

# Broadcasting Sep 27

The newswweekly of broadcasting and allied arts

Our 45th Year 1976

NEWSPAPER

# ASCAP

## Where Today and Tomorrow Come Together



John Denver



Chicago



Mick Jagger (PRS)



The Gershwins



Irving Berlin



Janis Ian



Richard Rodgers



Bacharach & David



Charlie Rich



Neil Diamond



Bruce Springsteen



Elton John (PRS)



Stevie Wonder



Led Zeppelin

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S E R I A L A C Q N S E C T I O N  
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# ASCAP

## Licensing organization of the 70's

### Growth in Top 100 chart spots dazzles industry, doubling in last five years

With the music explosion still resounding happily through the nation's radio and television sets, insiders note that the biggest and most dramatic success story in the business today is the extraordinary performance of the American Society of Composers, Authors and Publishers.

Founded in 1914, America's oldest and most prestigious music licensing organization is showing impressive growth in every department, expanding with the youthful vitality that keeps it No. 1 in America.



Joan Baez

A non-profit membership organization, ASCAP distributes 80 cents out of every dollar collected to its writer and publisher members.

Continuing to show the strength built on its powerhouse catalog of awesome standards that survive the fads and trends that have buffeted so many, ASCAP has enjoyed an exhilarating expansion in Top 100 chart activity. The growth in ASCAP spots on the charts has dazzled the industry, doubling in the last five years. The music trades' year-end issues during the past two years have served as a box score of this growth. In one



Carpenters

Billboard year-end issue, tabulations revealed that the top five male singles artists were all ASCAP licensed writers. Record World's tabulations showed that 8 of the top solo albums last year were by ASCAP licensed writer-performers.



Marvin Hamlisch

Cash Box reports that 6 albums by ASCAP licensed writer-performers have occupied the No. 1 chart spot for 21 of the first 22 weeks this year: *Chicago's Greatest Hits*, Dylan's *Desire*, Frampton's *Come Alive*, Eagles' *Greatest Hits*, Led Zeppelin's *Presence*, Rolling Stone's *Black and Blue*.

Hard-nosed show business lawyers and managers have brought their clients to ASCAP producing an extraordinary migration of very heavy talents:

Motown's Jobete was part of a pilgrimage to ASCAP that brought the music organization—long famous as the home of established



Bob Dylan

giants Irving Berlin, Richard Rodgers, Harold Arlen, Jerome Kern, Cole Porter and the Gershwins—a company of such soulful superstars as Stevie Wonder, Smokey Robinson and 94 others. Since then the Rolling Stones (PRS), Isley Brothers, Elton John and Bernie Taupin (PRS), Steve Stills, Average White Band, Peter Frampton (PRS), Bruce Springsteen, Eagles, America, Dan Fogelberg, Phoebe Snow, Patti Smith, Morris Albert, just to mention a few who made the move to ASCAP.

Building creatively on its traditional dominance in stage and

screen action that has brought ASCAP writers the overwhelming majority of coveted Academy Award Oscars (108 of the 121 given for music) and Tony awards (24 of the 28 given for Best Musical), ASCAP's dynamic membership team in Hollywood, New York and Nashville has won the allegiance of many of the top writers writing for today's television.

ASCAP's importance to television was underlined by the industry itself when this year's Emmys for musical achievement went to three distinguished writer members: Leonard Bernstein for "Bernstein and the New York Philharmonic"; Cy Coleman, among others, for Shirley MacLaine's musical spectacular "Gypsy in My Soul"; and Alex North for the season's biggest hit "Rich Man. Poor Man."



Peter Frampton

During the past decade, the potent "pickers" of Nashville's Music Row and adjacent studios have been all over the charts, influencing the pop market as well as traditional Country enthusiasts. ASCAP's roots in Country go back to the 20's and 30's with Fred



Henry Mancini

Rose and Bob Wills, but it's in the 70's with Foster & Rice, Billy Ed Wheeler, Ronnie Milsap, Jim Stafford, Bobby Russell, Ray Griff and Dave Loggins that the performing

rights organization has made a strong and sustained drive in this area. Working from the Society's building near the Country Music Hall of Fame, a team of savvy Southern Gentlemen has more than tripled ASCAP's Country chart positions during the past eight years.



America

As a direct result, hundreds of stations that feature Country music are enjoying an ever-increasing catalog of ASCAP works. ASCAP songs are also playing an important role in the world of Gospel, where ASCAP writers led by Gospel-greats Bill Gaither and Andrae Crouch carry off many of the top Gospel Music Association awards each year. Once thought of as an organization resting on its outstanding "evergreens" ASCAP now enjoys the warm glow that comes from dominating the CBS-TV Rock Music Awards (11 of 15 Rockies last year) and the American Song Festival and scoring impressively in the Grammys presented by the National Academy of Recording Arts and Sciences.



Cole Porter

"We've always had the greats," ASCAP President Stanley Adams said recently, "and we're working hard to make sure that we always will. We are also committed to delivering to our customers the very best of every type of 20th century music. That's why so many top foreign writers license through ASCAP in this country, and that's why we offer a repertory unmatched in America."



# MGM PRESENTS MAN'S GREAT CONQUESTS. OVER FIRE, WILD BEASTS, AND THE UNKNOWN.

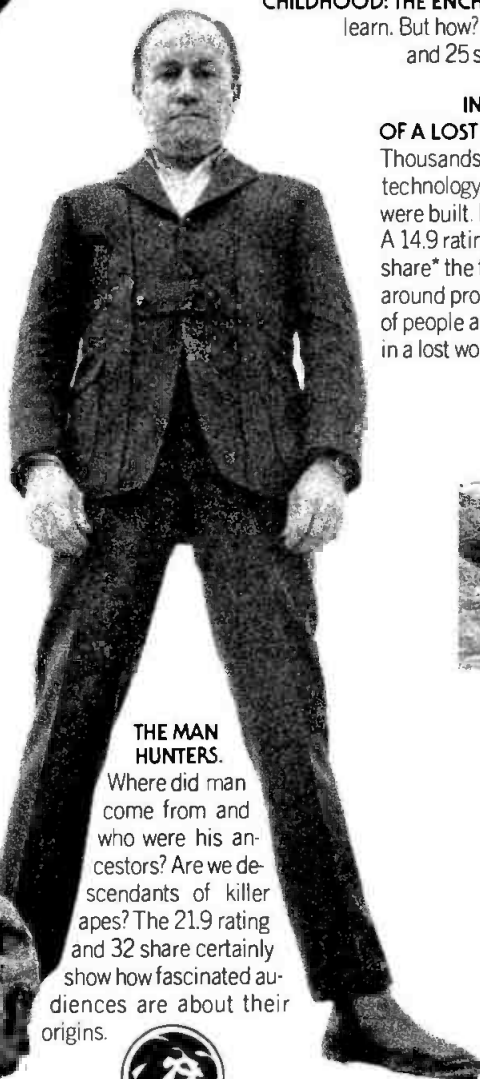
Exciting. Terrifying. Fascinating. Yet in every aspect, true. Conquest. Six extraordinary television specials. Programs that, when they first appeared on network either outperformed the show they pre-empted or led their time periods against strong entertainment competition. That's the kind of programming you want. Powerful. It's the kind of programming your audience wants. And that, after all is what it's all about.



**SIFARU! THE BLACK RHINOCEROS.** A Canadian biologist and his family take up residence with a rhinoceros—and then a 5000 pounder charges them at 35 m.p.h. When NBC first ran this special, it captured a 19.6 rating and 33 share of market.



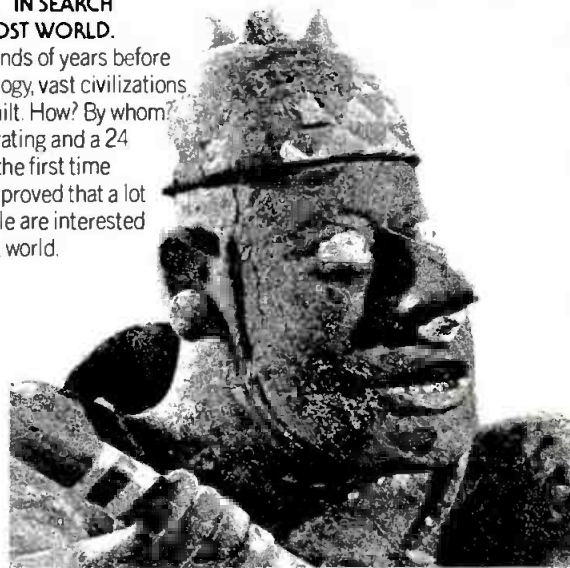
**CHILDHOOD: THE ENCHANTED YEARS.** There's almost no limit to what kids can learn. But how? This fascinating 60-minute special posted a 14.5 rating and 25 share\* when it was first aired on NBC. There's no limit to the audiences you can get.



**THE MAN HUNTERS.** Where did man come from and who were his ancestors? Are we descendants of killer apes? The 21.9 rating and 32 share certainly show how fascinated audiences are about their origins.

## IN SEARCH OF A LOST WORLD.

Thousands of years before technology, vast civilizations were built. How? By whom? A 14.9 rating and a 24 share\* the first time around proved that a lot of people are interested in a lost world.



**THE WOLVES AND THE WOLFEN.** The myths and misconceptions surrounding wolves. A special so unusual, it triggered a bill resulting in federal legislation protecting wildlife. A special so intriguing it received a 21.1 rating and a 33 share first time. That's a 6-share jump over its pre-empted show.



**WILDFIRE.** 10,000 men fight a fire that took 118,000 acres of forest in less than 8 days. Its 19.2 rating and 29 share had the competition pretty burned, too.



## CONQUEST

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# The Week in Brief

**ONE DOWN** □ The first of the series of presidential debates went off last week, not exactly as planned. **PAGE 25.** Behind-the scene squabbles over coverage preceded Thursday night's telecast. **PAGE 26.** And more legal struggles in court and at the FCC by minor-party candidates are expected. **PAGE 26.**

**OH, HAPPY DAYS** □ ABC-TV is out of the new-season blocks ahead of the field, winning three of first four nights of the new season. **PAGE 29.**

**ONE TO GO** □ Dan Schorr has won his battle with the House Ethics Committee. Will he do as well with CBS? **PAGE 27.**

**YES, ANOTHER** □ A second group owner faces the real possibility of losing all his licenses. **PAGE 30.**

**TOGETHER** □ NAB attracts most black station owners to a management conference. **PAGE 30.**

**INSIDE RADIO** □ A BROADCASTING special report takes a long look at the many faces of radio, 1976. **PAGE 33.** Business if running toward a super year with sales up 20% or more from last year's figures. Estimators see a booming year for radio in general as well as for most stations, networks and sales organizations. **PAGE 34.** Making the top of the chart in radio popularity is the contemporary format—135 contemporary stations scored in Arbitron's top-10 ratings of the first 50 markets. Stations with beautiful music formats and MOR also share a good piece of the action in the top-50 markets. **PAGE 44.** Rock is here to stay and is growing on FM stations. Present formats are expected to survive through the next decade, while album-oriented rock is increasing in popularity. **PAGE 52.** A smorgasbord of music—from Al Martino to Elton John—and features eliminate the routine sound from MOR-formatted stations, which are holding their own in the ratings across the country. **PAGE 64.** The progressive country sound is making inroads into some country stations, but whether you want to call it hillbilly, bluegrass, progressive or countrypolitan, country music is still country music and the stations that play it are happy with their large audiences. **PAGE 66.** Beautiful music formats are undergoing some changes in hopes of appealing to younger audiences. Programers are adding some soft-rock sounds, splashing in a little disco beat here and there, and even garnishing their formats with vocals. **PAGE 67.** Regardless of disco music—which many music directors believe is fading—black radio has

still got soul and is leaning more heavily toward jazz. **PAGE 66.** Classical stations add vocal selections to their playlist to liven things up and are moving from records-only toward specially produced programs, e.g., Chicago Symphony Orchestra on reel-to-reel tapes. **PAGE 66.** To use automated music packages or not to use them, that is the question radio station managers often ask themselves. Some of the top syndicated programers shed some light on the formats they offer, price tags of their service and trends of the future. **PAGE 70.** Those radio featurettes of five minutes or less are creeping into programming more and more to the delight of such syndicators as O'Connor, Alcare and Nightingale. **PAGE 72.** Longer programs—everything from mysteries to Fibber McGee to rock—also are finding homes on stations, and it's more than a fad since *CBS Radio Mystery Theater* is scheduled to make its 1000th broadcast this Friday (Oct. 1). **PAGE 74.** No news isn't good news to all-news stations, and in addition to using network news services, stations are concentrating on the local angle, becoming the "conscience of their community." **PAGE 74.** Everybody is talking, and radio's got it, giving listeners a chance to add their two-cents worth. **PAGE 76.**

**COUNTERATTACK** □ Chairman Wiley defends FCC's cable regulations at the last day of CATV legislation hearings before the House Communications Subcommittee. **PAGE 77.**

**CONVENTION WRAP-UP** □ There's a consensus of satisfaction after NRBA's San Francisco convention last week. Attendance was up and so were equipment sales. **PAGE 78.** The association's two top officers were re-elected and the group voted to offer aid to some stations under renewal pressure. **PAGE 81.**

**SPIN-OFF** □ General Tire & Rubber announces a plan to separate its broadcasting subsidiary, RKO General. Move, subject to FCC and SEC approval, is hoped to insulate RKO from problems of parent. **PAGE 83.**

**ANOTHER FOR DEREGULATION** □ OTP's Houser says that he's in favor of some radio deregulation, including test suspension of the fairness doctrine, but would restrict FCC involvement to cases in top-10 markets only. **PAGE 84.**

**NEVER A DULL MOMENT** □ Tom Cousins' life is promotion and he's kept busy as president of BPA and promotion director at WCCO-TV. **PAGE 105.**

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# Closed Circuit®

Insider report: behind the scene, before the fact

## Damage report

Station Representatives Association is understood to be putting together study analyzing economic impact on TV stations if TV networks expand half-hour evening newscasts to hour, as forecast. Report, still in drafting stage, will be made by committee headed by Alfred Masini, president of Tele-Rep.

## Odious comparison

Coming off what it thinks is its most successful convention (see page 78), National Radio Broadcasters Association is having second thoughts about choice of Chicago as site for next year's gathering. San Francisco's winning ways with tourists and fine weather had lot to do with high spirits last week, NRBA planners figure, and they're afraid Chicago can't top that.

Most troublesome prospect about Chicago is unhappy memories of disputes that equipment exhibitors had with unions at bigger National Association of Broadcasters convention last March. NRBA's convention — which attracts many of same exhibitors — is scheduled for Palmer House hotel rather than main convention center, McCormick Place, where NAB exhibits were installed, so union trouble might not recur. But bad taste remains. Said one NRBA exhibitor last week: "You can tell 'em for me that if they go to Chicago next year, we won't be there."

## First hurdle

Field Enterprises, 22.5% owner of Kaiser Broadcasting Co. and holding first refusal on buying rest of package from Kaiser Industries, may ask FCC for waiver of crossownership rules so that Field, publisher of *Chicago Sun-Times*, may become sole owner of WFLD-TV in same city. That's biggest stumbling block to Field's exercising option to take over the five major-market UHF's in Kaiser group: Chicago station plus KBHK-TV San Francisco, WLVI-TV Boston, WBKD-TV Detroit, WKBS-TV Philadelphia. Group has been valued at \$60 million-plus by Salomon Brothers, New York investment house ("Closed Circuit," Aug. 23).

Kaiser has sold interests in WUAB(TV) Lorain, Ohio (Cleveland), and KBSC-TV Corona, Calif. (Los Angeles), piecemeal (BROADCASTING, Sept. 20), but insists it won't deal off core stations of group in same fashion. Present management has interest in holding group together; additionally, Kaiser feels whole is worth more than sum of parts. That's difficult proposition, of course, except to Field or other buyer not now in multiple station ownership.

## Cables' way out

Cable television systems' access channel may provide means for freeing cable systems from kind of equal-time and fairness-doctrine obligations now imposed on broadcasters. FCC's Cable Television Bureau has drafted notice of proposed rulemaking that would permit cable systems to substitute use of their access facility for compliance with equal-time and fairness requirements. Channel would be made available to candidates and to advocates of various positions on controversial issues on first-come, first-serve basis. One provision of draft notice would make it clear systems are not expected to comply with fairness doctrine's affirmative obligation to cover controversial issues.

FCC Cable Television Bureau chief, James Hobson, in remarks to National Cable Television Association board last week, said he expected FCC to act on issue soon, but he didn't describe proposal. Matter is due for commission consideration this week, though action is not expected.

## One-night stand

NBC-TV's vice president of sports, Carl Lindemann Jr., and National Football League Commissioner Pete Rozelle have quietly buried idea of playing Super Bowl XI as night game on Sunday, Jan. 9, 1977. NBC reportedly lobbied Mr. Rozelle to make it night game to fit into NBC's open-ended *Big Event* time period on Sunday. But problem of inadequate lighting at Rose Bowl in Pasadena, Calif., where Super Bowl will be played, was cited as key reason for Mr. Rozelle's unwillingness to change from set starting time of 12:30 p.m., West Coast time.

NBC, of course, was more successful with baseball commissioner, Bowie Kuhn, who agreed earlier this month to change second World Series contest (Sunday, Oct. 17) from day to night game (it'll start at 8:30 p.m., NYT) to accommodate *Big Event* (BROADCASTING, Sept. 13). Various sources say, however, that if seventh Series game is necessary on Sunday, Oct. 24, it will definitely be played in afternoon.

## Saying 'uncle'

FCC has decided not to seek rehearing of U.S. Court of Appeals decision overriding commission's 1975 denial of certification of Teleprompter Corp.'s cable system in Johnstown, Pa., because of bribery committed by Teleprompter's former president, Irving Kahn, in obtaining original franchise, in 1966. Commission does not think it would be worth effort;

commission attorneys are persuaded they won main point — that commission can deny certification when local franchising process is tainted by corruption. Court reversed commission because violations occurred before commission adopted its certification process (in 1972) and because offending official had been removed from corporation (BROADCASTING, Aug. 30).

Latter point puzzles commission attorneys, however. They note that in earlier case involving broadcast applicant, same court said that removal of official who had been convicted of crime did not cleanse applicant. However, commission attorneys say they can probably "distinguish" between those decisions if matter like it rises in future.

## One-way street

While Canadian authorities pursue anti-American policy in Canadian advertisers' use of U.S. television and Canadian cable systems' importation of U.S. signals, there's brisk export of Canadian television signals to U.S. FCC's Cable Television Bureau has completed analysis showing that 39 Canadian stations in 26 cities are being picked up by U.S. cable systems numbering in hundreds in 16 states. Some U.S. systems carry as many as four Canadian stations.

Implications are numerous. Canadian pre-release of U.S. network programs is sore point with U.S. broadcasters into whose areas cables are importing Canadian broadcasts of shows U.S. affiliates haven't carried yet. Canadian advertising is getting unrestricted exposure in U.S. while U.S. advertising is being deleted by Canadian cables. Canadian government's elimination of tax deductions for Canadian advertising placed in U.S. became effective last week (see "In Brief" this issue).

## Open shop

Society of Professional Journalists, Sigma Delta Chi, with membership in excess of 30,000 representing all facets of journalism, will be importuned to adopt resolution at its annual convention in Los Angeles Nov. 10-13 opposing compulsory unionism on First Amendment grounds. Resolution originates with National Right to Work Committee, Fairfax, Va., which claims signatures of 400 journalists on petition of support. It argues journalists should have right but "should not be compelled to join or support any labor, fraternal, professional or any other private organization in order to report or interpret the news." SDX resolutions committee chairman is Scott Aiken of *Cincinnati Enquirer*.

# Business Briefly

**General Motors** □ In extensive radio drive planned for 1977, GMC trucks will make use of both network and spot radio. General Motors has used television in past to help build GMC awareness but increased price tags of TV dictated stronger emphasis on radio, according to McCann-Erickson, Detroit. GMC will be running more than 2,800 commercials in 24-week period, consisting of six four-week spots on ABC, CBS, NBC, and representative network and spot radio in more than 100 markets. According to McCann, plans for TV are not set but investment in TV will be minimal, if used in 1977. Radio was chosen to increase brand awareness through continuity and frequency. McCann is gearing its commercials toward men 25 and over, through use of news, sports and special-interest programs.

**RCA** □ Company, through Al Paul Lefton, New York, has major-market radio promotion slated to begin Nov. 1 for four weeks. Chicago, Houston and Boston are among markets to reach adults, 25-64.

**GAF** □ Various photo products will be spotlighted in six-week spot TV run in long list of markets, starting in mid-November. Daniel & Charles, New York, is focusing on men and women, 18-49.

**Ralston-Purina** □ Consumer products division's Grins and Smiles for children will get flight of TV 30's and 60's, beginning Oct. 4. Kids, 2-11, are targets. Gardner Advertising, St. Louis, is agency.



**Mink International** □ In its first use of TV, trade group promoting American fur industry and various Canadian mink associations, is putting together spot TV effort set to begin on Nov. 7 and continue to end of year in 14 major markets. Commercial also will be made available to retailers for use in their local markets. J. Walter Thompson, New York has prepared 30-second spot with motif, "Mink. There is nothing remotely like it," to reach women, 21-54.

**Toyota** □ Intensive one-week radio campaign for auto company's latest spot begins Oct. 4. Major-market stations that reach men, 18-34, are targets of this flight. Agency is Dancer-Fitzgerald-Sample, New York.

**Coca-Cola** □ McDonald & Little, Atlanta, has been named advertising agency for company's sugar-free, citrus-flavored soft drink, Fresca. Advertising was formerly handled by Marschalk of Columbus, Ohio. Advertising

responsibility for company's sugar-free cola beverage, Tab, has been shifted within the Interpublic Group from Marschalk to McCann-Erickson, New York.

**General Mills** □ Latest radio spot for company's new graham crackers, Golden Grahams, gets two-week campaign, beginning Oct. 11, in major markets including Chicago and Detroit. Demographic target of Campbell-Mithun agency is women, 25-49.

**Carnation** □ Various products will be highlighted in spot TV runs in long list of markets for six weeks starting in mid-October. Erwin Wasey, Los Angeles, is concentrating on time slots catering to women, 35 and older.

**TRW** □ Corporate advertising push for conglomerate will be launched in early January and continue throughout year, with total of 32 weeks on air in substantial number of markets. Meldrum & Fewsmith, Cleveland, is concentrating on news and sports programs to attract men, 35 and over.

**Welch Foods** □ Welch grape soda will get TV drive Oct. 18-Nov. 14 in number of markets. Fringe and daytime 30's are directed to women, 18-34. Richard K. Manoff, New York, is agency.

**Time** □ *Time* magazine is subject of quickie flight to begin Dec. 31 using news and prime-time TV 30's in long list of markets. Men, 18-49, are targets. Wells, Rich, Greene, New York, is agency.

**Heinz** □ Gravy products will be advertised in late fringe, daytime and prime-time TV 30's to run Oct. 4 through Nov. 28, focusing on women, 18-49. Leo Burnett, Chicago, is agency.

**Royce Electronics** □ On behalf of its line of CB radios, spot TV will supplement network TV promotion in 56 markets to run for 13 weeks until early January. News and sports programs will be used to reach men, 25-54. Gardner Advertising, St. Louis, is agency.

**Jimmy Dean** □ Sausage is subject of two-week flight beginning Oct. 20 in number of markets. Fringe, daytime and prime-time 30's are zeroing in on adults, 18-49. RDR Associates, New York, is agency.

**Progresso** □ Soup company's latest radio spot buy is multi-market seven-week splurge, beginning Oct. 3. Markets include Boston, Miami and Hartford,

## BAR reports television-network sales as of Sept. 12

ABC \$602,855,200 (32.0%) □ CBS \$655,925,200 (34.9%) □ NBC \$622,778,500 (33.1%)

Day parts	Total minutes week ended Sept. 12	Total dollars week ended Sept. 12	1976 total minutes	1976 total dollars year to date	1975 total dollars year to date	% change from 1975
Monday-Friday Sign-on 10 a.m.	149	\$ 784,600	5,035	\$ 25,283,200	\$ 23,265,400	+ 8.7
Monday-Friday 10 a.m.-6 p.m.	1,010	11,062,800	36,645	420,738,700	352,680,500	+19.3
Saturday-Sunday Sign-on-6 p.m.	322	7,586,800	10,981	204,545,000	149,685,000	+36.7
Monday-Saturday 6 p.m.-7:30 p.m.	102	2,914,000	3,729	102,462,400	83,329,400	+23.0
Sunday 6 p.m.-7:30 p.m.	19	853,300	782	30,600,600	12,576,500	+143.3
Monday-Sunday 7:30 p.m.-11 p.m.	408	24,338,700	15,283	959,490,900	825,021,400	+16.3
Monday-Sunday 11 p.m.-Sign-off	227	5,146,100	7,362	138,438,100	114,731,200	+20.7
<b>Total</b>	<b>2,237</b>	<b>\$52,686,300</b>	<b>79,817</b>	<b>\$1,881,558,900</b>	<b>\$1,561,289,400</b>	<b>+20.5</b>

Source: Broadcast Advertisers Reports



Conn. Media Corp. of America, New York, has bought time on stations whose appeal is to women, 25-49.

**Nivea** □ Company's skin cream searching for October availabilities in major markets to promote its latest radio spot in eight-week drive. Markets include New York and Boston. Media buying service C.P.M. Chicago, is going after women, 25-49.

**Jelmar** □ Tarn-X, one-coat antiquing kit, will get three-week try-out beginning Nov. 8 in number of markets. TV 30's are aimed at women of all ages. A. Eicoff, Chicago, is agency.

**Daddy Crisp** □ Atlanta-based potato chip firm is set to begin spot TV advertising of "the first real potato chip in a can" in Chicago; Columbus, Ohio; Dallas-Fort Worth and New Orleans-Shreveport as part of roll-out to other markets throughout next 12 months. Needham, Harper & Steers, Chicago, is aiming to reach women, 21-49.

**Valleydale Packers** □ Meat products will be showcased in spot TV promotion for selected major markets in South for four weeks beginning in mid-October. Noble-Dury & Associates, Nashville, Tenn., is setting its sights on women, 21 and over.

**Genesee Brewing Co.** □ Rochester, N.Y.-based brewery is blueprinting two spot TV flights to run for three weeks each in substantial list of markets; first to kick off in mid-October and second in late November. Wm. Esty Co., New York, is directing its commercials toward men, 18 to 49.

**Sharp Electronics** □ Color TV's will get two TV efforts, Oct. 11 to Nov. 1 and Nov. 22 to Dec. 18. Fringe 30's are geared to men, 18-49. Isidore Lefkowitz Elgort, New York, is agency.

**Mentholatum** □ Company's ointment is set for two three-week runs, Oct. 25 and Nov. 29, in number of markets. TV 30's in early fringe time are concentrating on adults, men and women. J. Walter Thompson, Chicago, is agency.

**Circus World** □ Toys are subject of pre-holiday campaign, Oct. 25-Dec. 12, in number of markets with TV 30's aimed at children. William B. Tanner, New York, is buying service.

**Northwest** □ Airline company, through Campbell Mithun advertising, is scheduling its latest radio spots to East Coast for three week try beginning Nov. 1. Markets include Atlanta and Boston. Agency will buy time on stations appealing to men, 25-64.

**Chrysler** □ Auto company's corporate radio spots have just begun major nationwide two week effort. New York, Los Angeles, Chicago, Boston, Miami and San

#### Rep appointments

- WEAM(AM) Arlington, Va.;
- WCOG(AM) Greensboro, N.C., and WKLM(AM) Wilmington, N.C.: H-R Stone, New York.
- WHUM(AM) Reading, Pa., and KPAR-AM-FM Albuquerque, N.M.; P/W Radio Representatives, New York.
- KNOT(AM) Prescott, Ariz.: Bill Dahlsten & Associates, Los Angeles.
- WBUK(AM) Portage (Kalamazoo), Mich.: The Neil Group, Troy, Mich., for Michigan, Ohio and Indiana.

Francisco are among markets covered. Agency Ross Roy is pitching spots to adults, 18-49.

**American Honda** □ Honda motorcycles will be featured in spot TV drive in substantial number of markets for two weeks starting in mid-November and for one week in early December. Grey Advertising, Los Angeles, is zeroing in on total adults, 18-34.

**Sunshine Biscuit** □ Spot TV campaign in support of Cheez-it is in preparation for start in mid-November for approximately six weeks in long list of markets. SSC&B, New York, is seeking time slots to reach women, 18-49.

**ESB** □ Company's Ray-O-Vac division has eight-week radio drive scheduled to begin Oct. 11. Markets include Los Angeles, Detroit and Houston. Ray-O-Vac's ad agency, Howard Monk & Associates, Rockford, Ill., is seeking men, 25-49.

**Love** □ Cosmetics company's new radio spot getting six-week pre-Christmas try, to kick off Nov. 13. Houston and Milwaukee are two markets whose radio stations appealing to women, 18-24, will be sought by SFM Media, New York.

**Hughes and Hatcher** □ Detroit-based retail chain is readying intensive four-day regional radio promotion, which kicks off Oct. 11. Markets such as Detroit and Milwaukee will be covered by campaign. Grey-North, Chicago, is buying stations that reach men, 25-49.

**RCA** □ J. Walter Thompson's communications division has resigned RCA corporate advertising account, which is said to bill less than \$1 million. JWT said that "after careful review, it foresaw limited financial future in continuing to handle account."

**Big M Mid-State Markets** □ Association of 83 independently owned super markets in New York state has appointed Lee Keeler Advertising, Rosemont, Pa., to handle \$350,000 TV campaign set to break next month.

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# Beneath the trim exterior of the new TR-600A beats the heart of an on-line editor.



Prepare for production now, not tomorrow.

Local programming and commercial production are looming larger on your station's horizon every day.

Is your tape capability equal to these growing opportunities?

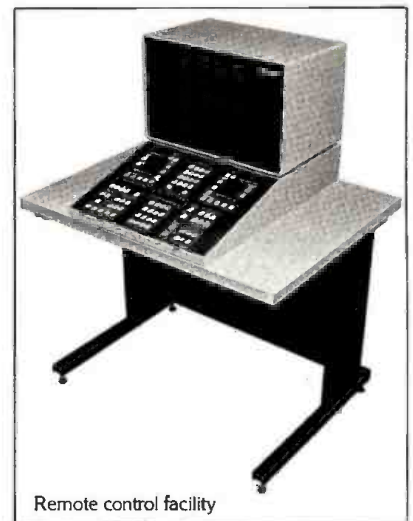
It can be, at reasonable cost, with this new combination from RCA: a VTR with integral Time Code Editing. The RCA TR-600A with AE-600 option.

It's advanced, versatile, compact. And offers more built-in value than any other VTR-Editor combination on the market.

## Two editing firsts.

AE-600 is the first Time Code Editing system built into a videotape recorder. Or available for later drop-in.

It's the first built-in Editor with microprocessor control. The system can include one record and up to 8 playback TR 600A VTR's, plus three more external devices.



Remote control facility



### Fast lockup, flexible editing.

Lockup, color framing and sync take just 2 seconds (NTSC) or 4 seconds (PAL/SECAM). Speed that reduces editing time and cost.

AE-600 gives your tape editor the flexibility of combination or split audio and video edits. He can independently edit two audio channels. And he can make three independent edits—Audio A, Audio B, and Video—in the same tape pass. The ability to select from these editing modes is another way of saving time and money.

### Super Highband/Pilot Tone.

Superior picture quality can be achieved with this TR-600 option. It automatically corrects banding and other errors at an exceptionally high level of accuracy. This means that consistently high quality pictures can be maintained by less skilled operators.

### Efficient manual editing.

Here's reassurance if you wish to add AE-600 Editing later. Every TR-600A lets you perform quick and easy manual tape editing. Users tell us that the reel motor servo

These include Chrominance Amplitude Corrector, Velocity Error Corrector, Color Dropout Compensator, Automatic Color Framing (NTSC), Track Phasing, LED diagnostic system, guide and reel servos, a preloadable tape timer with LED timer display. And more.

### Now, let's review.

The VTR state of art is unquestionably exciting. But will the VTR and the time code editing system you buy today fulfill your future needs? It can, if it's RCA.

Consider. Only RCA delivers:

- A VTR with \$20,000 worth of accessories in a standard model
- A VTR with integral time code editing that you can add now or later
- A VTR that equals or surpasses others in specs, features and versatility, yet costs less.

Ask your RCA Representative for all the details about the VTR with the heart of an editor: TR-600A with integral AE-600 on-line editing.



Adjustment of tone wheel phase is automatic, a "first" from RCA. Machine lockup to permit precise color framing before each edit is also automatic. And a Variable Capstan Control aids in lip sync.

### TR-600A: the complete quad VTR.

We went back to quad VTR basics. Designed all-modular electronics. Built in many standard features that are costly extras on other quad VTR's. Incorporated AE-600 interface. And created the TR-600A. The complete quad. With surprising features for the money.

system is so stable that edit points can be manually located very close to any desired frame. A single frame electronic splicer and variable capstan speed control, both standard, enhance the TR-600A manual editing capability.

### \$20,000 in accessories included.

Most desired features that could cost as much as \$20,000 to add to other VTR's are an integrated part of the machine.

# RCA

# Datebook

■ indicates new or revised listing

## This week

**Sept. 23-28**—*Videcom, International Market of Videocommunications* software/hardware exhibit, Palais des Festivals, Cannes, France. U.S. contact: John Nathan, Merryl Levow, 30 Rockefeller Plaza, suite 4535, New York 10020.

**Sept. 26-28**—*Nebraska Broadcasters Association* convention. Vincent Wasilewski, National Association of Broadcasters president; John Salisbury, president, Radio-Television News Directors Association; FCC Commissioner Abbott Washburn and Russell Tornabene, NBC News vice president, will speak. Lincoln Hilton, Lincoln.

**Sept. 26-28**—*Nevada Broadcasters Association* convention. Stockmen's Motor Hotel, Elko, Nev.

**Sept. 26-29**—*Pacific Northwest Cable Communications Association* annual convention. Davenport hotel, Spokane, Wash.

**Sept. 27**—*Federal Communications Bar Association luncheon*. Speaker will be Werner Hartenberger, FCC general counsel, Army-Navy Club, Washington.

**Sept. 27-28**—Annual convention of Midwest Chapter of *The National Religious Broadcasters*. Charles Colson, former White House adviser, is among speakers. Chicago O'Hare Airport Exel Inn, Chicago.

**Sept. 27-29**—Conference on "Trends in Pay Televi-

sion," sponsored by *Cable TV Administration and Marketing Society*. Marriott hotel, Perimeter Center, Atlanta.

**Sept. 27-29**—*Council of Better Business Bureaus* sixth annual assembly. FCC Chairman Richard E. Wiley will be featured speaker. Also on the agenda will be addresses by Representative John Anderson (R-Ill); Marvin Koslow, vice president, marketing services, Bristol-Myers Co.; William B. Clemmens, vice president/general manager, General Electric Co., and Barton Cummings, chairman, executive committee, Compton Advertising. Fairmont hotel, New Orleans.

**Sept. 27-30**—*Electronic Industries Association* annual fall conference. Century Plaza hotel, Los Angeles.

**Sept. 29-Oct. 2**—*Information Film Producers of America* film and video communicators conference, trade show and Cindy Awards festival. Palm Springs Spa hotel, Palm Springs, Calif. Information: IFPA, 3518 Cahuenga Boulevard West, suite 313, Hollywood 90068; (213) 874-2266.

**Sept. 30**—Deadline for entries for 1976 Ondas Awards (eight for radio and four for TV in Spain; five for radio and television in Latin-America; four for radio and four for TV in other countries). Awards are for programs, organizations and individuals for professional achievement between September 1975 and September 1976. Awards will be conferred at Grand Radio Gala in Barcelona, Spain, Nov. 14. Contact: *Premios Ondas*, Calle Caspe 6, Barcelona 10.

**Sept. 30**—Seminar on advertising law, problems and trends. Jointly sponsored by *American Advertising*

*Federation, Federal Bar Association* and *International Library* (publishers of *National Advertising Law Anthology*). Hyatt Regency hotel, Washington.

**Sept. 30**—Deadline for entries for Forum Award, given annually in print and electronic media for significant contributions to public understanding of peaceful uses of nuclear energy. *Atomic Industrial Forum Inc.*, 7101 Wisconsin Avenue, N.W. Washington 20014, attention MaryEllen Warren.

**Oct. 1**—Deadline for entries, *U.S. Television Commercials Festival*. Eligible are film or taped commercials produced or aired in U.S. within 1976. Information: 1008 Bellwood Avenue, Bellwood, Ill. 60104, (312) 544-3361.

**Oct. 1**—Deadline for entries in media awards program of *American Cancer Society*. Categories include multiple classifications in local and network radio-television. Information: ACS Mass Media Awards Committee, 801 Second Avenue, New York 10017; (212) 749-8038.

**Oct. 1**—Regional convention and equipment show, *Society of Broadcast Engineers, Chapter 22*. Syracuse-Hilton Inn, Syracuse, N.Y. Information: Paul Barron, WCNY-TV-FM, Syracuse.

**Oct. 1**—FCC's deadline for comments on amendment of noncommercial FM broadcast rules. Reply comments are due Nov. 16. FCC, Washington.

**Oct. 1-3**—*Massachusetts Broadcasters Association* annual convention. Veteran radio personalities Bob Elliott and Ray Goulding will receive MBAs Dis-



**TR-600A:**  
the new  
quad VTR  
with Super  
Highband/  
Pilot Tone.



tinguished Service Award. Sheraton-Boxborough Inn, Boxborough. Contact: Douglas Rowe, MBA, 16 West Main Street, Marlborough, Mass. 01752.

■ **Oct. 1-3**—*American Women in Radio and Television* Northeast area conference. Panel, reviewing early days of broadcasting, will include Pauline Frederick, National Public Radio, New York; Marion Stephenson, vice president/general manager, NBC Radio, New York; Edythe Meserand, AWRT's first national president and now owner of her own agency in Espérance, N.Y.; the current AWRT president, Saidie Adwon, KTUL-TV Tulsa, Okla., and Lucille Shearwood, women's editor, Taylor Wine Co. Second panel, looking to future, will include Douglas H. Diltrick, president, Viacom Communications; Enid Roth, director, NBC-TV special broadcasts; John Thayer, president, NBC Radio; Sidney Guber, vice president, SESAC, and James Hillier, executive vice president, RCA Labs, all New York. Gideon-Putnam hotel, Saratoga Springs, N.Y.

**Oct. 2**—Seminar of *California Trial Lawyers Association* for Southern California news media. Subjects will include libel and slander, reporters' shield law, media gag rule, invasion of privacy and public figure status. Hyatt International, Los Angeles International Airport.

**Oct. 2-3**—*Illinois News Broadcasters Association* fall meeting with sessions on future of broadcast news, federal election laws, legal/ethical concerns, ERA. Guests include Lloyd Dobyns, NBC-TV "Weekend" anchor, Northern Illinois University Student Center, DeKalb. Contact: Bob Woggon (815) 753-1681.

### Also in October

**Oct. 3-5**—*North Dakota Broadcasters Association* fall convention. Ramada Inn, Minot.

**Oct. 3-5**—*North Carolina Association of Broadcasters* annual convention. Pinehurst hotel, Pinehurst.

■ **Oct. 6**—*International Radio and Television*

### Major meetings

**Oct. 13-16**—Annual meeting, *Association of National Advertisers*. Broadmoor hotel, Colorado Springs. 1977 annual meeting will be Oct. 23-26 at the Homestead, Hot Springs, Va.

**Oct. 24-27**—*National Association of Educational Broadcasters* 52d annual convention, Conrad Hilton hotel, Chicago.

**Nov. 9-11**—*Television Bureau of Advertising* annual meeting. Shoreham Americana hotel, Washington.

**Nov. 10-13**—*Society of Professional Journalists, Sigma Delta Chi*, national convention, Marriott hotel, Los Angeles.

**Dec. 11-16**—*Radio Television News Directors Association* international conference, Americana hotel, Miami Beach, Fla. 1977 conference will be Sept. 14-18 at Hyatt Regency hotel, San Francisco; 1978 conference at Atlanta Hilton hotel, Atlanta; 1979 conference at site to be designated in Chicago.

**Jan. 9-11, 1977**—*Association of Independent Television Stations (INTV)* fourth annual convention, Fairmont hotel, San Francisco.

**Jan. 23-26, 1977**—*National Religious Broadcasters* 34th annual convention, Washington Hilton hotel, Washington.

**Jan. 25-28, 1977**—*National Association of Broadcasters* winter board meeting, Royal Lahaina hotel, Maui, Hawaii.

**Feb. 12-16, 1977**—*National Association of Television Program Executives* 14th annual conference, Fontainebleu hotel, Miami. 1978 conference is scheduled for Los Angeles; site and date to be announced.

**March 27-30, 1977**—*National Association of Broadcasters* annual convention, Washington. Future conventions: in 1978, Las Vegas, April 9-12; in 1979, Dallas, March 25-28; in 1980, New Orleans, March 30-April 2.

**April 17-20, 1977**—*National Cable Television Association* annual convention, Conrad Hilton, Chicago.

**April 27-May 1, 1977**—*American Women in Radio and Television* 26th annual convention, Radisson Downtown hotel, Minneapolis.

**May 18-21, 1977**—*American Association of Advertising Agencies* annual meeting, Greenbrier, White Sulphur Springs, W. Va.

**June 12-16, 1977**—*Broadcast Promotion Association* 22d annual seminar, Beverly Hilton hotel, Los Angeles.

*Society luncheon*. Donald McGannon, Group W president will be speaker, Americana hotel, New York.

**Oct. 6-7**—*National Association of Broadcasters* ninth AM directional antenna seminar. Course programmed by Carl Smith and Associates, consulting engineers Cleveland Engineering and Scientific Center, Cleveland.

**Oct. 6-8**—*Indiana Broadcasters Association* annual membership meeting, Executive Inn, Vincennes.

**Oct. 7**—FCC's deadline for comments on reopened rulemaking proceeding on program records to be maintained by radio station licensees, including filing of letters received by licensee from public for three years and retention and disclosure of transcript, tape or disk of all programs except entertainment and sports (Docket 19667). Replies are due Oct. 18, FCC, Washington.

**Oct. 7**—FCC's deadline for comments on its pro-

This RCA option substantially improves signal-to-noise ratio, reduces moiré, and corrects banding errors. Master recordings look better than ever so that all your tapes can be produced with consistent high quality.

### The complete quad.

It takes a great VTR to accommodate versatile options. That's the TR-600A. We designed in all-modular electronics. Included desirable features that cost up to \$20,000 to add to other VTRs. The TR-600A offers a raft of options, such as exclusive integral on-line Time Code Editing, AE-600. All housed in a smart cabinet that fits in 7 sq. ft. of van or studio floor. In short, the complete quad at a surprisingly low price.

For the complete story of the TR-600A and all its options, see your RCA Representative now.



# RCA

posed amendment of rules to issue separate program logging rule common to all noncommercial educational broadcast stations. Replies are due Oct. 18. FCC, Washington.

**Oct. 7-9**—*Pennsylvania Cable Television Association* fall meeting. Sheraton-Picasso Inn and Resort in Pocono Mountains (I-80 at Pennsylvania Turnpike Northeast Extension).

**Oct. 7-10**—*Women in Communications Inc.* national meeting. George E. Reedy, writer-lecturer and former presidential press secretary will be keynote speaker Oct. 7. Marc Plaza hotel, Milwaukee.

**Oct. 8-9**—*Intercollegiate Religious Broadcasters* convention. Evangel College, Springfield, Mo.

**Oct. 8-10**—*American Women in Radio and Television* Southern area conference. Hilton hotel, Chattanooga.

**Oct. 9**—Seminar of *California Trial Lawyers Association* for Northern California news media. Subjects will include libel and slander, reporters' shield law, media gag rule, invasion of privacy and public figure status. Hilton Inn, San Francisco International Airport.

**Oct. 9**—Seminar workshop of *Florida Association of Broadcasters* on selling, sales management and ascertainment of community needs. Featured will be Carleton F. Loucks, sales and management consultant, and Richard F. Shiben, chief of Renewals and Transfers Division, FCC. Bay Point resort, Panama City, Fla.

**Oct. 9-10**—New England College Radio Conference, sponsored by *WUMB (AM) Boston, Massachusetts Student Broadcasting Association and Intercollegiate Broadcasting System*. Harbor Campus, University of Massachusetts, Dorchester. Contact: Mark Governor or Pat Montelth, WUMB, Dorchester 02137; (617) 287-1900, ext. 2250.

**Oct. 10-12**—*American Association of Advertising Agencies* Western region conference. Del Monte Hyatt hotel, Monterey, Calif.

**Oct. 10-12**—Fall convention, *Kentucky CATV Association*. Continental Inn, Lexington.

**Oct. 11**—*Pennsylvania Association of Broadcasters* fall seminar. Penn Harris Motor Inn, Harrisburg.

**Oct. 12**—Public hearings begin in Dallas on first phase of *Federal Trade Commission's* proposed trade regulation regarding information and claims in food advertising. FTC regional office, 500 South Ervay Street.

**Oct. 12**—FCC's open en banc meeting, subject to be announced at later date. Anyone wishing to participate should call FCC's public information officer at (202) 632-7260 or write to 1919 M Street, N.W., Washington 20554.

**Oct. 12-13**—Special meeting of the engineering committee of the *Association of Maximum Service Telecasters*. Featured will be discussion of general proposals for reducing FCC established minimum mileage separation requirements for VHF stations and studies and reports on needs to achieve UHF service on a technical parity with VHF service. Other topics: the proposed circularly polarized transmission for TV; CB and FM interference problems for TV, and U.S. planning for participation in the 1979 World Administrative Radio Conference. WTVF(TV) Nashville.

**Oct. 13**—*American Society of Composers Authors and Publishers* Country Music Awards dinner National Guard Armory, Nashville.

**Oct. 13**—*New England Cable Television Association* fall meeting. Howard Johnson motor lodge, Nashua, N.H.

**Oct. 13-15**—*Western Educational Society for Telecommunications* annual conference. Sheraton-Anaheim hotel, Anaheim, Calif. Contact: Richard Elliott, 2001 Associated Road, Fullerton, Calif. 92631.

**Oct. 13-15**—Rocky Mountain region co-operative advertising trade fair and seminar, co-produced by *Sales and Marketing Management and Co-Ad Associates*. Lakewood, Colo. Among those on agenda are Ed

Crimmins, co-op expert; Paul Faser, Airtime Inc., New York; Fred Liet, Compton Advertising, New York; and Bill McGee, Broadcast Marketing Co. of San Francisco, Currihan Hall, Denver.

**Oct. 13-16**—Annual meeting, *Association of National Advertisers*. Broadmoor hotel, Colorado Springs.

**Oct. 13-16**—*Western Educational Society for Telecommunications* conference. Sheraton Anaheim, Anaheim, Calif.

■ **Oct. 13-17**—Fifty-first annual birthday celebration of *The Grand Ole Opry* of WSM Inc. Nashville.

**Oct. 14**—*Minnesota Cable Television Association* meeting. Bloomington.

**Oct. 14-17**—*American Women in Radio and Television* East Central conference. Hyatt Regency, Dearborn, Mich.

**Oct. 17-22**—*Society of Motion Picture and Television Engineers* 118th technical conference and equipment exhibit. John Schneider, president, CBS/Broadcast Group, will be Oct. 17 luncheon speaker. Americana hotel, New York.

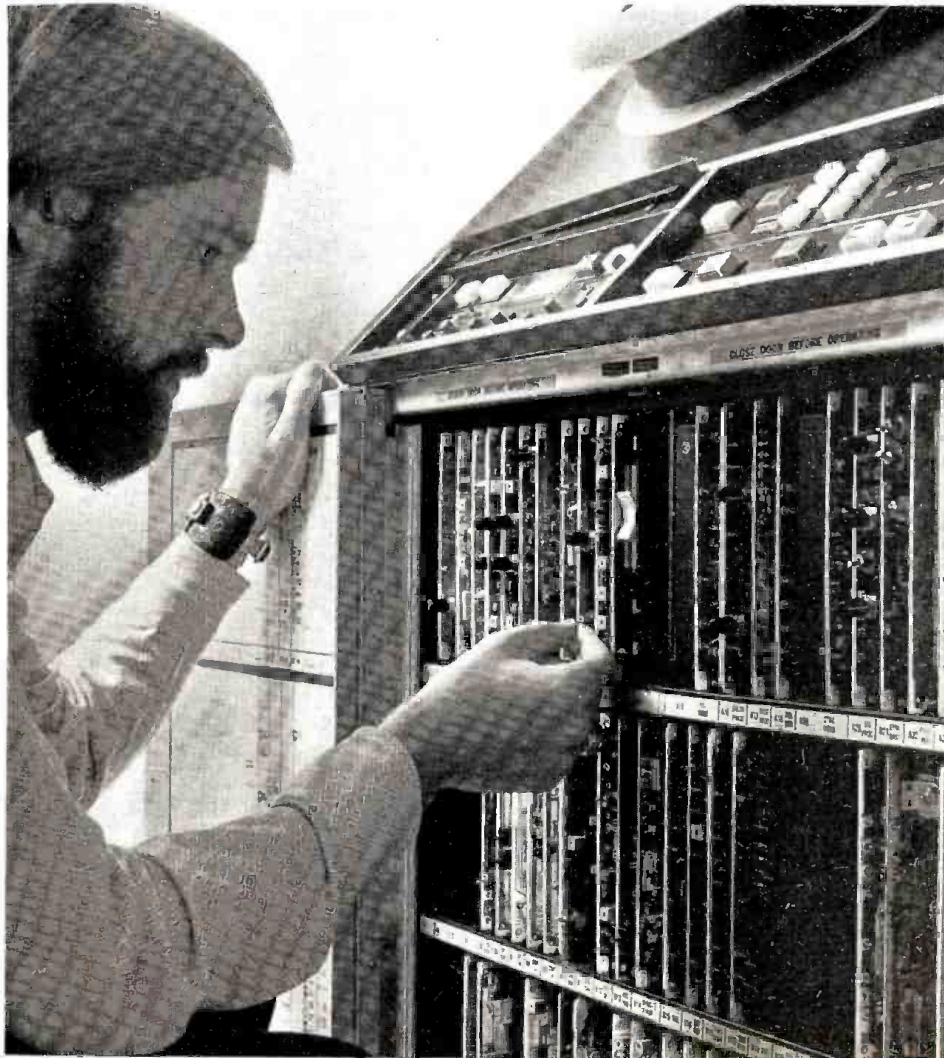
**Oct. 18**—*Mississippi Cable Television Association* meeting. Biloxi.

**Oct. 18-19**—*Advertising Research Foundation* 22nd annual conference. Waldorf-Astoria hotel, New York.

**Oct. 18-19**—*National Association of Broadcasters* regional conference. Senator Ernest F. Hollings (D-S.C.) will be second-day luncheon speaker. Hyatt Regency hotel, Houston.

**Oct. 18-20**—*Mid-American Cable Television Association*. Wichita, Kan.

**Oct. 19**—FCC regional meeting with broadcasters and members of the public from Texas, Oklahoma, Arkansas, Louisiana and Mississippi. Hyatt Regency hotel, Houston.



**TR-600A:  
the quad  
VTR with  
\$20,000  
worth of  
cheering  
extras  
included.**



## Misinterpreted

EDITOR: The report on page 25 of BROADCASTING for Sept. 20 of the argument in the United States Court of Appeals in the newspaper/broadcast station crossownership appeal states that I "spoke for WTOP-TV Washington and other broadcasters in arguing that the commission's rule was reasonable—that a prospective rule would serve the cause of diversity."

My argument was entirely in support of the FCC's determination not to require across-the-board divestiture of newspaper/broadcast ownership as proposed by the Department of Justice and National Citizens Committee for Broadcasting. I did not state that the commission's rule banning crossownership *prospectively* was reasonable or that it would serve the cause of diversity. Rather, I argued in part that the fact that the commission reached those conclusions in no way required the commission also to order across-the-board divestiture—that divestiture presents very

different considerations than does a prospective rule.—*Ernest W. Jennes, Covington & Burling, Washington.*

## An Ochs to grind

EDITOR: The Postal Service is issuing a commemorative stamp honoring Adolph S. Ochs. "Who is this fellow Ochs, who will get his picture on a 13-cent stamp?" you ask. Is he a Bicentennial hero we all forgot? Nope. Was he a famous man in American history sometime in the dim past? Nope. Was he a broadcaster? Heavens no—he was a not-so-famous publisher of the *New York Times* until 1935.

Douglas Kahle, of KBND(AM) Bend, Ore., wrote in "Open Mike" Aug. 23 that the Progress in Electronics stamp issued a few years ago was a recognition of broadcasting. Sorry, Doug, no such thing. Of the 74 commemoratives scheduled this year, there's nothing for us.

The next time you write or talk with

your congressman, tell him (or her) to drop a note to the U.S. Postal Service, requesting a stamp for American broadcasting. Our industry, with its public service to the taxpayer as well as government is certainly more important than a newspaper publisher who passed away 41 years ago. Remember, broadcasting has never had a commemorative stamp—*Peter K. Onnigian, president, Jampro Antenna Co., Sacramento, Calif.*

## PSA or bonus spot?

EDITOR: In the Aug. 30 editorial concerning the decision by the Department of Defense to buy broadcast advertising you point out that although DOD will buy advertising, it will "count on broadcasters to continue the generous carriage of unpaid public service messages."

I wonder if these "public service messages" would qualify as "bonus spots" as defined in Note 3 of 73.112 of the FCC rules. It would appear that they

Our new quad includes these desired features that would cost up to \$20,000 to add to other machines: Chrominance Amplitude Corrector, Color Dropout Compensator, Automatic Color Framing, Automatic Control Track Phasing, LED diagnostic systems, vacuum guide and reel servos, a presettable tape timer with LED timer display. And more.

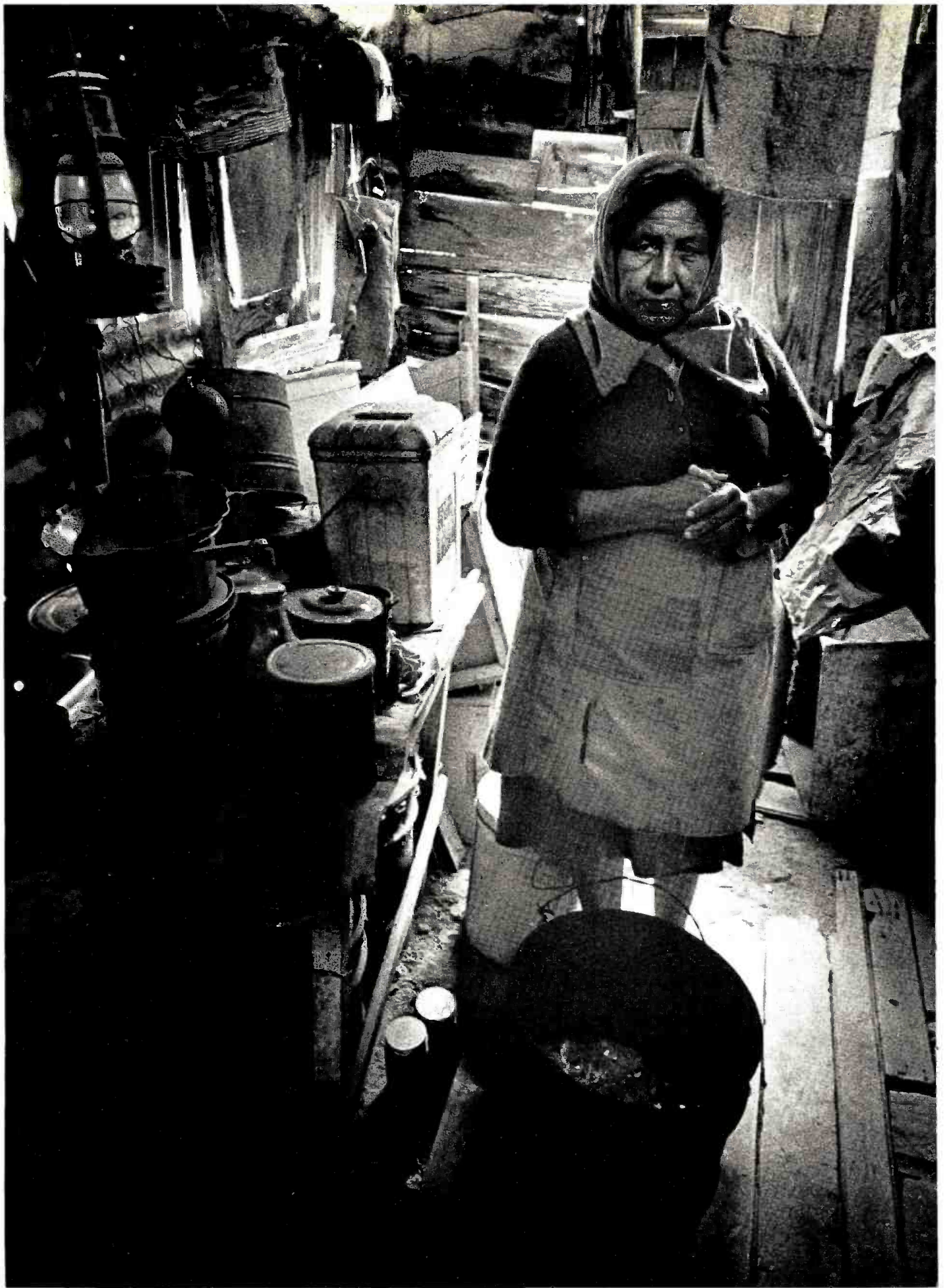
## Great options, too.

Among them: Super Highband/Pilot Tone for better master recordings, thanks to improved signal-to-noise ratio and reduced moiré. And AE-600, the first and only on-line Time Code Editing System built into a VTR. It can operate one record and up to 8 playback TR-600As, plus three other sources.

TR-600A is truly the complete quad. At a most attractive price. As your RCA Representative will gladly point out.



# RCA





# TO 23 MILLION PEOPLE, THE GREAT AMERICAN DREAM IS A NIGHTMARE.

## **Storer stations are concerned and are doing something about it.**

Poverty is still rampant in America.

In spite of a trillion dollar economy and some \$860 billion spent on welfare programs over the past decade, 23 million Americans are still "poor."

That's 1 out of every 9 people. With many living in squalor. And exposed to other festering ills like malnutrition, crime, violence, drug abuse, despair.

Poverty is most widespread among those least able to cope with it. The aged. Black people. Those with limited schooling. And households headed by women. (The latter have fallen so far behind, they now represent 43% of all poor families—up from 28% in 1965.)

Unfortunately, it's these same people who are most afflicted by the pressures of recession and inflation.

Storer Stations feel that poverty shouldn't be swept under the rug. That only by talking about it can we resolve the problems. So more and more editorials and programs are regularly devoted to the subject.

WAGA-TV in Atlanta, for example, runs a "Sound Off to TV-5" program where they meet citizens face to face, and learn about poverty-related problems.

WAGA-TV also recently aired guest editorials by Georgia poverty agencies. When 21,000 people were being cut from "Aid to Families with Dependent Children," an editorial showed how this would actually cost the taxpayers money in the long run. And when the federal Food Stamp program was threatened by charges of fraud, and cheats abusing the program, an editorial pointed out why the charges were based on ignorance and distortion of the facts.

In Detroit, WJBK-TV pushed for improving welfare by getting

people off the rolls who don't belong there and putting others on who do. It showed how a pilot project in Arkansas helped train recipients of "Aid to Dependent Children" so that 9 out of 10 who completed the program were able to find jobs. And 3 out of 10 were able to leave the welfare rolls entirely. WJBK-TV also demonstrated how tracking down runaway breadwinners could save substantial amounts and put the burden where it belongs.

This is only one instance of how Storer Stations get involved in the affairs of their communities. The way we look at it, the more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

**Broadcasting that serves.**

THE  
**STORER  
STATIONS**  
STORER BROADCASTING COMPANY

are indeed bonus spots, given to a paying advertiser. If this is the case, we are required to log these PSA's as commercial announcements.

That is not the only problem area. Giving away bonus spots might be considered giving a reduced rate on commercial advertising. Stations would have to give this same rate to all political advertisers (providing they choose to sell political ads), for this is surely their lowest unit rate. Since political advertisers need not buy in quantity to get the quantity discounts (as I understand the rules from an FCC regional meeting in San Francisco), the political advertiser may not have to buy the paid spots to get the bonus spots.

It appears that through a proliferation of rules we have worked ourselves into a corner. No matter what you do, there is a rule against it.—*Harold Hallikainen, president, Hallikainen & Friends, San Luis Obispo, Calif.*

### Local journalism letters

EDITOR: I am impressed by the aggressive news operations you detailed [in the Aug. 23 issue] and by the debut of electronic news gathering. ENG offers certain economies of operation and an immediacy that I hope can be utilized in the future to give the public an even more substantive news program.

Your magazine does a fine job of reporting on the broadcasting industry. I wish

you continued success.—*William G. Milliken, governor of Michigan, Lansing.*

EDITOR: I found the issue interesting and stimulating.—*Warren G. Magnuson, U.S. Senate, Washington.*

EDITOR: I hope you will continue to perform a vital service by calling our attention to the best that broadcasting can become—and by implication, discouraging its worst excesses.—*Hubert H. Humphrey, U.S. Senate, Washington.*

EDITOR: I found the report concerning television journalists to be not only timely, but also most enlightening.—*Robert F. Benenett, governor of Kansas, Topeka.*

EDITOR: As you know, one of my main concerns as a senator from New Jersey is that state's lack of a major commercial television outlet. Your magazine helped me realize again how much our state's residents are missing without comprehensive coverage of local issues and news events.—*Harrison A. Williams Jr., U.S. Senate, Washington.*

### WOOD-TV builders?

EDITOR: A reunion of all who helped put WOOD-TV (now WOTV) Grand Rapids, Mich., on the air 25 years ago is set for Saturday, Oct. 23 at the Midway Motor Lodge in Grand Rapids. It is hoped that anyone eligible who hasn't been contacted will get in touch.—*Frank Sisson, WWJ-TV Detroit (312) 222-2655.*

## A WINNER

- Daytime AM
- Exclusive ethnic format
- Black Network affiliate
- Southeast market
- Excellent radio revenue market
- Outstanding billings & cash flow

Price: \$390,000 cash down  
235,000 long term notes  
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The newsweekly of broadcasting and allied arts

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 Ruth Lindstrom, *account supervisor (New York).*  
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 Kwentin Keenan, *subscription manager.*  
 Sheila Chamberlain, Denise Ehdavand, Patricia Johnson, Lucille Paulus, Bruce Weiler.

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Harry Stevens, *production manager.*

### ADMINISTRATION

Irving C. Miller, *business manager.*  
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### BUREAUS

New York: 75 Rockefeller Plaza, 10019  
 Phone: 212-757-3260.

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 Rocco Famighetti, *senior editor.*  
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 Joanne Ostrow, *staff writer.*

Winfield R. Levi, *general sales manager.*  
 David Berlyn, *Eastern sales manager.*  
 Ruth Lindstrom, *account supervisor.*  
 Harriette Weinberg, Lisa Flournoy, *advertising assistants*

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Bill Merritt, *Western sales manager.*  
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# The reality of 5 footcandles.

Unretouched filmstrips of the Eastman Ektachrome video news film 7240 (tungsten)



ASA 125  
Normal studio lighting  
160 footcandles,  $f/4$   
Standard process



ASA 500  
6 footcandles,  $f/1.4$   
Forced 2 stops



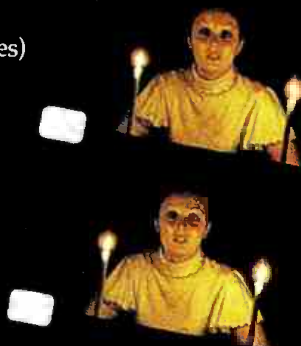
ASA 1000  
100-watt bulb 6 ft.  
over model's head.  
5 footcandles,  $f/1.4$   
Forced 3 stops

Real life isn't always bright sunlight or floodlight. Sometimes, when you're on a terrific assignment, the light situation may be not-so-terrific.

Eastman Ektachrome video news film is capable of providing broadcast quality images down to 5 footcandles (with forced processing). And this can make the difference between picking up a good story beautifully—or having no story at all.

**EASTMAN EKTACHROME** Video News Film 7240 (tungsten), 7239 (daylight).

ASA 1000  
2 candles  
(not footcandles)  
 $f/1.4$   
Forced 3 stops



Film is good news.



A broadcast advertising commentary from Richard Busciglio, vice president-director of TV programming, Cunningham & Walsh, New York

## Picking up the pieces after the network panic

By now everyone must be well aware that this is the golden year of network television advertising. Never before, and possibly never again, will the network cash registers ring as loud and fast as they have for the 1976-77 season.

As early as June this year, we found prime-time and daytime availabilities for the fourth quarter of 1976 over 90% sold out. Most of the remaining inventory was concentrated in the historically soft early fall and post-Christmas periods. Early and late fringe programming availabilities were not far behind—80% to 85% sold out. Even more incredibly, the three networks reported sales levels of over 80% in all dayparts for the first nine months of 1977.

The C-P-M levels for these April through early June 1976 up-front buys were about 15% to 20% higher over-all than they had been for the past season. Naturally we groaned as the \$3 household C-P-M for prime-time thirties became commonplace. We groaned again when daytime started to exceed the \$1.30 range for households.

Now that the new season is actually under way we step back to find that practically all areas of network programming are at or above 90%-sold status through September 1977. The quick response of most advertisers and agencies to the situation is to consider other media.

The print folks responded to the situation with aggressive selling and clever trade advertising that no doubt will result in a banner year for most of that medium as well.

The spot-television people, traditionally the first stop for over-flow network coins, started to retool their rate cards in anticipation of a barrage of buying. The spot television increases in many cases are at the 50% to 80% level over the year past. The radio network and spot people should also benefit from this "no vacancy" situation at the television networks.

But if you're a time-sales executive, don't run out to the backyard and start pacing off a new Olympic-size swimming pool. In the panic to enter the network marketplace as availabilities were thinning out and cost-per-thousands were rising (\$4 C-P-M for homes in prime time), most advertisers were caught with incomplete marketing plans and strategies for the last half of 1976—never mind the first nine months of 1977. This resulted in establishing network quarterly budgets for negotiating purposes that were based on past spending patterns and just plain seat-of-the-pants estimates.

As the advertiser's true needs come into sharp focus, we may experience the



Rick Busciglio has been with Cunningham & Walsh for 16 years. As vice president and director of television programming, he is responsible for the planning and execution of all network and syndicated television activity for all accounts. Prior to joining C&W, Mr. Busciglio spent four years in various phases of television studio production and as a radio announcer in New Jersey.

greatest juggling act of our time. All the paperwork—neglected at the networks and agencies at the height of the buying panic and finally put in order over the summer—is now about to be drastically revised as the requests come in to the networks to change schedules to suit new goals and, alas, to sell off.

Sell-off activity, in short, will be at an unprecedented level throughout the next 12 months. Some network commercial units may end up being sold three times over. I can only guess what kind of chaos this will create in the commission systems of network sales departments.

The grief that this situation holds for advertisers who find that they overbought the medium will be substantial. There is no way that they could totally recoup if the sell-off situation develops as we fear. On the other hand, the advertisers who missed the boat in April, May and June, or now require more network time, should stand an excellent chance of buying network time at least during the January to September 1977 portion of the season. The prices will be high (\$4.50 plus in prime time and possibly \$1.75 plus in daytime) and program selection and weekly distribution will be far from ideal. But they will be on the air.

Thus if you're selling another medium, incredible sales increases in 1977 are not assured. You will still have to fight for every available dollar. Things may look bleak

at the moment for network advertising time for those advertisers who could not move early this year, but they still might be able to purchase all or part of their original network needs from the large quantity of sell-off units that will shortly start surfacing at all three networks and in almost all dayparts (with children's programming probably the only exception).

In addition to sell-off requests, the networks should find additional inventory turning up when the option dates for the second and third quarters of 1977 roll around. These dates are usually from 60 to 90 days preceding the start of the quarter. The ideal time to seek avails for second quarter 1977 should then be early in January 1977. The advertiser should expect that fact decisions will be the order of the day. Prolonged negotiations involving long inventory "holds" will no longer be possible due to the anticipated keen competition for the time.

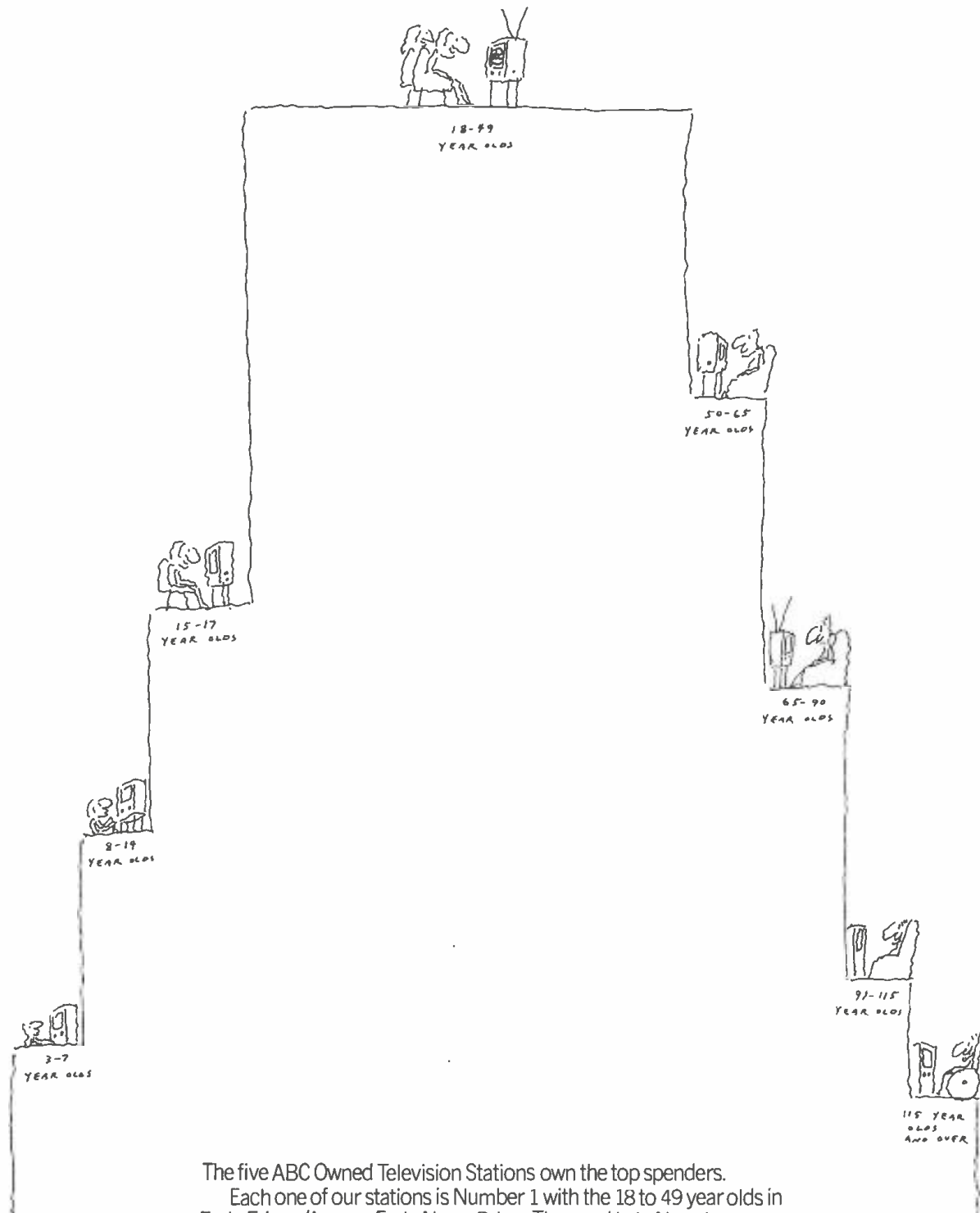
The advertiser now sitting back with a neat, orderly network prime-time schedule that fulfills all of his requirements also faces a bumpy road. The tight or nonexistent availability situation, particularly in the fourth quarter of 1976, puts a premium on the ability of the networks to provide adequate make-goods if pre-emptions surface in their schedules. Each network has reserved some inventory for make-goods, but it is not expected to cover all needs. The advertiser who in the quieter past has dictated that his agency must obtain client approval prior to accepting any network make-goods may wish to reconsider this procedure due to the current competitive pressures.

If the advertiser cannot achieve his full network requirements or wait for the sell-off market to open, and if he must remain in the medium, the first alternative in most cases probably should be syndication. Via syndication it is possible to purchase short-term 30-second schedules in some 20 syndicated series that can provide coverage levels of from 40% to 80%. The C-P-M levels are lower than for standard network and spot television.

The drawback is that the programs are concentrated in fringe-time periods and tend to get ratings that average between 2 and 5. If the advertiser is moving into spot television, however, he most likely will be buying in or around the same programs at a higher cost level. In fact, it is not unusual to find that the cost of buying a barter-syndicated program on a spot basis in the top 10 or 15 markets will cost more than if the same show was purchased directly from the syndicator.

Solutions notwithstanding, it is obvious that the image we had of a relaxed season due to early buying has proven to be a mirage.





The five ABC Owned Television Stations own the top spenders.  
 Each one of our stations is Number 1 with the 18 to 49 year olds in  
 Early Fringe/Access, Early News, Prime Time and Late News.\*  
 Again.





# Not just four new products. One new ENG system fully integrated to broadcast needs.

Sony introduces the first fully integrated ENG system designed to meet broadcast requirements. The components of this system represent a new high in heterodyne picture quality as well as a practical approach to editing and airing ENG tapes. Each unit is designed to work independently or as part of a system to insure quality, reliability and true economy.

## 1. BVU-100 Portable Broadcast U-Matic® Recorder

The new BVU-100 is the latest addition to the famous U-Matic format and is fully interchangeable with any of the previous portable U-Matic models. An additional longitudinal track, provided for recording SMPTE code on a battery-operated CG-100 SMPTE generator, is offered as an option. The new BVU-100 gives you extra dollar savings in addition to extra quality. Because it can be directly coupled to a TBC, you can go directly to air or microwave link, avoiding the cost of an additional playback machine in the remote van.

## 2. BVU-200 Broadcast Editing U-Matic

This recorder allows for high speed accurate editing utilizing either control track or SMPTE address systems. It incorporates BIDIREX™, a specially engineered system to move tape in faster or slower speeds in either direction.

When used with the Sony BVE-500 editing console, BIDIREX assures fast accurate editing that is fully frame servoed.

## 3. BVE-500 Broadcaster Editing Console

The BVE-500 provides a fully automatic editing control for tape-to-tape editing between a pair of BVU-200's. The BVE-500 is a three register editor with digital readouts for both source and record material. Changes in the edit-in and edit-out point can be programmed at a touch of a button. This highly accurate editing system provides both preview and frame trimming at a fraction of the cost of a computer editor. And of course all edits are frame servoed to insure clean picture quality without loss of timing information.

## 4. BVT-1000 Digital Time Base Corrector (not shown)

Sony's reputation for engineering reliability is combined with transparent picture quality and a wide 4H window to bring broadcasters a new standard of performance in time base correction. Line by line correction, velocity compensation, drop-out compensation, and full processing with standard advance sync, are all standard features of the BVT-1000.

For more information on this new ENG system, write to Sony Broadcast.

## Sony Broadcast

Sony Corporation of America, 9 West 57 Street, New York, New York 10019

**Book after book,\*  
WHN has consistently been  
one of the three  
most popular  
radio stations in  
America's No. 1  
market among  
Adults 25-49 all week long!**

"The biggest thing  
since  
Rock 'n' Roll"

**Country.**

\*New York Arbitron, 3 survey average of Oct-Nov '75, Jan-Feb '76, Ap-May '76, AQH, TSA, Mon-Sun, 6:00 AM-12:00 Midnight.  
All data are estimates and subject to survey limitations.

**WHN**

A STORER STATION



## Top of the Week

### Stage wait of 28 minutes mars first great debate

**Estimated 100 million see opener in candidate confrontations, but they had to hold on for nearly half hour for the ending as audio breaks down; Van Deerlin says it shows that the networks should have been in control; overnights indicate so-so ratings**

The first-head-to-head debate between presidential candidates in 16 years was watched by an estimated 90-100 million viewers in 35-40 million homes Thursday night as President Ford and Jimmy Carter opened what both consider the most crucial phase of their campaigns.

The first ratings, the Nielsen overnights for New York, Chicago and Los Angeles, suggested that in the first two cities, at least, the debate audience came reasonably close to normal levels for network entertainment, neither plummeting as conventional public-affairs broadcast usually do but not going through the roof either.

In New York Nielsen put the averages for the three commercial networks and the Public Broadcasting Service over the two-hour period at 53.7 rating and 82 share. Other sources said the ABC station averaged a 27 share, CBS 26, NBC 25, for a three-network total of 78—in the same ball park with a normal three-network audience. In Chicago the three network stations alone had a combined 54.9 rating and 81 share, while in Los Angeles the network stations had a 42.7 and 65.

The near-historic broadcast set an unwanted record of its own when an electrical malfunction shut off TV and radio sound with nine minutes to go in the scheduled 90-minute confrontation. The candidates stood at their lecterns and waited like everyone else during the 28 minutes it took engineers to locate the trouble and bypass it.

William Sheehan, president of ABC News, which handled the pool for the debate in Philadelphia's Walnut Street Theater, said the problem had been traced to a capacitor in the audio distribution amplifier that takes the audio signal from

CBS News photos



**Off and running.** First of political debates, pitting Jimmy Carter against President Gerald Ford, was televised live Thursday by ABC, CBS, NBC and PBS. The candidates were queried in a question-and-answer session by (second photo, l-r) Frank Reynolds of ABC, James Gannon of *Wall Street Journal* and Elizabeth Drew of *New Yorker* while Edwin Newman of NBC served as moderator.

the mixer controlling the microphones and feeds it to the networks.

He said there was back-up equipment for the microphones, mixers and lines used in Philadelphia but that engineers had advised him there was no duplicate on hand for this particular unit because it is so reliable that it is "common practice" not

to carry a back-up. "Common practice will change after this," he ventured.

The network anchormen took over with recaps and reports from correspondents while engineers searched for the problem—which was not clearly defined in time for an explanation to viewers—and found a way to get around it.

The debate, which had been scheduled to run from 9:30-11 p.m. NYT, was interrupted at about 10:51 during an answer by Governor Carter. It resumed at about 11:19 with Mr. Carter completing his answer, then went to the candidates' summations and ended at 11:27.

Representatives of both candidates, interviewed during the interruption and in network wrapups after the debate, expressed delight with the way it had gone and maintained without reservation that their man had won.

But if both were dissatisfied with league control of the debates, Congress could move "in half an hour" this week to vote the exemption needed to permit the networks to hold the remaining debates in a studio, Representative Lionel Van Deerlin (D-Calif.) said last week.

Mr. Van Deerlin, chairman of the Communications Subcommittee where such legislation would begin, said he was prepared to move a bill, but would not do so without requests from both candidates. Mr. Van Deerlin's opposite number, Senate Communications Subcommittee Chairman John Pastore (D-R.I.) said on the other hand that he was "not prepared to go along with" the last-minute exemption, the purpose of which would be to permit the networks to carry the debates without equal time obligations.

Mr. Van Deerlin was moved to comment by his outrage over the audio failure that interrupted the candidate debates for nearly a half-hour. It was "just beyond belief, absolutely ludicrous" the congressman said.

What the incident shows, Mr. Van Deerlin said, "is that the networks know what they were talking about in the first place. As long as the candidates are going to be hermetically sealed anyway, they should have been where they belonged in the first place—in a studio."

Senator Pastore, by contrast, was unperturbed by the 28-minute gap, saying in his opinion it merely prolonged an already unexciting event. "I don't think it made that big a difference," he said.

The senator said he thinks it too late to press an exemption for the networks and believes furthermore that such a move would be an affront to the League of Women Voters, which has carried the

### Scorecard on debate challenges.

Court of Appeals in Washington turned down request by former Senator Eugene McCarthy, independent presidential candidate, for injunction to block Ford-Carter debates. It also denied request for stay, by United Church of Christ, of FCC ruling permitting delayed broadcasts for up to one day after debates. UCC has appealed to Washington appeals court. FCC staff denied request by Lester Maddox, American Independent Party candidate, (a) to stop broadcast coverage, or (b) to include him in it or (c) to give him equal time. Mr. Maddox says he'll appeal to full commission. Staff also rejected Socialist Workers Party complaint, asking for equal-time. Party has appealed to U.S. Court of Appeals in New York. McCarthy lawyers at week's end were drafting petition to FCC seeking equal-time for Thursday debates and his inclusion in two remaining presidential debates.

project from its beginnings in the spring.

Network news officials appeared to be at least satisfied with the way coverage went—except for the sound failure—despite reservations about ground rules that had made it appear, only days earlier, that the commercial networks might not cover the debate at all. CBS News went so far at one point as to suggest it might boycott the confrontation on several grounds including the refusal of the sponsor—the League of Women Voters—to allow cutaway shots of the live audience and to let the networks have their own cameras in addition to those in the pool.

Ironically, when the debate was over CBS News was the only one not pledging further efforts to get the ground rules changed before the next debate—which is scheduled for Oct. 6 in San Francisco starting at 9:30 p.m. NYT.

ABC News President Sheehan said he regarded the league's limitation on camera use as a vital issue extending well beyond the question of audience reaction shots. "If they can tell us not to cut away," he said, "they can also tell us we can't do tight close-ups, or medium close-ups or whatever. I intend to pursue this and hope the question can be reopened before the Oct. 6 debate."

NBC officials also said they would do what they could in further discussion with the league to get "full journalistic rights and privileges."

But Richard S. Salant, president of CBS News, who had been by far the most outspoken critic of the league's ground rules, wondered whether further negotiation now would accomplish anything. "I don't think so," he said. "You beat your head against a wall and you get beat and you go on from there. Despite what my critics say, I think there are fundamental principles involved here. But you hit a stone wall and you have to start all over again. We'll certainly try again in 1980."

For last Thursday night's confrontation, a coin flip determined that Mr. Carter

would be asked the first question and that Mr. Ford would have the final summation.

Edwin Newman of NBC News was designated by the league as moderator. The questioners, also named by the league, were Frank Reynolds of ABC News, James Gannon of the *Wall Street Journal* and Elizabeth Drew of the *New Yorker* magazine. Questioning was rotated among the three, and question alternated between the two candidates.

Each candidate was allowed up to three minutes to answer each question directed to him and two minutes to respond to a follow-up question, after which—in a major departure from the Kennedy-Nixon debate format—his opponent had two minutes in which to respond. Each candidate had three minutes for a final summation.

ABC's coverage was anchored by Harry Reasoner—joined, after the audio breakdown, by Howard K. Smith. Mr. Reasoner seized that opportunity to note, quietly, that things might have gone better if the networks had run them.

ABC passed the ball back to affiliates for their regular late night newscasts after the debate, then came back for a half-hour "perspective" with Messrs. Reasoner and Smith and correspondents Tom Jarriel, Sam Donaldson and Frank Reynolds—the last named coming off his co-starring role as one of the three questioners. The post-debate show featured cutaway interviews with vice presidential contenders Mondale and Dole.

CBS-TV broke for affiliates' local news at 11:30, returning at midnight with a program of analysis that ran 23 minutes and included, in addition to anchor Cronkite, correspondents Eric Sevareid, Roger Mudd, Bob Schieffer and Ed Bradley.

During the period when the sound was off, Mr. Cronkite called in CBS correspondent Leslie Stahl in a series of interviews in the lobby with aides of both candidates, and correspondent Ed Rabel with an interview with Mrs. Carter.

David Brinkley was anchor for NBC's debate coverage, with John Chancellor making occasional comments from a studio on the scene. The network threw it back to affiliates for local news after the debates, then returned at midnight for a 15-minute special report. John Chancellor appeared with Edwin Newman, who moderated the debates, and observed that both candidates, stiff with each other at the start, shared a camaraderie when it was over of two men "who had just had their pockets picked," a reference to the awkwardness of the 28-minute gap. There were more interviews by Douglas Kiker, Marilyn Berger and one by Catherine Mackin with five members of the League of Women Voters.

The Public Broadcasting Service's coverage was marked not only by its simultaneous sign language translation in the bottom right hand corner of the screen but also for an "instant" poll conducted by Burns Roper of the Roper Organization.

During a pre-debate show with Robert MacNeil and James Lehrer from the Philadelphia studios of WHY-TV Wilmington,

Del., Mr. Roper gave the results of a 600-person survey conducted earlier last week. Follow-up started after an hour of debate and announcement of the results began when the debate was interrupted. Mr. Roper found that 56% of the U.S. adult population had watched and said the figure could be as high as 65%. Of which candidate won, 39% said President Ford, 31% said Jimmy Carter and the remaining 30% was undecided.

### The debates behind the debates: Networks fought to loosen restrictions on coverage

Last week's debate followed weeks of intense and sometimes fiery negotiations between network news and league representatives over ground rules for coverage. The differences were so deep that for a while they raised the prospect that the commercial TV networks might refuse to cover the debate.

At one point, during a three-hour session Saturday (Sept. 18) in Washington, CBS News President Richard S. Salant walked angrily out of the meeting after Charles E. Walker, a co-chairman of the league's organizing committee, broke off one of his arguments with "oh, shut up."

Participants and CBS News sources said Mr. Walker apologized before Mr. Salant reached the door, and urged him to return, but that he refused and instead summoned his colleague, Robert Chandler, CBS News vice president and assistant to the president, to gather up his papers and leave with him. They did not return.

The big sticking point in that session—as in many before—was the league's refusal to allow TV cutaway shots of the audience in the theater during the debate. The three commercial networks and the Public Broadcasting Service all maintained that this was a restriction on their "journalistic right" to use their own news judgment in covering news event. Only PBS would say, at that point, that it would definitely cover the debates if the restriction was allowed to stand, and Mr. Salant said CBS News was considering a boycott.

The league wouldn't budge, however, saying it had agreed with the candidates from the start that coverage would concentrate on the debaters and avoid shots of the audience, which in their view might divert or influence home viewers. The league did agree to take the question to the candidates again, but their representatives reapplied the veto.

(In one exchange on this issue, Mr. Salant had his boss's words sent back to him. He had appealed to the candidates directly, and in response Michael Raoul-Duval, special counsel to President Ford, noted that CBS Inc. President Arthur R. Taylor, in arguing for a suspension of Section 315 to permit debates in a studio setting, had suggested there might be "a substantial danger" that a live audience "could provide distractions from the substance of the debate or give supporting or negative emphasis to one participant or the other." To which Mr. Salant seemed to be replying, although indirectly, when he



said in a subsequent statement that "the problem exists because the league elected to invite an audience" to a news event.)

Another major sticking point developed over selection of the panel of questioners. Mr. Salant, in a statement last Monday (Sept. 20) announcing that CBS News had decided "with substantial reservations" to cover the first debate, charged that the league "has not been entirely candid or forthcoming on this issue." The league said on Sept. 8 that the candidates would have no voice in the selection of questioners, he said, "yet it is now admitted that, beginning many weeks ago, the candidates were asked by the league to submit their own lists of potential panelists, and that a series of such lists were circulated to the candidates—"for comment" at the least."

"CBS News believes the panel and moderator for the Sept. 23 appearance, announced today, are journalists of the highest integrity," his statement said. "The violation of the principle, however, that interviewees should have no role in the selection of their questioners, remains a disturbing intrusion into journalistic ethics."

A third issue raised by Mr. Salant as part of a "serious" invasion of "freedom to cover news" was one that had bothered network newsmen from the beginning—the league's insistence that coverage be entirely pooled even though, Mr. Salant asserted, "there is no contention that limitations of space require or justify such a restriction. This means that individual networks cannot exercise their news judgments through the use of their own cameras."

Mr. Salant's angry walkout from the Sept. 18 meeting and blunt criticisms of the ground rules did not sit well, in at least some cases, with news executives and officials of other networks, even though

they said they agreed with him in principle. One official of another network called it "an appalling performance—childish—that tends to tar us all with the same brush, as they say."

His objection—and that voiced privately by others—was that Mr. Salant's high-profile criticism encouraged the notion that the networks want to do things their own way or not at all.

"He's obscured the fact that all of us [networks] were trying to get Section 315 suspended so we could do a better journalistic job of covering the entire campaign, not just the debates alone," the official said. "Now people think of us as petulant children who won't play if we can't make the rules ourselves."

Despite their networks' refusal at one point to say they would carry the debate even if the restrictions were not lifted, sources at CBS agreed that, as one put it, "I don't think that in our hearts there was ever any doubt that we'd cover it."

There were other but mostly lesser problems on the way to the first confrontation.

Network representatives raised questions, for example, about whether the pool producer, Elliot Bernstein of ABC News, could deal directly with the candidates' representatives on technical matters—such as camera heights or lighting adjustments—without being subject to claims that he participated in the staging of the event, making the networks liable to Section 315 demands from other candidates.

He said later, however, that he had been authorized to make reasonable adjustments if the candidates requested it.

But he said that, unlike the producers of the Kennedy-Nixon debates, he was not allowing the candidates' representatives to be with him in the control room (in a trailer parked outside the theater) during the debate. He assured them they could

reach him by telephone during the telecast, however.

The league also had at least one turndown in its selection of questioners. ABC News's Mr. Reynolds apparently was picked after George Herman of CBS News was asked and declined. CBS News sources said they didn't know what Mr. Herman's reason was, but they confirmed that President Salant, unhappy about the way the panel was being chosen, had told staffers they were free to accept if asked but that he'd recommend they decline.

## Whither CBS and Dan Schorr?

**House Ethics Committee abandons efforts to get newsman to talk; now he and network have their own scores to settle**

For seven months, the question facing CBS newsman Daniel Schorr was how far the House of Representatives would pursue its effort to find the person who furnished him a copy of a classified House intelligence report. Now the question—likely to be resolved in no more than two weeks—is whether Mr. Schorr, who was suspended with pay during the investigation, will return to active duty with CBS News.

The House inquiry ended last week in a series of Ethics Committee votes not to punish Mr. Schorr for refusing to reveal his source and releasing him and three other witnesses from its subpoenas. The committee had spent seven months and \$150,000 on the project. But in terminating the inquiry without further action, the committee avoided a possible confrontation between Mr. Schorr and Congress on

**All in their places.** The FCC was brought back to full strength last Thursday with the swearing-in of Margita White. Her husband, Stuart, held the Bible as FCC Chief Administrative Law Judge Chester Naumowicz administered the oath. In the new family portrait, Commissioner Joseph Fogarty (Mrs. White's senior by six days) is at the left. From his left are Commissioners Robert E. Lee, Benjamin L. Hooks, Mrs. White, Chairman Richard E. Wiley, James H. Quello and Abbott Washburn. Mrs. White, in brief remarks, took note of the controversy over a possible conflict of interest that for a time threatened her chances of winning confirmation (because her husband is in a law firm that practices before the FCC). She said she would never permit "improper influence or financial motives" to affect her decisions in serving the public interest. But she also said she recognized the need to guard against "ac-

cidental problems" and said a system to provide that protection was being worked out "within the commission." Furthermore, she said, "I expect you [the press, FCC staff and others] to be watchdogs." Neither Mrs. White nor Mr. Fogarty yet has permanent staff. Commissioner Fogarty has asked James Graf, a former FCC staff member who has yet to be released from the staff of the Senate Communications Subcommittee, to serve as his legal assistant. In the meantime, James Kizziar Jr., of the commission's general counsel's office, and Bonnie Herbert and Gloria Hilliard, who had been on former Commissioner Glen Robinson's staff, are in Mr. Fogarty's office. Commissioner White, who plans to take several weeks to name her staff, is being served by Steve Sharp, of the general counsel's office, Emmet Kitchen, former Commissioner Charlotte Reid's engineering assistant, and Delores Noble, her assistant.



a reporter's right under the First Amendment to withhold information from Congress.

The episode began in February, when the *Village Voice*, a New York weekly, published a report on illegal CIA activities after the House had ordered it suppressed—and after CBS and several newspapers had reported at length on its contents. Mr. Schorr's role in turning the report over to the *Voice* was disclosed in the press almost immediately. But the House directed the Ethics Committee to find Mr. Schorr's source—the effort on which it gave up last week.

Both Mr. Schorr and CBS issued statements expressing pleasure at the outcome of the committee's investigation. Mr. Schorr expressed the hope that the "painful seven-month experience has had some positive effects"—that Americans will better understand that freedom to protect news sources is indispensable to freedom of the press and that freedom of the press is indispensable to the freedom of this nation." CBS News President Richard S. Salant called the committee's decision "a wise one," the votes "a victory for the cause of a free and independent press."

But neither Mr. Schorr nor CBS said anything to provide a basis for predicting whether Mr. Schorr would return to work. CBS officials said only that CBS News executives—including Mr. Salant; William Small, senior vice president and director of news, and Sandy Socolow, vice president of CBS News, Washington—would meet with Mr. Schorr "soon," a term one of these involved later defined as meaning within a week.

Mr. Schorr is reported to have deeply and favorably impressed high CBS executives in his Sept. 15 appearance before the committee during which he refused to reveal his source and argued his First Amendment right to do so.

But CBS spokesman talked of a need to address "whatever problems may exist between us and Dan Schorr." These problems have never been explicitly defined, although CBS officials are known to have disapproved of Mr. Schorr's action in furnishing the report to the *Voice*. Mr. Salant, in a speech to CBS-TV affiliates last spring, said that since Mr. Schorr obtained the document in the course of his network duties, CBS, not Mr. Schorr, should have decided whether to dispose of it.

There also have been published reports of another possible complication—Mr. Schorr's alleged effort to avoid responsibility for leaking the report to the *Voice* by suggesting that a co-worker, Leslie Stahl, was the source.

Mr. Schorr last week dismissed the allegation as a "blow-up of a misunderstanding that has to do with a few hours on Feb. 11. I can't conceive why this piece of gossip appears to be important to anybody." The "few hours" is a reference to the length of time he said he delayed in acting to scotch rumors regarding the *Voice's* source that were circulating at CBS News in Washington.

Mr. Schorr said no one at CBS had ever discussed the matter with him.

## In Brief

- **Twenty-two of 25 markets change positions in Arbitron Television's new ranking of ADI (area of dominant influence) markets from 26th through 50th.** New rankings for top 25, with 15 changes, were disclosed earlier (BROADCASTING, Aug. 30). Rest of top 50, announced Friday: **26** Kansas City, Mo. (down from 23), **27** Cincinnati (down from 26), **28** Buffalo, N.Y. (down from 27), **29** San Diego (up from 31), **30** Providence, R.I. (down from 29), **31** Nashville (down from 30), **32** Phoenix (up from 37), **33** Charlotte, N.C., **34** Columbus, Ohio (down from 32), **35** Memphis (down from 34), **36** Greenville-Spartanburg, S.C.-Asheville, N.C., **37** Oklahoma City (up from 41), **38** New Orleans (down from 35), **39** Louisville, Ky. (down from 34), **40** Orlando-Daytona Beach, Fla. (up from 44), **41** Grand Rapids-Kalamazoo, Mich. (down from 39), **42** Albany-Schenectady-Troy, N.Y. (up from 43), **43** San Antonio, Tex. (up from 45), **44** Charleston-Huntington, W.Va. (down from 42), **45** Harrisburg-York-Lancaster-Lebanon, Pa. (up from 46), **46** Dayton, Ohio (down from 40), **47** Raleigh-Durham, N.C. (up from 53), **48** Norfolk-Portsmouth-Newport News-Hampton, Va., **49** Wilkes-Barre-Scranton, Pa. (down from 47), **50** Birmingham, Ala. (up from 51).
- **CBS-TV announced intention to change affiliations in Milwaukee** at end of year from Hearst-owned WISN-TV (ch. 12), with which it has been associated since station went on air in 1954, to Storer-owned WITI-TV (ch. 6), now ABC-TV affiliate. Meanwhile, affiliation changes involving Storer's KCST-TV (ch. 39) San Diego are still unresolved. ABC-TV notified KCST-TV of intention to switch to McGraw-Hill's KGTW-TV (ch. 10), but NBC-TV is still sticking to its KGTW contract, which runs through 1977 (BROADCASTING, June 7). CBS-TV affiliate in San Diego is KFMB-TV (ch. 8), owned by Midwest Television. Storer VHF's in Atlanta, Cleveland and Detroit are also with CBS-TV.
- **More than decade in works, massive rewrite of copyright law is finally geared for passage** in Congress this week, final week of this session. Bill, S. 22, passed House last week 316-7, with no amendments in cable TV or public broadcasting sections. Staffs of copyright subcommittees in both Houses held meetings last week to smooth way for reconciliation of differing versions. Conference committee will comprise members of respective copyright subcommittees. Among areas of difference to be resolved in sections concerning cable TV and broadcasters are copyright rate schedule for cable systems, compulsory license for imported signals from Canada and Mexico (in House bill, not Senate's), scope of compulsory license for public broadcasting.
- Legislation that would authorize FCC to **fine cable systems** for violating its rules and to **oversee pole-attachment agreements** between cable systems and telephone and power companies last week was declared dead for current session of Congress. Assessment was given by Robert Schmidt, president of National Cable Television Association. "We're damned disappointed," said Mr. Schmidt, whose organization was prepared to accept forfeiture bill but was particularly anxious for provisions it felt would afford cable systems protection against what they feel are unreasonable pricing policies of power and telephone companies. Mr. Schmidt delivered his assessment after House Speaker Carl Albert (D-Okla.) made it clear he would block action on bill. Major factor in death of bill was Community Antenna Television Association; many of its 587 members, including several dozen in Oklahoma, contacted speaker's office.
- Addressing Washington board meeting of NCTA last week, **Representative Lou Frey Jr.** (R-Fla.) predicted "we could come close" to rewrite of Communications Act of 1934 by end of next session of Congress. Subcommittee Chairman **Lionel Van Deerlin** (D-Calif.) had told Southern Cable Television Convention earlier that **"the era of second class status for cable may soon be over.** The era of benign neglect certainly is...We've gotten the message and the next few months will undoubtedly be important ones to the cable industry."
- New features of **ABC Evening News with Harry Reasoner and Barbara Walters**, which begins Oct. 4 (Mon.-Fri., 7-7:30 p.m.), will include on-location coverage of major news events by co-hosts; viewer-generated stories that deserve national attention; ongoing coverage of stories that affect viewers' finances, health or safety, and conversations by Mr. Reasoner and Ms. Walters with ABC correspondents in field. Set for Reasoner-Walters will stress **"stylistic simplicity and electronic complexity,"** according to Robert Siegenthaler, executive producer. Co-hosts will be seated at large, dark wood anchor desk angled to allow them to work and talk easily with each other and newsmaker guests, and, through use of electronic window or screens, with guests or ABC correspondents in distant locations.





## Early returns put ABC-TV in lead in ratings for new season

**Big shares for 'Happy Days,' 'Angels' and 'RMPM II' get network off to good start; CBS ranks second, NBC third**

Nielsen so far has tabulated its national numbers on only the first part of the first week of the new season, but ABC-TV has definitely planted itself firmly in the driver's seat.

"ABC's shows are getting tremendous sampling," says Robert Levinson, vice president and director of network programming at BBDO, "and even when they drop down in succeeding weeks, ABC still has the momentum" for a fourth-quarter prime-time victory.

The biggest Nielsen noise of the week was made by the special 60-minute episode of *Happy Days* on Tuesday (Sept. 21, 8-9 p.m., NYT), which grabbed a 53 share with the introduction of Roz Kelly as Pinky Truscadero, who will end her stint on the series with tomorrow night's half-hour episode (Sept. 28, 8-8:30 p.m.) but who will probably wind up with a series of her own based on those huge numbers, according to network sources.

Also based on the first week's Niensens, ABC's hottest new show may end up being *Charlie's Angels*, a tongue-in-cheek private-eye series focusing on three hubile young females, which snapped up a 45 share for its premiere episode (Wednesday, Sept. 22, 10-11 p.m.).

Other ABC premiere-week winners include: *Rich Man, Poor Man—Book II* (Tuesday, 9-11 p.m.), with a 42 share; the first-run TV showing of a theatrical movie called "Sky Terror" (Sunday, 9-11 p.m.), which rolled to a 51 share; and the first episodes of two returning series, *The Six Million Dollar Man* (a 47 share on Sunday, 8-9 p.m.) and *The Bionic Woman* (a 46 share on Wednesday, 8-9 p.m.).

Things looked bearish for CBS and NBC. But special 60-minute editions of two returning sitcoms, *M\*A\*S\*H* (a 34 share on Tuesday, 9-10 p.m.) and *All in the Family* (a 41 share on Wednesday, 9-10 p.m.), kept CBS in second place behind ABC on both Tuesday and Wednesday.

NBC sources were boasting about the fat 46 share racked up by the TV premiere of the theatrical movie "Airport '75" on Monday (8-10 p.m.), which gave NBC an easy win for the night.

Night-by-night national ratings stack up as follows:

On Sunday, Sept. 19, ABC-TV jumped the gun by starting the season premieres of the new children-slanted *Cos* variety hour at 7, the returning hit, *The Six Million Man*, at 8 and a new theatrical movie called "Sky Terror" at 9. "Sky Terror"

- CBS-TV President **Robert J. Wussler** went to Hollywood last week, coincident with beginning of new network season, to declare it will be **impossible to sort out losers and winners** before end of fourth quarter, due to unusual disruptions for specials, campaign and election coverage, frontloading of audience attractions. As result, he said, CBS will yank only most obvious clinkers before then, and even after that will make changes one at a time rather than at calculated "second season" point. He addressed Hollywood Television and Radio Society (where he was greeted by **Norman Lear** of T.A.T. and Tandem and **John Mitchell** of Columbia Pictures TV, flanking him in picture), defended network's program development record, said 120 projects are in some stage of development. He also predicted **earlier announcement of fall network schedules**, perhaps by Washington's birthday weekend.
- Democratic Presidential nominee **Jimmy Carter** has agreed to try to meet with **NAB executive committee**. "Although I do not believe your concerns are justified," Mr. Carter wrote NAB Chairman Wilson Wearn and President Vincent Wasilewski, "I hope that a meeting can be worked into my schedule." There was no word of time and place at week's end. Messrs. Wearn and Wasilewski had requested meeting to "dispel some of the unease within the industry" resulting from Carter comments at Ralph Nader Forum in Washington in August (BROADCASTING, Aug. 16), when he said FCC should take stronger steps to cut down violence on TV.
- To consternation and dismay of owners of U.S. television stations along northern border, **Canadian government has proclaimed**—put into effect—**tax law designed to cut off flow of advertising dollars across border**. U.S. broadcasters and State Department had expected question of whether law would be proclaimed, as well as Canada's policy of requiring cable systems to delete commercials from American television programs they import, to be subject of discussions U.S. and Canada will hold in Washington on Oct. 6. Americans last week were considering retaliation—filing complaint with President's special representative for trade negotiations. Complaint, which would be based on both tax law and commercial deletion policy, would seek presidential retaliation for alleged restraints on U.S. commerce that are "unreasonable" and "unjustifiable." Broadcasters' representatives have already prepared complaint, but last week were undecided whether to file it in advance of Oct. 6 meeting.
- Washington-based Public Media Center has announced campaign to **counter public service announcements** on economy produced by Advertising Council, which center claims has "monopoly on issue advertising." Center will ask stations and networks to air its PSA's and also requested Commerce Department to give it financial aid equal to \$239,000 received by Ad Council.
- At annual meeting, **Corporation for Public Broadcasting** board re-elected its executive line-up. Among those returning by unanimous vote are Henry Loomis, president; Robert S. Benjamin, chairman, and Thomas W. Moore, vice chairman. Other action involved authorization of 1977 expenditures including approval of \$1 million matching grant to **Norman Lear's** Tandem Productions for eight one-hour dramas called *American Theater*.
- **Adam Young**, chairman and chief executive of Adam Young Inc., station representative, also resumed presidency last week after resignation of **Frank Martin** in policy dispute. Mr. Martin, one-time president of John Blair & Co., joined Young in July 1975 as executive VP, became president last January (BROADCASTING, Jan. 5).

rolled to a huge 32.0 rating and 51 share against reruns on CBS and an old Hercules movie, plus a 30-minute spot featuring Ronald Reagan, which was paid for by the President Ford Committee (10:30-11 p.m.), on NBC. The Reagan talk staggered to an almost invisible 5.1 rating and 9 share, the lowest-rated show of the week. *Six Million* scored a healthy 29.5 rating and 47 share against the first half of the Hercules movie on NBC (13.9 rating and 22 share) and a Johnny Cash summer variety hour on CBS (16.4 rating, 26 share). *Cos*, with Bill Cosby, got a 16.2 rating and 30 share, which are not good numbers, according to various sources, because *Cos* was up against a Walt Disney rerun on NBC (13.7 rating, 25 share) and the season premiere of CBS's *60 Minutes*, abbreviated to a half-hour because of a pro-football overtime. (*60 Minutes* got a 17.4 rating and 31 share from 7:30 to 8 p.m.)

NBC mopped up on Monday with the TV debut of the big-grossing theatrical movie, "Airport '75" (8-10 p.m.), which scored a 31.6 rating and 46 share opposite CBS's toughest two-hour sitcom block: *Rhoda* (16.0 rating, 24 share), *Phyllis* (14.4/21), *Maude* (16.2/23) and *All's Fair* (16.9/24). "Airport '75" fed a sizable chunk of its audience into *Van Dyke & Company* (10-11 p.m.), NBC's new variety series (whose regular berth will be Thursday at 10), allowing it to win the time period with a 20.3 rating and 34 share. Its CBS competition, the new serial drama, *Executive Suite*, also got a respectable sampling (18.4 rating, 31 share). ABC's new show on Monday, *The Captain and Tennille* variety show (8-9 p.m.), satisfied ABC, according to sources there, with its 20.8 rating and 31 share, followed by the Oakland-Kansas City football game (9 p.m.-12:10 a.m.), which came up with an 18.2 rating and 32 share. (Football

averaged a 34 share last year.)

On Tuesday, *Happy Days* at 8 (a special one-hour edition highlighting Fonzarelli's girl friend, Pinky Truscadero) and a two-hour introductory *Rich Man, Poor Man—Book II* episode at 9 won every time period for ABC. *Happy Days* harvested a 34.7 rating and 53 share and *Rich Man* grabbed a 26.7 rating and 42 share. NBC's line-up suffered the most on Tuesday, with the special two-hour *Baa Baa Black Sheep* premiere at 8 managing only a 15.9 rating and 24 share and *Police Story* at 10 stumbling to an 11.5 rating and 20 share. CBS's special premiere episode of *M\*A\*S\*H* at 9 got respectable numbers (23.5 rating, 34 share), but the two 60-minute shows sandwiching it were cut up by ABC: *Tony Orlando and Dawn* at 8 (11.7 rating, 18 share) and *Switch* at 10 (16.4 rating, 28 share).

ABC also put together an easy win on Wednesday, with *The Bionic Woman*'s 28.1 rating and 46 share taking its 8-to-9 time period with no trouble and *Charlie's Angels*' 26.4 rating and 45 share dominating its 10-11 time period. CBS won the 9-10 timeslot with a special 60-minute edition of *All in the Family*, which came up with a 27.3 rating and 41 share against ABC's cop show, *Baretta*, which still scored a solid 23.1 rating and 35 share. CBS also showed some strength with its returning sitcom, *Good Times* (8-8:30 p.m.), which got a 19.9 rating and 33 share. But despite the *Good Times* lead-in, CBS's new 8:30 sitcom, *Ball Four*, squandered nine of those share points and ended up with poor sampling (15.1 rating, 24 share). As with Tuesday, NBC suffered the most on Wednesday, its made-for-TV movie, "The Million Dollar Rip-Off" (8-9:30 p.m.), managing only a 13.1 rating and 21 share and the special 90-minute episode of the new Western, *The Quest*, getting a 15.6 rating and 25 share.

## Second group owner is in license jeopardy

**Burden precedent may be followed as FCC sets hearing on renewals for six Faulkner radio stations**

Another group broadcaster is heading down a path first blazed by Don Burden in losing the licenses to all five of his radio and TV stations (BROADCASTING, Sept. 6). The FCC last week ordered oral argument to determine whether renewal of license for the six radio stations in Alabama and Georgia owned by Faulkner Radio Inc. should be denied.

The commission already has rejected renewal of one Faulkner license, for WLBB(AM) Carrollton, Ga. And the offenses leading to the lifting of that license are the same ones that are the basis for the new proceeding.

In the earlier decision, the commission affirmed the administrative law judge's finding that Faulkner had not only filed a petition to deny against Radio Carrollton's application for a new AM in Carrollton for the "invidious or underhanded purpose of delaying" the commission's processing of Radio Carrollton's application, but, through its vice president, Robert Thorburn, was "either ... reckless with the truth or ... willfully misrepresented the facts."

Because of the "serious nature" of those conclusions, the FCC said last week, "a substantial and material question exists regarding" Faulkner's qualifications to remain a licensee." The commission said that since the facts are not in dispute, an evidentiary hearing is not required.

The stations involved are WAOA(AM) Opelika, WFRI(FM) Auburn, WBCA(AM)-WWSM(FM), Bay Minette, all Alabama, and WGAA(AM)-WBTR(FM), Cedartown, Ga.



**Common goals.** The National Association of Broadcasters last week was host in Washington to a "Broadcasting Management Seminar for Black Owned Stations" which, for the first time, assembled owners and representatives of nearly all the estimated 50 black-owned radio stations, as well as two television stations. Immediately following the seminar, black owners made plans to form their own organization. The meeting, Sept. 21-23, addressed a variety of issues. One panel, made up of FCC staffers, was moderated by Chairman Richard E. Wiley. At another, advice on programing and community involvement was given by (above, l-r) William V. Banks, president and general manager, WGPB-FM-TV Detroit; D. Parke Gibson, D. Parke Gibson International, New York; Paul Yates, president, Sheridan Broadcasting Co., Pittsburgh; Pierre Sutton, general manager, WBLB(AM)-WLIB(FM) New York, and Niani Kilkenney, public affairs director, WHUR-FM Washington. Top right, the seminar audience; below it: a break in the seminar brought together (l-r) FCC Commissioner Margita White, who stopped by following her swearing-in (see page 27); FCC Commissioner Benjamin L. Hooks; Eugene Jackson, president, National Black Network and the NAB's sole black board member; Carl Rowan, syndicated columnist and broadcast commentator, and NAB President Vincent T. Wasilewski.





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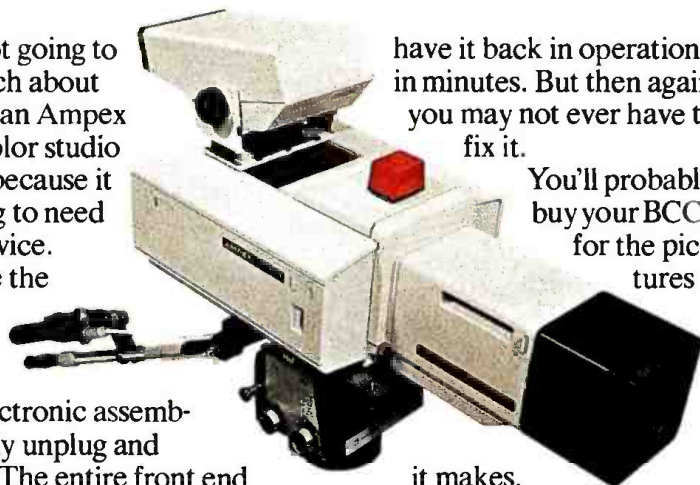
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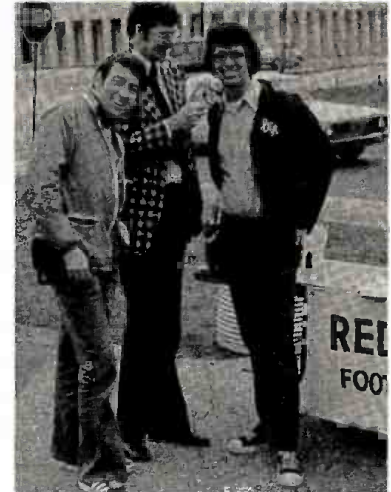
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# WSB PARTICIPATES

(A) Mayor Maynard Jackson talks on "Rover 75" with WSB News Director Bob Ketchersid. (B) Roz Abrams and George Fischer broadcast live from the Dogwood Festival. (C) Footsore but smiling, WSB's Jim Howell and Gary Kinsey are interviewed after 20-mile March of Dimes Walkathon. (D) Scoutmaster and WSB personality Bill Vale teaches broadcasters of tomorrow.

(E) WSB Station Manager Bill Viands accepts award from Myer O. Sigal, Georgia Heart Association board chairman. (F) WSB Vice President and

General Manager Elmo Ellis receives 1976 National Association of Media Women Award from Jean White. (G) Sheila Knowles spreads the word about WSB's "Dateline America," winner of five major program awards. (H) WSB Radio celebrates the Bicentennial with the World's Largest Kazoo Band.

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Miami

KFI, KOST-FM  
Los Angeles

# The Many Worlds of Radio 1976



A SPECIAL REPORT



# The Many Worlds of Radio 1976

## Radio 1976: running toward a record year

**Local looks to make further gains in size and in dollars; spot begins to move up again; even networks might make money**

This is the kind of radio year it is: A little while back, between middle and late summer, there came a lull in radio business that most station reps and many stations describe in terms ranging from "moderate" to "devastating." No matter how black the adjective, however, many of those stations and virtually all of the reps concede that even during this dry spell business was better than in the same weeks of 1975—which were pretty good weeks themselves.

"In any other year but this one," a group broadcaster said, "that would have been a very respectable period." A station rep was more blunt: "I think a lot of people bitched," he said, "just because suddenly business wasn't as good as in the first half of the year. But it's super again now. The whole year is going to be super."

"Super" is one of several enthusiastic terms that radio sales leaders use in describing 1976 business. "Fantastic," "outstanding," "booming" and "incredible" are others. "It's so good it's almost embarrassing," one broadcaster said. "I've never seen anything like it."

Barring catastrophe of dimensions no one can imagine, then, 1976 seems assured of being a record sales year for radio generally and certainly for many if not most stations, networks and sales organizations.

The Radio Advertising Bureau estimates that sales are up 20% or more from year-ago levels and predicts they will maintain or exceed that pace for the year. If so, 1976 will be the biggest percentage growth year since 1944 and the biggest dollar growth year in radio history.

Gains are apparent in all three components of the radio business—local, spot and network.

It's certainly one of the biggest booms in post-TV memory for the networks, and local sales growth appears to be at least keeping stride with that of national spot—which seems headed for its biggest percentage advance in 20 years. The general range of forecasts anticipates about 18%-22% growth in network sales and at least 20% each in local and national spot.

What all this means is that local, which has risen consistently to a point where it represents approximately three-fourths of all radio revenues, will get bigger in its share of the pie-chart as well as in absolute dollars; national spot, which represents about 20% of the total, will be getting off

the plateau on which it has seemed stuck in recent years, and the networks, though down to 5% or less of all radio revenues, could have their first profitable year—as a group—since 1972 and perhaps one of their most profitable years in a decade. One caveat on the network prediction, however, informed sources emphasize, is that NBC's new News and Information Service, admittedly still operating at a loss, could pull the networks as a group into the loss column. But there seems little doubt that the so-called old-line networks will have a profitable year indeed.

The boom in national and regional spot is not evenly distributed among stations, of course. Spot business never is. There are variations by market size, by local market conditions, sometimes by region or other identifiable difference and sometimes for no discernible reason at all. It is generally agreed that spot's biggest growth is in larger markets, but both stations and reps report gains in many smaller markets as well.

"There are bound to be peaks and valleys," says Miles David, RAB president. He suggests that while some stations are enjoying spot radio booms, others are at least getting the benefit of boomlets: "If you take a market that has, say, 30 radio stations and in a normal year five or six get the bulk of it [spot business], in an excellent year 10 or 12 or more can be getting a bigger share."

He says RAB isn't wavering from its prediction of at least a 20% increase in spot radio business this year, despite all the talk about a slowdown in July and August.

That talk is very real—as Mr. David acknowledged. Virtually all leading radio reps say it happened to them, though they

differ somewhat on the timing. Most say it occurred in August, but others say they felt its worst effects in July or that it overlapped the two months.

They also differ over how severe it was. Some, like Frank Boyle, president of Eastman Radio, say their July-August sales ranged "from good to flat"—and a few say they experienced no real let-up at all—while others are closer to the position of Alan Torbet of Torbet-Lasker Associates, who says "it was like a spigot being turned off."

"Around the end of June," Mr. Torbet said, "buying just seemed to stop. All through July you couldn't sell anything. Nobody would buy anything. Or that's the way it seemed. Then, starting in early August, buying picked up again and we had a good month, and September is going great."

Actually, Mr. Torbet added, those dry weeks weren't as dry as they seemed at the time: "They were pretty good in comparison with other years, but not in comparison with the rest of this year."

M.S. Kellner, managing director of the Station Representatives Association, who keeps an eye on spot's ups and downs, says that's exactly the way it's been—up and down. "It's going to be a good year for radio," he says, "but the gains have been erratic from month to month, up 10% to 20% or more one month and flat, or nearly flat, the next."

In a reprise of the first half of 1976—before the slowdown that startled so many—he said spot radio sales in January were "good," February "terrific," March "flat," April "very good," May "terrific" and June "flat."

Why the slowdown happened is a ques-

David



Torbet



Harris



**RAB's David:** While some stations are enjoying booms, others are at least benefiting from boomlets. **Torbet's Torbet:** From July, "like a spigot being turned off;" to September, "going great." **Westinghouse's Harris:** The dip in August was only in relation to the record seven months preceding it, and in September, "sales came back."



tion on which reps do not agree fully. Most tend to think that television was involved—that advertisers “were regrouping,” as one put it, or had overspent in television in some markets and were temporarily holding back, or were waiting to see what, if anything, was going to happen to television prices toward the end of the third quarter. General economic conditions and accompanying uncertainties were also cited by some.

President Richard Harris of the Westinghouse radio station group, for one, said he detected “a very large dip in local sales,” though not in national spot, during August, but reasoned that it might have been the same slowdown that many reps were talking about—because, he explained, national accounts in major markets where Westinghouse operates are treated as local there but as national spot by reps. He thought a failure of department store sales to keep their expected pace during the summer might also have contributed to the dip.

In any case, he said, the dip was a dip only in terms of what the preceding seven months’ records had been, and in an ordinary year the August results would have been quite decent. Better yet, he added, “in September, sales came back again and are moving quite well”—a judgment in which most reps concur heartily.

The radio networks may have encountered some softness, but their officials say that for them there’s been no real slowdown.

Harold L. Neal Jr., president of ABC Radio, says he’s restricted about divulging details because ABC is currently in registration with the Securities and Exchange Commission. But ABC authorities were on record—before the SEC registration—as saying their radio business was up about 20% over year-ago levels.

“I’ve never in years seen so much advanced placement of network business,” Mr. Neal says. “We exceeded our fourth-quarter projections about six weeks ago. There seems to be a genuine appreciation on the part of agencies that they may not be able to get radio network time. This is a new experience for them—and for radio.”

Sam Cook Digges, president of CBS Radio, is equally bullish. “Business is good—great,” he says. He offers no estimates on the gains expected by the CBS Radio and CBS-owned radio stations but leaves no doubt he thinks they’ll be strong. “Radio has got more attention from advertisers and agencies in the last couple of years,” he says “than at any time since the advent of television.”

Gary Worth, executive vice president of Mutual, says, “our network business is excellent. This will be a record year. Every month so far is a record month.” In total, he estimates, Mutual’s 1976 sales should exceed last year’s by 25% to 35%. “And 1975 was a good year,” he adds.

Jack Thayer, president of NBC Radio, says business “looks real good.” NBC Radio, he says, will have its “best year since 1972,” and the new News and Information Service has “opened up accounts it’s never had before” and is gaining

Neal



Digges



Thayer



**ABC's Neal:** “exceeded our fourth-quarter projections about six weeks ago.” **CBS's Digges:** Radio is getting more buyer attention now than at any time since “the advent of television. **NBC's Thayer:** “Record years” for the O&O’s, “best year since 1972” for the network.

strength. NBC officials, who had hoped to get NIS into the black this year, say they’re confident they’ll get it there in 1977. In the meantime, in Mr. Thayer’s book, “1976 is one of the all-time best sales years radio ever had.” And NBC’s radio stations, he adds, “are all having record years.”

Thom McKinney, general manager of the Mutual Black Network, takes a cautious approach: 1976, he says, will be better than 1975 for MBN, but 1977 looks to be even better. “My problem is getting advertisers and agencies to recognize the viability of the black medium,” he asserts. “Unless they have a black consumer product, they tend not to think of black people’s spendable income as important. I think we’re gradually overcoming that—but it’s a long process.”

Eugene Jackson, president and chairman of the National Black Network, also finds 1976 better than 1975 but looks to 1977 for bigger strides. The third quarter hasn’t been up to expectations, he says, and he feels “some softening in the market right now” that doesn’t encourage him to expect the fourth quarter to be substantially above last year’s fourth. But 1976 will still be NBN’s best year yet, he says, “and 1977 should be a record for everyone in the business unless the economy gets into dire straits.”

Network officials and reps alike attribute the 1976 boom to a happy coincidence of many factors, some linked to the generally booming advertising economy and some identified with radio alone.

There is of course the widely credited spill-over from television. And there is the frequently claimed defection of advertisers unhappy with rising rates in other media, especially television.

Just how many advertisers have diverted substantial budgets to radio because of TV rates is hard to pinpoint, however, though a few—Muellers Macaroni and British Airways, to name two—have told station reps they are doing so. And GMC Trucks is currently reported to be going heavily into radio because of TV costs (story page 8).

Other advertisers have stepped up their use of radio in support of TV. But for the

most part the current consensus seems to side with Blair Radio President Thomas C. Harrison’s view: “I haven’t seen any real shift of television money [into radio],” he says. “But I think we may see some shifts in 1977.”

Whatever their reasons, a lot of new advertisers have been coming into radio. Network newcomers of the last year or so, according to a list compiled by CBS Radio, include Airborne Air Freight, Amana, Avis, Breon Labs, Budget Rent-A-Car, Carrier Air Conditioning, Arrow Shirts, Minute Maid Lemon Juice and International House of Pancakes.

Newcomers to spot radio have included six new Bristol-Myers accounts and four from American Home, plus such others as Porsche-Audi, London Town Manufacturing, Lancia, Equitable Life Insurance and a whole series of citizen band radio manufacturers and book publishers (which have also broken into network radio).

Torbet-Lasker’s Alan Torbet also checked up and found notable increases from such advertisers as Robert Hall Clothes, A&P, Skippy Peanut Butter, Best Foods’ Nucoa, Suburu and Ajax on his stations, plus 11 clients he didn’t have last year but has added this year for the Torbet-Lasker “unwired” network.

(The unwired network, a development of the last few years in the spot-radio field, was designed to compete directly with the conventional or wired networks but is still a controversial issue among reps, though more and more firms are offering it. Among the principal practitioners are Blair, Eastman and Katz Radio, McGavren-Guild, Torbet-Lasker and H-R/Stone. Many reps have resisted it on grounds that, as President Robert V. Copinger of Buckley Radio Sales puts it, they compete not only with the wired networks but also with regular spot radio, and give extra discounts as well. On the other hand, Blair Radio’s Tom Harrison says all but 2% to 3% of the 15% increase in sales his firm expects this year will come from Blair’s unwired network plus FM sales gains.)

More and more advertisers are adding

# Why do SRP subscribers among all AM and FM stations There's more than

## Here are the rankings.

40% of the following SRP subscribing stations rank Number One in Arbitron with adults 18+.

		'75 '76				'75 '76	
Albuquerque	KOB-FM	1	1	Los Angeles	KJOI	4	3
Appleton	WROE	3	1	Louisville	WVEZ	5	3
Atlanta	WPCH	2	2	Lubbock	KTEZ	6	1
Baltimore	WLIF	2	2	Melbourne	WDBO-FM	14	1
Binghamton	WQYT	2	1	Memphis	WEZI	4	2
Boston	WJIB	1	1	Miami	WLYF	1	1
Buffalo	WBNY	2	2	Milwaukee	WEZW	2	2
Cedar Rapids	WMT-FM	2	2	New Orleans	WBYU	2	2
Charlotte	WBT-FM	3	2	Norfolk	WKEZ	4	4
Chatanooga	WYNQ	5	4	Oklahoma City	KKNG	2	3
Chicago	WLAK	4	3	Omaha	KEZO	3	3
Cincinnati	WWEZ	2	3	Orlando	WDBO-FM	2	1
Colorado Springs	KRDO-FM	1	1	Pensacola	WMEZ	2	1
Columbus	WBNS-FM	2	2	Peoria	WSWT	1	1
Dallas	KOAX	4	2	Philadelphia	WWSH	1	1
Davenport	KRVR	1	3	Pittsburgh	WSHH	2	3
Denver	KLIR	2	3	Portland	WGAN-FM	1	1
Des Moines	KLYF	3	1	Raleigh	WYYD	2	2
Ft. Lauderdale	WLYF	1	1	Rochester	WPXY	5	5
Fresno	KKNU	1	1	Sacramento	KEWT	1	1
Grand Rapids	WOOD-FM	1	1	San Antonio	KQXT	4	3
Hartford	WKSS	2	2	San Francisco	KFOG	4	4
Honolulu	KHSS	4	3	South Bend	WWJY	—	1
Houston	KYND	4	1	Syracuse	WEZG	3	3
Huntington	WHEZ	3	3	Toledo	WXEZ	3	4
Indianapolis	WXTZ	3	3	Topeka	KSWT	2	2
Jackson	WLIN	1	3	Tulsa	KWEN	3	3
Jacksonville	WKTZ-FM*	1	1	West Palm Beach	WEAT-FM	1	1
Las Vegas	KORK-FM	2	1	Youngstown	WKBN-FM	1	3

Source: ARB—April/May 1975 and 1976 (Adults 18+ . 6am-mid. Mon-Sun. avg. 1/4 hr total area. ADI and/or Metro Share)

\*SRP Modified Constantarbitron service to SRP on Mar 8, 1976

## If you want to move up in

# ers rank Number One ns in 23 different markets? meets the "ear"!

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We provide more than beautiful music to our subscribers. That's why so many rank Number One. Here's what's involved:

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- Exclusive recordings by the "beautiful music" orchestras of the BBC... plus a \$100,000 package especially recorded by SRP in London...plus recently commissioned material just completed and never before heard by any audience.
- Consultation and recommendations on format execution by Dave MacFee... *Music is important, but it won't produce maximum results without good execution.*
- Monitoring via recorder-coupler to provide outside perspective on format execution.
- Survey-proven promotion ideas, including TV commercials and schedules, plus billboard, busboard and newspaper layouts.
- Perspective on ratings survey results and growth patterns by Bill McClenaghan.
- Continuing research and recommendations in RF engineering, studio equipment and audio processing...a vital part of SRP's consistent record of success.

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## the ranks, give us a call.



radio to their other media—a process accelerated considerably in recent years by reach-and-frequency analyses churned out by computers. RAB has done more than 70 at advertiser request based on its ARMS II (All-Radio Marketing Study) project, and a number of individual broadcast sales organizations offer similar analyses. What they show is how much an advertiser can gain by diverting to radio some or all of the money it's spending in other media—or, in CBS Radio's Sam Digges's terms, "that if it adds radio, the size of its audience just balloons."

There are other contributing factors, including hard missionary work by many individual broadcasters and reps as well as the RAB, and the RAB-led "Radio: Adflation Fighter" campaign, carried by hundreds of stations and credited with helping to turn the late recession to radio's advantage. But one of the biggest contributors, sales leaders emphasize, is the results advertisers get when they use radio smartly.

"Radio works like hell," in the words of one broadcaster. "When they find out from experience what it does for them, they spend more. And that helps attract others. We're getting more and more new advertisers. And then they learn from experience and spend more. It's a nice circle."

There is another factor—FM—whose precise effect on the radio sales picture is hard to judge. FM audiences have been growing steadily, to a point where, at least in the top-10 markets, FM claims an

average 40% share of radio listening. And Cox Broadcasting Corp. projects that by 1980 FM will equal AM in audience share, have about one-third of combined AM-FM net revenues—and account for almost three-fourths of AM-FM pre-tax and net income (BROADCASTING, Sept. 13).

No one questions that FM sales, like FM audiences, are growing by leaps. And as FM audiences grow, the audiences of some competitive AM's decline: AM competitors offering music formats seem most vulnerable. Many AM music stations have trimmed back their commercial loads—but also have compensated, partially or wholly, by increasing their rates, as FM stations

have too, of course.

The fact that the present radio economy has tended to encourage rate increases in general, both AM and FM, is one more complexity for anyone trying to judge FM's real impact on 1976 radio sales. Some observers suggest that the first detailed picture may not come until a year from now, when the FCC releases its radio financial data for 1976.

Those figures will also show which markets fared well and which not so well in local and national spot in 1976. For all their bullishness, sales leaders repeatedly emphasize that even when most markets are doing beautifully, some are doing poorly, and some stations may do poorly even in beautiful markets. That is true, they stress, in local business as well as national spot.

The extent to which it prevails in national spot is hard to determine, because different reps offer differing reports.

"We're way up in total billings," says one who prefers anonymity. "But most of our increase is in the top-25 markets. The top stations in those markets are going like gangbusters. The 25th to 35th markets are up, but not a hell of a lot. Below that, the increases are not that great, and some stations are not getting increases."

Bernard Howard, president of Bernard Howard & Co., which specializes in representing black-oriented stations, also sees market size as a major factor in determining where the spot money goes. He estimates his firm's sales are up 35% from last year, and explains: "Most black stations are in the top markets, which is where most of the spot budgets are spent."

Buckley Radio's Bob Coppinger also reports that "increases [in national spot] are greatest in major markets—smaller markets have to depend more on business opportunities in their particular regions."

At the other extreme, several reps report gains in markets all along the line—if the markets normally get any significant volume of spot business at all. For one, Sam Brownstein, president of Pro/Meeker Sales, which is especially active in smaller markets, says that in his experience, "most stations in most markets are up—but some, of course, are not." His firm's

Worth



Harrison



Coppinger



**Mutual's Worth:** All "record" months so far this year. **Blair's Harrison:** No real advertiser shifts yet to radio from TV, but expects some in 1977. **Buckley's Coppinger:** Spot gains are greatest in the major markets.

## Doubleday Broadcasting Company, Inc. Double header in Denver

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KHOW**  
MOR Personality  
630am



**FM  
KXXK**  
Stereo Rock  
96KXfm

Represented Nationally by: Radio Advertising Representatives, Inc.  
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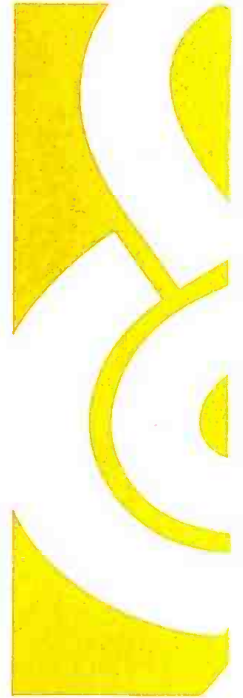
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KFWD brings the  
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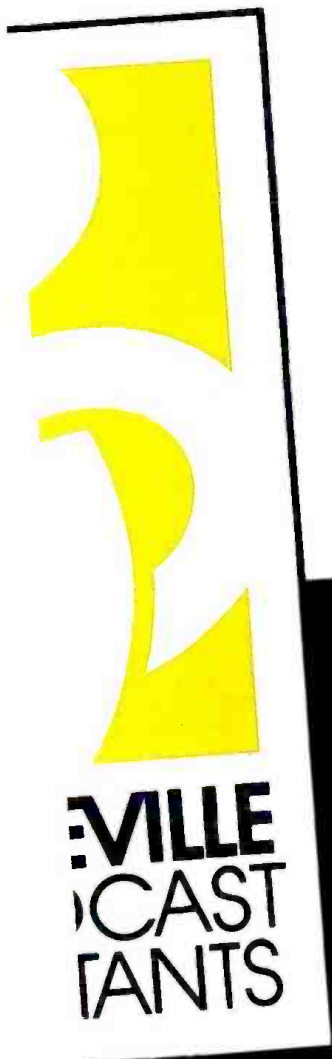
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sales, he says, reached a record one-month total in July, exceeded that figure in August and seem likely to set another new record in September.

James Alspaugh, president of H-R/Stone, whose station list offers a cross-section of market sizes, says stations in major markets are generally getting substantial increases but that the pattern is uneven in smaller markets. In the latter, he says, "some stations are way ahead [of last year], but some are behind." Over-all, he estimates his firm's sales through August ran about 30% ahead of last year's pace.

Jack Masla, president of Jack Masla & Co., whose list also cuts across many market sizes, is another who reports widespread but not universal gains—enough, he says, to make this "probably the best year we've ever had." In fact, he says, he expects his 1976 total to be up "considerably" from last year.

Even in leading markets, the boom can be uneven, according to George Lindman, president of Major Market Radio. He predicts MMR will tack another good gain onto a 1975 increase of 26%, but says that "it varies from market to market." Some stations are running 30% or 40% ahead, he says, while others are not near that level. In some of the slower cases, he says, the stations did exceptionally well last year, which makes big percentage gains harder to come by, while in other cases there are other difficulties, such as unexpectedly large TV commitments needed by some

advertisers to achieve their television goals in some markets.

The biggest worry for many radio salesmen now is how to improve on 1976 in 1977.

The dominant theme is "don't ease up." RAB's President David and ABC Radio's Hal Neal, who is chairman of RAB, have been urging broadcasters since early this year not to get complacent, not to take growth for granted, not to forget that radio sales had a strong year in 1973 and then slumped unaccountably in 1974.

The important thing, to Mr. Neal, is to

increase the size of the radio pie, and any broadcasting organization that claims to be a leader has an obligation "to put something into the pot." (For its part, he says, ABC Radio's agenda includes a good deal more research on questions important to the entire radio business, such as commercial acceptance, how listeners perceive commercials, what the effect of cutbacks in commercials might be.)

RAB meanwhile will be issuing over the next three or four months what Mr. David calls "the most concentrated series of major sales tools in RAB history."

In the forefront of these will be a book containing the co-op advertising plans of more than 750 manufacturers, due for mailing to RAB members in November. Others, according to Mr. David, will include a calendar system for retailers to use in long-range radio planning and a new presentation technique to make sales-development pitches sharper and easier for station salespeople.

A chief target of radio has been and will continue to be advertising that goes into newspapers. It's such a big target. CBS Radio's Sam Digges reminded the CBS Radio affiliates' convention a couple of weeks ago, for example, that newspapers' billing last year (\$8 billion) was more than TV's and radio's combined.

There are signs that radio is gaining ground. Among them: The National Retail Merchants Association reported earlier this year that a survey showed retailers' use of radio "surprisingly strong." It said 91% of retailers use radio.

This was still below the 99% who said they use newspapers, but NRMA also found that 50% said they increased their use of radio last year, as opposed to 40% who increased newspapers, and 20% cut back their newspaper use while only 10% cut radio. In addition, NRMA reported, 56% of stores doing an annual volume of \$5 million or more used at least one radio-only campaign.

However they're created, new accounts will come in handy next year. Most sales specialists tend to expect another gain in 1977, probably in the 8%-to-12% range, but they agree it'll take some work: 1976 looks to be a tough act to follow.

Brownstein



Howard



Lindman



**Pro/Meeker's Brownstein:** One-month records in July and August and likely in September. **Howard's Howard:** Sales are up 35% from last year; the black-oriented stations his firm represents are doing well because they're in the major markets. **Major Market Radio's Lindman:** An increase over-all of 26%, but the gains vary market to market.

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Without a doubt... the main reasons  
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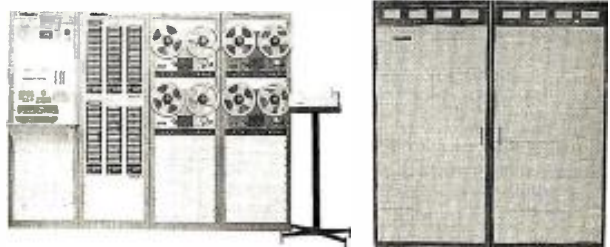
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 Station \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_  
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CBG MAJOR



# The Many Worlds of Radio 1976

## The 500 of fortune: radio's biggest stations

**The top-10 outlets in the top-50 markets that bring in the largest audiences; contemporary sets the pace as the most-heard format, Next: MOR, beautiful music**

Contemporary radio formats are the most popular in the top-50 markets. Based on Arbitron Radio's April/May ratings, 135 contemporary stations are among the top-10 stations in the first 50 markets for an average quarter-hour audience of 2,937,800, consisting of 12 year olds and older for the 6 a.m.-to-midnight time period.

The top three formats—contemporary, beautiful music and middle of the road (MOR)—have a 56% share of the pie in the top-50 markets, with 22 other formats—many of which are variations of the top three—taking the remaining slice of audience on the Arbitron list.

AM outlets still show their dominance of the elite 500 listing: 279 make the Arbitron ratings, with their strongest showing of 41 stations in the number-one spot. FM's are represented by 199 outlets, and their worst performance is in the top slot where only seven scored number one. There are 22 AM-FM outlets on the list.

Contemporary music stations consistently made strong showings in all markets. Another 41 stations that program rock also schedule other formats—MOR, album-oriented rock (AOR) or the softer sound of "mellow rock"—and it becomes a fine line in determining what constitutes a contemporary format. When these 41 outlets are added with the total audience of 135 "pure rock" stations, an audience of 3,684,000 is reached.

Beautiful music formats on 88 stations rate second over-all with a total audience of 1,836,900. However, when the 68 MOR stations (1,641,400 audience) are added with the 42 stations that schedule MOR with other formats, the audience total jumps to 2,787,400, outdistancing beautiful music formats.

The 45 country stations making the Arbitron list reach an audience of 858,900, and added with the part-time country WSM(AM) Nashville, the total is 875,100.

Twenty stations program all-news, reaching an audience of 813,000, and two outlets program news and beautiful music, producing a total audience for the 22 stations of 844,200. News stations had their best outing in the top-10 markets, where nine of the 10 stations scored in the upper half of the top-10 slots. However, the number-three spot is the highest a news station could attain.

Another 13 stations on the Arbitron list schedule news but also are heavy in talk and discussion programs. They have a 622,000 audience, while the five all-talk formatted stations reach an audience of 144,400.

Black (R&B and soul) formats made poor showings in most markets. Only two of the 24 black stations managed to rate in the upper half of the top 10 of the 50 markets, and only one—WDIA(AM) Memphis—scored number one. But they have a total audience of 415,200, and added with one disco station and a religious/black format, a 437,000 total audience is reached.

Other formats making the Arbitron list were golden oldies (five stations), ethnic-Spanish (five), classical (one), Hawaiian (one) and big band (one) for a total of 196,900.

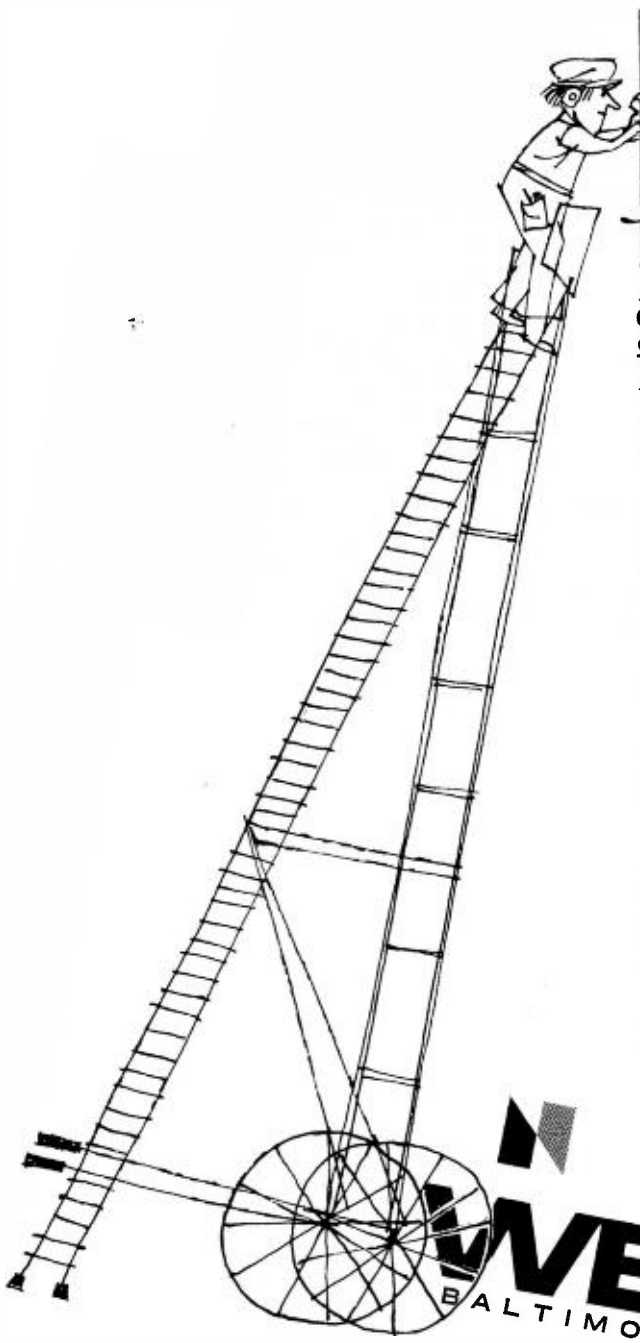
The formats of the 500 stations making the Arbitron list are the ones used during the April/May rating sweep.

In describing some formats: contemporary stations are ones that program top 40 and rock. Contemporary/AOR play rock singles and album cuts; contemporary/MOR play rock and easy listening and crossover artists, and mellow rock represents a "soft rock" sound. AOR stations play rock-album cuts and heavy or progressive rock music. MOR/talk/news stations program music and either talk or news or both, and may even include some sports in their daily programming.

Following are the top-10 radio stations in the top-50 markets. Ratings are for Monday-Sunday, 6 a.m. to midnight, average persons 12-plus, average quarter hour, April-May 1976. Asterisks (\*) denote stations from an outside market. (The data is copyrighted by Arbitron. Nonsubscribers to Arbitron's syndicated radio service may not reprint or use this information in any form.)

Station	Format	Avg. Persons (00)
<b>1. New York City</b>		
1. WABC(AM)	Contemporary	2,523
2. WOR(AM)	Talk/news	2,027
3. WCBS(AM)	News	1,318
4. WRFM(FM)	Beautiful music	1,256
5. WBLS(FM)	Black	1,185
6. WPLJ(FM)	Contemporary/AOR	987
7. WINS(AM)	News	984
8. WHN(AM)	Country	874
9. WMCA(AM)	Talk	856
10. WXLO(FM)	Contemporary	804
<b>2. Los Angeles</b>		
1. KABC(AM)	Talk/news	1,005
2. KBIG(FM)	MOR	909

Station	Format	Avg. Persons (00)
3. KNX(AM)	News	669
4. KHJ(AM)	Contemporary	636
5. KJOI(FM)	Beautiful music	569
6. KMPC(AM)	MOR	564
7. KFI(AM)	MOR	502
8. KFVB(AM)	News	462
9. KLOS(FM)	Contemporary/AOR	458
10. KLAC(AM)	Country	457
<b>3. Chicago</b>		
1. WLS(AM)	Contemporary	1,797
2. WGN(AM)	MOR/talk	1,618
3. WMAQ(AM)	Country	1,087
4. WBBM(AM)	News	839
5. WLAK(FM)	Beautiful music	672
6. WLOO(FM)	Beautiful music	618
7. WAIT(AM)	Beautiful music	542
8. WIND(AM)	MOR/contemporary	449
9. WCFL(AM)	Beautiful music	421
10. WVON(AM)	Black	401
<b>4. San Francisco</b>		
1. KFRC(AM)	Contemporary	677
2. KGO(AM)	News/talk	619
3. KCBS(AM)	News	555
4. KSFO(AM)	MOR	443
5. KNBR(AM)	MOR	382
6. KFOG(FM)	Beautiful music	356
7. KIQI(AM)/KIOI(FM)	MOR/contemporary	302
8. KABL(AM)	Beautiful music	285
*9. KBAY(FM)	MOR	274
*10. KRAK(AM)	Country	250
<b>5. Philadelphia</b>		
1. WWSH(FM)	Beautiful music	713
2. WFIL(AM)	Contemporary	699
3. KYW(AM)	News	668
4. WIP(AM)	MOR	659
5. WCAU(AM)	News	629
6. WDVR(FM)	Beautiful music	421
7. WIFJ(FM)	Contemporary	351
8. WMGK(AM)	Mellow rock	344
9. WYSP(FM)	AOR/contemporary	292
10. WIBG(AM)	Contemporary/MOR	260
<b>6. Detroit</b>		
1. WJR(AM)	MOR/talk	1,260
2. CKLW(AM)	Contemporary	829
3. WRIF(FM)	Contemporary/AOR	403
4. WWJ(FM)	Beautiful music	314
5. WWJ-FM	News/talk	303
6. WXYZ(AM)	MOR/contemporary	297
7. WCHB(AM)	Black	280
8. WMJC(AM)	Mellow rock	278
9. WOMC(FM)	MOR	272
10. WDRQ(FM)	Contemporary	271
<b>7. Boston</b>		
1. WBZ(AM)	MOR/talk	694
2. WRKO(AM)	Contemporary	671
3. WJIB(FM)	Beautiful music	613
4. WEEI(AM)	News	465



nce upon  
a time,  
**Baltimore boasted  
an extraordinary  
full-service  
radio station.**

**It still does.**

In Baltimore, full-service, top powered WBAL Radio 11 is alive and well . . . the dominant number one station.

Since 1925, WBAL Radio, an NBC affiliate, has maintained a policy of impressive community service raising hundreds of thousands of dollars for the needy.

With a mix of music, news and commentary, interviews, movie and business reviews, plus 50,000 watts, WBAL Radio remains number one.

Some things never change. Thank goodness!

**WBAL** RADIO 11  
BALTIMORE'S BEST

Represented by Major Markets Radio, New York.

Station	Format	(00) Avg. Persons
5. WVBF(FM)	Contemporary	417
6. WHDH(AM)	MOR	399
7. WROR(FM)	Golden oldies	229
8. WBCN(FM)	AOR	220
9. WMEX(AM)	Talk	194
10. WCOZ(FM)	Contemporary/AOR	189

### 8. Washington

1. WMAL(AM)	MOR	514
2. WPGC-AM-FM	Contemporary	459
3. WGAY-AM-FM	Beautiful music	378
4. WASH(FM)	MOR/contemporary	217
5. WTOP(AM)	News	213
6. WJMD(FM)	Beautiful music	208
7. WOL(AM)	Black	164
8. WKYS(FM)	Disco	157
9. WWDC-FM	AOR/contemporary	153
10. WPIK(AM)	Country	145

### 9. Nassau-Suffolk (Long Island), N.Y.

*1. WABC(AM)	Contemporary	309
*2. WRFM(FM)	Beautiful music	272
*3. WOR(AM)	Talk/news	239
*4. WCBS(AM)	News	208
*5. WPLJ(FM)	Contemporary/AOR	195
6. WBLI(FM)	Golden oldies	168
*7. WNBC(AM)	Contemporary	168
8. WCTO(FM)	Beautiful music	157
*9. WXLO(FM)	Contemporary	146
*10. WCBS-FM	Golden oldies	144

### 10. Dallas-Ft. Worth

1. WBAP(AM)	Country	776
2. KRLD(AM)	News/MOR	304
3. KVIL-AM-FM	Contemporary	289
4. KOAX(FM)	Beautiful music	240
5. KNUS(FM)	Contemporary	222
6. WFAA(AM)	Contemporary	202
7. KBOX(AM)	Country	157
8. KSCS(FM)	Country	156
9. KLIF(AM)	Contemporary	149
10. KZEW(FM)	AOR	135

### 11. Pittsburgh

1. KDKA(AM)	MOR/talk	1,151
2. WPEZ(FM)	Contemporary	362
3. WDVE(FM)	Contemporary/AOR	293
4. WWSW(AM)	MOR/news	259
5. WSHH(FM)	Beautiful music	247
6. WKTQ(AM)	Contemporary	233
7. WEEP-AM-FM	Talk (now country)	220
8. WTAE(AM)	MOR/golden oldies	185
9. WJOI(FM)	Beautiful music	182
*10. WWVA-AM-FM	Country	138

### 12. Houston-Galveston

1. KYND(FM)	MOR	303
2. KTRH(AM)	News/talk	270
3. KRBE(FM)	Contemporary	226
4. KILT(AM)	Contemporary	221
5. KENR(AM)	Country	209
6. KLOL(FM)	AOR	192
7. KIKK-AM-FM	Country	169
8. KILT-FM	Contemporary/AOR	161
9. KXYZ(AM)	Contemporary	156
10. KPRC(AM)	MOR	151

### 13. St. Louis

1. KMOX(AM)	Talk/news	910
2. KSD(AM)	MOR	338
3. KSLQ(FM)	Contemporary	280
4. KXOK(AM)	Contemporary	255
5. WIL(AM)	Country	188
6. KATZ(AM)	Black	177
7. KSHE(FM)	AOR	159
8. WRTH(AM)	Beautiful music	144

## The top 25 formats in radio

Following are the formats represented among the 500 radio stations that occupy the top-10 rating positions in the first 50 markets in April/May 1976, according to Arbitron Radio, and the number of stations programming a particular format. Each is listed in order of popularity, showing the average number of persons (12 years and older) listening to all the stations programming a particular format in an average quarter hour from 6 a.m. to midnight, seven days a week.

Format	Number of stations	Audience (00) avg. persons
1. Contemporary	135	29,378
2. Beautiful music	88	18,369
3. MOR	68	16,414
4. Country	45	8,589
5. News	20	8,130
6. MOR/talk/news	23	7,861
7. Talk/news	13	6,220
8. Contemporary/AOR	20	4,270
9. Black	24	4,152
10. MOR/contemporary	18	3,545
11. AOR	17	2,258
12. Talk	5	1,444
13. Golden oldies	6	910
14. Spanish	5	863
15. Mellow rock	2	619
16. News/beautiful music	2	312
17. Contemporary/MOR	1	260
18. Country/MOR	1	162
19. Disco	1	157
20. Classical	1	82
21. Hawaiian	1	65
22. Religious/black	1	61
23. Contemporary/talk	1	55
24. MOR/beautiful music	1	54
25. Big band	1	49
Total	500	114,279

Station	Format	(00) Avg. Persons
9. KEZK(FM)	Beautiful music	136
10. KCFM(FM)	Beautiful music	125

### 14. Baltimore

1. WBAL(AM)	MOR	496
2. WLIF(FM)	Beautiful music	350
3. WCBM(AM)	MOR	279
4. WCAO(AM)	Contemporary	256
5. WFBR(AM)	MOR/contemporary	146
*6. WMAL(AM)	MOR	135
7. WWIN(AM)	Black	130
*8. WPGC-AM-FM	Contemporary	123
*9. WGAY-AM-FM	Beautiful music	112
10. WMAR(FM)	Beautiful music	105

### 15. Minneapolis-St. Paul

1. WCCO(AM)	Talk/MOR	1,036
2. KDWB(AM)	Contemporary	257
3. KSTP(AM)	Contemporary	248
4. WCCO-FM	Contemporary	196
5. WDGJ(AM)	Contemporary	164
6. KEEY-FM	Beautiful music	160
7. WAYL(FM)	Beautiful music	147
8. KQRS-AM-FM	Contemporary/AOR	137
9. KSTP-FM	MOR	113
10. WYOO-AM-FM	Contemporary	107

### 16. Cleveland

1. WMMS(FM)	AOR	381
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Station	Format	(00) Avg. Persons
2. WGAR(AM)	MOR/contemporary	320
3. WWWE(AM)	MOR	302
4. WQAL(FM)	Beautiful music	237
5. WHK(AM)	Country	214
6. WDOK(FM)	Beautiful music	202
7. WGCL(FM)	Contemporary	187
8. WERE(AM)	News	138
9. WJW(AM)	MOR	133
*10. CKLW(AM)	Contemporary	130

### 17. Seattle-Everett-Tacoma

1. KOMO(AM)	MOR	328
2. KJR(AM)	Contemporary	221
3. KING(AM)	Contemporary	214
4. KVI(AM)	MOR	175
5. KISW(FM)	Contemporary	155
6. KIRO(AM)	MOR	151
7. KSEA(FM)	Beautiful music	137
8. KAYO(AM)	Country	91
9. KBIQ(FM)	Beautiful music	82
10. KIXI-FM	Beautiful music	82

### 18. Atlanta

1. WSB(AM)	MOR/sports/talk	494
2. WZGC(FM)	Contemporary	217
3. WPCH(FM)	Beautiful music	210
4. WAOK(AM)	Black	179
5. WQXI(AM)	Contemporary	137
6. WKLS(FM)	Contemporary	132
7. WQXI-FM	Contemporary/AOR	130
8. WRNG(AM)	Talk	117
9. WSB-FM	Beautiful music	100
10. WPLO(AM)	Country	98

### 19. San Diego

1. KCBQ(AM)	Contemporary	177
2. KOGO(AM)	MOR	172
*3. XTRA(AM)	Beautiful music	154
4. KGB-FM	Contemporary	146
5. KFMB-FM	Contemporary	131
6. KFMB(AM)	MOR	107
7. KYXY(FM)	Beautiful music	102
8. KEZL(FM)	Beautiful music	100
9. KGB(AM)	Contemporary	96
10. KPRI(FM)	AOR	80

### 20. Miami

1. WLYF(FM)	Beautiful music	342
2. WQBA(AM)	Spanish	325
*3. WHYI(FM)	Contemporary	265
4. WQAM(AM)	Contemporary	187
*5. WSHE(FM)	AOR	153
6. WIOD(AM)	MOR	148
7. WGBS(AM)	MOR/contemporary	143
8. WVCG(AM)	Beautiful music	140
9. WYOR(FM)	Spanish	132
10. WINZ(AM)	News	129

### 21. Tampa-St. Petersburg, Fla.

1. WSUN(AM)	Country	297
2. WRBQ(FM)	Contemporary	266
3. WWBA-FM	Beautiful music	196
4. WFLA-FM	MOR	156
5. WWBA(AM)	Beautiful music	156
*6. WQSR(FM)	Contemporary	134
7. WLCY(AM)	Contemporary	133
8. WAVV(FM)	Beautiful music	95
9. WLCY-FM	Contemporary	95
10. WQXM(FM)	Beautiful music	94

### 22. Denver-Boulder

1. KHOW(AM)	MOR	274
2. KOA(AM)	News/talk/sports	230
3. KIMN(AM)	Contemporary	171
4. KXXK(FM)	Contemporary	167
5. KLIR(FM)	Beautiful music	147



# What's your network done for you lately?

---

## **An exclusive retail co-op information service free every month.**

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How can you increase your sales?

NBC Radio Network affiliates find out every month from the best and most experienced co-op advertising people in the country. So their sales departments can turn the information into solid orders. Orders which otherwise just might not have been written.

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from Bess Myerson. Health tips from Hugh Downs. And five special 55-minute programs covering the first fabulous 50 years of the NBC Radio Network.

There's a whole lot more too. John Chancellor, David Brinkley, Joe Garagiola, Gene Shalit, Douglas Kiker, Edwin Newman, Tom Petit, Jack Perkins, and Steve Porter's "Update People."

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Station	Format	(UU) Avg. Persons
6. KOSI-FM	Beautiful music	132
7. KOSI(AM)	Beautiful music	100
8. KERE(AM)	Country	86
9. KOAQ(FM)	Contemporary	86
10. KVOD(FM)	Classical	82

### 23. Milwaukee

1. WTMJ(AM)	MOR	403
2. WEZW(FM)	Beautiful music	272
3. WOKY(AM)	Contemporary	216
4. WISN(AM)	MOR	152
5. WZUU-AM-FM	Contemporary	130
6. WORM(FM)	MOR/contemporary	119
*7. WMAQ(AM)	Country	113
8. WISN-FM	Beautiful music	103
9. WKTJ(FM)	Contemporary	81
10. WBCS(FM)	Country	71

### 24. Cincinnati

1. WLW(AM)	MOR/contemporary	543
2. WCKY(AM)	Beautiful music/news	232
3. WKRQ(FM)	Contemporary	232
4. WSAI(AM)	Contemporary	219
5. WWEZ(FM)	Beautiful music	218
*6. WONE(AM)	Country	183
7. WEBN(FM)	AOR	176
8. WKRC(AM)	MOR	144
9. WLQA(FM)	Beautiful music	93
10. WCIN(AM)	Black	68

### 25. Buffalo, N.Y.

1. WBEN(AM)	MOR	338
2. WGR(AM)	MOR	291
3. WKBW(AM)	Contemporary	263
4. WBNY(FM)	Beautiful music	233
5. WBEN-FM	Contemporary	146
6. WADV(FM)	MOR	92
7. WGRQ(FM)	Contemporary/AOR	92
8. WBLK(FM)	Black	70
9. WEBR(AM)	MOR	54
10. WYSL-FM	Contemporary	54

### 26. Kansas City, Mo.

1. KCMO(AM)	MOR	251
2. KMBZ(AM)	MOR	213
3. WHB(AM)	Contemporary	205
4. KBEQ(FM)	Contemporary	192
5. WDAF(AM)	Oldies/talk	189
6. KMBR(FM)	Beautiful music	168
7. KYYS(FM)	Contemporary	126
8. KPRS(FM)	Black	118
9. KCEZ(FM)	Beautiful music	113
10. KCKN-FM	Country	105

### 27. Phoenix

1. KRFM(FM)	Beautiful music	188
2. KRIZ(AM)	Contemporary	162
3. KMEO-AM-FM	Beautiful music	135
4. KOY(AM)	MOR	133
5. KUPD-AM-FM	Contemporary	131
6. KTAR(AM)	News/talk	117
7. KJJJ(AM)	Country	102
8. KBBC(FM)	Contemporary	92
9. KDKB-AM-FM	AOR	92
10. KOOL(AM)	Talk/news	85

### 28. San Jose, Calif.

*1. KGO(AM)	Talk/news	360
*2. KCBS(AM)	News	287
3. KBAY(FM)	MOR	253
*4. KFRC(AM)	Top 40	248
*5. KIQI(AM)/KIOI(FM)	MOR	232
*6. KSFO(AM)	Contemporary	212
*7. KFOG(FM)	MOR	196
*8. KNBR(AM)	MOR	195

Station	Format	(OO) Avg. Persons
*9. KABL(AM)	Beautiful music	164
10. KLOK(AM)	MOR	154

### 29. Indianapolis

1. WIBC(AM)	MOR	218
2. WIRE(AM)	Country	217
3. WXTZ(FM)	Beautiful music	206
4. WNAP(FM)	Contemporary/AOR	178
5. WFBQ(FM)	AOR	160
6. WNDE(AM)	Contemporary	157
7. WTLC(FM)	Black	152
8. WIFE(AM)	Contemporary	113
9. WXLW(AM)	MOR	60
10. WATI(AM)	Beautiful music	47

### 30. Portland, Ore.

1. KGW(AM)	Contemporary	239
2. KEX(AM)	MOR	179
3. KXL(AM)	News	156
4. KUPL(FM)	Beautiful music	137
5. KPAM-AM-FM	Contemporary	119
6. KWJJ(AM)	Country	117
7. KINK(FM)	Contemporary/AOR	91
8. KXL-FM	MOR	80
9. KISN(AM)	Contemporary	74
10. KGON(FM)	Contemporary	63

### 31. Norfolk-Portsmouth-Newport News-Hampton, Va.

1. WCMS-FM	Country	180
2. WTAR(AM)	MOR	126
3. WFOG(FM)	Beautiful music	101
4. WGH(AM)	Contemporary	98
5. WQRK(FM)	Contemporary	91
6. WKEZ(FM)	Beautiful music	86
*7. WMYK(FM)	Contemporary	86
8. WNOR-FM	Contemporary/AOR	85
9. WRAP(AM)	Black	79
10. WOWI(FM)	Black	56

### 32. New Orleans

1. WTIX(AM)	Contemporary	174
2. WWL(AM)	MOR/talk	164
3. WSMB(AM)	Talk/MOR	139
4. WNOE(AM)	Contemporary	134
5. WBWU(FM)	Beautiful music	120
6. WXEL(FM)	Black	118
7. WNOE-FM	AOR/contemporary	112
8. WBOK(AM)	Black	111
9. WYLD(AM)	Black	105
10. WRNO(FM)	AOR/contemporary	95

### 33. Columbus, Ohio

1. WTVN(AM)	MOR	232
2. WNCI(FM)	Contemporary	200
3. WBNS-FM	Beautiful music	155
4. WCOL(AM)	Contemporary	155
5. WMNI(AM)	Country	115
6. WBNS(AM)	MOR	108
*7. WLW(AM)	MOR	85
8. WTVN-FM	Beautiful music	79
9. WCOL-FM	AOR	75
10. WRFD(AM)	Golden oldies	65

### 34. Rochester, N.Y.

1. WHAM(AM)	MOR/talk	260
2. WEZO(FM)	Beautiful music	243
3. WHFM(FM)	Contemporary	88
4. WBBF(AM)	Contemporary	86
5. WNYR(AM)	Country	86
6. WAXC(AM)	Contemporary	73
7. WPXY(FM)	Beautiful music	66
8. WCMF(FM)	AOR	65
9. WROC(AM)	MOR/contemporary	52
*10. WKBW(AM)	Contemporary	48

## AM vs. FM competition

A listing of the number of AM, FM and AM-FM combinations that figured in the top 10 competition in the first 50 markets in Arbitron's April/May 1976 rating sweep. For example, reading left to right in the top row: 41 AM stations placed first in the top 50 markets, seven FM stations placed first in those markets, as did two AM-FM combinations. Taking the bottom line: 24 AM stations placed 10th, 23 FM's placed 10th and three combinations rated 10th.

	AM	FM	AM-FM
1.	41	7	2
2.	35	13	2
3.	31	16	3
4.	27	23	0
5.	24	21	5
6.	24	26	0
7.	23	24	3
8.	26	22	2
9.	24	24	2
10.	24	23	3
Total	279	199	22

Station	Format	(OO) Avg. Persons
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### 35. San Antonio, Tex.

1. KTSA(AM)	Contemporary	428
2. KKYX(AM)	Country	241
3. KCOR(AM)	Spanish	210
4. KQXT(FM)	Beautiful music	164
5. KBUC-AM-FM	Country	114
6. WOAI(AM)	MOR/news	89
7. KONO(AM)	MOR	77
8. KEDA(AM)	Spanish	66
9. KITE(AM)	MOR	59
10. KITY(FM)	MOR	46

### 36. Providence-Warwick, R.I.

1. WLKW-AM-FM	Beautiful music	318
2. WPRO(AM)	Contemporary	167
3. WHIM(AM)	Country	156
4. WPRO-FM	Contemporary	148
5. WJAR(AM)	MOR	114
6. WICE(AM)	News/talk	100
7. WGNB(AM)	Contemporary	80
8. WPJB(FM)	Contemporary	79
9. WEAN(AM)	News	77
*10. WBZ(AM)	MOR/talk	71

### 37. Sacramento, Calif.

1. KRAK(AM)	Country	182
*2. KFRC(AM)	Contemporary	177
3. KEWT(AM)	Beautiful music	132
4. KSFM(FM)	Contemporary	111
5. KCRA(AM)	MOR/news	106
6. KCTC(FM)	MOR/contemporary	96
7. KFBK(AM)	News	79
8. KNDE(AM)	Contemporary	70
*9. KCBS(AM)	News	67
10. KROY(AM)	Contemporary	65

### 38. Louisville, Ky.

1. WHAS(AM)	MOR/talk	232
2. WAKY(AM)	Contemporary	226
3. WAVE(AM)	MOR	149
4. WQHI(FM)	Contemporary	142
5. WKLO(AM)	Contemporary	123
6. WLRS(FM)	Contemporary	103
7. WVEZ(FM)	Beautiful music	94
8. WINN(AM)	Country	93

# WWBA AM-FM is America's #1 Major Market Good Music Radio Station!\*

**Dominance** ... WWBA's phenomenal 18.1 share of total audience cannot be matched by Baltimore's 11.8; Boston's 11.3; Philadelphia's 9.5; or Washington's 9.3; or any other major market like New York, L.A., Chicago, Miami and San Francisco where stations have shares of 6, 7, and 8.

**Growth** ... Tampa Bay is a market of five Good Music stations! WWBA has a larger audience than all of its Good Music Competitors combined. In this fast-growing market (322,000 newcomers since 1970) WWBA's great Programming and constant Promotion keep us on top!

**Impact** ... Our audience dominance, plus WWBA's "Limited Availability" concept, gives every



announcement impact ... that means we move products for our advertisers.

**Efficiency** ... WWBA's average 60-second spot rate is about \$34. Between 7 am-6 pm, Monday through Friday, we deliver 24 Average Quarter-hours estimated to have over 40,000 listeners. 16 Average Quarter-hours with over 50,000 listeners. 8 Average Quarter-hours with over 60,000 listeners. Figure it out.

**Value** ... Combine our low CPM's with our lack of clutter, plus our Beautiful Music. Then compare ... you'll see why America's #1 Major Market Good Music station is WWBA!

\*(Based on April/May-1976 Arbitron estimates by share of total adults, Monday-Sunday, 6 am-12 Midnight, top twenty markets all have two or more Good Music stations. Complete listing of stations, markets and shares available on request.)

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Harvey Glidden will make a  
smashing impact on the funny bone  
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Harvey Glidden has found a  
way to break up drive-time . . . and  
make it profitable. Let Harv  
guide your listeners with word/sound  
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markets with real traffic problems—  
it gives listeners something to  
laugh about in a traffic jam. Perfect  
for markets that never had a  
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something to laugh about.

13 weeks of hang glider reports—all  
sixty seconds or less—tailored  
to your market—using your well  
known buildings in your city for  
take-offs—reporting over your  
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Harvey's hangin' in there, waitin'  
to get up on your air . . . and  
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market will make quite an impact!

Call or write for demo tape...

## Syndication Corporation

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Grand Rapids, MI 49507  
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Station	Format	(00) Avg. Persons	Station	Format	(00) Avg. Persons
9. WLOU(AM)	Black	61	<b>45. Toledo, Ohio</b>		
10. WCSN(FM)	Beautiful music	57	*1. CKLW(AM)	Contemporary	202
<b>39. Ft. Lauderdale-Hollywood, Fla.</b>			2. WSPD(AM)	MOR/talk	128
*1. WLYF(FM)	Beautiful music	341	*3. WJR(AM)	MOR/talk	113
2. WHYI(FM)	Contemporary	261	4. WTOD(AM)	Country	109
*3. WQAM(AM)	Contemporary	168	5. WLQR(FM)	MOR	106
4. WSHE(FM)	AOR	149	6. WXEZ(FM)	Beautiful music	91
*5. WIOD(AM)	MOR	148	7. WMHE(FM)	Contemporary	65
*6. WVCG(AM)	Beautiful music	137	8. WIOT(FM)	Contemporary	58
*7. WYOR(FM)	Spanish	130	9. WCWA(AM)	Contemporary	57
*8. WINZ(AM)	News	128	10. WOHO(AM)	Contemporary/talk	55
*9. WGBS(AM)	MOR/contemporary	127	<b>46. Oklahoma City</b>		
*10. WEAT-FM	Beautiful music	109	1. WKY(AM)	Contemporary	260
<b>40. Memphis</b>			2. KTOK(AM)	MOR	175
1. WDIA(AM)	Black	266	3. KOMA(AM)	Contemporary	134
2. WHBQ(AM)	Contemporary	263	4. KFNB(FM)	Beautiful music	85
3. WMPS(AM)	Contemporary	223	5. KKNG(FM)	Beautiful music	83
4. WEZI(FM)	Beautiful music	198	6. KOFM(FM)	AOR/contemporary	81
5. WMC(AM)	Country	165	7. KEBC(FM)	Country	79
6. WMC-FM	Contemporary	120	8. WNAD(AM)	Country	62
7. WLOK(AM)	Black	73	9. KXXY(FM)	AOR/contemporary	55
8. WQUD(FM)	MOR/contemporary	63	10. KFJL(FM)	Black	49
9. KWAM(AM)	Religious/black	61	<b>47. Nashville-Davidson</b>		
10. WREC(AM)	MOR	59	1. WSM(AM)	Country/MOR	162
<b>41. Dayton, Ohio</b>			2. WSIX-FM	Country	160
1. WHIO(AM)	MOR/contemporary	208	3. WLAC(AM)	Contemporary	136
2. WONE(AM)	Country	192	4. WSM-FM	MOR/contemporary	128
*3. WLW(AM)	MOR/contemporary	177	5. WMAK(AM)	Contemporary	87
4. WHIO-FM	MOR	167	6. WKDA-FM	AOR	83
5. WING(AM)	Contemporary	139	7. WVOL(AM)	Black	57
6. WVUD(FM)	AOR/contemporary	83	8. WLAC-FM	MOR/beautiful music	54
7. WDAO(FM)	Black	81	9. WSIX(AM)	MOR/contemporary	53
8. WAVI(AM)	Talk/news	74	10. WAMB(AM)	Bigband	49
9. WTUE(FM)	Contemporary	72	<b>48. Salt Lake City-Ogden</b>		
*10. WKBQ(FM)	Contemporary	70	1. KSL(AM)	MOR/talk	143
<b>42. Hartford-New Britain, Conn.</b>			2. KCPX(AM)	Contemporary	135
1. WTIC(AM)	MOR/talk	566	3. KSL-FM	Beautiful music	120
2. WDRC-FM	Contemporary	228	4. KLUB(AM)	Beautiful music	87
3. WKSS(FM)	Beautiful music	227	5. KRSP(AM)	Contemporary	71
*4. WHYN(AM)	Contemporary	215	6. KSOP-FM	Country	67
5. WRCH-FM	Beautiful music	166	7. KLUB-FM	Beautiful music	59
*6. WFLR(AM)	MOR	164	8. KALL(AM)	MOR	50
7. WDRC(AM)	Contemporary	162	9. KRSP-FM	Contemporary	50
*8. WHYN-FM	MOR	150	10. KRGO(AM)	Country	45
*9. WAQY(FM)	Contemporary	131	<b>49. Honolulu</b>		
10. WRCQ(AM)	Golden oldies	115	1. KGMB(AM)	MOR	147
<b>43. Albany-Schenectady-Troy, N.Y.</b>			2. KKUA(AM)	Contemporary	122
1. WGY(AM)	MOR/talk	261	3. KORL(AM)	Contemporary	118
2. WGFM(FM)	MOR/contemporary	189	4. KCCN(AM)	Hawaiian	65
3. WROW(AM)	MOR	140	5. KHSS(FM)	Beautiful music	62
4. WTRY(AM)	Contemporary	138	6. KHVH(AM)	News	59
5. WPTR(AM)	Contemporary	105	7. KUMU-FM	Beautiful music	53
6. WROW-FM	Beautiful music	69	8. KQMQ-FM	AOR	50
7. WQBK(AM)	Talk	57	9. KGU(AM)	MOR/sports	49
8. WOKO(AM)	Country	54	10. KIKI(AM)	AOR	46
9. WHSH(FM)	Beautiful music	52	(now contemp- orary)		
*10. WWSC-AM-FM	MOR/talk	38	<b>50. Jacksonville, Fla.</b>		
<b>44. Birmingham, Ala.</b>			1. WKTZ-AM-FM	Beautiful music	187
1. WVOK(AM)	Contemporary	153	2. WAPE(AM)	Contemporary	172
2. WENN-AM-FM	Black	114	3. WPDQ(AM)	MOR/contemporary	62
3. WATV(AM)	Talk/news	111	4. WIVY-FM	Contemporary	50
4. WERC(AM)	Contemporary	100	5. WAIV(FM)	AOR	42
5. WSGN(AM)	Contemporary	91	6. WJAX(AM)	MOR	40
6. WYDE(AM)	Country	83	7. WMBR(AM)	MOR	32
7. WAPI(AM)	MOR/talk	74	8. WVOJ(AM)	Country	32
8. WERC-FM	Contemporary	72	9. WCMG(AM)	Country	29
9. WZZK(FM)	Country	65	10. WJAX-FM	Contemporary	28
10. WBUL(AM)	Black	58			

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# The Many Worlds of Radio 1976

## Contemporary: variations of familiar themes

**Predictions by the experts:  
FM rock stations will continue  
to grow but not at the expense  
of AM's; today's formats  
may survive through next decade**

Ask one of the pre-eminent contemporary music programmers in the country how those radio giants can keep going in face of increasing specialization from the competition, and ABC's Rick Sklar answers, "it isn't easy."

The broad-appeal contemporary format has a good chance of continuing for the next decade and a half, says Mr. Sklar, vice president, ABC-owned AM stations, because of the shift in demographic bulges in the general population. "There are not too many 18-24's around; the bulk of the audience will be 25-54 in years to come," and that should help adult contemporaries he said.

Side-effects of this demographic shift will be the demise of disco (to fade slowly over 10 or 15 years) and bad news for



Sklar



Drew



Cook

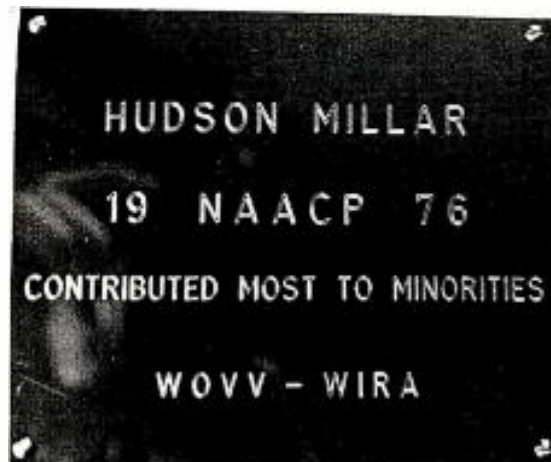


Staab

## IS THIS THE WAY TO RUN RADIO STATIONS? You bet it is!



Willie J. Stockton, President of St. Lucie County, Florida NAACP presents award to Hudson C. Millar, Jr., General Manager WIRA and WOVV, Fort Pierce, Florida.



**WIRA-AM WOVV-FM  
Ft. Pierce, Florida**



record companies, since "no one over 25 buys records." The researchers are seeking ways to change that buying habit and ABC will eventually get involved in large, hence costly, sample field studies.

Even though the rate of FM growth is building, WABC(AM) New York's come has held steady "at five million for a while now," Mr. Sklar said, and WLS(AM) Chicago has held the line and been even more aggressive. He sees FM as growing as a result of the technological revolution and FM will continue to grow regardless of what AM is programing, "good, bad or indifferent." But, Mr. Sklar said, "Our FM's will continue to grow not necessarily at the expense of our AM's." Allen Shaw, president of the ABC-owned FM stations group, estimated the group's combined sales for the year at 50% ahead of last year.

The questions now, Mr. Sklar proposed, are how long FM will continue its growth; whether AM stereo comes to pass; whether CB radio will hurt AM or FM.

■ A continent away, the other half of the dynamic duo of American contemporary radio—Paul Drew, the program chieftain for RKO General's chain of contemporary radio stations, in Los Angeles—also pays heed to the magnetic pull of demographics. "They've made program directors more conservative," he says—and thus cautious about trying out new sounds.

That tendency to "wait and see" on harder sounds isn't so evident in England and Australia, which have far fewer stations and thus much less competition. The result is that those playlists are far harder than America's.

That doesn't mean the U.S. sound has gone to ballads. Elton John, who has reigned as contemporary music champion for the past two years, still holds that honor. The crown prince, in Mr. Drew's view, is Paul McCartney, and coming up fast is Peter Frampton.

The contemporary sound itself is still home for Mr. Drew and RKO, and there are no present plans—or even signs—that it will change. He recognizes that FM will become an increasingly important competitor to AM's contemporary dominance, but at the same time, thinks FM will become more MOR'ish as more of the audience comes its way. The leader of that trend, he says, is Metromedia's WASH(FM) Washington, which has some of the highest drive-time demographics on the FM side of the dial. But FM itself, he believes, will remain the medium for beautiful music, and for the audience that wants to turn on its radio and stay put.

Album-oriented rock (AOR) takes a bigger chunk of the younger listeners who otherwise would desert contemporary stations, but the AOR format "has its limitations," Mr. Sklar said. Oldies are not doing well, he observed, and country has more appeal in Chicago than in New York but is not a real threat in either market.

In short, Mr. Sklar said, the greatest threat to a good contemporary operation is another good contemporary operation. "And you don't find them often."

In Chicago, a classic rock battle finally ended in March of this year when WLS(AM)

# WQLR

- #1 in adults 25-49
- #2 in adults 25-64
- #2 in adults 18-49
- #2 total adults\*



**KalaMusic**

Of the Kalamazoo stations, WQLR ranked a solid 1 in Adults 25-49 and 25-64 in the ADI section of the Kalamazoo-Portage April/May 1976 Arbitron and second in total adults, and adults 18-49. In fact, of all 57 stations reported in the

ADI, WQLR was tied for third in adults 25-49, and tied for fourth in total persons 12+. And WQLR's audience increased by 33% over 2 years ago.

And here's the exciting part of the story. 68% of WQLR's adult audience is under 50. These are numbers WQLR can be proud of and numbers WQLR can sell.

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**KalaMusic**

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Industrial State Bank Building  
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Source: Kalamazoo-Portage Arbitron April/May 1976, ADI Section. Average Quarter Hour Adults 25-49, 25-64, Adults 18-49, Adults 18+. Monday-Sunday, 6 a.m.-Midnight. April/May 1975, Monday-Sunday, 6 a.m.-Midnight. And subject to qualifications issued by rating service.

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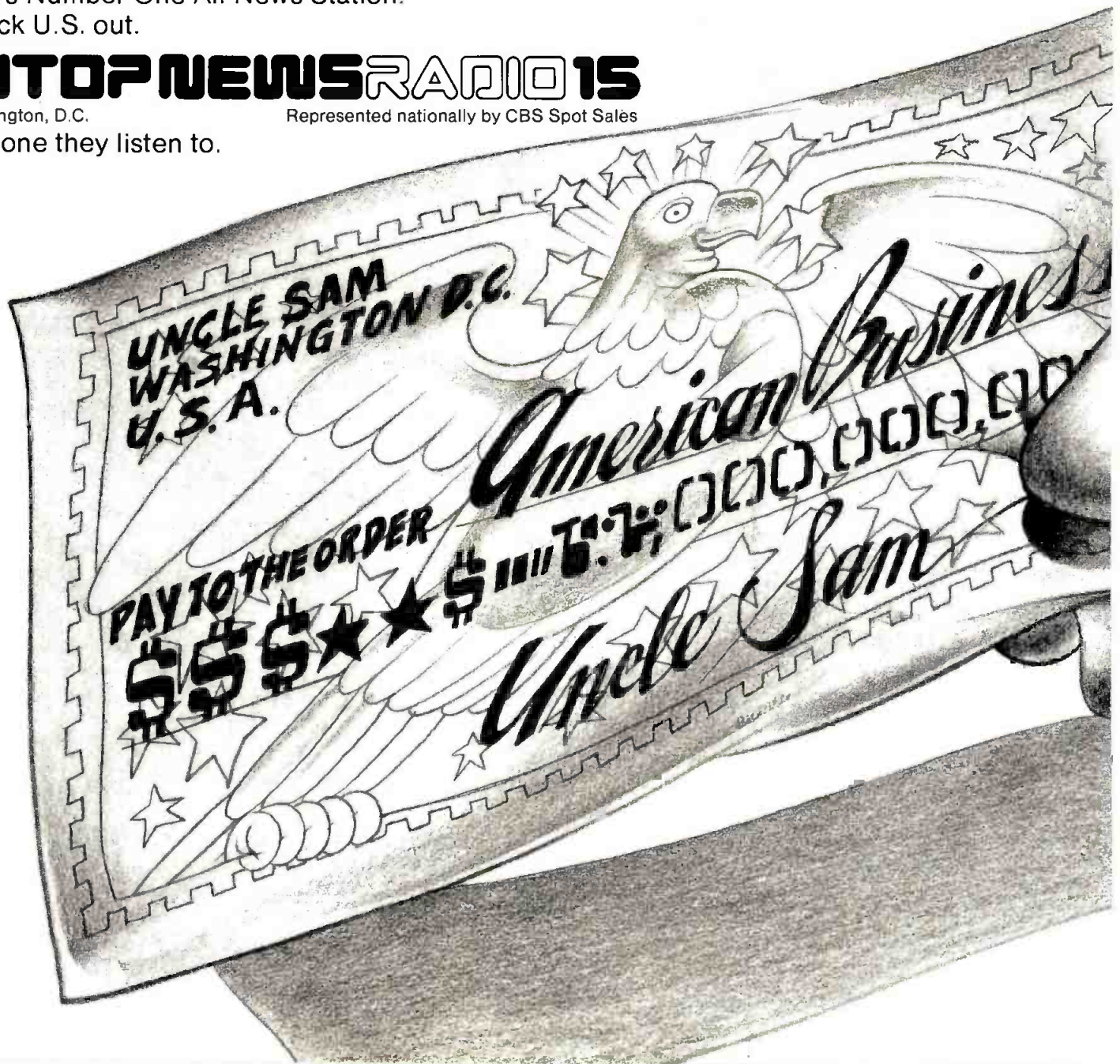
We're WTOP NEWSRADIO, the Washington  
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Check U.S. out.

## WTOP NEWSRADIO 15

Washington, D.C.

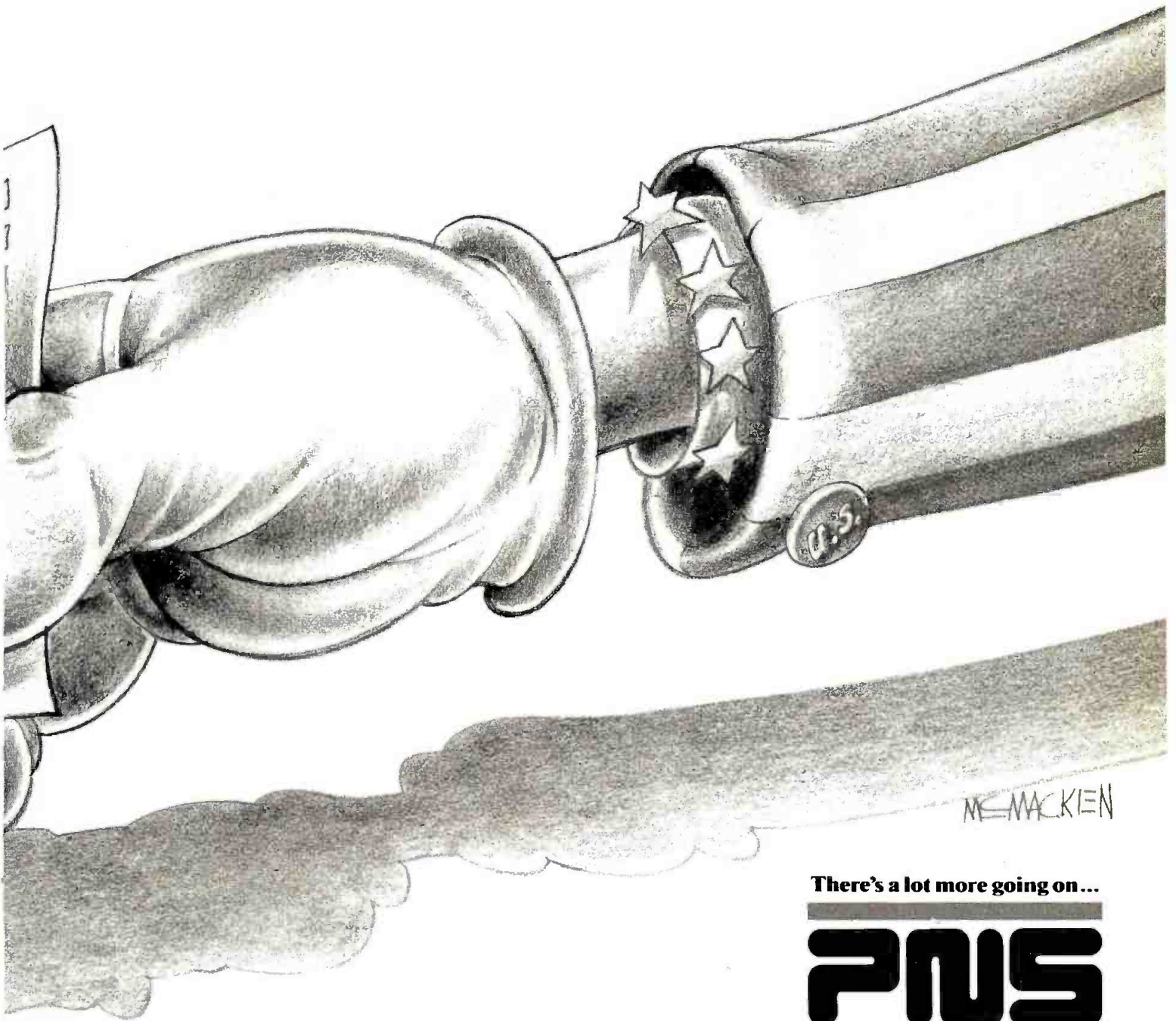
Represented nationally by CBS Spot Sales

The one they listen to.





# e Number One Buyer



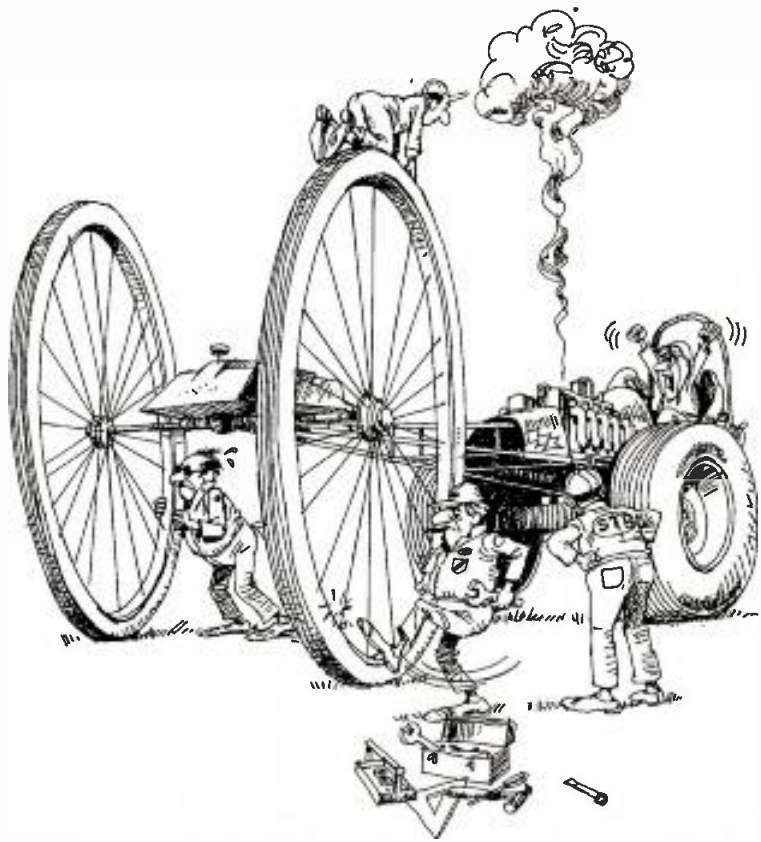
There's a lot more going on...

**PNS**

POST-NEWSWEEK STATIONS, INC.

\*Sources: Arbitron, April-May, '76—Monday-Sunday 6AM-Midnight, Cume listeners 12+.





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but... you can certainly go places with car sales  
in Western Michigan with WKZO.

Because in the total adult audience (18+), WKZO reaches more people. In fact, 19,200 more adults than the second rated station in our total survey area. And that's 35.9% of the total survey area adults.

The margin is even greater

in the Metro Kalamazoo area. Each week WKZO reaches 43.5% of the metro area adults.

Source: Kalamazoo-Portage ARB—April/May, 1976, 6:00 a.m. to midnight, Monday through Sunday, TSA and Metro area.

\*The largest car ever built is the "Quad A1," put together in 1965 in California. Even with four double V12 Allison V-3420 aircraft engines with a total capacity of 224,176 c.c. developing 12,000 b.h.p., this drag racer was still unable to move under its own power.

	<p><i>The Folger Stations</i></p> <p>RADIO WKZO KALAMAZOO BRITTS CREEK WJFM GRAND RAPIDS KALAMAZOO WMAZ/WRJZ FIRM CADILLAC</p> <p>TELEVISION WKZO-TV GRAND RAPIDS KALAMAZOO WRTV / CADILLAC TRAVERS CITY WMLP-TV SAULT STE MARIE KOLA-TV / BIRCHMOUNT TROBROCK KMGZ-TV / GRAND ISLAND MEG KMGZ-TV SPOKANE CITY IDAHO</p>	<p><b>WKZO</b></p> <p>CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN</p> <p>Buckley Radio Sales, Inc., National Representatives</p>
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Celebrating 30 years of  
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Frank Balch, President and General Manager Vincent J. D'Acuti, Commercial Manager  
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forced WCFL(AM) to bail out and adopt a beautiful music format. It was an unusual situation as John Gehron, program director of WLS, tells the story, to have two major rock AM's competing in one market. "WLS was stronger and stronger with each book" and after a 10-year fight, it won out as the solo "mass appeal" contemporary top-40 station, gaining a high percentage of WCFL's former listeners.

Rock music has adapted to the specialization prevalent in today's formats, Mr. Gehron said. "Every variation is represented, from Barry Manilow to Led Zeppelin... Music, like the universe, continues to expand and absorb variations. Zeppelin is still popular, the Beatles and the Beach Boys both just had number-one records in Chicago and the Manilow end of the spectrum is thriving also." It's a healthy change, he thinks, from the days when anyone outside the mainstream had a hard time selling albums and getting airplay.

WLS plays the most popular music aimed for the 12-49 range (mainly 12-34) and "we make the obvious compromises to appeal to each group within that range."

The future for WLS looks very good, according to Mr. Gehron. "Our growth [i.e., in listeners] has stopped. We must become aggressive defensively to hold those we have. The threat is from rock stations targeting younger, or any station targeting any one of the smaller audience segments."

The country station there, WMAQ(AM), is not considered a threat. WMAQ General Manager Charles Warner has baseball (which steals listeners), Mr. Gehron stated, "but he considers me as a prime threat."

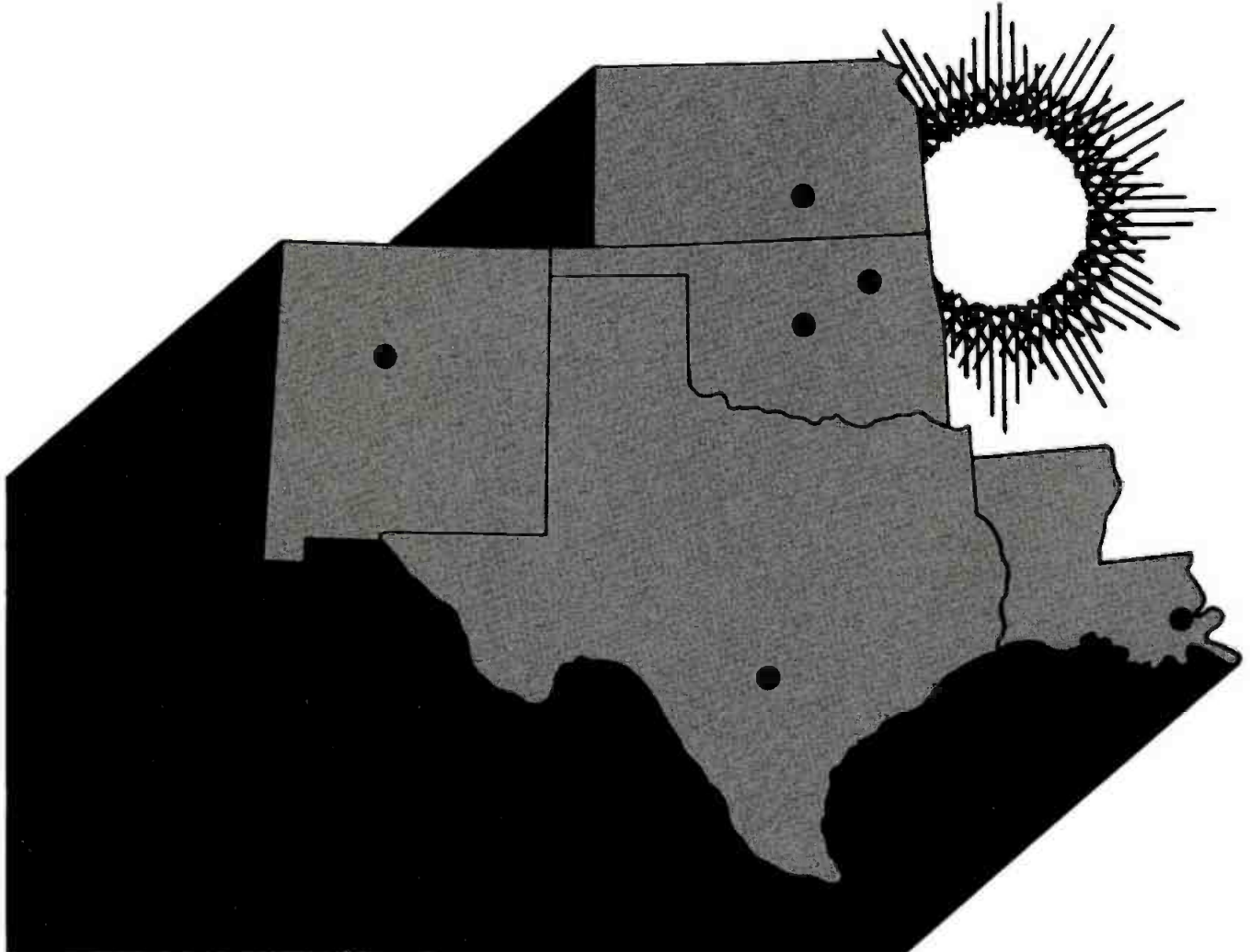
WLS does not go in for syndicated programs which appeal to narrow age groups. However, the station's own show, "Music People," features artist interviews reminiscent of the *King Biscuit Flower Hour*. Will automation ever make inroads in the contemporary format? "Automation is very important for stations with specialized, controlled formats... On a station like WLS that is popular because of its personalities, wit and spontaneity, automation would not work," Mr. Gehron said.

Jay Cook, program director of WFIL(AM) Philadelphia, finds it increasingly difficult to identify and serve the mass audience flocking to contemporary radio formats. The competition is largely from FM, he said, and while WFIL's cume is "holding up well," the problem for Mr. Cook is "to remove the irritants." The quick rotation of music on top-40 stations is a necessary evil, and "yelling" at the audience seems necessary, too; "We have to be a little larger than life," he said.

Although Mr. Cook identifies the 25-44 age group as most desirable, WFIL's strength lies in the 18-34 bracket. Because the demographics skew young, the station "likes to think we're riding and anticipating the trends" that are youth-oriented.

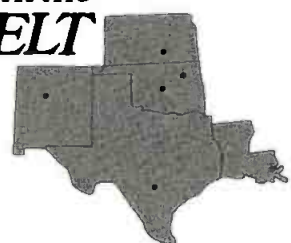
Mr. Cook believes guidelines for putting together a playlist have changed. Record store sales, formerly a key indicator of audience response are on the way out as a research aid. Call-out research and

# SWANCO BROADCASTING a leader in the SUNBELT



**TULSA no. 1** *KRMG*  
**WICHITA no. 1** *KLEO*  
**SAN ANTONIO no. 1** *KKYX*  
**ALBUQUERQUE no. 1** *KQEO*  
**NEW ORLEANS no. 1** *WBYU*  
**OKLAHOMA CITY no. 1** *KKNG*

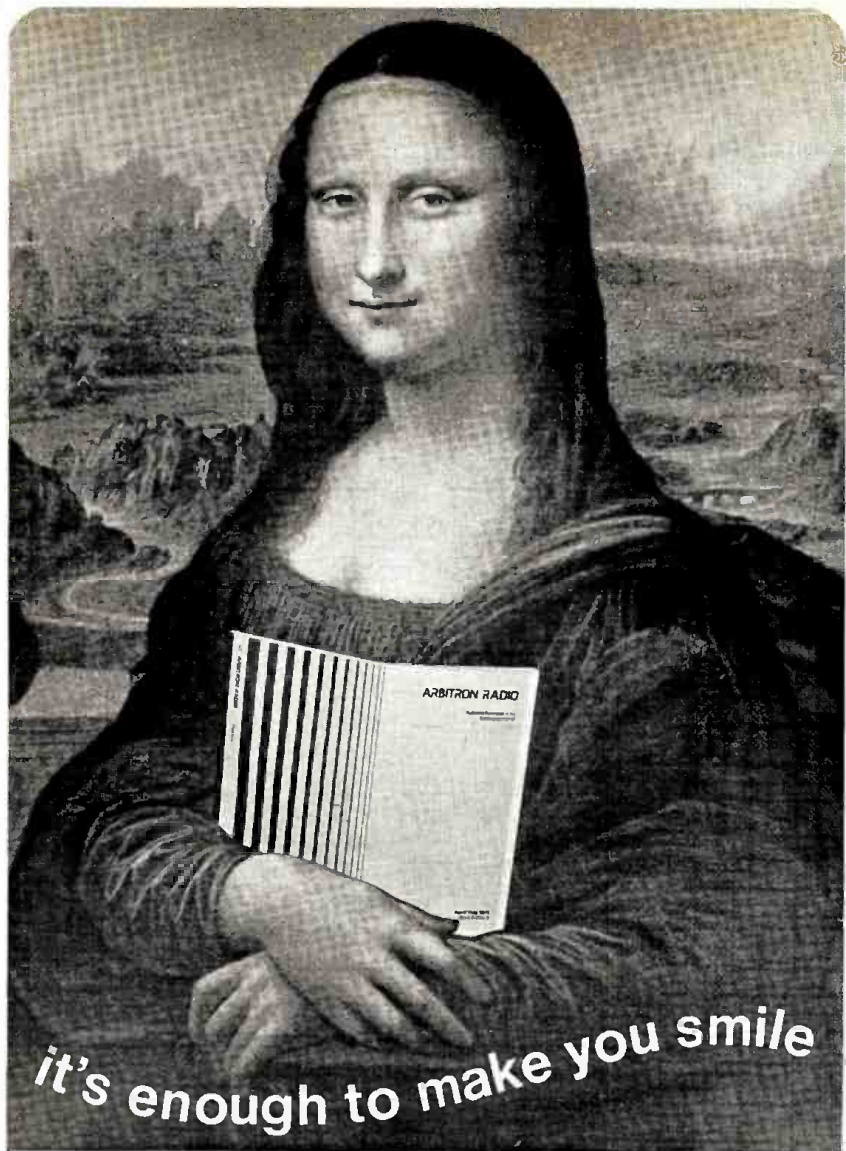
*SWANCO*  
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**KRMG** ranks no. 1, persons 12+, morning drive & combined drive, Mon-Fri (average quarter hour), Metro.  
**KLEO** ranks no. 1, persons 12+, 6 AM to Midnight, Mon-Sun (average quarter hour), Metro.  
**KKYX** ranks no. 1, persons 18+, 6 AM to 7 PM, Mon-Fri (average quarter hour), ADI.  
**KQEO** ranks no. 1, cume persons 12+, 6 AM to Midnight, Mon-Sun, Metro.  
**WBYU** ranks no. 1, adults 18-49, 6 AM to Midnight, Mon-Sun (average quarter hour), Metro.  
**KKNG** ranks no. 1, women 25-49, 10 AM to 3 PM, Mon-Fri (average quarter hour), Metro.  
**SOURCE** for all of the above: April-May 1976 Arbitron. Information is subject to limitations of the survey.

**National Representatives:**  
**KRMG/KWEN, KLEO, KKYX, and KQEO** — Eastman Radio Inc.  
**WBYU** — Buckley Radio Sales, Inc.  
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There are 25 radio stations that lead the nation  
in average quarter hour shares 12+\* . . .

**THREE ARE OPERATED BY THE  
METRO RADIO GROUP!**

RANK		AVERAGE QUARTER HOUR SHARES
#1	WJBC, Bloomington, Ill.	39.1
#24	WROK, Rockford, Ill.	24.5
#25	WGBF, Evansville, Ind.	24.1

And now . . . all Metro Radio Group Stations  
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**WROK**  
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**WGBF**  
Evansville, Ind.

\*ARB Spring, 1976 (Metro shares 12+ Monday thru Sunday 6 a.m. to midnight).

person-to-person research are on the way in. "Anyone who can use these methods will have a competitive edge," said Mr. Cook. WFIL is currently working with Temple University, Philadelphia, on a call-out research project to be implemented this month. (Rick Sklar would disagree; he feels cash sales are the single most objective research tool available.)

There's an offshoot of the contemporary format that has gone through evolutions and name changes as the former counterculture has become a culture all its own. It was called "underground" radio in 1971; then the "progressive" and "alternative" labels came and went; now the genre is AOR. Album-oriented rock covers a broad spectrum, generally FM stereo, emphasizing artists rather than hits. The concept goes back to KMPX(FM) San Francisco and Larry Miller and Tom Donahue.

In Los Angeles there are now five album-oriented rock FM's, ranging from KNX-FM soft rock to KWST(FM) very hard progressive. In California alone, there are over 30 AOR stations, mostly FM. The total in the U.S. is upwards of 200, although an accurate count is virtually impossible.

The demographics are the middle of the top-40 range: Whereas WABC(AM) gets 12-49 men and women, AOR stations reach 15-34, mostly male although the sex distribution is balancing out.

Tom Yates, program director at KLOS(FM) Los Angeles, said, "It's been a great year." Specialization of formats and sophistication of audiences are evident. "We're not trying to pretend it's 1968 any more—the audience is more sophisticated musically, less political, aspiring to individual lifestyles without mass movements."

Tom Donahue in 1971 said he hoped the form—"underground" then—would not disappear or be co-opted under the pressure of commercialism. Today's proponents of AOR are indeed commercially oriented but are no less involved with their particular brands of rock music. Far from disappearing, the formats have specialized, identifiable types of sound, which Tom Yates illustrates as (uptown) "la la la" versus (heavy metal) "chunka chunka" songs.

**Up from the underground:  
NRBA panel session examines  
AOR and its new acceptability**

"Programming album-oriented rock (AOR), progressively better," was the title of one lively workshop at the National Radio Broadcasters Association convention last week. It might have been better entitled, "AOR: from underground headed for the top floor," because that is the clear impression made by the panel of experts.

The panelists—seven plus a moderator—all young, all casually dressed and with long hair, some with beards or mustaches, faced an audience whose average age looked to be more advanced. There was no gap in understanding, how-





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**Mike Mitchell, of Campbell-Ewald Advertising:**

*"WLQA has always been a popular station for local Chevy dealers, but now that Stan "The Man" Matlock is back, the station is a must-buy."*

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*"It's refreshing to hear Stan Matlock, his music and the various tidbits of information again."*

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*"We've used Stan for 4 years. He got us started using radio. We've been very satisfied with him as our spokesman. The Matlock quality relates and reflects the quality of our stores. We're very satisfied."*

**Bruce Bollinger, of Boweil Storage  
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*"He's been a great asset to us for over 20 years. Anytime we spend advertising dollars with one personality for that length of time, we've got to be satisfied. He is very productive."*

**John Nolan, of John Nolan Ford:**

*"With the reputation and audience share that Stan Matlock has enjoyed in the Cincinnati market, we feel he's among the better buys in broadcasting."*

**Charles McHale, of McHale's Meats:**

*"Matlock is a fine air personality and we are very happy with the association we have established with Stan and WLQA."*

**Dick Geis, of Dick Geis Advertising:**

*"United Savings Association recognized the value of Stan's personality and became the first financial organization to buy on an exclusive basis, signing a 52-week contract. We really believe in Stan Matlock."*

**Steve Hoffman, Radio/TV Editor, Cincinnati ENQUIRER:**

*"WLQA has grown tremendously in reputation since Susquehanna Broadcasting took it over several years ago; Matlock's affiliation has intensified that popularity."*

## The SOUND OF YOUR LIFE™



# WLQA

FM 98

Stan Matlock's MAGAZINE of the AIR™ - now available for the first time in syndication. Write or call Susquehanna Productions, 140 East Market St., York, PA 17401. 717 843-9951

ever, as the members of the audience repeatedly nodded their assent as the young programmers talked about the radio format they have made successful.

AOR, descendent of what was originally termed "underground" when it emerged in the late 1960's "is not underground anymore," said Jeff Pollack of KBPI(FM) Denver. On the contrary, AOR is out front competing with top-40 and easy listening and in fact influencing the longer-standing formats, he said. "We can break albums and get credit for it for the first time."

The transition to the top floor was literal in one case. Norm Winer of WBCN(FM) Boston, called one of the "legendary progressive" programmers at the session, said his station now occupied the top floor of Boston's tallest occupied building.

There are now about 120 AOR's around the country, according to moderator Michael Harrison of *Radio & Records* magazine, Los Angeles. And they continue to pop up, sometimes at a rate of two or three a week, he added.

The panelists offered several reasons for AOR's success. Said Jack Crawford of WKDA-AM-FM Nashville, "One reason for AOR's success is that we do not repeat music every two hours as top-40 does." Mr. Winer said another reason is that, from the beginning, "we didn't talk to the listener loud and fast or sell them pimple creams."

But perhaps the greatest reason is that AOR is not constrained to any one style of music—rock, country or top-40, the



**AOR advocates.** Panelists at the NRBA workshop entitled, "Programing Album Oriented Rock Progressively Better" (l to r): Norm Winer of WBCN(FM) Boston; Ed Romig, KOME(FM) San Jose, Calif.; Jeff Pollack of KBPI(FM) Denver; John Gorman, WHK(AM)-WMMS(FM) Cleveland; Stanford Garrett, KZEL-FM Eugene, Ore.; Jack Crawford, WKDA-AM-FM Nashville, and William Compton, KDKB-AM-FM Mesa-Phoenix, Ariz.

panelists said. "Our genre of music," Mr. Winer said, "is not limited by our name. We can choose from all the available resources . . . We can play anything we like as long as it's good."

AOR's influence can be seen at some top-40 stations that are now using fully researched album selections to fill an hour of hits. In those instances, and others, AOR has penetrated the AM dial. But largely it still occupies the FM dial that it has become so closely associated with, the panelists said. And that is as it should be,

said Mr. Winer. "AM is insulting to music," he said, "It doesn't do it justice."

Mr. Winer said he thinks eventually people will no longer want to hear music on AM for that reason. Another panelist, John Gorman of WHK(AM)-WMMS(FM) Cleveland added there is no longer an AM rock station in his market. But Mr. Harrison, responding to a questioner, hypothesized that the potential spread of AM stereo might arrest the music exodus.

The panelists' enthusiasm for AOR did not extend to the advertising that supports

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"SALES-MAKER"

For 56 years WKY has been the innovator in the Oklahoma City radio market. Now, WKY leads again with the introduction of a new model of its "Sales-Maker" mobile broadcast studio. With its giant "Electro-Spectacular" moving sign, the unit has been described as a "Total Media Package" since it combines the best of all major media—sight, sound, motion.

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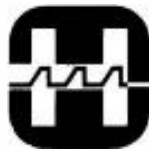
- **PA efficiency approaching 90% instead of the usual 50% to 60%**
- **125% positive peak modulation capability with plenty of reserve**
- **Low distortion**
- **Excellent transient response**

- **Wide frequency response**

There's a lot more that proves our performance story. For complete information, write Harris Corporation, Broadcast Products Division, Quincy, Illinois 62301.

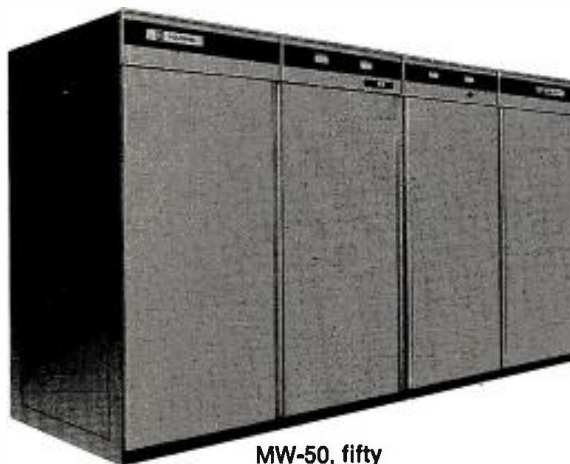


MW-1, 100% solid-state one kilowatt transmitter



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MW-50, fifty kilowatt transmitter



MW-5, five kilowatt transmitter



it. They agreed, in fact, that "advertising agencies seem to be the last front in understanding AOR," in Mr. Harrison's words. Mr. Crawford said most commercials are designed to fit into other formats, such as country or easy listening, but that "I have yet to hear an AOR version of commercials."

Several complained that most ready-made commercials are too slick and plastic-sounding to be compatible with the more casual, loosely structured style of AOR. Several endorsed copy-only commercials for disk jockeys to read, to preserve the improvised effect. The

panelists also agreed that commercials should not be repeated as often as top-40 repeat hits, because repetition breeds listener tune-out" in the AOR format, Mr. Crawford said.

Having given such an upbeat picture of AOR, the panelists admitted to an uncertain future for their specialty. "We were born of a certain culture and now we're getting older," said Mr. Harrison. Programmers have to decide if AOR should continue to seek the 18-34 audience or to expand to include an older group, he said, underscoring that by pointing out that there is already a conflict between the ap-

peal of music of groups such as Buffalo Springfield that were original AOR staples and some of the new groups fresh on the scene. "Some AOR stations will become the pop teeny stations of the future," he said. Some will fade into something else—I don't really know what form they will take."

■ Rochelle Staab, vice president and national program director, Bartell Broadcasters, New York, sums up the Bartell formula as "programming mass appeal formats tailored to the markets we're in"—all top-40 stations (except WADO[AM] New York, sale of which is pending FCC approval). In San Diego, KCBQ(AM) is programmed for its mostly white 12-49 audience, "with little ethnic balance." WOKY(AM) Milwaukee's "straight pop" format is very similar, Ms. Staab said. WDRQ(FM) Detroit is geared to its 12-34 audience with "50% black balance." WMJX(FM) Miami also aims for the 12-34 group, but with black and Cuban balance; it's "the only disco town we have," Ms. Staab said. And in St. Louis, KSLQ(FM) goes for the 12-49 group with some country, pop and black balance; it is Bartell's "most well rounded city," in terms of demographics.

Ms. Staab's programming predictions: simplicity of the disco sound will keep it alive, especially in low-income communities, if the quality of the music is maintained; AOR is "a major factor now and in the next five to 10 years," as the population grows older; there will always be a place for rock and roll; the quality of country radio is constantly improving and keeping the 25-49 demographics. And generally, because "radio over-all is improving," even with the fractionalization of each market, any format if suited to the city can survive and do well.

Tom Mosher, general manager at Bartell's WDRQ(FM) Detroit, confirms that upbeat prediction. "We've been sold out for the last four months and are turning away cash customers." He adds that "if you didn't make money in '76 as a broadcaster, maybe you should consider selling insurance."

Dwight Case, president of radio for RKO General (six AM's and seven FM's), explained in general terms RKO's programming formula: it's all in the rhythm, the mathematics of programming. That rhythm is achieved "by careful music selection, taking great care in format basics such as when and how commercials fall." He stresses knowing the particular marketplace rather than demographics, and says "we do program our commercials." Twenty-one priorities (tempo, type of jingle, read or taped...) determine placement of each spot.

RKO's contemporary-top-40 stations vary slightly; WRKO(AM) Boston, KFRC-AM-FM San Francisco and WXLO(FM) New York are "higher energy" than KHJ(AM) Los Angeles, for instance. "Contemporary stations such as ours," Mr. Case said, "are MOR radio of the seventies." What does that make MOR? "Nostalgia, if you listen to them carefully."

# An exciting NEW RADIO SERIES spotlighting famous personalities from America's past. "Update Where Are They Now?"

Magnificently produced and edited by Newsweek Broadcasting Service. Expertly narrated by nationally-known news commentator Mort Crim.

This daily, 3-and-a-half minute program is nostalgia at its best! Bringing alive events of yesteryear through the voices of the people who lived them and through the actual sounds of an era never to be again.

The insatiable appetite of Americans to remember and revel in the recent past is what makes this outstanding new series one of the most sponsor-appealing programs ever produced. Because everyone wants to know—where are they now?

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Others featured include: Francis Gary Powers, Althea Gibson, Bill Dana, Mickey Spillane, Jerry Lester, Red Grange, Dagmar, Denny McLain, Alf Landon, and many, many more.

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New low rates. Specially designed for the T.V. film and production industry.

If you have a shipment moving to or from any of the country's major film and tape production capitals (New York, Los Angeles, Pittsburgh, Chicago) you can save as much as 30%.

And if you have multiple pick ups we have a multiple pick up rate that can save you even more.

Yet while you no longer pay extra with Emery, you still get the extras.

Like an instant tracking system that can give you an up to the minute picture of your film or tape in just ten seconds. Over 100 offices, worldwide, plus hundreds of agents.

What's more we're on practically every commercial airline that carries freight.

That's over 1000 jets a day. And we use hundreds of charter and commuter airlines, too. Wherever commercial airline service is weak.

So you won't have a wait for your shipment. Nor will you have a weight problem. Because we have no size or weight restrictions.

All this and more. For less.

If you'd like to get with the program, just tear out the coupon. Or call us.

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Emery Air Freight/Television Distribution Service  
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Yes! Your service sounds like it can provide the dependability and economy I've been looking for.

Please send me information     Please contact me immediately

I average \_\_\_\_\_ air shipments per month.

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**EMERY AIR FREIGHT**

The shortest distance between two points.

## The Many Worlds of Radio 1976

### A little bit of everything provides variety to MOR formats

**A supermarket of broadcast services and crossover music enables MOR stations to succeed amidst specialized radio**

Elmo Ellis, vice president-general manager of WSB(AM) Atlanta, bristles at the mention of the term middle-of-the-road. "In Atlanta, nobody refers to us as MOR. If a station is as comprehensive and varied in what it does as WSB," he said, "it can't be labeled."

Large comprehensive stations similar to WSB must constantly develop special programs to hold audience interest. So much is available in specialized music and there is competition from television, that WSB "constantly feels the challenge of coming up with new ideas," he says. In fact, one of the reasons for a variety of formats is the near-obsession of avoiding routine or predictability, according to Mr. Ellis.

He notes, by way of example, the variety of WSB's morning programs for a week in early September: Monday 9:05-10 a.m. *WSB Guessing Game* with clues every five minutes and prizes for guessing

the person/place/thing; Tuesday (same time), *Rate the Record Show*, in which a panel listens to and scores 12 new songs, some to be added to the playlist (WSB's playlist currently comprises 100 songs; Mr. Ellis estimates the station plays 500 songs per week); Wednesday, a mobile microphone "goes underground" live from locations where a subway is being built; Thursday, an engineer or other station staff member selects the music for an hour and serves as guest and Friday, *Battle of Music* elects a most-popular album according to phone-in requests.

These are 9 o'clock samplings—and it goes on all day on approximately 2,400 stations that have variety/comprehensive/total service or MOR formats, similar to WSM.

At WCCO(AM) Minneapolis, Phil Lewis manages a "full service" station, including some emphasis on farm service or agricultural news, and music from what he calls the "top 10,000." The format hasn't changed for 52 years, Mr. Lewis says, and offers something for everyone in music and variety features. He claims the station

was one of the first to move away from the idea of news-on-the-hour or half-hour. Instead, WCCO "breaks in" any time when there is news of importance to report. There has been a "small erosion of the 18-25 year-old" audience in the last year, Mr. Lewis admits, due to the increased specialization of stations within the market. He cites the rise of NIS (News and Information Service), country and rock formats as probable cause of WCCO's demographic slippage.

Robert Henley, vice president and general manager, WGN(AM) Chicago, denies that "fractionalization" of radio formats is a trend for the future, although all-news, classical, stock market/business formats may be possible exceptions. And even there, he says, "I'm a classical music lover myself, but I don't want 24 hours a day of it. . . . There will always be a market for what we do, as long as we do it well," he says. WGN's mix of talk, phone call-ins, free-flowing music, baseball (81 Cubs games), farm reports (90 minutes, Monday-Saturday) and service-oriented contests and games—makes the station "extremely difficult to imitate." The format is "expensive to do and to do well," and it is only in rare instances that FM will attempt to duplicate it, he said.

Mr. Henley stresses that WGN "is not an easy station to listen to: our personalities are too good, services too broad," including public affairs discussion (9-11 p.m.) that is not "gutter-level," and contests that are not "hype."

James Wesley Jr., vice president and general manager of KFI(AM) Los Angeles, believes MOR succeeds and will continue to succeed in the face of increasingly specialized formats because of its personalities and the supermarket of broadcast services it provides. He says the continued influence of contemporary music has given MOR a more uptempo format in recent years, except in the manner of presentation, which remains distinct. KFI's is a "fun format" which has never pushed contests/games/promos for prizes, but rather to help promote station personalities.

Mr. Wesley said KFI has not had the demographic slippage reported elsewhere, that the 18-49 and especially 25-49 groups are still strong. The trend toward specialization? "It's gone about as far as it can go in Los Angeles," where all manner of formats are represented—but he agrees the trend will continue in other markets.

KFI's program director, Elliot (Biggie) Nevins preprograms the station's broadcast day with more music in the middle of the day and on weekends, more service in morning and evening-drive times. At

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night, 8-midnight, KFI counter-programs with talk against all-talk KABC(AM), at which time switches to sports. It's "the lemming theory at work," Mr. Nevins ob-

serves, and the talk audience is left to KFI. "The L.A. Dodgers are the only thing that beats us, and they beat everything."

KFI's playlist has been cut from 60 to

50 songs, eliminating the "stiffs," Mr. Nevins said. The music styles range from Elton John to Al Martino: a consistent format, geared to the station's median age audience, 30-35, who were "weaned on Elvis, Chubby Checker, R&B." Crossovers are evidenced only sporadically, Mr. Nevins says: "We're ready if a Tammy Wynette crossover comes along. We'll play it, but not pressure play three or four times a day. . . . We're always on the lookout for R&B or disco crossovers to pop." And he likes reggae but is "careful about how abrasive our reggae sound is." The guideline is whatever appeals to the 18-49 KFI audience. And as Mr. Nevins explains, "we could wear out that welcome very quickly."

## The Many Worlds of Radio 1976

### No matter what the label, country music is country

**Crossover problem that was evident a couple of years ago seems to have stabilized**

Hair-splitting distinctions within the 1,100-plus country music stations' formats—bluegrass, countrypolitan, contemporary country, modern country and country and western—won't wash with most station managers. "They are figments of some sales manager's imagination," said Don Nelson, vice president-general manager of WIRE(AM) Indianapolis; "country is country."

Whatever country is, it has been growing rapidly in every dimension, to the consternation of some country purists and to the delight of numbers-watchers.

"There was a time when we even questioned playing John Denver," Mr. Nelson said. Arlo Guthrie's "City of New Orleans" was banned from WIRE because Mr. Guthrie's freaky side showed through in the movie "Alice's Restaurant" and elsewhere. Now, Mr. Nelson said, "we play it as gold." In general, the crossover problem which loomed large on the country horizon for a couple of years seems to have stabilized.

The single most important growing branch of country music, in Mr. Nelson's opinion, is the Austin sound—a vein of progressive country gaining ground for several years, represented by Willie Nelson and the Pure Prairie League, for example, and most popular among the 18-24 age group (younger than traditional country demographics).

Charles Warner, general manager of WMAQ(AM) Chicago, would agree that the hottest subdivision of country is progressive country or "redneck rock, if you will"—his term for the Willie Nelson brand of country music.

The problem of the "closet" country music fan lingers on, and WMAQ never

identifies itself on the air as a country station. There's still that "poor white trash, hillbilly" image that alienates urban listeners, according to Mr. Warner.

He describes WMAQ as seeking the broadest possible audience, crossing the lines of popular/contemporary sounds. With a cume of over two million listeners a week and as the number-four station in the U.S. in total survey area, 25-49, WMAQ "must have mass audience appeal to make it . . . to be hard, pure country makes no sense. I have no choice," Mr. Warner said.

"At WMAQ, country music is defined as music that people who like country music want to hear . . ." That, in combination with providing good services (news, information, weather, time, community happenings), gets a good audience, he said. And, he claims, while MOR skews toward the old and contemporary skews toward the young, country has the broadest demographic appeal, 25-49.

Geography is a determining factor in country music, more so than in other formats, as WBAP(AM) Fort Worth will attest. The image problems Charles Warner talks

about in Chicago are nonexistent at WBAP, where country music listeners are "without inhibitions."

General Manager Warren Potash and Program Manager Don Thompson explain that the station is "on the traditional side of country," but the base is broadening. Mixing in a little bluegrass and some modern country, the station still tries "to maintain the integrity of what we started with." While the range of artists played may be wider ("not the Eagles, but, yes, some Olivia Newton-John"), the playlist is down from 110 songs a few years ago to 49 charted and 10 extras now. WBAP does best among men, 35-49, and women, 50-64; its total cume for Monday-Sunday, age 12-plus, is 1,078,000.

Messrs. Potash and Thompson stress that traditional country is very stable. They have been watching the progressive country or so-called Austin sound for 18 months and, contrary to what Don Nelson predicts as the growing trend, Mr. Thompson says no artist has become a major national force without being rooted in the traditional country vein.



**Talking country.** At this year's NAB convention, the success of country formats were discussed by (l to r) Bill Ward, KLAC(AM) Los Angeles; James Goodrich, KYSS(AM) Missoula, Mont.; Don Nelson, WIRE(AM) Indianapolis; Charles Warner, WMAQ(AM) Chicago, and Craig Scott of Plough Broadcasting.

# The Many Worlds of Radio 1976

## Could that be John Denver in among all those violins?

**Beautiful music begins to change, even adding some soft-rock sounds in hopes of attracting audience that's younger; some stations are making it by programing their own**

Strange vibrations are cropping up among those lush strains of beautiful music. The format that is programed mostly by syndicators is undergoing some changes—soft-rock sounds, even disco beats, will be featured and vocals are being added—all with the idea of attracting younger audiences.

Many stations that program beautiful music receive their formats from radio program packagers. One of the more prominent is Schulke's Stereo Radio Productions, South Plainfield, N.J. (see page 70), which supplies formats for such top-rated beautiful music stations as KJOI(FM) Los Angeles, WLAK(FM) Chicago and WWSH(FM) Philadelphia.

Ed Winton, president and general manager of WWBA-AM-FM Tampa/St. Petersburg, Fla., programs his own beautiful music format but surmises that he is in the minority. "There are quite a few syndicators lower-priced than Schulke's SRP or Bonneville, and a lot of FM's in secondary markets are using syndicated formats, many of them automated," he said.

WWBA-AM-FM claims to be first among major market beautiful music stations, based on April-May Arbitron estimates by share, total adults, in the top-20 markets with two or more good music stations. The station has a 18.1 share (combined AM and FM), and that in a market of five good music competitors.

In the Tampa/St. Petersburg market, WWBA-AM-FM competes in the same format against WDUV(FM) Bradenton, which uses Peters Productions of San Diego; WQXM(FM) Clearwater, which uses the FM-100 package from Century Broadcasting of Chicago; WAVV(FM) Tampa, using TM Programing of Dallas, and WFLA-FM Tampa, which programs its own beautiful music format.

William Elliott, program director at WQXM, thinks the vast majority of beautiful music stations use syndicated services due to the cost factor, the availability of beautiful music itself and the fact that many are "not free-standing FM's, but are connected with AM-TV operations."

KRFM(FM) Phoenix programs its own beautiful music format, and comes out number one (average quarter hour, April-May ARB) against four syndicated beautiful music formats on competing stations. Operations manager Eric Johnson said the station dropped its SRP affiliation a year ago last May because "we simply weren't getting the response . . . Since we went to our own music, we have nearly doubled our share"—now it is 11.1.

Mr. Johnson confirmed that beautiful music formats in general are tending toward soft rock, although he hates to think of it in those terms. British, Canadian and German orchestras picking up on American hits can be heard on beautiful music formats now, he said, carried over from MOR success. KRFM is using a few more group vocals, "coming foreground a bit," and standard single vocalists Frank Sinatra, Andy Williams, Vicki Carr, et al. John Denver and Neil Diamond have not been granted airplay on KRFM yet, but Mr. Johnson expects to take that step in a year or so.

In predicting trends in the beautiful music format that are programed by radio packagers, Jay Taylor, president of Master Broadcast Services of Morrisville, Pa., sees the addition of more MOR artists; old favorite tunes done to disco beats; increasing use of synthesizers and electric pianos; and more vocals, particularly female vocals.

KYXY(FM) San Diego counts itself among that "vast minority" of beautiful music stations programing their own music—and that's slightly stretching the truth because KYXY simulcasts part of each day's program from sister station KIXI-FM Seattle. KIXI-FM syndicates a sedate program of beautiful music through Broadcast Programing International, Bellingham, Wash., to some 30 stations around the country.

The San Diego market calls for a more upbeat sound—not intrusive or abrasive but "bright and beautiful" as KYXY's format is labeled. The station steers clear of the "dental office waiting room" sound and avoids "MOR-rock stuff," according to assistant program director Jonathan Hartzell, playing instead Ray Coniff, Olivia Newton-John, Lettermen and—as a "sparkler" coming out of a commercial break—John Denver.

At the NRBA convention in San Francisco last week, a workshop was conducted

to discuss the "simple, yet sophisticated format" of beautiful music and why it is thriving across the country. "It is here to stay," predicted Kenneth Mellgren, operations manager at WJIB(FM) Boston and moderator of the workshop panel. One of the trends in beautiful music seems to be toward the direction of syndicated formats, Mr. Mellgren said, "although local operators are doing successful programing of their own."

The latter goal is represented by Ted Dorf, one of the panelists and general manager of WGAY-FM Washington. "We feel we control our own destiny," Mr. Dorf said, for three reasons primarily: "We are fairly consistent in our programing, we have one of the largest record libraries and we know our market better than anyone."

Marlin Taylor of Bonneville Broadcast Consultants, Tenafly, N.J., laid down these rules for a successful beautiful music format: (1) the announcer should project as a warm, mature human being; (2) commercials should not be irritating; (3) all the program elements should fit; (4) the talk should be as good as the music; (5) the music should be as good as the talk; (6) the news and weather should be understandable, and (7) the station should project its own style. According to his definition, style is an expression of individuality impossible to copy. "Radio stations with it have got the ratings and money, too," he said.

The syndicator side was represented by Mr. Schulke of Stereo Radio Productions. A key to beautiful music, he said, is good technical quality. He urged antenna optimization ("I feel RCA does it better than all the others") and said that experience has shown him that "whatever you spend on basic RF signal will come back to you in share points and dollars."

Richard Ferguson of WEZN(FM) Bridgeport, Conn., stressed promotion to make beautiful music work. "Every good beautiful music station is a personality station—even though most don't have on-air personalities," he said, and the promotion should express that personality. WEZN, he said, looks for "classy" promotions doing things like buying four-color ads in the local editions of *Time* magazine, putting soothing ads on all-news WCBS(AM) New York and on local television. All the parts of the promotion, from newspapers to billboards, he said, are keyed to the same personality.



# The Many Worlds of Radio 1976

## Black radio: It's still got soul

### Wider variety of music changes ethnic sound of R&B programming

There are approximately 225 commercial stations which identify themselves as black, soul or rhythm and blues formats and the trend among all these designations is toward a wider spectrum of music. The preferred label is "black-oriented" for, as one program manager related, "R&B and soul sound tacky."

There is a movement toward jazz in a more commercial vein that is accompanied by a move away from the earlier ethnic sound of James Brown and others. Commercialism has put a polish on some older music types: gospel records, for instance, are now acceptable in discos. Artists such as George Benson, Natalie Cole and Nancy Wilson have become commercially viable.

The disco format itself, in the opinion of Sonny Taylor, program director of WWRL(AM) New York, has become tiresome in the New York area but is still fresh in Washington and Chicago. Disco has branched out into various forms, making songs like "A Fifth of Beethoven" acceptable.

WWRL is number one of three black-oriented AM stations in New York. Its playlist is tight (24 singles, nine album cuts and seven disco records are played in a typical week) and its audience is 18-49 (12-34 is strongest), mostly women. "We lose men to FM," Mr. Taylor conceded. Black AM's are suffering from two things, he said, the influx of FM and the preference of audiences for all-news stations, especially in the morning. "They don't want to boogie out of bed into the bathroom anymore" because "news affects blacks, now."

Arnold Schorr, vice president and general manager of KGFJ(AM) Los Angeles, agrees that the trend is to a general market appeal, but thinks those "crossovers from soul to pop still must start in black radio."

Mr. Schorr noted three subdivisions of the black format: disco, progressive soul (on FM, album-oriented and increasingly important), and the original top-40 soul in the South (rapid paced, using many production aids, still popular in smaller markets).

KGFJ, Mr. Schorr said, is "very general top-40" because "Los Angeles is the least traditional black market in the country." The influx of the black population (now in excess of one million) was from the mid-west, not the south and "they expect general music appeal, they want jocks who speak good English." The image is 'West Coast' he said, and attempts to be as "slick and tight as any top-40 rocker" with

news on the same level as the local all-news station.

There will always be a place for black radio, even though it has become diluted with crossovers, he said, "The black community is our reason for being."

In Detroit, according to WJLB(AM) disk jockey Claude Young, disco is the last word in black radio. Black AM's are playing jazz more than ever before, he said, (WJLB plays three or four selections each week), but disco dominates everything. Gospel is big, Mr. Young said, but it has changed "from 'sound like you wanna die' to almost a disco sound."

At WOOK(AM) Washington, Program Director Leonard Roberts said the trend is toward a hybrid of musical types: the instrumentation of jazz and the commercial sound of disco. The station has programmed black-contemporary or black-top-40 since February, a unique mass appeal format using only hit singles and selected album cuts, aimed primarily at a black audience. WOOK plays no jazz, no gospel, but will sometimes play older black hits from the last 20 years (by the Drifters or the Shirelles for instance). The prognosis for disco? Mr. Roberts said, "As long as there are people who enjoy dancing, there will be disco music."

**The changed look of jazz.** There may be as many as 37 commercial and about 45 noncommercial stations (many of them college stations) programming jazz. However, the number of full-time jazz stations is closer to 10. WVRV(FM) New York is a jazz station that is about to change its format to rock under the new ownership of Sonderling Broadcasting. But Program Director Barney Lane is optimistic about the shape of jazz radio, despite WVA's defection from jazz ranks. "If anything, jazz is enjoying a bit of a renaissance at the moment," with many stations at least experimenting with jazz programs within other formats, he said. It is a "pan-ethnic and international" format with an audience dominated by males 18-49 "but not ethnic enough to be considered an ethnic station." Jazz is "broadening its musical elements and in the base of its appeal," Mr. Lane said, and WVRV, for one, has witnessed a steady growth since the jazz format was implemented in February 1974. The volume and type of sales have changed, he said, from retail and jazz-related businesses at first, to national and large regional advertisers. One reason why what used to be an esoteric format has now broadened its appeal, according to Charlene Watts, program and music director of WILD(AM) Boston, is that a lot of artists—especially black artists—have become more commercially oriented. Jazz will outlive the disco formats or any fad format, Ms. Watts believes. "The longevity of jazz is due to its being straight ahead, down to earth."

# The Many Worlds of Radio 1976

## Classical formats: a distinct breed

### 'Recession-proof' audience provides amount of stability to stations that often have financial headaches

The Classical Music Broadcasters Association lists as members 269 concert-music stations, of which all but 86 are noncommercial. Loyalties to the format are fierce and, even though the number of stations is relatively few, the challenges to change classical formats in some markets stir great animosity.

While classical music formats remain defiantly distinct from every other breed of radio, the strains within the breed are somewhat vague. Concert, fine music, semiclassical and serious music are all acceptable designations, and all program directors will agree the sounds are difficult to define.

"There's no such thing as semiclassical any more," according to Jerry Lyman, vice

president and general manager of WGMS-AM-FM Washington. The misnomer is frequently used to identify "the Montovani thing," he said, which is now classified as "easy listening or background music."

"Semiclassical is a different kettle of fish," in the concurring opinion of Robert Sherman, program director of WQXR-AM-FM New York. He doesn't hide his disdain when he describes semiclassical as "wallpaper music," calling it no more than "upgraded top-40 music." He identifies WQXR's sound as "a fine-arts service, a more thoughtful program package than the classical music jukebox others have become. We program the way Bernstein programs a Philharmonic concert." The major change Mr. Sherman has noted over the past five years at WQXR is that the station is becoming entirely classical, edging out the show music and jazz, Rogers and Hart, and others. "We're forever tinkering," says Mr. Sherman—which would apply to

just about all stations with any imaginable format on radio today.

But the classical format's special financial headaches are obvious: less program time for commercials, smaller audience numbers and very selective tastes, making for a tough sell. On the positive side, the hallmark of classical stations is stability. Mr. Sherman notes that at WQXR, "our junior announcer has been here 15 years—there's no cult of personality here." The only future trend he anticipates is a change in subtleties, more vocal music perhaps.

A trend pointed out by Mr. Lyman is support given to the community fine-arts efforts, financially and otherwise. Mr. Lyman emphasizes the personality element of WGMS—"We believe in radio; a classical music station should have all the elements of a good radio station"—and he has been known to knock the "sleepy sound" of some others of the genre.

President and general manager of WFMT, Ray Nordstrand sounds more serious than sleepy when he declares that "ours is a very personal communication with the listener, respecting the taste, intelligence and dignity of the kind of professional, executive, well educated listener that classical music attracts . . . Jingles and gimmicks are an affront to this sophisticated audience." While WFMT's personalities are known and liked, Mr. Nordstrand says, they do not try to impose their own styles on the listener. He stresses the refined attitude the station wants to convey, adding it is the music rather than the announcer that controls the environment.

Both stations' approaches have been highly profitable, which indicates, according to Mr. Nordstrand, that "audiences tend to expect what you have conditioned them to like. A WGMS in Chicago would be a disaster, and a WFMT in Washington would be a disaster." trends on the part of classical format stations:

"Serious music stations are tending to be a shade *more* serious." Lighter, shorter classical music—still serious—has been applauded; "syrupy," Montovani-type and show music has not.

Folk music and comedy have been proved compatible with classical formats. WFMT's *Midnight Special*, 10 p.m.-1 a.m. Saturdays, which began 24 years ago, is still the most popular single program on the station. KVOD(FM) Denver, WCLV(FM) Cleveland, WCRB(FM) Waltham, Mass., and WONO(FM) Syracuse, N.Y., in recent years have successfully included folk/comedy programs in their classical formats.

Stations are moving away from records-only and toward specially produced programs. Eight symphony orchestras are now available on reel-to-reel tapes. WFMT's program of the Chicago Symphony Orchestra circulates to 230-plus stations. The program is underwritten by Standard Oil (Indiana) and, west of the Rockies, by United Airlines, to begin Oct. 1.

A national sales representative firm, Concert Music Broadcast Sales, New

York, has signed seven classical stations and expects to have 10 by the end of this month. President of the new rep firm, Peter J. Cleary, is backed up by Mr. Nordstrand when he predicts "the wave of the future for sales reps" is in the specialized service.

Finally, Mr. Nordstrand, who is also chairman of the Classical Music Broadcasters Association, relates the optimistic tone expressed at that group's August convention: Classical music stations are "far more resourceful than ever and have more resources than ever." Part of the reason, he said, is the unique "recession-proof" audience.

According to KFAC-AM-FM Los Angeles Music Director Clyde Allen, the FM side plays "typical" classical music, with emphasis on romantic orchestral music.

There's "nothing ultra avant-garde" and not an overdose of Gregorian chants at the other extreme.

The AM side programs only popular classical music, not accurately classified as "light," he said (Beethoven's Fifth is popular but not light, for example). The repetition rate is higher than on the FM, with repeats every two weeks.

KFAC does simulcast a lunch-time interview program (1-2 p.m.) and another 8 p.m. to 6 a.m. program, with very long works left to the near-dawn shift. On-air promos run on each station for the other and the sales department aims to sell both stations as a package.

"Some purists might feel some of what we play on AM isn't classical," Mr. Allen said. For instance, "Switched on Bach" is still controversial but KFAC plays it.

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# The Many Worlds of Radio 1976

## Success stories: packages of automated musical formats

**Syndicated programers are capitalizing on their lucrative track record with proved systems and trying out new ones based on old, familiar themes**

Radio program packagers, initially limited to beautiful-music formats and geared to cost-conscious FM's, have in recent years branched out across the spectrum of stations and musical formats. They are going after younger demographics, exploring rock, country and variations on MOR themes—and coming up with some success stories.

Jim Schulke's Stereo Radio Productions, one of the originals in the field, will gross \$1.5 million-plus this year—on target for the projected \$2-million mark by 1980. Based on the April-May ARB's, 23 of the 70 SRP subscribing stations rank number one in their markets (among all AM and FM stations, persons 18-plus).

"No one is doing as much gross on just one format as we are," Mr. Schulke says,

and the news for this year is expansion: "We are contemplating two new formats."

One new MOR format will go into test first, then to AM stations "not designed to be number one." It will take about six months to master a library, he said.

The second innovation is a soft-rock format targeted to young demographics, 18-35, aimed to women rather than men. It will be based on the successful "magic" format (WMGK(FM) Philadelphia), and Mr. Schulke is certain he will have no trouble selling it.

"Each year, tastes change a bit," he said. The beautiful-music formula used to be "quite unobtrusive, with no rock beat. Over the last four to five years, you hear more and more rock." Traditionally, beautiful music is not a vocal format (vocals only 25% of the time and then mostly groups), but Mr. Schulke is using a few more original artists' hits—like Neil Diamond and John Denver—and it seems a trend likely to continue.

Although slightly more than a third of SRP's clients operate live, Mr. Schulke said automation is increasingly convenient. Four SRP clients are semiautomated, recorded just prior to broadcast, many are live six to 12 hours each day, and many are fully automated (including two-top ranking stations, WAET-FM West Palm Beach, Fla., and WOOD-FM Grand Rapids, Mich.). Each subscriber receives a basic library of 170-190 tapes, 53 minutes of music each, supplemented during the year with 80 additional tapes.

In June, SRP signed with the British Broadcasting Corp. to import BBC beautiful-music orchestra tapes exclusively. The amount of material, according to Mr. Schulke, "is equal to more than one-third of all the renditions of songs we now have in play." The total cost to clients for two-year minimum contracts in smaller markets, for three years in larger markets, ranges from \$900 to \$6,000 a month (not including New York).

Bonneville Broadcast Consultants has four packaged program services—two beautiful-music and two MOR—currently running on 80 stations, 90% of them FM, half fully automated. A fifth format, soft rock, was introduced at the NRBA convention.

Marlin Taylor, president of Bonneville Broadcast Consultants, sees automation as more and more the mode, "not only to cut costs, but to free station personnel for other things." Musically, his forecast is for a convergence of previously distinct styles: contemporary and MOR.

Of the 50 stations in ARB-rated markets subscribing to Bonneville, 29 are in the top five in their markets; three or four are

number one, and about a dozen are number two. Monthly prices range, according to market size, from \$400 to \$3,000, and all formats are exclusive.

Two of Bonneville's formats are beautiful music; one is a quarter-hour segmented service, totally controlled and designed for larger-market FM stations. There are 200 hours in that library and a 50% turnover each year. The other is a random-select beautiful-music package, geared for AM's in smaller, less competitive markets. This package is inexpensively produced and less expensive to buy. Its 130 hours have a two-thirds turnover annually.

Two more Bonneville formats are MOR, one traditional, built on artists in the style of Andy Williams, Tony Bennett, the Carpenters and "soft-John Denver." The library has 65 tapes in one-hour reels, plus a current hit tape sent to subscribers every 10 days. The other is contemporary MOR, which is more uptempo (Captain and Tennille or Barry Manilow). Fifty tapes are supplemented by a weekly hit tape.

The new soft rock format will be patterned after the "easy listening rock sound," Mr. Taylor said, likening it to WKTU(FM) New York. The target audience is 18-34, balanced between men and women. The formula will allow for softer cuts of actual rock artists.

Musically, according to Mr. Taylor, "the road becomes narrower every month. We are moving closer to original rock arrangements. Beautiful music is becoming more contemporary; contemporary music on the average is softer today" (to wit: Neil Diamond, Barry Manilow). The softest Beatles' hits are actually in traditional MOR, he said, and the Carpenters are represented on all four Bonneville formats.

Some things haven't changed. Asked whether his music service is background or elevator music, Mr. Taylor replied, "We believe we have a foreground sound—music for people who really want to listen and to enjoy it." The announcers talk on a one-to-one basis in a friendly tone, and the music is to be heard, he contends.

TM Programming, Dallas, will introduce its fifth format Nov. 1—a beautiful-rock package already signed by four pilot stations. Beautiful rock will feature turntable hits as opposed to radio hits, a soft, mellow, nonelectric sound, according to Ernie Winn, executive vice president and general manager of TM Programming.

Other TM formats: Good music, which has 78 clients, is "foreground sound" with a high content of vocals, targeted to the 25-49 audience. Beautiful music, with 22

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Schulke, SRP

Taylor, Bonneville

Winn, TM

Vanderveen, Radio Arts

clients, is string-oriented "romance" music, also for the 25-49 group. Stereo rock, with 60 clients, features hits of 1968 through today, for 18-34 demographics. TM country, with 16 clients, is modern country's proved hits, targeted to the 18-49 audience.

Mr. Winn said fees range from \$700 to \$3,000 per month, depending on the market, and he projects a \$2 million gross for the year.

TM's most recent success is WCFL(AM) Chicago, which dropped its rock format March 16 and switched to beautiful music. "According to the April-May [Arbitron]

book, its cume went up to over one million in 23 days, the fourth-highest beautiful music station cume in the U.S.," Mr. Winn said, pointing out the station reached that million from "virtually zero".

Drake-Chenault Enterprises has been at it since 1968 and counts over 200 clients for its eight formats. Art Aster, executive vice president and general manager, projects 1980's gross at \$3 million, not including special programs. Prices ("nobody prints a rate card in the syndication business") range from \$550 to \$5,000 monthly, according to market size.

Drake-Chenault formats have been suc-

cessful in medium-size and smaller markets, and among teen-agers and 18-34 age groups in most cases.

The formats: "Great American Country," targeted to 25-49 demographics, is modern as opposed to progressive country, from Johnny Cash to Linda Ronstadt. "Supersoul," just getting started on a handful of stations, is black-oriented for AM or FM. "Classic Gold," is an oldies format from 1955 forward with more than 2,000 selections. "Contempo 200," aimed at 18-49-year-olds, is oldies from the last 15 years plus current rock hits. "Contempo 300," adult contemporary music, is cur-

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rently on about 85 stations. "XT-40" is "fast-paced" contemporary top 40 geared for 12-34-year-olds. "XT-100," ready Jan. 1 and geared to the 18-34 range, features an album-oriented rock format. "Beautiful Music-Plus," introduced at the NRBA and available Jan. 1, has two versions, standard (for 35-and-up), including modern arrangements of standards like "Stardust," and contemporary, a "heavier," Burt Bacharach sound.

Basic libraries for each format are 50 one-hour reels (150 for "Beautiful Music-Plus").

Additionally, Drake-Chenault offers the following special programs (one per market, clients have first-refusal rights): A new version of "History of Rock 'n Roll" (50 hours) will be ready in late 1976; "Golden Years of Country" and "Golden Years of Rock" (both 20 hours) are being updated and will be syndicated late this year; and "Top Hits of the 60's" (12

hours), currently in over 100 markets.

Radio Arts Inc., Burbank, Calif., has for a year and a half produced and syndicated an adult MOR music package, "The Entertainers," now on 50-plus stations. The music blend is a vocally based combination of standard MOR (Frank Sinatra, Tony Bennett), current MOR (the Carpenters, Captain and Tennille) and country crossover (John Denver), Olivia Newton-John).

President of Radio Arts, Larry Vanderveen, said "The Entertainers" originated with his "long-standing belief that MOR has disintegrated into a soft-rock substitute and play-the-hit orientation which tends to mean rock."

"The Entertainers" package comprises 24 hours of music daily, on tape, with or without customized promo's/ID's and announcers (half of the stations go with, and half without the option). Costs are scaled by market size, from \$375 to \$3,800

monthly (WITHAMI Baltimore being the largest).

Mr. Vanderveen said, "We're riding the crest of a wave some people haven't recognized yet." The emphasis is on melody. Today the rhythm and harmony of rock are the focus. "The trend musically is to bring back contemporized arrangements with standard artists." He sees a continued trend toward automation.

With 20% of the stations in the country at least partly automated already, "the cost-efficiency factor has been replaced by the recognition that better quality, consistency and control" can be had through automation, he contends.

And now Radio Arts has branched off into country. A new program service, to be available in early December, is titled "Easy Country." The sound will be "the smoother, MOR country sound" as opposed to hillbilly, bluegrass or progressive country, according to Mr. Vanderveen.

## The Many Worlds of Radio 1976

### How to get rich in radio in five minutes or less

**Short syndicated programs begin to make their mark as stations weave them into their formats**

"Ideal selling tools" are what Harry O'Connor calls the batch of radio features he syndicates in forms ranging from one minute to five minutes.

Mr. O'Connor, who numbers Ronald Reagan's three-minute daily commentaries among the programs he distributes (to the tune of an annual gross income of around one million dollars, he says), is one of three prominent short-form syndicators (the other two are Alcare Communications in Philadelphia and Nightingale-Conant in Chicago) who are swimming against the tide of strictly formatted radio.

Most syndicators say that fewer than 600 out of the more than 7,000 radio stations

in this country will even bother to listen to a distributor who has program material that he wants to sell or barter.

But the good news in that statistic, according to the New York-based radio syndicator, Robert Franklin, is that five years ago there would have been only about 150 or so radio stations willing to take outside material.

Mr. O'Connor says he wishes he could go to a station's sales manager rather than to its program director. The reason: Program directors "are actually inhibiting creative programming today," according to Mr. O'Connor. "They have more hang-ups about syndicated programming than anyone else at the station level," he continues. "Their constant goal is to sound as good as the major-market station they hope to go to work for next week."

Ronald Reagan's return to the airwaves will be one of the factors, Mr. O'Connor

says, in swelling his 1977 gross income to a figure that could go as high as \$1.4 million. Mr. Reagan's three-minute daily commentaries (with commercials, the feature runs closer to five minutes each day) are now being heard on about 150 stations and Mr. O'Connor expects to hit the 500-station mark by year's end.

Some other O'Connor Creative Services (Box 8888, Universal City, Calif. 91608) radio features that are racking up sales:

*Kids Say the Darndest Things*, starring Art Linkletter, consists of 260 five-minute segments (each of which can be edited down to two minutes) that begin their broadcast live in 45 markets next month on a five-a-week basis.

*Viewpoint* offers the 75 or so stations carrying it five-minute daily commentaries by Senator Barry Goldwater (R-Ariz.), who had originally taken over for Ronald Reagan when Mr. Reagan announced his candidacy for the Republican presidential nomination earlier this year.

*The Rip-Off*, the newest ingredient in Mr. O'Connor's program mix, focuses on "con, swindle, and consumer-fraud cases," accounts which are packaged in 260 two-minute segments and read by Jack Webb of *Dragnet* fame. This one is just now being offered.

*Profiles in Greatness*, with the actor Efrem Zimbalist Jr., as narrator, presents five minute capsules of people who reached public notice by various achievements. This series is three years old and is being heard in 85 markets.

Another West Coast personality, Ralph Story, is host of *You're the Judge*, a 90-second summary of a legal case in which both sides are presented, followed by a



**Ideal salesmen.** Radio programs ranging from one to five minutes and featuring various personalities are produced by (l to r) Harry O'Connor and include Jack Webb of *The Rip-Off*, Ralph Story of *You're the Judge*, Art Linkletter of *Kids Say the Darndest Things* and Ronald Reagan who does a daily five-minute commentary.



commercial break, which allows the listener to guess which way the judge decided. About 100 stations are running it.

The economist, Eliot Jarfeway, has also begun taping a new 90-second daily series for O'Connor Creative Services called *You and Your Money*, made up basically of practical tips on stretching a buck. Twenty-five stations are aboard (it's just been put on the market).

Mr. O'Connor's company has also just picked up worldwide distribution rights to *Superfun*, daily one-and-a-half-minute features covering everything from one-liners to crazy sound effects. New production of *Superfun II* will begin soon, according to Mr. O'Connor, but there are still 700 or so segments that'll be resuscitated from material done in the late sixties and early seventies.

Mr. O'Connor's East Coast competitor in volume of short-form radio features is Alcare Communications Inc. (Box 72, Philadelphia 19105). Jordan Schwartz, the president of Alcare, says he expects the company's gross income for 1976 to fall into the \$750,000 range.

"Our hottest property right now," Mr. Schwartz continues, "is a show called *Update: Where Are They Now?*" Produced in cooperation with the Newsweek Broadcasting Service, the three-and-a-half-minute daily feature zeroes in on nostalgia, "bringing alive events of yesteryear through the voices of the peo-



Nightingale

ple who lived them and through the actual sounds of an era never to be again," as Alcare's brochure puts it. Some of the people who turn up in these features: Stan Musial, Jersey Joe Walcott, Alger Hiss, Rosemary Clooney and Dr. Edward Teller.

The host of the series is a Philadelphia-based journalist/author named Mort Crim, who also presides over the daily 100-second commentaries Alcare sends out under the title, *One Moment Please With Mort Crim*. (They're mailed in packages of 20, every four weeks.) About

150 stations now carry the commentaries, according to Mr. Schwartz. The station first comes up with a local sponsor and then purchases the show.

*Bernard Meltzer on Living Better*, a third Alcare syndicated radio feature now being heard in about 30 markets, puts its emphasis on answering, as Alcare puts it, "everyday questions about real estate, investments, home repairs and life's everyday problems." Mr. Meltzer heads Bernard C. Meltzer and Associates, a Philadelphia firm specializing in real estate and urban finance.

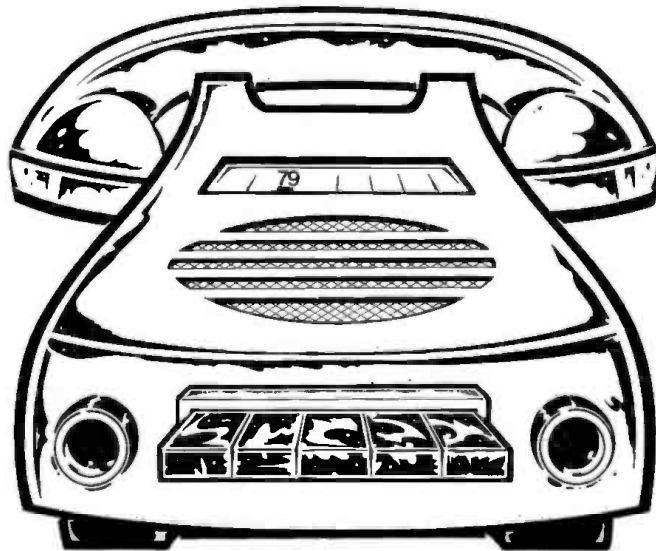
Probably the most widely distributed short-form radio syndicated commentaries are the upbeat, homespun essays of Earl Nightingale, a 56-year-old self-made philosopher who calls himself the "dean of personal motivation." Since 1959, the Nightingale-Conant Corp. (6677 North Lincoln Avenue, Chicago 60645) has sent out some 4,500 five-minute commentaries under the umbrella title, *Our Changing World*.

Lloyd Conant, the company's president, says more than 900 stations throughout the world carry these commentaries.

Major-market stations pony up as much as \$150 for a week's worth of commentaries, with the smaller-market stations paying as little as \$15 a week. Mr. Conant says the series will gross in the neighborhood of \$700,000 this year.

Progressive-rock and top-40 stations are

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latching on to a three-minute satirical feature called *News Blimps*, which is being sold by a company known as Progressive Radio Network (321 Rider Ave., Bronx, N.Y. 10451). According to Earl Riback, the company's sales manager, each "blimpy" takes a new story relating to areas like politics, the environment or youth culture and comments on it with appropriate lyrics from a contemporary song. "The production style is upbeat," Mr. Riback says.

Progressive is also ready to put on the market a series of three-minute programs aimed at buyers of hi-fi/stereo receivers

and amplifiers. Called *Sound Advice*, the feature is hosted by Seattle engineer Dave Corry, who has written a book on audio that will be used as a tie-in to the series.

Two other short-form syndication items, both barter, that are being pitched to top-40 rockers and progressive-rock stations are Bristol-Myers' *Earth News*, produced in Los Angeles by a company called Earth News Radio (which also produces a similar short-form daily show called *Hot News*), and Warner Lambert's *Record Report With Robert W. Morgan*, which is put together by Audio Video Programming in Los Angeles.

## The Many Worlds of Radio 1976

### Radio copes with the

**The trend of all-news operation, including the advent of NIS, and the proliferation of more diverse forms of reporting are a few of the many ways the medium is meeting the challenge;**

## The Many Worlds of Radio 1976

### Long-form shows find homes on many stations

#### **CBS mysteries entrenched as nightly hours; syndication of other types makes progress**

The prospects are looking up for long-form radio programming.

That's the word from the various producers who are involved in everything from the *CBS Radio Mystery Theater* to the three-hour weekly nostalgia-laden *Dick Clark's Solid Gold*.

The *CBS Radio Mystery Theater* has defied the skeptics who said the whole project would come a cropper as soon as the early-seventies nostalgia wave began to recede. Instead of collapsing, *Mystery Theater* starts its fourth year next January; the five commercial network minutes within each daily hour are being picked up by the Buick division of General Motors, Budweiser beer, Menley & James Labs, Tru-Value hardware stores, Singer, Sears-Roebuck, Seven-Up and Ex-Lax, among other national sponsors. Two hundred and seventeen stations, including 46 in the top-50 markets, carry it seven days a week. Stations get the series free and are given three commercial minutes within each hour, plus adjacencies, to sell to local advertisers.

Robert Franklin, the president of Cinema/Sound Ltd., a New York-based radio syndicator, says he's laying out a production budget of \$10,000 a week to create new half-hour tapes of five melodramas: *Dick Tracy*, *Brenda Starr*, *Terry and the Pirates*, *Counterspy* and *Crime Doctor*.

The umbrella title for the melodramas is *Five for the Money*. Thirteen episodes of each of the five are being produced for a November target date. Stations would strip the five, a different one each day, and get all six commercial minutes to sell to local advertisers.

Mr. Franklin says he's asking big-market stations to pony up as much as \$250 for a week's worth of *Five for the Money* programming, with a step-down arrangement, depending on market size, that

would reach a low of \$50 per week for stations in small markets. Stations signed so far include WOR(AM) New York, WBAL(AM) Baltimore, KMAX(FM) Los Angeles and KSFO(AM) San Francisco.

Even Bristol-Myers, which failed last year with an elaborately produced *Radio Playhouse* series of four 15-minute daily soap operas, is still looking at proposals that would put it back into sponsorship of radio drama, according to Peggy Kelly, B-M's radio-TV supervisor.

*Radio Playhouse* didn't make it because most stations are so rigidly formatted during the so-called housewife time (10 a.m. to 3 p.m.) that they were reluctant to break up those formats with a 60-minute block of drama, according to Robert Turner, B-M's media/program services director.

The executive producer of *Radio Playhouse*, Richard Cox, says he could have cleared many more stations than the 60 or so that ended up accepting the series if Bristol-Myers had not forced him to adhere to the limits of 10 a.m. to 3 p.m.

Meanwhile, old-time-radio drama and comedy are still the province of Charles Michelson, now relocated to Los Angeles after 38 years in New York, who reports that tapes of the original half-hour broadcast of *The Shadow* are being played in 300 markets, and that 200 or so markets are plugged in to *The Lone Ranger*, *Fiber McGee and Molly*, *The Green Hornet* and *Gangbusters*.

The other healthy area for long-form radio syndication is music aimed to the youth audience, and four distributors have done particularly well in the last couple of years. They are the D.I.R. Corp. in New York, which produces *The King Biscuit Flower Hour* weekly concerts, Watermark Inc. of Los Angeles, whose mainstay is the weekly three-hour *American Top 40* countdown; Diamond P Productions, also Los Angeles, which does the *Dick Clark Solid Gold* nostalgia show, and RATW Inc. of Boston, whose concert series is called *Rock Around the World*.

"The spectacular success of citizen band radio should have taught us a lesson," says James Holton, NBC's general manager, radio news. "People are hungry to talk about people."

Music may dominate in radio, but station operators will testify that news and talk are voices not easily drowned out.

"People are depending more on radio news," is the word from Doug Raper, news director at KBOI(AM) Boise, Idaho. Smaller market stations are doing more of it, he explains, and taking "more pride in what they are doing."

At KIRO(AM) Seattle, News Director Bill Whippel, and his staff of reporters operate under a credo: "everything you really wanted to know about your community but really didn't know you wanted to know about it."

Peter McCoy, vice president, CBS Radio, and KCBS(AM) San Francisco general manager, characterizes his all-news operation as "feeding a huge machine that's never satisfied." With the exception of talk and information KMOX(AM) St. Louis, all of CBS owned-and-operated stations have been all-news since 1968. And at KCBS, Mr. McCoy says that the most important result from the change is that "we're more comfortable in our skins." Westinghouse converted several of its stations to all-news even earlier.

Sheer numbers underscore the impact of NBC's News and Information Service. Sixty-four NIS subscribers currently are on-air. In major markets such as New York and Chicago, this new entry (mid-1975) faces stiff competition from the well-established all-news offerings of CBS and Westinghouse. In Washington there's competition for NIS from Post-Newsweek's CBS affiliate, WTOP(AM), and Transdynamics Corp.'s WAVA-AM-FM, licensed to Arlington, Va.

Robert Mounty, vice president and general manager of NIS, admits that "we have not achieved our early expectations." Yet he remains confident that 1977 will be the year NIS goes into the black (BROADCASTING "Profile," Sept. 20). His goal for a profitable system would be to have NIS outlets in 75 of the top-100 markets.

As to how many all-news stations a market can support, he says: "I don't think we know yet where that saturation point is."

At Associated Press Radio, Ed DeFon-

## Needs of a news-hungry public

taine, managing editor, notes that "consumer information seems to be very high" on the interest list of subscribing stations, as are feature reports on sports, commodities and financial matters. Frank Sciortino, audio bureau manager for UPI Audio Network, comments on the demand affiliated stations have made for the longer two-minute features that his organization sends out for use on weekends. He also notes a strong interest in consumer-oriented stories. Earlier this year, UPI Audio added a consumer feature to its morning feed.

And with these stories, radio takes advantage of its immediacy. According to Emerson Stone, vice president, CBS Radio News, "If anything, the interest lies in the expansion of hard news." He notes that two specialty broadcasts, *What's Happening* (regarding women) and *World of Religion* are now sent within 24 hours. There had been more leeway in the past, he says.

Over-all, ABC also has expanded its news product. As of Aug. 31, ABC joined CBS and NBC Radio as 24-hour-a-day operations. With its four radio networks—American Contemporary, Information, Entertainment and FM—it now produces 138 newscasts daily.

With the proliferation of radio news, Westinghouse Broadcasting Co. has set a new goal for itself: "We have an obligation to tell people what all of this means," says Bill Scott, vice president, news.

Mr. Scott likened the public's absorption of radio news to that of a "Chinese meal." In other words, he says, it leaves the listener with an "indefinable hunger." People have the facts, he acknowledges, but desire to know their meaning.



**On the air.** Jim Dunbar of KGO(AM) San Francisco wakes up his audience with *Dunbar and the Morning News* weekdays, 5-9 a.m.

To fill this gap, Group W will be expanding its commentator/analyst role to create a core of experts, or a "Group W think tank." Areas to be covered include economics, international affairs, military, social problems and politics. Mr. Scott expects Westinghouse to be a trendsetter in this area.

One effort is to begin at the end of this month and concerns the small turnout of voters expected in the November presidential election. We're going to "begin to tell the public what's at stake here," Mr. Scott explains, in a combined effort involving analysis, commentary, public service announcements, public affairs programming and other approaches.

No matter what the size of the station, Mr. Scott believes this approach can be undertaken. He speaks in terms of "investigative accounting," and, for example, suggests "What does it mean that the city council did X? There is no small station in this country incapable of doing that."

John Salisbury, director of news and special projects at KXL-AM-FM Portland, Ore., and president of the Radio Television News Directors Association, has two basic observations: Those stations that are concentrating on news are doing it better than before; but it's "appalling" the number of stations that have cut back.

For those stations that are improving, he claims, they are looking at "life and lifestyles." At KXL and other stations, he says, "we're not sticking with the establishment news" but rather are "probing." He says that many stations are becoming the "conscience of their community" by doing news "that really affects every segment of the community."

However, he finds a basic problem remains with radio news: "We just don't have enough people to specialize." And he notes that many stations have complained that "we can't afford that kind of staff."

Those stations that are cutting back, he believes, are shortsighted because "news does sell." And even for the smaller operations that can work only with local community groups and a tape recorder, he says that a news operation can be built at the cost of shoe leather and extra effort.

KIRO's Mr. Whippel agrees that "it is the local ingredient that counts." That means heavy emphasis on cultivating local sources. "We have trained the Port of Seattle to call us" every time a new ship comes in, he says.

KBOI's Mr. Raper says that the key is "just getting out and dealing with the people in the community." For stations, especially those on a miniscule news budget, he suggests story trading. While KBOI

ranks second in its market and has a profitable news operation, Mr. Raper says, it participates in this a great deal. "We're feeding out much more than we're getting back," he says, pointing out that among the daily recipients are six stations in Idaho, several in Oregon and KSL(AM) Salt Lake City. It's important to him to know that the stations will reciprocate.

A supplier to public stations that primarily operate on limited news budgets is National Public Radio. Its daily half-hour news program, *All Things Considered*, is aired by 95% of NPR's 170 FM and 20 AM member stations. The program, with average news stories four-and-a-half minutes long, is characterized by its "depth, background and analysis," according to Lee Frischknecht, NPR president. He says that the show not only presents the facts but tells why they occurred. NPR also offers a variety of other news material including coverage of congressional hearings.

"Most news directors have their hands full handling the news," says Marc Bragg, director of the Public Affairs Broadcast Group. Since 1973, Mr. Bragg and his organization have been supplying public affairs programming. Currently, the 123 subscribers take their weekly choice of either two half-hour documentaries, seven three-minute features or seven one-minute features.

Before a station can subscribe it must supply the Public Affairs Broadcast Group with a list of its ascertained problems. Programming is then devised in an attempt to meet the common needs.

Limited-sized news staffs are predominant in broadcasting, according to the results of a survey taken last spring by University of Georgia professor Vernon Stone. Under the auspices of the Radio Television News Directors Association, Mr. Stone polled a random sample of 330 radio stations, with 42% responding.

Compared to a 1972 survey conducted by Mr. Stone and James Hoyt of the University of Wisconsin, the results do show an increase in the number of stations that have at least one full-time news person. The median staff increased from .8 persons full time to 1.2. In markets with populations above one million, Mr. Stone found a median of four. He prefers to use the midpoint rather than average, noting that the few all-news stations would distort the picture. When stations cited troubles with their news operations, Mr. Stone found that the basic worry was "keeping your head above water," with problems involving budget, maintaining staff and equipment.

As for the future, there are those like Robert Mounty of NBC who expect "a wave of new formats," and who expect that one trend will be toward more and more specialization. "For instance, in a city like New York we could see one station programming only legal-oriented information geared to the legal profession." However, others such as his NBC colleague, James Holton, aren't as optimistic and believe that we may "have reached the limits in terms of specialization."

## What's all this talk about?

**Major market operators tap receptive and informed audiences that want to add their two cents; in many cases, talk is one element in the meld of a successful format that pays off at the cash register**

In the major markets, talk radio stations have made their mark. A look at Arbitron's April/May ratings for the average quarter-hour, 6 a.m. to midnight, Monday through Sunday, for persons 12 and older, proves it. In Los Angeles, KABC(AM) takes

first. Up the coast in San Francisco, KGO(AM) ranks second. Across the continent, WOR(AM) New York is second. And in the Midwest, KMOX(AM) St. Louis holds first with a commanding lead.

With personalities, telephone talk, information and special guests, these stations have carved out loyal audiences. In New York, Rick Devlin, WOR vice president and general manager, claims the number-one morning show—*Rambling with Gambling*. Mr. Devlin says that the show has 450,000 listeners in the average

quarter hour and the highest advertising rates in the country—\$250 to \$300 per minute. And he adds that Price Waterhouse has ranked WOR with the stations having the highest broadcast billings.

But a heavy schedule of talk does not necessarily mean the exclusion of music. At WBZ(AM) Boston, Bill Cusack, general manager, explains that "the strength of the station lies in the diversity of its format." Music is offered from 9 a.m. to 4 p.m. and talk dominates during the evening and early morning. To Mr. Cusack, the goal is to "program what the maximum number of listeners would want during the day." At night, he says, three formats generally do well: sports, talk and rock. Since rock wouldn't mix with other WBZ programming, the other two were chosen.

At WGN(AM) Chicago, Vice President and General Manager Robert Henley talks about the "blend" of talk and music at his station, where the philosophy behind telephone talk is: "We're here if you need something."

For stations with open telephone lines, the key word is "access"—not only grabbing the listeners but also giving them a chance to get into the act. "It's a format that has proved that it's not a fad," says Ben Hoberman, vice president and general manager at KABC. Jerry Johnson, operations director at KGO, estimates that roughly 11,000 to 12,000 calls get through to the station each year, with 30% to 40% getting on the air. At WMCA(AM) New York, which also ranks among the top 10, Cathy Rehl, marketing manager, says there have been as many as 2,500 "busies"—calls that can't get through—in the course of a talk show there, or even 5,000.

KABC, a talk veteran, started its conversion in 1961. It began with a series of monologues which grew into a telephone-talk format concentrating on current events. That, however, became too serious for the audience and a "magazine format" was adopted.

KMOX also offers a diverse program mix for its format which it calls talk and information. Programming there breaks down to 22% news, 33% entertainment, 15% public affairs and 20% sports. "We're four stations in one," says Robert Hyland, CBS regional vice president.

One of the greatest changes that has occurred in talk, Mr. Hyland notes, is the "audience IQ." Like others in his field, he remarks on the increasing sophistication of the public. He notes that although the station remains "the place where they can get it off their chest," the bigotry in calls has stopped. KABC's Mr. Hoberman says that callers are not "anywhere near as hostile as they used to be."

At KMOX, Jack Buck, sports director and talk-show host, says that the hosts themselves "have never tried to be controversial." Rather he considers them moderators who let "the guest expound." That's not to say that hosts don't become caustic occasionally, he explains, but their role is to provide "more information than controversy."

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## Counterattack by Wiley against critics of FCC cable policy

**At Van Deerlin hearing, chairman vigorously defends commission's rules and actions as being for the public interest and not at the behest of CATV or broadcasting**

"The commission doesn't have to be defensive," FCC Chairman Richard E. Wiley told members of the House Communications Subcommittee in its belated wind-up of 15 days of hearings on cable television legislation. "We can't please the zealots on either side. But we've made changes in the rules in the face of determined opposition. We'll make more changes. And Congress could help by enacting copyright legislation and [cable] forfeiture legislation."

The remarks, delivered with some heat, were not the only defense the chairman made of the commission's performance in regulating cable television. In the six hours the commission spent in the hearing room, he returned to the theme several times.

(The commission's performance wasn't all defense, either. Among the more positive developments: indications that the agency would probably make it easier for small cable systems to make use of domestic satellites by permitting the use of smaller receive-only earth stations than those now authorized.)

For months, Mr. Wiley and the commission had been the target of criticism generated by the subcommittee. The subcommittee staff's report on cable television, issued in January (BROADCASTING, Feb. 2) claimed that the commission pursued "a protectionist" policy that favors broadcasters, and the charge was echoed by cable industry representatives in the 14 days of hearings the subcommittee held over a period of weeks beginning in May. And the questions by subcommittee members and the subcommittee counsel, Harry (Chip) Shooshan III, one of the authors of the report, seemed predicated on a belief that the commission's regulations are unduly restrictive. At one point, the subcommittee chairman, Representative Lionel Van Deerlin (D-Calif.), who had said that "substantial revisions" in the commission's cable rules "may be warranted," asked Chairman Wiley to review the cable rules, explaining their purpose and defending them on public interest grounds.

Chairman Wiley proceeded to do as requested—rapidly, and in a manner that impressed spectators in the audience with his grasp of the rules on a subpart-by-subpart basis, among the most complicated on the commission's books. His performance

included a brief, general description of what changes, if any, the commission was considering in various areas.

Mr. Wiley—who was accompanied by all his colleagues, including the newest commission members, Joseph Fogarty and Margita White (the latter not then sworn in; see "Top of the Week")—was quick to seize the opportunity the hearing offered to respond to the criticism.

He said that the report appeared to be searching for a "villain." And he said, too, that "the bottom line is to serve the public interest. I owe nothing to the broadcasting interest." He stated repeatedly that the commission feels cable television should be developed, although not at the "expense of the public interest" by weakening the existing broadcasting service. And he said that regulatory agencies must make decisions that are to a degree arbitrary but that the commission is continually reviewing its rules with a view to eliminating or modifying them. "Our rules are not written in stone," he read emphatically from his prepared text.

Mr. Wiley also offered this prediction: If the commission totally deregulated cable television, it would not be long before a consumer protection bill was introduced—"and probably with 175 co-sponsors." (That is the number of co-sponsors of legislation introduced at the request of AT&T to protect it against the procompetitive policies the commission is introducing in the common carrier field.)

It was not likely that Chairman Wiley made any converts. Members of the subcommittee and its staff continued to bore in with questions seeking the rationale for the distant-signal, pay-cable, program exclusivity and other rules. At one point, Representative Timothy E. Wirth (D-Colo.) said there are "a lot of mythologies in this business." He had been impressed, he said, by witnesses in the earlier hearings who provided evidence that broadcasters are doing "better than ever" in the presence of cable competition.

The hearing also produced an indication that the commission is likely to grant a request of the cable television industry that will enable cable systems to hook into domestic satellite service at relatively little expense. The Community Antenna Television Association three months ago sought a declaratory ruling permitting the construction of receive-only earth stations that are smaller than nine meters, the standard now prescribed by the commission (BROADCASTING, Jan. 7).

And Commissioner Abbott Washburn, the commission's specialist in such matters, said that the relatively uncrowded condition of the satellite orbit would enable the commission to reduce the size of receive-only earth stations it would approve from nine meters (a dish that costs between \$75,000 and \$100,000 installed) to four and a half meters' (one that would cost between \$25,000 and \$30,000). A three-meter terminal would cost as little as \$5,000.

Commissioner Washburn said he was reserving final judgment but that, based on the facts available, he would favor

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“Maybe there should be no public interest standard. Maybe we should just let the marketplace govern. Maybe people don't have a right to receive programs at no cost. In that case, an entrepreneur can get a number of programs and distribute them for a price . . . But it seems to me that since people have always been accustomed to free service—and, beyond that, since some people are not able to afford \$5 or \$10 more for what they get, I'd lead the fight for preserving their right to that free service. We're not protecting broadcasters, but broadcasting.” —Commissioner Benjamin L. Hooks

reducing the specifications for receive-only stations to four and a half meters. And Commissioner James H. Quello said he had told a group of owners of small cable systems that he would support the request for approval of specifications for a smaller dish and that “that was the attitude of most of the commission”—assuming technical interference was not a problem. Chairman Wiley made no commitment other than that the commission would deal with the matter before the end of the year.

Any hope that the cable industry might get relief soon from certification requirements, however, appeared to be fading. But the commission's failure to provide relief, Chairman Wiley indicated, would be Congress's fault—and, by implication, partially the cable industry's as well.

Chairman Wiley said, as he has before, that passage of legislation giving the commission the authority to impose fines on cable systems for violating the commission's rules would make it possible for the commission to streamline or even eliminate the certification and recertification process. And, with the approach of the March 31, 1977, deadline (all systems not certified by that date must be reviewed for compliance with federal franchise standards), the commission this fall will begin a comprehensive reexamination of its certification requirements.

But indications last week were that the House would not act before Congress adjourns on legislation incorporating both the forfeiture bill and provisions authorizing the commission to deal with the cable industry's pole-attachment problems. CATA's opposition to the forfeiture bill—expressed principally through House Speaker Carl Albert—appeared to be decisive.

Representative Van Deerlin predicted passage of the copyright legislation—which Chairman Wiley said would permit the commission to take another look at some of its cable rules—would come in the present session. And although he professed optimism about the forfeiture-pole-attachment bill, he was clearly considering action in the next Congress.

At one point, the subject of the hearing veered over into a controversial area involving only broadcasting—Westinghouse Broadcasting Co.'s proposal that the com-

mission act to curtail what Group W considers the networks' dominance over their affiliates. Representative Wirth brought the matter up in discussing the question of whether stations provide local service; he said stations in Denver complained about increases in the amount of network programming.

While no positions were laid out, some clues to commission thinking may have been revealed. Commissioner Quello said the Group W proposal, with its request that the commission halt further expansion of network programming into station time, “had slowed down” the networks' reach for another half hour of time for news. He also said that networks have the capability to do the kind of public affairs programs that local stations cannot do. But, he said, “I'm philosophically opposed to another half hour for the networks.”

Chairman Wiley indicated he is not interested in further regulation of network programming. The commission, he said, is committed to a “full test” of the prime-time access rule, which reserves at least a half hour of prime time for the affiliates. But he also said the commission is far from the point of beginning to consider the Group W proposal.

The final hour of the hearing again featured a discussion of the philosophy guiding the commission in regulating cable. And at that point, Commissioner Benjamin L. Hooks—who is frequently mentioned in speculation as the next FCC chairman should Democrat Jimmy Carter defeat President Ford in November—carried some of the burden.

“Maybe there should be no public interest standard,” he said. “Maybe we should just let the marketplace govern. Maybe people don't have a right to receive programs at no cost. In that case, an entrepreneur can get a number of programs and distribute them for a price. . . . But it seems to me that since people have always been accustomed to free service—and beyond that, since some people are not able to afford \$5 to \$10 more for what they get, I'd lead the fight for preserving their right to that free service. We're not protecting broadcasters,” he said, emphasizing the last syllable, “but broadcast- ing.”

## NRBA won some hearts in San Francisco

**Good attendance, brisk sales for equipment exhibitors and plenty of pride in being a radio-only group impresses many**

The National Radio Broadcasters Association scored a hit in San Francisco last week. Radio broadcasters attending the convention at the impressive Hyatt Regency hotel there gave good marks to the youthful association's first national gathering under the name NRBA, its 15th since its formation under the former name National Association of FM Broadcasters.

Despite cancellations by some key people on the program, the association sustained good attendance at its two-hour workshop sessions, and luncheons during the three days from Monday through Wednesday brought land-office business to its exhibitors, while setting new attendance records.

The meeting was also a good pulpit for some radio evangelizing by the association's leaders, notably James Gabbert of KIQI(AM)-KIOI(FM) San Francisco. It is Mr. Gabbert's idea, oft expressed in recent years, that NRBA become the “separate voice” that radio needs to fight the government (BROADCASTING, Sept. 20). He opened the gathering last Monday with a speech in which he proclaimed, “You know it is our position at the National Radio Broadcasters Association that radio is not television. Radio cannot be represented by television interests . . . No, radio, in order to emerge as the dominant force in American communications, needs its own separate voice, a separate force to speak for it, and to fight for it.”

Television, Mr. Gabbert said, “borders on a monopoly. There is not enough diversity to unleash it and let it go on its own course . . . I do not wish to imply that television is our enemy. It is not. It's just that as a radio broadcaster, I do not want my destiny shaped or even influenced by them.”

Unlike TV, radio should be unleashed because of its greater diversity, Mr. Gabbert said. “I believe that if tomorrow the FCC dropped the 6% and 8% news and public affairs guidelines, it would not make much difference . . . The profit motive will force broadcasters to carve a niche out in the marketplace and thus serve some segment of the public.” The same holds with formats: “If Chicago were to lose its only classical music station, do you believe that if there is even the tiniest market that some smart broadcaster won't fill the gap? [Yet] with the WEFM case and the WNCN case all that has happened is that no broadcaster today in his right mind would dare try a classical music format.”

He argued also that the fairness doctrine and equal time law inhibit political coverage by radio stations, and that the

FCC's ruling that WHAR(AM) Clarksburg, W. Va., had violated the fairness doctrine by not covering a controversial issue (strip mining) "is very dangerous and sets some horrendous precedents."

"It is our posture at the NRBA that radio is different. Radio should be regulated, but in the following way. The FCC should make sure [stations] don't originate too much power, stay on frequency and don't overmodulate. That's what regulation was for in the first place."

Mr. Gabbert urged the radio broadcasters to join NRBA's fight against the government. He urged the "other association (the National Association of Broadcasters) "to go along shoulder to shoulder with us." He said, "we do not wish to be divisive. The last thing we want to do is anything that would hurt radio."

NRBA in fact will soon move its own shoulder closer to NAB's having voted at its board meeting Sunday prior to the convention to move its headquarters from New York to Washington. However, no increase in staff is planned to accompany the move, which will take place sometime before April 1977. And the legislative and regulatory contacts will continue to be handled as they are now by Mr. Gabbert from San Francisco, Abe Voron, the association's Florida-based executive vice president, and Thomas Schattenfield, of the Washington law firm Arent, Fox, Kintner, Plotkin & Kahn, NRBA general counsel.

Mr. Gabbert's address, although



NRBA President James Gabbert (l) and Chairman Robert Herpe at the association's convention last week.

delivered with some zest, received lukewarm applause Monday morning. By Tuesday afternoon, however, his sentiments rebounded from members of the audience as the broadcasters confronted members of the FCC staff in a question and answer session that lasted two-and-one-half hours. Questions ranged far afield, but headed up at least one point when they homed in on the FCC's guidelines suggesting time standards for public service and news programing. Even if those guides are not ironclad rules, they are "intimidating," said one broadcaster. "I never got any letters saying, 'thank you for your six hours of public affairs,'" said another. A third drew loud applause when he said, "we would like to be free to do our

own thing." After the session warmed up, any effort by an FCC staffer to defend an FCC radio restriction was greeted by hoots and cackles from some in the audience.

Eager to move to a higher plain of respectability within the industry, NRBA tried to insert some prominent Washington personalities into its program, but was thwarted at nearly every turn. The greatest blow to it was the cancellation of Senator Robert Dole (R-Kan.), President Ford's vice presidential running mate, who was scheduled as Tuesday's luncheon speaker. NRBA officers said they did not know the reason for the cancellation and voiced suspicions about scheduling foul-ups on the senator's own staff. That view was supported by timely news stories early

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**NRBA at work.** At left, panelists at an NRBA session on "Engineering the Quality of Sound": (l-r) Jacques Verdier of KNBR(AM), John McCarthy of KFOG(FM), Robert Kanner of KFRC-AM-FM and Edward Edison of Hammet & Edison, all San Francisco; Ed Butterbaugh, CKLW-AM-FM Windsor, Ont. and moderator Bruce Earl of Sterling Recreation Organization. "Manage-



ment Moxie that Motivates" was the subject of the panel at right. It featured (l-r) David Moss, Marketing Survey & Research Corp., Princeton, N.J.; Bruce Johnson, Starr Broadcasting, N.Y., and Carl Venters (moderator), WPTF(AM)-WQDR(FM) Raleigh, N.C. Both workshop sessions took place Monday morning (Sept. 20).

in the week about a staff shakeup in the Dole campaign because, according to UPI, "of sloppy scheduling and poor advance work."

Thomas Houser, director of the White House Office of Telecommunications, also was scheduled as a luncheon speaker, but he was unable to attend because of his mother's death the previous Sunday. Mr. Houser's address was delivered for him by Joseph Ryan, a special assistant to Mr. Houser at OTP (see page 84).

The association also made a pitch for President Ford, but was satisfied to receive instead a letter signed by the President. It said: "I send warm greetings to the Na-

tional Radio Broadcasters Association as you hold your First Annual Convention under your present name." The President praised the achievements of FM radio, which he called "a major institution for information, cultural enrichment and general listening enjoyment for millions of Americans . . . You can take pride in your sensitivity to the radio needs of your listeners as well as in your success to help preserve and perpetuate the diversity of choice in entertainment, information and opinion that is the foundation of our way of life."

Where the last-minute cancellations might have been a major embarrassment

to an organization with the prestige of NAB, they seemed not to bother the NRBA people. One FM broadcaster said she was just happy to be at a place where there were only radio broadcasters and found the workshop sessions especially good. Her comments became something of a common refrain as more broadcasters were approached.

One man, prominent in NAB affairs for the past 15 years, observed that "this group isn't organized" and could not soon develop the kind of clout in Washington that NAB has. But the smaller association throws a good show, he said. "They've got some goddamn good sessions and people who come to listen. You can't convince me it's going to die."

The same man, an NAB but not an NRBA member, pointed out that NRBA's clientele appears to be different from NAB's. "I'm not seeing the same faces," particularly not the big broadcasters, the Plough's, Storer's or Cox's, he said.

It is perhaps the absence of the big broadcasters that still distinguishes NRBA as a chiefly small market club, a holdover image from its FM-only days, and several conventioners remarked that they appreciated that. "Our only worry," said one, "is that NRBA will get too big." NRBA plainly demonstrated, however, that it is eager to capture all radio. One board member said it is important for broadcasters to see that the board reflects the entire spectrum—small, medium and large broadcasters from all over the country.

Still, it was the radio-only identity that seemed to matter most to the conventioners, many of whom said they were glad to be at a gathering where TV wasn't. Retired radio news commentator Lowell Thomas struck a sentimental chord when, accepting NRBA's third Golden Radio Award, he said the pleasure was so much sweeter when bestowed by a group that is pure radio. He accepted the award at the luncheon gathering Wednesday.

The enrollment at the gathering was particularly satisfying to the planners, who said they were startled to see pre-registrations running ahead of projections. They did not have exact attendance tallies by the end of last week, but according to Mr. Gabbert, 2,450 name badges were passed

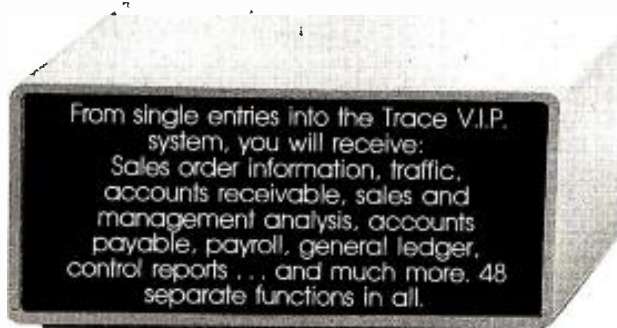
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out. Paid registrations were about 900 at the start of the gathering. On-site registrations may have raised that figure to as high as 1,200, Mr. Gabbert said.

The biggest success story, however, was the equipment show. Although its exhibit spaces were completely booked, the NRBA faced a skeptical group of exhibitors at the start, many of whom recalled the light traffic at the association's 1975 get-together in Atlanta. The poor showing last year was largely NRBA's fault for scheduling program sessions wall-to-wall and leaving little time for conventioners to visit the exhibit floor.

The association compensated this year by leaving two hours free daily after lunch, then holding cocktail receptions on the exhibit floor every evening. The result was pleasing to all the exhibitors, who experienced brisk floor activity if not brisk sales. "Our only regret" one said, "is that we didn't bring more equipment." A few said they had come with the idea that if business did not improve over last year, they would not come to NRBA's meetings any more. After three days they said they had become believers in the NRBA show.

There were the inevitable comparisons to NAB's annual trade show, but there was not a consensus on that point. One program syndicator said its business was as good as or better than at NAB. A few hardware makers said business was comparable, but a few others said NRBA is still small by comparison to NAB.

The radio-only manufacturers and programmers were naturally pleased at being on a floor uncluttered by TV equipment, "distressingly pleased" one observer said. At least two old hands at broadcast conventions said they think they can see the writing on the wall. "The same thing is happening here as it did to the NAB with the film programmers," one man said. "Nobody thought they'd succeed in breaking off for their own show, but they did."

In all, the convention gave NRBA a memorable week and high hopes for growth in the future. Mr. Gabbert happily



**Going, going.** Former auctioneer Tom Holter, now of WLVE(FM) Baraboo, Wis., and an NRBA director, conducted the daily auction on the NRBA exhibit floor. Conventioners could bid on items donated by stations and exhibitors with NRBA play money, which could be accumulated in suites and at exhibits. The calculator Mr. Holter is holding sold for 190,000 NRBA dollars.

summed up the association hierarchy's assessment of the program: "If there's ever any questions about NRBA surviving or existing, I think this puts those to bed."

**Herpe and Gabbert remain top two officers for NRBA; association votes to give selective aid to radio stations under challenge**

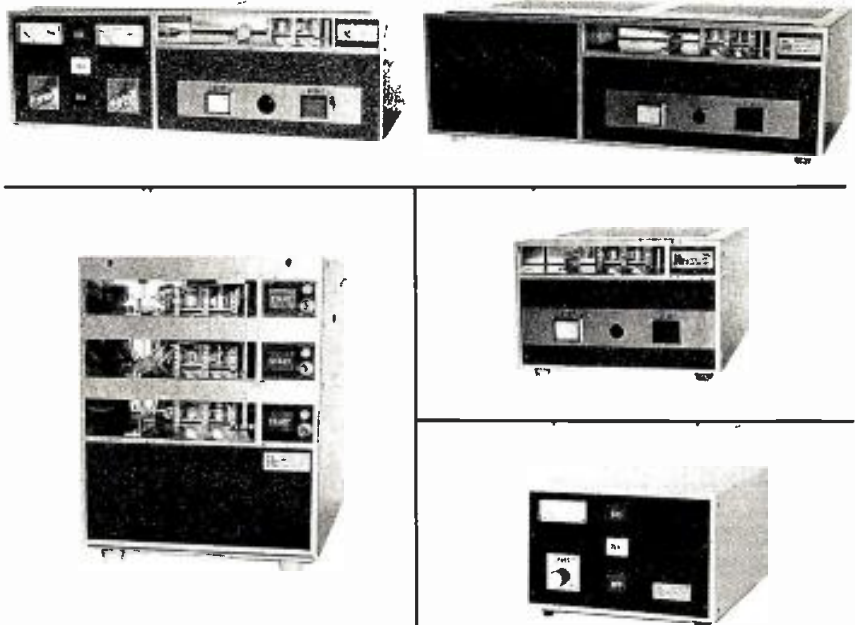
Robert Herpe of WPLR(FM) New Haven, Conn., and James Gabbert of KIQI(AM)-KIOI(FM) San Francisco again succeeded themselves as chairmen and president respectively of the National Radio Broadcasters Association in elections prior to NRBA's convention in San Francisco ("Closed Circuit," Sept. 20). Mr. Herpe

begins his fourth year (his third full year) as chairman; Mr. Gabbert begins his third as president. Both took those positions when the association was still called the National Association of FM Broadcasters.

The other board officers for the new year are: Steven Trivers, WQLR(FM) Kalamazoo, Mich., vice president, East; Eric Hauenstein, KDKB-AM-FM, Mesa, Ariz., vice president, West; Bernard Mann, WGLD-AM-FM High Point, N.C., secretary; Loring Fisher, Bonneville Consultants, Tenafly, N.J., Abe Voron, executive vice president, government relations, and Alvin King, executive vice president, station services.

At its meeting, which lasted all day Sunday last week, the NRBA board voted to

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place its resources behind individual stations "on matters of principle involving the continued vitality of radio broadcasting." The wording of the resolution is deliberately ambiguous, but it is known the board contemplates supporting radio stations faced with challenges or petitions to deny from citizen groups at license renewal time. The kind of support and whether it is given will be decided on a case-by-case basis by the NRBA board.

In other actions the board voted to join the Broadcast Ratings Council (that was one of the most controversial actions on the agenda because it involves an annual expense of \$6,000); raise the ceiling on dues from \$45 to \$105 a month, lower the minimum from \$15 to \$10, and distribute the weight more equitably among members (dues are based on gross ad revenues); move NRBA headquarters from New York to Washington by April 1977; hold six regional seminars in 1977, and hold the 1977 convention at Chicago's Palmer House. The dates for the next convention are Oct. 2-6.

In addition, Mr. Gabbert pledged a "major effort" to push a radio-only license renewal bill in Congress, as well as an all-channel radio bill to force the inclusion of FM in nearly all AM tuners at the manufacturers' level.

Bob Duffy of Henry Christal Co., New York was elected a director-at-large for NRBA; that is the first time an associate member has been given a board position, Mr. Gabbert said.

## Changing Hands

### Announced

The following broadcast station sales were reported last week, subject to FCC approval:



■ **WUAB(TV)** Lorain, Ohio (Cleveland): Sold by United Artists Broadcasting Inc. (64%) and Kaiser Broadcasting Co. (36%) to Gaylord Broadcasting Co. for \$10.5 million (BROADCASTING, Sept. 20). Final agreement was signed in Cleveland with Andy Albeck (l), president of United Artists, Edward L. Gaylord Jr. (c), chairman of buyer, and Don Curran (r), president of Kaiser.

■ **WMAY(AM)** Springfield, Ill.: Sold by Stuart Broadcasting Co. to Mid-West Family Stations for \$700,000. Seller, owned by James Stuart and family, owns KOEL-AM-FM Oelwein and KMNS(AM)-KSEZ(FM) Sioux City, both Iowa; KSAL(AM)-KYEZ(FM) Salina, Kan.; KWTO-AM-FM Springfield, Mo., and KRG1-AM-FM Grand Island and KFOR-AM-FM Lincoln,

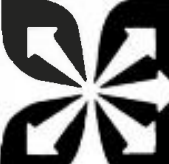
both Nebraska. Buyer (William R. Walker, Joseph D. Mackin, Philip Fisher and Charles Mefford, principals) owns WYFE(AM) Rockford and WYFE-FM Winnebago, both Illinois; WITL-AM-FM Lansing, and WSJM(AM)-WIRX(FM) St. Joseph, both Michigan; WIZM-AM-FM La Crosse, WISM-AM-FM Madison and WYTL(AM)-WOSH(FM) Oshkosh, all Wisconsin. WMAY is on 970 khz, with 1 kw day and 500 w night.

■ **WRMA(AM)-WMGZ(FM)** Montgomery, Ala.: Sold by Gemini Communications Inc. to Cleve J. Brien for \$682,750. Seller, owned by William O. Jones, William W. Dixon and Martin E. Kilpatrick, also owns WEZL(FM) Charleston, S.C., and has sold, subject to FCC approval, WHSL(AM)-WWIL(FM) Wilmington, N.C. Messrs. Jones and Dixon also have minority interests in WJEE(AM) Jacksonville, Fla. Buyer also owns KOKY(AM) Little Rock, Ark., and WNVY(AM) Pensacola, Fla. WRMA is 1 kw daytimer on 950 khz. WMGZ is on 103.3 mhz, with 27.5 kw and antenna 290 feet above average terrain. Broker: Blackburn & Co.

■ **KOGT(AM)** Orange, Tex.: Sold by Sabine Area Broadcasting Corp. to KOGT Inc. for \$488,000 plus \$80,000 noncompetition covenant. Seller is owned by Edwin T. Lovelace Jr., who has no other broadcast interests. Buyer is owned by Tolbert Foster (27.89%), Allan Shivers (27.89%), W.E. Dyche Jr. (20.42%), Edgar B. Younger (20.42%) and Ben L. Slack (3.38%). Buyers also own KVUE(TV) Austin, Tex., and all but Mr. Shivers have interests in KNET(AM) Palestine, Tex. Mr. Shivers is member of board of regents of University of Texas, licensee of educational KUT-FM Austin and KTEP(FM) El Paso. Mr. Foster is trustee of estate of his late brother, Thomas M. Foster, which owns 51% of KDET(AM) Center, Tex., and construction permit for new FM there. KOGT is on 1600 khz with 1 kw full time.

■ **WOKW(AM)** Brockton, Mass.: Sold by WOKW Inc. to Sidney Sanft, Arlene Sanft and Henrietta Masters for \$350,000. Seller is owned by John J. Sullivan, Alan C. Tindal and Kristian Solberg. Mr. Sullivan has no other broadcast interests. Messrs. Tindal and Solberg also own WSPR(AM) Springfield, Mass. Buyers have no other broadcast interests. Mr. Sanft is employed by federal government. Arlene Sanft is his wife, and Henrietta Masters his mother-in-law. WOKW is 1 kw daytimer on 1410 khz. Broker: Keith W. Horton Co.

■ **WALY(AM)** Herkimer, N.Y.: Sold by Owego Community Service Broadcasting Corp. to WALY Enterprises Inc. for \$140,000. Seller is owned by Philip Spencer (30%) and 85 minority stockholders. Seller also owns WCSS-AM-FM Amsterdam, N.Y. Principals in buyer are Robert E. Kassi and Charles A. Rosen. Mr. Kassi is in advertising department of *Youngstown Vindicator*, Youngstown, Ohio. Mr. Rosen is freelance programmer. Buyers have no other broadcast interests. WALY is 1 kw daytimer on 1420 khz. Broker: Keith W. Horton Co.



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9/27



■ Other sales reported at the FCC last week include: KNND(AM) Cottage Grove, Ore.; WMDI(FM) McKean, Pa.; KDLT(AM) Delta, Utah (see page 89).

#### Approved

The following transfer of station ownership was approved last week by the FCC:

■ KETO-FM Seattle, Wash.: Sold by KETO-FM Associates to Golden West Broadcasters Inc. for \$590,000. FCC waived "three-year rule" on showing that seller operated at loss since purchase of station for \$425,000 in 1974. Seller, limited partnership of Sidney R. Knafel (50%) and George Lindemann (50%), has no other broadcast interests. Buyer is station group owned by Gene Autry and his wife, Ina Mae Autry (together, 50.1%), and The Signal Companies (49.9%). Buyer also owns KVI(AM) Seattle; KMPC(AM)-KTLA(TV) Los Angeles; KSFO(AM) San Francisco and KEX(AM) Portland, Ore. Mr. Autry is also stockholder in KOOL-AM-FM-TV Phoenix and KOPO(AM) Tucson, Ariz. Publicly traded Signal Companies manufactures Mack trucks and has real estate and other business interests. KETO-FM is on 101.5 mhz with 100 kw and antenna 1,140 feet above average terrain.

■ Other sales approved by the FCC last week include: WCRS-AM-FM Hillsdale, Mich.; KIBL(AM)-KJDF(FM) Beeville, Tex.; WSGB(AM) Sutton, W.Va. (see page 90).

before the FCC."

For RKO General Inc., General Tire & Rubber Co. has become a parent that is not only an embarrassment but a positive threat to its existence. GT&R and its president, Michael Gerald O'Neil, have been accused by the SEC of a long list of federal securities-law violations, including illegal and improper payments to officials of foreign governments, political contributions in the U.S. and maintenance of slush funds. GT&R and Mr. O'Neil, without admitting guilt, consented to the entry of a court order restraining them from such actions in the future (BROADCASTING, May 17). That record could prove awkward to RKO in seeking renewal of any of its radio and television stations.

Indeed, now pending before the FCC is a petition urging the commission to consider charges similar or identical to those filed by the SEC. The petition was filed in December by Community Broadcasting of Boston Inc., one of two challengers seeking to supplant RKO as licensee of WNAC-TV (ch. 7) Boston. The administrative law judge in the case issued an initial decision two years ago that favored RKO (BROADCASTING, June 24, 1974). But the commission, which heard oral argument in the matter last June, has yet to rule on exceptions to that decision or on Community's petition.

RKO contends that, whatever GT&R did in its nonbroadcast ventures, it had no bearing on RKO, since, as a practical mat-

ter, RKO operated independently of GT&R. RKO's record in Boston, RKO's lawyers said, was a better gauge to future performance than GT&R's alleged activities.

But GT&R, apparently, wanted insurance; the commission, its officials know, might feel that so long as there is a formal tie between them, GT&R might affect RKO's management. Spinning RKO off to GT&R's 51,000 stockholders on a pro-rata basis would eliminate that apprehension. The stockholders who own RKO through their ownership of GT&R would own it directly; the disturbing presence of GT&R would be gone.

Nor are the SEC-type charges the only problem GT&R stockholders hope to eliminate by taking RKO out from under GT&R. GT&R has been accused of engaging in illegal reciprocity arrangements, some involving RKO stations. The charges, presumably, would not be used against RKO stations not owned by GT&R.

Top officials at RKO General in New York would not comment on the action at this time, saying it was still in the formative stage. But one authoritative source close to the situation said:

"Everyone in the top echelon seems highly enthusiastic about what's happening. You must remember that RKO General has been operating rather independently from General Tire for a long time; many of the top officials have only a slight

## RKO spin-off from GT&R is planned

**Parent firm announces deal in which it hopes to alleviate problems it's causing subsidiary's station licenses; move is subject to FCC and SEC approval**

One of the nation's largest broadcast groups, RKO General Inc., is to be spun off from its parent, General Tire & Rubber Co., under a plan framed to protect its TV-radio properties from license challenges.

The move was announced at a special meeting of the board of directors of General Tire at its headquarters in Akron, Ohio, last Monday. It would make RKO General, whose holdings include 17 TV and radio stations, completely independent of General Tire.

General Tire said the date of the distribution and the ratio of shares of RKO common stock to be distributed will be announced at a later date. The spin-off is subject to the approval of the FCC and Securities and Exchange Commission, and to a ruling that it would be tax-free for General Tire shareholders.

Thomas F. O'Neil, chairman of General Tire, said the action "will enable RKO to function in the broadcast area without the difficulties to which it has been subject and may be subject by virtue of its being a subsidiary of the company, including the problems involved in litigating issues

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acquaintanceship—if that—with General Tire executives.”

RKO General's broadcast interests cover six AM, seven FM and four TV stations: WOR-AM-TV and WXLO(FM) New York; WRKO(AM), WROR(FM) and WNAC-TV Boston; WGMS-AM-FM Bethesda, Md.-Washington; WAXY(FM) Fort Lauderdale, Fla.; WFYR(FM) Chicago; WHBQ-AM-TV Memphis; KFRC-AM-FM San Francisco; KHJ-AM-TV and KRTH(FM) Los Angeles.

RKO General, in addition to the broadcast stations, has these holdings: a chain of 129 motion picture theaters in 42 cities; seven soft-drink bottling plants in Ohio, Indiana, Tennessee and Arkansas, and more than 40 cable TV systems in 10 states. The company also owns a 58% interest in Frontier Airlines. All of these businesses will be included in the spin-off, according to General Tire. RKO General has about 7,500 employees.

John B. Poor, 61, is chairman of RKO General. He has been associated with the firm and its predecessor companies since 1952 in various executive capacities.

Frank J. Shakespeare is president of RKO General. He is 51 and formerly was a top executive with CBS-TV, the United States Information Agency and Westinghouse Broadcasting before joining RKO General in his current post in January 1975.

Heading the broadcast areas of RKO General are Robert L. Glaser, president, television, and Dwight Case, president, radio.

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## Houser leans towards lighter rein on radio

**NRBA told that he generally is in tune with earlier OTP bill, but with certain reservations; San Francisco meeting gets message from President Ford**

Thomas J. Houser, President Ford's new director of the Office of Telecommunications Policy, supports the concept of legislation permitting some deregulation of radio. But he does not go quite as far in that direction as OTP did under his predecessor, Acting Director John Eger.

Mr. Houser's thinking, like that in a bill drafted by OTP earlier this year and now in the executive-branch clearing process, would permit the FCC to experiment with a test suspension of the fairness doctrine as it applies to radio in the 10 largest markets.

But where the draft bill would also prohibit the FCC from considering format changes or content in passing on sales of AM or FM stations, Mr. Houser would simply include that prohibition in the deregulation experiment in the 10 top markets.

Mr. Houser expressed his views last week in a speech read to the National Radio Broadcasters Association meeting in San Francisco by his special assistant, Joseph P. Ryan. Mr. Houser was unable to make the trip himself because of the death of his mother in Chicago.

Mr. Houser, a former FCC commissioner who assumed his new post two months ago, recalled the concern he felt five years ago at the commission about the case-by-case approach to regulation of the journalistic process and advertising judgments. That approach was, he said, "inviting with increasing frequency federal intervention into the editorial process."

Now, he said, "the astounding growth of radio in the last several years" clearly indicates that the argument of the scarcity of the spectrum "has lost enough strength in some radio markets that we can begin to seek a vehicle for orderly deregulation."

But advances toward that goal, he said, "must be deliberate. We must be certain that the public interest in receiving diverse, often contrary views on issues of public importance can be better served by reliance on competitive interests and journalistic initiative of radio broadcasters in large radio markets than by continued reliance on governmental oversight."

Accordingly, he said, OTP is considering recommending "an experiment" which would allow broadcasters in the 10 largest markets to cover controversial social, political and other issues of public importance in a manner "they deem appropriate, and further, to choose freely the program format that they deem most suitable."

But "experiment," he said, "is a key

word." If the broadcasters involved are found to have served the public interest, they "will have pioneered a future where the diversity of electronic media outlets can yield easily to self-determination." If not, their failure "is likely to carry over for many years to come."

Mr. Houser's approach appears to have been tempered by the concerns expressed by the Justice Department in comments on the OTP bill that were filed with the Office of Management and Budget. Justice endorsed the idea of a test suspension of the fairness doctrine in the 10 largest markets.

But the department is not persuaded that removal of content regulation is warranted in markets where there are not a multitude of stations assuring the safeguards Justice feels are implicit in effective competition (BROADCASTING, Sept. 13). Accordingly, Justice would not recommend submission to Congress of the provision banning commission interference in format changes.

## Three CPB nominees are left dangling

President Ford's three Republican nominees to the board of the Corporation for Public Broadcasting were confirmed by the Senate last week; no action was taken on his three Democratic choices leaving the seats open to nominations by Jimmy Carter should he be elected President.

Approved by the Senate Communications Subcommittee and a Senate voice vote were Clyde M. Reed, editor and publisher, *Parsons (Kan.) Sun*; Charles W. Roll Jr., study director, Gallup Organization, and president, Polls Inc., Lawrenceville, N.J., and Louis P. Terrazas, president, Gold Bond Manufacturing, San Antonio, Tex., and executive board member of the National Hispanic Assembly.

Nominees not considered by the Senate Communications Subcommittee were Charles Crutchfield, president, Jefferson Pilot Broadcasting Co., Charlotte, N.C.; Paul M. Stevens, president, Southern Baptist Convention's Radio and Television Commission, Fort Worth, and Leslie N. Shaw, vice president Greater Western Financial Corp., New York.

Subcommittee Chairman John O. Pastore (D-R.I.) was asked by Senator James B. Pearson (R-Kan.) to act on the nomination of Mr. Roll. Similarly, Senator Howard H. Baker (R-Tenn.) was in Mr. Reed's camp. Mr. Terrazas already had the support of the chairman. In Mr. Pastore's opening remarks at the hearings which lasted about 15 minutes he mentioned that he and several other committee members felt "it was about time that the White House consider the appointment of a Hispanic-American."

Mr. Reed will replace Frank Schooley, director emeritus, University of Illinois's WILL-AM-FM-TV Urbana, and Mr. Roll will take the seat held by Jack Wrather, Wrather Corp., Beverly Hills, Calif. Mr. Terrazas will fill a vacancy on the board.

# The Broadcasting Playlist Sep 27

## Contemporary

Over-all-rank	Last This week	Title (length) Artist—label	Rank by day parts			
			6-10a	10a-3p	3-7p	7-12p
1	1	<b>Play That Funky Music</b> (3:12) Wild Cherry—Epic	2	2	1	5
3	2	<b>A Fifth of Beethoven</b> (3:02) Walter Murphy—Private Stock	1	3	3	1
5	3	<b>(Shake...) Shake Your Booty</b> (3:06) K.C. & Sunshine Band—T.K. Records	3	5	2	2
7	4	<b>Lowdown</b> (3:15) Boyz Scaggz—Columbia	4	6	4	3
4	5	<b>If You Leave Me Now</b> (3:40) Chicago—Columbia	6	1	6	4
2	6	<b>Don't Go Breaking My Heart</b> (4:23) Elton John & Kiki Dee—Rocket/MCA	5	8	5	8
9	7	<b>Devil Woman</b> (3:21) Cliff Richard—Rocket	7	4	9	7
8	8	<b>I'd Really Love to See You...</b> (2:36) England Dan & John Ford Coley—Big Tree	8	9	7	9
11	9	<b>Still the One</b> (3:42) Orleans—Asylum	9	7	10	6
6	10	<b>You Should Be Dancing</b> (3:23) Bee Gees—RSO/Polydor	10	12	8	12
13	11	<b>Disco Duck (Part 1)</b> (3:15) Rick Dees and His Cast of Idiots—RSO	12	10	12	10
12	12	<b>With Your Love</b> (3:33) Jefferson Starship—Grunl	11	11	11	11
18	13	<b>I Only Want to Be with You</b> (3:20) Bay City Rollers—Arista	13	15	15	14
19	14	<b>She's Gone</b> (3:24) Hall & Oates—Atlantic	17	17	14	13
17	15	<b>Getaway</b> (3:38) Earth, Wind & Fire—Columbia	15	13	16	15
16	16	<b>Say You Love Me</b> (3:58) Fleetwood Mac—Reprise	14	14	17	17
10	17	<b>You'll Never Find Another Love...</b> (3:36) Lou Rawls—Phila. Int'l.	16	18	13	18
20	18	<b>A Little Bit More</b> (2:56) Dr. Hook—Capitol	18	16	18	16
31	19	<b>The Wreck of the Edmund Fitzgerald</b> (5:57) Gordon Lightfoot—Reprise	20	20	19	19
27	20	<b>Rock 'N' Me</b> (3:05) Steve Miller Band—Capitol	19	19	20	20
22	21	<b>Magic Man</b> (2:45) Heart—Mushroom	21	23	22	22
14	22	<b>Let 'Em In</b> (5:08) Paul McCartney & Wings—Capitol	22	22	24	25
25	23	<b>Wham Bam Shang-A-Lang</b> (3:32) Silver—Arista	25	21	23	21
28	24	<b>Do You Feel Like We Do</b> (14:15) Peter Frampton—A&M	23	24	25	23
23	25	<b>The Best Disco in Town</b> (2:29) Ritchie Family—Marlin/T.K.	24	25	26	26
32	26	<b>Fernando</b> (4:11) Abba—Atlantic	30	29	21	24
21	27	<b>Baby, I Love Your Way</b> (3:28) Peter Frampton—A&M	27	26	29	27
—	28	<b>Muskrat Love</b> (3:28) Captain & Tennille—A&M	26	28	27	28
26	29	<b>That'll Be the Day</b> (2:32) Linda Ronstadt—Asylum	28	30	28	29
15	30	<b>Heaven Must Be Missing an Angel</b> (3:28) Tavares—Capitol	29	27	31	31
29	31	<b>Beth</b> (2:45) Kiss—Casablanca	31	32	32	32
—	32	<b>This One's for You</b> (3:25) Barry Manilow—Arista	*	*	30	30
—	33	<b>A Dose of Rock 'N' Roll</b> (3:16) Ringo Starr—Atlantic	32	33	33	35
30	34	<b>Afternoon Delight</b> (3:10) Starland Vocal Band—Windsong	38	31	38	33
—	35	<b>Just to Be Close to You</b> (3:28) Commodores—Motown	34	34	35	34
35	36	<b>Get Closer</b> (3:45) Seals & Croft—Warner Bros.	33	*	34	37
—	37	<b>It's O.K.</b> (2:02) Beach Boys—Brother/Warner Bros.	37	38	39	*
36	38	<b>Don't Stop Believin'</b> (3:24) Olivia Newton-John—MCA	35	36	*	*
39	39	<b>I Never Cry</b> (3:43) Alice Cooper—Warner Bros.	*	35	40	*
24	40	<b>Summer</b> (3:59) War—United Artists	39	40	*	*

## Playback

**The big apple.** If it's on at WABC(AM) New York, it's a hit. Rick Sklar, director of program development for the nation's preeminent radio station, told "Playback" that records are "absolutely not" broken there. **Paradox.** New York may be a trend-setter, but WABC chooses to watch and research while "Average City USA" stations such as WCOL(AM) Columbus, Ohio ("Playback," Sept. 20) venture unknown records. Mr. Sklar explains: "It takes a while to research the reaction of the public to records... we don't believe you can research new material and get that accurate a reading." There are times, however, when WABC will add a new release. But it's got to be a sure shot. Mr. Sklar watches record reviews and if a tune is "unanimously picked by everyone as a top hit, top pick of the week, then we may figure that this is big. But that's about it." **Example.** *The Best Disco in Town* (Marlin) by the Ritchie Family (No. 25 on "Playlist" this week) was on at WABC before any other station surveyed by BROADCASTING. Not even at WCOL, where Dave Bishop says "we've never had a disco record yet that was a hit in this town." Why disco success in New York? Mr. Sklar says "we have a great many discotheques here and a different ethnic make-up of the market... discos are an important part of some of these cultures."

## Country

Over-all-rank	Last This week	Title (length) Artist—label	Rank by day parts			
			6-10a	10a-3p	3-7p	7-12p
2	1	<b>I Don't Want to Have to Marry You</b> (3:03) Jim Ed Brown & Helen Cornelius—RCA	1	1	1	1
1	2	<b>(I'm a) Stand by My Woman Man</b> (2:57) Ronnie Milsap—RCA	2	3	2	8
11	3	<b>Here's Some Love</b> (2:59) Tanya Tucker—MCA	3	6	3	3
3	4	<b>Misty Blue</b> (2:36) Billie Jo Spears—United Artists	2	4	2	6
6	5	<b>You &amp; Me</b> (3:22) Tammy Wynette—Epic	4	2	5	2
4	6	<b>If You've Got the Money...</b> (2:05) Willie Nelson—Columbia	5	5	6	7
9	7	<b>I Wonder If I Ever Said Goodbye</b> (3:30) Johnny Rodriguez—Mercury	7	4	9	4
16	8	<b>Don't Stop Believin'</b> (3:24) Olivia Newton-John—MCA	6	7	8	5
17	9	<b>The Games That Daddies Play</b> (3:00) Conway Twitty—MCA	8	9	4	6
5	10	<b>All I Can Do</b> (2:23) Dolly Parton—RCA	9	8	7	9
—	11	<b>Let's Put It Back Together Again</b> (3:16) Jerry Lee Lewis—Mercury	12	10	11	11
10	12	<b>My Prayer</b> (2:41) Narvel Felts—ABC/Dot	10	11	12	12
14	13	<b>After the Storm</b> (2:37) Wynn Stewart—Playboy	11	13	10	13
—	14	<b>Among My Souvenirs</b> (2:32) Marty Robbins—Columbia	13	12	13	10
24	15	<b>The End Is Not in Sight</b> (3:11) Amazing Rhythm Aces—ABC/Dot	15	14	16	14
—	16	<b>I've Loved You All of the Way</b> (2:58) Donna Fargo—Warner Bros.	14	18	14	18
19	17	<b>See You on Sunday</b> (3:33) Glen Campbell—Capitol	16	15	18	15
8	18	<b>You Rubbed It in All Wrong</b> (2:32) Billy (Crash) Craddock—ABC/Dot	17	16	15	21
7	19	<b>Bring It on Home to Me</b> (2:20) Mickey Gilley—Playboy	18	19	19	17
25	20	<b>Peanuts and Diamonds</b> (3:10) Bill Anderson—MCA	20	17	21	16
20	21	<b>Here I Am Drunk Again</b> (2:27) Moe Bandy—Columbia	19	22	17	25
15	22	<b>Afternoon Delight</b> (2:56) Johnny Carver—ABC/Dot	21	21	20	19
—	23	<b>Somebody Somewhere</b> (3:00) Loretta Lynn—MCA	*	23	*	23
—	24	<b>One More Time</b> (3:27) Crystal Gayle—United Artists	25	25	*	22
22	25	<b>Cherokee Maiden</b> (2:56) Merle Haggard—Capitol	24	24	*	24

These are the top songs in air-play popularity as reported by a select group of U.S. stations. Each has been "weighted" in terms of The Pulse Inc. audience ratings for the reporting station on which it is played and for the part of the day at which it appears. A (▲) indicates an upward movement of five or more chart positions.



## Media

**George N. Gillett Jr.**, president and chief executive officer, group owner Globe Broadcasting, Chicago, elected vice chairman. He retains title of chief executive. **Glenn A. Killoren**, executive VP and treasurer, elected president. **Marian R. Polito**, formerly assistant treasurer for firm's subsidiary, Harlem Globetrotters, which was sold earlier this year, elected assistant treasurer of Globe. Globe owns WYON(AM)-WGCI(FM) Chicago, WIXY(AM)-WDOK(FM) Cleveland and WDEE(AM) Detroit.

**Reed Prior** and **R. Scott Glimore**, co-owners of Mid-Michigan Broadcasting Corp. (WRNN(AM)-WCRM(FM)) Clare, Mich., becomes president/sales manager and VP/operations manager, respectively.

**John J. Daly**, manager, financial administration, NBC-TV, New York, appointed director, financial administration, business affairs.

**William F. Foulkes**, owner of Advance Productions, advertising agency in Bakersfield, Calif., joins KGEE(AM)-KGFM(FM) there as general manager, succeeding **Dan Speare**, who resigns.

**Bill Nicholson**, operations manager, WRR(AM) Dallas, appointed general manager, succeeding **Edd Routt**, who joins KLIF(AM) there in same capacity.

**Maryhelen Stepp**, with public relations department, *Detroit News*, appointed publicity manager, WWJ-TV there, station co-owned with newspaper.

**Thomas Foos**, promotion coordinator, WJBK-TV Detroit, named promotion manager, WSPD-TV Toledo, Ohio. Both are Storer stations.

**Connie Kuegeman**, assistant director of promotion, KFMB-TV San Diego, appointed director of promotion.

**Douglas E. Price**, broadcast standards administrator, WITI-TV Milwaukee, appointed promotion manager.

**Peter V. Taylor**, VP/general manager, KFOG(FM) San Francisco, re-elected president, Northern California Broadcasters Association. **Michael Luckoff**, VP/general manager, KGO(AM) there, re-elected VP. Newly elected were **Wallace M. Hutchinson**, KCBS(AM) San Francisco, secretary, and **Walter Carroll**, KDIA(AM) Oakland, treasurer.

**Phyllis Seifer**, director of information services, Avco Radio Television Sales, New York, appointed director of advertising/promotion/public relations, WNEW-TV there.

**Gregory W. Taylor**, promotion assistant coordinator, WABC(AM) New York, promoted to assistant director of creative services.

**Arnold S. Blauweiss**, certified public account-

ant with New York firm of Peat, Marwick, Mitchell & Co., joins LIN Broadcasting there as accounting director.

**Mike Regan**, air personality, noncommercial KUNM(AM) Albuquerque, N.M., named operations manager.

## Broadcast Advertising



Marks



Ostrow

**Marjorie Marks**, director of marketing and managing director of Felsway Advertising Inc., Totowa, N.J., (New York) named VP, retail marketing, Radio Advertising Bureau, New York, succeeding **Lawrence Ostrow** who joined CBS Radio as director, retail marketing (BROADCASTING, Sept. 20).

**Stanley Schulman**, associate creative director, Foote, Cone & Belding, New York, named VP.

**Mike Davison**, retail sales manager, KMPC(AM) Los Angeles, appointed marketing director for Golden West Radio Division—KMPC, KSFO(AM) San Francisco, KEX(AM) Portland, Ore., KVI(AM) Seattle and Major Market Radio rep firm. **Marla Pirner**, associate director of marketing research, Golden West Broadcasters, appointed associate marketing director for radio division.

**John T. McGurk**, with WDVR(FM) New York, appointed local sales manager.

**Jim Sondheim**, account executive, WJIT(AM) New York, named sales manager.

**Gwen Webb**, with WJBO(AM)-WFMF(FM) Baton Rouge, named general sales manager.

**Art Yavelberg**, with WINZ(AM) Miami, appointed sales manager.

**Terri Monaghan**, account executive, WGLO(AM) Fort Lauderdale, Fla., appointed local sales manager, WGMA(AM) Hollywood, Fla.

**Wayne Fulcher**, account supervisor, Benton & Bowles, Toronto, joins Jennings & Thompson Advertising, Phoenix, as account manager.

**Patrick J. Devlin**, VP and sales manager of Blair's New York Station Division CBS Unit, named VP and general sales manager of Blair Television's Chicago sales office, succeeding **Brian P. Hogan**, whose new assignment within

Blair TV will be announced shortly.



Devlin



Whaley

**Edith K. Whaley**, media supervisor, Eisaman, Johns & Laws, Los Angeles, joins BBDO there as broadcast supervisor.

**Neal Wein**, formerly with Katz Agency, Los Angeles, joins Adam Young Inc. there as office manager.

**Ronald J. Zitani**, VP/associate research director, William Esty Co., New York, joins DKG Advertising there as VP/manager of marketing research.

**Carol Robins**, account executive, ABC-owned WLS(AM) Chicago, named retail/new business manager, replacing **Francey Smith**, who joins Chicago sales office of ABC Radio.

**Donald Zimmerman**, art/creative director, J. Walter Thompson, Paris, appointed associate creative director, JWT Chicago. **Byron Hackett**, VP/director of management services, JWT New York, named senior VP.

**Ron Goldner**, formerly with SSC&B, New York, joins Kaiser Broadcasting Spot Sales there as account executive.

**John Molanphy**, from Ketchum, MacLeod & Grove, Pittsburgh, joins Tracy-Locke, Dallas, as senior media planner. **Patty Lynch**, broadcast buyer, Brewer/Young & Rubicam, Kansas City, Mo., joins T-L as assistant media planner.

**James J. Porcarelli**, associate media director, Noble-Dury, Nashville, appointed VP, media, Travis/Waltz/Lane, advertising/marketing firm, Kansas City, Kan.

**Mark L. Shyres**, creative director, Hanley Partnership, St. Louis, joins D'Arcy-MacManus & Masius there as director of sales promotion.

**Rae Brooks**, general manager, Terri Brady & Associates, media consultants, Los Angeles, joins Dimensions Unlimited, media/marketing research firm there, as VP, agency services.

**Byron B. Schlesinger**, executive VP, Robert S. Block advertising, Milwaukee, named VP/head of new consumer division, Bozell & Jacobs, Racine, Wis. Also joining B&L Racine consumer group from Block agency: **James T. Orgill**, creative director; **JoAnn Ratcheson**, account executive; **Debbie Muenchow**,

copywriter/broadcast producer; **James Hass**, art director, and **JoAnn M. Englehart**, art/production.

**Stefanie Samek**, creative director, Zakin & Comerford, New York, joins Parkson Advertising there as associate creative director.

**Susan Helton**, math/science teacher, Chicago Heights, Ill., joins WCOP-AM-FM Boston as traffic director.

**Hank Welt** and **Tedd Caserta**, Weit/Caserta Productions, New York, join Sound Concepts, Woodbridge, Conn., as director of audio-visual production and director of cinema production, respectively. Staff additions are part of over-all expansion of TV commercials, films and audio-visual presentations firm.

## Programing



Lund

**John C. Lund**, program manager, WNBC(AM) New York, joins WISN-AM-FM Milwaukee in same capacity. **Tom Lambert**, WISN program director, appointed operations manager, WISN-AM-FM, new position.

**Chuck Knapp**, air personality, WIBG(AM) Philadelphia, named program manager.

**Martin Rabinovitch**, manager, 20th Century Fox, Los Angeles, joins Walt Disney Productions, Burbank, Calif., as director of market planning for motion pictures and television.

**Albert A. Altmark**, attorney, New York, joins Charles Michelson Inc., Beverly Hills, Calif., as manager of radio department.

**Don Wollman**, unit manager, broadcast operations and engineering department, ABC-TV, Hollywood, named to newly created position of director of operations and administration, on-air advertising, West Coast, ABC-TV.

**Homer Dee Jr.**, formerly production manager, KHOU-TV Houston, joins KHTV(TV) there in same capacity.

**Thea Challow**, associate producer, WCVB-TV Boston, promoted to talent coordinator/associate producer. **Gwen Moss**, assistant producer, named associate producer. **Geneva Brignolo**, promotion secretary, appointed unit manager.

**Terence Lynch**, TV research director, Group W Productions, New York, promoted to director of operations/research. **Valerie Ingue**, media research analyst, Carl Ally there, joins Group W as administrative assistant, operations/research.

**Charles Stopak**, executive producer, WMAL-TV Washington, named executive producer, programming and sports. **Linda DesMarais**, assistant program manager, named program manager. **Kim Thomas**, associate director, WMAL-TV, named producer/director.

**Joe Persek**, assistant music director, wxLO(FM) New York, appointed music director.

**Bill Courbier**, music director, wsAM(AM) Saginaw, Mich., joins WCRM(FM) Clare, Mich.,

as program/sports director. **Richard Evans**, production director/air personality at WRNN(AM) (WCRM's AM/counterpart), promoted to program/sports director.

**Jack Briggs**, formerly director of communications and play-by-play announcer for Utah Stars of defunct American Basketball Association, joins WELI(AM) New Haven, Conn., as sports director.

## Broadcast Journalism

**Robert B. Knowles**, news director, WHNT-TV Huntsville, Ala., named to same post, WTVV(TV) Chattanooga.

**Richard L. Townley**, news director, WNYS-TV Syracuse, N.Y., appointed to same post, WCMH(TV) Columbus, Ohio.

**Earl Ubell**, news director, WNBC-TV New York, named producer, NBC News special broadcast unit there.

**David Fitzpatrick**, special events producer, CBS Radio Network, named night news manager, CBS News, New York. **Roberta Hollander**, newswriter and co-producer, CBS Radio Network, succeeds Mr. Fitzpatrick.

**Daryl Myers**, with KAKC(AM) Tulsa, Okla., named news director. **Larry Clark**, with station, named assistant news director and sports director.

**Barbara Matusow**, assignment editor, WRC-TV Washington, joins WMAL-TV there as assistant news director for operations. **Janis Langley**, communications analyst, FCC, Washington, joins WMAL(AM) as editorial director, succeeding **Kathy Cunningham**, named writer/researcher, WMAL-TV. **Mike McKinley**, NBC Radio editor, Washington, joins WMAL(AM) as reporter.

**Karen Nash**, anchor, WTAJ-TV Altoona, Pa., joins WCKT(TV) Miami in same capacity.

**Robert E. Howell Jr.**, news director, WTVY(TV) Dothan, Ala., joins WSFA-TV Montgomery, Ala., as anchorman.

**Mike Schneider**, weekend anchor/reporter, WTAJ-TV Altoona, Pa., joins WKBW-TV Buffalo, N.Y., as weekend news anchor.

**David C. Carlson**, air personality, WKSW(FM) Cleveland, named news/public service director.

**William Parker**, news director, WIDG(AM) Ignace, Mich., joins WRNN(AM)-WCRM(FM) Clare, Mich., in same capacity.

**Patricia (Pam) Moore**, news writer/reporter, WJLB(AM) Detroit, named reporter, WSPD-TV Toledo, Ohio.

**Gary L. Stewart**, from news production staff, KIRO-TV Seattle, joins KOMO-TV there as news producer.

**Lorrie Roberts**, newscaster, WAVI(AM)-WDAO(FM) Dayton, Ohio, joins WISH-TV Indianapolis as reporter/photographer.

**Don Sherry**, reporter, KOCO-TV Oklahoma City, promoted to weekend anchor, replacing **Jack Bowen** who moves to KOTV(TV) Tulsa, Okla., as news director.

**Charlotte H. Raynor**, reporter, Statewide Public Broadcasting Network, Seattle, and



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**Craig Barrick**, real estate investment salesman and former reporter/writer for KIRO-TV there, join KOMO-TV Seattle as reporters.

**Bruce Schwegler**, meteorologist, WBZ-TV Boston, named to same post at WBZ(AM).

**David Mark**, air personality, WKSW(FM) Cleveland, named public affairs director.

**Paul Peterson**, with WMSL(AM) Decatur, Ala., joins WERC(AM) Birmingham, Ala., as police reporter.

**Scott Sobel**, special assignment reporter, WJKS-TV Jacksonville, Fla., joins news staff of WOWK-TV Huntington, W.Va.

**Verla Jane Martinson**, air personality, WYCA(FM) Hammond, Ind., joins WFYR(FM) Chicago as public affairs producer.

**Shayne Ray**, freelance commercial producer, joins KPTV(TV) Portland, Ore., as photographer/editor/producer.

**Emily Akin**, reporter, noncommercial KUNM(FM) Albuquerque, N.M., appointed news director.

## Equipment & Engineering

**Mark Sanders**, product manager of industrial video products, and **Arnold Taylor**, product manager of broadcast video products, appointed senior product managers, Ampex Corp., Sunnyvale, Calif. They will coordinate engineering, manufacturing and marketing of company's audio and visual product lines. **Bernard Bohunicky**, Ampex engineer, named audio-

visual systems division product manager, reporting to Mr. Taylor.

**Mark M. Obenzinger**, group product manager, appliance division, Gillette Co., Boston, joins Advent Corp., Cambridge, Mass., as director of video marketing. Advent is manufacturer of entertainment electronics products.

**John J. Henry**, senior VP, corporate affairs, Rockwell International, Pittsburgh, named president, Admiral Group, and VP of corporation.

**John Cuff**, assistant chief engineer, noncommercial WLIW(TV) Garden City, N.Y., named operations supervisor, noncommercial WXXI(TV) Rochester, N.Y.

## Allied Fields

**Thomas P. Campbell**, acting chief, financial management division, and chief of division's budget branch, FCC, Washington, appointed chief of division.

**Kathy Selpp**, account executive, Arbitron Radio, Atlanta, named manager, Midwest Arbitron Radio Sales, Chicago. **James P. Shaughnessy**, account executive, Stanford Advertising Agency, Dallas, joins Southwestern Arbitron Radio sales there in same position.

**Josef Carlton Dine**, director of public information, Corporation for Public Broadcasting, Washington, joins Education and Training Subcommittee of House Committee on Veterans' Affairs as minority counsel Oct. 1. He was for-

merly director of public information for CBS News, director of NBC press department and principal in Dine & Kalmus public relations firm, New York.

## Deaths

**Eugene J. Roth**, 84, chairman of Mission Broadcasting Co., San Antonio, Tex., died Sept. 21 at his home. Mr. Roth founded KGRC(AM) San Antonio (later KONO, which company still owns) in 1926 with studio in his auto repair shop. He was founding member of Broadcast Music Inc. Survivors include sons, Jack (president of Mission Broadcasting) and Bob, and daughter, Mrs. Jack Pink, Dallas.

**Jack Ansell Jr.**, former director of special projects for ABC-TV, died of cancer Sept. 20 at Lenox Hill hospital in New York. Mr. Ansell had been with ABC 13 years when he resigned in 1975 to write novels. His most recent book, "Giants," is novel about people who run TV network.

**Al Bailey**, 40, VP/operations manager, WJBY(AM) Gadsden, Ala., died Sept. 15 in University hospital, Birmingham, Ala., of injuries sustained in auto accident. He had been with station 11 years, previously with WDNG(AM) Anniston, Ala. Survivors include wife, Sarah, and two daughters.

**Tyrone Hacker**, 26, air personality, WTLC(FM) Indianapolis, died Sept. 11 after heart attack. He was host of midday *Housewife Companion* program.

# For the Record<sup>®</sup>

As compiled by BROADCASTING for the period Sept. 13 through Sept. 17 and based on filings, authorizations, petitions and other actions announced by the FCC.

Abbreviations: ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc.—Docket. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SH—specified hours. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—noncommercial.

## New stations

### TV license

Broadcast Bureau granted following license covering new station:

- \*KOSD-TV Lowry, S.D. (BLET-399).

### AM application

■ Omaha, Neb.—Viking Omaha seeks 1290 khz, 5 kw. P.O. address: 7007 Heatherhill Rd., Bethesda, Md. 20034. Estimated construction cost: Request use of KOIL(AM) facilities; three months operating cost \$181,000; revenues \$800,000. Format: Same as KOIL(AM). Principals: Robert S. Landsman (40%), Norman B. Schrott (30%), Arnold Berlin and Mort Yadin (15% each). All have various real estate interests. Ann. Sept. 2.

### AM starts

- KBCR Steamboat Springs, Colo.—Authorized program operation on 1230 khz, 1 kw-U. Action July 30.
- WKYY Amherst, Va.—Authorized program operation on 1420 khz, 1 kw-D. Action Sept. 1.

### FM applications

- \*Petersburg, Alaska—Narrows Broadcasting Corp. seeks 100.9 mhz, 10 w. P.O. address: Box 149, Petersburg 99833. Estimated construction cost \$25,499; first-year operating cost \$3,000. Format: Variety. Principal: Applicant is nonprofit corporation formed to

construct and operate station. Ann. Sept. 15.

- \*Aurora, Colo.—Adams-Arapahoe Joint School District No. 28 seeks 88.7 mhz, 10 w, HAAT 100 ft. P.O. address: 1085 Peoria St., Aurora 80011. Estimated construction cost \$10,115; first-year operating cost \$17,500. Format: Variety. Principal: Applicant is nonprofit educational institution. Ann. Sept. 14.

- \*Zuni, N.M.—Zuni Radio Board of Commissioners seeks 90.9 mhz, 10 w, HAAT 100 ft. P.O. address: Box 339, Zuni 87327. Estimated construction cost \$37,846; first-year operating cost \$74,000. Format: Bilingual, variety. Principal: Applicant is "political subdivision of Zuni tribe." Ann. July 7.

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## FM actions

■ \*KRPS-FM Phoenix—Broadcast Bureau canceled new station to operate on 89.5 mhz and deleted call letters. Action Sept. 9.

■ \*Malibu, Calif.—Pepperdine University. Broadcast Bureau denied 88.3 mhz, 10 w. P.O. address: 24255 Pacific Coast Hwy., Malibu 90265. Estimated construction cost \$14,345; first-year operating cost \$5,300. Format: Variety. Principal: Applicant is private, nonprofit, nondenominational Christian university. Action Sept. 8.

■ Greensburg, Ky.—Veer Broadcasting Co. Broadcast Bureau granted 103.1 mhz, 2.73 kw. HAAT 176.5 ft. P.O. address: Box 246, Greensburg 42743. Estimated construction cost \$6,019; first-year operating cost \$8,056, revenue \$36,000. Format: standard pops, C&W. Principal: James M. Hay (100%) owns 50% of WEKG(AM) Jackson, Ky. (BPH-9592). Action Sept. 13.

■ Jackson, Ky.—Intermountain Broadcasting Co. Broadcast Bureau granted 97.7 mhz, 580 w. HAAT 608 ft. P.O. address: 1138 Main St., Jackson 41339. Estimated construction cost \$27,185; first-year operating cost \$6,979; revenue \$50,000. Format: easy listening, country, bluegrass. Principals: James M. Hay (50%) owns WGRK(AM) Greensburg and 50% of WEKG(AM) Jackson, both Kentucky. A. Dale Bryant (50%) is attorney and 50% stockholder in WSKV(FM) Stanton, Ky. (BPH-9609). Action Sept. 13.

■ Grayling, Mich.—Grayling Broadcasting Co. Broadcast Bureau granted 100.1 mhz, 3 kw, HAAT 81 ft. P.O. address: Rt. 2, 6514 Old Lake Rd., Grayling. Estimated construction cost \$34,900; first-year operating cost \$15,000; revenue \$25,000. Format: C&W. Principals: James E. (52%) and Truman F. (24%) Sylvester, and Alvin H. Perkiss (24%) own same percentages of WGRY(AM) Grayling (BPH-9697). Action Sept. 10.

■ Mayville, N.D.—KMAV Inc. Broadcast Bureau granted 101.7 mhz, 3 kw, HAAT 122 ft. P.O. address: Highway 200, Box 29, Mayville 58257. Estimated construction cost \$9,448; first-year operating cost \$2,600; revenue \$12,000. Format: C&W. Principals: Francis J. Phelan (51%) owns potato farm. Austin G. Kramer (16.33%) is general manager of KMAV(AM) Mayville. John D. Anderson (16.33%) is employe of rental agency. John Van Derlinde is employe of General Electric. Principals own same percentages of KMAV (BPH-9672). Action Sept. 10.

Broadcast Bureau granted following CP modification to extend completion time to date shown:

■ WDX-FM Orangeburg, S.C. to Feb. 12, 1977 (BMPH-14886).

## FM starts

■ WABJ-FM Adrian, Mich.—Authorized program operation on 95.3 mhz, ERP 3 kw, HAAT 300 ft. Action Sept. 1.

■ \*WLHS-FM West Chester, Ohio—Authorized program operation on 89.9 mhz, TPO 10 w. Action Sept. 3.

■ \*WCSD-FM Warminster, Pa.—Authorized program operation on 89.3 mhz, TPO 10 w. Action Sept. 1.

■ WTTX-FM Appomattox, Va.—Authorized program operation on 107.1 mhz, ERP 3 kw, HAAT 300 ft. Action Sept. 3.

■ WRJC-FM Mauston, Wis.—Authorized program operation on 92.1 mhz, ERP 1.4 kw, HAAT 390 ft. Action Sept. 1.

## Ownership changes

### Applications

■ WDIG Dothan, Ala. (1450 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from WDIG Inc. to Early Bird Broadcasting for \$375,000. Buyer is owned by Margaret L. Wein (97%) and two Wein sons and a daughter who have one voting share each. Wein family also owns 40% of WZZA(AM) Tusculumbia-WRCK-FM Sheffield, both Alabama. Principals in buyer are Johnny Culpepper (49.83%) and R. Lamar Trammell (49.83%). Mr. Culpepper is owner of Dothan car rental company and Mr. Trammell is salesman for WDIG. Buyers have no other broadcast interests. Ann. Sept. 13.

■ WMEN(AM) Tallahassee, Fla. (1330 khz, 5 kw-D)—Seeks transfer of control of Plantation Radio from John H. Chastain, Cecil H. Grider et al (all stockholders) to Grace Enterprises. Consideration: \$227,000. Principals: Seller is owned by Cecil H. Grider, John H. Chastain and Dorothy W. Jones. Mr. Grider owns WIMO(AM) Winder, Ga., and has interests in WWNS(AM)-WMCD(FM) Statesboro, Ga., and WPFA(AM) Pensacola, Fla. Mr. Chastain is son-in-law of Mr. Grider and also has interest in WPFA. Mrs. Jones is niece-by-marriage of Mr. Grider and has no other broadcast interests. Buyer is owned by Dr. William R. Crews (51%) and his wife, Freda V. Crews (49%). Buyers also own religious-format WOGA(AM) Sylvester, Ga., and KDFL(AM) Sumner, Wash. Ann. Sept. 2.

■ WHYD(AM) Columbus, Ga. (1270 khz, 5 kw-D)—Seeks assignment of license from WGBA Inc. to CLW Broadcasters for \$325,000. Principals: Seller is owned by Charles A. McClure and F. Keith Brown, who also own WCGQ(FM) co-owned with WHYD. Sellers also own WCHK-AM-FM Canton, Ga., and have interests in WJSR(FM) Athens, Ga. Buyer is nonstock corporation owned by nonprofit AMG International, New Jersey-based religious organization primarily engaged in missionary activities in foreign countries. Stock is voted by AMG president, Spiros Zodihiates. CLW offers broadcast consultant services, religious programming services and equipment sales. It also owns WSCW(AM) South Charleston, W.Va., and is permittee of WCRJ(AM) Jacksonville, Fla., (formerly WIAD). Ann. Sept. 13.

■ WQAK(AM) Decatur, Ga. (1310 khz, 500 w-D)—Seeks assignment of license from George H. Buck Jr. to RFB Radio Inc. for \$250,000. Principals: Mr. Buck also owns WHVN(AM) Charlotte, N.C.; WMGY(AM) Montgomery, Ala., and WCOS-AM-FM Columbia, S.C. Principals in buyer are Robert F. Bell (51%), John D. Emory (17%) and J. Thomas Hurvis (17%). They also have interests in KFMR(FM) Fremont, Calif., and Mr. Bell is vice president of group-owner, Chicago-based Globetrotter Communications Inc. Ann. Sept. 2.

■ KFNF(AM) Shenandoah, Iowa (920 khz, 1 kw-D, 500 w-N)—Seeks assignment of license from Shenandoah Broadcasting Co. to Family Stations for \$300,000. Principals: Seller is owned by John H. Gayer and Royce E. Willis. Mr. Gayer also owns KAAT(AM) Denver and has interests in KBKR(FM) Steamboat Springs and KVMT(FM) Vail, both Colo. He is also permittee for new AM in Steamboat Springs. Mr. Willis has no other broadcast interests. Buyer is nonprofit, nonstock religious group owner with six FM stations in Calif.,

Md. and N.J., and a shortwave station in Scituate, Mass. Two weeks ago buyer entered into three-way station trade, subject to FCC approval, involving KCBS-FM, KMPX(FM) and its own KEAR(FM), all San Francisco (BROADCASTING, Sept. 6). President of buyer is Harold Campi, who owns real estate, engineering design and electrical construction firms in Oakland, Calif. Ann. Sept. 2.

■ KCRL(AM) Reno (780 khz, 50 kw)—Seeks assignment of license from Capital C Inc. to Virginia Kirk Cord for \$470,250. Principals: Seller is 100% owned by estate of E.L. Cord, husband of buyer. Co-executors of estate are Charles E. Cord, son of E.L. and Virginia Cord, and Edward D. Neuhoft, San Marino, Calif., attorney. Estate also owns 90% of KCRL-TV Reno, with Charles Cord owning remaining 10%. Buyer has filed claim under community property laws of Nevada claiming one-half interest in all assets held by estate. If sale of KCRL(AM) is approved, buyer's consideration will become asset of estate to be distributed in accordance with final order of court. Ann. Sept. 13.

■ KWRL(AM) Sparks, Nev. (1270 khz, 1 kw-D)—Seeks assignment of license from Transierra Media to Oceanic Investment Corp. for \$250,000. Principals: Principal in seller is Cy Newman, who has sold, subject to FCC approval, KVOV(AM) Henderson, Nev., to his son, Joseph F. Newman, and one other stockholder. Mr. Newman and son are seeking new FM in Henderson. Buyer is owned by Gilbert M. Fedderbush (30%), Michael J. Schweinsburg (25%), Margaret Rogers (25%) and Robert Masson (20%). Buyers are engaged in real estate, hotel and other businesses primarily in Los Angeles, and have no other broadcast interests. Ann. Sept. 13.

■ KNOR(AM) Norman, Okla. (1400 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from Cleveland County Broadcasting to KNOR Radio Inc. for \$501,550. Principals: Principal in seller is Tol E. Dickenson, who is retiring and has no other broadcast interests. Buyer is owned by Hugh B. Garnett Jr. (31.5%), Hugh Moore (31.5%), George Wilburn (28%) and the parents of Mr. Garnett, Hugh and Glee Burnett, as minority interest stockholders. Garnett family and Mr. Wilburn and his wife, Ruth Ann Wilburn, are majority owners of KWHW-AM-FM Altus and KWON(AM) Bartlesville, both Okla. Mr. Moore, Chatanooga attorney, is son-in-law of Hugh and Glee Burnett. Ann. Sept. 13.

■ KNND(AM) Cottage Grove, Ore. (1400 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from KTOD Inc. to Thornton Pflieger Inc. for \$176,969. Seller: Robert S. Lipman (35%), David F. DeVoto (20%) and Jack R. Garrison (20%), none of whom have other broadcast interests. Buyer: David R. and wife, Mary Thornton Pflieger (50% each). Mr. Pflieger is employed by equipment manufacturer. Ann. Sept. 13.

■ WMDI(FM) McKean, Pa. (102.3 mhz, 1.5 kw)—Seeks assignment of license from Mikro-Dawn to Jet Broadcasting Co. for \$175,000. Seller is primarily owned by Donald L. Mikovch (84.612%), who has no other broadcast interests. Buyer is licensee of WJET(AM) and WJET-TV, both Erie, Pa., and is owned by Myron Jones (63.50%) and William Fleckenstein (36.50%). Mr. Jones also has interests in WHOT Inc., licensee of WHOT-AM-FM Campbell and Youngstown, Ohio, Golden Triangle Broadcasting, licensee of WEEP-AM-FM Pittsburgh, and Crawford County Broadcasting Co., licensee of WTV(AM) Titusville, Pa. Mr. Fleckenstein also has interest in WHOT Inc. and Golden Triangle. Both have realty interests. Ann. Sept. 13.

■ KEFC(AM) Waco, Tex. (95.5 mhz, 3.1 kw)—Seeks assignment of license from Joy Broadcasting to Sunburst Productions for \$172,000 plus \$40,000 noncompetition covenant. Principals: Seller is owned by Charles E. Maddux, who has no other broadcast interests. Buyer is owned 25% each by Mark Robertson, his father Henry W. Robertson, Steve Bartlett and Robert C. Sullivan. Buyers are business and professional men in and around Dallas and Waco, and have no other broadcast interests. Ann. Sept. 13.

■ KWFT(AM) Wichita Falls, Tex. (620 khz, 5 kw-U)—Seeks transfer of stock of North Texas Radio from Geraldene J. Whan estate (28.6% before; none after) to Don Forest Whan (16.3% before; 44.9% after). Consideration: none. Principals: Will of Geraldene J. Whan requests that her interest in licensee be transferred to her son, Don F. Whan. Both D.F. Whan and estate of deceased own stock in Central Broadcasting Co., licensee of KCNY(AM) San Marcos, Tex. Executor of estate of Geraldene Whan is Forest Livings Whan. Ann. Sept. 2.

■ KDLT(AM) Delta, Utah (540 khz, 1 kw-D)—Seeks

## Summary of Broadcasting

### FCC tabulations as of July 31, 1976

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,454	4	23	4,481	45	4,526
Commercial FM	2,773	0	53	2,826	137	2,963
Educational FM	815	0	31	846	70	916
Total Radio	8,042	4	107	8,153	252	8,405
Commercial TV	699	1	7	707	58	763
VHF	509	1	3	513	10	523
UHF	190	0	4	194	46	240
Educational TV	233	9	11	253	16	269
VHF	90	3	5	98	6	104
UHF	143	6	6	155	10	165
Total TV	932	10	18	960	72	1,032

\*Special temporary authorization

\*\*Includes off-air licenses

assignment of license from Glen S. Gardner to Gardner Enterprises for \$111,724. Seller wishes to leave broadcasting business for personal reasons. Buyer is owned equally by seller's brother, C. Ray Gardner, and nephew, John N. Gardner. Both have interests in Utah accounting firm. Ann. Sept. 2.

### Actions

■ **KBSC-TV Corona, Calif.**—Broadcast Bureau granted assignment of license from Kaiser Broadcasting Corp. to Oak Broadcasting Systems for \$1.2 million. Principals: Kaiser also owns WCAS(AM) Cambridge, Mass., and owns (77.5%) Kaiser, 22.5% copartner Field Communications Corp.) KBHK-TV San Francisco, WFLD-TV Chicago, WLVI-TV Cambridge, Mass., WKBD-TV Detroit, WKBS-TV Burlington, N.J. and 36% of WUAB(TV) Lorain, Ohio. Kaiser is to be sold in liquidation of its parent, Kaiser Industries and is being appraised by New York investment house ("Closed Circuit," Aug. 23). Buyer is owned by Jerry Perenchio (50%) and publicly traded Oak Industries (50%). Mr. Perenchio is TV series and specials producer. Oak produces television and cable equipment, and is based in Crystal Lake, Ill. FCC also approved subscription television authority for KBSC-TV. Action Aug. 24.

■ **WTAN-AM-FM Clearwater, Fla.**—Broadcast Bureau granted transfer of control of Clearwater Radio from H.D. Parker, James J. Short and Frank L. Reid (all stockholders) to WQAK Inc. for \$850,000. Principals: Sellers have no other broadcast interests. Buyer is subsidiary of Broadcast Enterprises Network (Ragan Henry and Stan Raymond, principals) and also owns WAOK(AM) Atlanta and WGIV(AM) Charlotte, N.C. (BTC-8060). Action Aug. 31.

■ **WEXI(AM)-WIVY-FM Jacksonville, Fla.**—Broadcast Bureau granted transfer of control of Jacksonville Broadcasting Corp. from Y. Thomas Kirby, Robert E. Lieb and Edwin Laughlin to Torrid Broadcasting and assignment of license of WEXI from Jacksonville to Torrid for \$1,250,000. In simultaneous transaction, Broadcast Bureau granted assignment of license from Torrid to Hayes Broadcasting Corp. for \$250,000. Principals: Jacksonville's principals are Edwin B. Laughlin (50%), Y. Thomas Kirby (25%) and Robert E. Lieb (25%) who have no other broadcast interests. Torrid is owned by Allen Weiner who also owns KOMF(AM) San Jose, Calif. Hayes is owned by Patrick F. Hayes, present general manager of WEXI and WIVY-FM (BTC-8036, BAL-8694, BAL-8695, BTC-8037). Action Sept. 9.

■ **KCBI-TV Boise, Idaho**—Broadcast Bureau granted assignment of license from Boise Valley Broadcasters to Eugene Television for \$2,087,000. Principals: Principals in seller, which has no other broadcast interests, are Robert W. Howell (10.9%), H. Westerman Whillock (5.3%) and Mrs. Stanley King (9.9%). Buyer also owns KVAL-TV Eugene, KCBY-TV Coos Bay and 50% of KPIC-TV Roseburg, all Ore. Principals in buyer are Robert P. Booth (15.5%) and Terry Tillman (11.6%). There are 15 other stockholders (BALCT-593, BALTTV-139, BAPT-32, BALRE-3052, BAPTTR-1, BALTP-478, BALTS-414, BALTI-170). Action Aug. 31.

■ **WCRS-AM-FM Hillsdale, Mich.**—Broadcast Bureau granted assignment of licenses from Flynn Enterprises to WCSR Inc. for \$310,000. Principals: Seller is owned by Fahey J. Flynn, news anchorman at WLS-

TV Chicago, who has no other broadcast interests, but whose wife, Mary, has minority interest in KTIV-TV Sioux City, Iowa. Principal in buyer is Anthony F. Flynn, brother of seller and present vice president and general manager of stations (BAL-8768, BALH-2337, BALRE-3073). Action Sept. 8.

■ **KWPM-AM-FM West Plains, Mo.**—Broadcast Bureau granted assignment of license from Robert F. Neathery to KWPM Inc. Principal: KWPM Inc. is newly formed corporation owned by Mr. Neathery, who also has interests in KALM(AM) Thayer, Mo., KAMS(AM) Mammoth Spring, Ark., KUKU(AM) Willow Springs, Mo., and KBHM(AM) Branson, Mo., and has cable TV interests (BAL-8749, BALH-2330, BASCA-760, BALST-314, BALRE-3065). Action Aug. 25.

■ **WNEP-TV Scranton, Pa.**—Broadcast Bureau granted transfer of control of NEP Communications from Thomas P. and wife, Catherine W. Shelburne to Thomas P. and Catherine W. Shelburne, Thomas P. Shelburne III, et al. (family group). Principals: Thomas and wife Catherine Shelburne wish to transfer some shares in licensee to members of their immediate family for estate planning purposes (BTC-8118). Action Aug. 26.

■ **KIBL(AM)-KJDF(FM) Beeville, Tex.** (AM: 1490 khz, 1 kw-D, 250 w-N; FM: 104.9 mhz, 3 kw)—Broadcast Bureau granted assignment of license from Bee Broadcasting to Wacker Broadcasting for \$45,000. Sellers: Donald and Jean Funkhouser wish to move to larger market and are seeking to buy KWMC(AM) to that end. Principal in buyer is Charles Watts Wacker Sr. (76.3%). His son owns 8.48% and his aunt owns remaining 15.2%. Mr. Wacker was employed by advertising agency (BAL-8737). Action Sept. 9.

■ **KOAX(FM) Dallas**—Broadcast Bureau granted assignment of license from Able Communications to Metroplex Communications for \$1.7 million. Principals: Seller, owned by Louis Marx, also owns KJOI(FM) Los Angeles. Buyer is owned by Norman Wain and Robert C. Weiss, 50% each, who were former owners of WIXY(AM)-WDOK(FM) Cleveland, which they sold in 1971. Original sale of KOAX was made to Penton Broadcasting, subsidiary of Penton Inc., Cleveland-based publishing company (BROADCASTING, Dec. 8, 1975). Mr. Wain, president of Penton Broadcasting, and Mr. Weiss took over deal after publishing company bowed out (BALH-2331, BASCA-761, BALST-315). Action Aug. 24.

■ **KFJZ(AM)-KWXI(FM) Fort Worth**—Broadcast Bureau granted assignment of licenses from Communications Properties to Swanco Broadcasting for \$4,107,500. Principals: Seller is multiple cable-system operator with 59 systems in 11 states, and lists some 263,000 subscribers. Seller wants to get out of over-the-air broadcasting business and owns no other broadcast stations. Texas State Network provides newscasts to over 130 radio stations. Buyer is group owner with Gerock H. Swanson (82%) as president, and owns KLEO(AM) Wichita, Kan., WBYU(FM) New Orleans, KQEO(AM) Albuquerque, N.M., KKNQ(FM) Oklahoma City, KRMG(AM) Tulsa, Okla., and KKYX(AM) San Antonio, Tex., and has sold, subject to FCC approval, KWEN(FM), co-owned with KRMG, for \$500,000 (BAL-8564, BAP-842, BALH-2212, BASCA-715, BALRE-2941). Action Sept. 8.

■ **KCNY(AM) San Marcos, Tex.**—Broadcast Bureau granted involuntary transfer of control of Central

Broadcasting Co. from Geraldene J. Whan and Forest Livings Whan to Forest Livings Whan, individually and as independent executor of estate of Geraldene J. Whan. Principal: Mr. Whan also has interest in North Texas Radio, licensee of KWFT(AM) Wichita Falls, Tex. (BTC-8094). Action Sept. 7.

■ **KWFT(AM) Wichita Falls, Tex.**—Broadcast Bureau granted involuntary transfer of control of North Texas Radio from Geraldene J. Whan and Forest Livings Whan to Forest Livings Whan, individually and as executor of estate of Geraldene J. Whan. Principal: Mr. Whan also has interests in KCNY(AM) San Marcos, Tex. (BTC-8093). Action Sept. 7.

■ **WREG-TV Memphis**—Broadcast Bureau granted transfer of control of New York Times Broadcasting Service from New York Times Media to New York Times Co. Principals: Transfer indicates corporate reorganization. New York Times co. also owns Interstate Broadcasting Co., licensee of WQXR-AM-FM New York (BTC-8117). Action Sept. 8.

■ **WSGB(AM) Sutton, W. Va.** (1490 khz, 1 kw-D, 250 w-N)—Broadcast Bureau granted assignment of license from Multi-Media Associates to Centerstate Broadcasting for \$134,000. Seller: Assignor cannot handle debts of station. Certain of sellers own WRGT(FM) Clarksburg, W.Va. Buyer is William P. Becker (100%) who owns majority interest in WVOW-AM-FM Logan, W.Va. (BAL-8682). Action Sept. 8.

## Facilities changes

### AM application

■ **WCHL Chapel Hill, N.C.**—Seeks CP to increase nighttime power to 2.5 kw and daytime power to 5 kw; change type trans. Ann. Sept. 17.

### AM actions

■ **WDAT Ormond Beach, Fla.**—Broadcast Bureau granted CP to increase daytime power to 5 kw; increase nighttime power to 2.5 kw; change type trans. (BP-20,110). Action Sept. 8.

■ **WLTL LaGrange, Ill.**—Broadcast Bureau granted CP to change studio location to 100 South Brainard Ave., LaGrange; install new ant.; make changes in ant. system (BPED-2283). Action Sept. 13.

■ **WUNN Mason Mich.**—Broadcast Bureau granted CP to increase daytime power to 1 kw (BP-20021). Action Sept. 9.

### AM start

■ Following station was authorized program operating authority for changed facilities on date shown: KEXS Excelsior Springs, Mo. (BP-20,293). Sept. 2.

### FM applications

■ **KBK Lexington, Mo.**—Seeks to change frequency to 107.3 mhz; ERP 100 kw; HAAT 503 ft., increase ant. height. Ann. Sept. 16.

■ **\*WDPS Dayton, Ohio**—Seeks CP to change frequency to 88.7 mhz; install new trans. and ant.; increase ant. height. Ann. Sept. 16.

### FM actions

■ **KWOD Sacramento, Calif.**—Broadcast Bureau granted modification of CP to change trans. and ant.; make changes in ant. system; ant. height 310 ft. (H&V); change ERP to 50 kw (H&V); remote control permitted (BMPH-14,901). Action Sept. 15.

■ **KBCR-FM Steamboat Springs, Colo.**—Broadcast Bureau granted CP to change TPO and change ERP to 70 w (H&V); ant. height 1880 ft.; remote control permitted; condition (BPH-10182). Action Sept. 13.

■ **KVMT Vail, Colo.**—Broadcast Bureau granted CP to install new ant.; change height to 1200 ft.; remote control permitted (BPH-10180). Action Sept. 13.

■ **WSWN-FM Belle Gable, Fla.**—Broadcast Bureau granted CP to install new trans. and ant.; change TPO; add circular polarization to ERP; ERP 3 kw; ant. height 255 ft.; condition (BPH-10166). Action Sept. 13.

■ **WDBO-FM Orlando, Fla.**—Broadcast Bureau granted CP to change ERP to 12.5 kw (H&V); ant. height 1320 ft. (H&V); remote control permitted (BPH-10165). Action Sept. 15.

■ **WQMT Chatsworth, Ga.**—Broadcast Bureau granted modification of CP to redescribe trans. location and specify studio location as US 76, 2.3 mi. east of city, near Chatsworth; ant. height 300 ft. (BMPH-14892). Action Sept. 13.

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■ \*KRIC Rexburg, Idaho—Broadcast Bureau granted CP to change trans./studio location; lengthen transmission line and install new transmitter; ant. height 70 ft. (BPED-2361). Action Sept. 8.

■ WYEN Des Plaines, Ill.—Broadcast Bureau granted CP to install new alternative main trans.; ERP 50 kw; ant. height 300 ft.; remote control permitted (BPH-10174). Action Sept. 13.

■ \*WNUR Evanston, Ill.—Broadcast Bureau granted modification of CP to change remote control and studio location to Annie May Swift Hall, 1905 Sheridan Rd., Evanston; ant. height 130 ft. (BMPE-1404). Action Sept. 8.

■ WSPY Plano, Ill.—Broadcast Bureau granted CP to change trans. location/studio location to RFD No. 1, 1.5 mi. west of Plano; make changes in ant. system; increase height; change ant. height to 210 ft.; ERP 3 kw (BPH-10170). Action Sept. 10.

■ WCOD-FM Hyannis, Mass.—Broadcast Bureau granted CP to install new ant.; change ERP to 13 kw; ant. height 130 ft.; remote control permitted (BPH-9712). Action Sept. 13.

■ KSRD Seward, Neb.—Broadcast Bureau granted modification of CP to change trans. location; change ant.; and make changes in ant. system; ERP 100 kw; ant. height 580 ft. (H&V); remote control permitted (BMPH-14877). Action Sept. 9.

■ KOB-FM Albuquerque, N.M.—Broadcast Bureau granted CP to install new trans.; change ERP to 21.5 kw (H&V); ant. height 4150 ft. (H&V); remote control permitted (BPH-10171). Action Sept. 15.

■ KRST Albuquerque, N. M.—Broadcast Bureau granted CP to install new ant. and trans.; ERP 22 kw; ant. height 4110 ft.; remote control permitted (BPH-10175). Action Sept. 13.

■ WQAL Cuyahoga, Ohio—Broadcast Bureau granted CP to install new ant.; ERP 29 kw; ant. height 630 ft.; remote control permitted (B:H-10178). Action Sept. 13.

■ WBF-FM Jenkintown, Pa.—Broadcast Bureau granted CP to install new trans.; ERP 270 w; ant. height 1000 ft.; remote control permitted (BPH-10169). Action Sept. 13.

■ WYSP Philadelphia—Broadcast Bureau granted modification of CP to change TPO; ERP 14 kw (H&V); ant. height 900 ft.; remote control permitted (BMPH-14896). Action Sept. 13.

■ WBRU Providence, R.I.—Broadcast Bureau granted modification of CP to change ant.; make change in ant. system; ant. height 440 ft. (H&V); remote control permitted (BMPH-14899). Action Sept. 15.

■ KLLL-FM Lubbock, Tex.—Broadcast Bureau granted CP to install new trans.; ERP 54 kw; ant. height 540 ft.; remote control permitted (BPH-10183). Action Sept. 13.

■ KAYK-FM Provo, Utah—Broadcast Bureau granted CP to install new ant.; ERP 38 kw (H&V); ant. height 2630 ft.; remote control permitted (BPH-10176). Action Sept. 13.

#### FM starts

■ Following stations were authorized program operating authority for changed facilities on date shown: KPEN Mountain View, Calif. (BPH-9780), Sept. 2; WMAD-FM Middletown, Wis. (BPH-9869), Sept. 2; WNSN-FM Louisville, Ky. (BPH-9645), Sept. 3; WVAM-FM Altoona, Pa. (BPH-9591), Sept. 2.

## In contest

#### Case assignment

■ Chicago, **assignment of WEFM-FM**: Zenith Radio Corp. and GCC Communications of Chicago (Doc. 20581)—Commission designated ALJ Byron E. Harrison to serve as presiding judge; scheduled hearing for Nov. 3. Action Sept. 14.

#### Procedural rulings

■ WHBB(AM) Selma, Ala., **renewal proceeding**: Talton Broadcasting Co. (Doc. 20723)—ALJ Joseph Stirmer scheduled hearing for Oct. 18, in lieu of Sept. 28. Action Sept. 14.

■ Tracy and Carmichael, Calif., **AM proceeding**: West Side Radio and Olympia Broadcasters, respectively, competing for 710 khz (Docs. 9944, 20819)—ALJ Walter C. Miller set hearing for Dec. 1. Action Sept. 8.

■ KPOI(AM) and KHVH(AM) Honolulu, **facilities changes proceeding**: Communico Oceanic Corp. and KHVH Inc. (Docs. 20740-1)—ALJ Joseph Stirmer granted motion by Communico and canceled all procedural dates including hearing scheduled for Oct. 19, pending action on joint petition by applicants for approval of agreement. Action Sept. 13.

■ Flint Mich., **FM proceeding**: Flint Family Radio, Inc., Fuauq Communications Inc., and Flint Metro Mass Media Inc., competing for 92.7 mhz (Docs. 20507-4)—Review Board, on request of Family, added issue to determine whether Metro solicited ex parte presentations in violation of rules, and if so, to determine whether such conduct reflected adversely on Metro's basic qualifications to be FCC licensee. Action Sept. 14.

■ WWLD-TV Jackson, Mich., **assignment of CP proceeding**: Jackson Television Corp. to Television Associates Inc. (Doc. 20673)—ALJ Lenore G. Ehrig continued hearing from Sept. 31 to Oct. 26.

■ Philadelphia, **TV proceeding**: Vue-Metrics and Radio Broadcasting Co., competing for ch. 57 (Docs. 20842-45)—ALJ Joseph Stirmer scheduled hearing for Jan. 5, 1977, in lieu of Oct. 26. Action Sept. 13.

#### Review board decision

■ Lakewood, Wash., **AM proceeding**: Clay Frank Huntington, applying for 1480 khz (Doc. 20455)—Review Board reopened record and remanded case to presiding judge for further proceedings. In initial decision released last April 23, ALJ Frederick W. Deniston resolved in favor of Huntington only disqualifying issue remaining—whether Huntington had misrepresented ERP of KLAY-FM Tacoma, Wash., and effect on Huntington's basic and/or comparative qualifications to be commission licensee. In exceptions to initial decision, Bureau maintained that judge unduly restricted scope of hearing issue, rejecting in process Bureau request for production of documents and proposed Bureau hearing exhibit. Action Sept. 14.

## Other actions

■ WBMP(FM) Elwood, Ind.—Broadcast Bureau deleted call letters, no renewal of license for station having been received. Action Sept. 9.

■ WIFE-FM Indianapolis—Broadcast Bureau deleted call letters. Action Sept. 8.

■ WJBK-TV Detroit—Broadcast Bureau granted renewal of license, conditioned on whatever action, if any, commission deems appropriate upon final determination of employment discrimination complaint filed by Jymmie Turner now pending before Equal Employment Opportunity Commission, and that licensee immediately notify commission of final disposition of case. Action Sept. 15.

■ WRIF(FM) and WXYZ-TV, both Detroit—Broadcast Bureau granted renewal of licenses, conditioned on whatever action, if any, commission deems appropriate as result of final action in pending civil anti-trust actions in which American Broadcasting Companies is party defendant, and that defendant immediately notify commission of final disposition of each case. Action Sept. 15.

■ \*WTVS(TV) Detroit—Broadcast Bureau granted renewal of license, conditioned on whatever action commission deems appropriate upon final determination of employment discrimination complaint pending before U.S. District Court. Action Sept. 15.

■ KEFM(FM) Omaha—Broadcast Bureau deleted call letters. Action Sept. 8.

■ KOIL(AM) Omaha—Broadcast Bureau deleted call letters and dismissed pending applications (BL-12,246 and BL-12,729). Action Sept. 8.

■ \*WGSF(TV) Newark, Ohio—Television broadcast license canceled and call letters deleted, at request of licensee. Ann. Sept. 15.

■ WSUM(AM) Parama, Ohio—Broadcast Bureau granted renewal of license subject to condition that assignment of license covered by BAL-8552 be consummated within 60 days of date of grant and that commission be notified of such consummation within one day thereafter. Action Sept. 7.

■ KKIK(AM) Waco-Marlin, Tex.—Broadcast Bureau granted modification of license covering change in licensee name to KKIK Inc. (BML-2600). Action Sept. 9.

■ KISN(AM) Vancouver, Wash.—Broadcast Bureau

deleted call letters. Action Sept. 8.

## Allocations

#### Petition

■ Southern Oregon Education Co., Medford, Ore.—Seeks assignment of ch. 8 to Medford, for noncommercial educational use (RM-2748). Ann. Sept. 13.

## Rulemaking

#### Petitions

■ Cablecom-General—Requests amendment of rules to impose public interest requirements on television broadcast translator stations (RM-2751). Ann. Sept. 17.

■ Westinghouse Broadcasting Co.—Seeks inquiry and rulemaking in regard to television network practices and their effect on ability of station licensees to operate in public interest (RM-2749). Ann. Sept. 13.

#### Action

■ Commission adopted rule setting forth regulations pertaining to licensee-conducted contests, which states: "A licensee that broadcasts or advertises information about contest it conducts shall fully and accurately disclose material terms of contest, and shall conduct contest substantially as announced or advertised. No contest description shall be false, misleading or deceptive with respect to any material term." (Doc. 20500). Action Sept. 8.

## Translators

#### Applications

■ K72AP Window Rock, Fort Defiance and St. Michaels, Ariz.—Seeks CP to change frequency from ch. 72, 818-824 mhz to ch. 70, 806-812 mhz; operate via K72CN Indian Village and Fort Wingate, N.M. (BPTT-3086). Ann. Sept. 13.

■ Board of Cooperative Educational Services, Sole Supervisory District-Delaware, Chenango, Madison and Otsego counties, N.Y.—Seeks CP for following translators: 1) ch. 56 rebroadcasting WSKG Binghamton, N.Y. via BPTT-2941 Unadilla Center, N.Y. for Franklin; 2) ch. 58 rebroadcasting as above for South Otselic and Georgetown; 3) ch. 59 rebroadcasting as above for Guilford; 4) as above for Treadwell; 5) as above for Unadilla; 6) ch. 62 rebroadcasting as above for Downsville; 7) ch. 63 rebroadcasting as above for Bainbridge and Aston; 8) ch. 65 rebroadcasting as above for Delhi; 9) as above for Mt. Upton and Gilbertsville; 10) as above for Otsego and Wellsbridge; 11) ch. 66 rebroadcasting as above for Norwich and Oxford; 12) ch. 67 rebroadcasting as above for New Berlin and South New Berlin; 13) as above for Walton; 14) ch. 69 rebroadcasting WSKG Binghamton, N.Y. via BPTT-3099 Norwich and Oxford, N.Y. for Smyrna, Sherbourne and Earlsville (BPTT-3089-3102). Ann. Sept. 16.

#### Actions

■ K64AP Williams, Grand Canyon and Ash Fork, Ariz.—Broadcast Bureau granted CP for new UHF TV translator station to operate on ch. 64 rebroadcasting KAET Phoenix; TPO 50 w (BPTT-2982). Action Sept. 8.

■ K04AO Dolores, Colo.—Broadcast Bureau granted CP to change frequency of VHF TV translator station from ch. 4 (66.72 mhz) to ch. 5 (76.82 mhz); change type trans.; make changes in ant. system; change call sign to K05GA (BPTTV-5593). Action Aug. 27.

■ K56AT Gore Pass and Blue River Valley, Colo.—Broadcast Bureau Granted CP for new UHF TV translator station to operate on ch. 56 by rebroadcasting programs of KBTV Denver; TPO 100 w (BPTT-3016). Action Aug. 30.

■ K11MN Mounment and vicinity, Ore.—Broadcast Bureau granted CP for new VHF translator station to operate on ch. 13 rebroadcasting programs of KIVI Nampa, Idaho (BPTTV-5596). Action Aug. 16.

■ K13OH Monument and vicinity, Ore.—Broadcast Bureau granted CP for new VHF translator station to operate on ch. 13 rebroadcasting programs of KIVI Nampa, Idaho (BPTTV-5596). Action Aug. 16.



- K06GO Kermit, Tex.—Translator authorization canceled and call letters deleted, at request of licensee. Ann. Sept. 3.
- K06EC Monahans, Tex.—Translator authorization canceled and call letters deleted, at request of licensee. Ann. Sept. 3.

## Cable

### Applications

Following operators of cable TV systems requested certificates of compliance. FCC announced Sept. 10 (stations listed are TV signals proposed for carriage):

- South Dakota Cable, Box 606, Deadwood, S.D. 57732, for Custer, S.D. (CAC-07124): KMGH-TV, KWGN-TV, Denver; KOTA TV, KEVN-TV, KBHE-TV, Rapid City, S.D.
- Cass Community Antenna TV, 209 S. Main St. Virginia, Ill. 62691, for (village of) Danforth, Ill. (CAC-07125): WCIA, WICD, Champaign, Ill.; WBBM-TV, WMAQ-TV, WLS-TV, WGN-TV, WCJU-TV, WFLD-TV, WSNS, WTTW, Chicago; WAND, Decatur, Ill.; WILL-TV Urbana, Ill.
- Tower Cable Systems Corp., for Beaver Falls, New Brighton, Eastvale, and Daugherty township, all Pa. (CAC-07126-9): WOR-TV New York.
- Clear Television Cable Corp., 248 Route 9, Box 340, Berkeley township, Bayville, N.J. 08721, for borough of Island Heights, N.J. (CAC-07157): WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WOR-TV, WPIX, WNET, N.Y.; KYW-TV, WPVI-TV, WCAU-TV, WPHL-TV, WTAJ-TV, Philadelphia; WHYI-TV Wilmington, Del.; WKBS Burlington, N.J.; WNJT Trenton, N.J.; WBTB-TV Newark, N.J.
- Shenmac Trans-Video Corp., 3703 Old Court Rd., Box 5830, Baltimore 21208, for Harpers Ferry, W.Va. (CAC-07185): WHAG-TV, WWPB-TV, Hagerstown, Md.; WRC-TV, WTTG, WETA-TV, WMAL-TV, WTOP-TV, Washington, D.C.; WMAR-TV, WMPB, Baltimore; WTVT Goldvein, Va.; WWSA-TV Harrisonburg, Va.
- UA-Columbia Cablevision, Box 333 Oakland, N.J. 07436, for borough of Totowa, N.J. (CAC-07159): WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WNYE-TV, WOR-TV, WNYC-TV, N.Y.; WLIW Garden City, N.Y.; WXTV Paterson, N.J.; WNET, WBTB-TV, Newark, N.J.; WPHI-TV, WTAJ-TV, Philadelphia; WNJU-TV Linden, N.J.; WNJM Montclair, N.J.
- Cable Associates, for borough of Mountville, Pa. (CAC-07160): Request certification of existing operations.
- Blue Ridge Cable Television, 471 Delaware Ave., Palmerton, Pa. 18071, for borough of Mount Pocono, Pa. (CAC-07161): WNEP-TV, WDAU-TV, WVIA-TV, Scranton, Pa.; WBRE-TV Wilkes Barre, Pa.; WLVT-TV Allentown, Pa.; WLVT-TV, WNBE-TV, WNEW-TV, WOR-TV, WPIX, N.Y.; KYW-TV, WPVI-TV, WCAU-TV Philadelphia.
- Clear TV Cable of Lindenwold, 248 Route 9, Box 340, Berkeley township, Bayville, N.J. 08721, for borough of Lindenwold, N.J. (CAC-07162): KWY-TV, WPVI-TV, WCAU-TV, WPHL-TV, WATF-TV,

- WUHY-TV, Philadelphia; WOR-TV, WPIX, N.Y.; WHYI-TV Wilmington, Del.; WLVT-TV Allentown, Pa.; WKBS-TV Burlington, N.J.; WNJS Camden, N.J.; WXTV Paterson, N.J.
- Sammons Communications, for Sullivan county, Tenn. and Washington county, Va. (CAC-07163-4): WRET-TV Charlotte, N.C.
- American Cablevision Co., for Kingsford, Mich. (CAC-07165): WGN-TV Chicago.
- General Television of Michigan, 360 S. Monroe St., Denver 80209, for Baldwin township, Mich. (CAC-07152): WJRT-TV Flint, Mich.; WKBD-TV Detroit; WBKB-TV, WCML-TV Alpena, Mich.; WNEM-TV Bay City, Mich.; WUCM-TV University Center, Mich.; WEYI-TV Saginaw, Mich.
- Tioga TV Cable for Tioga, N.Y. (CAC-07153): WPIX N.Y.
- Florida Video, for Perry, Fla. (CAC-07154): WECA-TV Tallahassee, Fla.
- UA-Columbia Cable-vision of New Jersey, Box 333, Oakland, N.J. 07436, for borough of Hawthorne, N.J. (CAC-07155): WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WNYE-TV, WOR-TV, WNYC-TV, WPIX, N.Y.; WLIW Garden City, N.Y.; WXTV Paterson, N.J.; WNET, Montclair, N.J.
- Osage City Cable Television Co., 119 N. 6th St., Osage City 66523, for Osage City, Kan. (CAC-07156): KTSB, WIBW-TV, KTWU Topeka, Kan.; KMBC-TV, KBMA-TV, KCPT Kansas City, Mo.
- Summer-Tutwiler-Webb Cable TV, Box 232, Booneville, Miss. 38829, for (town of) Summer, Tutwiler, and Webb, all Miss. (CAC-07145-7): WREG-TV, WMC-TV, WHBQ-TV, WKNO-TV Memphis; WABG-TV Greenwood Miss.; WTUV Tupelo, Miss.; WMAO Greenwood, Miss.; KATV, KTHV, Little Rock, Ark.
- Tri-County Cable Television Co., for Salem, N.J. (CAC-07148): Request certification of existing operations.
- Community Cablevision of South Carolina, for Sumter, S.C. (CAC-07149): WTCC Atlanta.
- Cable Television Co., for Wilmington, N.C. (CAC-07150): WTCC Atlanta.
- Wrightsville Cable Television Co., for Wrightsville, Beach, N.C. (CAC-07151): WTCC Atlanta.
- New England Cable-vision, 477 Congress St., Portland, Me. 04111, for (town of) West Peru, Me. (CAC-07141): WLBZ-TV, WABI, WEMT Bangor; WSCH-TV, WGAN-TV Portland, Me.; WCBW Augusta, Me.; WSBK-TV Boston; CHLT-TV Sherbrook, Quebec, Canada; WLVI-TV Cambridge Mass.
- Garrett Coaxial Television Tower, for Siloam Springs, Ark. (CAC-07142): KGTO-TV Fayetteville, Ark. and request certification of existing operations.
- Cable T.V. Construction, Box 776, Chanute, Kan. 66720, for Augusta, Kan (CAC-07143): WTCC Atlanta; KARD-TV, KAKE-TV Wichita, Kan.; KTVH, KPTS, Hutchinson, Kan.; KBMA-TV Kansas City, Mo.
- UA-Columbia Cablevision of New Jersey, Box 333, Oakland, N.J. 07436, for village of Ridgewood, N.J. (CAC-07144): WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WNYE-TV, WOR-TV, WNYC-TV, WPIX N.Y.; WLIW Garden City, N.Y.; WXTV Paterson,

- N.J.; WNET, WBTB-TV Newark, N.J.; WPHL-TV, WTAJ-TV Philadelphia; WNJU-TV Linden, N.J.; WNJM Montclair, N.J.
- Tower Cable Systems Corp., for White township, Pulaski township, and Patterson township, all Pa. (CAC-07130-2): WOR-TV N.Y.
- Houma Cablevision, for Houma, La. (CAC-07133): WTCC Atlanta.
- Tar River Cable TV, for Rocky Mount, N.C. (CAC-07134): WRDU-TV Durham, N.C.
- Haysville Cable T.V., for Haysville, Kan. (CAC-07135): WTCC Atlanta, and delete KPLR-TV St. Louis, Mo.; KTWU Topeka, Kan.
- Newton Cable TV, for Newton, Kan. (CAC-07136): WTCC Atlanta, and delete KWGN-TV Denver.
- Derby Cable T.V., for Derby, Kan. (CAC-07137): WTCC Atlanta, and delete KTWU Topeka, Kan.
- New England Cablevision, for Rumford, Mexico, and Dixfield, Me. (CAC-07138-40): WLVI-TV Cambridge, Mass.
- American Cablevision Co., for Breitung township, and Iron Mountain, both Mich., and Aurora, Wis. (CAC-07166-8): WGN-TV Chicago.

### Certification actions

- CATV Bureau granted following operators of cable TV systems certificates of compliance: Tele-View Systems, for Larkspur, Calif. (CAC-05256); Greater New England Cablevision, for Ludlow, Mass. (CAC-05840); Delaware Teleservice Co., for Dover and specified unincorporated portions of Kent county, both Del. (CAC-06022, CAC-06035-6); Teleprompter of Liberal, for Liberal, Kan. (CAC-06572); Nation Wide Cablevision, for Tumwater, Wash. (CAC-06625); Valley Cable TV, for McAllen, Tex. (CAC-06731); Country Cable, for San Diego county estates, Calif. (CAC-06794); Total Television Ltd., for Sedalia, Mo. (CAC-06799); Hampton Roads Cablevision Co., for Newport News, Va. (CAC-6830); Portland Cablevision Ltd., for Portland, Tex. (CAC-06848); Delaware Teleservice Co., for Wyoming, Del. (CAC-06853); Burdett Community Development Corp., for Rozel, Kan. (CAC-06854); Clark County Cable Co., for Jeffersonville, specified unincorporated areas of Clark county, Clarksville, Sellersburg, and Charleston, all Ind. (CAC-06855-9); Martin County Cable Co., for unincorporated areas of Martin county, Stuart, Ocean Breeze Park (town of), Sewells Point (town of), and Jupiter Island (town of), all Fla. (CAC-06863-7); Warrick Cablevision, for Newburgh, Ind. (CAC-06870); Warrick Cablevision, for unincorporated areas of Warrick county, Ind. (CAC-06871); American Cablevision Co., for Kincheloe Air Force Base, and Soo township, both Mich. (CAC-06872-3); Teleprompter Manhattan CATV Corp., for Manhattan borough of New York City, N.Y. (CAC-06874); Lake Charlevoix Cable TV, for Charlevoix, Mich. (CAC-06875); American TV and Communications Corp., for Charleston, South Charleston, and Dunbar, all W.Va. (CAC-06876-8); Micro-Cable Communications Corp., for Lincoln Park (borough of), N.J. (CAC-06025); Wolverine Cablevision, for Battle Creek township, Mich. (CAC-06269); Adirondack Cablevision, for Adams (town of) and Adams (village of), both N.Y. (CAC-06382-3); Warner Cable of Kenton, for Kenton, Ohio (CAC-06586); Cable TV of Constantine, White Pigeon & Mattawan Co., for White Pigeon, Mich. (CAC-06587); Cable TV of Constantine, White Pigeon & Mattawan Co., for Constantine, Mich. (CAC-06588); Rock Cablevision, for Scarbo, Page, Kincaid and Beards Fork, all W.Va. (CAC-06639, CAC-06645-7); Television Signal Service Co., for Crowell, Tex. (CAC-06790); Caddo-Bossier Cablevision, for Shreveport, La. (CAC-06918); Norman Cable TV, for Norman, Okla. (CAC-06919); Claremore Cable Television Co., for Claremore, Okla. (CAC-06953); Danville Cablevision Co., for specified unincorporated areas of Pittsylvania county, Va. (CAC-06958); National Cable Co., for East Lansing, Mich. (CAC-05242R).

### Other actions

- Deerfield Cable Systems, Deerfield and Sunderland, both Me.—CATV Bureau granted special temporary authority to carry WSMW-TV (Ind.) Worcester, Mass., for 90 days, while WSBK-TV is making changes in trans. and ant. power output (CSR-1046T). Action Sept. 3.
- Zozo Cable TV, Carrizozo, N.M.—CATV Bureau granted special temporary authority to operate cable television system at Carrizozo for 90 days or until commission action on application for certificates of compliance, whichever occurs first. Action Sept. 3.

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# CCA

### CCA Electronics Corporation

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# Service Directory

<p><b>COMMERCIAL RADIO MONITORING CO.</b> PRECISION FREQUENCY MEASUREMENTS, AM-FM-TV Monitors Repaired &amp; Certified 103 S. Market St. Lee's Summit, Mo. 64063 Phone (816) 524-3777</p>	<p><b>CAMBRIDGE CRYSTALS PRECISION FREQUENCY MEASURING SERVICE</b> SPECIALISTS FOR AM-FM-TV 445 Concord Ave. Cambridge, Mass. 02138 Phone (617) 876-2810</p>	<p><b>SWAGER TOWER CORPORATION</b> TALL TOWER SPECIALISTS Box 656, Fremont, Indiana 46737 219-495-5165</p>	<p><b>BROADCAST TECHNICAL SERVICE, INC.</b> • AM-FM Station Construction • Audio/Skeleton ... Partial Proofs • Signal Sound Improvement • Simulated FCC Station Inspections Phone 817-772-3371 Box 7343 • Waco, Texas 76710</p>
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# Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

## RADIO

### HELP WANTED MANAGEMENT

**Want more out of life?** We can offer to a person who is good at local selling the general management in a N.E. suburban growth city, ownership with no cash investment and excellent money. Must be close for interview. This is the position you wanted. Box W-158, BROADCASTING.

**Ohio based group** broadcasting company looking for person to supervise radio stations. Must be strong on sales and administration. EOE. Box W-170, BROADCASTING.

**Pacifica Radio KPFA**, Berkeley, CA seeks General Manager. Manager gives fiscal, administrative, programming leadership to talented hard-working staff & volunteers; KPFA is US' oldest listener supported station. Affirmative action is a priority. Present salary \$900. Send resume and statement of interest by October 15, to KPFA, 2207 Shattuck Ave., Berkeley, CA 94705.

**Program director southeast.** If you are a super idea person loaded with promotional ability, can manage people, and can set an example as a dynamic jock, lets talk salary for this program directorship. Position is open. Successful track record a must. We're a prestigious, powerful station in Georgia's second largest market. Contemporary with heavy local involvement. Strong emphasis on local news. Send unedited, telescoped air check, production samples, resume, salary requirement to: Bernie Barker, Vice President and General Manager, WDAK P.O. Box 1640, Columbus, GA 31902. EOE.

**Hall communications acquiring** WGAL AM FM, Lancaster, PA. General manager needed on takeover. Call Donald Laufer 203-377-0088. Also NRBA Convention Hyatt Regency.

**Director/general manager** for 100,000-watt FM public radio facility at major Mid-America university. 24-hour fine arts/public affairs station. Must have degree or equivalent, with minimum four years radio broadcasting management experience, third class FCC license. Salary negotiable, dependent upon qualifications. Send resume including references and salary requirements to: Personnel, University of Missouri-St. Louis, 8001 Natural Bridge Road, St. Louis, MO 63121. An Equal Opportunity Employer. M/F.

**Manager New Business Development.** We want a top producer ready for that first sales management assignment. Lead a team concentrating exclusively on new account development. You will fill the most recognized station position in a growing broadcast company. You must be a self-starter with a demonstrated record of putting new business on a radio station fast. Top southwestern market. Send resume and letter detailing your accomplishments in this area to Fred Harms, Curtis Communications Group, O'Hare Plaza, 5725 East River Road, Chicago, IL 60631.

**Group broadcaster forming** telephone sales organization. Manager needed to recruit, train and supervise personnel. Phone management experience necessary. Phone 317-653-6583 after 7 p.m. EST.

**Arkansas.** Excellent situation. Dual market contemporary with major market programing needs stable sales manager to do the same for sales. You must love sales and have demonstrated your ability. Send resume and letter detailing what you've accomplished. If you prove yourself we'll give you part of the action. All replies answered. Bruce Higgins, Progressive Broadcasters of Arkansas, Inc. P.O. Box 1231, Jonesboro, AR 72401. EOE.

**Major midwestern station** needs local sales manager. Working knowledge of systems, planning, motivation a must. Prefer one year sales management experience. Approximate first year: \$35,000. Rick Davenport, 312-693-6171.

## HELP WANTED SALES

**Experienced account executive.** Immediate opening with top rated medium market contemporary FM. Must have outstanding broadcast track record and be able to prove it. Resume, salary requirement, references. Box W-57, BROADCASTING.

**Southern coastal city** needs a salesman or saleswoman who just plain enjoys selling and would like to do it in an oceanside community. The starting pay is only \$150.00 a week, plus 15% on collections over \$4,000 a month. But that's just a start. Easy living, fringe benefits, a great crew to work with, and an opportunity for advancement. If you've got announcing skills, so much the better. Send your complete resume to Box W-97, BROADCASTING.

**Immediate opening** for sales manager, experienced, proven, RAB/concept/idea selling. Must personally sell, train, motivate sales staff. Great market/California, great signal, (daytimer) great adult cont/top 40 sound. Box W-111, BROADCASTING.

**Sales background?** Knowledge of programming, production? Are you ready for move to city 50,000 in N.E. as manager? Starting at \$15,000. Good incentive for more, fringes. Reliable company looking for reliable family person interested in working hard. Your reward: growth, financial improvement, good life. Interviews arranged. EOE. Send complete resume to Box W-152, BROADCASTING.

**\$30,000 to \$35,000 sales opportunity.** Leading U.S. radio programming firm (non-hardware) has openings in Los Angeles for 2 top calibre, experienced sales people. Inside sales-heavy telephones-national projects-no travel. Must be capable of motivating General Managers, sales managers, program directors of stations with top 40, MOR, talk, news, country formats. Unusual opportunity for articulate individual. Send brief resume. Box W-174, BROADCASTING.

**Account Executive** for major Northwestern market radio station. 2 years prior broadcast experience, preferable in Pittsburgh market. Knowledge of current research techniques and applications. Working knowledge of Pittsburgh ad agencies and their personnel. Minimum two years college education. Reliable auto. M/F. Equal Opportunity Employer. Send resumes to: Box W-177, BROADCASTING.

**Wanted: Sales person** for midwest AM-FM. Box W-187, BROADCASTING.

**Solid opportunity** if you know sales and are willing to work. You can be a part of a very capable staff in one of New Mexico's best radio markets. Contact Ray Stephens, KGAK, Gallup, 505-863-4444.

**Salesmanager wanted** for automated FM stereo station. Minimum 3-years experience. Send resume to KMIT, West Highway 16, Mitchell, SD 57301.

**Experienced Radio Time** salesperson with announcing experience. Radio KNPT, 5,000 watts AM, is going 100,000 watts FM. Located in Oregon's top recreation and salmon area, on the central Oregon coast. A pay scale commensurate with ability. Don't apply unless you are a seasoned salesperson with announcing ability, understand hard work, and want a long time job. Send letters and audition tapes to Bob Spangler, Manager, P.O. Box 1028, Newport, OR 97365.

**Sales manager: strong** street sales and promotions. Step up & grow with us. 50,000 watt contemporary FM. WSPK, Poughkeepsie, N.Y. P.O. Box 511, Beacon, NY 12508; call 914-831-1260. EOE.

**Number one midwest** contemporary AM wants aggressive salespersons. Be prepared to learn, earn, and move up in this growing company. Call David La France, 1-419-255-1470.

## HELP WANTED SALES CONTINUED

**\$15,000+.** Our rapidly expanding chain needs a top producer capable of being a sales manager within a year. You must love sales and have demonstrated an ability to build volume rapidly in a new situation. Opportunity is in competitive, lucrative Southwestern market. Please send resume and a letter detailing what you've accomplished that's out of the ordinary. All replies answered. John Gorby, Curtis Communications Group, O'Hare Plaza, 5725 E. River Road, Chicago, IL 60631. Equal Opportunity Employer.

**Sales manager** for growing 5 KW in NJ. Strong retail sales background. Base plus commission and override. Excellent incentive and opportunity for sales manager who welcomes challenge. Call Mr. Wilson, 609-924-3842.

**Central California's number one** contemporary station has a rare opportunity in sales brought about by the internal advancement of one of our top salesmen. This mid five figure income opportunity is with one of the most professional companies in the country. Send resume and letter to Sam Carter, P.O. Box 6029, Fresno, CA 93703.

**Successful, aggressive salesperson.** Prove your abilities here and advance to management position in fast growing company. "Broadcasting", April 26th issue, page 39, has our story. What's yours? Track record & resume to: J.R. Skinner, Tunnel Radio of America, Inc., 2900 North Dixie Highway, Ft. Lauderdale, FL 33334.

## HELP WANTED ANNOUNCERS

**Southern top 75** market powerhouse station, changing ownership and format. Experienced contemporary jock/production people and music director/jock. Box V-279, BROADCASTING.

**Morning announcer.** Need heavy with minimum 5 years experience. Bright and lively, but mature with ability to work with established MOR format. Good production required. 5 kw full timer in medium size upper midwest city. Salary open. Beautiful area. Good spot for long term. Write Box W-11, BROADCASTING.

**Major market country PD** for midwest group-owned facility. Must have deep knowledge of country-western music, superior production skills, warm delivery and demonstrated promotional flair! One of the nation's most-liveable cities offers a tremendous opportunity to a real pro. EOE. Send resume today to Box W-103, BROADCASTING.

**Wanted, excellent announcer** for morning drive in top rated contemporary southeastern station. good production is a must and a first ticket is required. This is an excellent opportunity for someone who is willing to work and grow. Send complete resume to Box W-175, BROADCASTING.

**Telephone and talk show** announcer for drive slot. Outstanding opportunity for good voice with proven track record. If you have what we want we'll meet it with what you want. Midwest preferred. EOE. Reply to Box W-189, BROADCASTING.

**Staff announcer.** Work with large staff of mature professionals in east Texas' largest and most successful radio operation. Full-time AM and FM with 100 thousand watt stereo. Facilities are second to none in new 18,000 square foot radio center building. One of state's fastest growing small cities. Beautiful hill and lake country. Benefits include profit sharing plan. Send tape and resume to Al Mather, Program Director, Waller Broadcasting, Inc., KEBE/KOOI Radio, Jacksonville, TX 75766. All replies confidential.

**KEZK, St. Louis**-Schulke beautiful music-will pay top dollar for experienced, pleasant sounding morning announcer. Opening immediate. Send tape to Thom Sanders, KEZK, 1780 South Brentwood Boulevard, St. Louis, MO 63144.



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**HELP WANTED ANNOUNCERS  
CONTINUED**

**Move to the sales department** if you're now doing part time sales. Join our staff as a full time sales person. The person that works with us will make over ten thousand dollars first year in salary and fringe benefits. If you live in New Mexico or adjacent state and have broadcast experience send resume to Darrel Burns, KRNS, P.O. Box 749, Los Alamos, NM 87544.

**Come grow with us.** Tightly formatted country stressing music and needing experienced person to keep it all together in afternoon drive. Tape/resume: Warren Rhyner, KUSN, St. Joseph, MO 64503.

**Opening for an announcer with a first class license.** Send tape and resume to Station WAMD, Aberdeen, MD 21001.

**Immediate opening** for all night announcer contemporary format. 3rd class endorsed required. Good opportunity, excellent area. Send tape & resume to: Jim Palmer, WCVS Radio, 3055 South Fourth St., Springfield, IL 62708. Equal Opportunity Employer.

**Program director southeast.** If you are a super idea person loaded with promotional ability, can manage people, and can set an example as a dynamic jock, lets talk salary for this program directorship. Position is open. Successful track record a must. We're a prestigious, powerful station in Georgia's second largest market. Contemporary with heavy local involvement. Strong emphasis on local news. Send unedited, telescoped air check, production samples, resume, salary requirement to: Bernie Barker, Vice President and General Manager, WDAK, P.O. Box 1640, Columbus, GA 31902. An Equal Opportunity Employer.

**No. 1 adult rocker** setting all kinds of records for a medium market needs afternoon drivetime personality/music director with top production. Send tape and resume to Bob North, WDIF, Box 524, Marion, OH 43302.

**WIOS Radio AM.** Tawas City Michigan. Small Market. Northeastern Mich. Automated contemporary MOR format. Good production required. Tape, resume to: John Carroll WIOS Tawas City, MI.

**WKVT, Brattleboro, Vt.** needs day announcer. Experience preferred, not necessary. Great learning opportunity for hard working person. Send tape, resume, salary requirements.

**Immediate opening for AOR/Rock** personality with humor, credentials, maturity for 7 to midnite shift with nationally recognized contemporary leader. Contact Bart Prater, WROV, Roanoke, VA 24015. EOE.

**Florida: Contemporary MOR** seeking mid day personality production news. Needs someone seeking permanent position. Tape, resume and references with first letter, no calls please. Bob Stephenson, WSIR, Box 633, Winter Haven, FL 33880.

**WTTM, Trenton, N.J.** is accepting non-returnable tapes and resumes for part time, adult contemporary announcers and newpeople (possibly leading to full time positions.) Applicants must have at least three years commercial experience. Absolutely no phone calls accepted. Steve Kayne, Program Director, WTTM, Trenton, N.J. 08618.

**We are seeking** a special caliber of person, who has some knowledge of the fundamentals of communication. Prior experience is not required, but a first ticket is, for those of you who want to learn our brand of radio, call or write Broadcast Enterprises, Box 968, Powell, WY 82435.

**Announcer/engineer** needed immediately by C&W daytimer in beautiful central Virginia. Morning drive board shift and chief engineer responsibilities. Excellent opportunity for qualified person. Tape, resume, requirements to P.O. Box 5085, Charlottesville, VA 22903.

**If you have** play by play, D.J. and sales ability, we can use you. Salary may not be great but commission potential is substantial and play by play includes college and high school schedules. If you're interested write P.O. Box 1056, Lumberton, N.C. 28358.

**New, Iowa fulltime AM.** Need commercial and news oriented talent. Tape and resume to Braverman Broadcasting, 402 McLean St., Iowa City, IA 52240.

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**HELP WANTED ANNOUNCERS  
CONTINUED**

**Illinois MOR/Adult** contemporary seeks experienced creative announcer with production know-how. Steady, versatile performer has excellent opportunity for advancement. Don Hoover 815-933-6633. E.O.E.

**Imagination station** has the opportunity of lifetime for someone creative. If you have good production experience, a variety of character voices, and on-air experience the Operations Director's job is open to you. Call 815-332-3436 for details.

**Middle Georgia FM** station changing format to religion. Need qualified person to do air shift and sales. Box 693, Forsyth, GA 31029.

**50kw rocker** needs tight, mature, well developed morning personality to become completely involved with our city and station. Replies forwarded from Morning Opportunity, P.O. Box 6067, Beaumont, TX 77705. EOE.

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**HELP WANTED TECHNICAL**

**Chief engineer.** Combine technical skills with announcing or sports or sales. Great Plains. Medium Market. Write Box W-100, BROADCASTING.

**Chief engineer for 5KW** directional AM and also FM. Experience necessary. Excellent career opportunity. Contact Parker Humes-KCRS, Post Office Box 4607, Midland, TX, 915-563-0550. A Wendell Mayes Station. Equal Opportunity Employer.

**Chief engineer,** work with large staff of mature professionals in east Texas' largest and most successful radio operation. Full-time one thousand watt AM and 100 thousand watt stereo automated FM, both remote controlled. Facilities second to none in new 18,000 square foot radio center building. One of state's fastest growing small cities. Beautiful hill and lake country. Profit sharing plan. Send resume to Dudley Waller, President, Waller Broadcasting, Inc., KEBE/KOOI Radio, Jacksonville, TX 75766. All replies confidential.

**Chief engineer needed** immediately for partly automated FM operation in one of the finest living areas in the east. Excellent growth potential: a career opportunity. Contact Ray Brown, Operations Mgr. WCOD-FM, Hyannis, MA 02601. 617-775-6800.

**Assistant chief engineer** for southeast 5kw (directional-night) AM. Strong technical and maintenance background required plus ability to assume Chief Engineer position within three years. Salary open. Moving paid. Send resume with references and salary history and requirements to: P.O. Box 2242, Philadelphia, PA 19103. An Equal Opportunity Employer. M/F.

**Engineer/announcer,** first phone for coastal NC country station; immediate opening, new facilities. Call Bud Andrews at 919-455-2507.

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**HELP WANTED NEWS**

**Southern top 75** market powerhouse station, changing ownership and format. Experienced newspeople. Box V-280, BROADCASTING.

**New Jersey shore** station needs resumes from experienced newspeople who can write, edit, and deliver local newscasts. References will be thoroughly checked. Equal Opportunity Employer. Send resume to Box W-125, BROADCASTING.

**Experienced newperson** to dig for local news. Aggressive, strong writing-delivery. NY suburban station. Equal Opportunity Employer. Resume, references first letter to Box W-193, BROADCASTING.

**KGW, Portland** seeks experienced radio reporter. Minorities encouraged to apply. Tapes, resumes, and writing samples to Radio News Director, 1501 SW Jefferson, Portland 97201.

**New, Iowa fulltime AM.** need commercial and news oriented talent. Tape and resume to Braverman Broadcasting, 402 McLean St., Iowa City, IA 52240.

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**HELP WANTED PROGRAMING,  
PRODUCTION, OTHERS**

**Program director needed:** Seven market group needs a program director for one of its medium market stations. If you've got a good broadcasting background, this could be the move you've been looking for. Resume to: Box W-149, BROADCASTING.

**Operations/production manager** for leading NJ AM station. Must have good production ability and creative copywriting skills. First ticket desirable. Excellent opportunity/benefits. Send resume and salary requirements to Box W-179, BROADCASTING.

**Midwest 5-kw.** Needs experienced P.D. MOR days. Top 40 nights. Small market. Good pay. Salary open. Resume, please. Box W-188, BROADCASTING.

**Program director** for one of New Mexico's better stations. Should have minimum five years experience; be creative, promotion minded and should have 3rd-1st preferred. Great opportunity for energetic and enthusiastic professional. Send resume and tape to Jack Chapman, KGAK, Gallup, 87301 or call AC 505-863-4444.

**Fine arts director,** WCMU-FM, Central Michigan University. Responsible for development, coordination and scheduling of all fine arts/music programming. Qualifications include on-air radio experience and thorough knowledge of all types of classical music. Related bachelor's degree or equivalent and valid FCC Third Class license required. Position available immediately. Apply to Thomas Hunt, WCMU-FM, Central Michigan University, Mt. Pleasant, MI 48859. Minimum salary: \$10,900. Central Michigan University is a nondiscriminatory educational institution and employer.

**Production person with good voice,** engineering knowledge desirable, some experience necessary. Apply WKVO, P.O. Box 247, Havelock, NC 28532, 919-447-5100.

**Looking for aggressive** producer with 1st ticket, versed in engineering, heavy in production and familiar with automation. Minimum of 2 full years commercial experience. Great Eastern Seaboard, highly competitive medium market. Salary open. Send resume and sample production to: WQSN Radio, Box 891, Charleston, S.C. 29402. EOE.

**Copywriter wanted.** I want a writer who can write some creative copy, some hack and does both fast! We're a young, aggressive selling team and need solid material. There's plenty of room to grow, so if you think you can do a good job, give me a call at 401-751-5700 ext. 54 or 56. Ask for Nancy.

**Eastern North Carolina** full timer looking for talented pro tired of the rating race. Quality people only (professionally and personally). Contemporary format. Adult oriented personality and telephone talk integral part of our success in this friendly town of 45-thousand. Interested? Call Art Simmons 919-442-8091.

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**SITUATIONS WANTED MANAGEMENT**

**Experienced group G.M./controller** looking for new solid opportunities and challenges. Strong, positive minded individual. Present stations being sold. Resume and references upon request. Box W-113, BROADCASTING.

**Small market.** Double billings current station. 21 years experience, have managed large and small stations for a decade. Will manage yours with same care you would. Totally versed: administration, sales, engineering, announcing, production, FCC. Highest references, 37, married. Box W-130, BROADCASTING.

**Successful radio manager** seeks medium market challenge. Hard work, community involvement and careful attention to bottom line can make your operation a success. Box W-160, BROADCASTING.

**Attention Kentucky-Tennessee** and adjacent states. Looking for professional, dependable, hard-working, dedicated manager to bring new life and dollars to your station? Let's talk. All size markets considered if opportunity and money looks good. Box W-198, BROADCASTING.

### SITUATIONS WANTED MANAGEMENT CONTINUED

**Sales Manager.** My experience has been in successfully putting together and managing a sales department that consistently increases billing. I'm doing that now, but I'd like to hear about your sales management needs. Mid-30's, professional, family man. Box W-204, BROADCASTING.

**Will manage your station** for \$92.00 per week plus. Personal experience includes GM and commercial manager. Interested in stock option, place to settle and raise family. Looking for twenty years or more in small to medium market. Call nights or weekends 505-748-2421.

**Money! Want more** for your small or medium market FM? Employed G.M. Proven. 6730 Daleview Rd., Cincinnati, OH 45239.

**Mike Bova** has been deeply involved in sales here for 14 years. The past 3 years as sales manager. He's now seeking a greater challenge and higher income. A thorough professional who uses the RAB method of sales management, he's the kind of man top management wants on the team. His personal life is above reproach. Call Mike Bova 812-372-4448 or write att: Mike Bova, WCSI, Box 709, Columbus, Indiana 47201. (Jim Kauper, General Manager, WCSI).

**Top quality ingredients** can change your stations future and drain the competition. See display ad last week or call "Wexler-The-Baker," 1-716-633-5274.

### SITUATIONS WANTED SALES

**Sex! Honest, dependable** salesman seeks entry into radio sales. College degree in broadcasting and management. Lots of retail selling experience. Has good track record selling and satisfying customers for a nationwide stereo store. Inquire now! Box W-142, BROADCASTING.

**Wisconsin capable, young,** and determined sales representative/announcer ready for your medium market and up. Experienced and want to learn more. Box W-178, BROADCASTING.

**I produce!** Take advantage of my professional approach towards radio sales. Proven track record. Advertising agencies, prestige retailers are my forte. I'm willing to invest in you, if you're willing to invest in me. N.Y.C. preferred. Box W-192, BROADCASTING.

### SITUATIONS WANTED ANNOUNCERS

**DJ, 3rd phone,** tight board, good news and commercials, ready now! Anywhere. Box H-5, BROADCASTING.

**Dixie, Florida. Experienced** man arriving early October. Job hunting. Good impression guaranteed. Box W-136, BROADCASTING.

**Seek AOR** or MOR position. News oriented background/some talk/1st/2 yrs. No AM drive. 1-5 p.m. 301-863-7865. Box W-141, BROADCASTING.

**Sports pro** who can cover it all. I have the experience and talent to bring a refreshing and winning sound to your station. Box W-147, BROADCASTING.

**Active DJ also M.D.** with drive and experience, looking for settling ground. Doing adult rock but will consider others. Single, best references! Ready for you now! 201-994-1057 or Box W-169, BROADCASTING.

**Good jock seven** years experience. Good references, good production, first phone. Box W-171, BROADCASTING.

**Audition tapes available** DJ-newscaster. Professionally trained, some experience, 3rd endorsed, relocate immediately. Thomas Shaw 32-25 90th St., Jackson Heights, NY.

**First ticket personality** with good head. 2 years experience. Strong music and local news background. Production. Copy. Relocate. John Comforti, 401-596-5728.

**I'll eat your** competition. Turkey's my favorite food. Top 40 or AOR. AC jock with good pipes, top prod., brains and determination. Med. up. 617-872-5532.

**DJ, tight board,** good news, commercials, looking for break, willing to go anywhere, ready now. Craig Nilsen, 20-89 Street, Brooklyn, NY 11209.

### SITUATIONS WANTED ANNOUNCERS CONTINUED

**Florida area, First phone,** tight board, extensive musical knowledge, good production, news, voice, some experience. Glenn Larsen, 305-763-2295.

**Experienced announcer, DJ** seeking FM: MOR, mellow, progres 3rd class. Production news & sales. Willing to relocate, Canada to Florida. I can do for you. Thom Pedone, 3036 B St., San Diego, CA 92102. Tel. 714-231-0471 b4 10 a.m. pacific.

**Proven 3rd phone** communicator looking for medium/major Eastern contemporary top 40. Excellent air, production, refernces. Ray, 215-353-1038.

**DJ 1st phone** soul/top 40 AM or FM. 3 years exp. Imagination is more important than knowledge. Try me. Call 213-753-0996, 971-4658.

**Dedicated announcer** is still looking for long term employment with future. I'm sick of revolving doors. 2-1/2 years experience. MOR/cont/top 40. 3rd endorsed. David Zingle, 11 Locke Drive, Enfield, CT 06082 or 203-749-6631.

**Did I sell** all those pop bottles for nothing, or will this ad find me a job in southern California? Employed, 1st. DJ, news, your way. 206-875-5778.

**6 year MOR** pro. 1st, family, prefers to stay in Florida, but will consider all areas, formats. 904-761-6920.

**Will work anywhere** so lets talk. Top 40/rock or contemporary station. 3rd endorsed, 3 yrs. experience. Very single and ready to work. 919-346-9009. Paul Nickoletta.

**Married, mature, dependable** announcer seeks part time Sat-Sun. Any size stations in Chicagoland (100 mi radius). Third endorsed. Comfortable with any format. Lack of experience made up by willingness to learn and hard work. Good voice, excellent reading ability. Bob 312-543-8135.

**Enthusiastic and dedicated!** Three years experience in southern California. Any format, especially personality and rock. First ticket. Doug Van Tuyl, 714-827-6777, 9756 Kathleen Cypress CA. 90630.

**Lovable, flippant, humor** oriented personality. At times suggestive in a friendly, tongue in cheek manner, ummh, but always a mature one to one communicator with material an audience can relate to. Great Las Vegas references. Operators waiting, 702-733-7356.

**Top ratings,** three years medium market, BA, voice, production. All this and more when you hire Fred Missman, 6917 Willowtree, Palos Verdes, CA 90274. 213-377-0039.

**DJ, 27, married.** 3rd class, will relocate, presently employed, Cliff, 2910 Woodland CT, Royal Oak, MI 48073. 313-288-3618.

**Female, 3rd, experienced** announcer, proven interview ability, beautiful voice, excellent commercials and news. Experienced in talk-show format, copywriting, and MOR/top 40 formats. Willing to re-locate immediately. 714-566-6518.

**Want a worker?** Then you want me! 3rd, AFRTS background. For resume & tape, write: Joel O'Brien, 64 Union St., Watertown, MA 02172.

**Good all-around** announcer. Do top 40 well, also like MOR formats. Production, PBP experience. Dependable, single, looking for operation with room to grow. 3 yrs experience. Call after noon, 612-646-3633. Ask for Jeff.

### SITUATIONS WANTED TECHNICAL

**Seven years** of extensive experience in all phases of AM, FM, CATV studio maintenance and construction. Reply Box V-255, BROADCASTING.

**Engineer experienced** chief AM-FM. First phone, tech school, CET. Box W-161, BROADCASTING.

**First phone, BA,** major market experience. Air shift O.K. Prefer west coast. Box W-197, BROADCASTING.

### SITUATIONS WANTED TECHNICAL CONTINUED

**First phone young** electronics grad light experience "trainee". Salary OK, relocate anywhere. Thomas Shaw, 32-25 90th St., Jackson Heights, NY.

### SITUATIONS WANTED NEWS

**Sports director who's** tired of hearing "we can't sell it, so we don't do it!" PBP all sports, 29. BA. Box W-90, BROADCASTING.

**Energetic PBP man** with four years major college experience. all sports. Looking for college/high school opportunity. Can also handle news/sales. Top references. Box W-102, BROADCASTING.

**Experienced female reporter,** newscaster, good phone, strong copy, talk show, dedicated, grad. Box W-180, BROADCASTING.

**Resourceful, experienced news** pro wants radio or TV in stable medium market. Excellent voice, appearance and references. Strong writing skills and some supervision. Box W-185, BROADCASTING.

**Election whiz.** 4 yrs experience. Douglas Nagy. 313-534-0251. No small markets.

**Aggressive young man** BA speech seeks job in television/radio small to medium size mkt. 3 years college radio experience in sports and news. Strong on PBP. Location and salary open. Call 618-654-8543.

**First amendment reporter** with journalism B.A., news-director experience, requires responsible management, no consultant. 3307 Martindale Road N.E., Canton, OH 44714. 216-454-4150.

**Creative, conversational writing** by experienced pro., in news, production, publicity and public affairs. 3rd endorsed. Contact Stan. 212-526-1831 day/evening.

**Energetic reporter seeking** small/medium market in Greater Midwest. Knows politics, sports. B.S. 312-381-2752, Randy.

**Eat, sleep & breathe** news. 23, 4 yrs. exp. field/investigative/anchor. Political Science degree, 1st ticket. Reported Capitol Hill. Availability due to format change. Mark Hyman, 5119 N. 9th St., Apt no. 111, Fresno, CA 93710. Day, 209-268-8801. Night, 209-229-8972.

**3 yrs exp,** 2 in top 15, seeks perm. position in upper midwest or Rocky Mts areas. Strong on local/state govt. coverage. BSJ Northwestern. J. Redfield, 414-233-2047.

**1st class, B.A.,** looking for news position, will relocate, presently employed, 23, Dave, 2910 Woodland CT., Royal Oak, MI 48073, 313-288-3618.

**Aggressive newsman-reporter** experienced-copywriting talk shows. Available immediately. Bruce Arthur, 312-246-1121.

### SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

**120% effort** with energetic 23 yr. old wants to work in Rochester New York. Presently employed. Experienced. Box W-89, BROADCASTING.

**Successful small PD/MD;** 6 years top flight copy/production. Good promotion. Know automation, R&R, people, hard work. Top 50 air. Stiffed. Aggressive Michigan/Ohio/Illinois medium preferred. Consider all. Box W-107, BROADCASTING.

**Excellent ratings** and public service record. 6 years PD/MD experience, now with top 6 metro station. Looking for a management opportunity as PD with a good organization. Reply Box W-119, BROADCASTING.

**Cash in** on a great opportunity. I'm a chief engineer plus an excellent jock and PD. Let me sell and serve as operations manager and I'll put money in your pocket and have a smooth operation. Box W-164, BROADCASTING.

**Country PD, experienced** top 50 market. First Class License. Works well with people. Box W-191, BROADCASTING.

**Copywriter, college trained,** wants long term employment, takes direction/training. Will relocate. David Haines, 5 Lawton, Glens Falls, NY, 518-792-8956.



## TELEVISION

### HELP WANTED MANAGEMENT

**General manager-VHF.** Net affiliate in excellent 3 station market. Golden opportunity, present GM moving. Experience in all phases, including sales. Strictly confidential. Box W-123, BROADCASTING.

**TV sales manager** for one of the nation's leading independent VHF stations, working together with the G.S.M. in both local and national areas. Midwest location. An Equal Opportunity Employer. Box W-196, BROADCASTING.

**Program manager** for a young aggressive independent station in highly competitive market. Must have good knowledge of research, FCC regulations. Send complete resume with salary history. Box W-201, BROADCASTING.

**Associate director** of television and WHA-TV station manager for the University of Wisconsin-Extension Telecommunications Center. Responsible for administration of broadcast and non-broadcast television activities. Major duties include: personnel management and supervision; development, review and administration of substantial University and production contract funds; primary stewardship of broadcast responsibilities and policies of WHA-TV; development, supervision and evaluation of total program efforts; representation to and liaison with University units, state and national agencies, and the WHA-TV citizen support organization. Bachelors degree required, Master's degree preferred. Applicants should have minimum of three years senior management experience in Public Television; demonstrated knowledge and experience in personnel, fiscal and program management. Salary minimum: \$23,500. Application deadline: October 4, 1976. Write for application and details to: Ronald Bornstein, Director and General Manager, UW-Extension Telecommunications Center (WHA-TV), 821 University Avenue, Madison, WI 53706. An Equal Opportunity Employer.

**Development director** for regional PTV network. Individual will work nationally and within region to develop funding for regional programming and production projects. Will be responsible for proposal development, writing and presentation and the design and execution of aggressive marketing campaign to secure funding sources from industry, foundations, governmental agencies. Will work closely with member stations on underwritten projects and creation of new activities. Individual should have minimum of 5 years experience in sales, fund-raising or related field and be familiar with proposal development and writing. Experience in advertising and/or institutional development projects necessary. Previous experience in PTV desirable. Salary \$23,000 to \$25,000, based on experience with liberal benefit program. Desirable Rocky Mountain location. Application deadline October 27, 1976. Interviews available during NAEB in Chicago. Send resume to: Development Committee, RMPBN, Suite 50B, 2480 W. 26th Ave., Denver, CO 80211. Equal Opportunity Employer.

### HELP WANTED SALES

**Television account executive.** We are a top rated VHF network affiliate in a small, growing, Florida market. We are looking for an "aggressive", "hard-working" salesperson. Direct retail sales experience a plus; most of our local business is direct, very little agency work. Knowledge of local production is helpful. A good account list is available, size will depend on experience of applicant. Training position also available to those with limited broadcast experience or a degree in broadcasting. Equal Opportunity Employer. If qualified send resume (in confidence) to Box W-139, BROADCASTING.

**General sales manager** needed by major TV station in midwest. We normally promote from within but this vacancy came along sooner than expected and we are caught short. We need an aggressive, hard-hitting, competitive sales manager. We would like management experience, but if you think you're ready for your first management job, show us why and we'll consider you. Outstanding income and incentive program. Send resume to Employment agency thru Box W-181, BROADCASTING.

**Sales manager** for a major eastern television market; National and local experience required; EOE. Send resumes to Box W-186, BROADCASTING.

## HELP WANTED TECHNICAL

**Maintenance engineer** with 5 years experience needed by religious broadcaster with nationwide ministry and worldwide vision. Top professional needed to join this spiritually rewarding effort. Write Box W-45, BROADCASTING.

**Experienced operations/production engineer,** competent with RCA equipment, to work in top ten market. First Class License and three (3) years experience required. Excellent fringe benefits. E.O.E. M/F. Write: Box W-59, BROADCASTING.

**Maintenance engineer** with first class license for aggressive TV station in major midwest market for heavy maintenance on TCR-100 and other major items. Sony experience helpful in large ENG operation. Equal Opportunity Employer. Salary excellent. Send resume Box W-94, BROADCASTING.

**Wanted: Control room engineer.** TV, familiar with Ampex 1200, GE cameras, ACR 25. Send resume to Box W-133, BROADCASTING.

**Chief engineer** to supervise crew of 6. Need expert knowledge in translators, remote vehicles, reel to reel commercial operation. Must be good people motivator. Send complete resume with salary history. Box W-202, BROADCASTING.

**Immediate opening** for 1st phone control room engineer. Very nice community. Experienced and non-experienced considered. Contact Robert Hardie, C.E., WLFI-TV, 317-463-3516.

**Camera maintenance** and tape maintenance engineers with a minimum of 5 years broadcast experience and FCC First Class. Salary 18 -25K. Send resume to Chief Engineer, WPHL-TV, 5001 Wynfield Ave., Philadelphia, PA 19131.

**Syracuse University needs** a qualified video engineer to work in their Newhouse Communication Center. The person must have an AAS in electronics or equivalent combination of education and experience. Also required are 3-5 years experience in Broadcast color television studio maintenance procedures (emphasis on VTRs) and system troubleshooting. Syracuse University offers liberal benefits, the salary is commensurate with experience. Send resumes to W.F. Denne, 215 University Pl. Rm 164, Syracuse, NY 13210. Syracuse University is an Equal Opportunity/Affirmative Action Employer.

**TV engineer** first phone for color tape, video, and XMTR operations and maintenance. Call Dennis Dunbar, 413-781-2801. Springfield, MA. Public Television. An Equal Opportunity Employer.

### HELP WANTED NEWS

**Reporter/backup anchor.** Goal oriented hustler for general assignment. Experience and capacity for shovel work and long hours. Northeastern market, ENG, on the grow. Top forty market. Box W-31, BROADCASTING.

**West coast area:** Medium market seeks a reporter with on air experience, copy writing experience, mini-cam/film experience desirable but not essential. Forward resume and photo to: Box W-52, BROADCASTING.

**Creative news motivator** to direct ENG news staff for no. 1 network AM/VHF in smaller mountain market. Combo news director/anchor with ability to communicate with staff, audience, and management wanted. EOE. Send resume and salary requirements to Box W-109, BROADCASTING.

**Public affairs/reporter.** Top 50 market VHF affiliate seeking daily public affairs program host/hostess with some news reporting. Equal opportunity employer. Box W-126, BROADCASTING.

**News director GM.** Maybe you are now in the second or third position in a larger news operation than we, or in a smaller market and would like to move up as leader of a good news staff. Check on the job we do in local news, then if interested contact or send resume to Tom Percer, General Manager, WHNT-TV, Box 19, Huntsville, AL 35804.

**News and public affairs director** for medium market community PTV. Supervises six people producing daily half-hour newsroom-style program, plus other projects. ENG and daily news experience preferred. Equal Opportunity Employer. WXXI-TV, Box 21, Rochester, NY 14601.

## HELP WANTED NEWS CONTINUED

**Instructor in public relations and/or television news and/or graphics.** Salary competitive. Starts Jan. or Aug. 1977. Write chairperson, Univ. of Arkansas, Fayetteville, AR 72701.

### HELP WANTED PROGRAMING, PRODUCTION, OTHERS

**Producer, director and writer** each needed by religious broadcaster with nationwide ministry and worldwide vision. Ten years total TV and three years major market experience desired. Top professionals needed to join this spiritually rewarding effort. Write Box W-46, BROADCASTING.

**Producer-director,** take charge experience individual in commercial or educational television. News, talk and commercial production requirements. Top 25 market. Equal Opportunity Employer. Box W-163, BROADCASTING.

**Television director needed.** Prefer someone with experience in directing news, regular programs and commercials. Send application and resume to WKBN-TV, Attention of Norm Berger, 3930 Sunset Boulevard, Youngstown, OH 44501, promptly. An Equal Opportunity Employer.

**Broadcast electronics faculty** position: to teach the final year of a Bachelor of Science program. The subjects to be taught include two-way communications, Radio Transmitters (AM and FM), CATV, and Color Television Transmitters. Bachelor of Science degree required plus significant work experience. Apply to: M.R. Haisey, Head, Electrical and Electronics Department, Ferris State College, Big Rapids, MI 49307, 616-796-9971, ext. 208. An Equal Opportunity/Affirmative Action Employer.

**Instructional/television program manager** to manage television/audio section of Media Center and work with faculty in the utilization of television, audio and other media. Masters plus television production and supervisory experience. Bachelor's and equivalent experience considered. 12-month salary \$13,029-17,935. Send resume to Tom Perry, Director of Instructional Media, University of West Florida, Pensacola, FL 32504, 904-476-9500, ext. 465. An Equal Opportunity Employer.

### SITUATIONS WANTED MANAGEMENT

**Former network executive** with extensive key market general management success seeks opportunities and tough challenge; can provide unique references and background story; will relocate; for immediate interview, reply Box W-51, BROADCASTING.

**Young, aggressive station manager,** with excellent track record. Experience in sales, programming, news. Ability to motivate people. Seeks station or group that can utilize his skills. Box W-53, BROADCASTING.

### SITUATIONS WANTED TECHNICAL

**T.V. engineer,** 2½ years experience. Tape, video, maintenance, PBS and commercial L.A. first phone. Age 25. Western states. Box W-110, BROADCASTING.

**Midwest based crewmember** available for weekend remotes. Network experienced. Camera & audio. For information contact: Box W-127, BROADCASTING.

### SITUATIONS WANTED NEWS

**Immediately available.** Good, aggressive woman TV news reporter/anchor. Currently working in top 20 market. Desires to relocate. Reply Box W-10, BROADCASTING.

**News director:** I can produce ratings, profits and strong journalism. Available in October. Box W-96, BROADCASTING.

**Assignment editor position** wanted by creative experienced reporter in 30's market. Box W-124, BROADCASTING.

**Network experience,** now covering Washington. Seek state capital or major market political beat. Box W-154, BROADCASTING.

**Journalist with solid network** and local experience seeks news director, public affairs or documentary chief's slot in southeast. Box W-167, BROADCASTING.



## SITUATIONS WANTED NEWS CONTINUED

**Weather personality-Meteorologist** with proven ability who can produce an entertaining and professional weather show. 8 yrs. on air. B.S. Meteorology. Seal of approval American Meteorological Society. Box W-203, BROADCASTING.

**Former news director-anchor, w/** strong sports background looking for news/sports position. Experience in top 50 market. B.A. Pol. Sci., no regional preference. John Buren, 4910 Newport Ave., Washington, D.C. 20016.

**Action reporter, investigative** reporter, anchor, show host and photographer. 5 years in TV, 8 in broadcasting. Awards and references. Don Smith, 813-977-1119 evenings, or leave message at 904-394-5435.

**Television meteorologist 1976** graduate with both meteorology and telecommunicative arts majors. Resume and tape from: Jim Barber, 4002 Foss Rd. no. 201, Mpls. MN 55421.

## SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

**Network production executive** live-videotape-film-sports, news, entertainment. Two decades production experience worldwide for two leading networks. Excellent working knowledge production, cost control, budgets, location and studio available for challenging and creative assignments. Box W-182, BROADCASTING.

**Producer-director,** production experience two top ten markets. B.S., M.A., solid overall broadcasting background. Resume. Box W-199, BROADCASTING.

**Production. Any job.** Have commercial experience, but need more. Recent graduate. Tom Miller, 2900 N. Nordica, Chicago 60634, 312-622-6952.

**Network firm editor** 8 years experience in 16/35mm documentaries, promos. Prefer western states. GDH, Box 3815, Van Nuys, CA 91407.

**Dynamic producer/director** with 7 years extensive production experience seeking challenging position. Samples available. Graham Brinton, 215-664-3346.

## WANTED TO BUY EQUIPMENT

**Need used automation** equipment in good condition and ready to go. WTGC, Lewisburg, PA 17837. Phone 717-523-3271.

**We need used** 250, 500 1 KW, 10 KW AM and FM transmitter. No junk. Guarantee Radio Supply Corp. 1314 Iturbide St., Laredo, TX 78040.

## FOR SALE EQUIPMENT

**For sale good** used Collins 21B, 5KW transmitter. Just removed from standby service, includes spare tubes. Contact KAGO, 1-503-882-2551. Klamath Falls, OR 97601.

**Schafer automation,** Model 800 stereo. Two Ampex PB-351 music decks, Spotter, Makeup unit, two Crown loggers, remote controls. \$8,000.00. Dave Kiker 904-456-5751. WCOA, Box 12487, Pensacola, FL 32573.

**6900 feet Kodak** 7241 film, 7 cents a foot. Bob Jordan, WFTV, Orlando, 305-841-9000.

**SMG DP-1 automation** system 7 Carousels Time Announce, 3 reels, 5 decks all accessories, 5 years old. Call or write: WHIT Radio, P.O. Box 1049, New Bern, N.C. 28560, 919-637-4450.

**One complete RCA-5D** AM transmitter and one complete RCA-5DX Transmitter with out cabinets for spare parts. Nine 891R Modulators and three 892R Finals Removed from WSUI, in Iowa City two years ago. \$3,000.00 takes it all. Mr. Reynolds P. Lark, Polk County Broadcasting, 2491 Lake Elmo Ave. No. Lake Elmo, MN 55042.

**Various production equipment.** Mole Richardson lights, lighting grid, sets, microphones, illuminated sweep, etc. Also 1 Ampex-7800 1" machine. All in excellent condition. For information call or write Byron Motion Pictures, 65 K St, NE, Washington, D.C. 20002. 202-783-2700.

## FOR SALE EQUIPMENT CONTINUED

**Color television equipment** liquidations, our specialty, appraisals, consultation, auctioneering. Maze, Box 6636, Birmingham, AL 35210. 205 956-5800.

**Ampex 2" digital** videotape or audiotape timer. Increase timing accuracy, cut production and editing time. NIXIE READOUTS. \$675.00 includes manual. D. Castellano, 415-937-9566.

**Instant mobile television** unit. Just add your equipment. 1972 Ford D705, new engine, 10 speeds, 20"x8". All electrical, transformer, air, directors console, and much more! A.B.C. Management, 9034 Sunset Blvd., Los Angeles, CA 90069. 213-550-0533.

**Color Mobile Vans,** complete or stripped, cameras, film chains, world's largest selection, Maze 205-956-5800.

**Ampex-354 stereo** tape machines \$950.00, with 350 deck \$850.00. Belar-AMM1 \$950.00 with RFAMP \$1,300.00 Gates-RDC10A remote control \$400.00, General Radio Modulation monitor \$200.00, 26MC/IFM remote pickup system 1 year old. 203-758-2468.

**For sale quick,** need the space, RCA TT10AH/TT25BHLA VHF transmitter tuned to channel 10 with diplexer dummy load and some spare parts. C.E. 417-862-7474.

**Towers for sale,** also erection and painting. 320 ft. stainless G-24, first \$2,000.00. Ground wire \$1.04 lb. Angle Tower Company, P.O. Box 55, Greenville, N.C. 27834, 919-752-7323.

**Gates 1,000/250** watt BC1T Transmitter, solid state rectifiers, purchased new and used as standby with very few hours. \$3,500. Gates BC 250L Transmitter used for standby, good shape. \$750.00. Contact Johnny Walker, 713-523-2581.

**1 KW FM** transmitter, frequency-modulation monitor, 80' of 3/4" coax. Package \$1895, 505-292-3850 or 883-4962 or CBA, 8901 Candelaria NE, Albuquerque, NM 87112.

**Fidelipac carts-65¢** no. 300 with tape, untimed, unused, while they last. Minimum order 100. Calif add 6% tax. Panorama Sales 8464 Briar Drive, Los Angeles, CA 90046, 213-656-1730.

**Helix-styroflex.** Large stock—bargain prices—tested and certified. Write for price and stock lists. Sierra Western Electric, Box 23872, Oakland, CA 94623.

## COMEDY

**Deejays:** New, sure-fire comedy! 11,000 classified one liners. \$10. Catalog free! Edmund Orrin, 2786-B West Roberts, Fresno, CA 93711.

**OBITS, No hype.** You be the judge. Free comedy sample! OBITs. 366-C West Bullard, Fresno, CA 93704.

**\$100.00 for paper** jokes? For \$14.00 our Pro Jingle Singers will forget your call letters! Your ceiling will collapse! Our Tijuana Pit Band will stagger thru "Irish Eyes"! Find Cheap Radio thrills under "Programming" category in this issue!

**With the new** fad of dolls that look like famous people, there's now an Elizabeth Ray doll. It does everything for Ken that Barbie couldn't. One dollar brings you more! Jim Foohey, 710 Rhine Blvd., Raritan, N.J. 08869.

## MISCELLANEOUS

**Prizes Prizes! Prizes!** National brands for promotions, contests, programing. No barter or trade... better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611, call collect 312-944-3700.

**1977 country music** calendar profitable Pluditorium show sales. Sample/details: Thurston Moore Country, Montrose, CO 81401.

**Election year** must reference for broadcasters, candidates, students: Equal Time Law summary. Complete, concise, only up-to-date compilation, guaranteed. \$5.00 per copy. Barm Services, Box 568, Olney, MD 20832.

## MISCELLANEOUS CONTINUED

**Your station's opening** in print as soon as the day after you know about it! Free! Call "Hot Tips" before any Saturday, 904-761-6920.

**Free! Sample** the country's best jobsheet on us. "Hot Tips", Box 1115, Daytona Beach, FL 32019.

## PROGRAMING

**Cheap radio thrills!** The world's best production album! Tympani rolls, synthesizer logos, jingle "add-ons", custom themes, giggling girls, sound effects, soap organ trax (hero, villain, etc.), goofy jingles, Tijuana Pit Band renditions of Lone Ranger theme, Happy Birthday, etc, Gobs more! Over 500 already sold! Sent first class \$14.00, or write for free sample! L.A. Air Force, 2445 East Third, Long Beach, CA 90814.

## INSTRUCTION

**Announcing & radio production.** Learn at Omega State Institute.

**FCC First Class** license. Prepare for your test at Omega State Institute.

**Omega State Institute.** Quality resident training in Chicago at 237 E. Grand Ave. Successful placement. Vet approved. Call or write for course catalog. 312-321-9400.

**REI teaches electronics** for the FCC first class license. Over 90% of our students pass their exams. Classes begin October 25 and Jan. 3. Student rooms at each school.

**REI 61 N. Pineapple Ave.,** Sarasota, FL 33577. 813-955-6922.

**REI 2402 Tidewater Trail,** Fredericksburg, VA 22401. 703-373-1441.

**No: tuition, rent!** Memorize, study—Commands "Test-Answers" for FCC first class license—plus "Self Study Ability Test." Proven! \$9.95. Moneyback guarantee. Command Productions, Box 26348, San Francisco 94126. (Since 1967.)

**First Class FCC** license in 6 weeks. Veterans approved. Day and evening classes. Ervin Institute (formerly Elkins Institute), 8010 Blue Ash Road, Cincinnati, OH 45326 Telephone 513 791-1770.

**1st Class FCC,** 6 wks, \$450.00 or money back guarantee. VA appvd. Nat'l. Inst. Communications, 11488 Oxnard St., N. Hollywood, CA 91606.

**FCC license. New** course. New low prices. Free home study catalog. Genn Tech. 5540 Hollywood Bv., Hollywood, Ca 90028.

**Cassette recorded** first phone preparation at home plus one week personal instruction in Boston, Atlanta, Seattle, Detroit, Philadelphia, Chicago, Los Angeles. Our twentieth year teaching FCC license courses. Bob Johnson, Radio License Training, 1201 Ninth, Manhattan Beach, CA 90266. Telephone: 213-379-4461.

**Don Martin School** of Communications trains for television. Not a "workshop" or "seminar." Fully equipped school environment. 2-camera studio, color equipped. Control room with video switching, video tape, tele-cine, etc. Complete classroom facilities for lecture. News film and editing procedures. Tripod and hand held film cameras. News, commercial and script writing for T.V. Audio, studio lighting, and set design. Technical and T.V. directing for T.V. news, commercial and dramatic. V.A. approved classes start each month, day or evening. Inquire now. Don Martin School of Communications, 7080 Hollywood Blvd., 5th Floor, Hollywood, CA 90028. 213-462-3281.

## RADIO Help Wanted Announcers

Medium mid-south AM/FM needs solid morning DJ. Experience & production required. Send resume to Box W-194, BROADCASTING. College market.



**Opportunity  
at Collins:**

**CAN YOU QUALIFY  
TO BECOME PART OF  
THE CONTINUING  
SUCCESS STORY AT  
COLLINS BROADCAST  
PRODUCTS?**

Worldwide acceptance of Collins Generation 4™ line of FM transmitters has sparked an unprecedented growth at Collins Broadcast Products. Openings exist in headquarters sales support, international sales, and domestic field sales positions. If you have a proven track record in sales or headquarters sales support and possess technical broadcast knowledge in the radio area, you may qualify to become a member of the Collins success team. A superior compensation program, which includes an attractive salary, a broad range of insurance, retirement and other fringe benefits, plus liberal commission incentives for the domestic field sales position, is offered.

Send resume in confidence to:

Sam Blevins  
Manager of Staffing  
Collins Divisions  
Rockwell International  
Dallas, Texas 75207



An Equal Opportunity Employer

**AM/FM BROADCAST SALES  
ENGINEERS**

**McMartin Broadcast, the new leader in AM/FM broadcast products, has territory openings in Middle West, East and West Coast.**

**Experienced, high caliber salespeople with broadcast background required.**

**Excellent salary, commissions, expenses and benefits.**

**Contact in confidence:**

**Mr. James Lucy  
Director of Sales  
McMartin Industries, Inc.  
4500 South 76th Street  
Omaha, Nebr. 68127  
(402) 331-2000**

**WE WANT A PRO!**

Someone who can really sell radio  
Someone who creates—thinks—loves  
radio sales  
Someone who really wants to make a lot  
of money  
A lot of money.

We sell a contemporary, relevant gospel music format. It's real—it's happening—it's exciting for our eleven radio stations. We're doing things (and planning things) that are Firsts in the industry. If you're good, very good. If you can make things happen—Now for us, and for you we've got one sensational Executive opportunity.

But, only if you've done it before. And can do it again, BETTER!

Let's talk. Send me a resume today.  
I'm Tony Lupo, Vice President  
Crawford Broadcasting Company  
P.O. Box 34219  
Dallas, Texas 75234.

**SALES POSITIONS**

An opportunity to join a young expanding broadcasting company. We are looking for aggressive creative salespeople for our stations.

Our group consists of .WBNY, Buffalo; WEZE, Boston; and WLKW AM/FM, Providence. In three years of operation all three General Managers have been promoted from within our company.

Tremendous opportunity for financial and career growth. Send resume to:

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President  
McCormick Communications, Inc.  
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An Equal Opportunity Employer**

## Help Wanted Technical

TM Programming needs qualified individual to master music tapes. Production expertise, strong splicing technique, and a keen ear for optimum technical quality required. Send resume, salary requirements, date available, and a demo tape to: Mr. Ernie Winn, TM Programming, 1349 Regal Row, Dallas, Texas 75247. Confidential.

## Help Wanted News

We're looking for a morning drive news personality who's also a fully qualified journalist. Air sound, street reporting and attitude will all count. Newspaper or wire service experience a plus, but not required. If this sounds like you, send us your resume. We're a 50KW major northeast station and an Equal Opportunity Employer.

Box W-183, BROADCASTING.

## Help Wanted Programing, Production, Others

### Programming-Operations Director

Exceptional opportunity for synergistic man or woman who can keep a nationally-known AOR/Contemporary leader operating smoothly and creatively. Should know Show and Business ends. Relate future trends to present needs. Motivate top creative staff of pros. Salary open. New position. Contact Burt Levine, WROV Roanoke, Va. 24015 EOE.

## WE'LL WORK THE BUTT OFF YOU

If you've read that far, you're the kind of person we want.

Copywriters ...  
Jocks ...  
Newsppeople ...

You've got to love this business more than eating. But you'll eat pretty well on what we pay.

We're growing. That's why we need more people. The good ones already here are either staying or moving up in our organization.

Expatriate Canadians preferred, but talent transcends nationality.

We're in the talent business. Get hold of us today.

J.R. Wood  
CHUM  
1331 Yonge Street,  
Toronto, Ontario.  
M4T 1Y1

## Situations Wanted Management

N.P.D.  
CORPORATE MAJOR MKTS  
SEEKS CHANGE

fully experienced, excellent references good track and bottom line record mid 5 figure salary required. ALL replies strictly confidential write Box W-87, BROADCASTING.

## Situations Wanted Management Continued

Experienced General Manager with extensive background in sales and sales management plus impeccable credentials looking for next challenge. Interested in equity situation, have capital to invest as well as knowledge, ability and judgement to make your station more profitable. Box W-168, BROADCASTING.

Nationally known general manager with vast experience running dominant station in top ten markets looking for position. Top references. P&L oriented. Answer in confidence. Box W-200, BROADCASTING.

## Situations Wanted Announcers

**Talk-Show-Host.** Top LA radio personality—bright, intelligent broadcaster with 15 years experience mostly music formats, but some interview and one year as host of TV talkshow (rated No. one). No onetalk experience but confident and want to do it. I'm 35, single, sobet, advent and a dedicated pro with top references. I'll prepare, polish and present my show with No. one ratings the goal. Market and salary incidental for opportunity to make this change: Box W-114, BROADCASTING.

## SUBURBAN NY MORNING PERSONALITY

Great with Uptempo MOR and Telephone Talk-Interview. Proven Production Abilities. Seeking a New Challenge within 150 Mile radius of NYC. Write

Box W-195, BROADCASTING.

SPORTS PBP—BASKETBALL IS SPECIALTY, experienced interviewer, production & board experience, 3rd ticket, college grad, looking for small or medium market ... willing to relocate. Write 2515 Vista Laguna Ter, Pasadena, Ca. or call Steve Jackson at (213) 681-4165.

## Situations Wanted News

### TOP MARKET PRO

All-news producer-anchor seeks management (plus air?)

Top 50 market: northeast-SE  
**TOP REFERENCES**

Box W-173, BROADCASTING.

## Situations Wanted Programing, Production, Others

### PROGRAM/OPERATIONS MANAGER

Current PD of contemp powerhouse seeks bigger challenges, better market. Over 9 years medium/major market experience, great track & references, college grad, married, stable. I specialize in straight talk, creative hard work, and results. Let's discuss your station's future today ... Box W-157, BROADCASTING.

**Broadcasting**  
The newswkly of biocasting and allied arts

## Situations Wanted Programing, Production, Others Continued

### PROVEN MAJOR MARKET PD.

Latest success with net O&O MOR winner. No fluke. Multi-market career record of supremacy in 18-49 demographics. Specialist in formula and counter programming. Incisive troubleshooter, excellent leadership, organizational skill. ALLYN TURSE 713-774-7242. 6935 Edgemoor, Houston 77074.

## TELEVISION

### Help Wanted Management

**General Manager** for expanding, group owned, small market TV station in Southeast. Strong sales and programming experience needed. All replies confidential. Include resume with industry references. Reply, Box W-116, BROADCASTING.

### Help Wanted Sales

### REGIONAL SALES MANAGERS

Professional Broadcast Switching, Control and Distribution equipment Territorial Sales Managers are immediately needed in the Northeast and Southwest Regions. Mail resume and salary requirements to: H. Bjorklund, American Data—BW, 401 Wynn Drive—Box 5228, Huntsville, Alabama 35805.

## MICROWAVE SALES ENGINEER

• San Francisco Peninsula •

FARINON has an opening for a Sales Engineer with experience in the engineering and sales of video microwave systems. This Sales Engineer will operate out of San Carlos, California, should be a self-starter, willing to travel and have a broad knowledge of the broadcast, CATV, ETV, and satellite markets.

We offer room for personal growth in a lively, growing, commercial-products manufacturing company with one of the most consistent success records in the industry. We are large enough to be very effective in our markets and small enough to be flexible, informal, and fun. We have good fringe benefits and stock purchase plan, and everyone shares in company profits.

If you are interested and qualified contact Jim Hurd at

**Farinon Electronic**  
1691 Bayport Ave., San Carlos, CA 94070  
(415) 592-4120  
An affirmative action employer



## Help Wanted Technical

### TELEVISION SYSTEMS ENGINEER

The Grass Valley Group, Inc. has an immediate opening for a television systems engineer. The individual chosen for this career opportunity will work closely with our Sales Department to provide technical assistance in the generation of sales quotations.

Applicants should have 5 years of broadcasting engineering background.

### CIRCUIT DEVELOPMENT ENGINEER

We are seeking a creative, resourceful individual for a challenging career opportunity in circuit development engineering.

Position requires a BSEE degree and 5 years design experience with the latest solid-state circuit techniques and devices.

Desirable qualifications may also include experience in the design of video switching systems, video processing systems and possibly digital video systems. Some experience in television studio operations and techniques is also desirable.

The Grass Valley Group, a leading manufacturer of television line and terminal equipment, is located in the foothills of the Sierra mountains where excellent living and recreational areas are available.

Interested applicants should submit resumes in complete confidence to:

Val R. Marchus  
The Grass Valley Group, Inc.  
P.O. Box 1114  
Grass Valley, California, 95945

An Equal Opportunity Employer M/F

So, if you're looking for employment, the right employe, buying or selling equipment or have a product or service used in the broadcasting business, then BROADCASTING's Classified section is the place to see and be seen in.

You belong in  
**BROADCASTING'S  
CLASSIFIED...**

## Help Wanted News

### EXECUTIVE NEWS PRODUCER

Major Market TV

This is an important opportunity for a dynamic, experienced news professional.

It involves complete production responsibility for the early and late evening newscasts at this group-owned network affiliate.

The successful candidate is likely to be a news director/producer now in a smaller market. Or a news producer in a smaller market.

Resume and salary history, please.

Box W-205, BROADCASTING  
*An Equal Opportunity Employer.*

### Help Wanted Programing, Production, Others

#### TV PROMOTION MANAGER

We need a creative person experienced in use of all media. Someone who understands all phases of on-air and print production. Someone who is a decision maker.

Southwest network affiliate. Send complete resume and salary history. We will request samples of campaigns you have designed later.

Box W-190, BROADCASTING  
*An Equal Opportunity Employer*

### Situations Wanted News

#### NEWS MANAGEMENT

Major market TV news director—30 years in broadcast news, currently employed—tired of city hassle and slick formats. Extensive professional credentials. Wants news work in small western mountain area. Location prime consideration. Would consider investment.  
Box W-166, BROADCASTING.

Photographer with 3 years experience seeks immediate employment. Prefer Texas or S.W. area. Film and VTRs available. Car is 2 way radio equipped. VHF-Hi band Contact: Jo L. Keener, 4337 Clyde Pk. SW. Wyo., Mich. 49509.

### Situations Wanted Programing, Production, Others

20 years commercial TV producer—director. 5 years engineering and small market management. Currently in large major market. Age: mid 40's. Seeking position in west where contribution can be made.

Box W-172, BROADCASTING.

## Broadcast Consultants

PROGRAMMING  
FORMATS • PERSONALITIES

**dgc** INC.

Bob Del Giorno  
435 North Michigan Ave.  
Suite 3200  
Chicago, Illinois 60611  
(312) 644-4682  
Del Giorno Communications, Inc.

#### IF

Your cash flow is low. Your sales are low. Your operating costs are high. You need a complete reorganization. Call for free assessment. A/C 702-731-6998. 19 years broadcast—7 years consultant.

Domestic and International

### Management Consultants



Management Assistant Program  
By the Handicapped Inc.

Manpower Search  
and  
Consultants

Gene C. Loffler II

250 N. Central Ave., Wayzata, Mn 55391  
(612) 473-2777

### Placement Service

#### RADIO-TELEVISION-CATV STATION OWNERS & MANAGERS

We will recruit your personnel  
at no charge to you. Call the

**"PERSONNEL HOTLINE"**

305-659-4513

### Employment Service

WE HAVE THE JOBS !!!  
Subscribe To:



Box 81, Lincolndale, N.Y. 10540  
Number "One" in Weekly Nationwide  
Employment Listings for Radio,

TV, DJ's, PD's,  
News, Announcers, Sales & Engineers.  
\$15.00 3 mo. (12 issues); \$30.00 12 mo.  
(50 issues) No C.O.D.'s, Please

#### WANTED

I have immediate openings for:

MOR anncr—top 50 mkt.  
News anncr—midwest c/w  
News—sm. mkt Top 40  
Anncr/prod.—midwest c/w  
Anncr/1st Class—top 30 mkt.  
Prod. Mgr.—top 10 mkt.

Other openings for anncrs & newspeople coming up soon.

-0-

Ready to make a change? Call Marge Bush at  
(216) 391-3322

Wixy Personnel Services  
3940 Euclid-Cleveland, Ohio 44115  
A Licensed-Bonded Agency

### Jingles

#### MOOG MUSIC

Exclusive market. Affordable. Beds and production effects for: News; Commercials; Sports; Cash-call; etc.

Package 11A with 10 cuts..... \$150  
Package 11B with 36 cuts..... \$300  
**DAVID SMITH MUSICAL PRODUCTIONS**  
27 Colonial Hts. Pkwy., St. Louis, Mo.  
63141 (314) 569-0767

**Programing**

**GOOD HEAVENS ITS JIM EVANS!**

A proven audience pleaser in Washington, D.C., for years. Topical satire set to music. Politics, religion, the arts, women's lib—whatever's current or errant—all are fair game. In daily one-minute musical jingles Jim Evans unstuffs shirts (and blouses), tackles the serious and the silly, the vanities and the victories—from Jimmy Carter to Gerald Ford to Elizabeth Ray to busing to cussing. Available January '77. EvanSound Productions, 8522 Spartan Rd., Fairfax, Va., 22030. Or call: (703) 560-6667.

**Buy-Sell-Trade**

**NO CASH**

**CHARGE-A-TRADE**  
Top 50 market stations! Trade advertising time (smaller stations trade other due bills or merchandise) for merchandise, travel and hundreds of business needs. **FREE BOOKLET AVAILABLE • CALL TOLL FREE 800-327-5555 (except Florida)**

3081 E. Commercial Blvd. Ft. Lauderdale, FL 33308 (306)481-2700  
FT. LAUDERDALE • MEMPHIS • ORLANDO • N.Y. • ATLANTA • GREENVILLE S.C. • COCOA BEACH

**For Sale Equipment**

**ENG PORTABLE CAMERA (Perfect Condition)**

ASACA Model 3000 (complete)  
3-2/3" Tubes  
1-Canon Zoom Len 12-120mm. F2.2  
2 Cables-Camera to Backpack-6 ft. & 10 ft.  
1 Cable-Backpack to AC Power Supply-100 ft.  
1-Genlock Board  
1-Color Bar Generator Board  
13-Spare Modules (100%) for Backpack  
1-Battery Belt (1 hr. 20 min.) and Battery Charger  
1-Shoulder Brace  
Original Cost...\$35,000.00 **TAKEN IN TRADE**  
Selling Price...\$19,000.00 or **BEST OFFER**  
Contact—Landy Associates, Inc./Jim Landy  
12 Buxton Road, Cherry Hill, NJ 08003  
609-424-4660.

**FOR SALE**

6- G.E. 250/350 Color Cameras, Angenieux Lenses, spare modules  
1- RCA TR-22 Low Band Color Video Tape Recorder, spare heads, parts modules  
5- RCA TP-6 Projectors, magnetic sound  
Call or Write:  
J.J. Kresnicka, D.E.  
ABC-TV Chicago, Illinois 60601  
190 N. State Street 312-263-0800, X-241

**Wanted To Buy Stations**

**ONE MILLION CASH AVAILABLE**  
Investor & Broadcaster (non-active past two years) will pay up to approx. one million cash for profitable FM or AM-FM in growth market. Group deal OK. Prefer West Coast, Florida or Sun Belt areas. Principals only.  
**Box W-93, BROADCASTING.**

**For Sale Stations**

**NORTHERN CALIFORNIA**  
Fulltime—Class IV, Single Station Market. Extremely profitable. Six Acres of Land. No outside daytime signals. Tremendous opportunity. Rural recreational area. \$395,000.  
**Box W-165, BROADCASTING.**

**For Sale Stations Continued**

Midwest Class A FM with population of 1 million plus. Fast growth. High Income area. Financial qualifications a must. \$250,000—29% down and terms on balance. For Sale by owner.  
**Box W-176, BROADCASTING.**

5 kw fulltime AM net affil. medium market Midwest. Top rated. Principals send financial qualifications first letter.  
**Box W-184, BROADCASTING.**

**TEXAS**

Very Clean operation—oil economy—priced 1-1/3 times cash collections—4-1/2 times cash flow—Sellers want action. Price: \$190,000, 29% down, balance 8%, 10 years.

1 KW daytimer. 1975 billings \$70,000. 1976 approximately 20% higher. Good first owner opportunity. Price \$110,000, 29% down, possible debt assumption.

**George MOORE**  
A ASSOCIATES

8116 No. Central Expressway Suite 712  
Dallas, TX 75206 (214) 381-8970

**MEDIA BROKERS APPRAISERS**

RICHARD A. **SHAHEN** INC.  
435 NORTH MICHIGAN • CHICAGO 60611  
**312-467-0040**



South Georgia Daytime Single Market. FM. Possible. \$120,000 for Quick Sale.

Easy Terms  
John Strain & Associates  
813-933-6764

- 1000 Watt daytimer. Greater Chattanooga area. 100% automated. Real estate. \$3,000 cash break even point. \$29,000 down.
- AM/FM in Mississippi. Within 50 miles of Meridian. \$25,000 down.
- 1000 Watt day. 250 night in Western Montana. Modern city. Sales about \$200,000.
- Fulltimer in Central Florida. \$300,000 Terms.

**BUSINESS BROKER ASSOCIATES**  
615-894-7511

**LARSON/WALKER & COMPANY**

Brokers, Consultants & Appraisers  
Los Angeles Washington

Contact:  
William L. Walker  
Suite 508, 1725 DeSales St., N.W.  
Washington, D.C. 20036  
202-223-1553

SE	Metro	CATV	\$355K	29%
MW	Major	AM/FM	\$2MM	nego
S	Small	Daytime	\$182K	\$53
New Eng.	Major	AM/FM	\$3MM	\$870K
NE	Small	FM	\$185K	Nego.

Atlanta—Boston—Chicago—Dallas  
New York—San Francisco

**CHAPMAN ASSOCIATES**  
nationwide service

1835 Savoy Drive, Atlanta, Georgia 30341

**Brokers & Consultants to the Communications Industry**

**THE KEITH W. HORTON COMPANY, INC**

1705 Lake Street • Elmira, New York 14902  
P.O. Box 948 • (607) 733-7138

**BROADCASTING'S CLASSIFIED RATES**

Payable in advance. Check or money order only

When placing an ad indicate the EXACT category desired. Television or Radio, Help Wanted or Situations Wanted, Management, Sales, Etc. If this information is omitted we will determine, according to the copy enclosed, where the ad should be placed. No make goods will be run if all information is not included.

The Publisher is not responsible for errors in printing due to illegible copy. Type or print clearly all copy!

Copy: Deadline is **MONDAY** for the following Monday's issue. Copy must be submitted in writing.

No telephone copy accepted.

Replies to ads with a box number should be addressed to Box Number, c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

Since January 1, 1974, BROADCASTING no longer forwards audio tapes, transcriptions, films or VTR's. BROADCASTING cannot accept copy requesting audio tapes, transcriptions, films or tapes to be sent to a box number.

Rates, classified listings ads:  
—Help Wanted. 50c per word—\$10.00 weekly minimum. (Billing charge to stations and firms: \$1.00).  
—Situations Wanted. 40c per word—\$5.00 weekly minimum.  
—All other classifications. 60c per word—\$10.00 weekly minimum.

—Add \$2.00 for Box Number per issue.  
Rates, classified display ads:  
—Situations Wanted (Personal ads) \$25.00 per inch.  
—All other \$45.00 per inch.  
—More than 4" billed at run-of-book rate.  
—Stations for Sale, Wanted to Buy Stations, Employment Agencies and Business Opportunity advertising requires display space.

Publisher reserves the right to alter Classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended.

Agency Commission only on display space.

Word Count: include name and address. Name of city (Des Moines) or of state (New York) counts as two words. Zip Code or phone number including area code counts as one word. (Publisher reserves the right to omit Zip code and/or abbreviate words if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PD, GM, etc. count as one word. Hyphenated words count as two words.

Name \_\_\_\_\_ Phone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# Stock Index

Stock symbol	Exch.	Closing Wed. Sept. 22	Closing Wed. Sept. 15	Net change in week	% change in week	High	1976	Low	PIE ratio	Approx. shares out (000)	Total market capitalization (000)	
<b>Broadcasting</b>												
ABC	N	34 3/4	33 7/8	+ 7/8	+ 2.58	38 1/2	19 7/8	23		17,519	608,785	
CAPITAL CITIES	CCB	N	55 3/4	50 5/8	+ 5 1/8	+ 10.12	55 3/4	42 1/4	14	7,759	432,564	
CBS	N	60 1/2	58 1/4	+ 2 1/4	+ 3.86	60 1/2	46 3/4	12		28,313	1,712,936	
CDX	N	35 3/4	34 7/8	+ 7/8	+ 2.50	37 3/4	28 3/4	12		5,861	209,530	
GROSS TELECASTING	GGG	A	12 1/8	11 3/4	+ 3/8	+ 3.19	12 3/8	10		800	9,700	
KINGSTIP COMMUN.	KTVV	O	3 3/4	3 5/8	+ 1/8	+ 3.44	3 3/4	2 1/4	13		461	1,728
LIN	LINB	O	16 1/8	15 5/8	+ 1/2	+ 3.20	17 3/4	9 5/8	8	2,382	38,409	
MOONEY	MDDN	O	2 1/4	2 1/4		.00	3 7/8	2 1/4	3		425	956
RAHALL	RAHL	O	6 1/2	6 1/2		.00	6 1/2	4 1/2	13		1,297	8,430
SCRIPPS-HOWARD	SCRIP	O	28 1/2	27 1/2	+ 1	+ 3.63	28 1/2	20 1/2	7	2,589	73,786	
STARR**	SBG	M	3	2 3/4	+ 1/4	+ 9.09	5	2 1/4		1,202	3,606	
STORER	SBK	N	30	29 1/2	+ 1/2	+ 1.69	31	15 7/8	10	3,902	117,060	
TAFT	TFB	N	30 1/2	28 1/4	+ 2 1/4	+ 7.96	31 1/2	23 1/4	10	4,070	124,135	
TOTAL										76,580	3,341,625	

## Broadcasting with other major interests

ADAMS-RUSSELL	AAR	A	3 1/4	3 1/8	+ 1/8	+ 4.00	4 3/4	2	7	1,258	4,088
AVCO	AV	N	14 1/4	13 3/4	+ 1/2	+ 3.63	14 1/2	4 1/2	3	11,541	164,459
JOHN BLAIR	BJ	N	10	10		.00	11 1/4	5	8	2,403	24,030
CHRIS-CRAFT**	CCN	N	6 1/8	6 1/4	- 1/8	- 2.00	6 3/8	4 5/8		4,162	25,492
COMBINED COMM.	CCA	N	17 1/4	16 7/8	+ 3/8	+ 2.22	20	12 5/8	9	6,269	108,140
COWLES	CWL	N	10 5/8	10 3/8	+ 1/4	+ 2.40	11 3/8	6 1/8	14	3,969	42,170
DUN & BRADSTREET	DNB	N	28 1/8	25 5/8	+ 2 1/2	+ 9.75	33 3/4	24 5/8	17	26,581	747,590
FAIRCHILD IND.	FEN	N	9 1/4	9 3/4	- 1/2	- 5.12	11 1/2	6 1/8	11	5,708	52,799
FUQUA**	FOA	N	8 3/4	8 1/2	+ 1/4	+ 2.94	9 3/4	4 1/2		8,844	77,385
GANNETT CO.	GCI	N	39 5/8	38 7/8	+ 3/4	+ 1.92	40	32 7/8	20	21,108	836,404
GENERAL TIRE	GY	N	25 1/8	23 1/4	+ 1 7/8	+ 8.06	25 1/8	17 5/8	7	21,853	549,056
GLOBE BROADCASTING**	GLBTA	O	2 1/2	2 1/2		.00	2 7/8	1 1/2		2,783	6,957
GRAY COMMUN.	O	7 1/4	6 1/2	+ 3/4	+ 11.53	7 1/4	6	5		475	3,443
HARTE-HANKS	HHN	N	23 3/8	23 1/8	+ 1/4	+ 1.08	25 3/4	17 1/8	11	4,381	102,405
JEFFERSON-PILOT	JP	N	31 7/8	30 1/8	+ 1 3/4	+ 5.80	31 7/8	25 5/8	13	24,078	767,486
KAISER INDUSTRIES	KI	A	15 3/8	15 1/4	+ 1/8	+ .81	16	8	8	27,598	424,319
KANSAS STATE NET.	KSN	D	3 7/8	3 7/8		.00	4 7/8	3	5	1,815	7,033
KNIGHT-RIDDER	KRN	N	37 1/8	35 3/4	+ 1 3/8	+ 3.84	37 1/8	28 7/8	14	8,305	308,323
LEE ENTERPRISES	LNT	A	17	16 7/8	+ 1/8	+ .74	25 1/2	15 3/8	10	3,352	56,984
LIBERTY	LC	N	17 3/4	18 1/4	- 1/2	- 2.73	18 5/8	9 1/2	6	6,762	120,025
MCGRAW-HILL	MHP	N	15 3/4	15 1/2	+ 1/4	+ 1.61	17	12 3/4	10	24,700	389,025
MEDIA GENERAL	MEG	A	17 1/8	16 5/8	+ 1/2	+ 3.00	19 1/2	14 1/4	8	7,276	124,601
MEROITH	MDP	N	14 5/8	14 1/2	+ 1/8	+ .86	17 5/8	10 1/4	4	3,064	44,811
METROMEDIA	MET	N	28	27 1/4	+ 3/4	+ 2.75	29 3/4	15	8	6,721	188,188
MULTIMEDIA	MMED	O	19 1/4	20	- 3/4	- 3.75	20	14 1/4	10	4,390	84,507
NEW YORK TIMES CO.	NYKA	A	13 1/2	13 1/2		.00	17 3/8	11 1/2	12	11,203	151,240
OUTLET CO.	OTU	N	15	14 5/8	+ 3/8	+ 2.56	19	12 7/8	5	1,438	21,570
POST CORP.**	PDST	O	13 1/4	12	+ 1 1/4	+ 10.41	13 1/4	8		873	11,567
REEVES TELECOM**	RBT	A	2 1/2	2 1/2		.00	2 1/2	1 1/8		2,376	5,940
ROLLINS	ROL	N	24	23 1/4	+ 3/4	+ 3.22	27 3/8	20 3/4	15	13,404	321,696
RUST CRAFT	RUS	A	8	8		.00	9 7/8	5 5/8	6	2,291	18,328
SAN JUAN RACING	SJR	N	9	8 1/8	+ 7/8	+ 10.76	9 1/4	7 1/4	6	2,509	22,581
SCHERING-PLOUGH	SGP	N	55 1/4	52 1/4	+ 3	+ 5.74	59 3/4	47 1/2	20	54,023	2,984,770
SONDERLING	SDB	A	11 3/8	10 3/4	+ 5/8	+ 5.81	13	6 3/4	5	729	8,292
TECH OPERATIONS**	TD	A	2 1/2	2 1/2		.00	4 3/4	2 1/2		1,344	3,360
TIMES MIRROR CO.	TMC	N	21 3/4	20 7/8	+ 7/8	+ 4.19	23 3/4	18 1/4	14	33,895	737,216
WASHINGTON POST CO.	WPD	A	40 1/4	40 1/2	- 1/4	- .61	40 1/2	21 3/4	11	4,546	182,976
WOMETCO	WOM	N	13 1/4	12 1/4	+ 1	+ 8.16	13 1/4	8 7/8	8	8,634	114,400
TOTAL										376,661	9,843,656

## Cablecasting

ACTON CORP.	ATN	A	3	3		.00	3 3/4	1 1/8	14	2,608	7,824
AMECO**	ACO	O	1/2	1/2		.00	1/2	3/8		1,200	600
AMER. ELECT. LABS**	AELBA	O	2 1/8	1 1/8	+ 1	+ 88.88	2 1/8	3/4		1,672	3,553
AMERICAN TV & COMM.	AMTV	O	20 1/4	20	+ 1/4	+ 1.25	21 3/4	13 1/2	19	3,330	67,432
ATHENA COMM.**	O	1/4	1/4		.00	1/2	1/8			2,125	531
BURNUP & SIMS	BSIM	O	4 1/4	4	+ 1/4	+ 6.25	6 1/2	3 1/4	85	8,349	35,483
CABLECOM-GENERAL	CCG	A	5 3/8	5 3/8		.00	8 1/8	4 1/8	5	2,560	13,760
CABLE INFO.	O	1	1 1/8	- 1/8	- 11.11	1 1/8	1/4	5		663	663
COMCAST	O	3 1/8	3 1/8		.00	3 1/8	1 7/8	39		1,708	5,337
COMMUN. PROPERTIES**	COMU	O	4	3 5/8	+ 3/8	+ 10.34	4	1 7/8		4,761	19,044
COX CABLE	CXC	A	17 1/8	17	+ 1/8	+ .73	17 3/4	13	18	3,560	60,965
ENTRON	ENT	O	1 5/8	1 5/8		.00	1 3/4	1 1/2	2	979	1,590
GENERAL INSTRUMENT	GRL	N	16 1/4	15 1/4	+ 1	+ 6.55	17 5/8	8 1/4	68	7,178	116,642
GENEVE CORP.	GENV	O	9 1/4	9 1/4		.00	10	6 1/2	62	1,121	10,369
TELE-COMMUNICATION	TCOM	O	3 3/8	3 5/8	- 1/4	- 6.89	5 1/4	2 7/8	68	5,181	17,485
TELEPROMPTER**	TP	N	7	6 3/4	+ 1/4	+ 3.70	9 3/8	5 3/4		16,634	116,438
TIME INC.	TL	N	69 5/8	65 7/8	+ 3 3/4	+ 5.69	69 5/8	57 7/8	13	10,065	700,775
TOCOM	TOCM	O	3	3		.00	3 1/4	1 5/8	11	617	1,851
UA-COLUMBIA CABLE	UACC	O	14 1/2	14	+ 1/2	+ 3.57	14 1/2	9	13	1,700	24,650
UNITED CABLE TV**	UCTV	O	2 5/8	2 5/8		.00	3	1 5/8		1,879	4,932
VIACOM	VIA	N	9 1/8	9	+ 1/8	+ 1.38	11 3/4	7 7/8	10	3,701	33,771
TOTAL										81,591	1,243,695



Stock symbol	Exch.	Closing Wed. Sept. 22	Closing Wed. Sept. 15	Net change in week	% change in week	High	1976 Low	P/E ratio	Approx. shares out (000)	Total market capitalization (000)	
<b>Programming</b>											
COLUMBIA PICTURES	CPS	N	5 3/8	4 7/8	+ 1/2	+ 10.25	7 7/8	4 1/2	6	6,748	36,270
DISNEY	DIS	N	50 3/4	49 1/8	+ 1 5/8	+ 3.30	63	48 3/8	22	31,010	1,573,757
FILMWAYS	FWY	A	6 3/4	6 7/8	- 1/8	- 1.81	10 1/4	5 1/4	6	2,121	14,316
FOUR STAR			1/2	1/2		.00	5/8	3/8	5	666	333
GULF + WESTERN	GW	N	17 5/8	17 1/4	+ 3/8	+ 2.17	26 7/8	17 1/4	4	30,058	529,772
MCA	MCA	N	30	30		.00	36 1/4	25	5	17,344	520,320
MGM	MGM	N	13 7/8	13 3/4	+ 1/8	+ .90	15 3/4	12 7/8	7	13,102	181,790
TELETRONICS INTL.	O		7 1/2	7 1/2		.00	9 5/8	3 3/4	13	837	6,277
TRANSAMERICA	TA	N	13 1/4	13 1/8	+ 1/8	+ .95	13 1/4	8 1/4	9	64,947	860,547
20TH CENTURY-FOX	TF	N	9 3/4	9 3/4		.00	15	8 7/8	6	7,558	73,690
WALTER READE	WALT	O	1/8	1/8		.00	3/8	1/8	6	4,296	537
WARNER	WCI	N	21 1/2	19 5/8	+ 1 7/8	+ 9.55	24	17 1/2	25	17,001	365,521
WRATHER	WCO	A	4 7/8	4 3/4	+ 1/8	+ 2.63	5 1/8	3 1/8	10	2,244	10,939
<b>TOTAL</b>									<b>197,932</b>	<b>4,174,069</b>	

### Service

8800 INC.	8800	O	21 3/4	21 1/2	+ 1/4	+ 1.16	22	16 3/4	8	2,513	54,657
COMSAT	CO	N	30 1/8	28 3/8	+ 1 3/4	+ 6.16	31 3/4	23 7/8	7	10,000	301,250
DOYLE DANE BERNBACH	DOYL	O	14 7/8	13 3/4	+ 1 1/8	+ 8.18	14 7/8	8 7/8	8	1,816	27,013
FOOTE CONE & BELDING	FCB	N	13 7/8	13 1/2	+ 3/8	+ 2.77	14	10 1/4	7	2,332	32,356
GREY ADVERTISING	GREY	O	12 1/2	12 1/2		.00	12 3/4	6 7/8	6	1,104	13,800
INTERPUBLIC GROUP	IPG	N	25 5/8	23 5/8	+ 2	+ 8.46	26 5/8	16 3/8	7	2,290	58,681
MARVIN JOSEPHSON	MRVN	O	7 5/8	7 3/8	+ 1/4	+ 3.38	10 3/8	6 3/4	8	1,945	14,830
MCI COMMUNICATIONS**	MCIC	O	2	2		.00	3 3/8	1 3/8		16,795	33,590
MOVIELAB	MOV	A	1 1/4	1 1/4		.00	2 5/8	1	5	1,409	1,761
MPO VIDEOTRONICS**	MPO	A	3 1/2	3 3/8	+ 1/8	+ 3.70	4 1/4	2 3/8		537	1,879
NEEDHAM, HARPER	NHDMA	O	7 3/4	7 1/2	+ 1/4	+ 3.33	7 3/4	5 5/8	4	816	6,324
A. C. NIELSEN	NIELB	O	20 1/2	19 7/8	+ 5/8	+ 3.14	24 5/8	16 3/4	13	10,598	217,259
OGILVY & MATHER	OGIL	O	26	26 1/4	- 1/4	- .95	27 1/2	17	9	1,805	46,930
J. WALTER THOMPSON	JWT	N	13 3/4	13 1/8	+ 5/8	+ 4.76	13 7/8	7 7/8	9	2,649	36,423
<b>TOTAL</b>									<b>56,609</b>	<b>846,753</b>	

### Electronics/Manufacturing

AMPEX	APX	N	7 1/2	7	+ 1/2	+ 7.14	9 1/4	4 3/4	12	10,885	81,637
ARVIN INDUSTRIES	ARV	N	15 1/8	14 3/4	+ 3/8	+ 2.54	16	9 5/8	5	5,959	90,129
CETEC	CEC	A	1 3/4	1 3/4		.00	2 3/4	1 1/4	11	2,244	3,927
COHU, INC.	COH	A	2 3/8	2 3/8		.00	3 5/8	2	13	1,617	3,840
CONRAC	CAX	N	22 7/8	21 5/8	+ 1 1/4	+ 5.78	29 1/8	20	8	1,427	32,642
EASTMAN KODAK	EASKD	N	92 1/2	90 7/8	+ 1 5/8	+ 1.78	116 3/4	90 7/8	23	161,347	14,924,597
FARINON ELECTRIC	FARN	O	9 1/2	9 1/2		.00	11 1/2	7	16	4,059	38,560
GENERAL ELECTRIC	GE	N	56 1/2	54 7/8	+ 1 5/8	+ 2.96	58 3/4	46	15	184,427	10,420,125
HARRIS CORP.	HRS	N	52 1/2	53 1/4	- 3/4	- 1.40	54 3/8	33 3/4	13	6,071	318,727
HARVEL INDUSTRIES	HARV	O	5 1/2	5 1/2		.00	6 1/2	3	14	480	2,640
INTL. VIDEO CORP.**	IVCP	O	1 7/8	1 3/4	+ 1/8	+ 7.14	3 1/8	1 1/8		2,701	5,064
MICROWAVE ASSOC. INC	MAI	N	19 1/4	19	+ 1/4	+ 1.31	21 7/8	13 3/4	11	1,320	25,410
3M	MMM	N	66 1/2	62 3/4	+ 3 3/4	+ 5.97	66 1/2	52 1/2	25	114,240	7,596,960
MOTOROLA	MOT	N	52 1/4	52	+ 1/4	+ .48	57 3/4	41 1/4	24	28,323	1,479,876
N. AMERICAN PHILIPS	NPM	N	30 3/4	29 5/8	+ 1 1/8	+ 3.79	33	19 7/8	8	12,033	370,014
OAK INDUSTRIES	OEN	N	11	11		.00	12 1/4	7 1/4	15	1,639	18,029
RCA	RCA	N	27 5/8	27 3/8	+ 1/4	+ .91	30	18 7/8	14	74,728	2,064,361
ROCKWELL INTL.	ROK	N	30 1/8	29 1/8	+ 1	+ 3.43	32 1/2	23 3/8	9	31,200	939,900
RSC INDUSTRIES	RSC	A	1 5/8	1 5/8		.00	2 1/2	1 3/8	8	2,690	4,371
SCIENTIFIC-ATLANTA	SFA	A	18 3/8	18	+ 3/8	+ 2.08	18 5/8	10 1/4	13	1,601	29,418
SONY CORP.	SNE	N	9 1/2	8 7/8	+ 5/8	+ 7.04	9 7/8	7 1/4	29	172,500	1,638,750
TEKTRONIX	TEK	N	67	61 3/8	+ 5 5/8	+ 9.16	67	44 1/4	20	8,671	580,957
TELEMAN	TMT	O	1/2	5/8	- 1/8	- 20.00	1	1/2	1	1,050	525
VARIAN ASSOCIATES	VAR	N	14 1/2	13 7/8	+ 5/8	+ 4.50	17 1/4	12	12	6,838	99,151
WESTINGHOUSE	WX	N	18 7/8	17 7/8	+ 1	+ 5.59	18 7/8	13	9	87,503	1,651,619
ZENITH	ZE	N	32 3/4	32	+ 3/4	+ 2.34	38 1/4	23 5/8	16	18,799	615,667
<b>TOTAL</b>									<b>944,352</b>	<b>43,036,896</b>	
<b>GRAND TOTAL</b>									<b>1,733,725</b>	<b>62,486,694</b>	

Standard & Poor's Industrial Average 120.7 116.5 +4.2

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

\*Stock did not trade on Wednesday closing price shown is last traded price.  
\*\*No P/E ratio is computed, company registered net loss.  
\*\*\*Stock split

Less active stocks. Trading in the following issues is too infrequent for weekly reporting. This listing reports the amount and date of the last known sale:

CCA Electronics	3/8	9/13/76
Concert Network	1/4	6/4/75
Elkins Institute	1/8	11/20/74
Heritage Communications	3	3/8/76
Lamb Communications	1 1/4	3/6/74
Tele-Tape	1/4	2/5/75
Universal Communications	1/4	4/2/75
Woods Communications	1/2	1/29/75

Over-the-counter bid prices supplied by Hornblower & Weeks, Hemphill-Noyes Inc., Washington.  
Yearly high-lows are drawn from trading days reported by *Broadcasting*. Actual figures may vary slightly.

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

## Tom Cousins of BPA: finding the good life in station promotion

Tom Cousins thinks that broadcast promoters have identity and image problems to solve.

Mr. Cousins, director of promotion for WCCO-TV Minneapolis and president of the Broadcasters Promotion Association, isn't out to bite the professional hand that has fed him for more than 20 years. But he does feel he has a strong, valid point to make.

"A lot of us think the word 'promotion' is a misnomer—even more than that. The word smacks of hoopla and high pressure that are not applicable to broadcast promotion.

"Some of us in the BPA are asking members to come up with a new word that would reflect more accurately what we do. I've mentioned this in articles in the *BPA Newsletter* and have received such suggestions as 'creative services' and 'information services.' We'd like to get as much feedback as possible."

It's understandable that Mr. Cousins is concerned about the connotations of "promotion"—he notes his deep respect for the English language and his 22 years in the broadcast promotion business, all of them with WCCO-TV ("I'm in a rut," he says jokingly).

His interest in words came early. As a youngster, Daniel Thomas Cousins (he's always been called Tom) was an avid reader. After finishing his chores on the family farm outside of Griswold, Iowa, he would read books and magazines dealing with adventure in far-away places.

But, "I guess I got cured of adventure and far-away places during World War II when I spent two years with the Navy in New Guinea," he says. "I discovered Minneapolis 22 years ago and have never left."

Also as a young man, Mr. Cousins had harbored dreams of becoming an aeronautical engineer, but after his discharge from the Navy, he had a change of heart—engineers, he found, had become a glut on the post-war market.

In the fall of 1946, he enrolled at Parsons College in Fairfield, Iowa, where he majored in history and minored in English. A new interest, in journalism, was nurtured when he worked for a few years on the student newspaper at Fairfield. But his new interest leaned to a newer medium.

"I felt broadcasting was a growing field and decided to go for my master's at the University of Iowa," he recalls. But his education was interrupted again, this time by the Korean War. He was in the Navy



Daniel Thomas Cousins—director of promotion, WCCO-TV Minneapolis, and president of Broadcasters Promotion Association; b. Griswold, Iowa, April 28, 1925; U.S. Navy, 1943-1946 and 1951-52; BA in history and English, Parsons College, Fairfield, Iowa, 1950; MA in broadcast journalism, University of Iowa, 1953; director of public relations, W.J. Howey Co., Howey-In-the-Hills, Fla., 1953-54; assistant promotion director, WCCO-TV Minneapolis, 1954-59; promotion director since 1959; m. Ann Marie Nelson, 1974; children (from previous marriage)—Daniel, 23; Richard, 21; Randall, 20; Thomas, 18; John, 16; David, 14; Mary Ann, 12; Patricia, 9; James, 7; step-children—Kathy, 22; Steven, 21; Barbara, 18, and Kristen, 12.

Reserve for a little more than a year, then went back to Iowa and got the degree he had been after, in February 1953. He was ready to take on the world of broadcast journalism.

But it wasn't ready for him. Though he had an advanced degree and had worked as a stringer for WHO(AM) Des Moines, Iowa, most of the offers he received in the radio-TV field were for \$50 a week or less.

Mr. Cousins was into broadcasting, however, a year later. The University of Iowa placement center had recommended him for the post of assistant promotion director at WCCO-TV. He was hired by Gene Godt, then the promotion director for the station and now retired and living in Vermont.

"Hiring Tom was the best thing I ever did," Mr. Godt says now. "Not only was he an excellent promotion man, he was a wonderful human being. We worked very closely together and we got along just fine." In 1959, Mr. Cousins succeeded

Gene Godt as promotion director.

Mr. Cousins is a tall, friendly man with a reputation for working hard and turning out highly professional promotional materials. He's also known for his willingness to assist colleagues in the field with suggestions or ideas. He's active in community affairs in Minneapolis and served as chairman of the Minnesota division of the American Cancer Society and on committees for the Boy Scouts. He also does work for the Minnesota Advertising Club.

At WCCO-TV, he supervises a staff of five full-time and two part-time workers who function in the areas of advertising, promotion, public relations and public service.

Among the special projects he helped develop during his years at the station are the origination of live programming from the state fair each year for 12 days; the creation of "hunters' clinics" that are located in a shopping mall (Minnesota is heavy hunting territory); and tie-in promotions with the St. Paul Winter Carnival each January and the Minneapolis Aquatennial (water carnival) each July.

Though Mr. Cousins has a rugged work schedule at WCCO-TV and often takes unfinished assignments home with him, he has devoted much time over the years to BPA activities. He has been a member since 1959, on the board since 1969 and had served on numerous committees. He was elected president in June 1975, took office last Jan. 1 and will complete his term on Dec. 31.

Mr. Cousins regards BPA as a "great forum" for the exchange of promotional information among stations. Membership now stands at 558 and the goal is 600 by the end of the year, he pointed out.

"We will be in Los Angeles in June for the 1977 seminar," he says, and pausing significantly, "in Minneapolis in 1978."

Mr. Cousins cheerily says he is a "workaholic" and doesn't have much time for hobbies. He still enjoys photography and uses this skill both for professional and personal fulfillment.

One avocation Mr. Cousins is sorry he has had to give up is flying. While he lived in Florida, he worked part-time at an airport in return for flying instructions. He has a private pilot license but says, "Who can afford to rent a plane at the prices they charge these days?"

Mr. Cousins is a devoted family man: he has nine children of his own and four step-children. Following the death of his wife of 22 years in 1974, he married Ann Marie Nelson, a widow who lived across the street from him, the following year.

"And guess where Ann Marie and I spent our honeymoon?" he asked. "At the BPA seminar in Atlanta."

## Political device

Whatever the political consequences of the Ford-Carter debates that began last week, the events are certain to create a good case for repeal of Section 315, the political broadcasting law. Without a Section 315, there would have been no need for a contrivance such as the forum arranged by the League of Women Voters and no grounds for the numerous legal complaints and appeals that will no doubt linger in the FCC and courts long after a President is elected next November.

Section 315 insures artificiality at best and outright governmental censorship at worst in broadcast coverage of political campaigns. As amended in 1959, the section first invited an FCC to rule that candidate debates arranged by organizations outside broadcasting did not qualify as bona fide news events of the kind exempt from equal-time requirements. The same Section 315, unchanged, invited a later FCC to reverse the earlier ruling.

The reversal gave Jim Karayn, who was between jobs at the time, the idea of enlisting the League of Women Voters as the instrument for the debates of 1976. The league sponsored debates among Democratic candidates in the primaries, with little media attention. Once the principal nominees had been chosen and had agreed to joint appearances on television, the league's role was immediately magnified.

It may never be known how large a voice Mr. Karayn, the league or its special advisers, including the former FCC chairman and faithful Democrat, Newton Minow, had in the selection of sites, times, participants and ground rules for the Ford-Carter appearances. Probably the voice was smaller than the voices of the candidates and their own advisers. But inevitably the league shared the target zone with Ford and Carter aides when networks began shooting at such restrictions as the prohibition against pictures of audience reaction in the theater last Thursday night. If broadcasters had been free to deal directly with the candidates, their journalistic functions would have been enhanced.

In the aftermath, however, the imperfections of the debate arrangements may diminish in comparison with the legal troubles that will arise if other candidates or political activists persist in claims to time. None has yet begun to test the remedies that may be available under the fairness doctrine from which no program is exempt.

Before the last litigation is retired, Section 315 will be exposed once again as a measure that does nothing but obstruct the broadcast coverage of politics. Perhaps that is the way the politicians want it.

## Light and shadow

Along with 50 other federal agencies, the FCC six months from now must begin operating under the government-in-the-sunshine law that the President signed two weeks ago (BROADCASTING, Sept. 20). Naturally there is speculation about how radical a change will occur in FCC procedures.

The conjecture here is that the change may be slighter at the FCC than at some other agencies that have been less in the public eye. As the regulator of highly visible communications enterprises, the FCC is already highly visible itself.

Still, the visibility is destined to increase, with results that on the whole may be predicted to be salubrious. The law will require the FCC to open many of its deliberations to the public. Rulemakings, for example, are legislative exercises that all along ought to have been conducted as openly as sessions of the Congress.

The new law permits the FCC to continue carrying on some of

its most sensitive work out of public view. It can lock the door on meetings that deal with trade secrets, financial information obtained from a privileged or confidential source, adjudicatory proceedings, criminal accusations, personnel rules and practices, investigatory matters or those that, upon disclosure, would constitute unwarranted invasion of personal privacy. That is a long list.

Records of the closed meetings must be kept, however. Undoubtedly a lively subpractice in legal representation before the FCC will be created in the litigation over access to minutes and transcripts.

The new law in one provision confirms a practice that has been in effect at the FCC for a long time: the prohibition of informal, off-the-record contacts between agency officials and participants in adjudicatory cases. It apparently will not curb the present practice of free association and exchange of views on matters of general inquiry or rulemaking.

It will be government in the sunshine, sometimes, but sometimes back in the shade.

## Vital signs

The range of formats represented in the list, appearing elsewhere in this issue, of the 10 leading radio stations in each of the 50 biggest markets is argument enough that the government no longer has any excuse to tamper with radio programming. Competition is fierce. Stations and services are abundant. The justification traditionally used by advocates of government control—that facilities are scarce and their use perforce must be supervised—has disappeared in the proliferation of radio outlets, AM and FM.

The new director of the Office of Telecommunications Policy, Tom Houser, has renewed the OTP's statement of interest in legislation to permit the "experimental" lifting of the fairness doctrine and format review in the top-10 markets. The Justice Department would be more liberal, lifting all program controls in markets where competition was vigorous.

The truth is, of course, that competition is vigorous almost everywhere, as the special report in this issue clearly indicates. How about general deregulation in the public interest, not to mention the interest of the First Amendment?



Drawn for BROADCASTING by Jack Schmidt

*"I still think we should have paid more for the rights."*



# TOP TEN TV MARKETS



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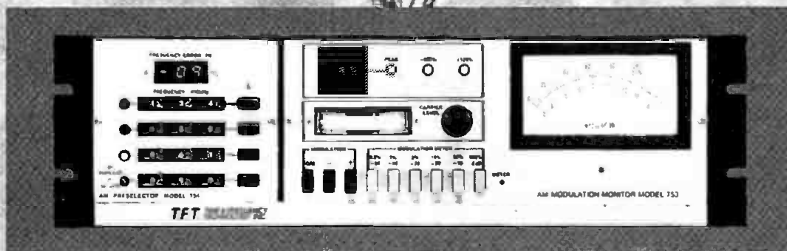
it's now an even better buy — one that gives advertising dollars extra pulling power in a fresh, growing area. And it's looking better all the time.

---

**KDFW-TV KTVT-TV KXAS-TV KTXN-TV WFAA-TV**

*Source: Arbitron ADI rankings; August, 1976.*

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