater demand for three of its feature film packages: *Magnificent 15* has been bought by outlets in Chicago, Philadelphia, Miami, Pittsburgh, San Francisco, Cleveland and Dallas-Fort Worth, among others; deals for *Deluxe 20* were made with Chicago, Atlanta, Cincinnati, Tucson, Minneapolis and Syracuse; *Exploitable 13* was purchased by El Paso, Roanoke and Charlotte.

• Station demand for *Batman*, newly-introduced to the syndication market is very keen. Before the program was officially released by **20th Century-Fox**, 15 markets had already signed for it.

Purchasers include WPIX New York, KCOP Los Angeles, WGN-TV Chicago, WIBF-TV Philadelphia, WNAC-TV Boston, CKLW-TV Detroit, KEMO-TV San Francisco, KPTV, Portland, Ore.; WTCN-TV Minneapolis, KHVH-TV Honolulu, WHNB-TV Hartford-New Britain, KTNT-TV Seattle-Tacoma, KWGN-TV Denver; WCKT Miami and KORK-TV Las Vegas. The stations already licensed by **20-Century-Fox** will program the series across the board.

• *Screen Gems Presents*, the six

one-hour full color entertainment specials, have already been sold in 26 markets.

Most recent sales by **Screen Gems** were made to KGO-TV San Francisco and WAII-TV Atlanta, but four CBS owned & operated stations—WCBS-TV New York, KMOX-TV St. Louis, WCAU-TV Philadelphia and WBBM-TV Chicago also contracted for it.

Other purchasers include KTLA Los Angeles, WJAR-TV Providence, WNAC-TV Boston, WMAR-TV Baltimore, KBTX Denver and WTVJ Miami. The Kansas City agency of Barickman & Selders also bought the show for placement in four Middle Western markets.

Talent on the Screen Gems series includes Julie London, Ella Fitzgerald, Jane Morgan and Polly Bergen.

• In the last six weeks 40 new markets signed for the **United Artists** series, "Gilligan's Island." The show has been bought for a total of 73 markets, including 22 of the top 25.

Among purchasers are WBBM-TV Chicago, KRLD-TV Dallas, KPHO-TV Phoenix, KWGN-TV Denver, KELD-TV El Paso, KOVR-TV Stockton-Sacramento, WUAB-TV Cleveland, KTVK Knoxville and WHNB-TV Hartford-New Britain.

• The pace setter at **ABC Films** is *Girl Talk*, the Virginia Graham show. In the last several weeks, 11 new markets have acquired the property.

At the same time ABC Films has sold *One Step Beyond* and *Combat!* to six markets, *Eighth Man* and *Hayride* to four markets and *Hurdy Gurdy* to two stations.

Buyers of *Girl Talk* include WCIV-TV Charleston, WSLN-TV Roanoke, WKBF-TV Cleveland, KTNT-TV Seattle-Tacoma, KREM-TV Spokane, WRCB-TV Chattanooga and WLBT Jackson.

Buyers of *One Step Beyond* were KEMO-TV San Francisco, and WKBF-TV Cleveland.

Buyers of *Combat* were KEMO-TV San Francisco, WECO-TV Pittsburgh, and WKBF-TV Cleveland.

Eighth Man was also sold to KEMO-TV San Francisco and WECO-TV Pittsburgh.

• Only recently released for syndication by **NBC Films**, *The Real McCoys* has been sold to eight tv stations. These are KHJ-TV Los Angeles, WHCT-TV Hartford, WNAC-TV Boston, CKLW-TV Detroit, WOR-TV New York, WHBQ-TV Memphis and WSIX-TV Nashville.

• **Official Films** has sold its hour-

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Armour Bacon • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York

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Chevrolet "Camaro" • Campbell-Ewald



THE TVA GROUP, INC., New York

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FILMFAIR, HOLLYWOOD

long musical-variety special to 16 additional markets. The show had previously been bought by the six RKO-General stations in New York, Los Angeles, Boston, Detroit, Hartford and Memphis.

New sales were made to WKBS-TV Philadelphia, WTTG-TV Washington, WLW-I Indianapolis, KPRC-TV Houston, WAGA-TV Atlanta, KMBC-TV Kansas City, WJAR-TV Providence, WLAC-TV Nashville, KOA-TV Denver and WTEN-TV Albany.

Official has also moved its *Movies For Swingers* into 11 additional markets.

Stations purchasing the package are WFLD-TV Chicago, KEMO-TV San Francisco, CKLW-TV Detroit, WECS-TV Pittsburgh, WDCA-TV Washington, WNBE-TV New Bern, N.C.; KFDA-TV Amarillo, and WLOX-TV Biloxi.

PRODUCTION NOTES

Two unusual film techniques were used in the filming of *Thomas at Tahoe*, an hour special telecast last month on NBC-TV. These techniques were a new fast camera lens and extended development of film.

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The program was filmed under natural lighting conditions and did not need cumbersome supplementary lighting equipment. First employed on *I Spy*, the techniques are said to be particularly suited to nightclub performers because they make for greater spontaneity between audience and talent.

Mike Douglas Entertainments Inc., with offices in New York and Philadelphia, has opened its West Coast headquarters at 315 S. Beverly Drive, Beverly Hills. The office will be headed by Vincent Andrews Jr. and it will book talent for the show.

Premiere Talent Associates is negotiating for a West Coast branch. The opening of the Hollywood office would make for reciprocal servicing of acts by the firm's agents.

The focal point for the Westinghouse Broadcasting Company's special, *Backstage at The San Francisco Opera*, will be tenor Jess Thomas.

A former football player with a degree in psychology, Thomas will be followed as he prepares for his debut as Tristan in *Das Rheingold*. Kurt Herman Adler, General Director of the opera company, will explain the details in staging an opera.

CALGON BUYS

Calgon has become a sponsor of the new 90-minute variety show, *This Morning*, on ABC-TV. The company will use the show for five of its products. Calgon has been one of the sponsors of NBC-TV's *Tonight Show*.

OVERSEAS ACTION

Screen Gems International has formed a production unit which will produce live programs for Australia and the Far East. The new unit will be based in Sydney under the direction of Neville Thompson of the Sydney office.

The new move is part of the worldwide expansion of Screen Gems International. The division of Screen Gems already has a Canadian operation producing 32 weekly half hours for Canadian tv.

In association with Australian interests, Screen Gems International has already produced *The Adventures of The Sea Spray* in color in the South Pacific islands. Screen Gems

International is also associated with the co-production of two daily programs seen on Australian tv—*People In Conflict*, and *Marriage Confidential*.

Screen Gems International also held sales conferences in Hollywood and New York early in March.

The international contingent of the company, headed by the president of the division, Lloyd Burns, also included Joe Joel, vice president and director of the Far East; Vernon Burns, vice president and director of European operations; Bruce Ledger, vice-president and general manager for Canada; Harold Winston, general manager for Mexico; and Toro Ohnuki, the head of the Japanese operation.

The group met with Jackie Cooper, vice president in charge of production in Hollywood; Jerome Hyams, president of Screen Gems Inc., and Leo Jaffe, president of Columbia Pictures in New York.

In New York, a meeting was also arranged with the chief officers of several of the international divisions of America's top agencies.

SHOWS FROM AUSTRALIA

Four Star Entertainment Corp. has acquired *Arthur! (And the Square Knights of the Round Table)*, a new Australian animated cartoon series from Air Programs International.

The series has already been sold to ABC Television Ltd. for the United Kingdom, to the Canadian Broadcasting Commission for Australia and to the New Zealand Broadcasting Commission for that country. It will be available to this country for fall telecasting.

Charles Michelson Inc. has just been licensed to sell three specials in Australia. They are *Belle of 14th Street*, *The Fred Astaire Special*, and *The Debbie Reynolds Special*.

ZOOMING IN

MCA-TV has appointed FRANZ ELMENDORFF its European manager. At the same time, it moved its European headquarters from London to Munich where Elmendorff has been stationed for the last seven years.

MCA's London office under TIM VIGNOLES will continue to service the United Kingdom and Ireland. MCA's European division also has offices in Rome, Paris and Beirut.

JAMES W. DODD has been named Manager, Sales, Promotion and Planning, NBC International. Dodd



DODD

has broad experience in overseas syndication.

He joined NBC as Manager, Sales Service in 1960, and before that for seven years served as Manager, International Operations for Screen Gems.

STATION JOTTINGS

Triangle Stations will host a game room at the NAB Convention in Chicago. It will replace its old British Pub and Pennsylvania Dutch Kitchen of recent conventions with a sports arena to symbolize the syndicated programs for which it is noted.

Recently retired as chief executive of the Triangle stations and now a consultant for the group, **ROGER CLIPP**, has been named by Governor Raymond P. Shafer of Pennsylvania to serve on the Commonwealth Commission.

GLENN E. MEYER has joined **Avco Broadcasting** as its corporate purchasing agent. He will do the purchasing for the company's six tv and five radio stations.

His previous post was with **Acme Visible Records Inc.** and prior to that had been a cost accountant at **Avco Broadcasting**.

KALVAR PREXY

The new president of **Metro/Kalvar** is **ALVIN W. HALL JR.** He joined **Metro/Kalvar** in 1965 as its director of marketing and was originally based at the firm's Culver City studios, then transferred to management offices at Darien, Conn.

Organized in 1961, **Metro/Kalvar** furthers the application of the Kalvar film process in tv and theatrical films. The Kalvar film utilizes heat rather

Advertising Directory of SELLING COMMERCIALS

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PELICAN PRODUCTIONS, INC., New York

Nalley's Fine Foods • Carson/Roberts



SANDLER FILM COMMERCIALS, Hollywood

Luden's Fifth Avenue Candy • Philadelphia Agcy.



GRYPHON PRODUCTIONS, INC., New York

National Brewing Company • W. B. Doner



JEFFERSON PRODUCTIONS, Charlotte

Mennen-Formula 29 • Warren, Muller, Dolobowsky



COLODZIN PRODUCTIONS, INC., New York

Pontiac • MacManus, John & Adams



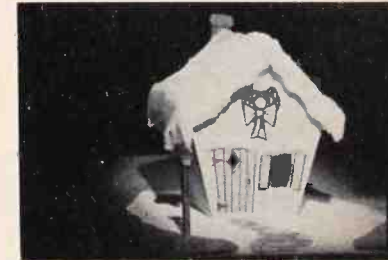
PACIFIC COMMERCIALS, Hollywood

Montgomery Ward



FRED A. NILES—Chicago, Hollywood, New York

Sentry Foods • Post Keyes Gardner



WGN CONTINENTAL PRODUCTIONS, Chicago

than chemical processes to reproduce images on film. Hall replaces Noel R. Bacon, retired.

COMMERCIAL MAKERS

BERNARD S. OWETT has been elected senior vice president-creative supervisor at J. Walter Thompson. Owett has been with JWT for 17 years—his entire work experience.



OWETT

He started in the paste-up room of the art department at the agency and moved quickly to become a senior art director.

He has worked on such accounts as American Gas Association, Scott Paper, Warner-Lambert, Chesebrough-Pond's, Lever Brothers and Standard Brands.

Promotions are coming thick and fast at the Ted Bates Agency. **EARL COLE** has been named a vice president and creative supervisor and **A. PHILIP FENTY**, **RONALD ROMANO** and **HOMER U. TSAKIS** were named creative supervisors.

Cole has risen fast in the agency, having joined it just 18 months ago as a copywriter; last April he was appointed copy group head. A copywriter with Ted Bates since 1964, Fenty has creative responsibilities for Scott Paper, Royal-Globe Insurance and Standard Brands.

A former television producer, Romano is a copywriter who has functioned as group head on the Viceroy account.

Tsakis supervises a group of copywriters on trade, collateral and promotional services for agency clients.

DeLuxe/General film laboratories of New York and Hollywood announced the appointment of **John E. Hopson** as national sales manager for television commercials. He will be stationed in the firm's West Coast offices, General Film Laboratories division, Hollywood.

Hopson will represent DeLuxe/General to customers in New York, Chicago and other areas as well as Los Angeles, according to **Neal Keehn**, vice president-sales.



HOPSON

NEW NATAS OFFICERS

The Chicago Chapter of the National Academy of Television Arts and Sciences has elected three national committeemen, a national vice-president and a national trustee.

The three new national committeemen are **Jack Russell**, **Dan B. Schuffman** and **Richard Reinauer**; the new Chicago national vice president, **James F. Green**. Reinauer will also act as national trustee of the Academy.

MORE AWARDS

For the first time the "Man of the Year" Award in international communications by the Hollywood Radio and Television Society went to dual winners.

They are **Bob Hope** and **Lyn Town-**

send, Chairman of the Board of the Chrysler Corp. The two were cited "for the imagination, skill and power with which Chrysler made use of the broadcast media."

HOSTS NAMED

Dick Van Dyke will join **Frank Sinatra** as co-host of the 20th Annual Television Academy Awards. Sinatra will act as host for the Hollywood portions of the tv show, Van Dyke for the New York segments.

At **Norman, Craig & Kummel Inc.**, **M. JAY BROTHERS** has joined the agency as vice-president and associate creative director and **VERNON GOLDSMITH** as copy supervisor. Both were formerly with **Grey Advertising** where they held similar posts. At the same agency **DAVID MUSIAL** has been promoted to tv producer.

Post-Keyes-Gardner Inc., Chicago has elected **RICHARD J. CUSACK** senior vice president and creative director. Cusack joined the agency in 1965 as its associate creative director. He was formerly with **Fuller & Smith & Ross**.

Earle Ludgin & Co., Chicago, has added **JAMES JOHNSON** and **BERT CATTELL** to its creative staff. Johnston becomes vice president and associate creative director and Cattell was named art supervisor.

Both had performed similar functions at **Leo Burnett Company**.

MARTIN J. MALONE has joined **Ross Roy**, New York, as senior art



MALONE

director and producer, print and tv. For the past 14 years, Malone was with **Geyer, Oswald Inc.** as vice president—art supervisor and producer, print and tv.

DICK SMITH has been named manager of the **Post Production Center**



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by Tele-Tape Productions Inc. In his new assignment, Smith will oversee all of Tele-Tape's editing, mixing and duplicating operations. Previous to joining Tele-Tape, Smith had been with the CBS-TV Network for ten years.

ROBERT G. CRANE, vice president of operations with Perfect Film Laboratories, has just signed a new long term contract with the company, a division of Perfect Film Chemical Corp.

He will continue to supervise operations at PFL's four film laboratory facilities.

LINLEY STAFFORD has been appointed director of creative services of Dolphin Productions. Stafford has headed audience promotion services for CBS News for the past four years.

In recent years Dolphin has specialized in public relations and employee motivation films for major corporations.

ON THE DOTTED LINE

The NASA space program was neatly tied into the Wells, Rich,

Greene commercials produced for Personna blades by **Kaleidoscope Productions Inc.**

The "Five Scientists" Personna campaign utilized \$1.5 million worth of electronics gear which had been part of the space program.

The exotic hardware provided the proper environment and atmosphere for the commercials, which also used Ken Strickfadden, formerly the special effects man on *Frankenstein*. He created electrical effects which bombarded Personna blades with 500,000 volts of electricity.

Ben Schrift and Dan McDonald have formed a new company, **Majestic Features Inc.**, to syndicate feature films for tv. Headquarters of the firm are in New York.

The initial offering consists of 21 first-run late release pictures, half of which are in color. Included is the 1966 release, *Loves of A Blonde*. Other films in the package star Dana Andrews, Cameron Mitchell, George Sanders, Boris Karloff, Anita Ekberg and Dahlia Lavi.

HIGH FASHION IN PHONES

American Telephone & Telegraph Co. is giving a new fashion sell to its new phones. The company is promoting its new high-style Trimline telephone in a showcase collection of styles by famed designer Bill Blass.

The sell is low pressure all the way and uses the underplayed copy line, "Fashions, Bill Blass . . . Trimline Phone, your Bell business office."

The creative strategy is based on research which indicates that the new telephone has a strong appeal to fashion-conscious women. The commercials feature China Machado. Len Steckler of **Dimension Productions** was cameraman and director. Music was by Jack Holland.

SIX-AND-A-HALF-FOOT SLACKS

To prove the point that their slacks make men look taller, the Williamson-Dickie Mfg. Co. commissioned a pair of slacks with 78-inch seams and used them in its 20-second commercials.

After the camera panned the length of slacks almost three times normal size apparel, both men and women must have been convinced.

Production was by **Savage-Friedman**, Henry Slesar wrote the copy,

Advertising Directory of SELLING COMMERCIALS

Southwestern Bell • Gardner Advertising



GERALD SCHNITZER PRODUCTIONS, Hollywood

\$1000 Beer • Hoffman-York



JAMIESON FILM COMPANY, Dallas

Yardley • Delehanty, Kurnit & Geller



LIBRA PRODUCTIONS, INC., New York

Zenith • Foote, Cone & Belding

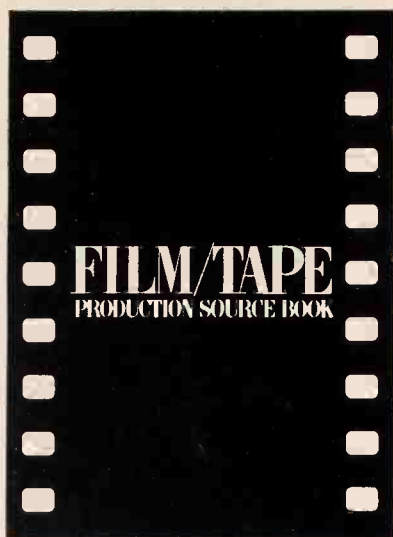


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Hank Jacobs was art director and Lee Savage directed. Special effects were by Sol Goodnoff.

GIANT SIZE SANDWICH

For a regional commercial, Stubby Kaye was shown in his natural habitat—the groaning board. Kaye was hired to attack a Texas-size hero sandwich. The occasion was three 20-second commercials produced by **Keitz & Herndon** for Diet Dr Pepper in the Southwest.

Pablo Ferro Films is picking up accounts for its logo tag production work. It has already produced such tags for Burlington, Betty Crocker Products and American Machine & Foundry. Its newest accounts are Household Finance and Wells Fargo Bank.

LAURELS TO THE LABMEN

April will be the month in which the motion picture and the tv laboratory technician is paid tribute.

A four-week campaign is being mounted in Hollywood and New York to dramatize the place of the lab technician within the industry. Technicians in many parts of the country will have their names up in lights on theater marquees.

Laboratory workers will visit studio sets as honored guests. Trade organizations will exhibit special posters.

Chairmen of the tribute are G. Carlton Hunt, president of De Luxe and General Laboratories, and Charles W. Vitello, president of Local 702 Film Technicians, IATSE.

The gala dinner on May 18 at the New York Hilton coincides with the 30th anniversary of the Laboratory Workers Union on the East Coast.

TV'S NEW WORD: ELECTOGRAPHY

The 3M Company is introducing a new word—electography—to the trade. The company maintains that television's new accumulated body of knowledge—which includes modern video tape, the electronic camera and related expertise—demands the new word because of its full scope and significance.

Promotion in support of electography will be through advertisements, a special exhibit at the NAB Convention and presentations to producers.

Wall Street Report

Investors and AT&T. The Street has always been vaguely—and a little uncomfortably—aware of the FCC. And, every once in a while, an analysis of AT&T contains a reference to the FCC . . . something along these lines: "Earnings prospects appear favorable, barring any further intervention by the FCC."

The three million shareholders of AT&T, as well as Street analysts, have good reason to feel uncomfortable about the Commission, since its Common Carrier division is in the position of being able to dictate profits to "Mother Bell".

It can suggest—and the iron hand is clearly discernible under the velvet glove—that rates are too high, with the result that rates come down.

But the FCC has not been a hard task-master. AT&T had record net income of more than \$2 billion last year—\$3.79 a share—and the Street is becoming more bullish about its future. E. F. Hutton & Co. said:

"The stock offers worthwhile appreciation potential with a good yield on a long-term basis. The recent dividend increase from \$2.20 to a \$2.40 annual rate may be interpreted as an expression of management's confidence in the future."

Sounds good. But investors are still nervous. They won't easily forget October, 1965, when AT&T was selling at around 67. Then the FCC ordered "a general investigation of the charges of the Bell System telephone companies for interstate services".

Stock glued to 50. The stock subsequently went down to 49 $\frac{3}{4}$. Last fall, it was still around 50 when the FCC amended its ruling on rate cuts in favor of the company. But the investor was still nervous, and the stock just sat at 50, where it was still glued at time of writing.

More recently, the FCC "persuaded" AT&T to postpone a broadcasting rate increase until April 1, 1969. The Bell had scheduled the new scale of charges to go into effect April 1 this year.

There is a feeling, though, that AT&T has, by dint of experience, come to anticipate FCC reactions,

particularly to proposed rate increases, and that the scheduling of the new rate of broadcast charges was a trial balloon.

The broadcaster is ambivalent about Mother Bell. On the one hand, he sympathizes with anyone who lives under the lengthened shadow of the regulatory forces. On the other hand, but more importantly, he is prepared to fight tooth-and-nail any proposal to increase line charges, feeling with some justification that interconnection charges have been too high all along. Thus, an uneasy truce has existed between the industry and AT&T.

Increasing interest. Meanwhile, Wall Street in general is becoming more aware of the FCC as the number of publicly available broadcast stocks grows and as investor interest in this group of stocks increases. Apart from market action, which has been fairly trendless recently, there have been two substantial indications of this heightened interest.

First Goodbody & Co. published an analysis of the broadcast industry, and the publication was snatched up by an eager public. The study was very bullish. Then the brokerage firm of Burnham & Co. put out a similar, weighty analysis, which also was gobbled up.

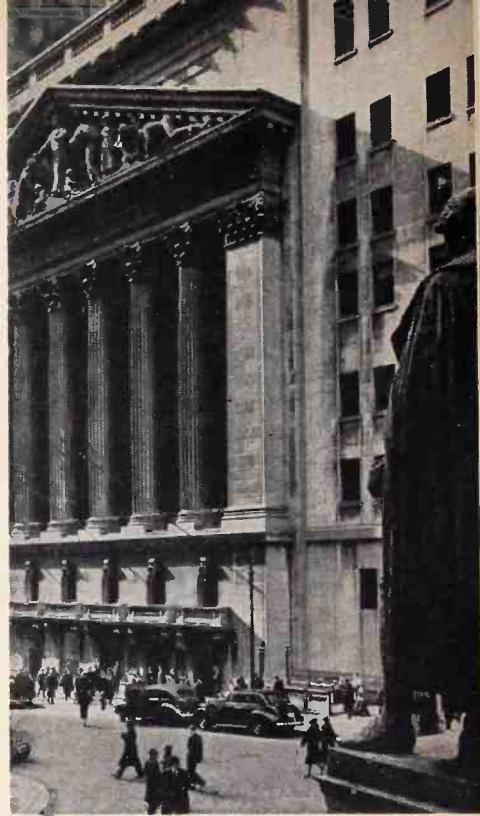
The broadcast stocks are in—and the FCC shadow on Wall Street

Predicts continued growth

In a survey of 29 major U.S. industries, the brokerage house of Merrill Lynch, Pierce, Fenner & Smith predicts the broadcasting industry will continue its long-term growth in 1968.

"As color tv's percentage penetration of the television market increases, rate increases for color advertising are more likely," the report says.

The prediction is made that television revenue will increase by about 8 per cent in 1968 to slightly over \$3 billion. Radio revenues will increase by about 6 per cent to \$1.1 billion.



grows. The Commission is well aware of this, and of the fact that the investor is nervous. When the FCC cracks its whip, the bulls and the bears run for the hills, and when the Commission smiles the roses bloom.

* * *

CBS has just put out its annual report. Sales were \$904 million, a gain of 2 per cent over the figures for 1966, which were a record, but net income declined 25 per cent—from \$71 million to \$53 million.

"The markets for CBS services and products, reacting as they did to the faltering economy, were not dynamic enough to produce sufficient sales to accommodate (1) generally higher costs of services and products; (2) substantial increases in selling expenses; and (3) developmental and assimilation expenses associated with some of our new businesses," the report says.

However, William S. Paley, chairman, and Frank Stanton, president, told shareholders in a letter that there will be increased sales and earnings in 1968.

The letter said in part: "Broadcasting will share fully in the continued expansion of advertising during 1968. In fact, on the basis of past performance, broadcast revenues can be expected to grow even more rapidly than those of the other advertising media."

Good news at last. ■

“For
Excellence
in educational, informational and
public affairs broadcasting”

1968 Ohio State Award

CITATION: “. . . commended as a distinguished effort by a local station to develop an in-depth report on a critical but little understood defense complex centered in the area of the broadcast station. Well-organized and effectively paced narrative is complemented by fine color photography and good location sound. The initiative of Station WOW-TV in securing authoritative comment of high-ranking military leaders; the integration of historic footage; the care and scope of the research involved; the production values exhibited; and the air time expended — pay off in the total impact and informational effect of this impressive hour-long program.”

WOW STATIONS HONOR ROLL OF AWARDS

WOW Radio — George Foster Peabody Award (1941) (1947); Ohio State Award (1948). Radio Pioneer's Hall of Fame, John J. Gillin Jr. (1954). **WOW Radio & TV** — George Foster Peabody Honor Citation (1957). **WOW-TV** — National Academy of Television Arts and Sciences Regional Award (1964-65); Ohio State Award (1968).

“FIFTEEN MINUTES FROM WAR”

A WOW-TV Omaha hour-long color documentary about the U. S. Strategic Air Command, which headquarters at Omaha.

WOW-TV 6  **OMAHA**

A CBS AFFILIATE

One of the award-winning Meredith stations.

MEREDITH STATIONS: WOW AM-TV-FM Omaha; WHEN AM-TV Syracuse; KCMO AM-TV-FM Kansas City; KPHO AM-TV Phoenix

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

There has been so much talk over what didn't happen in spot last year, that many of the more positive developments have been shuffled off into the backroom and, in some cases even underplayed.

While station managers concerned themselves with the fall-off in spot, an interesting but quiet development was underfoot. Home furnishings manufacturers (furniture, carpets, linens, etc.), long proponents of print, were beginning to discover tv. And while it is true that many of the larger names like DuPont and Monsanto have been in network for some time, there was a growing interest among other manufacturers in spot. Not only did several home furnishings firms enter tv for the first time last year, but they chose to make their entrance exclusively with spot.

Most of the action in the home furnishings area is in carpets and household fabrics, and quite a lot of that is delegated to spot.

Eastman Kodak, for example, took a \$424,000 dip into spot during the first three quarters of last year for Kodel fibers for household use, according to TvB. Kodak also plugged their Kodel carpet fibers in spot.

The International Wool Secretariat (Wool Carpets of America Inc.) also

made an entry into spot. WCA spent \$97,000 during the first nine months of 1967.

A list of other newcomers to spot includes: Standard Oil Co. of New Jersey for Vectra carpet fibers (\$45,000 for the first nine months of 1967) and DuPont Dacron carpet fibers with \$274,000 for the first nine months of '67.

Aside from these spot newcomers, other home furnishing giants have increased their spot spending in 1967.

The nine month total for Southern Cross Industries, makers of Southern



Norman H. Chester was named media director responsible for corporate media planning and budgeting at The American Tobacco Co. Chester was formerly assistant media director.

Cross mattresses, is up from 9,000 in the first three quarters of 1966 to \$50,000 in the corresponding 1967 period.

J. P. Stevens & Co., Inc., makers of Gulistan rugs and carpets, increased their spot spending during the first nine months of 1967 by 70.1 percent. TvB figures show J. P. Stevens went from \$137,000 in spot billings in 1966 to \$233,000 in '67. Stevens' first three quarters spending in 1967 already exceeds the company's total spot expenditures of \$213,000 in 1966.

And while opening figures were modest, it looks as if home furnishings manufacturers, happy with last year's tv plans, are accelerating spending on tv in '68. Stress is still expected to be on fabrics and carpets. It's almost like laying the red carpet out for spot.

Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

Anheuser-Busch, Inc.
(D'Arcy Advertising Co., St. Louis)

A campaign for MICHELOB BEER breaks in 11 markets at issue date. Prime 20s and 30s as well as early and late fringe



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Speed up your product's sales. Get with the first class station in the nation's Number One agricultural income county. Put your message on KMJ-TV. Gain the results of first class skills, first class equipment, and the finest in-depth local news coverage. KMJ-TV also offers high-rated NBC network shows as a part of their daily high-quality programming.

Data Source: SRDS, January, 1968



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

minutes will be used to carry the message till November 13. Buying is Jerry Seib.

Anheuser-Busch, Inc. (Gardner Advertising Co., Los Angeles)

A nine-week buy for BUSCH BEER breaks April 15. Prime 20s and early and late fringe minutes will be used to reach men in six markets. Dave Hart is the buyer.

American Petrofina Co. of Texas (Geer Dubois & Co., Inc., N.Y.)

A four-week flight for FINA GASOLINE breaks April 22. Early and late fringe minutes as well as IDs will carry the message in 22 markets. Joy Sliwa is the buyer.

Armour & Co. (Needham, Harper & Steers, Inc., Chicago)

A two-week flight for ARMOUR'S GOLDEN STAR TURKEY breaks April 1. Day as well as early and late fringe 30s will be used to reach women in 18 markets. Nancy McGroarty is the buyer.

The Beacon Co. (Doyle, Dane, Bernbach, Inc., N.Y.)

Day as well as early and late fringe 30s will carry the message for BEACON WAX through early June. Women will be the target in 15 markets. Russell Neiman buys.

Borden Co. (Geyer & Oswald, N.Y.)

A 13-week buy for AUNT JANE'S FOODS will start in late April. Day as well as early and late fringe minutes will be used to carry the message to women in approximately 25 markets. Ed Richardson buys.

Bristol-Myers Co. (Young & Rubicam, Inc., N.Y.)

Commercials for WHISTLE household cleaner will be in six markets through the end of August. A buy for WINDEX will be on the air through late April in 10 markets. Early and late fringe minutes will be used to reach women in both cases. Bill Almon is the buyer.

C. Schmidt & Sons, Inc. (J. Walter Thompson Co., Chicago)

A spring buy for SCHMIDT BEER begins April 8 in four markets. Prime 20s and IDs together with early and late fringe minutes will carry the message to men. Marion Manzer is the buyer.

California Bankcard Assn. (Foote, Cone & Belding, Inc., San Francisco)

Commercials for this company's MASTER CHARGE will be on the air in 10 markets through mid-June. Day as well as early and late fringe minutes will be used to reach women. Nelda Bunn is the contact.

Colgate-Palmolive Co. (Ted Bates & Co., Inc., N.Y.)

A four-week flight for various COLGATE products breaks April 1. Fringe and day minutes will be used in about 25 markets. Bruce McQuilton is the buyer.

Continental Baking Co., Inc. (Ted Bates & Co., Inc., N.Y.)

A buy for WONDER BREAD will carry the message into about 30 markets April 15 through June 12. Prime 20s as well as day and early and late fringe minutes will be used. Buying is Dan Monahan.

Corn Products Co. (Lennen & Newell, Inc., N.Y.)

Commercials for DIET MAZOLA break April 1. Fringe as well as prime 30s and IDs will be used to carry the message to women in 25 markets. Sandy Floyd is the contact.

Fasweet Co. (Noble-Dury & Associates, Inc., Nashville)

A four-week flight for FASWEET a calorie-free, liquid sweetener begins April 4. Day and late fringe minutes and IDs will be used to carry the message in four markets. Rosanne Awbrey is the contact.

Frito Lay Inc. (Young & Rubicam, Inc., N.Y.)

A six-week buy for FRITO LAY begins April 15. Early and late fringe 30s will be used to carry the message into 80 markets. Barbara Ames is the buyer.

Geigy Chemical Corp. (Cunningham & Walsh, Inc., N.Y.)

An eight-week t s t buy for ATRAVINE
(Continued on page 90)

Media Personals

WILLIAM FRAME 3D was named media and research director at Campbell-Ewald, Chicago. Frame was a media director at McCann-Erickson, Chicago.

MICHAEL D. MOORE, associate media director of Benton & Bowles,



MOORE

Inc., New York, was elected a vice president of the agency.

H. A. BERGSTROM joined Reach, McClintock & Co., Inc., Boston as a media supervisor. Bergstrom formerly held the same position with Griswold-Eshleman, Cleveland, Ohio.

One Seller's Opinion . . .

BUYING LOCAL SPECIALS

The 1967-1968 television season may well become known as the year of the specials. During the course of the year, the three networks will have pre-empted regular programming over 300 times for one-time-only special programs.

These specials are an integral part of network fare, and advertisers have come to recognize their value as a special opportunity. Media plans include them, and budgets are reserved to take advantage of this unique medium.

When plans for a spot campaign are being made however, there is seldom, if ever, any contingency allowed for local market specials. If specials on the network represent an excellent media value, it should follow that local specials also offer a superior vehicle in which to place a selling message.

Because networks have no prior claim to specials and local stations do program them, it seems that there should be a slight change in strategy in planning and executing a spot campaign.

Rather than establishing a weekly GRP goal and a weekly budget figure, and then buying a schedule which meets that goal, why not consider the option of buying 85 or 90 percent of that goal and withholding 10 or 15 percent of the budget to take advantage of local specials during the course of a spot campaign?

Local specials should be included in the planning and execution of a spot campaign because they offer an advertiser a way to add additional impact to his campaign. Just as network specials attract the light viewer, a similar opportunity is presented by the local special in a spot campaign.

Local stations take a great deal of pride in local specials and, therefore, put forth extra effort through promotion to insure the maximum possible audience. Heavy on-the-air schedules, along with newspaper and *Tv Guide* tune-in ads accompany many of them. In addition, they often get an important *Tv Guide* "close-up."

Local specials offer spot advertisers additional opportunities for prime time exposure—prime time where viewing attentiveness is at its maximum, and a commercial has its best opportunity to sell. Local specials also offer an additional vehicle to get outside the regular spot carriers in a market and, thereby, add reach to a sustaining schedule.

Yet, with all of the extras local market specials offer to a spot advertising campaign, many buyers are reluctant to buy them. When offered a local special, a buyer will often agree with the salesman that the special makes sense for his client, but . . . and that but, 90 percent of the time takes the form of "I'm spent up to budget."

Since the special at both the network and local level seems to be becoming more and more a staple part of television fare, perhaps the idea of holding a small percentage of a market's spot budget in abeyance to take advantage of local specials is worthwhile.

If you were to take a quick look at any of the ratings figures that are available, you would see that in most cases a special . . . any special . . . often outpolls its regular programming competition by a very comfortable margin.

And while there are a few overly steadfast fans who will balk when one or more of their favorite shows is pre-empted by a special, the majority of viewers welcome the change of pace be it a tour of Monaco with Princess Grace or a musical variety with Bill Cosby or Carol Channing.

With specials gaining so much in popularity it only seems to be a matter of new strategy or revised planning to execute a spot campaign for specials. Think how much more popular these specials will be in markets unaccustomed to the rich television diet afforded viewers in such areas as New York and Los Angeles.



COUNT ON KOV FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

You can put wheels on your sales in California's Third TV market when you buy television station KOVR. KOVR has the bearing on the \$5.30 billion Stockton-Sacramento market. It comes easy when you have high-rated ABC network shows combined with unexcelled farm and local news coverage. Plus McClatchy's expert know-how and vibrant community services programs. So, get your product or service really rolling, in one of America's fastest-growing markets.

Data Source: Sales Management's 1967
Copyrighted Survey—
Effective Buying Income
SRDS, January, 1968



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

CLUE

CHAMP-DECATUR-SPRINGFIELD INC DANVILLE
AVERAGE QUARTER HOUR ESTIMATES TUESDAY

TIME AND STATION	TV HOUSE-HOLDS	WOMEN	
		Total	18-49
4:00 P.M. WICS-WICD	29.6	27.6	13.6
Station B	10.2	1.8	1.8
Station C	23.8	9.5	7.3
4:30 P.M. WICS-WICD	29.4	26.3	12.4
Station B	16.5	4.9	4.9
Station C	23.2	9.0	6.8
5:00 P.M. WICS-WICD	16.4	12.2	3.2
Station B	9.5	4.2	3.8
Station C	48.4	11.9	9.8

to a Great Buy

This clue proves WICS-WICD's ability to provide efficient one-buy demographic television coverage of this important market with not only its usual dominance of Springfield-Decatur but effective coverage in Champaign as well.

NOTE: The "clue" also proves it's easy to be misled by total homes when you really need TOTAL WOMEN. For figures ARB reported for Tuesday viewing during the November 1967 rating period, see above "clue".

When looking for WOMEN, or any demographics, don't miss this 36-county market with buying power of over \$2 billion plus thousands of farms in America's greenest pastures.

WICS - WICD

NBC for the
Rich Mid Illinois Markets
SPRINGFIELD - CHAMPAIGN
DECATUR - DANVILLE

the katz agency national representatives

ARB November 1967 audience survey only, subject to strength and limitations of the original source.

Spot (Continued from page 88)

MILO-GUARD starts April 1 in Lubbock, Tex. Prime 20s adjacent to news shows will be used to reach men. Doris Berman is the buyer.

General Electric Co. (Clyne Maxon, Inc., N.Y.)

A ten-day flight for G-E PORTABLE ELECTRIC APPLIANCES begins May 10. Early and late fringe minutes as well as prime piggybacks will be used to carry the message into 35 markets. Terry Gramegna is the contact.

General Foods Corp. (Ogilvy & Mather, Inc., N.Y.)

A seven-week buy for PRIME DOC FOOD breaks April 8. Early and late fringe 30s will carry the message in 100 markets. Guy Spencer is the buyer.

General Foods Corp. (Young & Rubicam, Inc., N.Y.)

Commercials for MINUTE RICE MIX will be in 16 markets through the middle of June. Early and late fringe as well as prime 30s and piggybacks will be used to reach women. Peter Iorio is the buyer.

General Mills, Inc. (Dancer-Fitzgerald-Sample, Inc., N.Y.)

A four-week buy for various company products gets underway April 1. Day minutes as well as prime 30s will be used to reach women in 40 markets. Carol Ann Behn is the buyer.

General Mills, Inc. (Needham, Harper & Steers, Inc., Chicago)

Day and fringe minutes together with prime 30s will carry the message for several of this company's products. A full week flight begins April 1. Kathleen Nemmers is the buyer.

Getty Oil Co. (Smith/Greenland Co., Inc., N.Y.)

Early and late fringe minutes and some prime 20s will carry the company's message through the first part of April. Men are the target in Boston, New York and Philadelphia. Sylvia Alles is the buyer.

Leeming/Pacquin, Div. Charles Pfizer & Co. (LaRoche, McCaffrey & McCall, Inc., N.Y.)

Early and late fringe minutes will be used for LASPRIN. Commercials will be in eight markets till the end of April. Jim McCollom is the buyer.

Mars, Inc. (Ted Bates & Co., Inc., N.Y.)

A 10-week buy for various company products breaks March 31. Early fringe and day piggybacks will be used in 10 markets. Al Chalet is the contact.

The Mennen Co. (J. Walter Thompson Co., N.Y.)

Commercials for MENNEN PUSHBUTTON DEODORANT and MENNEN SKIN BRACER break April 7. Early and late fringe minutes and prime 30s and piggybacks will be used to carry the message to men in 30 markets. Dorothy Thornton is the buyer.

Michigan Fruit Cannery, Inc. (Rink Wells & Associates, Chicago)

Commercials for THANK YOU PUDDING break April 8. Prime 20s and 30s as well as day and fringe minutes will be used to reach women in 13 markets. Russ Swensen is the contact.

(Continued on page 92)

New names and plans

Newly elected officers of the Atlanta Broadcasting Executives Club include: Paul Raymon, station manager WAGA-TV, ABEC president; Don Love, Liller, Neal, Battle, & Lindsey, Inc., as vice president; Mrs. Churchill Young, Cargill, Wilson & Acree, secretary; and Martin Hollinger, Burke Dowling Adams, Inc., treasurer.

Raymon noted that ABEC has already outlined two projects: a lecture bureau that would supply speakers for college class seminars as well as other clubs and organizations, and a "Man of the Year in Broadcasting Award."

WDTV

COVERING A VITAL

area of

Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.

Gerald Greenberg, who four months ago was named vice president and media director at Ted Bates, Inc., New York, nearly became a rainmaker 15 years ago.

"Media is not something that you usually plan to enter," Greenberg points out, leaning back in his chair, lightly puffing on his pipe. "Media is something that you have to work your way into." And work he did.

When Greenberg left the Army in 1953, he went to work for WABC-TV as a co-ordinator in the art department. At night, he studied broadcasting at Columbia University.

It was during his stay at the station's art department that Greenberg felt WABC-TV needed a special effects department.

"I recognized the need for a special effects department and I just so happened to be studying the subject at Columbia. I went to my instructor and told him the situation. As I was



one of his students, he explained that he would gladly help me out. Also, my instructor happened to be the head of the special effects department at NBC."

With coaching and direction from his college instructor, Greenberg soon felt confident to approach the people at ABC on the subject. "They asked me to design a rain machine," he smiles, "and the darn thing turned out pretty good."

Everyone at the network was enthusiastic, the only trouble was that special effects were done by scenic designers who belong to a union which, in Greenberg's words, "is very difficult to get into."

His rainmaking future seemed dubious and from the ABC art department, compliments of his renown as a rainmaker, Greenberg was named an assistant production manager for the WABC-TV. In time, he also doubled as assistant program director before leaving ABC in 1956 to join the business affairs segment of the radio and tv department at Y&R.

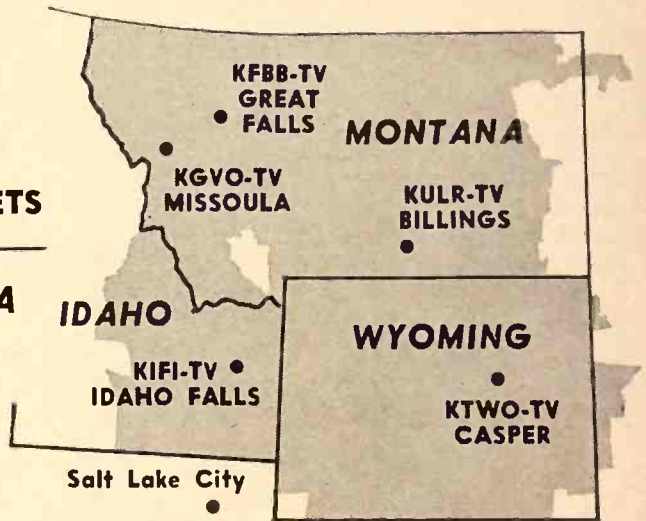
In 1963, Greenberg was tapped by Morse International, the house agency for Vick Chemical Co., to become their associate media director. However, Morse closed its doors for good about 2 1/2 years later.

Fortunately, just at that time, Sam Vitt, media director at Bates, was on the lookout for media talent.

NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE IDAHO FALLS AND MISSOULA MARKETS

KFBB-TV, GREAT FALLS, MONTANA
KULR-TV, BILLINGS, MONTANA
KGVO-TV, MISSOULA, MONTANA
KIFI-TV, IDAHO FALLS, IDAHO
KTWO-TV, CASPER, WYOMING



SERVING 346,470 TV HOMES IN 96 COUNTIES

THE GREAT WEST GROUP IS HOW THE WEST IS ONE!

A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN

Mobil Oil Co.

(Doyle, Dane, Bernbach, Inc., N.Y.)
 Commercials for MOBIL OIL begin April 5. Early and late fringe minutes will be in 100 markets for eight weeks. Jerry Levy is the buyer.

National Biscuit Co.

(McCann-Erickson, Inc., N.Y.)
 Day and early fringe minutes will carry the message for NABISCO COOKIES through mid-April. Women and kids are the targets in about 20 markets. Orrin Christy buys.

National Biscuit Co.

(William Esty Co., Inc., N.Y.)
 Commercials for NABISCO WHEAT & RICE will be in about 45 markets through the middle of April. Day minutes and early fringe 30s will be used to reach youngsters. Joy Sanders and Larry Birdsall are the buyers.

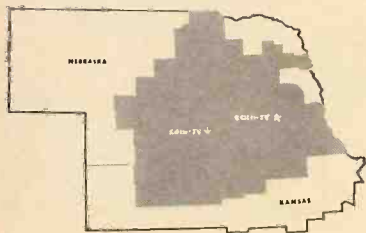
Noxell Corp.

(SSC&B, Inc., N.Y.)
 Early fringe minutes and 30s will carry the word for THERMA-BLEM and NOXEMA SKIN CREAM into 31 markets till June 23. Teens and women are the target groups. Sue Baron buys.
 (Continued on page 94)

**You're only
 HALF COVERED
 in Nebraska...**

**if you don't use
 KOLN-TV/KGIN-TV**

No matter how diplomatic you may be, you can't *persuade* Nebraska until you *cover* Nebraska. And you can't cover it unless you cover the state's *other* big market: Lincoln - Hastings - Kearney. And to reach that, you've got to have KOLN-TV/KGIN-TV — the official basic CBS outlet for most of Nebraska and Northern Kansas. Let Avery-Knodel document it for you.



The Feltzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWAM/WWTV-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/CADILLAC-TRAVERSE CITY
 WWUP-TV SULLY STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 /KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA 1500 FT. TOWER GRAND ISLAND, NEBRASKA 1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

Buyer's Checklist

New Representatives

WJRI-TV Atlanta named Avery-Knodel, Inc., its national sales representative, effective immediately.

WICS-TV Springfield-Decatur, Ill., and WICD-TV Champaign-Danville, Ill., appointed Katz Television their national sales representative, effective immediately.

WKNX-TV Flint-Saginaw-Bay City and KENR-AM Houston chose Adam Young-VTM, Inc., their national sales representative, effective immediately.

WDHO-TV Toledo appointed H-R Television its national sales representative, effective immediately.

KVII-TV Amarillo named H-R Television, Inc., its national sales representative, effective immediately.

KEMO-TV San Francisco and WSTV-TV Wheeling-Steubenville, Ohio, named Edward Petry & Co. their national sales representative, effective immediately.

KCMO-TV Kansas City appointed Blair Television its national sales representative, effective immediately.

Network Rate Increases

ABC-TV:

WTRF-TV Wheeling from \$850 to \$900, effective April 8, 1968.

NBC-TV:

WLUC-TV Marquette, Mich., from \$350 to \$375, effective September 1, 1968.

WFMJ-TV Youngstown from \$500 to \$550, effective September 1, 1968.

WIMA-TV Lima, Ohio, from \$175 to \$200, effective September 1, 1968.

KSD-TV St. Louis from \$2,100 to \$2,200, effective September 1, 1968.

INDEPENDENT:

WPHL-TV Philadelphia Channel 17 has established a rate of \$400, effective September 3, 1968.

Media merger

The media and marketing departments of Winius-Brandon Co., St. Louis, have merged.

Mark J. Wolters was named director of marketing services and will be in charge of the administrative aspects of the department. Wolters will also serve as chairman of the agency's Media Strategy group.

Ralph Greb was named associate director. Media directors of the new group include: George R. Bishop, Viola S. Arnold and Evelyn M. Langan.

Mary Alice Tayon serves as information director.

The HI-RISE MARKETS

South Bend - Elkhart
and Fort Wayne

Hi-Rise in Effective Buying Income

Latest figures show the total EBI in these two rich markets now amounts to nearly \$3 billion!* Are you getting your share? If not, call Blair.

* Source: Sales Management "Survey of Buying Power", June 1967.

The Communicana Group

WSJV-TV

SOUTH BEND-**28** ABC
ELKHART

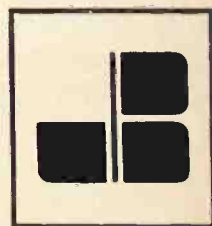
WKJG-TV

FORT WAYNE **33** NBC

Also: WKJG-AM and FM, Ft. Wayne; WTRC-AM and FM, Elkhart
The Elkhart Truth (Newspaper)

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP

THE COMMUNICANA GROUP
INDIANA COMMUNICATORS

BLAIR TELEVISION

Rep Report

ROBERT A. STUART was appointed general sales manager of Television Advertising Representatives, Inc.,



STUART

New York. Stuart was formerly an assistant to the president.

GLEN BURNSIDE, formerly with WACB-TV Sales, joined NBC Television Spot Sales as an account executive.

JAMES A. SOWARDS was named account executive of CBS Television National Sales, San Francisco. Sowards was account executive for KNXT Los Angeles.

DICK CALENDER joined the television sales staff of Edward Petry &

Co., San Francisco. Calender was formerly sales manager of KNBR San Francisco.

JOSEPH J. ROGERS joined Blair Television, Philadelphia, as an account executive. Rogers replaces WARREN PAUL who is now on the market division sales staff of the rep's New York office. Rogers was formerly with the NBC-Owned Stations group in New York.

LEE REDFIELD, formerly general sales manager of CKLW-TV Windsor-Detroit, joined the Chicago sales staff of Metro Tv Sales.

DONALD BARRABEE and THOMAS WATSON joined the Tv East Sales Staff of Katz Television, New York.



BARRABEE

WATSON

Barrabee was formerly with Avery-Knodel, New York, and Watson was with WHN radio and CBS in New York.



F. Van Konynenburg, left, president of WCCO-TV and radio, Minneapolis-St. Paul receives "Silver Medal" award from James Van Hercke, president of the Advertising Club of Minnesota. Van Konynenburg is the first Minnesota broadcaster to be named "Advertising Man of The Year" by the group.

A buy for PURINA CAT FOODS begins April 8. Prime 30s and fringe minutes will be used to carry the message into 61 markets through May 19. Kenneth Mange is the buyer.

Roman Products Corp.

(William Esty Co., Inc., N.Y.)

A seven to nine-week buy for ROMAN FROZEN PIZZA starts April 7. Early and late fringe as well as day minutes together with prime 30s will carry the message into 20 markets. Angelo Garcia buys.

Safeco Insurance

(Lennen & Newell, Inc., N.Y.)

Five-minute spots slated for news and sports shows will carry this company's message to men through the end of the year. Nearly 33 markets will get the word. Betty Whalen is the contact.

(Continued on page 96)

Spot (Continued from page 92)

P. Lorillard Co.

(Grey Advertising, Inc., N.Y.)

Early and late fringe minutes will carry the message for OLD GOLD cigarettes through the end of July. Men and women will be the target in about 10 markets. Bill Barrett is the contact.

Quaker Oats Co.

(J. Walter Thompson Co., Chicago)

Commercials for KEN-L-RATION SPECIAL cuts break April 7. Early and late fringe as well as day minutes will carry the message in 25 markets thru May 31. Maggie Marino is the buyer.

R. J. Reynolds Foods, Inc.

(Pritchard, Wood, Inc., N.Y.)

Day and early and late fringe 30s will be used exclusively to carry the message for MY-T-FINE puddings. Ten markets will be covered through early May. Pat Madden is the buyer.

R. J. Reynolds Tobacco Co.

(William Esty Co., Inc., N.Y.)

Early and late fringe minutes will carry the message for WINSTON cigarettes into April. Men and women will be the target in 21 markets. Sally Reynolds is the buyer.

Ralston Purina Co.

(Gardner Advertising, Inc., St. Louis)

Who's Who
in Des Moines
Television?



WHO TV

...that's who!

Colorful 13 • DES MOINES, IOWA

Represented Nationally by
Peters, Griffin, Woodward, Inc.

IN SIOUX CITY IOWA



King
CHANNEL 14

a meg-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

*find your
way to
ARB's
warm
hospitality
at the
NAB*

We'll be on hand during the 46th Annual NAB Convention to meet personally with television and radio station personnel . . . to discuss what's new in audience research and how you can best use our services to map out a profitable selling effort in the months ahead.

Plan to join us for Continental Breakfast or a coffee break. And be sure to pick up your own personalized hospitality mug. It's our way of saying thanks for stopping by.



AMERICAN RESEARCH BUREAU
A C-E-I-R SUBSIDIARY OF CONTROL DATA CORPORATION

WASHINGTON · NEW YORK · CHICAGO · ATLANTA · LOS ANGELES · SAN FRANCISCO

ROBERT POWELL was appointed vice president and management supervisor for the James B. Beam Distilling account at Campbell-Ewald, Chicago. Powell was formerly a media director for the agency.

CHARLES E. JONES was named an account group supervisor at The Gumbinner-North Co., Inc., New York.

PETER TRIOLO was elected a senior vice president of Ketchum, MacLeod & Grove, Inc., New York.



TRIOLO

Triolo joined the agency in 1964 as vice president and director of media.

Agency Appointments

E. E. NORRIS and BRUCE CRAWFORD, management supervisors, were named to the new position of senior vice president of Batt n, Barton, Durstine, & Osborn, Inc., New York.



NORRIS

CRAWFORD

Norris was elected to the Board of Directors in '65; Crawford in '66.

HUBERT J. SEBASTIAN, ELDON L. SPEARS and PATRICIA VERHINE were elected vice presidents in the research and marketing services department of Ted Bates & Company, New York. Sebastian and Spears were formerly research group heads. Miss Verhine currently directs the unit responsible for idea and creative research at Bat s.

HENRY J. OPPERMAN and EDWARD R. PIETRAS were named senior vice presidents of North Advertising Inc., Chicago.

PATRICK J. MCGRATH and RICHARD J. SUTTER, vice presidents and management supervisors, were elected senior vice presidents and directors of Benton & Bowles, Inc., New York. MARK BOLLMAN, who joined the agency as senior vice president in January, was elected a director. McGrath is now management supervisor over the agency's line of Procter & Gamble toilet goods products. Sutter was formerly a management supervisor and Bollman, formerly president of Quadrant International, Inc., an Interpublic component, and member of Interpublic's board of directors.

ROBERT MINNER was elected to the board of directors at Needham, Harper & Steers, Inc., New York. In December, Minner was elected a vice president and treasurer of the agency.

LEN HOWE was elected president of Wesley Day & Co., Inc., Des Moines, Iowa. Howe, who had been vice president, succeeded Wesley Day, who suffered a stroke in January and is convalescing at home in Des Moines.

JOHN HORAK joined Clinton E. Frank, Inc., Chicago, as account executive on the Toyota account.

NB

Put the middle of the mitten... in the palm of your hand

WILX-TV



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933



Spot (Continued from page 94)

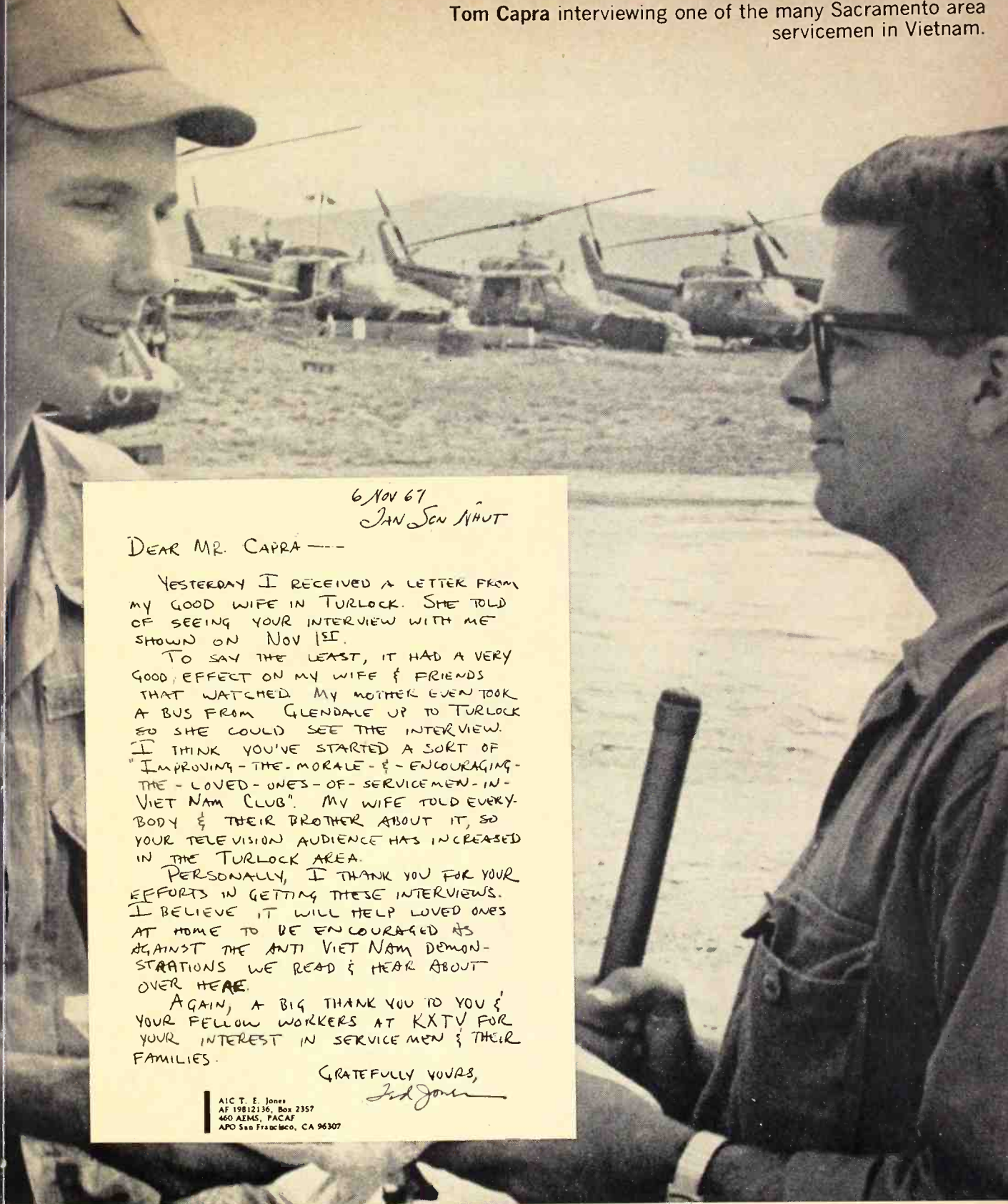
Sealtest Foods Ice Cream Div., National Dairy Products Corp.
(N. W. Ayer & Son, Inc., N.Y.)

A renewal buy for SEALTEST ICE CREAM breaks April 1 to carry the message for 26 weeks into from 80 to 110 markets east of the Mississippi. Early and late fringe as well as day minutes will be used. Richard Bunbury is the contact.

Shell Oil Co.
(Ogilvy & Mather, Inc., N.Y.)
Commercials for this company's special
(Continued on page 98)



Tom M. Percer has been promoted to vice president and general manager of WHNT-TV Huntsville, Ala.



6 Nov 67
IAN SEN NHUT

DEAR MR. CAPRA ---

YESTERDAY I RECEIVED A LETTER FROM MY GOOD WIFE IN TURLOCK. SHE TOLD OF SEEING YOUR INTERVIEW WITH ME SHOWN ON NOV 15.

TO SAY THE LEAST, IT HAD A VERY GOOD EFFECT ON MY WIFE & FRIENDS THAT WATCHED. MY MOTHER EVEN TOOK A BUS FROM GLENDALE UP TO TURLOCK SO SHE COULD SEE THE INTERVIEW. I THINK YOU'VE STARTED A SORT OF "IMPROVING-THE-MORALE-&-ENCOURAGING-THE-LOVED-ONES-OF-SERVICEMEN-IN-VIET NAM CLUB". MY WIFE TOLD EVERYBODY & THEIR BROTHER ABOUT IT, SO YOUR TELEVISION AUDIENCE HAS INCREASED IN THE TURLOCK AREA.

PERSONALLY, I THANK YOU FOR YOUR EFFORTS IN GETTING THESE INTERVIEWS. I BELIEVE IT WILL HELP LOVED ONES AT HOME TO BE ENCOURAGED AS AGAINST THE ANTI VIET NAM DEMONSTRATIONS WE READ & HEAR ABOUT OVER HERE.

AGAIN, A BIG THANK YOU TO YOU & YOUR FELLOW WORKERS AT KXTV FOR YOUR INTEREST IN SERVICE MEN & THEIR FAMILIES.

GRATEFULLY YOURS,

Ian Sen Nhut

AIC T. E. Jones
AF 19812136, Box 2357
460 AEMS, PACAF
APO San Francisco, CA 96307

Think you've started a sort of 'Improving-the-morale-&-encouraging-the-loved-ones-of-servicemen-in-Vietnam Club'?"

AC T. E. JONES

Thank you letters. Not the polite kind. But the kind that come from the heart. Thousands of them came in response to our filmed Vietnam interviews with servicemen from the Corinthian markets.

We sent crack teams to Southeast Asia to find out how local fighting men them-

selves felt about the war, so as to make the war more personal, more immediate and more meaningful to our local television viewers.

Their letters tell us that we did our job.



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

CORINTHIAN

Responsibility in Broadcasting
Represented by H-R/Corinthian Sales.

Required Reading

for everyone
who makes his
living in the
television industry.

Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." *Lawrence Laurent in The Washington Post.*

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95

WRITING FOR TELEVISION AND RADIO

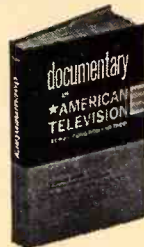
by Robert L. Hilliard, University of North Carolina

A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**

THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



Spot (Continued from page 96)

69¢ FLATWARE PROMOTION will be in about 20 markets through mid-May. Early and late fringe minutes and some prime 20s will be used. Bern Flynn is the buyer.

Simplicity Manufacturing Co. (Baker/Johnson & Dickinson, Inc., Chicago)

Successive three-week flights for SIMPLICITY POWER LAWNMOWERS break April 1, April 20 and May 1. Fringe minutes adjacent to news, weather and sports shows will be used to carry the message to men in 115 markets. John Bieberstein is the buyer.

Standard Brands, Inc. (Ted Bates & Co., Inc., N.Y.)

A five-week buy for various company products begins on March 31. Prime 20s as well as fringe and day minutes together with 30s and IDs will be used to reach women in from 100 to 125 markets. Janet Zuckerman is the buyer.

Stokely-Van Camp, Inc. (Lennen & Newell, Inc., N.Y.)

A four-week flight for this company's FRUITS AND VEGETABLES breaks at issue date. Prime and day 20s will be used to reach women in 25 markets. Marian Jones is the contact.

Swift & Co. (Marschalk, Inc., N.Y.)

A test market buy for this company's canned convenience products gets underway April 22. Day and early as well as late fringe minutes together with prime 20s will be used to reach women in four markets. Dick Weinstein is the buyer.

Texize Chemicals, Inc. (Henderson, Inc., Atlanta)

This company begins a 12-week buy for their products on April 25. Day as well
(Continued on page 101)

ORDER FORM

BOOK DIVISION, TELEVISION AGE

1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
 DOCUMENTARY IN AMERICAN TELEVISION \$8.95
 TELEVISION STATION MANAGEMENT
 Paper \$3.95 Cloth \$6.95
 WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

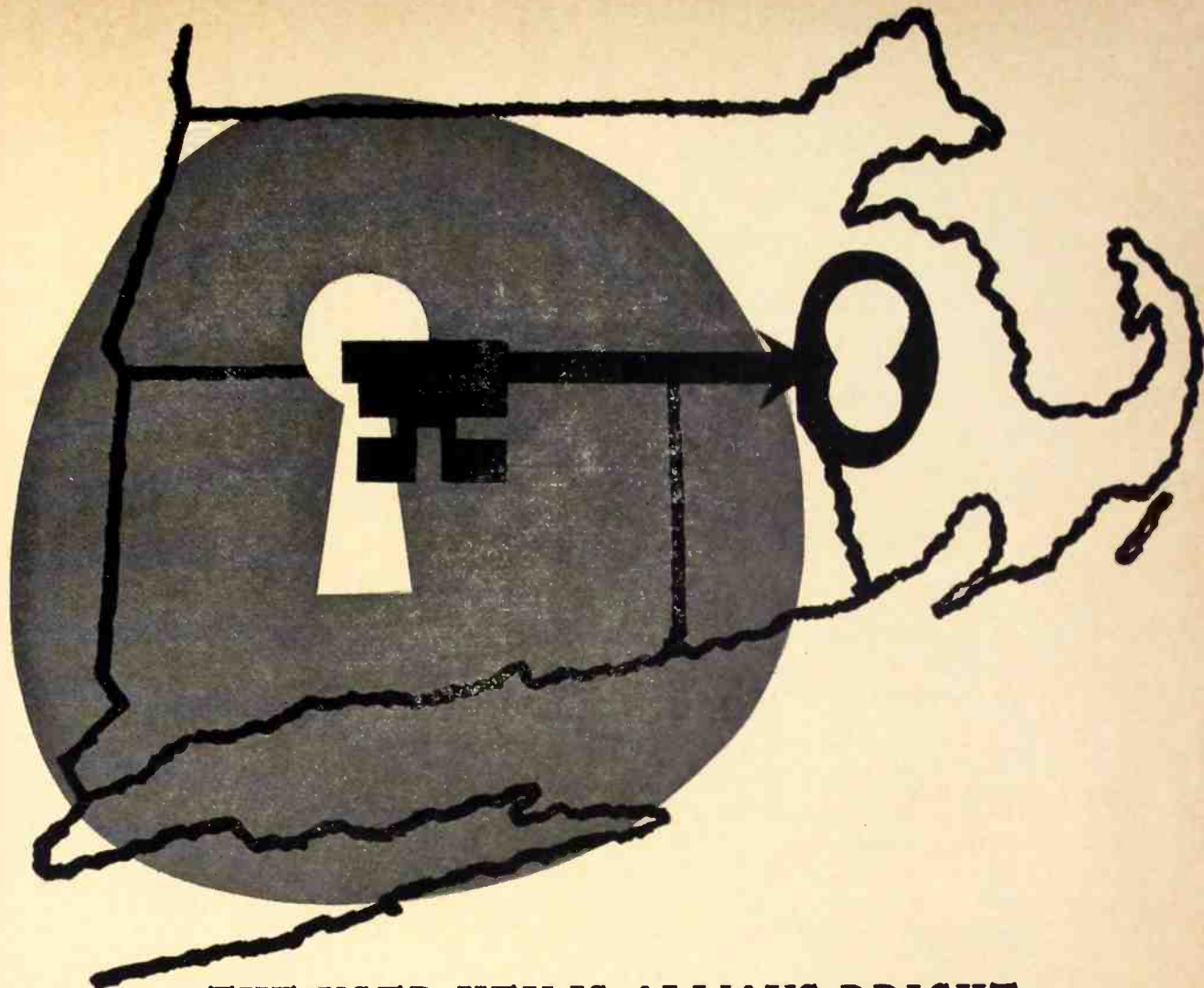
Check enclosed.

Wuerch joins Avco

William E. Wuerch was named general manager of WLWI-TV Indianapolis. Prior to



accepting his post with Avco Broadcasting, Wuerch was program manager for WBZ-TV Boston, a Group W station.



THE USED KEY IS ALWAYS BRIGHT

BEN FRANKLIN'S LITTLE HOMILY MIGHT HAVE BEEN WRITTEN ABOUT WTIC TELEVISION AND RADIO. A BRIGHT KEY TO THE THRIVING MARKET OF RICH, RICH SOUTHERN NEW ENGLAND, WTIC TELEVISION AND RADIO CAN OPEN DOORS IN A BUSTLING AREA WHERE SALARIES ARE HIGH AND CONSUMERS ARE EVER ALERT TO THE GOOD THINGS OF LIFE.

WHAT'S MORE, OUR COVERAGE CLOSELY MATCHES THE DISTRIBUTION AND WAREHOUSING PATTERNS FOR RETAIL FOOD SALES. OF THE \$1,100,000,000 FOOD SALES IN HARTFORD-NEW HAVEN AND SPRINGFIELD-HOLYOKE DURING 1966, TWO-THIRDS WAS DISTRIBUTED FROM WAREHOUSES WITHIN THE AREA. AND OF THIS FIGURE, \$532,000,000 CAME FROM THE WAREHOUSES OF THREE MAJOR CHAINS ALONE.

NO VEHICLE OF ADVERTISING CAN MATCH ITS COVERAGE OR CIRCULATION TO THIS IMPORTANT DISTRIBUTION PATTERN AS EFFICIENTLY AS OURS.

OPEN NEW DOORS FOR YOUR PRODUCT IN SOUTHERN NEW ENGLAND. OUR BRIGHT KEY IS AT YOUR DISPOSAL.

Leonard J. Natunell

PRESIDENT
BROADCAST-PLAZA, INC.

WTIC  **TV-AM-FM**

BROADCAST-PLAZA, INC., 3 CONSTITUTION PLAZA, HARTFORD, CONNECTICUT 06115

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

WTIC-AM-FM IS REPRESENTED BY THE HENRY I. CRISTAL COMPANY



Costume by Joseph Mag

The city that turns us on

San Francisco is the city that sets the pace, makes the trends, starts the styles. San Francisco: one of a kind. Unique.

In the San Francisco Bay Area, viewers are turning on KTVU, the only television station that programs its entire schedule to match the varied tastes of this market.

So when you need impact and coverage, go to the independent that's tuned to the market and gives you a net weekly circulation of 1,204,700-TV homes. The Nation's Leading Independent TV Station.*

REPRESENTED BY H-R TELEVISION

*ARB Net Weekly Circulation March 1966 Coverage Study. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. Original reports can be reviewed for details on methodology.

KTVU 2

SAN FRANCISCO • OAKLAND

CBC Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; WIIC-TV, Pittsburgh; KTVU San Francisco-Oakland

Spot (Continued from page 98)

as early and late fringe minutes will be used to reach women in 20 markets. Margaret Hill is the buyer.

Tropicana Products, Inc.
(John L. Douglas & Associates, Inc.,
Brandeton, Fla.)

A summer buy for TROPICANA PURE ORANGE JUICE breaks in June. Prime 20s and 30s together with day minutes will be used to reach women in five markets. John Douglas is the contact.

Warner-Lambert Co.
(BBDO, Inc., N.Y.)

Buys for both EFFERDENT and BROMO SELTZER begin April 1. Early and late fringe minutes and 30s will carry the message for both products for 13 weeks. EFFERDENT will be in 45 markets; BROMO SELTZER in 25. Bill Becker is the contact.

Wells Fargo Bank
(McCann-Erickson, Inc., San Francisco)

A five-week buy for this company breaks at issue date. Prime 30s and early and late fringe minutes will be used adjacent to sports shows to reach men in all of Northern California. Ann Meschery is the contact.

Wise Potato Chip Co.
(Lynn Organization, Inc., Wilkes Barre)

IDs as well as early and late fringe 20s and day minutes will carry the message for WISE POTATO CHIPS through April 14. Women are the target in 12 markets. Bill McLaughlin is the contact.



Kenneth Cowan, Director of Creative Services and Sales Development for WOR-TV New York has been assigned additional duties by RKO General, Inc. He will be in charge of advertising and public relations for both tv and radio for the company. Cowan has held executive posts in broadcasting and publishing for 18 years. He joined WOR in 1964 as Administrative Assistant to the General Manager.

Turn on the

SELL

POWER

... and penetrate
these growth markets with
the Gilmore Group



Sharpen your sales impact to 3/4-million viewers in the Evansville area via WEHT, the station on the grow. It's a market on the grow, too . . . up 58% in eight years to \$720 million in retail sales.



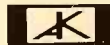
Corner the rich four-corner market of Missouri, Kansas, Oklahoma and Arkansas, offering \$902 million in retail sales. KODE is at its center, the Joplin-Pittsburg metro area, in the top-100 TV markets.



Dominate in the flourishing Shenandoah Valley with WSVA, the exclusive station in a 120-mile radius. It's got a market-lock on \$1,260,000,000 CSI in a dynamic growth area.



REPRESENTED BY



EVERY-KNODEL, INC.



James S. Gilmore, Jr., president

GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING, KALAMAZOO, MICHIGAN 49006

KODE-TV Joplin WEHT-TV Evansville KGUN-TV Tucson WSVA-TV Harrisonburg
KODE-AM Joplin WSVA-AM Harrisonburg WSVA-FM Harrisonburg

We brought American and European TV news directors a little closer together.

In Paris last Fall, TV news directors from opposite sides of the Atlantic did something they'd never done before. They sat down as a group and started talking.

It was the first International Conference for TV News Directors. Sponsored by RTNDA and Time-Life Broadcast, it attracted more than 60 representatives from 15 countries.

For two days the newsmen examined and compared systems for gathering, preparing and reporting the news. They questioned each other and learned from each other, and when the two days were up, they made it clear they wanted to continue such exchanges.

We at Time-Life Broadcast hope to provide further opportunities for such dialogues.



Time/Life Broadcast

- Determination of what devices may be attached to or interconnected by common carrier circuits;
- Delineation of the functions and limitations of common carriers and private carriers in relation to each other;
- Delineation of the obligation of broadcast licensees and applicants to ascertain community needs and interests and of the means that will meet FCC standards in this respect;
- Improvement of FCC legal procedures, as by the establishment of "discovery rules," increased reliance on Hearing Examiners, and other means;
- Means of handling a workload that is rapidly growing in both quantity and complexity with a staff and resources that are expanding very slowly or not at all.

This list is not a description but merely a very vague indication of problems, each of which is large, multi-faceted, complex and embracing a host of divergent claims and interests, and which is representative of other problems not mentioned here.

In the face of such problems the FCC could not—and most assuredly does not—satisfy everyone on anything or anyone on everything.

My own view differs from that of a majority of the Commission on several of the issues involved in some of the foregoing problems, although I concur completely in many of the actions the FCC has taken with respect to some of these matters.

The important point I seek to make is that the FCC is now addressing itself to matters which must be regarded as the truly important issues in the field of government regulation of communications by almost any standard or viewpoint.

Some problems—such as the desire of different services or different applicants to use the same frequency in the same place at the same time—are inherently insoluble, and the FCC has not found any solution.

All of the important and basic problems are most difficult of solution, and the Commission is far from a complete or satisfactory solution of most of them. So it is evident that the FCC is not doing its job perfectly.

But I do not know of any agency, organization, business or person who is doing a job perfectly.

Clearly the FCC is addressing its proper job and is working at it. The problems are difficult, the volume of work is staggering, and the resources are limited. In these circumstances, progress is painfully slow.

But the FCC is not out chasing butterflies, publicity, or technical pie in the sky—as are some of its critics. It is facing its problems and striving

mightily to find the answers which will best meet technical standards of efficiency and satisfy the diverse and conflicting economic, legal and social interests of society.

No public agency or official can satisfy all of the people all of the time, or some of the people any of the time, but it can satisfy some of the people some of the time. That the FCC is doing—and it's about the best anyone can do in present circumstances. In this sense the FCC is, indeed, doing its job. ■

local
Political Candidates
in 3 States use—

WTVY
DOTHAN, ALABAMA

Those who seek results where it counts know their market, and candidates in local elections in Alabama, Georgia, and Florida all have found it wise to use WTVY's area coverage. If you'd like to sweep clean in the corners of these three states, invite WTVY to your next selling party.

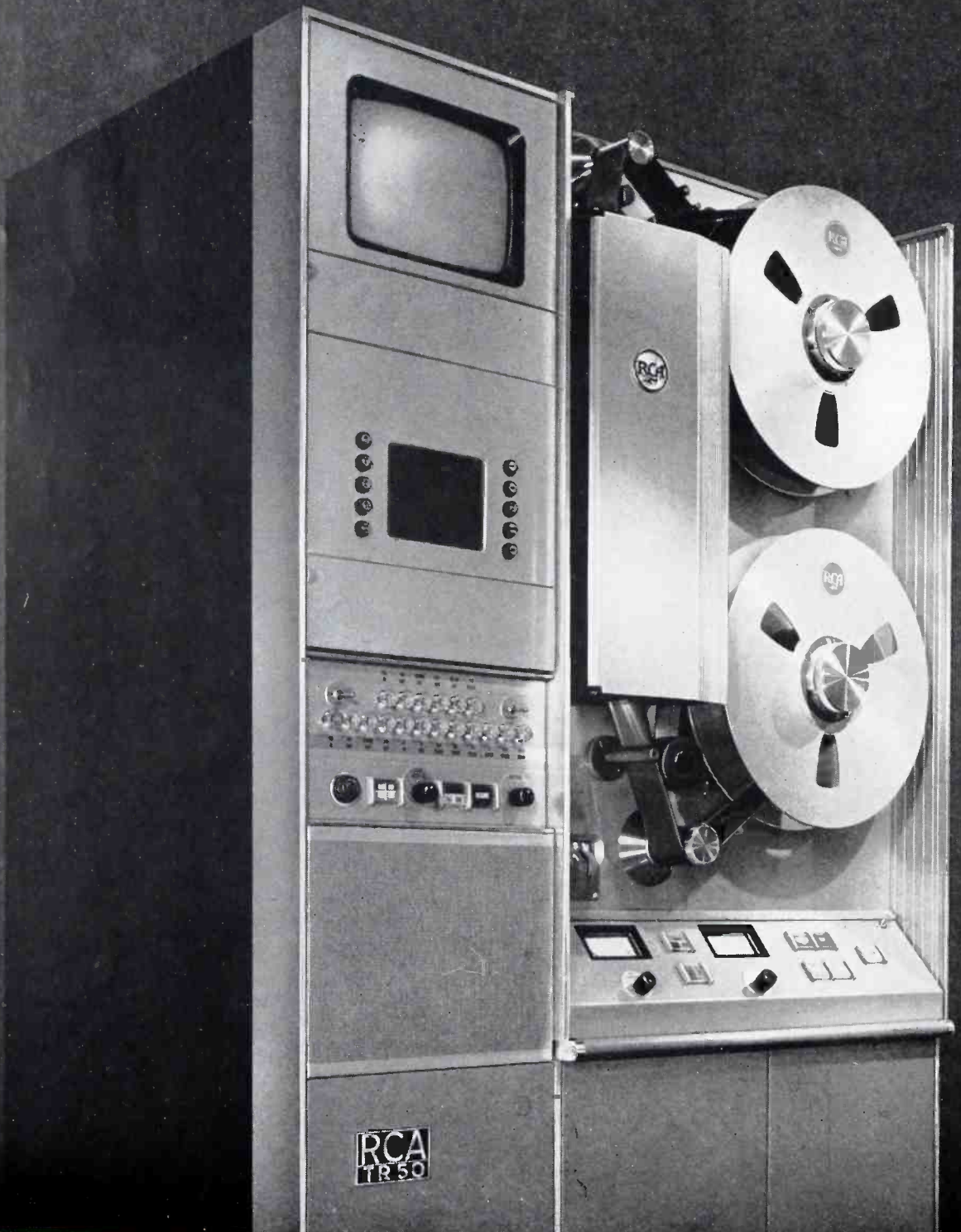
WTVY
Dothan, Alabama

Represented by
The Meeker Co., National
Busby, Finch & Woods, Inc., South and Southwest

F. E. Busby
President and General Manager

RCA
TR-50

We've taken the



Write out of high band with the TR-50!

Today's lowest cost tape machine with high band *performance*.

Here's the newest member of the RCA tape line. This recorder is designed for high band color *performance* with all the snap and sparkle that your clients can ask for . . . plus economy. The TR-50 is the most economical high band color recorder available today.

High band *performance*—43 db signal-to-noise and 40 db moire—has been achieved at the lowest price ever. This is a result of borrowing some of the advanced technology from the most deluxe TV tape recorders. For instance the FM Modulator—a heterodyne type—is the same as used in the RCA TR-70.

Words or specifications can only begin to describe the excellent high band performance of this machine. The real proof is in the picture . . . and *you can see it* for yourself in any of the stations that have it, in the Camden color demonstration area, or at the forthcoming NAB Convention.

For further information about this low-priced high band recorder, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey 08102.

RCA Broadcast
Equipment

An example of our efforts in this regard is well documented in the Report of the Advisory Committee for the Land Mobile Radio Services. The Committee's activities were carried on under the Commission's chairmanship, but its work required very substantial joint efforts by industry and Government over a period of more than three and a half years.³

The recommendations of this group will not result in the long range solution of the problems of mobile radio, but they will assist us in providing for expanded use by these services of their present frequencies. We have already put into effect several of the Committee's more important suggestions.⁴

We have just completed a staff study of possible ways to increase spectrum allocations to these vehicular services, and the Commission is now engaged in a series of meetings to consider what direction we should take to provide for the expanding needs of land mobile radio.⁵

Although our scientific research

activities have been quite limited, we are investigating, through a series of experiments, newly discovered interference problems that may affect the ability of space communications services and terrestrial microwave systems to share the same portions of the spectrum. This is a serious matter. It could significantly affect the future of our domestic and international communications complexes.⁶

We have instituted a public inquiry into the future needs of our country for expanded communications of all kinds, including prospective new uses of both the radio and cable technologies.⁷

As a forerunner to this, we had previously instituted an inquiry into the problems posed by the growing interdependence of computers and communications facilities.⁸

I think it is fair to say that we were the first to recognize the problems developing in this area, and that we have moved aggressively to develop the information necessary for the formulation of sound policies to deal with these complex interrelationships.

We are assisting the President's Communications Task Force in similar studies of further communications potentials and alternative methods of providing for these important and growing needs.

We are continually looking at all areas of the spectrum, making periodic adjustments of allocations to users, encouraging development of more efficient communications techniques and equipment, and providing spectrum space for new uses of radio as they evolve. One example of the latter is our action in establishing a new spectrum home for microwave facilities to serve CATV systems.⁹

We are attempting to obtain adequate funds for the exploration of new engineering and administrative techniques looking toward more efficient methods of frequency management.¹⁰

The Congress responded by appropriating a substantial sum for research in the current fiscal year, though our use of these funds has been delayed by certain of the budget restraints imposed in connection with the war in Vietnam.

We expect to move ahead with our initial plans in the near future, and hope that Congress will provide us with increased appropriations for

succeeding years. The need for much of our projected research relates directly to our problems in managing the spectrum.

The Commission is not as ineffectual as some people would have you believe. We have plenty of unsolved problems, but within our limited resources I think we are doing a good job. The difficulties we face are not easy to resolve, and those who claim to have solutions and who protest our failure to adopt their ideas usually represent a single interest or point of view.

The Commission must formulate policies which will fairly accommodate the interests of all claimants on the spectrum. I think we are moving toward that goal, and I am quite hopeful that we will make the progress in efficient use of our spectrum resources which is so important to our future. ■

¹ Report and Order in Dockets No. 13522 and 14477, adopted June 19, 1963, regarding the allocations of frequencies for space communications and for radio astronomy. The Department of State adopted the recommendations contained in this report and they became the U.S. proposals for the Radio Conference on Space Radiocommunications and Radio Astronomy, Geneva, 1963.

² In the matter of the establishment of domestic non-common carrier communication satellite facilities by non-governmental entities. Notice of Inquiry in Docket No. 16495, March 2, 1966.

³ Report of the Advisory Committee for the Land Mobile Radio Services, November 30, 1967.

⁴ Second Report and Order, Docket No. 13847, concerning frequency allocations, frequency separations, and technical standards governing the use of frequencies in the 450-470 Mc/s band.

⁵ Public Notice dated April 14, 1967, announcing an intensified study of the feasibility of meeting the needs of the land mobile service within spectrum space allocated to UHF television.

⁶ Report R-6801, FCC/USAF POPSI PROJECT. Report now being printed for publication.

⁷ Public Notice dated July 7, 1967, indicating a study of new specialized communications developments.

⁸ Notice of Inquiry in Docket No. 16979, Regulatory and Policy Problems Presented by Interdependence of Computer and Communication Services and Facilities.

⁹ Second Report and Order in Docket No. 15586 regarding frequency allocations and technical standards involving the use of microwaves for private and common carrier CATV systems.

¹⁰ Federal Communications Commission Budget Justifications for Fiscal Years 1968 and 1969.

Your Blair Man Knows . . .

MILL OF THE FUTURE . . . while the \$350 million dollar "Mill of the Future" program started in 1965 progresses at the Weirton Steel Company, its parent company, National Steel Corporation, reveals that new additions to their Weirton division will be constructed as the major portion of a new \$250 million dollar expansion. National Steel is the nation's third largest steel producer and its Weirton, West Virginia "Mill of the Future" is twenty-two miles from WTRF-TV's tower. Weirton folks and their families comprise another segment of the active-earning-spending WTRF-TV audience in the lucrative Wheeling-Steubenville Upper Ohio Valley Market. Do you have anything to sell to these people? WTRF-TV can do it!

BLAIR TELEVISION

Representative for

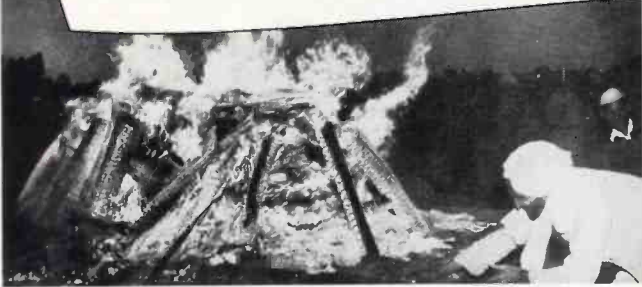
WTRF-TV

Color Channel 7 — NBC

Wheeling, West Virginia

... GANDHI ASSASSINATED ... BERLIN AIRLIFT ... ISRAEL BECOMES A NATION ...

HISS ACCUSED OF SPYING ... CARDINAL MINDSZENTY SENTENCED ... TRUMAN ELECTED



and in BUFFALO THE BIG NEWS OF 1948 WAS WBEN-TV GOING ON THE AIR!

And we've been making news ever since. This May we celebrate 20 years of telecasting. We are the pioneer station in Western New York and as such have gotten used to the idea of being first. This includes first with Color, first (and only) with mobile unit facilities, first with color film processing and, most important, first in sponsor sales and service to the most successful merchandisers in the Western New York market.

Since 1948 we have maintained our leadership through dedicated public service programming, imaginative locally-produced shows and a scrupulous regard for quality in production and presentation. In television these are the responsibilities of leadership. We've enjoyed them these past 20 years and are looking forward to continuing with all of them for the decades ahead.

Twentieth Anniversary

WBEN-TV CH. 4 IN BUFFALO

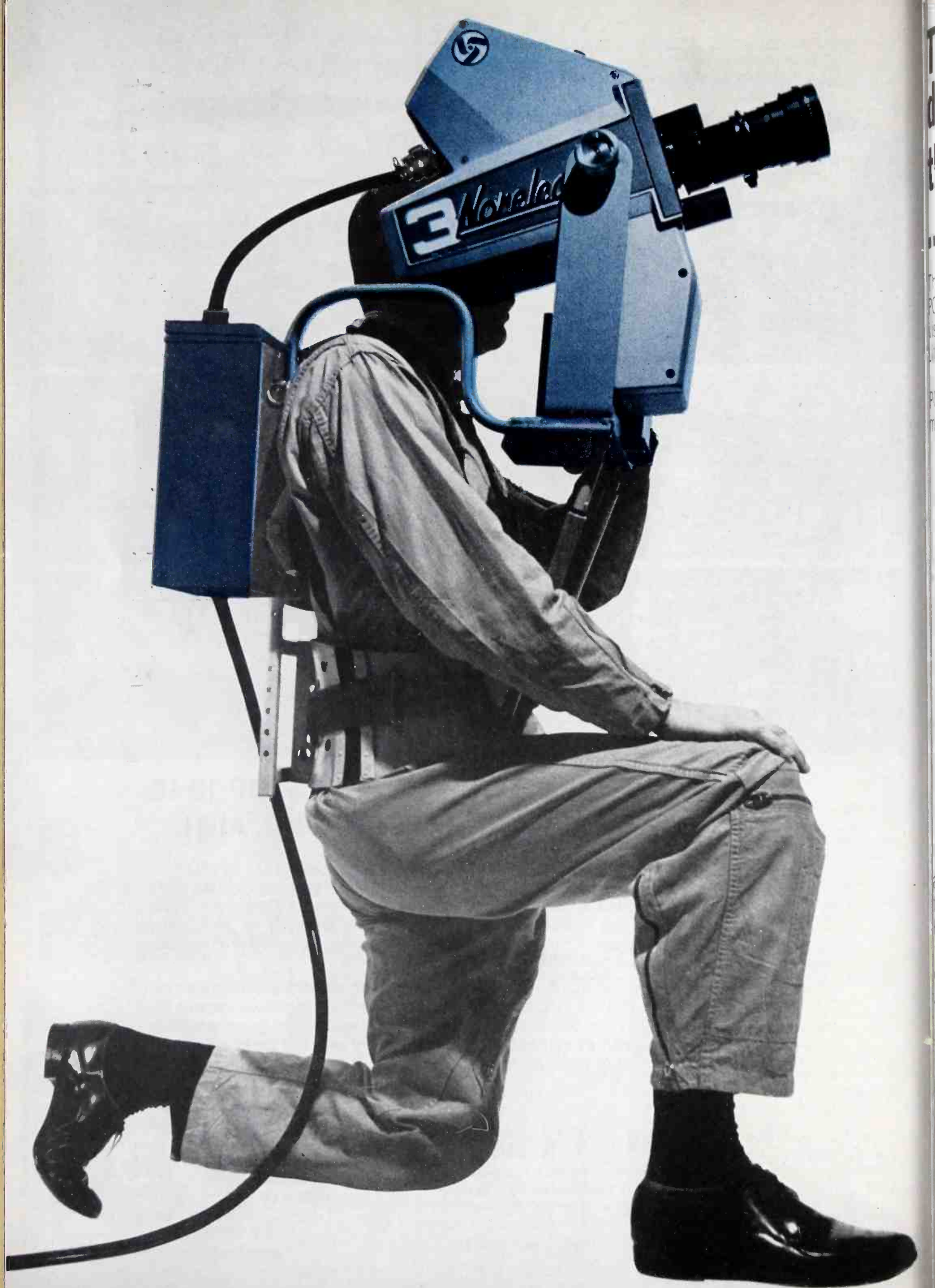
National Representatives: Harrington, Righter and Parsons

THE BUFFALO EVENING NEWS STATION

2077 Elmwood Avenue 14207



1948-1968



The Norelco "Little Shaver" does everything its big brother, the PC-70, can do ..and gets around a lot more.

This is the new Norelco PCP-70 Portable Color Television Camera. We call it the "Little Shaver" for short.

Like its big brother, the PC-70, which is used on the majority of top network live

Sports. News and documentaries. Political events . . . just about anywhere a man can go.

The "Little Shaver" is fully compatible with the camera control unit of the PC-70 studio camera. Thus, present PC-70 owners have an even greater advantage in that they can have the versatility of the PCP-70 with

world's best color television picture.

If you want faithful color reproduction in a port-



able camera, you want the "Little Shaver." For a live demonstration and technical data, call or write.

*Registered trade mark for television camera tubes.

and taped shows, it employs the exclusive Norelco 3-Plumbicon* tube system that provides the truest color, highest resolution and maximum sensitivity available today.

The "Little Shaver" goes where the action is.

no further expense for control equipment.

Instantly accepted by all the major networks, the Norelco PCP-70 is the portable that gives you the



Norelco PHILIPS BROADCAST EQUIPMENT CORP.

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range of the possible.

What are the implications of these five seemingly isolated developments for broadcasting? Simply that the needs of the environment in which it will function will be different from those in which it was formulated.

In my judgment, broadcasting, both commercial and noncommercial, is probably going to stay with us, however plentiful and cheap the alternative supplies of programming become.

Television, like the telephone or a tugging child, says, "Pay attention to me now or you'll be sorry." Maybe that's its distinguishing feature.

Each of us is standing in hip boots, casting into a river of words: memoranda, newspapers and magazines, books, multiple television channels and dozens of radio stations constantly talking, live theater and assorted entertainment, and billboards and mail.

Print can be put aside without deciding never to read it. Television cannot. Procrastination is an irrevocable decision to forego forever. That's a competitive advantage very hard to beat. ■

**FOR THE
COLORFUL
WAY TO
BACK UP
NETWORK
NEWS,**

SEE PAGE 77

ating on these channels.

Other working agreements are under continuing discussion between the United States and Canada in such pending matters as pre-sunrise operation by domestic stations on the standard broadcast channels to which Canada has been assigned priority; changes in the understanding between the two countries to take into account the adoption by the United States Congress of uniform daylight savings time legislation; and the pending Commission proceeding looking toward pre-sunrise operation by Class II stations beginning at sunrise time at the location of the dominant Class I co-channel station in instances where the latter is located to the east of the Class II facility.

Another area in which the Commission has been charged with responsibility for administration is not strictly-speaking "international" in scope since its operation does not require negotiation and agreement with other countries. I refer to Section 325 of the Communications Act which provides that advance permission be obtained from the Commission before any program material originated in the United States can be delivered to a foreign station for broadcast, if the signal of that foreign station can be consistently received by listeners within the boundaries of this country.

That provision of law was adopted to prevent the transmission of programs domestically originated but transmitted through a foreign station and directed toward listeners in the United States. In other words, the purpose of this statutory provision is to prevent presentation through a foreign source of programming (such as fraudulent advertising) which by reason of law or policy, could not be presented over a station licensed by the FCC.

The language of the statute is broad enough, however, to require that remote broadcasts, regular network service, and similar programming originating in the United States can not be delivered to foreign stations for broadcast without prior approval of the Commission, and for that reason the Commission continues to receive, process, and act upon applications seeking such approval.

Without going into extensive detail, I would like to just briefly mention



David Abbott was named sales manager of WLWT Cincinnati. Abbott was formerly general sales manager for WHDH-TV Boston.

other areas involving international cooperation in which the Commission plays an active role. These include regulation of international common carriers, licensing of international broadcasting stations, and even such relatively minor matters as the licensing of alien radio operators, and the negotiation of international agreements authorizing reciprocal licensing of amateurs and permitting the handling by U.S. amateur stations of international third party traffic.

In all of these sundry areas, and the Commission's chief concern is first to protect the national interest in the widest possible use of limited communications facilities available, which of necessity must be based on cooperative agreements with other countries; and secondly, to insure the greatest practicable use of facilities licensed or regulated by the Federal Communications Commission.

The subjects involved are complex and require detailed analysis and informed judgment by the Commission, as well as the cooperation of other concerned domestic and foreign governmental bodies. But the formulation of co-operative international agreements is an essential activity on the Commission's part, far without their existence there would be no firm base from which meaningful domestic communication policies could be formulated. ■



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Late in January last year came a snowfall that literally paralyzed western Michigan. People were stranded. Transportation was non-existent. All semblance of normal community activity ceased. The Fetzer radio station in Kalamazoo immediately switched its entire programming over to coordinating and broadcasting literally thousands of emergency messages. This continued around the clock for three straight days. The quote in the headline above was from one of the many, many letters received from thankful western Michigan residents.



The Fetzer Stations

WKZO
Kalamazoo

WKZO-TV
Kalamazoo

KOLN-TV
Lincoln

KGIN-TV
Grand Island

WJEF
Grand Rapids

WWTV
Cadillac

WWUP-TV
Sault Ste. Marie

WJFM
Grand Rapids

WWTV-FM
Cadillac

WWAM
Cadillac

BROADCAST BUREAU

This bureau is the most important to broadcasters; it is the largest branch in the entire commission, with some 250 employees. The bureau is under the direction of George S. Smith; a deputy, James O. Juntilla; and two assistants. Wallace E. Johnson is one; the other post is vacant at present.

Generally speaking, it is this bureau which attempts to carry out the Congressional mandate to the Commission to provide "an efficient nationwide broadcast service" to the nation.

The bureau makes its recommendations to the commissioners for action on the various rulemaking proceedings and even adversary proceedings. It advises in conjunction with similar communications from the Office of General Counsel and the Office of Chief Engineer, but frequently it takes the recommendations of these other offices and weaves them into its own.

The Commission receives the recommendations of the Broadcast Bureau for new rules, or its preference for one applicant over another. The Commission may reject or accept the recommendations. Most of the time, they are accepted, sometimes with some tart dissents.

For this reason, the personnel of the Bureau and its chief wield great influence. Thus it is customary to change chiefs with the change in chairmen. Smith was the selection of current chairman Rosel H. Hyde and reflects his regulatory philosophy.

The chief of the Bureau is an automatic participant in international conferences with respect to broadcast matters. His responsibility in this area is to protect and promote American broadcast interests when there is a question of occupancy and use of frequencies. A good many times, he is involved in supervising subordinates who actually serve on industry and government committees.

He is also charged with conferring with government, industry and public groups, including representatives of other regulatory agencies, Congressional committees, network officials, trade associations, and others interested in or involved with broadcasting.

Not only does he advise the com-

mission on broadcast matters, but he also decides what matters under his control should be presented to the commission for decision or discussion, and he often has his own recommendations as to what the actions should be.

The Research and Education Division. In its research function, this division produces annual reports on radio and tv income based on questionnaires sent to all broadcast licensees. It publishes annual market-by-market figures in three or more station markets. The overall figures are also used in the FCC's annual report to Congress.

In addition, data is collected every two years on political broadcasts regulated under the Communication Act's controversial section 315. These reports have been sent to the House and Senate Commerce Committees every other year since 1960 when the so-called "equal time" provision was under investigation on Capitol Hill.

Directed by Arthur Schatzow, the R&E division also plays an important role as advisor to other sections of the Broadcast Bureau on economic matters.

For example, attorneys of the Hearing Division might need some expertise on an economic issue cropping up at a hearing. Or, the Broadcast Facilities Division may need help in analyzing an applicant's economic status bearing on his ability to operate a station.

The R&E Division is also consulted when complexities arise in cases in which a broadcaster pleads for a waiver or special relief from FCC rules on economic grounds.

The division gets involved in allocations when questions arise as to where stations should be located from the standpoint of their economic viability, e.g. their proximity to markets and the competitive situation regarding other broadcast outlets in the area.

Economists in the R&E Division are also consulted on the currently critical area of CATV's impact on the economy of a local tv station.

In its educational function, the R&E division largely serves as a liaison with educational broadcasters

and institutions. In this role, the unit tries to determine the needs and requirements of educational broadcasters, including their requests for changes of allocations.

The educational broadcasters are also helped by being given advice and information about the proper way to process their applications through the Commission's mill.

The Research unit of this division is staffed by two economists (with two vacancies), three statistical accountants and one secretary. The Educational half of the division has a staff of three.

The Broadcast Facilities Division.

The workload of this division is considerable. It handles all applications in the field of tv, standard, FM, facsimile, international, developmental, experimental and educational stations except those involving renewal or transfer of permits or licenses. The unit thus embraces the whole field of broadcasting except for CATV, and even here, it maintains liaison with the CATV Task Force in the FCC.

The division's chief, Martin I. Levy, estimates that 75 per cent of its actions on new applications, requests for changes in licenses, petitions for denial or reconsideration and other pleadings are routine enough to be okayed through its parent Broadcast Bureau without bothering the Commission itself.

Under the bureau's delegation of authority, rarely is an appeal made from the bureau to the full commission in the run-of-the-mill cases. Only if the proceeding turns up a sensitive or critical issue or policy does it go beyond the Broadcast Bureau for Commission scrutiny.

In the course of its work, the Broadcast Facilities Division looks into the standard criteria for applicants seeking FCC authorization for new broadcast permits and licenses. These include the prospective broadcaster's character, legal, and financial qualifications as well as the technical aspects of the proposed station.

Among the latter considerations are such problems as the type of transmitter, service area, the population to be embraced within the station's broadcast contours and how the new operation fits in with the FCC's overall allocations scheme.

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TICHENOR STATIONS

Also, the staff looks into the issues of multiple ownership, concentration of control of communications media, the type of programming proposed in the application as well as the network contract if any.

The Broadcast Facilities Division is split up into four branches—the Aural and Changed Facilities Branch, the Aural and Existing Facilities Branch, the Television Applications Branch, and the Technical and Allocations Branch.

The Aural and Changed Facilities Branch, with a staff of 26, is responsible for processing all new applications in the AM and FM fields. This task involves a substantial amount of examination of various pleadings other than applications for new radio outlets. Petitions to deny or reconsider, waivers of FCC rules and regulations lodged by stations are among the pleadings which are perused and acted on.

The Aural and Existing Facilities Branch handles the actual licensing procedure for AM and FM applicants. With a 10-man staff, it also acts on requests for extension of construction permits, those for FM operations

in the background music field via multiplexing, and pre-sunrise authorizations.

The Television Applications Branch, manned by 12, is charged with the task of handling authorizations in the tv field, with the exception of renewal and transfer pleadings. Included in its jurisdiction are applications for fixed educational tv facilities.

The branch has its largest workload in the field of auxiliary broadcasting services for tv as well as for AM and FM stations. Levy estimates that some 4,000 authorizations yearly are made in this area. The auxiliary services include remote pickup facilities, intercity systems (for link-ups with networks) and UHF translator stations.

The fourth branch under the Broadcast Facilities Division is the Technical and Allocations unit. It deals with all experimental and developmental applications in the broadcasting field. In addition, this unit keeps in constant contact with Canada, Mexico and Central American signatories to a treaty designed to avoid interference among their respective radio outlets.

The Office of Network Study.

This unit is one of the smallest in the Commission. It is comprised of two men and two women and has an annual budget of some \$70,000. In the words of its chief, Ashbrook Bryant, it is strictly a "policy" entity with no regulatory or enforcement powers.

There have been persistent reports of its imminent abolition. But the office has continued for some 11 years, and Bryant shows no concern about its future existence.

The office is an outgrowth of the FCC's famous Barrow Commission report of 1957. Among other things, the Barrow report recommended, and the FCC approved, the establishment of a permanent office to keep tabs on network operations on a continuing basis and make findings and proposals through the Broadcast Bureau to the FCC.

Bryant, a member of the original Barrow team and a former counsel for the FCC, has made some far-reaching proposals affecting the networks. Some of them have been adopted by the Commission and some are still pending. But many of

them are still in limbo, and, as Commissioner Kenneth Cox recently summed it up, "Activity with respect to the networks has been intermittent, and generally inconclusive."

The study staff compiled data and submitted proposals in its first report to the FCC in 1960. Acting on this, the Commission issued a policy statement which in general restated in precise terms the overall responsibility of the license.

The statement stressed the importance of public interest programs, called for wider dissemination of information about the licensing process to the public, and redefined the relationship between the networks and their affiliates.

Among other actions taken by the FCC affecting the tv networks, significant ones have been in the area of option time. The Commission, first in 1961, reduced option hours within each segment of the broadcast day from 3 to 2½ hours, and then, in 1963, abolished option time altogether.

But, since 1960, the emphasis by the study staff has been in the field of tv network program procurement and policies. Bryant's goal, as he states it, is generally to prevent those practices which "solidify control over broadcast programming."

As a result of the study staff's programming inquiry, the Commission in 1965 launched the still pending and highly controversial proposals restricting network origination of programs. They would cut down to 50 per cent the amount of time taken up by tv network-produced programs during primetime evening hours and place restrictions on network syndication activities, both at home and abroad.

Bryant and his staff are now in the process of looking into the relatively new area of network production of full-length motion picture features and its impact on the competitive situation in the tv programming field.

The Office of Network Study also maintains liaison with Congress on matters affecting the networks. It has long pressed for legislation regulating the networks which would broaden the boundaries of the Commission's regulatory authority laid down by the FCC's chain broadcasting rules in the early 1940's.

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SEE PAGE 77



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License Division. Quentin S. Proctor heads a staff of 36 people who process some 25,000 applications per year, all in the broadcast field.

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The document issued by the division might also be FCC approval of sale, a license renewal, or approval of enough stock to constitute transfer of control, majority or minority.

The final document might merely convey FCC permission for the installation of new equipment, change of antenna site, or changes in the directional antenna system.

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Cowperthwait and his staff of 21

examine the rulemaking petitions, and after looking them over for their merits or lack thereof, prepares a memorandum via the Broadcast Bureau for the Commission's perusal. If in the division's view, the petition seems worthwhile pursuing, the memo to the FCC will include a proposed notice of rulemaking for the Commissioners' scrutiny.

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In the CATV area, Fitzgerald says he is finding himself more and more engaged with hearings involving cease and desist orders concerning violation of FCC rules on the cable systems or waivers of the rules against non-duplication or carriage of signals into the top 100 markets. In such matters, of course, Fitzgerald maintains close liaison with the CATV Task Force.

Renewal and Transfer Division. This branch of the Broadcast Bureau has the dual function of passing on applications for renewal of a broadcast station's usual three-year term and processing shifts of ownership or control of an outlet. Robert J. Rawson heads a staff of 45 including a legal force of 11.

In recent years, the Commission has grown tougher on renewal applications, levying fines of from \$50 to \$10,000, granting short-term (one year) renewals, and actually revoking licenses for a broad range of rule or statutory offenses.

The Broadcast Bureau, through its Renewal Division, has been delegated authority on its own to impose forfeitures of up to \$250. Greater penalties must be passed on by the Commission, acting on the recommendation and findings of the division. In this connection, the renewal staff must make detailed explanations for any recommendation of penalties or of designating the case for hearings. The Commission may agree, disagree and make the renewal grant, or simply order the dispatch of a letter to the station in question asking for explanations of suspected violations.

In processing station sales, the transfer branch must determine that the transaction complies with established FCC policies, rules, statutory provisions of the Communications Act as well as the character qualifications of the prospective buyer and his stockholders. In the process of such investigations, the transfer unit frequently delves into the files of the Complaints and Compliance Division.

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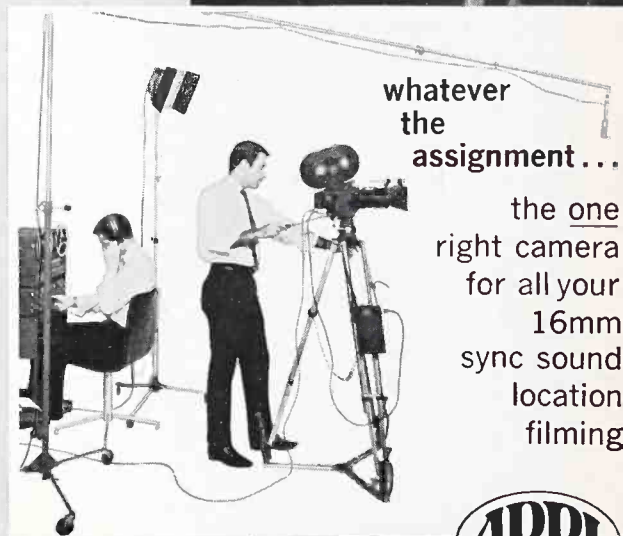
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staff has the authority through the Broadcast Bureau to okay the sale.

Recent estimates of the division's annual workload include the processing of more than 1,700 renewal applications and over 800 transfer cases.

Complaints & Compliance Division. There are actually two branches in this division: one receives and answers letters of complaint; the other checks compliance with FCC rules, with or without complaints to act upon.

A summary of the division's duties: it receives all complaints, comments and inquiries about broadcasters and broadcasting, whether from the public, from Congress or from broadcasters, themselves. It analyzes the communications and responds to them. It investigates where needed, including field investigations, contact by phone or by letter. The Division received approximately 59,000 letters and other communications in the fiscal year 1967. Of these 35,000 were complaints, and of these most were not within the authority of the FCC to even comment upon.

Some letters alleged valid matters, but no estimate is available as to the percentage, except that it is very low. The letters, whatever their origin, may go into the station file for future reference. Where the program-type letters are answered courteously, others are marked for follow-up of the type called for by the gravity of the charges. Rival broadcasters are a prime source of this type of complaint, and occasionally a Congressman is involved.

The division recommends notices of fines of up to \$250, although appeals by the parties, automatically mean consideration by the FCC. On more serious matters, the division refers the complaint to the Broadcast Bureau for issuance of such notices or for the more drastic action of proposed cancellation of, or refusal to renew, licenses.

When the division does sift through a complaint or initiates one of its own and decides that action is necessary, its recommendations usually stand up through Commission and even court appeals.

The division was formed in 1960 in the days of Chairman Frederick Ford, and has been headed by William B. Ray since Dec. 1, 1962.

Rarely has a government subdivision been set up with such haste and so little advance planning as to its duties. The CATV Task Force came into being very suddenly after the Commission adopted its CATV second report and order assuming limited jurisdiction over the wired systems.

Coming into a relatively new area, the Commission cautiously provided for waivers of the new rules in hardship cases, or where need or special circumstances could be shown. Necessarily, the waiver situation had to be left somewhat vague, and this carved out a tremendously difficult field for the new sub-agency, headed by Sol Schildhouse. Schildhouse was a long-time FCC hearing examiner before he assumed his present highly controversial post.

The Task Force, with a staff of 12 plus 7 clerks, was soon overwhelmed with the worst backlog in the entire Commission. Between 600 and 700 petitions were filed for waiver of the non-duplication rules. Approximately 335 were filed for waiver of the top-100-market program-importation rule. The backlog amounts to some 200 of the latter and over 300 of the former.

Besides dealing with these petitions for waivers, the Task Force handles applications in the new Community Antenna Relay Service

(CARS). It works in cooperation with the Common Carrier Bureau on CATV applications for microwave authorizations.

The Task Force issues rulemakings and institutes proceedings such as the current inquiry into cross-ownership of tv and CATV outlets, the probe of the impact of the CATV second order and report on UHF and VHF tv stations, as well as on CATV.

It has also participated in the Common Carrier Bureau proceeding which the CATV industry considers one of the most vital affecting that industry, the so-called Section 214 hearing. This is the probe into whether telephone companies putting up facilities for CATV should be required to secure certificates of convenience and necessity, to guard against a possible telephone company monopoly over distribution of tv programs by cable.

The CATV Task Force has the job of issuing cease-and-desist orders against systems allegedly violating Commission rules and regulations on the subject.

Schildhouse, in shepherding the newest FCC branch, has tried to steer the FCC into what he regards as a "center position" with respect to CATV. He wants the FCC to become involved in finding long-term answers to the many problems surrounding broadcasting vis-a-vis CATV.

OFFICE OF REPORTS AND INFORMATION

This is the public relations arm of the Commission. Under Leonard Weinles, a force of eight issues between 60 and 80 press releases each week, almost double the rate of last year.

These releases cover all activities of the Commission, including a news service for internal circulation within the Commission, information bulletins on specific actions and activities of the Commission, and a complete annual report.

The office answers hundreds of requests for information, including phone calls, letters and in-person inquiries from press, public, Congress, and officials within the Commission.

It handles press relations and it also sets up displays and exhibits within the FCC. It makes reference facilities available for the press and for the public. It maintains an extensive document file, along with keeping files of FCC actions, photos and clippings.

It is the central point for release to the public of any and all information about the FCC. The division sets up interviews for the press and gets speakers for colleges, associations, conventions, meetings, etc. It issues special pamphlets on subjects under the jurisdiction of the Commission. In the future, the Office hopes to establish closed-circuit tv facilities within the Commission.

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WHBQ-TV, Memphis; KHJ-TV, Los Angeles**

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This branch of the Broadcast Bureau has the dual function of passing on applications for renewal of a broadcast station's usual three-year term and processing shifts of ownership or control of an outlet. Robert J. Rawson heads a staff of 45 including a legal force of 11.

In recent years, the Commission has grown tougher on renewal applications, levying fines of from \$50 to \$10,000, granting short-term (one year) renewals, and actually revoking licenses for a broad range of rule or statutory offenses.

The Broadcast Bureau, through its Renewal Division, has been delegated authority on its own to impose forfeitures of up to \$250. Greater penalties must be passed on by the Commission, acting on the recommendation and findings of the division. In this connection, the renewal staff must make detailed explanations for any recommendation of penalties or of designating the case for hearings. The Commission may agree, disagree and make the renewal grant, or simply order the dispatch of a letter to the station in question asking for explanations of suspected violations.

In processing station sales, the transfer branch must determine that the transaction complies with established FCC policies, rules, statutory provisions of the Communications Act as well as the character qualifications of the prospective buyer and his stockholders. In the process of such investigations, the transfer unit frequently delves into the files of the Complaints and Compliance Division.

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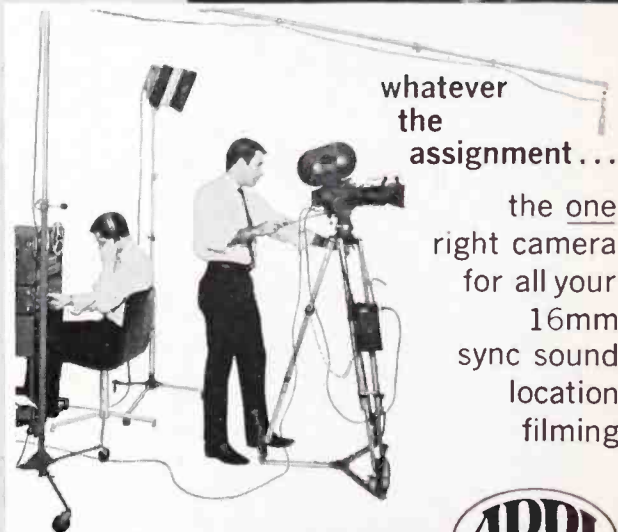
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staff has the authority through the Broadcast Bureau to okay the sale.

Recent estimates of the division's annual workload include the processing of more than 1,700 renewal applications and over 800 transfer cases.

Complaints & Compliance Division. There are actually two branches in this division: one receives and answers letters of complaint; the other checks compliance with FCC rules, with or without complaints to act upon.

A summary of the division's duties: it receives all complaints, comments and inquiries about broadcasters and broadcasting, whether from the public, from Congress or from broadcasters, themselves. It analyzes the communications and responds to them. It investigates where needed, including field investigations, contact by phone or by letter. The Division received approximately 59,000 letters and other communications in the fiscal year 1967. Of these 35,000 were complaints, and of these most were not within the authority of the FCC to even comment upon.

Some letters alleged valid matters, but no estimate is available as to the percentage, except that it is very low. The letters, whatever their origin, may go into the station file for future reference. Where the program-type letters are answered courteously, others are marked for follow-up of the type called for by the gravity of the charges. Rival broadcasters are a prime source of this type of complaint, and occasionally a Congressman is involved.

The division recommends notices of fines of up to \$250, although appeals by the parties, automatically mean consideration by the FCC. On more serious matters, the division refers the complaint to the Broadcast Bureau for issuance of such notices or for the more drastic action of proposed cancellation of, or refusal to renew, licenses.

When the division does sift through a complaint or initiates one of its own and decides that action is necessary, its recommendations usually stand up through Commission and even court appeals.

The division was formed in 1960 in the days of Chairman Frederick Ford, and has been headed by William B. Ray since Dec. 1, 1962.

Rarely has a government subdivision been set up with such haste and so little advance planning as to its duties. The CATV Task Force came into being very suddenly after the Commission adopted its CATV second report and order assuming limited jurisdiction over the wired systems.

Coming into a relatively new area, the Commission cautiously provided for waivers of the new rules in hardship cases, or where need or special circumstances could be shown. Necessarily, the waiver situation had to be left somewhat vague, and this carved out a tremendously difficult field for the new sub-agency, headed by Sol Schildhause. Schildhause was a long-time FCC hearing examiner before he assumed his present highly controversial post.

The Task Force, with a staff of 12 plus 7 clerks, was soon overwhelmed with the worst backlog in the entire Commission. Between 600 and 700 petitions were filed for waiver of the non-duplication rules. Approximately 335 were filed for waiver of the top-100-market program-importation rule. The backlog amounts to some 200 of the latter and over 300 of the former.

Besides dealing with these petitions for waivers, the Task Force handles applications in the new Community Antenna Relay Service

(CARS). It works in cooperation with the Common Carrier Bureau on CATV applications for microwave authorizations.

The Task Force issues rulemakings and institutes proceedings such as the current inquiry into cross-ownership of tv and CATV outlets, the probe of the impact of the CATV second order and report on UHF and VHF tv stations, as well as on CATV.

It has also participated in the Common Carrier Bureau proceeding which the CATV industry considers one of the most vital affecting that industry, the so-called Section 214 hearing. This is the probe into whether telephone companies putting up facilities for CATV should be required to secure certificates of convenience and necessity, to guard against a possible telephone company monopoly over distribution of tv programs by cable.

The CATV Task Force has the job of issuing cease-and-desist orders against systems allegedly violating Commission rules and regulations on the subject.

Schildhause, in shepherding the newest FCC branch, has tried to steer the FCC into what he regards as a "center position" with respect to CATV. He wants the FCC to become involved in finding long-term answers to the many problems surrounding broadcasting vis-a-vis CATV.

OFFICE OF REPORTS AND INFORMATION

This is the public relations arm of the Commission. Under Leonard Weinles, a force of eight issues between 60 and 80 press releases each week, almost double the rate of last year.

These releases cover all activities of the Commission, including a news service for internal circulation within the Commission, information bulletins on specific actions and activities of the Commission, and a complete annual report.

The office answers hundreds of requests for information, including phone calls, letters and in-person inquiries from press, public, Congress, and officials within the Commission.

It handles press relations and it also sets up displays and exhibits within the FCC. It makes reference facilities available for the press and for the public. It maintains an extensive document file, along with keeping files of FCC actions, photos and clippings.

It is the central point for release to the public of any and all information about the FCC. The division sets up interviews for the press and gets speakers for colleges, associations, conventions, meetings, etc. It issues special pamphlets on subjects under the jurisdiction of the Commission. In the future, the Office hopes to establish closed-circuit tv facilities within the Commission.

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RKO General Broadcasting National Sales



This unit came into being in August, 1962, as an effort to relieve the seven commissioners of a volume of work, thus in turn speeding up final Commission decisions on a wide variety of matters.

"The board reviews initial decisions and other hearing matters referred to it by the Commission, takes original action on certain interlocutory matters which arise during the course of hearing proceedings, and performs such additional duties not inconsistent with these functions as may be assigned to it by the Commission," reads the official FCC description.

Prior to the establishment of the board, there was a wide range of matters which only the commissioners could act upon, many of little significance. The Commission, for instance, was required to act on an appeal against a hearing examiner's handling of a technical legal maneuver.

In many instances, even those decisions delegated to the Review Board can still be appealed to the commissioners, but they can refuse to consider such appeals. Even when

the commissioners do consider an appeal, the Review Board usually organizes and sifts through the arguments and counter-arguments first so that the task of the Commissioners is easier.

Generally, the board considers cases after the initial decision of the hearing examiner is rendered, and it considers motions made by parties which were turned down by the hearing examiner and appealed. It does have original jurisdiction in limited areas.

In fiscal 1967, the Board issued 29 decisions, remanded three cases to hearing examiners for further proceedings, and disposed of 578 interlocutory requests.

The interlocutory requests are those for extensions of time, permission to intervene, re-opening of a record, etc. Previously these requests took up a great deal of the time of the Commissioners.

The Review Board has five members. Donald J. Berkemeyer is chairman. The others are Sylvia D. Kessler, Joseph N. Nelson, Dee W. Pincock, and Horace E. Slone.

OFFICE OF OPINIONS AND REVIEW

This bureau began in the late 1940's, with the purpose of aiding the Commissioners in adjudicatory proceedings. It was then called the Office of Formal Hearing Assistance. It examined the volumes of testimony and exhibits in specific cases, analyzed, summarized them, and even made recommendations as to final Commission action.

Communications attorneys in growing numbers assailed the then-office and questioned the advisability of what they felt was undue influence by the staff over the final decisions of the commissioners.

Congress listened to these complaints and in the 1952 amendments to the Communications Act there was a provision forbidding consultation between commissioners and staff on what final decisions should be. At that time, the present name of Office of Opinions and Review was adopted.

The commissioners chafed under the restriction through the years, and Congress was asked repeatedly to permit consultations with the staff. Communications attorneys were no

longer opposed, and in the 1961 amendments the restriction was finally ended.

The Office, headed by Leonidas P. B. Emerson, is confined to proceedings in hearing and to interlocutory matters, almost always adjudicatory. It comes into the picture with the hearing examiner's initial decision.

The Office goes through the exceptions and appeals from the hearing examiner's decision in cases which go to the commission and to appeals from the Review Board decision in cases routed that way, prepares memos summing up the arguments and counter-arguments and often recommends disposition.

In the field of CATV, when hearings are first started, the commissioners often bypass the hearing examiner's original decision and ask that the records be closed and the cases sent directly to the Office of Opinions and Review. The usual job of summing up is then done. There is now a prospect that these cases may go to the Review Board from the hearing examiner, instead.

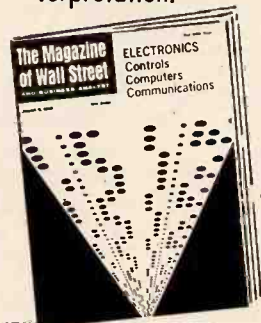


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OFFICE OF HEARING EXAMINERS

This is the most independent office within the Commission. By law, hearing examiners are not subject to direction even by the chief of the Office as to their handling of cases. Sometimes they can be persuaded by the Chief or by the Commissioners that there is reason to expedite consideration of a case, but that is as far as influence can go.

James D. Cunningham has been chief hearing examiner since December, 1954. He sets the time and place of hearings and then assigns hearing examiners to the cases.

OFFICE OF GENERAL COUNSEL

The hearing examiners do have jurisdiction to hear operator license revocation cases. Common carrier rate cases usually start with a hearing examiner. CATV cases of all types are crowding the hearing dockets, including such thorny questions as cease-and-desist orders and requests for waivers of FCC rules. Some CATV cases are considered "critical" by the Commission and these are among those the hearing examiners are often asked to speed up.

All licenses represent an investment, gigantic or small, and any threat to licenses automatically calls for hearings if requested.

The category of problems besetting the examiners most critically is that under the label interlocutory. There are scores of those requests for continuances, for permission to intervene, even miscellaneous motions about corrections or enlarging of the record or of issues under consideration.

In the fiscal year 1966, the latest year for which official figures have been published, hearing examiners issued 468 orders and memoranda opinions, and orders on interlocutory and other similar matters in adjudicatory proceedings.

Hearing examiners held exactly 100 formal hearings in adjudicatory proceedings, involving 425 hearing days or portions of days. They completed hearings in 84 proceedings, and released 69 initial decisions, predominantly broadcasting cases. These involved perhaps 110 different broadcasting applications.

During the fiscal year, they is-

There are 14 hearing examiners within the FCC and a total staff of 10 helping the examiners. They handle all adjudicatory matters arising before the FCC, contests for channels and frequencies, and all other matters arising before the Commission which call for hearings; for instance, fines but not license revocation cases. Revocation cases or refusal to renew always go directly to the full Commission for hearings.

Decisions usually are taken to the Review Board by the losing party, and those decisions are appealable in turn to the full Commission.

sued 1,121 orders and memoranda opinions and orders on petitions to intervene, amendments to applications, continuances, etc.

The Office of General Counsel is, as its name implies, the legal arm of the Commission. The chief is Henry Geller, and he heads a staff of 47, of whom 28 are lawyers.

The Office works through its four divisions, listed below, but on important matters the chief and his top assistants, Daniel H. Ohlbaum and Hilbert Slosberg, take direct action. Comsat problems, for instance, call for this expedited treatment. Also, application of the rules against ex parte presentations, dealings with the Department of Justice on whether an adverse decision in the Appeals Court should be appealed to the Supreme Court, all get special attention.

The Office follows a "fluid" rather than a fixed policy of assigning responsibilities. This means that the top lawyers are placed where needed from time to time, rather than each having a single field of expertise or responsibility.

Litigation Division. This division of the Office of General Counsel handles cases appealed to the courts after adverse FCC decisions. John H. Conlin is the chief, and there are seven attorneys, including Conlin, and four secretarial and clerical employees.

The division opposed 77 appeals in fiscal 1966. Figures for 1967 have not yet been published. Over the past couple of years, the division has won

approximately 30 per cent of the cases it has defended in the courts. The record for 1967 is better, although the figures have not yet been released.

At any one time, this division is involved in approximately 50 cases. Eventually, some cases are combined, some are dropped and some are dismissed before trial for various reasons. Approximately 30 cases per year actually go to court.

Administration Law & Treaties Division. This division gives advice to the FCC and handles legal questions with respect to international agreements, and also with respect to administrative law. Robert D. Greenburg is the head. There are eight lawyers and three secretarial employees in the division.

The division does everything from preparation of positions to actual participation in international negotiations looking toward agreements as to the carving up of spectrum space between nations. It also helps in implementing such pacts, when they are concluded. In this connection it works with various divisions, common carrier, broadcast bureau, satellite, and with broadcasting and other industries, as their interests are affected by the international agreements.

It also has rulemaking functions. It handles general rules of procedure and practice, delegations of authority, etc., as distinguished from questions of substance. It reviews rules and proposed rules to see if they comply with the Communications Act and any other laws which might be involved.

In addition, there are allocations functions, rulemaking proceedings for spectrum allocations between services, etc.

It again works in coordination, this time with the Broadcast Bureau, in looking over fairness, equal time and political broadcasting rules for constitutional and Communications Act soundness.

The new satellite broadcasting has brought more duties, but of a technical legal nature. It is a sort of catch-all for the Commission in that it handles most "miscellaneous" types of legal problems that don't seem to fit in with other legal divisions.

It is the FCC division which deals



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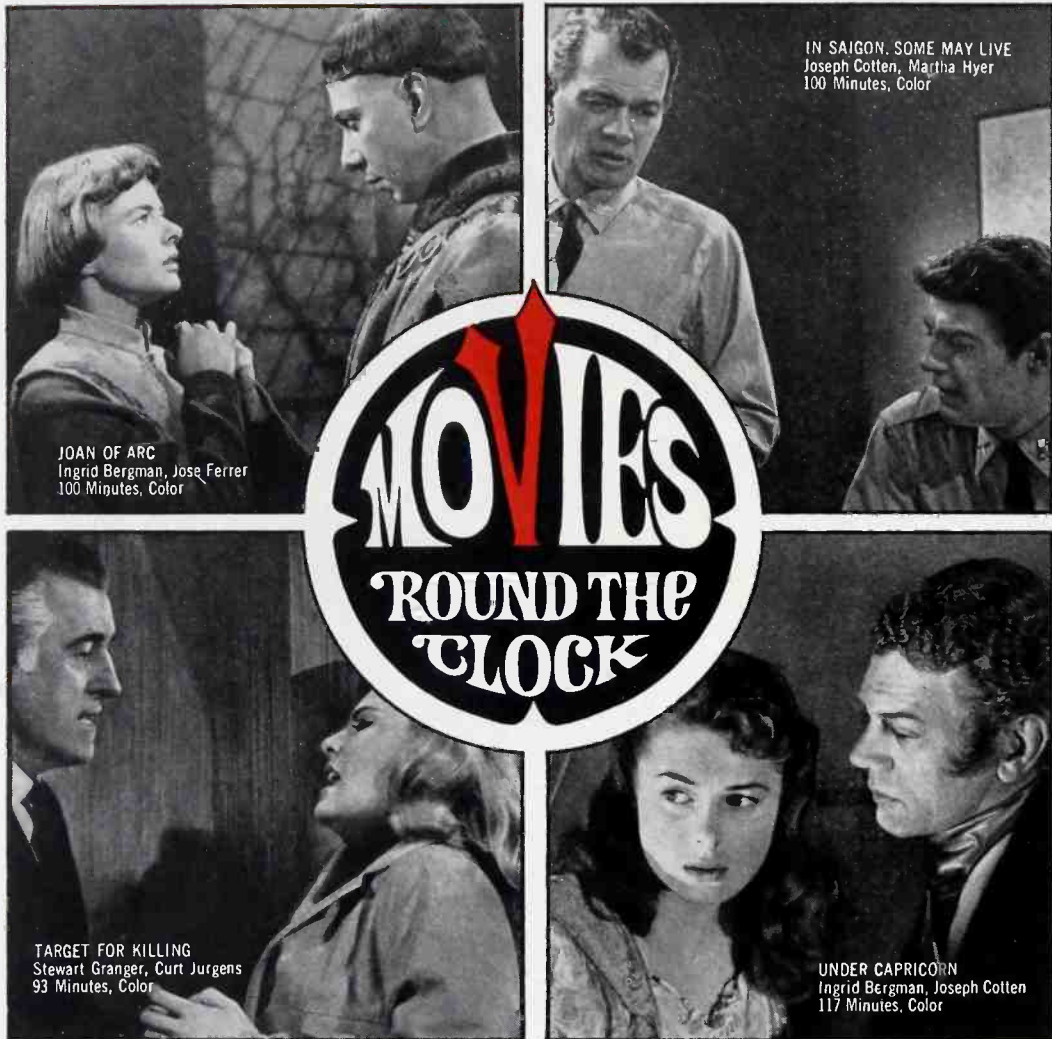
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Legislation Division. This is the division which prepares testimony for the chairman and for any commissioner who is tapped to appear before a Congressional Committee.

In conjunction with all of the offices, bureaus and divisions of the Commission, it works up the FCC's legislative program for presentation to Congress. These must be cleared with other government agencies that might be affected and, as is true with all agency legislative programs, must also be cleared with the Budget Bureau.

This is also the division which has the responsibility for maintaining FCC liaison with Congress, individual Congressmen and Congressional Committees, particularly the two which are most important to the FCC, the Commerce and Appropriations Committees.

Duties involved in the liaison chore range from answering simple questions for individual congressmen, all the way up to attempts to put over FCC positions on bills before Congress.

As is true with all government agencies, the FCC is asked by the appropriate Congressional committees to file comments on all bills affecting matters under FCC supervision. These comments are prepared by the Legislation Division.

In fiscal 1966, the latest year for which complete figures have been published, the FCC asked Congress to pass a dozen bills. On the other hand, 106 bills not requested by the FCC but coming within the purview of the Commission were introduced in Congress, and of these the FCC was asked to comment on—and the division actually did file comments on—69.

Also during fiscal 1966, the division prepared FCC testimony covering 13 Congressional hearing topics, involving appearances by the chairman or commissioners in the House, Senate or both.

Howard L. Kitmiller is acting

OFFICE OF CHIEF ENGINEER

This highly important office is charged with gathering the technical and engineering information on new communications techniques and

chief. The division at present is down to three attorneys, but usually has five. There are two clerical employees.

Enforcement And Defense Division. The division, under John C. Harrington, has the duty of advising the commissioner on the basis of recommendations from the FCC's various offices and bureaus with respect to civil and criminal proceedings and enforcement actions involving the Communications Act and Commission rules and regulations. It has a staff of five lawyers and three clerical employees to carry out its functions.

The division interprets the Communications Act and other laws, as well as executive orders affecting the FCC's national defense activities, and in this connection it acts as counsel for the FCC's defense commissioner, currently Lee Loevinger.

It handles all internal legal problems, such as drawing up and signing leases for space occupied by the FCC in Washington and in field offices around the nation. All contracts and tort claims, such as if a field employee has an accident with his car, are centered here.

The division prepares FCC legal reports, and looks at the national security aspects of applications for licenses and permits.

The FCC's engineers initiate rulemaking and call attention to violations in some fields, thus triggering participation by the Enforcement and Defense Division. This is the administration and enforcement of rules for experimental uses of radio, tv or other portions of the spectrum. More dramatically, it also includes dealing with bugging, wiretapping and eavesdropping devices.

Also among topics initiated by engineers are rules for control of industrial, scientific and medical equipment to guard against excessive radiation, and against interference with the broadcast and other services, plus type approval and type acceptance for equipment used in broadcasting and other services.

equipment, new uses of the airwaves and radio wave propagation. It reports directly to the Commission in these areas as well as advising the

commissioners on the critical issue of spectrum allocations.

William H. Watkins is acting Chief Engineer with the top office currently vacant. Directly within the office are seven staff members. The office has a myriad of duties and responsibilities carried out through its four divisions which are treated below.

Frequency Allocations & Treaty Division. From within this division comes the rulemaking proposals for the crucial question of who gets what in the congested spectrum. It is also burdened with the task of doing the groundwork for international radio conferences designed to prevent interference on the world's airwaves.

The division is captained by Saul M. Myers, backed up by a staff of 33, and has three branches: the Frequency Utilization and Requirements Branch; the Frequency Registration and Notification Branch; and the Treaty Branch.

The Frequency Utilization and Requirements Branch processes all petitions for reallocating frequencies among the various radio services. It can also initiate rulemaking proposals on its own to improve use of the radio spectrum.

Its aim is to see to it that there is both equitable and practical distribution of spectrum space by its users. Some segments of the spectrum—particularly that portion devoted to land mobile services—are overloaded, while other parts may be underused.

It is the branch's job to resolve such allocations problems. After extensive study indicates that one service is getting more space than it can use while others are clogged, the branch can initiate proceedings for a more equitable division of allocations.

The Frequency Registration and Notification Branch is responsible for ironing out interference problems arising between government agencies using radio frequencies and commission licensees. In this connection, it maintains liaison with all such governmental units as well as other units within the FCC. The central file of the Commission's frequency assignments is maintained within this branch.

The Treaty Branch makes the necessary preparation—and often represents the Commission—for international radio conferences.

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Denver	KBTV-TV	Peters, Griffin, Woodward
Denver	KBTR-Radio	Avery-Knodel, Inc.
Duluth	WDIO-TV	Avery-Knodel, Inc.
Hartford	WPOP-Radio	Blair Radio
Jacksonville, Fla.	WJXT-TV	TvAR
Kansas City	KMBC-TV	Metro TV Sales
Knoxville	WPAT-Radio	Robert E. Eastman Co.
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New York City	WPAT-Radio	Katz Agency
Philadelphia	WIBG-Radio	Major Market Radio
Philadelphia	WPHL-TV	Metro TV Sales
Portland, Ore.	KPOJ-Radio	Edward Petry & Co.
Richmond	WXEX-TV	Edward Petry & Co.
St. Louis	WIL-Radio	Edward Petry & Co.
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100 Cities		
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It devotes much effort in trying to resolve conflicting frequency assignments between U.S. licensees and those abroad. The Commission's archives on international treaties affecting radio come under this branch's supervision.

It also is responsible for most of the Commission's international correspondence arising from frequency assignment problems. Another chore is the maintenance of the call letter file for all U.S. broadcast stations, both private and governmental.

The Technical Division. The most important work of this division is the development of new radio services and the improvement of existing ones. One of its other significant duties is to relieve the spectrum shortage by discovering techniques for packing more signals into a single band of the spectrum.

Under the direction of Julian T. Dixon with a staff of 22, one of its major achievements has been the development of FM stereo broadcasting which came into being in 1961 after years of research.

The division had the task, working with government and industry committees, to select the best of about a dozen proposals for FM stereo, which has boomed since its inception. After engineering studies had narrowed the field down to three, the division held field tests and chose the technique advocated by General Electric and Zenith.

In its task of improving communications and making more use of the spectrum, the division is currently working on the use of single sideband techniques for the aviation and maritime services and to a lesser degree for domestic land mobile service.

Another branch of the division's activities has to do with the handling of a wide variety of non-licensed contraptions which emit radio energy such as walkie-talkies, garage door openers, diathermy machines, microwave ovens, ultra-sonic devices and others.

The division's role here is to see

that such devices are so limited in their radiation that they don't interfere with signals from licensed broadcasting stations.

Since Congress enacted the all-channel tv receiver law, the division has been charged with the task of establishing technical standards for all-channel receivers. The object is to determine that all models are so built as to ensure adequate operation on all 82 channels. The set makers are required to file certificates containing data on the performance of each model they make.

The Research Division. Space communications, as well as terrestrial, fall within the focus of this division. It analyzes satellite and earthly technical data and disseminates it to the Commission and to its various bureaus.

The division researches the technical aspects of potential new uses of the airwaves, including theoretical and experimental information it gathers. The Research Division is headed by Arnold G. Skrivseth who supervises a staff of 14.

The Laboratory Division. Located in nearby Laurel, Md., the Laboratory Division directs its efforts toward studies of new radio phenomena, proposes new radio systems and new equipment designed to enlarge the uses of the radio spectrum. It also works to develop equipment standardization and measuring units of broadcasting.

The division, under the direction of Edward W. Chapin with a staff of 17, also makes type approval tests on new broadcasting equipment. In this function, it provides information to the Office's Research Division in the latter's evaluation of new broadcasting gear.

Also, this division constructs equipment used by the Commission's Field Engineering Bureau which maintains a nationwide monitoring system to prevent interference among the various radio services. Finally, it conducts tests of radio devices used by various government units.

and space satellites. The use of satellites will greatly expand the authority of the bureau.

The rates for satellite as well as wired transmissions directly affect the entire broadcast industry. Two and one-half years ago the FCC, under the direction of the Common Carrier Bureau, instituted its first formal review of the charges of all interstate and foreign communications service of the AT&T.

A major phase of the Bureau's regulatory activity includes negotiation with common carriers on rates and service problems and presentations before Congressional committees on these problems. It also cooperates with state bodies and participates in international conferences.

The bureau also makes available information on communications matters to the public, to members of industries serviced by the carriers and the carriers themselves. It makes recommendations to the commission on policy and technical determinations regarding the use of space satellites for other than common carrier communications purposes. For example, the proposals of direct tv network use of satellites would come under the jurisdiction of the bureau.

Bernard Strasburg heads a staff of 160 employees. The bureau is organized into these divisions:

International and Satellite Communications Division. This unit develops, recommends and implements policies, rules and procedures for licensing, rates and other regulation of common carriers, providing telecommunications between the U.S. and foreign points.

There are three branches of this division concerned with international and satellite communications. *The Radio Facilities Branch* conducts studies and investigations to determine the quality and adequacy of services and facilities. *The Satellite Facilities Branch* studies technical and engineering characteristics of satellite systems and formulates, reviews, amends, interprets and enforces compliance with technical and operating rules and regulations. *The Rates and Revenue Requirements Branch* has authority over problems affecting the level and structure of rates for use of cable and satellite. It makes recommendations to the commission on these matters. *The Account-*

COMMON CARRIER BUREAU

This bureau is one of the three major pillars of the FCC structure—the other two are the Broadcast Bureau and the Safety and Special Radio Services Bureau. (See organi-

zational chart on page 68.)

The Common Carrier Bureau regulates rates, services, accounting methods and facilities of common carriers involving the use of wire, cable, radio

*What
do Diana Ross
and
The Supremes
and
Lawrence Welk
have in
Common?*

Us.

They're in "Crusade '68." So is Eddie Albert. Eva Gabor. Bob Newhart. Stiller and Meara. "Crusade '68" is our new half-hour color film, sparkling with music . . . comedy . . . variety It's all-out entertainment.

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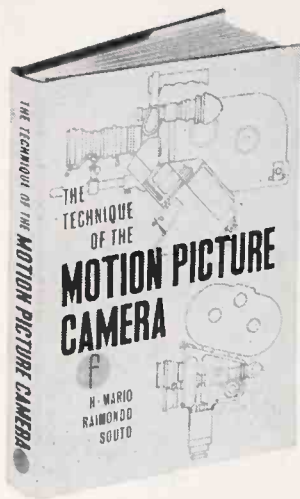
Lemmon and Rock Hudson; Arthur Godfrey and Louis Armstrong; Leslie Uggams; George C. Scott and Julie Harris; Frank Sinatra — and lots more.

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ing Branch develops and reviews systems of accounting rules to be used by international communications common carriers including COMSAT.

Economic Studies Division.

This division develops broad overall bureau guidelines for evaluating the economic performance of the communications common carrier industry and the adequacy with which the consumer requirements are being met.

Domestic Rates Division. Within this division, procedures and rules for

the licensing and regulation of common carrier radio services are developed and recommended. *The Microwave Branch* conducts engineering studies and reviews proposed microwave applications. It recommends rule-making. *The Mobile Radio Branch* does the same job in that area. *The License Branch* receives, examines and records all applications filed by common carrier services.

The Domestic Rates Division and the Facilities Division handle rate and service matters with respect to domestic common carriers.

FIELD ENGINEERING BUREAU

This bureau, under Curtis B. Plummer, is one of the largest in the FCC, with 410 employees, and it is undoubtedly the best known to the actual personnel of broadcasting stations. It works through three divisions, *Engineering and Facilities*, *Field Offices* and *Monitoring Systems*, and its job is basically enforcement of FCC rules and regulations.

The Monitoring Systems Division covers a broad range of jobs, from finding lost airplanes when the pilots radio for help, to monitoring stations for technical purposes.

Occasionally a broadcasting station is taped on request of the broadcast bureau or of a commissioner when there is a question as to whether a program is a lottery, whether a

personality is allegedly using obscene language on the air.

The Field Offices Division inspects stations to see if they are keeping proper logs, have necessary engineering help and are otherwise observing the rules and regulations. It probes complaints of interference and gives examinations for operator licenses, commercial and amateur.

Engineering & Facilities Division is the "tool maker," in that the design facilities. They also process antenna applications, using "hazard" guidelines set by the FAA. They also pass on the type of lighting needed to make the structures safe for aviation.

SAFETY AND SPECIAL RADIO SERVICES BUREAU

This bureau, operating with five divisions and 168 employees under James E. Barr, probably has the largest licensing job in the FCC. It has another distinction in that it is probably the only bureau with no direct connection with broadcast regulation.

It is, however, important to broadcasters in that it presides over the services which would like to carve out for themselves some of the spectrum now devoted to broadcasting.

The five divisions license in seven categories, and the numbers dwarf broadcast licenses. There were on June 30, 1967, 122,568 aviation radio

service licenses, 143,612 Marine Radio Service licenses, 58,831 Public Safety Radio Service licenses, 169,417 Industrial Radio Service licenses, 18,613 land transportation, 848,237 citizens and 279,093 amateur and disaster licenses.

The division also develops, recommends and administers policies and programs for the development and regulation of the various services under its stewardship.

The divisions are *Legal, Advisory and Enforcement*; *Industrial and Public Safety Rules, Amateur and Citizens*; *Industrial and Public Safety Facilities*; and *Aviation and Marine*.



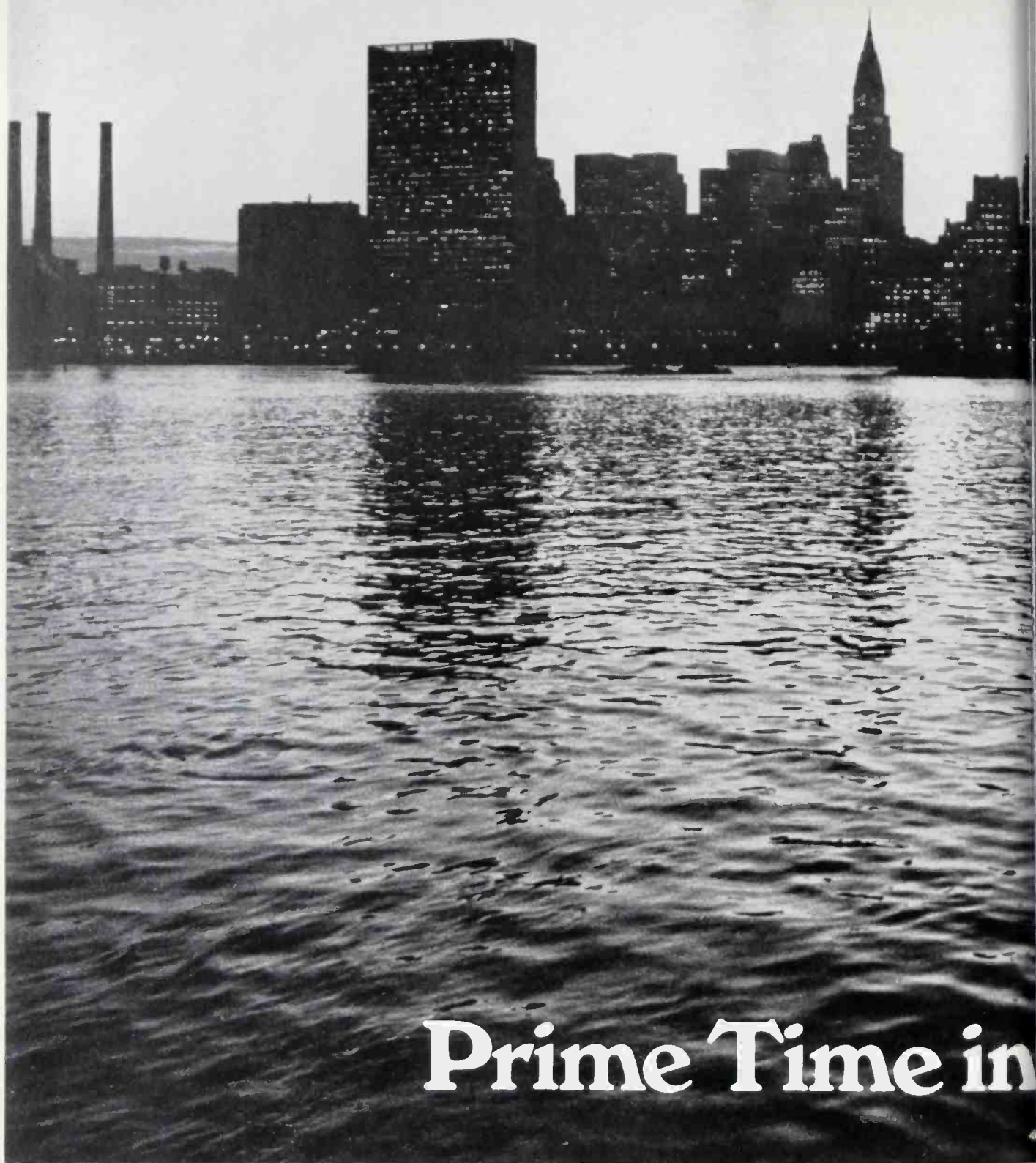
Texas Studio Color *Know-How*

Telecasting live studio color since 1954. This is another example of the way WBAP-TV keeps one step ahead in the Dallas-Fort Worth market.

Put the WBAP-TV *know-how* to work for you . . . call on Curly Broyles, commercial manager (he's the good guy in the white hat), or see your PGW Colonel.



Represented Nationally by Peters, Griffin, Woodward, Inc.



Prime Time in

The managements of stations affiliated with the NBC Television Network are holding their annual meeting in New York this week. And it's indeed "prime time" to get together. NBC has a lot of good news to talk over with the members of its coast-

to-coast family:

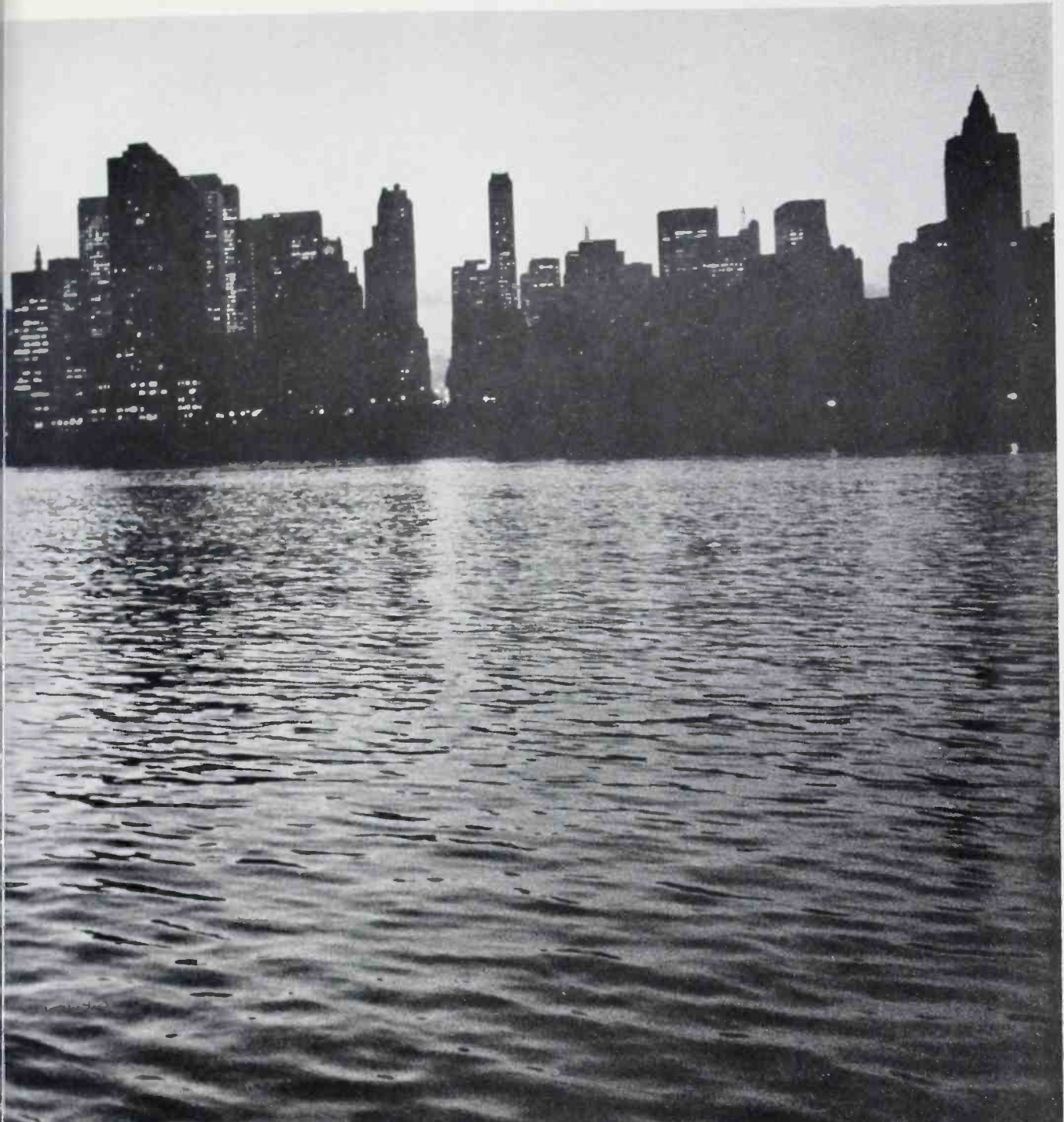
✿ *NBC's News Division is still being applauded for its complete, exclusive, live coverage of Secretary Rusk's appearance before the Foreign Relations Committee.*

✿ *NBC's daytime programs are*

each attracting larger audiences than last year.

✿ *NBC's nighttime programming for 1968-69 shapes up as the most exciting schedule in many seasons.*

✿ *NBC's championing of fine television drama takes a giant step with*



the Big Town

the arranging of a series of five original contemporary plays featuring such artists as Laurence Olivier and Paul Scofield.

• NBC's lineup for next year introduces commercial television's first regularly scheduled two-hour news

program in prime time.

• NBC's sports agenda continues to be as popular as it is far-ranging, featuring big league baseball, professional football, championship golf and including the year's prime sports attractions—the World Series and the

best of post-season college football.

All together, as we say, it's prime-time for a convention.



NBC Television Network



The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on it.



Television Age Meets The Needs Of The People Who Spend Over \$1,000,000,000 In

Television Annually



the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In the United States the economic loss is beyond belief. 5,000 radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. 15,400,000 children who have been studying music no longer have any use for pianos or violins or woodwinds. The country's 1,436 symphony orchestras and 918 opera producing groups have disbanded. Most nightclubs,

theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI, together with our thousands of affiliated writers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI wouldn't be in business. Nor, possibly, would you.

*All the worlds of music
for all of today's audience.*

BMI

BROADCAST MUSIC, INC.

In the picture

As Chief of the Complaints and Compliance Division of the FCC, **William B. Ray** brings to his job the objectivity of a former reporter and newsman, the impatience of a former businessman-broadcaster and the philosophical approach of a golfer with a 12 handicap.

A native of Arkansas, Bill Ray graduated from the University of Louisville, working his way through college on the *Louisville Courier Journal*. He came to Chicago in the early thirties, absorbed some legal knowledge by attending the University of Chicago Law School.

He joined NBC as a publicity writer in 1933, was appointed press relations director for the central division in 1937, a job he held until 1943. At that time, he became news and special events director for the network's central division.

Resigning this job in 1959, he bought KASI Ames, Iowa, sold it in 1961. That same year, he was hired by newly inaugurated FCC Chairman Newton Minow as a broadcaster expert. In December of 1962, he was named to his present job.

Minow, who knew about his fellow Chicagoan through special programs Ray presented as news and special events director for the NBC Chicago stations, hired Bill for his expertise and his pioneering efforts in news coverage.

Among other achievements, Ray made the first legal use of telephone beepers to cover news and initiated the first extensive news gathering via use of mobile units. The first mobile unit reporter under Ray's program was NBC correspondent John Chancellor. Other members of his staff during his period as news director were Morgan Beatty, Tom Duggan, Clifton Utley, and Sander Vanocur.

Ray's division receives all complaints, comments and inquiries about broadcasting, reviews them and decides what action should be

taken. He wields a big stick for he can recommend punitive measures varying from small fines, short-term renewals to big fines and actual license revocation.

With a staff of 31, four fewer than in '62 when he took the job, Ray candidly admits he cannot do an "adequate" job of policing the airwaves. He says there has been an "enormous" increase in mail. Last year, his division received 35,000 complaints and 59,000 letters expressing opinions or making inquiries, all of which have to be answered in some fashion or other.

The Commission itself is aware of this predicament and has been pressing for more funds to hire additional personnel, especially for field investigators.

His division now has additional duties: It will handle all complaints relating to both the equal time requirements and the fairness doctrine, no mean job in this presidential election year. This task was, until last June, the work of the Renewal and Transfer Division of the Broadcast Bureau.

The bulk of the complaints received relate to programming. In January, there were 941 gripes about both radio and tv programs with 160 directed toward individual tv network programs. There were 75 complaints about crime and violence on tv, while 93 claimed racial and religious bias. Another 244 letters concerned radio and tv advertising.

Complaints falling under the fairness doctrine and Section 315 numbered 319, a figure which will soar as the primaries and electioneering get into full swing.

From his long background in broadcasting, Ray admits: "Sure, there are a lot of faults in it (commercial broadcasting). I've been in



William B. Ray

Gets more than 100 gripes a day.

it and know how it works. But it's the only way. The programming is largely going to be directed at the largest number of people."

The C&C chief concedes there should be commercial programs (and there are) for the intellectual, but he adds the newly established Public Broadcasting System may provide the enlightened fare the eggheads are demanding.

Ray claims that the Commission has been strict on violators of FCC rules and statutes and adds: "I cannot complain at all about Commission support when it comes to actions we recommend."

On important cases, he says, the commissioners have generally accepted the staff recommendations.

Violations usually occur in cases of logging discrepancies, failure to identify sponsor, misleading advertising, and various engineering and technical matters reported to the division by the Field Engineering Bureau. All recommendations from Ray's division go through the Broadcast Bureau before their perusal by the Commission as a whole.

To whom does Bill Ray complain when he has a complaint? "To everyone who will listen to me," he says, "including my wife, Sue."

In addition to golf, his other diversion is playing 25-cent limit poker, not with licensees he says, but with colleagues at the Commission. ■

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THE LIGHTER SIDE

In camera

Country-music recording star John Hartford, who refuses to record or perform any song he hasn't written himself, was reminiscing recently: "Had I not made these records, I still would have written the songs. I would have sung them to my family, my friends, and softly to myself, I reckon."

It seems to us that if he can spare himself, the least he can do is spare his family and friends, too.

* * *

In the Jacques-Yves Cousteau special, *The Savage World of the Coral Jungle*, presented earlier this month on ABC-TV, there is a description of the association between the crab and a variety of anemone.

It seems that the anemone permits itself to be attached to the claws of the crab as a lure for passing fish. When a fish is caught, the crab removes it from the stinging tentacles of the anemone, eats it and leaves the scraps for its tiny accomplice.

What's all this talk about natural aggression among animals? This shows how two different species can live together in peace.

* * *

Jean Pelouquin, who's appeared in *The Virginian*, came to Hollywood after being bitten by the acting bug.

"I knew I couldn't just walk into a casting office and get a part, so I took a job at Universal City Studios," he recalled recently. "Soon I was assigned to take care of horses and clean out stalls."

What's the difference, as long as you're in show business?

* * *

A five-minute color film motivating children to take care of their teeth, and made for the American Dental Assn. by Gilbert Altschul Productions, Chicago, features Gale Sayers, halfback for the Chicago Bears.

Sayers said recently he injured a tooth when he was 16 and made his first trip to the dentist then. Since then, he said he is careful about keeping his teeth healthy.

Yeah, but not so careful about keeping his teeth.

* * *

A recent program on medical training, presented by KNXT Los Angeles, featured a plastic patient which has

a heartbeat, breathes, responds to oxygen, has reactions to drug injections and eyes that dilate.

You know something? It actually sounds like somebody we know.

* * *

In a recent tv appearance James Brown sang "Cold Sweat" and "If I ruled the world."

You better believe it.

* * *

Audience researchers have long assumed that people with unlisted numbers are in the upper socio-economic brackets—show biz types, people in the news, etc. A recent study by one of Metromedia's direct mail divisions discovered, however, that their profile is decidedly negative, economic-wise. It seems that this group contains a high percentage of deadbeats, alimony nonpayers and others chased by bill collectors.

* * *

"I wish I'd been born in Brooklyn instead of Hungary," says Eva Gabor, co-star of CBS-TV's *Green Acres*. "Then I wouldn't have this funny accent."

* * *

One of the recent shows in *The 21st Century* series, titled "Can We Live to Be 100?" showed film of a CBS News visit to a branch of the National Institutes of Health in Baltimore. There, scientists are studying microscopic creatures called rotifers, whose life has been lengthened by a drastic alteration of their environment.

The scientists are wondering whether man's life could be lengthened if his environment were changed and this question was also studied on the show.

Correspondent Walter Cronkite pointed out that the 18-to-20 day life span of the rotifers can be doubled after extreme cold and starvation are introduced into their environment.

Noted Cronkite: "A starvation diet will lengthen the rotifers' period of growth and development. Dropping the temperature of their pond water by 18 degrees adds to the mature period, or 'golden years,' of the tiny creatures."

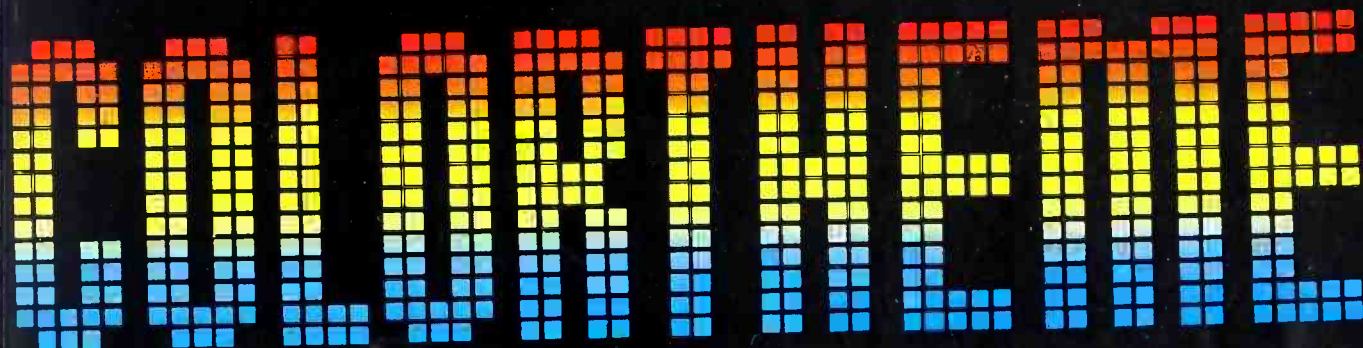
What's the use of living long if you're cold and hungry all the time?

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respected call letters
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