


Broadcasting Mar 18

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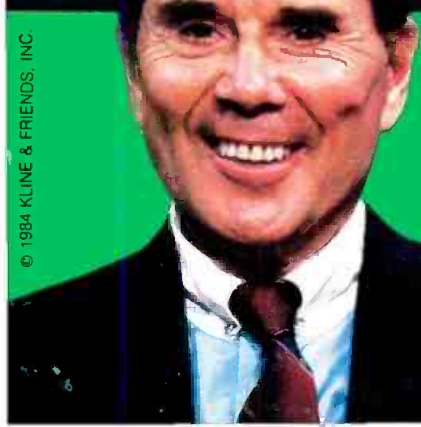
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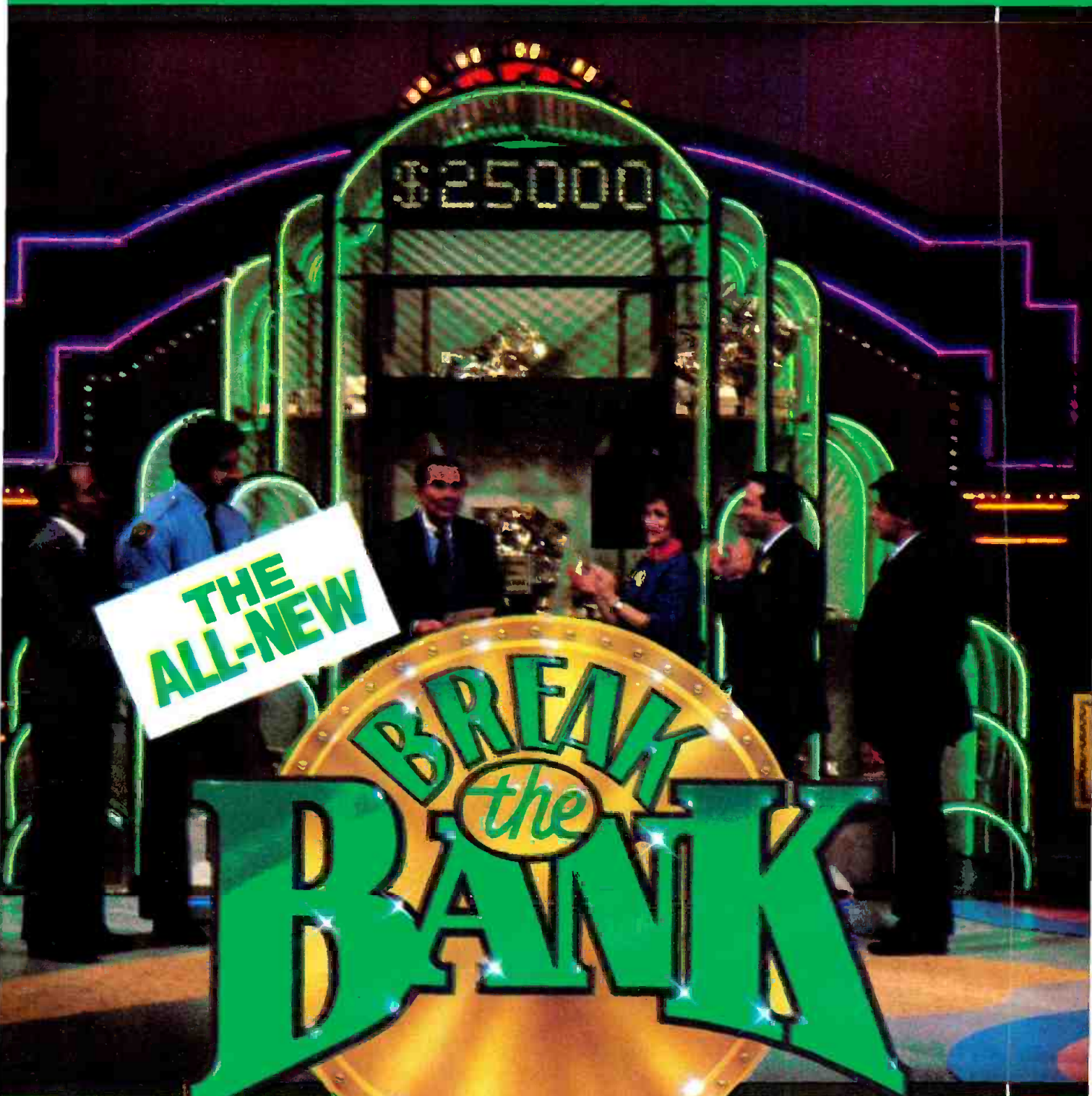
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Broadcasting Mar 18

AM daytimers get boost in 80-90 allocations Stereo television: coming of age Old television shows: forever young

CLEARING THE WAY □ FCC votes AM daytimers preference as it decides how to implement its docket 80-90 proceeding. **PAGE 27.**

TOP-LEVEL MOVES □ ABC reorganizes upper management in Broadcast Group, bringing key executives closer to Tony Thomopoulos. Move is seen to streamline finances and speed up creative decisions. **PAGE 30.**

AD FRONT □ Anheuser-Busch and Seagram begin alcohol advertising campaign. A-B uses sports star Steve Garvey, who tells public to drink responsibly. Seagram compares alcohol contents of beer and wine to liquor. **PAGE 33.**

UP AND COMING □ Movement to shift to television stereo transmission gaining momentum as 26 stations, to date, are using new technology. More expected to follow as equipment and stereo programming become more readily available. **PAGE 38.**

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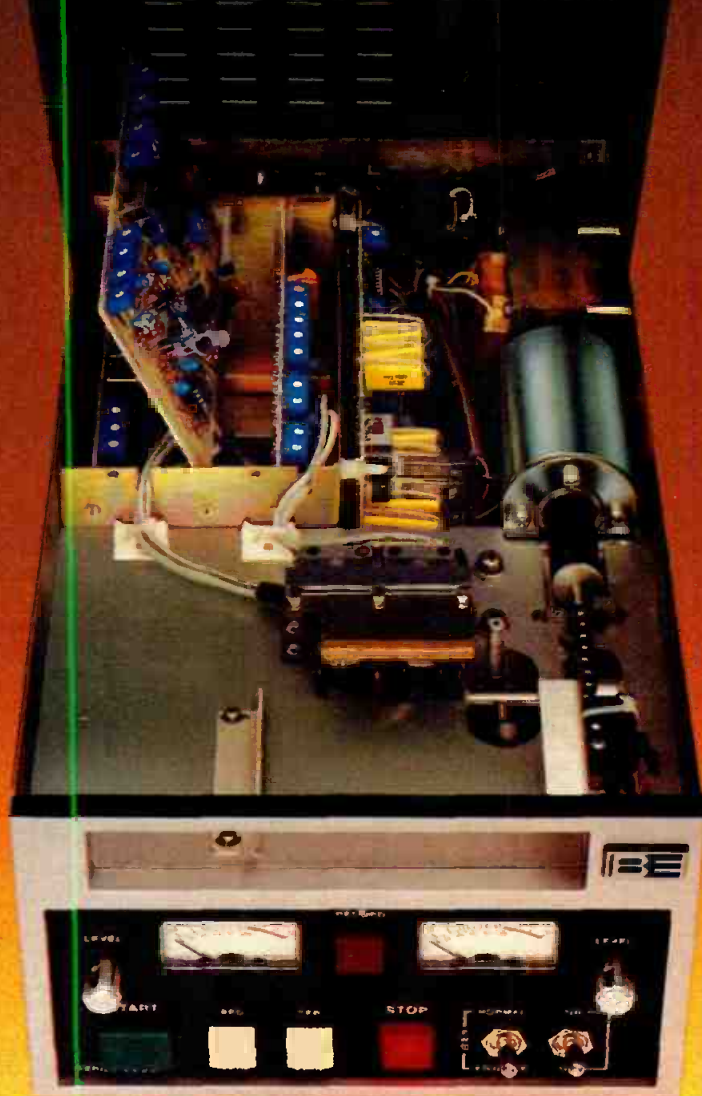
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Hard to do

Breakup of Warner-Amex partnership, rumored for over year, now appears likely next month, according to sources at both parent companies of sixth-ranked MSO. American Express wants to get out of cable business. Insiders say Warner has considered various options, including buying out Amex's share. Also being considered, sources say, is proposal by Warner Amex Chairman Drew Lewis to acquire 60% of company in leveraged deal, with Warner retaining remaining 40%.

Warner has also considered inviting other companies to replace American Express in partnership, valued by some at about \$800 million, after discounting long-term debt. Among companies said to have shown interest are MSO's American Television and Communications and Tele-Communications Inc., but latter denied making bid and said it had not been asked to do so. TCI chairman, John Malone, said his company would take look if invited to submit bid: "Yeah, sure, we're in the cable business." At deadline, ATC's Trygve Myhren could not be reached for comment.

Imbalance?

Senate Commerce Committee, responding to suggestion of National Association of Broadcasters, has asked FCC to consider assessing cable operators higher fees than proposed in commission's cost-of-regulation fee schedule (BROADCASTING, March 11). As fee schedule stands, most that cable operator would have to pay would be \$60 for cable TV relay service construction permits, renewals and modifications. Full-service broadcasters, however, would be assessed annual fees—ranging from \$9,000 to \$200, depending on type of station and market size—and would be assessed other charges for variety of applications.

Action on act

FCC Mass Media Bureau hopes to have proposed order implementing much of Cable Communications Act of 1984 ready for commission meeting April 11. Central issue in proceeding is definition of "effective competition" prerequisite for deregulation of basic cable rates. In rulemaking, FCC suggested as possible definition presence in market of four unduplicated broadcast signals, including

those of three major networks. But FCC source last week said it was "likely" that Mass Media Bureau will recommend less-onerous standard.

Everybody in

Race for National Association of Broadcasters joint board chairmanship continues to heat up. Latest board member to throw hat into ring is Radio Board Vice Chairman Edward Giller, Gilcom Corp., Altoona, Pa. Giller is challenging Radio Chairman Ted Snider, KARN(AM)-KKYK(FM) Little Rock, Ark., and Gary Capps, Capps Broadcasting Group, Bend, Ore., who announced his candidacy several weeks ago (BROADCASTING, March 4).

Era ending

Joseph Charyk, who has led Comsat since its formation in 1963, is expected not to challenge mandatory retirement age of 65 and to step down as chief executive officer this year. Charyk turns 65 on Sept. 9, but announcement of decision is possible before annual shareholder's meeting May 17. Charyk is also chairman of satellite communications firm, and may retain that post.

Comsat President Irving Goldstein, 47, who has been closely aligned with Charyk, is Charyk's likely successor as CEO, but board could look elsewhere. Insiders say chances of Goldstein's moving up another rung on Comsat's ladder would diminish if Charyk gives up both posts and board begins search for one man to do double duty.

Fixed assets

Major provision of sale agreement between RKO General and United Stations for purchase of RKO Radio Networks (BROADCASTING, March 4) calls for 10 of 12 RKO-owned radio properties that now have affiliation agreements with either RKO One or Two to keep contracts in place for, as one source put it, "multiyear" period. (RKO's classical-formatted WGMS-AM-FM Washington are not affiliates.) Sale is expected to be closed by end of March.

Funny talk

Comedian David Brenner will soon have his own live, weekly, variety/talk radio program. DIR Broadcasting, New York-based radio program supplier, is preparing

to launch new one-hour Brenner series from RCA studios in New York next June. Show will be done before live audience and distributed to stations via Satcom I-R and Westar IV. DIR currently produces seven regular series, three of them distributed by ABC Radio Networks, as well as annual *Rock Radio Awards*.

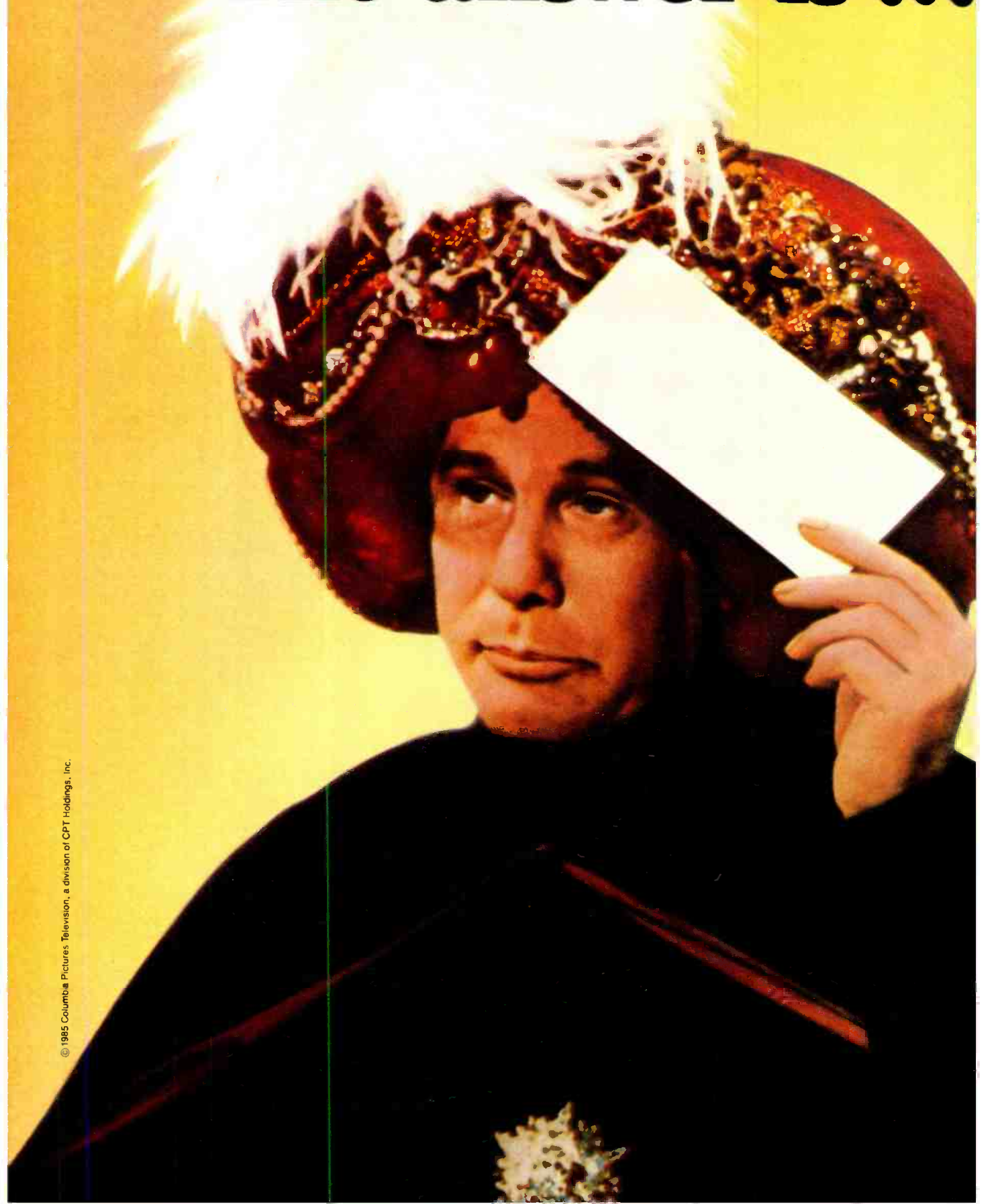
Private lessons

House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) met last week with Corporation for Public Broadcasting Chairman Sonia Landau to discuss among other things latest financial crunch at National Public Radio (see story, page 71) Wirth expressed hope that CPB does all that's possible to make sure NPR is not put in deficit situation and that corporation makes sure NPR's finances are in order. On another front, Wirth indicated concern that CPB appears to be endorsing administration's suggested funding levels in measure that would reauthorize CPB for fiscal 1987, '88 and '89, rather than remaining neutral until House and Senate members negotiate compromise on figures ("Closed Circuit," March 4). Number of members reportedly feel that if CPB embraces administration's numbers, it will "strain its credibility," and put it in much more political role than it should play.

Matter of time

Network sources indicate that negotiations for U.S. broadcast rights to 1988 summer Olympic games in Seoul, South Korea, have been postponed, once more, until late July. Apparent cause is continuing efforts by Seoul Olympic Organizing Committee and International Olympic Committee to persuade swimming and track and field sports federations to reschedule popular event finals to early morning Seoul time so that U.S. broadcast rights holder would have live finals coverage for prime time audience back home. That way, Olympic committees reason, they would be justified in demanding significantly higher rights price. U.S. rights for recent games have been awarded four years in advance, but as it stands now, winning bidder for 1988 summer games won't be known until three years before games at earliest. Networks don't see time as critical factor in preparing for games, yet. But if another year passes without award, said source, "there might be some concern."

“The answer is ...”



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LOS ANGELES	KTLA	SACRAMENTO	KCRA-TV	JOHNSTOWN	WTAJ-TV
CHICAGO	WGN-TV	HARTFORD	WHCT-TV	TUCSON	KZAZ
PHILADELPHIA	WPHL-TV	PHOENIX	KUTP-TV	LAS VEGAS	KVVU-TV
SAN FRANCISCO	KTVU	PORTLAND, OR	KPTV-TV	BINGHAMTON	WBNG-TV
BOSTON	WLVI-TV	ORLANDO	WMOD-TV	YAKIMA	KIMA-TV
WASHINGTON, D.C.	WDCA-TV	RALEIGH	WPTF-TV	WILMINGTON	WJKA
DALLAS	KTVT	SALT LAKE CITY	KSTU	RENO	KAME-TV
CLEVELAND	WUAB	HARRISBURG	WLYH-TV	BOISE	KTRV
MIAMI	WCIX	GREENSBORO	WGGT	MACON	WMGT
MINNEAPOLIS	KMSP-TV	ALBUQUERQUE	KGSW	FORT SMITH	KHBS
ATLANTA	WATL-TV	FRESNO	KSEE	LAKE CHARLES	KVHP
SEATTLE	KCPQ	JACKSONVILLE	WJXT	MANCHESTER	WGOT-TV
TAMPA	WFTS	OMAHA	TBA	FAYETTEVILLE	WKFT

The question ... Who's got Carson's Comedy Classics?

CARSON'S
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CLASSICS

A St. Cloud Corporation Production
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FCC fine, divest is yet to come

The FCC has fined Northwestern Indiana Telephone Co. \$20,000 and ordered it to divest itself of any facilities and interests in cable systems constructed for an affiliated company in Hebron, DeMotte and Lakes of the Four Seasons, all Indiana. The commission found that the telco and Northwestern Indiana CableVision were affiliated companies under the commission's telco-cable crossownership rules and that the telco had violated those rules and Section 214 of the Communications Act by constructing cable TV distribution facilities within its telephone service area without FCC authorization. CCI Cablevision, former operator of a cable system in Hebron, which, like Northwest Cable, had nonexclusive franchises in Hebron and DeMotte, had sought a cease and desist order against the telco and Northwest Cable, which CCI Cablevision had alleged were acting anticompetitively. The FCC also found the telco liable for actual damages to CCI Cablevision but urged the parties to negotiate a settlement. In addition, the commission said it would refer the matter to the Department of Justice for whatever action that agency thought appropriate.

Million-sub smile

"The greatest strength of this company is you," Continental Cablevision President Amos Hostetter told the firm's some 3,000 employees via a closed-circuit satellite telecast last Wednesday (March 13), officially marking the MSO's surpassing the million-subscriber mark.

The 15-minute telecast, in which Hostetter reminisced about the company's origins in Ohio in the early 1960's, originated from the company's headquarters on the Boston waterfront. It was transmitted via Satcom

III-R by HBO.

Since receiving an infusion of \$80 million from Dow Jones & Co. in exchange for a 24% share of the company, Continental has grown rapidly through its strategy of aggressive but selective franchising. During the past five years, basic subscribership quadrupled, elevating the company from 15th to eighth on lists of the top MSO's, and pay subscriptions jumped eight-fold. The company had 965,000 basic subscribers and 1.1 million pay subscriptions at the end of 1984 and reported revenues of more than \$200 million for the year.

HBO scrambling (cont.)

After still more delays, HBO announced last week it would begin periodic testing of its M/A-Com Videocipher II scrambling system on the western feed of Cinemax beginning March 15 and on the western feed of HBO beginning April 15. With the announcement, HBO issued a list of times Cinemax would be scrambled, all between Cinemax's movies and series. Bob Zitter, vice president, network operations, said testing of the system would be conducted in four separate phases. "The western feeds of HBO and Cinemax are being tested first," he said. "Then we'll test the eastern feeds."

As of mid-February, HBO's public relations department was reporting that testing of both Cinemax's and HBO's western feeds would begin in late February, and testing of their eastern feeds would begin in late March. An HBO spokeswoman said last week that the delay and extension of the testing had a variety of causes, all associated with the shipping to affiliates and installing of thousands of descramblers. She declined to discuss the new testing schedule beyond what was contained in the announcement or to predict when HBO would be ready to institute full-time scrambling of feeds.



Library gift. Neil Austrian, chairman of Showtime/The Movie Channel, and Phyllis Newman, host of Showtime's new monthly show, *Inside Broadway on Showtime*, were present at a reception last Tuesday (March 12) to announce the donation of the *Broadway on Showtime*, series to the New York Public Library *Inside Broadway*, which premieres next month, features news, interviews and behind-the-scenes looks at Broadway shows and performers. Newman has acted on Broadway, was a regular on *That Was the Week That Was* and has hosted the *Tonight Show* several times.

Breaking even

The Disney Channel, which will be two years old April 18, has reached the break-even point four months ahead of schedule, announced the president of the family-oriented pay cable service at a news conference last Tuesday (March 12). Jim Jimirro said the Walt Disney Productions subsidiary began breaking even in its January cash flow and is expected to show a small profit for the quarter ending March 31. Jimirro and other studio executives had predicted the service would break even with two million subscribers by the end of its second year.

"I am delighted that we have achieved our initial goal ahead of schedule and are proceeding forward in a long-range business plan for continuing future growth," said Michael D. Eisner, chairman and chief executive officer of WDP.

Also on hand was the parent company's president and chief operating officer, Frank G. Wells, who said he is "extremely pleased that the channel has gone into the black and is now on a profitable course."

Both Eisner and Wells predicted that The Disney Channel would prove to be an important profit center for the studio.

Jimirro said The Disney Channel turned



Hostetter and uplink

the profit corner with 1.8 million subscribers and distribution to about 2,300 cable systems, which pass two-thirds of all cable homes. Jimirro declined to estimate when The Disney Channel would recover its entire investment cost, which he pegged at "well over \$100 million," or whether profits for the balance of the fiscal year would outstrip the service's \$2.5-million first-quarter loss. The channel lost \$35 million in the fiscal year ended Sept. 30, 1984.

The executive said The Disney Channel is looking for pricing and packaging structures in its present and future agreements with operators, particularly multiple-system owners, that will assure consumer access to the channel. "We have sold broadly in the past," said Jimirro. "Now we will sell deeply."

Terming the pay service "a broad-based business centerpiece," Jimirro outlined a host of ventures associated with The Disney Channel which he estimated are currently providing "less than 20%" of his unit's revenues. These include foreign and domestic videocassette sales, overseas marketing of two- and three-hour programing blocks, merchandising of channel-originated characters, sale of advertising in *The Disney Channel Magazine*, and advance sale of motion pictures made for The Disney Channel to foreign and domestic airlines. The first of the airline agreements is in conjunction with TransCom, a unit of Sundstrand Corp., and involves the sale of *The Undergrads* to 23 airlines for world premiere next month. The film, a comedy starring Art Carney, debuts on The Disney Channel in May.

"We've only begun to scratch the surface," Jimirro declared, emphasizing that The Disney Channel is in a position to market its programing worldwide because Disney owns distribution rights to 96% of the material carried on its pay service. About 38% of the product was produced for the channel, he said.

In answer to a question, Jimirro said The Disney Channel does not intend to issue revenue and subscribership projections in the future, although updates on such growth will be summarized in the regular fiscal reports of Walt Disney Productions.

CommuniCom places BET

Black Entertainment Television, the national black-oriented cable program service, has been picked up by CommuniCom in Los Angeles, marking one of the advertiser-supported channel's first entries in a major urban market. The 24-hour service is offered as part of the system's basic package, priced at \$10.50 per month and now received by 40,000 subscribers in the 400,000-home franchise area.

"Los Angeles is a very important market for us," said BET President Robert L. Johnson. "We are glad that CommuniCom is meeting the programing needs of the Los Angeles metropolitan community, which has a large black population."

CommuniCom has said it also plans to add MTV's VH-1: Video Hits One in the near future.

In an unrelated development, CommuniCom said it is seeking court approval to hire management consultant Richard Matthews as president and chief executive officer beginning April 1. The cable system is operating under the U.S. Bankruptcy Code after

filing for protection from creditors last Jan. 31. If approved by the court, Matthews would join former United Cable vice president Paul Beckelheimer, now CommuniCom's chief operating officer, in managing the troubled company.

Computations

The Financial News Network has added two, five-minute weekly reports to its schedule, both dealing with information technology. *Computer Corner*, produced by FNN in association with *Personal Computing* magazine, with editor Charles Martin as host, focuses on business applications of personal computers. *Office Automation*, produced with *Today's Office* magazine and editor Eileen Feretic as host, examines the automated office, from word processors to voice technology.

Showtime direct

Showtime is launching a direct-response advertising campaign, its first, using spots on TV stations in markets across the country to entice viewers to call a toll-free number for information about becoming Showtime subscribers. As incentives, the commercials offer new subscribers a sports bag premium and a money-saving opportunity from their local cable company, such as a reduced fee for installation or for upgrading service. Showtime will forward all leads to the affiliate in the caller's market.

The campaign is slated to run in selected markets during the first half of the year. Showtime said it will be responsible for all

media buys and placement and for the cost of the toll-free operation, and that affiliates will provide the sports bag premium and absorb the cost of the installation or upgrade discount.

Getting franchising jump

United Cable Television of Los Angeles has asked that city's board of telecommunications for a new 10-year franchise for the east San Fernando Valley. In testimony before the policy-making body, United said a long-term agreement is needed to assure sufficient financing for completion of the proposed \$60-million system. The company said it would be difficult to amortize its debt if assurances are not received for a multi-year extension of the franchise beyond expiration of the current agreement in 1987. United won the 165,000-home franchise in late 1983 and expects to have laid about 50 miles of cable by June, representing an investment of about \$5 million.

The Santa Monica, Calif., city council, meanwhile, has asked its staff to develop an "action plan" to be used in negotiating a new cable franchise for the community of 88,000, currently served by Group W Cable. The city plans to award a 15-year franchise in 1987 following expiration of the current agreement. The council received a report Feb. 26 from its Cable Communications Task Force, which recommended an expansion of current channel capacity and development of a local network serving community-based organizations.

Group W is also facing franchising by the city of Los Angeles in 1987 and the city of Beverly Hills, Calif., in 1986.

Nineteen Ways To Pick Up Women



She's A Lady

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KTLA
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WTAF-TV
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What's Happening Now!!

22 all new, first-run episodes



in association with LBS Communications, Inc.

RADIO ONLY

Sonic Industries □ Drive-in restaurants will be spotlighted in four-week flight starting in early April in about 22 markets, including Baton Rouge, Little Rock, Ark., and Kansas City, Mo. Commercials will be set in all dayparts. Target: adults, 18-34. Agency: Lowe Runkle Co., Oklahoma City.

Consumer Value Stores □ As part of its Easter promotion, CVS has scheduled one-week flight to begin on April 1 in nine Eastern markets, including Philadelphia, Providence, R.I., and Rochester, N.Y. Commercials will be carried in all dayparts. Target: women, 25-54. Agency: HBM/Creamer, Boston.

Nashville Network □ Three-week flight is scheduled to begin in early April in 42 markets, including San Diego, Seattle, New Orleans, Louisville, Ky., and Rochester, N.Y. Commercials will be carried on stations with country music formats. Target: adults, 25-54. Agency: Needham, Harper Worldwide,* New York.

TV ONLY

Virginia State Travel Service □ Flight will begin this week in New York, Pittsburgh, Philadelphia and Harrisburg, Pa., to supplement one started last week in Cleveland. Other markets will join campaign within next few weeks, with TV effort continuing until late June. Commercials will be carried in daytime, fringe, prime and sports periods. Target: adults, 25-54. Agency: Siddal, Matus & Coughter, Richmond, Va.

Tom Thumb □ Grocery store chain will launch 11-week flight in early April in Dallas and Austin, Tex. Commercials will be placed in daytime, fringe and prime time. Target: women, 25-54. Agency: Arnold Harwell McClaine, Dallas.

Focus 21 □ Manufacturer of skin and hair moisturizer product will add several markets in April, including Los Angeles, Phoenix, Seattle and Denver, to campaign that is running in San Francisco until late March. Commercials will run in daytime, children's and fringe

Readying for convention. The American Advertising Federation has announced plans for its 1985 national convention, to be held June 8-11 in Washington. The theme for the four-day event is "Be Dazzled, Be Enlightened, Be There," and it will include addresses by James Ferguson, chairman and chief executive officer of General Foods; Burt Manning, chairman and chief executive officer, J. Walter Thompson, and Jayne Zenaty, manager of media research, Leo Burnett Co.

Federal Trade Commission Chairman James C. Miller III will participate in a question and answer session with advertising columnists. Workshops at the conference will include "Making Small Production Dollars Look Like A Million Bucks" and "How to Use Direct Marketing Effectively." The AAF's national Addy Awards will be presented June 10, and the winners of the National Student Advertising Competition, sponsored this year by Burger King, will also be presented at the convention.

periods. Target: women, 25-54. Agency: Busch & Associates, San Diego.

RADIO AND TV

Bell of Pennsylvania/Diamond State Telephone □ Starring in spots as spokesperson is actor Hal Linden of *Barney Miller*. Three-week flight will begin in early April in five television and 20 radio markets. Commercials will be placed in virtually all dayparts. Target: adults, 18 and older. Agency: Lewis, Gilman & Kynett, Philadelphia.

Club Med Sales □ As part of its \$4.5-million campaign in 1985 for its seaside resorts, Club Med has begun flights in three radio markets (New York, Phoenix and Sacramento, Calif.) and eight television markets (New York, Los Angeles, Miami, Houston, Boston, San Francisco, Philadelphia and San Diego). Campaign will continue through mid-August. Commercials will run in all dayparts. Target: adults, 25-54. Agency: N W Ayer, New York.

Country Companies Inc. □ Auto insurance will be spotlighted in six-week flight to start in mid-April on radio in St. Louis and in five markets in Illinois on television. Commercials will be scheduled in all dayparts. Target: adults, 25-49. Agency: BBDM, Chicago.

Michigan Travel Bureau □ Warm weather program of bureau will begin

AP SALABLE UPCOMING FEATURES

WIRECHECK: AP RADIO WIRE

AP GOES TO HOLLYWOOD - MARCH 25 - A special report, listing all Oscar nominees, runs March 23. One-line updates keep tabs on winners during the ceremony March 25. Follow-up report names all the winners when the curtain falls on Hollywood's biggest production.

MAJOR LEAGUERS HEAD SOUTH FOR SPRING - APRIL 1 - AP previews the '85 baseball season. Find out who's hot, and who's not, in our 5-part report from Spring training in Florida. 90-second scripts run in advance March 30.

THE MASTERS - APRIL 6 - The greatest names in golf battle it out April 11. Learn what to expect when the heavyweights start swinging in Augusta in our pre-tournament report. Three 60-second scripts run one time only on April 6.

AIRCHECK: AP RADIO NETWORK

SIZING UP THE SEASON - MARCH 28 & 29 - Mike Gracia takes a close look at the teams in Spring Training, then offers this 26-part major league baseball preview. Listen to how all 26 managers size up their chances in the 1985 pennant race. Reports are 90 seconds each.

ON THE ROAD AGAIN - APRIL 12 - Jamie Friar hits the streets to explore America's love-hate relationship with the automobile in this 10-part series of 90-second reports.

For more information call (800) 821-4747

AP ASSOCIATED PRESS BROADCAST SERVICES



Close shave. New commercials produced for Schick disposable razors positions that product as a long-lasting brand that stays sharp "for many close, smooth and comfortable shaves." Fifteen- and 30-second commercials began running on network TV last week. The fast-moving spots, created by J. Walter Thompson USA, New York, seek to answer the question: "How many Schicks can you get from one disposable Schick?" The answer to the question is contained in an upbeat musical reference to each day of week.

one flight in late April for three weeks and another on June 3 for four weeks in 17 radio markets and 18 television markets. Spots will run in Midwest, including Chicago, Cleveland and Indianapolis, in all dayparts on television and in daytime periods on radio. Target: adults, 25-64. Agency: Ross Roy Inc., Detroit.

Rep Report

KNAT(TV) Albuquerque, N.M.: To Avery-Knodel Television from Seltel.



KEYS(AM)-KZFM(FM) Corpus Christi, Tex.: To Republic Radio from Torbet Radio.



WioV(FM) Ephrata, Pa.: To Republic Radio from Masla Radio.



WSGL(FM) Naples, Fla.: To Blair Radio from Masla Radio.



WFXZ(FM) Saginaw-Bay City, Mich.: To Torbet Radio from Michigan Spot Sales and Shelly Katz Radio.



KTOB(AM) Petaluma, Calif.: To Masla Radio (no previous rep).



Katz moves in Detroit. Various units of Katz Communications have moved into new offices in Detroit area at 3310 West Big Beaver Road, Suite 501, Troy, Mich., 48084. Telephone numbers for various units are: Katz American, 313-649-6390; Katz TV Continental, 313-649-6381; Katz Independent, 313-649-5472, and Katz Radio, 313-649-4333.

Advantage

New from Nielsen. A.C. Nielsen is reorganizing its syndicated program research services with formation of Nielsen Syndication Service (NSS), new unit of company's Media Research Group. Nielsen executive vice president, Andrew T. Faller, will head new group, shifting from director of marketing of Nielsen Television Index (NTI) to director of marketing of NSS. New unit will market all syndicated program reports and services generated by NTI, including Syndicated and Occasional Network (SON) reports; Nielsen Station Index, including NSI/Cassandra Services, and Nielsen Home Video Index.

Tops on menu. Total television advertising for restaurants and fast-food chains rose by 31% in 1984, to \$929,754,700, from \$711,521,600 in 1983, according to Television Bureau of Advertising. Buys on network television were up 65%, reaching \$352,156,100, while spot TV, up 16%, amounted to \$577,598,600 in 1984. Leading list of restaurant and fast-food spenders was McDonald's, up 37% to \$253,925,500, followed by Burger King, up 57% to \$129,435,000, and Wendy's, up 48% to \$73,505,800. Report is based on Broadcast Advertisers Reports data.



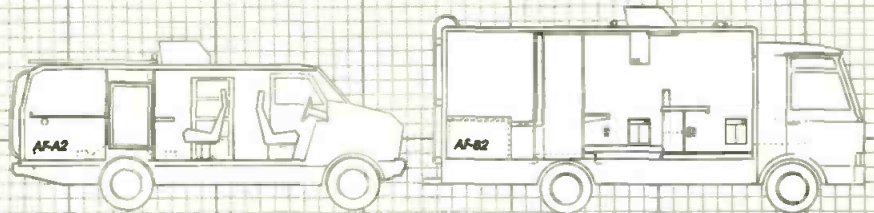
Campbell is prolific. February issue of *Dancer Fitzgerald Sample/New Product News* contains article showing that Campbell Soup Co. has introduced more new products than any other food manufacturer over past five years. Campbell was in first place with 334 new products, followed by Nestle, 293 products; General Foods, 279; Beatrice, 234, and Dart & Kraft, 206. DFS said that 3,342 products were introduced by 20 leading firms over past five years.



Cable bible. First issue of 1985 Cable TV Sourcebook of Video Development Group of BBDO has been released to agency clients. Sourcebook is published in ring binder for easy updating. It includes information on penetration figures, recent developments in pay cable, audience tracking, demographics broken out in variety of ways, viewership and usage figures, projection cards, cable ratings trends and even cable trivia. Newly established Video Development Group is involved in creation and production of original programming, infomercials, trade videos, point-of-purchase videos, intra-company communications, video press releases and on-air promotions.

NEW FROM AFA

Two superbly-equipped mini mobile units that every station can afford!



Each of these standard mobile units brings with it the combination of the nation's leading mobile system designer, broadcast-quality equipment and a brilliantly-engineered Wolf Coach vehicle.

The AFA2 is a 19' 2-camera ENG/EFP unit that is equipped with your choice of broadcast-quality color cameras, a Grass Valley 100-N video switcher, two Sony BVU-50 portable 3/4" VCRs and a Yamaha audio console.

The AFB2 is a 23' 2- to 4-camera EFP unit that features your choice of broadcast-quality color cameras, a Grass Valley

1600-1L production switcher, a Yamaha 8 input audio console and two Sony BVU-800 series VCRs.

Both units can be expanded to include 1" VTRs, character generators, editing facilities and more.

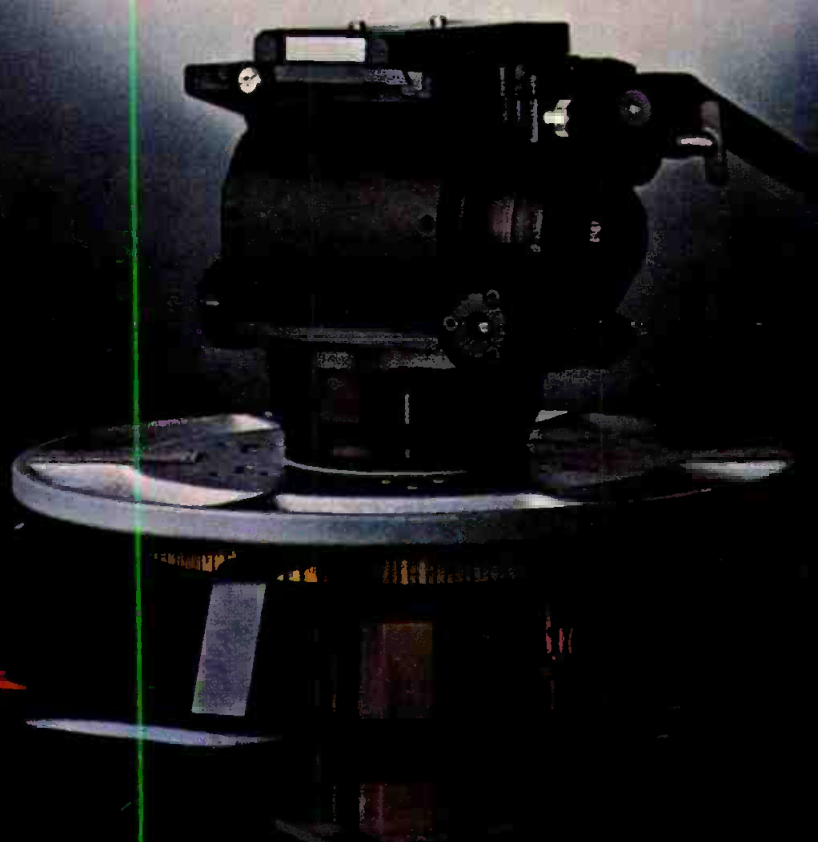
The low cost of these standard mobile video systems will surprise you. The high quality is exactly what leading broadcasters and production and post-production companies have come to expect as a matter of course from AFA. Call us for details: in the East at (201) 767-1000; in the West (213) 466-5066.



A.F. ASSOCIATES INC.

ADVANCED SYSTEMS AND PRODUCTS FOR THE VIDEO INDUSTRY
AFA SYSTEMS DIVISION 100 STONEHURST COURT NORTHVALE NJ 07647
1438 NORTH GOWER STREET HOLLYWOOD CA 90028

**SONY PRESENTS THE MOST ADVANCED
FIELD/STUDIO CAMERA UNAVAILABLE TODAY.**



**INTRODUCING THE
SONY BVP-360. ON MAY 1, 1985,
THE REMARKABLE
BECOMES AVAILABLE.**

When we previewed this camera at NAB, the response was tremendous. Which, considering Sony's considerable reputation for high performance broadcast portables, wouldn't normally seem so surprising. Except for one detail.

The BVP-360 isn't a broadcast portable. (Although at 50 pounds it's certainly the most portable camera in its class.)

What the BVP-360 represents, however, is the culmination of Sony's work in tube technology, in innovative mechanical design and in High Definition Video Systems. A highly sophisticated, automated camera that promises to usher in a new era in price/performance for cameras in the Field/Studio category.



Sony-developed 2/3-inch Mixed Field Saticon.[™]
(Plumbicon[™] tubes also available.)

**THE 2/3-INCH IMAGE
FORMAT COMES OF AGE.**

For those of you unable to get through the crowds for a close look at the BVP-360, there are two explanations for the exceptional image quality you saw on the monitors overhead.

First, the BVP-360 employs the remarkable, Sony-developed 2/3" Mixed Field[™] tubes. The first real challenge to big tube performance. Because they deliver twice the registration and geometric accuracy of conventional 2/3" tubes. Plus greater depth of modulation. And thanks to the special Sony-developed FET that is built into the tube and yoke, an extraordinary signal-to-noise ratio. (MF Plumbicon[™] or MF Saticon[™] tubes are available.)

Secondly, the Sony BVP-360 is equipped with a breakthrough F1.2 prism design that single-handedly results in sensitivity and depth-of-field comparable with

25mm image formats. And vastly superior to any current 2/3" Field/Studio camera at any price.

And, naturally, when you combine these factors with the extensive signal processing technology Sony has engineered into the BVP-360, you get specs which could only be described as spectacular.

**A SUPERHUMAN FEAT
OF HUMAN ENGINEERING.**

Many of the experts who were able to get their hands on the camera at NAB were even more impressed by how it performs from a human standpoint.

Some were moved to comment by how easy the BVP-360 is to move around. Its smoothly integrated handles. Low weight. The highly maneuverable viewfinder. And the shortest lens-front-to-viewfinder distance in the industry.

Others cited the uniquely pragmatic approach to automation. An approach that concentrates the camera's considerable microprocessor-based intelligence on the most difficult setup operations: functions such as digital registration, B/W balance, flare and gamma.

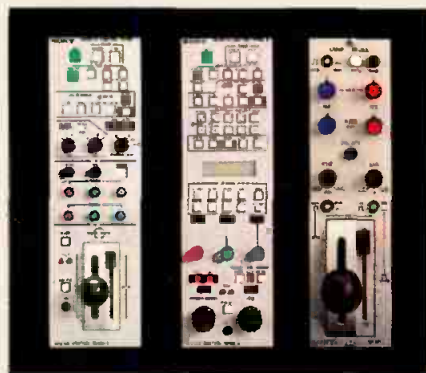
And still others referred to the BVP-360's extensive camera head memory, which can store up to sixty-four scene files, eight setup files, sixteen lens files and three reference files.

Plus the advantages of being able to choose from three remote operational panels.

**NOT JUST A CAMERA.
A CAMERA SYSTEM.**

But perhaps the most striking aspect of the BVP-360 is its "building block" design concept. An arrangement that makes it particularly easy to customize the camera for various production situations.

It starts with a



BVP-360 Remote Control Panels: (left to right) a flexible Field unit, a highly sophisticated Creative Production panel and a simple Studio unit.

camera head able to transmit component signals via Triax or Multicore. Or function as a stand-alone camera.

Then, on the technical front, alignments are handled at the Camera Control Unit. With each camera able to be tweaked individually. Or addressed as part of up to an eight-camera chain linked to one Master Setup Unit.

And finally, on the operational front, all control during production may be directed from one of three types of Remote Control Panels—a simple Studio model, a flexible Field unit, or a highly evolved Creative panel with extensive memory and scene-painting facilities.

**ADOPT A
WAIT-AND-SEE ATTITUDE.**

Of course, as we said at the outset, the BVP-360 isn't ready for delivery tomorrow. But that doesn't mean you have to wait until May to see it. There are units here right now for demonstrations and evaluations.

And of course, by the time you're finished testing it, raving about it and getting a budget for it (although that last part may go faster than you're used to thanks to the BVP-360's incredible price/performance), it won't be tomorrow. It'll be closer to May 1.

SONY
Broadcast



*Sony Mixed Field tubes use electrostatic deflection and magnetic focus. ©1984 Sony Corp. of America. Sony is a registered trademark of Sony Corp. Sony Broadcast Products Company, 1600 Queen Anne Rd., Teaneck, NJ 07666.

This week

March 18—*Women in Cable, Washington chapter*, meeting, "Where Do We Go from Here? Cable TV—A D.C. Reality." Speaker: Bob Johnson, president, District Cablevision. National Cable Television Association, Washington.

March 19—"Current Issues in the Development of International Communications," second annual executive seminar sponsored by *Hogan & Hartson*, Washington law firm. International Club, Washington. Information: Barbara Kline, (202) 331-4690.

March 19—*Television Bureau of Advertising* regional sales training conference. Sheraton Inn (Airport), Portland, Ore.

March 19—*Missouri Broadcasters Association* sales seminar. Ramada Inn, Sikeston, Mo.

■ **March 19**—*Independent Media Producers* seminar, "How to Do Business... Nonprofit Organizations." Gangplank restaurant, Washington. Information: (202) 466-2175.

March 19-20—*New York State Broadcasters Association* fourth annual "Call-On Congress." Washington.

March 19-20—*Texas Association of Broadcasters* "TV Day" seminar. La Mansion hotel, Austin, Tex.

■ **March 20**—*National Conference of Black Lawyers, Communications Task Force*, monthly luncheon. Speaker: FCC Chairman Mark Fowler. Ramada Renaissance hotel, Washington.

March 20—*Missouri Broadcasters Association* sales seminar. University Plaza Holiday Inn, Springfield, Mo.

March 20—"Women at the Top," series sponsored by *American Women in Radio and Television, Washing-*

ton chapter. Topic: station management/ownership. National Association of Broadcasters, Washington. Information: (202) 638-2800.

March 20—*Women in Communications, New York chapter*, meeting. Speaker: Isaac Asimov, writer. Summit hotel, New York.

■ **March 20**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Leavitt J. Pope, president, WPIX Inc., on "Rise of Independent Stations." Copacabana, New York.

March 21—*International Radio and Television Society* newsmaker luncheon, featuring Brandon Tartikoff, NBC; Lew Erlicht, ABC, and Bud Grant, CBS. Waldorf-Astoria, New York.

March 21—*Television Bureau of Advertising* regional sales training conference. Meridian (downtown), San Francisco.

March 21—*National Association of Black Owned Broadcasters* first Media Awards dinner, honoring Representative Mickey Leland (D-Tex.) and FCC Commissioner Henry Rivera. Sheraton Washington, Washington.

March 21—*Missouri Broadcasters Association* sales seminar. Hilton hotel, Columbia, Mo.

■ **March 21**—*Federal Communications Bar Association* monthly luncheon. Speaker: Charles F. Rule, deputy assistant attorney general for policy and planning, U.S. Department of Justice, Washington. Touchdown Club, Washington.

March 21-23—*New Mexico Broadcasters Association* annual convention. Guest: CBS's Van Gordon Sauter. Inn at Loretto, Santa Fe, N.M.

March 22—*Missouri Broadcasters Association* sales

seminar. Sports Complex Holiday Inn, Kansas City, Mo.

March 22-24—"Economics II," journalism conference sponsored by *Foundation for American Communications*. Breckenridge hotel and conference center, St. Louis. Information: (213) 851-7372.

March 23—*American Women in Radio and Television, Philadelphia chapter*, "Career Day 1985." WCAU-TV Philadelphia.

Also in March

March 24-31—*Priz Futura Berlin*, conference with panels on radio drama, radio documentaries, TV drama and TV documentaries. Berlin. Information: (030) 308-26-00 or 308-26-01.

March 26—*Academy of Television Arts and Sciences* forum luncheon with Merrill Panitt, editorial director, *TV Guide*. Beverly Wishree hotel, Los Angeles. Information: (818) 506-7880.

March 26—*Television Bureau of Advertising* regional sales training conference. Amlac (West Tower), Dallas.

March 26—*Southern California Cable Association* meeting. Speakers: Paul Beckelheimer, CommuniCom; Bill Cullen, United Cable Television of Los Angeles; Bob La Tourette, Rogers Cablesystems; Frank McNellis, Valley Cable TV; Marc Nathanson, Falcon Communications, and Norm Nelson, Group W Cable. Marina Marriott, Marina del Rey, Calif. Information: (213) 278-3940.

■ **March 26**—*American Women in Radio and Television, New York City chapter*, meeting, "Women at the Top." Speaker: Karen Lee Copeland, program director, WNBC-TV New York. American Cancer Society, New York. Information: (212) 534-6867.

March 26-27—*Pennsylvania Association of Broad-*

March 26-27—*Cabletelevision Advertising Bureau's* fourth annual cable advertising conference. Sheraton Center, New York.

April 14-17—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Dallas, April 13-16, 1986; Dallas, March 29-April 1, 1987; Las Vegas, April 10-13, 1988; Las Vegas, April 30-May 3, 1989; Dallas, March 25-28, 1990, and Dallas, April 14-17, 1991.

April 20-25—20th annual *MIP-TV*, Marche International des Programmes, international TV program marketplace. Palais des Festivals, Cannes, France.

May 5-8—*ABC-TV* annual affiliates meeting. New York Hilton, New York.

May 7-11—*American Women in Radio and Television* annual convention. New York Hilton. Future convention: May 27-31, 1986, Loew's Anatole, Dallas.

May 11-15—*Broadcast Financial Management Association/Broadcast Credit Association* 25th annual conference. Palmer House, Chicago. Future conferences: April 27-30, 1986, Century Plaza, Los Angeles, and April 26-29, 1987, Marriott Copley Place, Boston.

May 12-15—*NBC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 15-18—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va.

May 15-18—*Public Broadcasting Service/National Association of Public Television Stations* annual meeting. St. Francis hotel, San Francisco.

May 19-22—*CBS-TV* annual affiliates meeting. Fairmont hotel, San Francisco.

May 19-23—*National Public Radio* annual convention. Marriott City Center, Denver.

June 2-5—*National Cable Television Association* annual convention, including National Cable Programming Conference. Las Vegas Convention Cen-

Major Meetings

ter, Las Vegas. Future conventions: March 16-19, 1986, Dallas, and May 17-20, 1987, Las Vegas.

June 6-9—*Broadcast Promotion and Marketing Executives/Broadcast Designers Association* annual seminar. Hyatt Regency, Chicago. Future conventions: June 11-15, 1986, Loew's Anatole, Dallas; June 10-14, 1987, Peachtree Plaza, Atlanta; June 8-12, 1988, Bonaventure, Los Angeles, and June 21-25, 1989, Renaissance Center, Detroit.

June 6-12—*Montreux 1985*, 14th International Television Symposium and Technical Exhibition. Montreux, Switzerland. Information: P.O. Box 97, CH-1820 Montreux, Switzerland.

June 8-12—*American Advertising Federation* national convention. J.W. Marriott, Washington. Future convention: June 14-18, 1986, Hyatt Regency Chicago.

Aug. 4-7—*Cable Television Administration and Marketing Society* 11th annual conference. Fairmont hotel, San Francisco.

Aug. 8-Sept. 14—Space WARC, first of two sessions to develop plan for space services in geostationary orbital arc. Some 150 countries expected to attend. Second session of *World Administrative Radio Conference* scheduled for October 1988. Geneva.

Aug. 25-27—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Georgia World Congress Center, Atlanta.

Sept. 11-14—Second annual Radio Convention and Programming Conference, jointly sponsored by *National Association of Broadcasters* and *National Radio Broadcasters Association*. Dallas Convention Center, Dallas.

Sept. 11-14—*Radio-Television News Directors Association* international conference. Opryland,

Nashville. Future convention: Aug. 26-29, 1986, Salt Palace Convention Center, Salt Lake City, and Sept. 1-4, 1987, Orange County Convention Center, Orlando, Fla.

Sept. 18-20—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 27-Nov. 1—*Society of Motion Picture and Television Engineers* 127th technical conference and equipment exhibit. Convention Center, Los Angeles.

Nov. 10-13—*Association of National Advertisers* annual meeting. Boca Raton hotel, Boca Raton, Fla.

Nov. 20-22—*Television Bureau of Advertising* 31st annual meeting. Anatole, Dallas. Future meetings: Nov. 17-19, 1986, Century Plaza, Los Angeles, and Nov. 18-20, 1987, Washington Hilton, Washington.

Dec. 4-6—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

■ **Jan. 5-9, 1986**—*Association of Independent Television Stations* 13th annual convention. Century Plaza, Los Angeles.

Jan. 17-21, 1986—*NATPE International* 23d annual convention. New Orleans Convention Center, New Orleans. Future convention: Jan. 24-27, 1987, New Orleans.

Feb. 2-5, 1986—*National Religious Broadcasters* 43d annual convention. Sheraton Washington, Washington.

Feb. 7-8, 1986—*Society of Motion Picture and Television Engineers* 20th annual television conference. Chicago Marriott, Chicago.

■ **Feb. 27-March 1, 1986**—17th annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville.

May 20-23, 1986—26th annual Texas Cable Show, sponsored by *Texas Cable Television Association*. San Antonio Convention Center, San Antonio.

casters visit to Congress. Washington.

March 27—*Cabletelevision Advertising Bureau's* fourth annual cable advertising conference. Sheraton Center, New York.

March 27—*National Academy of Television Arts and Sciences, International Council*, salute to RAI (Radio-televisione Italiana). Avery Fischer Hall, Lincoln Center, New York.

■ **March 27**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: George Vradsburg III, vice president-general counsel, CBS, on "The Westmoreland Case: What Happened and Why." Copacabana, New York.

March 27—*New Jersey Broadcasters Association* semi-annual sales seminar. Quality Inn, North Brunswick, N.J.

March 27-28—*Illinois Broadcasters Association* spring meeting and awards banquet. Convention Center, Springfield, Ill.

March 27-29—*Telocator Network of America* semi-annual meeting. Loew's Anatole hotel, Dallas.

March 27-31—*Alpha Epsilon Rho, National Broadcasting Society*, 43d annual convention. Luncheon speaker: Roy Danish, Television Information Office. Opryland hotel, Nashville.

March 28—*Television Bureau of Advertising* regional sales training conference. Atlanta Hilton (downtown), Atlanta.

■ **March 28**—*Women in Communications, New York chapter*, meeting, "The American News Media in the 1980's—On Top and On Trial," dialogue among journalists and lawyers. Manufacturers Hanover Trust, New York.

■ **March 28**—"The 1985 Public Interest Telecommunications Celebration: The Role of the Law in Advancing Women and Minorities in the Media," hosted by *Telecommunications Research and Action Center*. Waldorf Astoria, New York. Information: TRAC, P.O. Box 12038, Washington, D.C., 20005.

March 28-30—*Greater New York Black Media Coalition* second annual conference. "Setting New Goals—Charting a New Course." Viacom conference and training center, New York. Information: (212) 683-2889.

March 28-31—Alaska Radio Conference, co-sponsored by *Alaska Public Radio Network* and *noncommercial KHNS(FM) Haines, Alaska*. Information: (907) 563-7733.

March 29—"Current Issues in Content Regulation," conference sponsored by *American Bar Association's Forum Committee on Communications Law*. Keynote speaker: FCC Commissioner Dennis Patrick. Hyatt Regency, Washington.

March 29—"The Global Telecommunications Revolution: An Emerging Challenge and Opportunity for International Law," 13th annual Friedmann conference, sponsored by *Columbia Society of International Law*. Columbia University School of Law, New York. Information: (212) 280-5447.

March 29—Deadline for entries in "Editorial Excellence Awards," sponsored by *National Broadcast Editorial Association*. Scripts, tapes required for each of 12 monthly editorials. Information: Joe Mannion, WXFL-TV, Box 1410, Tampa, Fla., 33601; (813) 229-7781.

■ **March 29**—*Georgia Association of Broadcasters*, in

conjunction with *Georgia division of American Cancer Society*, hosts "Georgian of the Year" banquet. Proceeds go to GAB scholarship fund. Omni International hotel, Atlanta. Information: (404) 351-5925.

■ **March 29-30**—*Radio-Television News Directors Association*, region nine, conference, with *Alabama UPI*. Holiday Inn, Gulf Shores, Ala.

March 30—*Cable Marketing Association of Greater Chicago* first "CableGala." Chicago Field Museum of Natural History, Chicago. Information: (312) 530-4477.

■ **March 30**—*Radio-Television News Directors Association*, region 11, conference. Topic: "The Intensive Coverage of Children: Are the Children Becoming Victims of the Press?" Boston University, Boston.

Stay Tuned

A professional's guide to the intermedia week (March 18-24)

Network television □ **ABC:** *This Wife for Hire* (comedy-drama), Monday 9-11 p.m.; *Wildside** (Western action-adventure series), Thursday 8-9 p.m.; *Eye to Eye** (comedy/suspense series), Thursday 9-10 p.m. **CBS:** *First Steps* (factual drama), Tuesday 9-11 p.m.; *Snoopy's Getting Married, Charlie Brown* (animated special), Wednesday 8-8:30 p.m.; *The Romance of Betty Boop* (animated special), Wednesday 8:30-9 p.m.; "Used Cars" (comedy), Wednesday 9-11 p.m. **NBC:** *Private Sessions* (drama), Monday 9-11 p.m.; *Under One Roof** (comedy series), Saturday 9:30-10 p.m.; *Half-Nelson** (light drama series), Sunday 9-11 p.m., moving to Fridays 9-10 p.m. **PBS** (check local times): *Judy Garland: The Concert Years* (retrospective), Friday 9-10:30 p.m.



Judy Garland on PBS

Network radio □ **American Public Radio:** *The St. Matthew Passion from Leipzig* (live Bach orchestra/choir performance), Thursday 2-6 p.m. **PBS:** *Bach Around the Clock: Boston's Bach Birthday Bash* (24-hour Bach music celebration), Thursday midnight to midnight.

Cable □ **Arts & Entertainment:** "Scarlet Street" (film noir), Saturday 8-10 p.m.; "The Kennel Murder Case" (detective), Saturday 10 p.m.-midnight. **CBN:** *A Journey Through the First Year of Life* (documentary), Sunday 8-9 p.m. **HBO:** *Warning: May Be Hazardous to Your Health* (consumer special), Thursday 7:30-8 p.m.; *Forbidden* (World War II love story), Sunday 8-10 p.m. **Lifetime:** *Call It Quits: A Smoker's Informathon*, Monday 9-11 p.m., repeated 11 p.m.-1 a.m. and Sunday 5-7 p.m.; *The Battle Against AIDS: Testing for HTLV-III* (documentary), Sunday 8-10 p.m. **Showtime:** "The Dead Zone" (thriller), Friday 8-10 p.m.; "Racing With the Moon" (romance), Sunday 8-10 p.m. **SIN:** *La Noche** (talk show), Monday 9-10 p.m. **USA:** *Telling Secrets with Sonya Friedman** (talk show), Monday 10-11 a.m. **WTBS Atlanta:** *Safe at Home** (comedy series), Monday 6:30-7 p.m. *The World of Audubon* (nature special), Thursday 8-9 p.m.



Forbidden on HBO

Museum of Broadcasting (1 East 53d Street, New York) □ *Produced By... Herb Brodtkin: A Signature of Conviction and Integrity*, 50 dramatic teleplays, Friday through May 4. Also, "Producing *The Defenders*," seminar featuring Herb Brodtkin, co-founder, Titus Productions, and *Defenders* actors Robert Reed and Kenneth Preston and scriptwriter Ernest Kinoy, Tuesday 12:30-2 p.m. *Hallmark Hall of Fame: A Tradition of Excellence*, examination of key role sponsor has played in development of programing, focusing on 14 dramatic themes, now through April 18.

*indicates premiere episode

Errata

John Blair expects to report \$1 per share loss for first quarter, not fourth, as reported in Fifth Estate Quarterly Reports on page 58 of March 11 issue.


□

March 4 "Rep Report" item on **KCWTV Wenatchee, Wash.**, incorrectly listed station as being in Wisconsin.

□

Sale of **KIFH Honolulu**, reported last week in "Changing Hands" and "For the Record," was incorrectly listed as FM station. KIFH is AM on 1040 khz full time with 10 kw.

TV NET PRESENTS
YOUR TICKET TO
FIRST-RUN MOVIE
EXCITEMENT.



"Tonight Only!"™

BROADCAST TELEVISION PREMIERE MOVIES

"Tonight Only," available exclusively from TV NET, is your ticket to 12 exciting theatrical releases never before seen on broadcast TV.

Beginning in April, 1985, with Robert DeNiro in The King of Comedy, "Tonight Only" delivers an outstanding first-run feature every month. So start taking advantage of this tremendous barter opportunity today.

For advertiser sales, contact Tribune Entertainment at (212) 557-7800. For station clearance, contact Viacom Enterprises at (212) 575-5175.



THE KING OF COMEDY
Robert DeNiro & Jerry Lewis



FRANCES
Jessica Lange



EVIL UNDER THE SUN
Peter Ustinov



FOOLIN' AROUND
Gary Busey



THE WASHINGTON AFFAIR
Tom Selleck & Carol Lynley



THAT CHAMPIONSHIP SEASON
Robert Mitchum



A FORCE OF ONE
Chuck Norris & Jennifer O'Neill



10 TO MIDNIGHT
Charles Bronson



MIDDLE AGE CRAZY
Bruce Dern & Ann-Margret



MOTHER LODE
Charlton Heston



THE OCTAGON
Chuck Norris



VALLEY GIRL
Deborah Foreman & Nicholas Cage



A co-venture of Tribune Broadcasting Company and Viacom Enterprises.

Open Mike

Enlarging

EDITOR: Your fine editorial of Feb. 25 ("The Winners: BMI and ASCAP") correctly reflected the determination of local television broadcasters—working through our committee—to continue the fight for fair music licensing arrangements. I would, however, like to clarify several points raised. The editorial noted that "relatively few stations" have chosen the ASCAP and BMI per-program licenses. This is accurate, but incomplete. The reason is that, as historically offered, the rates and reporting requirements of those licenses have made them virtually unusable for the industry.

Neither does the committee believe that "essentially it seems a matter of getting back to doing business under the blanket licenses and airing further differences within that context. . . ." The committee is hopeful that ASCAP and BMI will enter into honest and creative discussions with us to bring about new licensing forms that would more accurately reflect the stations' music needs and enable fair payment for those needs in the 1980's and beyond.—*Leslie G. Arries Jr., All-Industry Television Station Music License Committee, New York.*

Upgrade problems

EDITOR: The goals of expanding FM service, both from existing stations and from the new allocations, will never be realized. The culprit? Local zoning. But there is a way for the FCC to help solve the problem.

Take our own case in point. Our FM facility, WIXL(FM) Newton, N.J., is an underdeveloped Class B. The primary reason for this is that we are short-spaced to a number of other stations. FCC rules dictate the amount of power we can have (currently 5 kw) in the absence of an agreement with some of our short-spaced neighbors. Our current antenna and transmitter site is with our AM affiliate, WNNJ, and we're able to achieve a HAAT of only 140 feet (short space rules allow 500 feet.)

If we don't apply for a facility whose coverage is in excess of the newly designated B-1 classification by March 1, 1987, we will forever be prevented from having any greater facility than that of a B-1. So we did.

It seems like the perfect solution to a major goal of the FCC—provide increased service to the population. But all this is in jeopardy, because of local zoning. As we proceeded in our application with the local Zoning Board of Adjustment we have encountered an inordinate amount of opposition from local residents we have identified as NIMBY's (Not In My Back Yard). The township has attempted to pass more restrictive zoning laws as our application has been under review by the Zoning Board of Adjustment.

Many other residents, however, have

come forward to support us. And we are confident we shall eventually get approval of our application. But the process is extremely costly, and we have gone way over budget because of the obstacles placed before us.

Now consider the roughly 684 new FM stations that are about to be authorized. Because of these obstacles, the majority of the new stations will never hit the airwaves.

If the FCC is going to throw down the gauntlet, challenging existing licensees to improve their facilities, and open the spectrum to hundreds of new stations, it should also consider adopting some rules that will help achieve its goals.

Here's one for a start. The FCC should take pre-emptive authority over the siting of new tower and antenna locations for stations affected by Docket 80-90.

If the readers of this magazine feel the same way, they should contact me, or the FCC. Let's get something started so that all of us who have either underdeveloped facilities or a desire to build one of the newly allocated FM's can get some help in accomplishing this goal.—*Michael B. Levine, president, Group M Communications Inc., Box 40, Newton, N.J. 07860.*

Long distance selling

EDITOR: Your fine story on the King family ("Fifth Estater," Feb. 25) requires a correction.

Roger's claim to the "longest distance sales call, etc." is not the record. In the late 1970's while on my way to Paris, I stopped at a pay phone in Heathrow Airport, England, and called Barry Thurston at his office in San Francisco. We closed a deal for all five Field stations to purchase the 13-hour mini-series, *Against the Wind*. Sorry, Roger, I've got you by at least 2,500 miles.

Syndicators have marvelous sales stories—and there is always a topper.—*Michael J. Gould, president, Gould Entertainment Corp., New York.*

Multisystem proponent

EDITOR: The vast majority of owners and general managers of AM stations are sitting back and enjoying from a ringside seat one of broadcasting's battles of the century, the war over AM stereo. We are now in the final round, and many believe by mid-1986 Kahn or Motorola will be knocked out of the ring.

But while you enjoy the spectacle, let me tell you why WQXR(AM) New York and other leading stations around the country are not willing to sit idly by. The very future of our stations is at stake if we broadcasters are forced to live with a monopoly for the Motorola system. Motorola, with its long-standing vendor relationship with General Motors, is trying to scare and cajole broadcasters into believing that the Motorola system is the best.

Did you know that in a recent National

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Radio Broadcasters Association poll, engineers picked the Kahn/Hazeltine system over Motorola by 12 to 1? I feel, however, that the "one" in that poll is just as important as the "12" and the multisystem approach would meet all needs, fairly, and that AM stereo would become a marketplace reality.

However, if we are forced to accept a single-system approach (Motorola), our station, and maybe your station, will never be able to use AM stereo because this system greatly accentuates a number of reception weaknesses that cause listener problems. For

instance, if you have a co-channel problem would you like it to be increased dramatically? Or suppose your frequency is above 1,000 khz and you operate full time or plan to extend your hours. Would AM stereo work for you if your nighttime listeners heard your stereo sound drift back and forth between left and right speakers? Now suppose you are a clear channel station on the low end of the band. How would you like to up your noise in your fringe area by 4.7 db (effectively dropping your 50 kw signal to roughly 17 kw at the end points of your

coverage)? These are examples of the inferior performance of Motorola stereo in some cases.

This AM stereo question is an important one. Unless you are ready to run up the white flag and surrender your AM franchise, you'd better listen to your engineers and take action. If broadcasters permit a Motorola monopoly to force its imperfect system on all American AM broadcasters, AM broadcasting, in my opinion, is doomed.—Zaven N. Masoomian, chief engineer, WQXR-AM-FM New York.

Monday Memo

A television demographics commentary from Abbott L. Wool, VP, Saatchi & Saatchi Compton Inc., New York

Demographics as a key to network success

The "second season" of the 1984-85 television broadcast year is upon us. Poorly rated programs have been replaced while other programs have been given a second life at another time period and/or day. The biggest and most noteworthy piece of news to come out of this year's prime time schedule has been the slippage in ratings of ABC and the emergence in ratings leadership by NBC. The two are not unrelated.

In analyzing prime time demographic rating data for regularly scheduled programs during the fourth quarter 1984, some interesting facts were uncovered.

■ Fact 1: The 10 highest rated shows (Oct. 1-Dec. 23, 1984) among teen-agers are all on NBC: *The Cosby Show*, *Family Ties*, *TV Bloopers & Practical Jokes*, *Gimme a Break*, *Spencer*, *Diffrent Strokes*, *Facts of Life*, *A Team*, *Double Trouble* and *It's Your Move*.

■ Fact 2: The 10 highest rated shows among children are all on NBC: *Knight Rider*, *The Cosby Show*, *A Team*, *V*, *Gimme a Break*, *Punky Brewster*, *Family Ties*, *Diffrent Strokes*, *Silver Spoons* and *Double Trouble*.

■ Fact 3: Led by its strong Tuesday and Thursday night schedules, NBC was the highest rated network among women 18-34, women 18-49, women 25-54, working women, men 25-54, teen-agers and children. It tied with ABC for men 18-49.

Women				
Network	18-34	18-49	25-54	Working
NBC	12.2	12.8	13.6	12.3
CBS	10.7	11.7	12.8	11.9
ABC	10.2	10.6	11.1	10.4

Men				
Network	18-49	25-54	Teens	K2-11
NBC	10.0	11.0	12.4	9.4
ABC	10.0	10.9	8.2	6.0
CBS	8.3	9.5	7.6	5.8

CBS, because of its strength with the older demographics (older people view more television), continues to be the highest rated network among total women, women 55-



Abbott Wool recently joined Saatchi & Saatchi Compton Inc. as vice president, director of media research. His advertising career started in media research in 1969, at Grey Advertising. Since then, he has held research and media management positions at Ted Bates, Wells, Rich, Greene and D'Arcy MacManus Masius. Most recently, Wool was associated with Strategy Research Corp., a supplier of syndicated television audience and ethnic marketing research, as New York vice president, operations.

plus, men 55-plus and households.

NBC created this turnaround by copying a page out of ABC's book. NBC's schedule for the 1984-85 season included a variety of light-hearted adventure series and situation comedies targeted at younger audiences that would, with luck, carry over to their parents and other young adults.

This approach instituted at ABC by Fred Silverman in the mid 1970's is financially successful because advertisers pay premiums to reach these young adults. Thus, ABC has been able to earn the highest amount of advertising revenue in recent years, although CBS generally has been the highest rated prime time network since 1980.

ABC's apparent strategy for the 1984-85 broadcast year was to shift from programs targeted toward the young and concentrate more on young adults. Thus, ABC intro-

duced only one new situation comedy this season, and inserted a variety of adult-oriented dramas. Consequently, ABC has not fared as well as younger viewers switched their allegiance to NBC.

Whether ABC will be able to recapture the young viewer this season is doubtful. However, the network is currently said to be developing more situation comedies that appeal to younger audiences for next season.

So it appears that one network has gained strength by beating a former leader at its own game. It's simple enough to then imagine that the former leader will plan a return to the old, proved formula.

Let's look, though, for some new angles. Is there an important demographic segment, not dominated by any of the networks currently, that could be a beachhead in a new sally at ratings leadership? Could successful dominance of that demo be financially rewarding? With NBC showing such strength among the younger viewers and CBS maintaining traditional dominance of the heavier viewing, older audience, the process of elimination leads us to focus on 35-54-year-olds. It is important that this is the group just beginning to be swelled by aging baby boomers. This group represents one-third of adults and could therefore not only swing the balance, but enable the network that catches its interest to build a stronger position with the 55-plus group.

Indeed, further examination of first season scores indicates:

1. No network appears to dominate the viewing by men 35-54 or women 35-54.

2. Top shows for these groups tend to be movies, action adventure or continuing drama.

3. Comedies rank somewhat lower than with older or younger views.

4. The range of differences in average ratings for the three networks among the 34-54 group is small compared to the wider swing among most other older or younger population segments.

There seems to be a target of opportunity here. Effectively targeting this undistinguished central segment of population will be difficult, but this group, combining size and buying power, could be the key to next season's ratings and financial success. □

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Broadcasting Mar 18

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TOP OF THE WEEK

FCC grants AM daytimers 80-90 preference

Quid pro quo, forced by Wirth, is divestiture of old station within three years; Rivera dissents over advantage to existing broadcasters, slight to minorities and newcomers

Fresh competition on the FM dial is looming.

At its open meeting last week, the FCC detailed how it will go about accepting applications for the more than 1,000 new commercial FM's that could result from its Docket 80-90 proceeding.

It appears that plenty of that competition could come from veteran broadcasters on the AM band: In its order, the FCC gave AM daytimers the opportunity to receive substantial preferences for new FM's in their markets. At the same time, the commission radically altered its application processing procedures for FM's.

The carving out of the preference for AM daytimers proved to be the most controversial aspect of the commission's proceeding. Bowing to congressional concerns, the commission didn't provide quite as much preference as the Mass Media Bureau originally had been recommending (BROADCASTING, March 11). But the advantage that remains is substantial.

Under the order adopted, the leg up—which only applies for new FM's in the daytimer's community where the owner of the AM has been involved in the management of the station and has owned the facility for at least three years—is twofold. First, the daytimer would not receive a diversity demerit for the AM facility, as long as he agrees to divest himself of his AM facility within three years after he receives program test authority for the new FM. In addition, the daytimer would receive a distinct comparative preference for the FM under the FCC's integration (best practicable service) crite-

ria. That preference would be equal in weight to the preference awarded for minority ownership. The commission also will give the daytimer 30 days after applications for the FM have been designated for comparative hearing to decide whether he wants the preference.

The comparative preference for AM daytimers would replace the lesser preference a broadcaster can receive for past broadcast experience under the commission's integration criteria. Under the commission's ruling, in other words, the daytimer won't be able to get the daytimer preference and the preference for past broadcast experience at the same time.

Under an earlier recommendation by the Mass Media Bureau, daytimers would have been able to avoid a diversity demerit while retaining their AM facilities. They also would have been able to receive an AM daytimer preference of equal magnitude to the preference awarded for minority ownership and the lesser preference for past broadcast experience, an eventuality that would have made them virtually impregnable to challenge by others seeking the new FM's.

Tom Rogers, senior counsel for the House Telecommunications Subcommittee, said that he, at the request of subcommittee Chairman Timothy Wirth (D-Colo.), had discussed that proposed scenario with Chairman Mark Fowler's office. "We were very, very gratified that the decision didn't contain those rather egregious proposals," Rogers said.

"The FCC didn't exhibit tremendous sensitivity to the interests of minorities" with the decision it did adopt, Rogers added. "But I do think it is a much better decision than otherwise might have been the case."

It's unclear how many daytimers will be able to take advantage of the preference. There are, according to FCC officials, daytimers in 277 of the 689 communities in which the FCC has made Docket 80-90 al-

lotments. But there are about 2,500 daytime-only facilities in the country. And daytimers will be able to take advantage of the preferences for new FM's, beyond the 689, that might also be allotted to their communities as well under new separations criteria in 80-90. According to Roderick Porter, deputy chief of the Mass Media Bureau, daytimers also will be able to take advantage of those preferences (or "credits," as the bureau is describing them) in FM proceedings that haven't been designated for hearing as of the effective date of the commission's order. The order isn't expected to become effective until the end of April at the earliest.

There is, however, one worrisome detail for daytimers. The FCC voted to use comparative hearings for the Docket 80-90 FM's. But the FCC also is saying that if it is overwhelmed by applications for the first allotments it opens for applications, it might have to resort to some "other selection process" in subsequent rounds. (The commission insists that parties will know before they apply what selection process will be used for their applications.) The Mass Media Bureau says the term "other selection process" doesn't necessarily mean lotteries; the FCC might, bureau officials say, be able to come up with some other way to award the stations. But it doesn't appear likely that the FCC has the discretion to give AM daytimers lottery preferences (BROADCASTING, March 11).

In a dissenting statement, Commissioner Henry Rivera said the daytimer preference undermined the fundamental goals of the Docket 80-90 proceeding, which he identified as enhancing diversity and competition in broadcasting. "This decision assures that hundreds of existing broadcasters will receive these new FM stations," Rivera said. "And by entitling a large segment of the broadcast establishment to a preference, this commission will effectively stymie the ef-



Fowler



Quello



Dawson



Rivera



Patrick

forts of many newcomers—both minorities and others—to obtain an FM radio station.”

Chairman Fowler saw it a bit differently. He predicted that the commission would see a “leap” in the number of minority-owned stations. He also said daytimers had a “record of service” that he thought had to be recognized. “Minorities and daytimers are both significant groups to consider in the licensing process, and I think we have sensibly blended these interests in developing the criteria for the comparative process,” Fowler said.

Another order adopted by the FCC last week discarded the commission’s traditional cut-off procedures for applications for new or modified commercial FM facilities.

Under the FCC’s old procedure, applications that were accepted for filing were placed on cut-off lists, which notified other parties of the filing and gave them time to file competing applications and petitions to deny. But, with its action last week, the FCC has opted instead to use filing “windows” for FM’s.

According to the plan, the FCC will provide public notice of the FM allotments for which a window is to be opened and parties will have 30 days to apply. Acceptable applications will be designated for comparative hearing. If only one acceptable application is filed for a particular allotment, that application would be granted, assuming the applicant is qualified. If no acceptable applications are received for a particular allotment during the window, the first qualified party to file an acceptable application for that allotment after the window is closed would be granted. If two or more acceptable applications are received on the same day after the window is closed, those would be considered as having been filed at the same time and designated for comparative hearing.

Under the FCC’s order, no party may apply for more than the 12 FM’s (or up to 14 if the last two are minority controlled) that may be owned under the multiple ownership rules. If the party in question already owns some FM’s, he must count them against the total number for which he may apply. FCC officials also warned parties to make sure their applications are acceptable. Parties won’t be furnished with opportunities to amend their applications after windows close, and the FCC will judge the acceptability of those applications under more stringent criteria than it has used in the past. Those tougher standards are expected to be detailed in an attachment to the commission’s order.

The first window to be opened, perhaps by the end of April, will be for the 78 allotments currently lying fallow on the commission’s FM table. Windows subsequently will be opened for the 689 FCC Docket 80-90 allotments. Also, any new allotments resulting from additional FCC orders—responding to rulemakings to amend the table under the new Docket 80-90 separations criteria, which can be initiated right now—will get the same treatment.

To give itself time to change over to the new processing procedures, the FCC put a freeze on all applications for new or modi-

fied commercial FM’s. The freeze will last until 30 days after the commission’s window order is published in the *Federal Register*. Under the freeze, only competing applications and petitions to deny responding to cut-off lists of applications filed before March 14 will be accepted. Also, the only minor modification applications acceptable will be those responding to applications already on file as of that same date.

The FCC also decided to stagger its acceptance of applications for the 689 Docket 80-90 allotments, accepting those in windows filled with allotments for one channel number at a time. (There are supposedly about seven allotments per channel.) The order in which applications will be accepted will be determined by randomly ranking the 80 commercial FM channels. The ranking will be put out in a public notice, probably by mid-April. Assuming everything works out, the bureau thinks it will be able to accept applications for all of the 689 allotments within three years.

James McKinney, Mass Media Bureau chief, said the bureau was planning to hold a seminar in April to brief the public on how to file applications under the new procedures. According to plan, the seminar will be videotaped and the tapes made available at the FCC field offices.

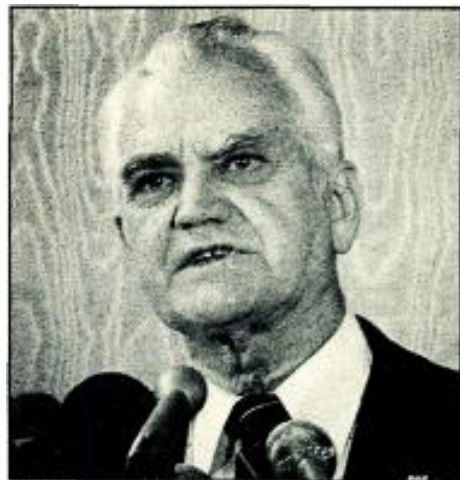
Also assuming a “best-case” scenario, the bureau thinks it will be ready to accept the first Docket 80-90 applications by the middle of May. □

Bring back news council: Westmoreland

General William Westmoreland, a few weeks after dropping his \$120-million libel suit against CBS, expressed the view that there must be a better solution to how persons who feel aggrieved by the media can react—some middle ground between “the ‘chilling’ effect of a libel suit” and “a letter to the editor or its equivalent, a TV rebuttal.” His suggestion: a new version of the National News Council, which died last year after 11 years of operation because of a lack of support from the media (BROADCASTING, March 26, 1984).

Westmoreland spoke at Washington’s National Press Club last Friday (March 15) at the invitation of the Society of Professional Journalists, Sigma Delta Chi, on the eve of Freedom of Information Day. The society’s president, Frank Sutherland, of *The* (Hattiesburg, Miss.) *American*, said in introducing Westmoreland that the general had been invited—rather than a journalist—to honor the First Amendment tradition of “robust, uninhibited debate.”

But Westmoreland, who had sued CBS on the grounds that its 1982 documentary, *The Uncounted Enemy*, had defamed him in alleging that, as top military commander in Vietnam during the war, he had engaged in a conspiracy to downplay the size of enemy forces, was polite and temperate in his re-



Westmoreland

marks. Indeed, he said, he has no “feeling of ill will toward CBS” or toward “the media in general.” He said his problem involved “a relatively small number of people associated” with the documentary, and added: “This in no way affects my inherent faith in the media, and in the many fine journalists I have dealt with over the years.”

Westmoreland also said that in a free, pluralistic democracy, it would be “undesirable” for government to impose restrictions on the ability of the media to report on debate and disagreement within society. But he asked, “Is it not time that the media itself determined that it would be in its own self-interest to submit its actions to a jury of its peers? That it is willing to admit that there is no such thing as infallibility, even for the public’s watchdog?”

He noted that the initial experiment with a national news council idea died for lack of support. Still, he called the council “one of the most successful” efforts devised to help sustain public confidence in the media’s ability “to exercise the awesome responsibility of protecting the nation’s right to know.” And he called, in effect, for a revival. He said he was making the suggestion as one who knows the libel “route” is not satisfactory—“either for the plaintiff or the defendant.” He noted the legal costs alone “are prohibitive, both to the individual and to the small publishers and radio-TV stations.”

He offered this framework for a council: “It would be composed of outstanding citizens who know how the media work. It would be nonpartisan and nonideological. Those who submitted their cases to the council would waive the right to sue in court and would agree to accept the finding of the council. There would be no award of damages.” Westmoreland also suggested that the council be set up by members of the press or by a foundation or university.

Westmoreland dealt with the substance of his suit against CBS in his prepared remarks. But in response to a question following his speech, he defended his performance in Vietnam regarding the transmittal of intelligence data on enemy troop strength to Washington. There had been “no desire to deceive anybody,” he said. “The facts were true. There was no conspiracy.” Official Washington, he added, had been informed. □

Day of decision for world HDTV standard

ATSC body considers production system that would govern future of medium; favored NHK approach has run into last-minute rival from RCA; European approval vital

Five dozen engineers representing U.S. broadcasters, equipment makers and receiver manufacturers gather tomorrow (March 19) in Washington to decide nothing less than if and how to clear the way for a new worldwide high-definition television production system.

The meeting of the U.S. Advanced Television Systems Committee's HDTV Technology Group, expected to culminate nearly two years of complex debate on high-definition electronic production, will likely be matched in difficulty by the series of assemblies to follow. From April to October 1985, television industry representatives and governments from the U.S. and around the world will meet to attempt world standardization under the umbrella of the United Nations-sponsored International Radio Consultative Committee (CCIR).

The first concern of the U.S. industry in its Tuesday meeting is the resolution of issues that have in recent months raised a red flag on what is still the only extensively-developed HDTV production system available, from Japan's NHK. The NHK system, under development since 1968, widens screen width-to-height ratio from 4:3 to 5:3, and doubles the number of picture lines to 1,125, while retaining the interlaced line scanning methods used by current systems.

Until last fall, the long-known and well-demonstrated NHK system (on which the Japanese organizations are believed to have spent \$100 million in development) dominated discussions. But last October, the U.S.'s RCA Corp. suggested a second and incompatible production method. At first only a paper theory, the system's initial hardware demonstrations occurred in February, and it since has swayed a significant group if not completely toward RCA, at least partly away from NHK.

Besides RCA (including its Broadcast Systems, American Communications and Consumer Electronics Divisions and NBC), others that have told BROADCASTING they are attracted by certain aspects of the RCA system include Ampex, Harris, ABC, Panavision, North American Philips, the Association of Maximum Service Telecasters and the Motion Picture Association of America.

The key feature attracting attention to the RCA system is a picture scanning method that differs significantly from NHK's. While the NHK interlace system uses a series of alternating lines to produce 30 pictures a second, RCA uses a progressive scanning method to produce 60 pictures a second. Proponents of progressive scan argue that it is significantly easier to handle in post-production environments and provides better resolution on motion images than the Japanese system.

Although critics of the RCA proposal ac-

knowledge some of the benefits of progressive, grave questions are raised about other of its parameters, not the least of which is its 750 lines, which many argue simply cannot supply the headroom for high definition as would a 1,000-plus line system.

But probably of greater concern, even among supporters of progressive scan, is the relative lack of development the system has undergone.

"I find it hard to feel as comfortable on progressive scan as others," noted M. Carlos Kennedy, director, long-range planning at Ampex Corp.'s Audio-Video Systems Division, "but it is difficult to ignore and it needs investigation." Commented R. LaVerne Pointer, vice president, broadcast engineering, at ABC: "We're saying more work needs to be done to see progressive scan. We're concerned that the current proposition of NHK does not and will not meet long-term needs for a standard. The 1,125 lines give a higher resolution, but bring with them problems created by interlace, like flicker on pictures in motion."

Sony Broadcast Products Co., which manufactures equipment based on the NHK system, takes exception to the criticism. According to representative Larry Thorpe, "The 1,125 line numbers are essential to

spatial resolution. We should not reduce the line numbers to get progressive; that would be a step backward."

"The system is very much state-of-the-art," Thorpe added. "Sony's one of the few who've done so much work, and the NHK system is the only thing that's realizable today. We have to work with what we've got."

"I think the window for standardization is good at this time," explained Donald Kline, director of technology, Panavision Electronics. "While some feel it is being rushed, it is better to establish a standard earlier, rather than later."

Kline, who expressed a preference often found among the film community for progressive scan, acknowledged that if the difficult choice arose between an NHK system as standard, or none at all, he would choose NHK. "I would make that reluctant choice, with the hope that in the next cycle progressive technology could be added to the standard," he explained.

Steve Bonica, vice president, engineering and technical services, for NBC, the RCA subsidiary, feels differently. "NBC's aspirations are for a progressive scan standard. If it means not concluding this year, then that's not the worst thing. A world standard could be provisionally adopted before the next

Flap over 'Fame'

Metromedia Broadcasting Corp. has filed a lawsuit against MGM/UA Entertainment Co. seeking an injunction and unspecified compensatory and punitive damages relating to the first-run, syndicated television series, *Fame*, produced by MGM/UA and broadcast by Metromedia stations since September 1983. At the heart of the complaint, filed in U.S. District Court in Los Angeles, is Metromedia's allegation that, in negotiations for the 1985-86 season, MGM/UA would not offer the station group first-run *Fame* episodes without a guarantee of a daily rerun package.

"Metromedia's providing an outlet for additional first-run episodes of *Fame* for the past two years and the immense success of the series achieved through Metromedia's extensive marketing and promotional efforts have succeeded in transforming MGM's inventory of 44 virtually valueless episodes into a series that MGM is now able to sell for strip syndication," said Metromedia Senior Vice President Bob Bennett in a company statement. "MGM made no effort to cut off our rights to license additional first-run *Fame* episodes until they had produced an additional 44 episodes."

Metromedia said it is seeking enforcement of its contract rights "without being required to pay millions of dollars to take the strip package."

A hearing on Metromedia's preliminary injunction request is scheduled before Judge Pamela Rymer on March 25. If granted, according to the station group, the injunction would invalidate current or future contracts with MGM/UA "which prevent Metromedia from enjoying its first negotiation rights."

The seven Metromedia-owned stations are in New York, Los Angeles, Chicago, Boston, Washington, Houston and Dallas.

MGM/UA Television President Larry Gershman last week declined comment on the lawsuit. "It's in the courts," he told BROADCASTING. "You can't comment on something that's before the courts. Frankly, I'm surprised that [Metromedia] is saying anything." However, he confirmed that production of *Fame* for the 1985-86 season "is proceeding as scheduled." MGM/UA has reportedly reached an agreement with Tribune Broadcasting to pick up the series in markets dropped by Metromedia, but Gershman refused comment.

A Metromedia spokeswoman would not confirm reports that the company is seeking \$50 million in damages in the suit, and Gibson, Dunn and Crutcher, the Los Angeles-based law firm representing Metromedia, did not respond to a request for comment.

Depositions were being given by executives on both sides of the issue last week.

CCIR general meeting."

A possible middle way between the two factions was suggested in late February by the decision of a Society of Motion Picture and Television Engineers committee doing parallel work on a high-definition electronic production standard. The committee, acting at the request of ATSC to provide its recommendation on a standard, suggested essentially that both the NHK 1,125-line, interlace system and a progressive scanning system be considered together as part of a "family" of standards.

Although some SMPTE committee members expressed worries that the group's strong preference for progressive scan would be lost by opening the way for the NHK system, many believe that the family or "hierarchy" concept is a good compromise, allowing for a world standard without closing the door on progressive.

In fact, a hierarchy of standards was considered and approved by the ATSC HDTV Technology group following an opinion poll taken during the October meeting, and a draft document on the proposal has been redrawn in the wake of the SMPTE recommendation. The compromise proposal is sure to be considered by the ATSC when it meets this week, and although a few expressed doubts about supporting it, a number of others appear ready to support it.

"The SMPTE recommendation is going to be the society's official submission," noted Sony's Thorpe, "and we think it's very acceptable. It basically endorses what we think; that the industry absolutely needs a single world standard."

"The family proposal is clearly a compromise," commented Kerns Powers, staff vice president, RCA Laboratories. "For production, progressive scan is strongly preferred, but a lot of momentum is associated with interlace for program exchange."

Regardless of the resolution that ATSC reaches on an HDTV production system, an even larger problem looms on the world stage, according to Powers. "For the Europeans," he explained, "there is one issue at stake: 50 hz versus 60 hz."

European broadcasters, whose television systems use a 50-per-second field rate, as opposed to NTSC's (and NHK HDTV's) 60-per-second rate, had earlier this year seemed impressed by an NHK demonstration of an advanced down-converter which it was argued would alleviate problems typically associated with conversions from one rate to the other. More recently, however, European feelings on the topic, essential to any agreement on a world standard, have been more difficult to gauge.

According to Allen Cooper, vice president of technology evaluation and planning, Motion Picture Association of America, "There is no unanimity with the European parties in connection with several vital parameters, including dissension on the field rate. At one time there seemed some agreement, but we've heard rumblings recently that several of the European parties are still not sold."

The 60 hz parameter is probably the one issue on which the U.S. industry is not divided, and although it may eventually come

before the Europeans, the rest of the U.S. position must first be reached in the ATSC, then forwarded through a complicated series of committees that begins with the U.S. State Department and continues through a government/industry study group to a CCIR interim working party and finally to CCIR study groups meeting in Geneva in September, before being considered at general meetings in October.

Time is the critical element at issue in requests to allow for further research on progressive scan. The current international standardization cycle, initiated by CCIR in 1981, is approaching its close this October,

New order at ABC Broadcast Group

Move increases number of divisions reporting to Thomopoulos; among those with new posts: Cohen, Mandala, Duffy, Newi, Swanson and Severino

ABC reorganized its Broadcast Group last week in an effort to streamline financial controls and simplify "the creative decision-making process." The aim, said ABC analysts, is to bring ABC Broadcast Group President Tony Thomopoulos closer to the various divisions of the group by removing certain layers of management and reassigning other functions from the corporate level to a group level.

At the same time, the reorganization increases the number of divisions reporting directly to Thomopoulos from four to seven and establishes a new executive vice president's office with responsibility for all financial and administrative controls for the Broadcast Group. The new executive vice president's office is a move seen by analysts to better coordinate the group's campaign to keep a lid on costs.

The changes:

- Created was an office of the executive vice president of the broadcast group headed by Mark Cohen, senior vice president, ABC Inc. Cohen, who has been responsible for the parent company's strategic planning and Marketing and Research Services Department since June 1983, will now be in charge of finance, research, and administration for the Broadcast Group. In addition, Broadcast Operations and Engineering, which previously was part of ABC Television, will now report to Cohen. He will report to Thomopoulos.

- ABC Television, which previously included ABC Television Network, ABC Entertainment, ABC Owned Television Stations, and BOE, will now consist of just the network and owned stations divisions. ABC Entertainment will report directly to Thomopoulos. Mark Mandala, 47, president of ABC Owned Television Stations, moves up to president, ABC Television, replacing John C. Severino, who joins the owned television stations division in Los Angeles as senior vice president.

- James E. Duffy, president of ABC Television Network, moves into the new position of president, Communications/Broadcast, which will oversee the Broadcast Group's

and in the opinion of many, along with it may go the opportunity of ever reaching a world standard. The Japanese, who have devoted so much time and capital to bringing HDTV to its current point of development, are anxious to proceed with its marketing. And, absent a world standard, the Europeans are expected to proceed with a 50 hz version before their direct broadcast satellites go up. That would establish at least two standards at the outset, essentially dividing the television world in the same way as did the 525-line NTSC and 625-line PAL and SECAM systems. It's that eventuality the ATSC delegates hope to avoid this week. □

new office of communications and public relations department. Duffy, who previously reported to Severino, will now report directly to Thomopoulos. Replacing Duffy as president of the network is George H. Newi, vice president and general manager of the television network, who will report to Mandala, effective June 1.

- Dennis Swanson, vice president and general manager of ABC-owned WLS-TV Chicago, succeeds Mandala as president of the owned television stations division, effective immediately.

The reorganization is seen by analysts as a move by Thomopoulos to get more involved in the operations of the Broadcast Group's various divisions, especially programming, while coordinating financial responsibilities under one roof. Richard MacDonald, an analyst with First Boston Corp., described the reorganization as "bad for the takeover players and good for the company. It shows decisive action and proves Thomopoulos is really in control."

Part of the reason for analyst approval stems from the fact that Cohen, regarded both inside the company and on Wall Street as an astute financial executive, is moving from the corporate level back to the Broadcast Group where he was previously involved in business affairs. With responsibility for the Broadcast Group's financial and administration matters, Cohen is expected to relieve Thomopoulos of a lot of administrative detail so the latter can have a close involvement in the network's prime time schedule.

ABC has trailed in third place in prime time ratings for the first time in nine seasons. In season-to-date ratings, it has averaged a 15.6 rating, 1.6 rating points behind front-runner CBS and 10% behind its year-ago levels.

In an interview with BROADCASTING, Thomopoulos explained that naming Cohen as executive vice president "will give us an ability to tie all the financial ramifications together in one area and also give us the strength of centralized control... Overview and coordination of the overall budgets will come through this area.

"Administration was part of each operating unit," he continued, "and now it will be more centralized. And financial was part of the television division, which made it awk-

ward dealing with the other divisions as well. This is a much clearer way."

On the programing side, Thomopoulos said that by having that division now report directly to him, decisions can be arrived at faster. "With the complexities of programing today and what's going on in all areas—increased in-house production and increased made-for-TV movies and so forth—what I wanted to do was give the operator in the Entertainment division and Motion Picture division the opportunity to have some clean, clear lines. They can move much quicker now in the decision-making process because none of them have to move through layers. Once you have other layers of people in there, sometimes the decision-making process gets impeded. This will give quicker access."

Thomopoulos said that since he was made president of ABC's Broadcast Group in June 1983, he has been "really dealing with the organization and the financial aspects of it." The reorganization, he added, will allow him to "be involved in all areas on a daily basis."

"I am management oriented," he stressed. "We've got a team of people in there now—not that the others weren't—that are aggressive, young, bright. The key is there will be accountability."

Outside observers also believe that the moves were designed to give some of ABC's rising executives broader management experience—an area some analysts were critical of in the past. Except for Duffy, who is 58, and Cohen, who is 52, all of the shuffled executives are between 45 and 50 years old.

Unchanged in the reorganization are the presidents of ABC Entertainment, ABC Motion Pictures, ABC News and Sports and ABC Radio. Those heads will continue to report to Thomopoulos, except **Roone Arledge**, who in matters regarding ABC News policy will continue to report directly to ABC President **Fred Pierce**.

One of the new team members that analysts are clearly watching is **Mark Cohen**. Although he has been at the corporate level for the past 21 months, his return to the group level represents a return to ABC's television operations, where he had spent his career since joining the company in 1958 in the network's clearance department. His most recent responsibilities at ABC Television before joining the corporate side of the company were as senior vice president for

finance and planning. However, as a senior vice president of ABC Inc. Cohen has had ABC's Marketing and Research Services Department, headed by **Marvin Mord**, report to him. That department—which includes all of the Broadcast Group's ratings and market research, will continue to report to him under the new structure.

The new presidents of divisions within the ABC Broadcast Group:

■ **Mark Mandala**—Made president of ABC-owned Television Stations division in January 1983. Previously the general sales manager of ABC-owned KGO-TV San Francisco. As head of the owned television stations division, Mandala has been in charge of the company's five TV stations as well as ABC-TV Spot Sales, ABC International and ABC's interests in foreign companies running television stations in Latin America and the Far East. Despite the reverses in ratings of some of the group's stations, Mandala is credited with turning around several of the stations and instituting cost controls that brought cost increases "down comfortably into single digits," which helped to increase the division's profits. Mandala joined ABC 25 years ago at KABC-TV Los Angeles in the research and sales promotion department. His career has been spent in the owned television stations division, and has included management positions in ABC-TV Spot Sales in San Francisco, Chicago and New York.

■ **George H. Newi**—Vice president and general manager of the ABC-TV Network since September 1978, has, according to sources, "operationally been heading the network" over the last several months since Duffy, the network's president, took on additional responsibilities in June 1984 as senior vice president, ABC Broadcast Group, in charge of communicating ABC Broadcast Group policies "to a broad range of publics." As the number-two man at the network, Newi has been responsible for sales, affiliate relations, business affairs, advertising and sales promotion, sales development, presentations and affiliate and special projects. He has spent his career on the network side since joining the company as an assistant daytime sales manager in 1963, moving up through the ranks of director of sports sales, account executive for the network's Eastern division and, in April 1969, vice president, daytime sales. He started in television on the agency side as a media buyer for Compton

Advertising before moving to the program department at McCann-Erickson.

■ **Dennis Swanson**—Vice president and general manager of WLS-TV Chicago since July 1983. Previously, he was general manager of KABC-TV Los Angeles, moving up from executive producer of the local news broadcast, to assistant news director, and finally to news director. Before joining KABC-TV in 1976, Swanson served in various capacities at NBC News, based at WMAQ-TV Chicago, where he was also once an on-air sportscaster. Before joining NBC News, he was a news producer and assignment editor for WGN-AM-TV Chicago, having begun as a reporter for WMT-AM-TV Cedar Rapids, Iowa. Swanson was described as having done an "outstanding job" in Chicago.

■ **James Duffy**—President of the television network since March 1970, Duffy had moved into that position from vice president, sales, for the network. As president of the new Communications/Broadcast division, Duffy is expected to become the chief articulator of ABC's policies and responsibilities to the general public, speaking before public interest groups, community organizations and government bodies. Duffy joined ABC in Chicago in 1949 as a press representative and moved through various public relations responsibilities before assuming a succession of executive posts in both the network's radio and television divisions.

■ **John C. Severino**—Became president of ABC Television in May 1981 after 16 years in the owned television stations division. Previously, he was vice president and general manager of KABC-TV Los Angeles, and before that, he ran WLS-TV Chicago. As president of ABC Television, Severino had four divisions reporting to him: owned television stations, the network, ABC Entertainment and Broadcast Operations and Engineering. His move to a senior vice president in the owned stations division—where he will help with the management of KABC-TV and KGO-TV San Francisco—is regarded by company watchers as a move out of the hot seat. However, company spokesmen described the move in positive terms, noting that Severino—who has remained based in Los Angeles—didn't really want to continue his regular commute to New York. Concentrating on the Los Angeles and San Francisco television stations, said an ABC official, "is something he very much wants." □



Cohen



Mandala



Newi



Swanson



Severino



Duffy

CBS versus FIM: Legal sparring occupies week

There was much ado about something last week in the dispute between CBS and Fairness in Media (FIM), but by Friday afternoon, it was not yet clear what the results were. There was the possibility that at least one piece of the litigation between the two parties—whether CBS would turn over its shareholder list to FIM supporter Hoover Adams—might be resolved without judicial intervention. In all other respects, however, the controversy became more intense than when FIM first announced, three months ago, that it was beginning a campaign to change CBS News policy by urging like-minded investors to buy shares of the company's stock.

On Monday, CBS, which had already arranged to depose two FIM directors, a supporter and Ted Turner, extended its discovery to include the trading records of six brokerage firms for Feb. 28 and March 1, when CBS stock rose \$4 on heavy volume after news of Turner's inquiry at the FCC leaked out (BROADCASTING, March 4). Also early

last week, FIM submitted a lengthy preliminary proxy statement with the Securities and Exchange Commission, indicating the Raleigh, N.C.-based organization was prepared to press its case at the April 17 annual CBS shareholders meeting in Chicago, although FIM is not committed to actually mailing the proxy material. The proxy material was also turned over to CBS counsel late Thursday.

On Wednesday, Jack O'Donnell, a partner in Olwine, Connelly, Chase, O'Donnell & Weyher, counsel for the Raleigh, N.C.-based organization, filed a motion to dismiss the CBS complaint in U.S. District Court, and on Thursday morning, O'Donnell was in Judge Conner's chambers arguing that the deposition of Turner and the request for the brokerage records were unnecessary for the determination of how FIM intended to use the shareholder list. Conner last week limited pre-trial discovery to FIM's intended use of the list ("Top of the Week," March 11).

But Conner did not prohibit CBS from

proceeding with the Turner deposition and obtaining the brokerage records. Paul Dodyk, a partner at Cravath, Swaine & Moore, CBS's outside counsel, said the need for both "all arises out of those contradictory statements by Ferris to the FCC and by the TBS (Turner Broadcasting System). In the period from Feb. 24 to March 1, CBS stock went up on large volume and it has fallen off since then, so it is obvious something had happened that caused people to buy. We want to find out who is doing the buying and whether it is FIM related; whether there is connection, and who bought and at what prices."

Also on Monday, CBS mailed out its own proxy materials and shareholder notice for the annual meeting to take place on April 17 in Chicago. The notice included additions to the company's by-laws, made in the past few months, that formalize rules for shareholder voting at meetings and spell out the authority of the chairman at the meeting: "The chairman of the meeting shall have the right and authority to prescribe such rules, regulations and procedures and to do all such acts and



On the media as enemy

James Palmer Cain, one of the three founding directors of Fairness in Media (FIM), arrived in New York last Thursday to be deposed by lawyers for CBS. Cain, a lawyer based in Raleigh, was from 1980 to 1981 senior director of the National Congressional Club, currently reported to be the second largest political action committee in the country. Asked for an interview, he told BROADCASTING he was uncomfortable in the role of spokesman, and said the other two FIM directors, R.E. Carter Wrenn and Thomas Ellis, have had "bad experiences" with the press. Neither Wrenn nor Ellis responded to requests for interviews.

Concerning the timing of your decision to start this campaign. Why November, rather than six months before or six months after?

The idea of the need to counter what we perceived to be a liberal slant to the news put out by the major media has certainly been around a long time. Of the other two gentlemen involved in this effort, Ellis has been involved in politics for several decades. He is conservative and I know he's thought about the need to focus on the information sources in this country. He and Carter Wrenn have been the primary political strategists for Jesse Helms since 1972. He also managed the Reagan primary campaign (1980) in North Carolina, which is touted to be the turn-around point in Reagans' political career. So our background has been primarily in campaign politics and our experience has been electing conservative candidates to office, not just in North Carolina but outside.

The biggest race of all was the '84 Helms-Hunt race that got significant publicity everywhere in the country and all of our sights were focused on that race for the last two years. The lesson was really brought home in that campaign about the powerful influence that the media have on viewers and readers. We would do frequent polling of the voters in North Carolina and there was a marked difference in the attitude toward Reagan and Helms among those who got their information from network news, local TV news and the major dailies in the state. We could clearly track, every time we did a poll, the difference in the favorable and unfavorable rating between those who got their information from those sources and those who didn't.

We felt like the media was our main enemy, our main adversary in that campaign. What we had to do was battle the impressions created not by our opponent, but by the media. Unless we can do something about the major information sources in this country we'll never be able to accomplish the things we want to accomplish

for this country or be able to halt the slide toward welfare state liberalism that we perceive and are concerned about.

After the '84 election there was a two or three day period when everyone went on vacation but minds started clicking soon after that. I think it was actually Tom Ellis who came up with the idea of trying to do something about the media. He and Wrenn determined that the three major networks were the primary culprits, so to speak.

What ties do you have with broadcasters and journalists? Have you gotten encouraging words from them?

We have been encouraged by a good many small members of the media. Now whether that is newspaper, radio, or TV affiliates, I can't say whom we've been embraced by. As for the other networks or any of the major newspapers around the country I would say that most of those entities suffer from the same problem that we argue CBS does and they are all controlled and influenced by a particular point of view which happens to be liberal. So they are obviously not in our tent, but from everything I have heard I think there are a lot of individuals involved in the broadcast and news business who are obviously thoughtful and reflective individuals and they feel frustrated that in their profession, a liberal tendency has infested the highest levels—the most powerful levels of the industry.

What do you think of the press coverage of Fairness in Media so far? Do you think it has been fair?

No, I do not think it's been fair and I think the criticisms that Senator Helms has gotten and that we have gotten are extremely misleading. The three networks as well as others continually criticize us and the senator for wanting to destroy a profitable network, harm ratings, firing popular commentators and putting on conservative right wing news shows. They criticize us for posing a threat, in some fashion, to the First Amendment principles of free press and free speech and claim we are threatening the First Amendment independence and integrity of the news department at CBS. All of this one can read in virtually every column and every commentary that has been made on this effort.

I think that is extremely unfair because we are the guys who are seeking to invoke First Amendment rights. We are the party who is saying that shareholders, the owners of the corporation, have the right to kick out management, to change management if they want to.

The networks have an obligation to present news objectively and it is the objectivity and the fairness that we're after, not a continuation of bias but an elimination of bias. With very few exceptions I would have to say we are very unhappy with the press.

Two weeks ago on *This Week with David Brinkley*, he and Sam Donaldson and some other guest were sitting around chatting and the subject of this effort [FIM's] came up and Sam Donaldson said "We all know what Jesse Helms wants to do if he takes over that network...he wants to turn it into a radical right wing network." He implied that Helms would take off *Dallas* and the other popular programs and put on the *Old Time Gospel Hour*. My wife would kill me if we took off *Dallas*.

You have indicated conversations between Fairness in Media and third parties? Have some of those third parties been broadcasters?

Until we disclose identities with the SEC it is probably best for us not to comment on the backgrounds of any of the people involved. Let me respond this way. We didn't know much about the broadcasting industry when we started and naturally have had to turn to those who do know something about the industry to seek advice and discuss ideas with.

things as are necessary or desirable for the proper conduct of the meeting. . . ."

The company said that the direct costs of responding to FIM's campaign, as of March 11, were \$175,000.

The notice to shareholders discussing the history of the dispute kept to the facts. But a more partisan letter from CBS Chairman Thomas Wyman accompanied the notice and clearly spelled out the view of the FIM campaign held by CBS directors: "Your board of directors firmly believes that FIM's charges are unfair and unwarranted, and that FIM's campaign is but an attempt to change the content of CBS News reporting to reflect FIM's own partisan views."

Unless CBS and FIM resolve their legal dispute out of court, a prospect that looked unlikely last week, Conner will probably review the motions and response at the end of this month or early in April. The judge, who assigned a magistrate to review the discovery material, indicated a desire at Thursday's hearing to resolve the matter as far in advance of the shareholders meeting as possible. Attorneys said that Conner's record indicates he would likely decide the matter based on the memoranda alone, without asking for oral arguments.

One of the questions the U.S. district court judge may have to answer is whether Fairness in Media's campaign is political, economic or both. FIM's counsel contended last Wednesday that although control of CBS was a possible goal of the campaign, it was politically oriented and protected by the First Amendment: "It seeks to conduct the reverse of a boycott (i.e., asking others to buy rather than refusing to buy) as an exercise of political speech." Lawyers for both sides have previously noted that the dispute seems to be unique because of its paradoxical combination of politics and business.

The motion-to-dismiss memorandum filed by FIM last Wednesday raised numerous objections to the CBS complaint. Among them: that shareholders and the company have so far benefitted from the speculation in CBS stock occasioned by the Fairness in Media campaign, an observation made by Conner himself at the previous week's pre-trial hearing. It also said that FIM and other defendants could not be accused of having violated certain SEC rules regarding proxy solicitation because, in fact, no proxy solicitation had yet taken place. New York business law, the motion to dismiss also said, does not give CBS the legal grounds for making the demand that it get certain assurances on how its shareholder list is to be used.

The sequence of filing should not determine which court, state or federal, has jurisdiction, the complaint said. FIM's counsel said that Adams was required to wait five full days after his initial Feb. 8 request to the company for the shareholder list before filing in state supreme court, and that "CBS's management interposed this action [in U.S. district court] on the first available day after the statutory waiting period had expired in an obvious attempt to cut off defendant's appropriate state court remedy."

Intelsat-USSR detente in works

The Soviet Union and Intelsat are close to an agreement designed to formalize relations between them and provide for an exchange of information regarding technology. But, contrary to published reports last week, nothing in the proposed agreement contemplates a USSR decision to end its self-imposed isolation and join Intelsat.

The published reports—appearing after Director General Richard Colino and Deputy Director General Jose Luis Alegrett returned from a visit to Moscow—dealt with a proposed agreement regarding an information-exchange agreement, but said also the agreement envisaged Soviet membership in Intelsat within two years. U.S. government officials who had no first-hand knowledge of what had transpired in Moscow appeared stunned.

With Colino at a conference on satellite communications at the University of California at Los Angeles, Alegrett attempted to set things right at a press conference on Friday. He said the proposed agreement, contained in a draft memorandum Colino and Alegrett delivered to the Soviet minister of Posts and Telecommunications, Vasily A. Shamshin, during the Moscow visit last month.

But nothing in the agreement referred to possible membership in Intelsat, Alegrett said. He noted that, as a member of the International Telecommunication Union, the Soviet Union is free to join Intelsat at any time. "No negotiations are required."

The Intelsat official, in answer to questions, said the reaction of American officials may have been as strong as it was because of an assumption the proposed agreement was Intelsat's response to the U.S. policy decision to approve the establishment of separate satellite systems that would compete with Intelsat. William Schneider Jr., under secretary of state for security assistance, science and technology, was quoted in the *Washington Post* as suggesting that the Soviets would permit only the military to use Intelsat.

Not only is Soviet membership not at issue. Alegrett stressed that the proposed agreement has its genesis in talks begun in April 1979, when Intelsat's then-director general, Santiago Astrain, conferred with Ministry of Posts and Telecommunications officials in Moscow. The climactic meeting last month was the result of an invitation the Soviets extended to Colino in January 1984, shortly after he succeeded Astrain.

And Alegrett said it was "most disconcerting to have representatives of the United States government speculating on draft documents which could not be in their possession, and which are under consideration by an international organization and a sovereign state.

Details of the proposed agreement were not made available. But officials said it is designed to facilitate cooperation between Intelsat and the Soviet Union—the Soviets' rival to Intelsat, Intersputnik, is not mentioned. The agreement requires only acceptance by the Soviets; approval by the Intelsat

board is not required, although Colino is sure to discuss it with the board at its meeting beginning on Thursday (March 21).

Alegrett described the proposed agreement in this fashion: "The question of the exchange of technology [information] between Intelsat and the Soviet Union, as reflected in the draft elements of a possible memorandum of understanding, is a general provision where the parties shall endeavor to extend mutual exchange of information and documentation published by Intelsat and by the Soviet Ministry of Posts and Telecommunications in order to facilitate ongoing business such as intersystem coordination and use of the Intelsat system. There is no question that Intelsat would have the right to determine what kind of information it can provide to the Soviet Union, the same way the Soviet Union has the right to limit the information they want to provide to Intelsat."

Although officials say the meeting in Moscow did not touch on Soviet interest in joining Intelsat, the Soviet officials were said to be interested in the services that organization is providing. Alegrett said the discussions involved the services Intelsat has recently introduced—Intelsat business services, Intelnat and international video services, among them. Alegrett also said the two sides discussed the upcoming Space WARC, to be held in Geneva beginning in August.

Although it is not a member of Intelsat, the Soviet Union is maintaining increasingly close ties with it. □

Anheuser-Busch ads urge viewers to drink responsibly

10-second messages on TV networks feature baseball's Steve Garvey; separately Seagram wants to spend \$10 million on TV comparing alcohol content of beer, wine, liquor

The largest brewer in the U.S., Anheuser-Busch, launched a television advertising campaign last week that is "intended to remind consumers of their responsibility to drink in moderation." The campaign, "Know When to Say When," includes two 10-second commercials featuring San Diego Padres' first baseman, Steve Garvey. All three networks (ABC, NBC and CBS) have agreed to air the spots during prime time between March 14 and March 17.

An Anheuser-Busch spokesman said NBC will air the commercials three times. ABC and CBS will broadcast them twice. The spots also will be carried during Memorial Day weekend and during other holiday periods in 1985. The campaign was produced by D'Arcy MacManus Masius.

Garvey's appearance in the ads, the

spokesman noted, required the approval of the Bureau of Alcohol, Tobacco and Firearms, whose rules prohibit the use of active athletes in beer and wine ads.

"We're not saying: 'Don't drink.' We're saying: 'Drink responsibly,'" said Stephen Lambright, vice president and group executive for Anheuser-Busch. He said that there are millions of beer drinkers who drink responsibly. The ad, he said, "is simply a reminder to be responsible and that there is an appropriate time and place to drink." Lambright does not think the commercials will have a negative impact on the brewing business. "It's just a reminder that our product can be abused."

Anheuser-Busch's campaign comes at a time when there has been considerable pressure from citizen groups to ban beer and wine commercials. In Project SMART (Stop Marketing Alcohol on Radio and Television), a coalition of organizations, including the PTA, have banded together to lobby Congress for either a legislative ban or equal time for counteradvertising. Lambright de-

nied the ads are in response to public outcry.

"We're not doing this to satisfy our critics," he said. "We're doing this because we are committed to an effective solution, not a quick fix like ad bans or counteradvertising." Furthermore, Lambright insisted there is a distinction between Anheuser-Busch's campaign and counteradvertising: "We don't say: 'Don't drink.' The people who want counter ads say: 'Don't drink.'" This reminder, he argued, will have a positive effect. "The don't drink ad is not a message that will do any good."

Although this is the brewer's first TV campaign of this kind, Lambright said that the company has been conducting a "know when to say when" program for more than two years. "This is just a new piece of a much bigger picture."

On another front, Seagram Co., a major liquor distiller, plans to kick off a \$10-million television advertising campaign in May (BROADCASTING, March 4). The campaign, characterized as a "consumer education campaign," aims to inform viewers that the

potency of a mixed drink with one-and-a-quarter ounces of distilled spirits contains no more alcohol than a 12-ounce can of beer or a five-ounce glass of wine. Although the liquor industry has a self-imposed ban on radio and television advertising, Seagram officials maintain the ban applies to "product advertising," not to its "public information campaign."

Seagram's proposal has generated considerable controversy within the broadcasting industry. The networks have a ban against advertising hard liquor, and they may resist the Seagram spots. ABC, said a spokesman, has already rejected them. It's unknown what NBC and CBS will do. Seagram officials have met with NBC executives on the matter and the network, a spokesman said, is "reviewing the material." CBS's George Schweitzer, vice president of communications for the broadcast group, said Seagram has not submitted anything to his network. However, they may be arranging a meeting, he said. Schweitzer emphasized that CBS "will not accept distilled spirits advertising."

But the distiller is going ahead, with or without the networks, said Walter Haimann, senior vice president for the company. "If we can't get the networks, then we'll go spot." He said Seagram has heard from about 50 stations in the top 25 markets that are willing to air the spots.

The commercials, Haimann explained, will show a bottle of beer, a glass of wine and a cocktail. The voice-over will point out that all three have the same amount of alcohol. It will state: "A drink is a drink is a drink. No matter what you drink, drink responsibly."

Haimann argued that Seagram has the right to "educate the public." And, he pointed out, the public service ads produced by MADD (Mothers Against Drunk Driving) and SADD (Students Against Driving Drunk) use pictures of cocktails. "In this case, we feel absolutely satisfied that we are advising the community. It's more dangerous not to inform the public."

Haimann believes the networks are feeling more pressure from the beer and wine industries not to run the Seagram spots than from the public. Nevertheless, the Center for Science in the Public Interest, which spearheads Project SMART, wrote the distiller, the networks and superstation owner Ted Turner stating its concern about the proposed ads.

CSPI Executive Director Michael Jacobson asked Seagram to reconsider. "As you may know, the beer and wine industries are currently being criticized by numerous citizen groups for their \$900 million worth of radio and TV commercials. Ads for liquor will meet with even more resistance and resentment. We hope you will reconsider your decision."

And he urged the networks and Turner not to air the commercials. "If liquor companies ultimately invade the broadcast media on the same scale as brewers and vintners, consumers would be exposed to 50% more alcohol ads in those media. You can be assured that many of the concerned parties will protest liquor ads vigorously," Jacobson warned. □

Malrite sues over \$40-million sale of Los Angeles AM-FM to Heftel

Cleveland-based Malrite Communications Group has filed a lawsuit in U.S. District Court in Los Angeles against four individuals the company says are involved in the aborted sale of two Los Angeles radio stations for \$36 million.

The complaint charges that the principal owners of Lieberman Enterprises, the company controlling KTNO(AM)-KLVE(FM), along with communications attorney James Gammon, breached an agreement reached last month for sale of the two Spanish-language stations to Malrite.

Subsequently, Gammon advised Elias, Jose, and Julio Lieberman to abandon the sale and accept a \$40-million offer from an unidentified Phoenix buyer for the two stations, according to Malrite.

(Last Friday it was announced that the two stations had indeed been sold for \$40 million. They were purchased by H & W Communications, headed by Representative Cecil Heftel (D-Hawaii), who also owns KGMD-TV Hilo, KSSK(AM) Honolulu and KULA(FM) Waipahu, all Hawaii; WLUP(FM) Chicago; WZPL(FM) Greenfield, Ind., and WLLT(FM) Fairfield, Ohio. Gammon's brokerage firm, Gammon & Ninowski, handled the sale.)

The suit seeks to enforce Malrite's \$36-million contract and asks that an additional \$10 million in punitive damages be awarded. The action was filed March 5 but was not announced until last Wednesday (March 13), apparently because of Malrite's concern that inaccurate information about the lawsuit was being reported.

If approved, the \$40-million sale would set a record for the price paid for an AM-FM combination. Gannett Broadcasting paid \$35 million last year for KKQB-AM-FM Houston, purchased from Harte-Hanks Radio (BROADCASTING, Sept 24, 1984).

Attached to the 30-page lawsuit was a copy of a Jan. 24 letter from Malrite to K-LOVE Radio Broadcasting Inc., the Lieberman company that owns both stations, agreeing to pay \$35 million for the two stations plus "a promissory note in the amount of \$1 million for the building and real estate at the studio-office location."

According to documents filed with the court, Malrite had placed a \$100,000 check in escrow pending the closing of the sale.

Reached for comment late Thursday, Gammon told BROADCASTING he and the Liebermans perceived Malrite's overture differently. "They had no binding contract with Malrite," he insisted. "Malrite made an offer that was not accepted."

Gammon confirmed that Malrite submitted a \$100,000 check "but it was never accepted. They had a lot of conditions in it, it was subject to Malrite's own board of directors approving the offer. It was unacceptable and somebody else stepped up with all cash and signed, without all these conditions."

The Liebermans, through their company, have owned KLVE since 1976 and KTNO since 1979. Elias is president and general manager of the stations, while Julio serves as sales manager and Jose as program director.

Publicly traded Malrite owns four television and 11 radio stations.

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Sources available upon request. Dempsey & Makepeace is a production of London Weekend Television. Distributed in Canada by Fremantle.



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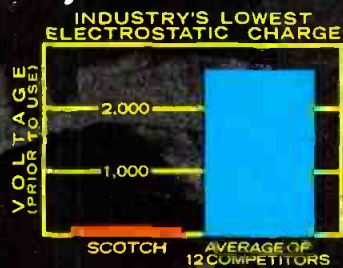
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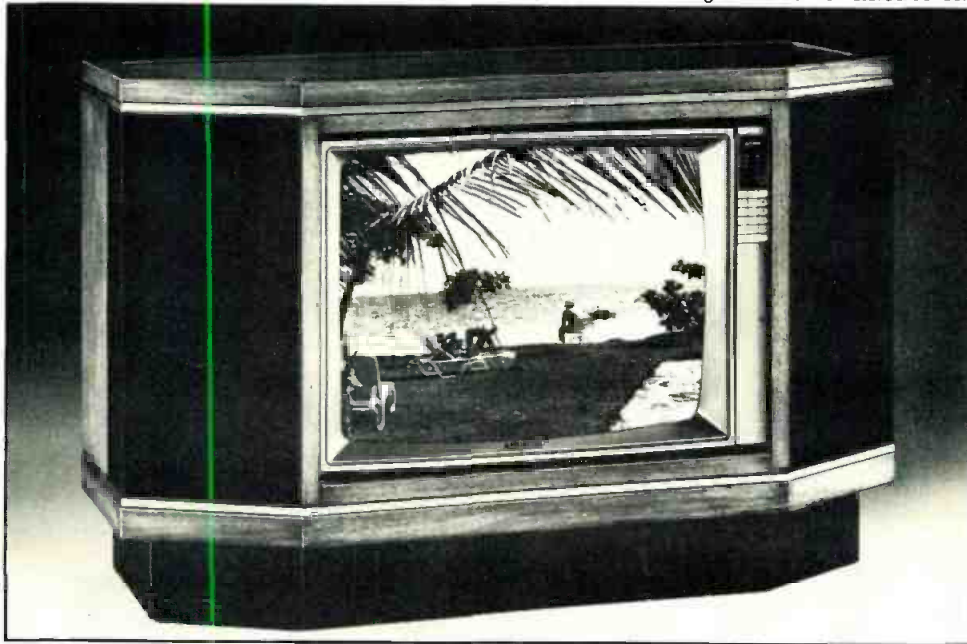


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Stereo TV: a sound phenomenon

The bandwagon is starting to pick up speed as the availability of sets, transmission and studio gear grows and programers begin to make more product available

Last Wednesday (March 13) Bonneville's KSL-TV Salt Lake City joined the small group of television stations broadcasting stereo sound. "It's coming," said chief engineer C.W. Anderton, who has spent the past year outfitting the station to handle the stereo signal. "We were going to get into it. We figured we might as well be first in the market."

By BROADCASTING's count, the group now numbers 27 stations, including nine independents, seven ABC affiliates, four CBS affiliates, five PBS members and two NBC affiliates (see chart, page 40).

But the group, open to any station willing to pay the often steep price of upgrading transmission and production facilities, is growing steadily. "The logjam that has been there in terms of equipment has been easing up," said Robert Yadon, who has been monitoring the television stereo operation for the National Association of Broadcasters as its director of operations for television, "and stations are now going on in stereo at a fairly regular pace."

The consensus is that widespread stereo television is inevitable, but that like color transmission a generation ago, it will come gradually. "Right now, the market is working its way," said Tom Keller, vice president, science and technology, for the National Association of Broadcasters. "It's happening. Some stations will get on the air in a hurry,

while others sit and wait and go in when they have to to keep up with the competition."

RCA, which expects to sell plenty of stereo television sets to consumers and plenty of stereo transmission equipment to broadcasters, also expects (or wishes) stereo to spread rapidly among broadcasters. "How many will go? We predict that by 1985's end, 200 stations will have gone stereo, and that guess is conservative," said Dan Mager of RCA's Broadcast Systems Division. And over at RCA's Consumer Electronics Division, Frank McAnn said the division projects that 44% of the top 200 markets will have at least one stereo station by the middle of this year.

The FCC authorized multichannel sound service in March 1984, allowing TV broadcasters for the first time to provide stereo sound, and a bilingual or separate audio program (SAP), as well as a professional channel for nonbroadcast services. Although the commission's decision left the market open to any technology that could provide the service, it supported an industry-selected Zenith transmission and dbx noise reduction scheme by protecting it from interference at the receiver.

The Zenith/dbx, or BTSC system (after the Broadcast Television Systems Committee of the Electronics Industries Association which selected it), is related in principle to the FM stereo system, and in fact attempts to equal or better the sound quality of the radio signal. Central to that quality is the noise reduction system, which improves signal-to-noise ratios overall and helps keep the multichannel sound signal nearly noise-free well

past the range of an FM stereo signal.

Why Stereo?

Despite the signs of growth and the sanguine projections, it is, perhaps, remarkable that any stations are broadcasting stereo. After all, few people now own television sets capable of receiving and reproducing the stereo sound, and little stereo programming is available. "Until the broadcast networks and the syndicators become more aggressive in offering stereo programming," said Charles Kennedy, president and general manager of KOVR(TV) Stockton-Sacramento, Calif., which has been in the stereo mode for six weeks, "it's going to be a while before stereo fully blossoms."

What appears to be driving many of the stations into stereo is the simple desire to be first and to derive the promotional benefits of being first. Kennedy said KOVR was first in its market—it beat out KRBK-TV by just two days—and has been reminding viewers of the fact ever since. He doesn't know whether it's actually helped viewership, he said, but "it never hurts being first with innovation." The station's stereo broadcasts, he said, have created a "lot of excitement" in the local press and in the stores where stereo television sets are being sold.

Most of the stereo pioneers, undeterred by the lack of stereo programming, have turned to stereo synthesizers, devices that transform monophonic sound into a stereo-like sound. Using synthesizers manufactured by Orban, Kintek and Studio Technology, the stations are able to deliver enhanced audio, if not true stereo, throughout their programming

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day. "I think it adds a dimension you don't hear in mono," said Charles Morris, chief engineer at KIRO-TV Seattle. "I enjoy it a lot more than straight mono. It sounds bigger. It sounds like you are right there."

(The Orban synthesizer seems to be the synthesizer of choice at the moment. "In terms of bang for the buck," said Stevan Vigneaux, engineering manager at WFBS[TV] Hartford, Conn., "you can't beat it.")

The cost of converting transmission and production facilities from mono to stereo varies from station to station, and depends on the age and make of existing equipment. Some of the early stereo stations have been able to offer the new service for little more than the cost of the stereo generator and the attendant audio processors, less than \$15,000. They're the stations that have late-model transmitters and that have been making production equipment purchases with stereo in mind for the last several years.

Having recently purchased a new transmitter simply to improve coverage, WFSB was able to transmit stereo simply by purchasing a Modulation Sciences stereo generator for around \$13,000 and plugging it into the transmitter, according to Engineering Manager Stevan Vigneaux. But second-channel (stereo) capability for the station's new routing and master control switchers, he said, is adding between \$70,000 and \$80,000 to the cost.

According to NAB's Keller, most stations can count on spending between \$50,000 and \$200,000 to make the switch to stereo.

PBS is way out in front of the three com-

mercial networks when it comes to disseminating stereo programming. It has been transmitting stereo shows since shortly after its move to satellite program distribution in 1979, permitting TV-FM stereo simulcasts prior to the advent of multichannel sound.

According to Steven Ashley, PBS's associate director, program scheduling, 67½ hours (18%) of the network's prime time schedule during the first half of 1985 are in true stereo. The stereo programming is not equally distributed across the six months, he said, ranging from 21 hours in March to seven and a half in June.

PBS's roster of stereo programs includes, according to Ashley, *Live from Lincoln Center, Metropolitan Opera, Austin City Limits, Soundstage, Sneak Previews*, some of the musical events of the *Great Performances* series and occasional specials.

Some of PBS's regular documentary producers, including National Geographic, have been recording their documentaries in stereo, Ashley noted. "They haven't delivered anything in stereo yet," he said, "but they are gearing up to do so."

According to Peter Downey, senior vice president, programming support and development services, PBS will push to increase the amount of stereo programming in its lineup. "We will see that programming, particularly musical programming, comes to be broadcast in stereo and, in general, continue to work to see that we deliver the best audio quality, whether it's stereo or not."

However, PBS does not plan to change "the nature of its service" because of the

advent of stereo. "In other words," he said, "we're not going to offer more music programming because stereo is available."

Because the bulk of PBS's programming is monophonic, the network is considering synthesizing stereo, according to Cary Wight, its director of technical operations. Kintek is loaning the network one of its synthesizers, he said, and some time in May PBS will synthesize stereo for all the mono programming on one of its three satellite feeds. If the member stations like it, he said, PBS will consider synthesizing all the stereo programming on a permanent basis.

Of the commercial networks, NBC is the only one moving quickly into stereo. According to Steven Bonica, vice president, engineering, the network plans to begin distributing a small amount of stereo programming to its affiliates over its new Ku-band satellite system on July 1. "It's going to be difficult," he said, "but we are working as hard as we can to have... stereo broadcasts on that day."

If all goes well, Bonica said, starting July 1, NBC will offer *The Tonight Show* and *Friday Night Videos* to affiliates in stereo. There has also been talk around NBC of adding such music-laden shows as *Miami Vice*, *David Letterman Show* and *Saturday Night Live* to the stereo lineup. "It's really snowballing," said one NBC engineer. "Even the soap operas want to get in the act."

NBC is also considering stereo broadcasts of some live sports events, including the Major League Baseball All-Star game on

Members of the stereo television club

Station	Affiliation	Stereo start date	Hours per week of true stereo	Synthesized stereo (Manufacturer)	Stereo generator/transmitter
WDBB(TV) Tuscaloosa, Ala.	Ind	Oct. 8, 1984	5	yes (Orban)	Orban/Harris
KTLA(TV) Los Angeles ¹	Ind	Oct. 29, 1984	5-6	yes (Orban)	MSI/Harris
KRBK-TV Sacramento, Calif.	Ind	Feb. 7, 1985	15 hrs	yes (Studio Tech)	MSI/RCA
KTZO(TV) San Francisco	Ind	Feb. 20, 1985	8	yes (Orban)	Orban/GE
KOVR(TV) Stockton, Calif.	ABC	Feb. 5, 1985	38½	yes (Orban)	Orban/RCA
KCNC-TV Denver	NBC	Feb. 8, 1985	none	yes (Orban)	Orban/Harris
WFSB(TV) Hartford, Conn.	CBS	Dec. 8, 1984	none	no	MSI/Harris
WTIC(TV) Hartford, Conn. ²	Ind	Sept. 17, 1984	7	no	MSI/Harris
WTXX(TV) Waterbury, Conn.	Ind	Sept. 12, 1984	none	yes (Orban)	Moseley/Townsend
WTLV(TV) Jacksonville, Fla.	ABC	Nov. 5, 1984	8	yes (Orban)	MSI/RCA
WPBT(TV) Miami	PBS	March 9, 1985	2-3	yes (Orban)	N/A Harris
WTTW(TV) Chicago	PBS	Aug. 7, 1984	5	yes (Studio Tech)	BE/Harris
WVJV(TV) Boston	Ind	Feb. 12, 1985	168	no	MSI/RCA
KPLR-TV St. Louis	Ind	Jan. 28, 1985	7	yes (Orban/StudioTech)	MSI/RCA
KTNV-TV Las Vegas	ABC	Jan. 1, 1985	8½	yes (Orban)	Orban/Philips
WBTV(TV) Charlotte, N.C.	CBS	Feb. 16, 1985	none	yes (Orban)	Orban/RCA
KATU(TV) Portland, Ore.	ABC	Nov. 4, 1984	24	yes (Orban)	MSI/RCA
WNBC-TV New York	NBC	Nov. 5, 1984	none	yes (Kintek)	MSI/RCA
WCET(TV) Cincinnati	PBS	Feb. 27, 1985	4	yes (Orban)	MSI/Harris
WVIZ-TV Cleveland	PBS	March 7, 1985	8	no	MSI/Harris
WAXA(TV) Anderson, S.C.	Ind	March 6, 1985	1	yes (Orban)	Orban/Harris
WATE-TV Knoxville, Tenn.	ABC	Feb. 1, 1985	9½	yes (Orban)	Eider/RCA
KSAT-TV San Antonio	ABC	Feb. 1, 1985	none	yes (Orban)	Orban/RCA
KSL-TV Salt Lake City	CBS	March 13, 1985	1	yes (Orban)	MSI/RCA
KUED(TV) Salt Lake City	PBS	March 2, 1985	3	yes (Orban)	Orban/RCA
KOMO-TV Seattle	ABC	Aug. 21, 1984	none	yes (Orban)	Self-made/RCA
KIRO-TV Seattle	CBS	Oct. 16, 1984	N/A	yes (Orban)	MSI/Harris

Note: Noncommercial WNJT(TV) Trenton, N.J., is providing a reading-for-the-blind service over its separate audio program (SAP) channel, but no stereo.

¹ Broadcasts Spanish-language soundtrack over SAP channel.

² Broadcasts audio program guide over SAP channel.

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- ★ *major stars*
- ★ *over 90 half-hour episodes*
- ★ *no out-of-pocket cost...*

July 16 from Minneapolis, according to Bonica.

At the same time NBC begins distribution of the stereo programs, it hopes to be able to broadcast them locally over three of its five owned-and-operated stations. WNBC-TV New York is already up and running in stereo. Indeed, the station was, on July 26, 1984, the first station to broadcast a stereo program (*The Tonight Show*) following FCC multichannel sound authorization. And since Nov. 5, 1984, it has been broadcasting Kintek synthesized stereo. On July 1, the New York station will be joined by KNBC-TV Los Angeles and WRC-TV Washington. Conversion of the other two stations, WMAQ-TV Chicago and WKYC-TV Cleveland, is being put off indefinitely, Bonica said, because of the anticipated trouble and costs of converting those facilities to stereo.

For everything to come together for NBC as planned, Bonica said, the engineers must in the upcoming months finish upgrading the network's New York "central switching operation," through which all network feeds must pass. They must also finish work on a number of other tough chores, he said, ranging from the retrofitting of audio cart machines for stereo to the installation of matrix equipment that will convert the discrete (left and right) stereo channels that will circulate through the studio to matrixed (sum and difference) channels that will be sent over the satellite.

Why is NBC so enthusiastic about stereo? "I think it is very simple," said Bonica. "It enhances the broadcast."

But others feel it is not that simple. Although no one wants to talk about it publicly, the consensus among broadcasters is that it's not really NBC that is pushing stereo, but rather RCA, its parent company, which believes the service will enhance not only broadcasts, but the sales of television sets, a condition that motivated NBC to generate color ahead of its competitors in the early 1950's. Stereo broadcasting is going "to stimulate interest" in the stereo sets of all the manufacturers, including RCA, Bonica conceded. "They are a prominent receiver manufacturer in the U.S."

ABC and CBS are lagging far behind PBS and NBC when it comes to stereo broadcasting. The reason is two-fold: They seem to lack any real incentive to spend the hundreds of thousands of dollars it will take to convert their facilities to stereo and they have significant technical hurdles to overcome.

According to George Schweitzer, vice president, communications, CBS/Broadcast Group, CBS's position has not changed "philosophically" from where it was when the FCC first authorized MTS broadcasting last year. The network "is not in a mad rush to gear up for stereo," he said. "We have very little programming at this point that would lend itself to stereo transmission." Unlike NBC's schedule which contains programming like *Friday Night Videos* and *The Tonight Show* that can benefit from stereo, he said, CBS's "is 98% dialogue."

CBS has been interested in using stereo for its telecasts of football games and other live sporting events, said Schweitzer, and has gone so far as to produce, but not broadcast, several games in stereo. But the cost



Ed in one channel. Johnny in the other

was "tremendous," he said. "We could not sustain that on any kind of regular basis." While the engineers search for ways of producing live events in stereo more cheaply, he said, the network may be able to produce and broadcast a few major events like the Super Bowl in stereo.

An obstruction to any plans CBS may have for stereo program distribution is its technical facilities, which cannot handle stereo signals. CBS engineers are keeping stereo production and transmission in mind as they go about revamping the network's New York Broadcast Center and CBS Television City in Los Angeles, Schweitzer said. And as those facilities are upgraded, he said, they will be fitted for stereo, but the process will take several years.

Schweitzer referred specific questions about what CBS must do to gear up for stereo to the operations and engineering department, but a spokesman there would not discuss it.

According to one NBC engineer, CBS's big problem is the slow pace at which its C-band satellite network is being brought on line. CBS can't distribute stereo programming on a regular basis until the entire network with its extra bandwidth is in place, the engineer said. And that's not expected to occur until the end of 1986.

ABC will not be able to distribute stereo

Superstereo. WTBS(TV) Atlanta may be the first of the cable superstations to broadcast in stereo. Beginning April 12, it announced last week, it will produce and broadcast *Night Tracks*, its weekend late-night music video program, and most Atlanta Braves home games in stereo. The rest of the schedule will be broadcast in synthesized stereo, it said, and "new programming will be acquired in true stereo to the extent possible."

"Stereo is a new technical horizon for broadcasters and cablecasters," said Jim Kitchell, vice president of operations and administration for the station. "We believe that it is one of the features that audiences will be seeking in the months and years ahead."

According to audio engineer Bill Tullis, the station has been experimenting with live stereo production of various sports events and hopes to come up with an unusual sound for the Braves telecasts. "We are using a different stereo theory that will make our effect different." He would not elaborate.

programming on a regular basis, said Mike Davis, audio-video systems engineer, broadcast operations and engineering, until its new Phase II central switching control is complete and until it settles on a satellite transmission system that will allow it to squeeze the stereo signal and several other audio and data channels onto a single satellite transponder. Work is moving ahead on the new switching system and should be completed by Sept. 1, he said. But selecting and implementing the new transmission system will probably drag into 1986, he said.

Although ABC is having to put off regular stereo distribution for at least a year because of the technical hurdles, Davis said engineers are able to jury rig things to broadcast an occasional event in stereo. He noted that the network managed to distribute *The Ewok Adventure* in stereo last November using two satellite audio channels borrowed from the ABC Radio Network.

Where's The Programing Coming From?

Most producers of syndicated programing, judging by the meager output of stereo material, remain uncertain about supplying multichannel sound to broadcasters and are waiting for them to point the way. Meanwhile, the few producers who have made the plunge have found a widespread interest in their work, not only from the few stereo stations on the air but also from those building a stereo library toward future conversion.

What's available today is mostly music video and musical variety shows and theatrical films remixed for two-channel stereo. Among the few stereo programs now in syndication: Golden West's *Solid Gold* and *New York Hot Tracks* and World Event Productions' *Voltron: Defender of the Universe*. Odyssey, a full-time video music service, is available to broadcasters on a part-time or full-time basis. And among the films making the rounds are "2001: A Space Odyssey," "Pippin" and "Fiddler on the Roof."

"There's precious little in terms of syndicated programing," noted Phil Oldham, vice president of programing at Katz Television. "From Paramount there's a Diana Ross special and a Doobie Brothers special which may be in stereo. LBS may be doing something with MTV in 1985-86, and also may do *Tales of the Unexpected* in stereo. There are also some major distributed films, but other than that there's very, very little."

One stereo syndication success story has been *Voltron*, a half-hour cartoon adventure that makes extensive use of stereo sound effects and dialogue. According to Peter Keefe, World Events' vice president of production, the program, sold in a four-year package of 125 episodes, has been picked up by stations in 38 of the top 40 markets. Half of the 80 stations are taking the program with a stereo feed, most for future library purposes, he added.

"We had seen the Japanese animation which we decided to use for the show," Keefe explained, "and Ted Koplal [President of Koplal Communications, which owns World Events] said: 'Let's do it in stereo.' Although we can't say it was a result of it being stereo, *Voltron* was the number-one new animated program. And there was cer-

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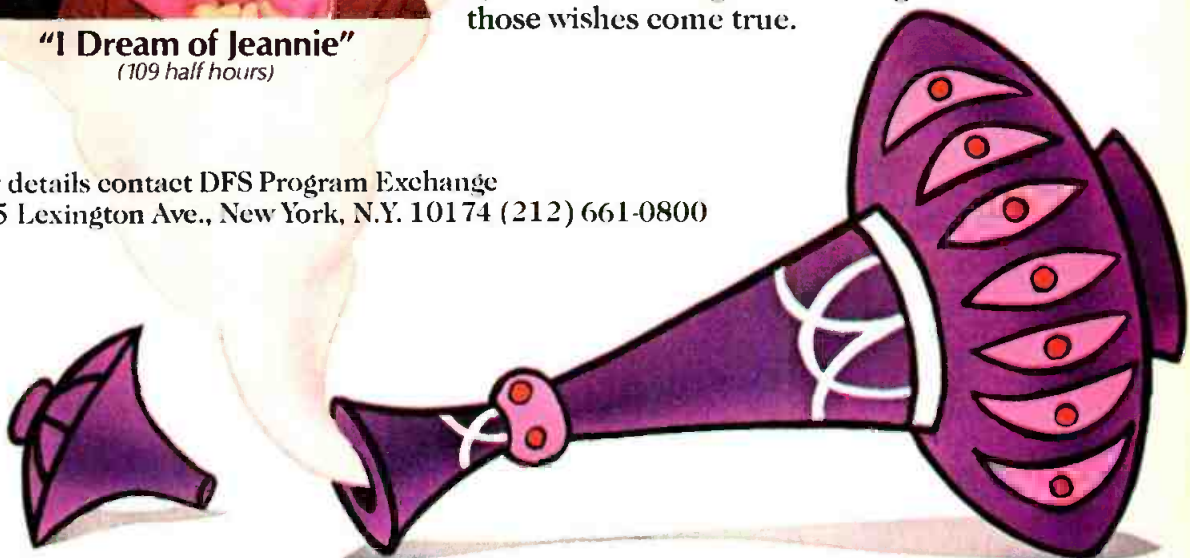
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tainly no shortage of new shows."

The St. Louis-based company is now planning a package of 21 new episodes of the cartoon, Keefe noted, and is also preparing production for a new rock review show, also to be recorded in stereo.

Why aren't other producers experimenting along these lines? Certainly not because they don't have the expertise or capability, according to *Voltron* producer Frank Kofod. "I can't think of one production facility that couldn't handle stereo," he said. "The attitude at the houses is: 'This is a good idea, we think we should do it.' But nobody's doing it. Koplal pushed, he's really an innovator."

The experience of WFSB(TV) Hartford, Conn., illustrates the stereo programming situation. According to Program Manager Jim Lutton, since the CBS affiliate went stereo early last December, it has broadcast only three stereo programs, and two of them were produced by the station. Even though many motion pictures have been produced in stereo, he said, few videotape copies are readily available in stereo. The station had to scramble to find a stereo copy of "Pippin," the one nonlocal stereo program it has aired.

But Lutton and the station are not discouraged. "We made an investment in stereo," Lutton said, "and we are going to aggres-

had expected it to be used. At the same time the station began stereo broadcasts, said Bell, it began broadcasting Spanish-language soundtracks for its telecast of *The Love Boat* and its late-night, one-hour newscast, a total of two hours every weekday. According to Bell, Spanish-language broadcasting creates some unusual headaches. Once the station has secured the soundtracks, which is always easy, he said, it has to go to the trouble and expense of dubbing them on the videotape alongside the regular audio tracks.

Noncommercial WNJ(TV) Trenton, N.J., according to chief engineer George Hoover, has been broadcasting a reading-for-the-blind service over its SAP channel since Nov. 1, 1984. The service is produced by the state library for the blind, which is also supplying portable SAP-only receivers to legally blind residents, Hoover said. So far, he said, about 1,500 of the sets have been handed out. Despite the station's early entry into SAP broadcasting, he said, it has no immediate plans to make the move to stereo broadcasts.

WTIC-TV Hartford, Conn., is using its SAP channel to broadcast an audio program guide, according to the station's Neil Portnoy, and it is considering using it for Span-

Virtually every major set maker has introduced high-end receivers that are either stereo-ready with decoders built-in or stereo-capable with plug-in, set-top adapters. Some, like Sony Consumer Products, are planning to expand the number of stereo-ready models to cover their entire line within two years.

Adapters, generally available for \$100-\$200, are being made by a number of companies, including Zenith, Sony, Panasonic and others. Also in the works, but not yet available in stores, is an inexpensive set-top unit for use with nonstereo-capable receivers that accepts broadcast stereo and routes it to a viewer's hi-fi system.

Although set manufacturers routinely decline to reveal sales figures on the MTS products which hit the market in late 1984, some indications of penetration are available. Zenith, which has incorporated a stereo-ready plug in all models since 1983, reportedly has more than four million of those sets on the market, and a representative of RCA, which in 1984 introduced 18 models with built-in stereo circuitry, told BROADCASTING that reports from a major Northeastern department store show that 10%-15% of the color consoles sold in December 1984 were stereo sets.

RCA Consumer Electronics Division's McAnn explained that because the conversion to stereo is a market-by-market phenomenon, his company is taking a "grass roots" approach on its MTS product line, encouraging joint promotions between stereo stations and local retailers, with a major push by dealers expected to follow the June Consumer Electronics Show.

"The breakthrough point is when there is one stereo station in each market," he explained. "The hold-up has been delays with broadcast equipment."

The delays in equipment availability faced by stations seeking to convert to MTS should not be a serious problem much longer, as manufacturers, with a few exceptions, appear to have gotten over initial product startup difficulties and are now beginning shipments. Now available or expected by midyear are retrofits for units already in the field and new stereo transmitters, MTS generators, monitors and stereo synthesizers.

Transmitter companies, some of which were initially cautious in their approach, have found themselves virtually forced to respond following orders for upgrades from more than 100 stations. Several, including RCA, Harris, Comark, Philips, Larcant and Townsend, have developed upgrades and will make MTS capability a feature in all new products. Cost of the retrofit kits, most of which are still unavailable, range from under \$1,000 to more than \$30,000.

RCA, which recently upgraded two of the four transmitters at WNBC-TV New York, currently has four dozen customers waiting for retrofits. Deliveries, pushed back several times since last fall, are now scheduled to start in May for part of its line and in September for the rest, with costs ranging from \$2,100 to \$20,100.

Harris Corp., Quincy, Ill., also has between 25 and 50 orders to fill, according to representative Gaylen Evans, and is already

They're really rockin' in Boston. WJLV-TV Marlborough, Mass. (Boston), is the nation's first and only full-time "true stereo" station. The reason is its format: around-the-clock music videos. Music videos, which the station receives from record companies on one-inch tape, are about the only type of programming readily available in true stereo. (The station programming isn't exclusively true stereo; stereo for commercials and some of the short features is synthesized using the Orban system.)

According to Program Director David Beadle, reaction to stereo WJLV-TV which debuted Feb. 12, has been positive. People "view it as an alternative to their regular programming. . . . We are used as a 'video radio station.'" In the opinion of Chief Engineer Buck Fitch, the sound of WJLV-TV is "just like a good FM stereo station."

The debut of WJLV-TV has caused sales of stereo TV sets to double and triple at area retail stores, according to General Manager Arnie Ginsburg. The station, he said, has planned promotions in association with Jordan Marsh, a major department store in the Boston area.

WJLV-TV was to broadcast its first live stereo remote on St. Patrick's Day (March 17) from an Irish pub in Boston with video jock David 'O Leary on hand as host.

sively search out product to do in stereo."

On the other hand, KTLA(TV) Los Angeles seems to have done relatively well in coming up with stereo programming since flipping the stereo switch last October. According to Steve Bell, senior vice president and general manager, the station broadcasts three music video shows each week in stereo—*New York Hot Tracks*, *Top 40 Videos* and *Video Beat*—and a half a dozen motion pictures each month. In addition, he said, it broadcast the Hollywood Christmas parade and the Rose parade in stereo. "We were the first to do the Rose parade in color and now we are the first to do it in stereo."

Bell said many films of recent vintage are available on videotape in stereo, although not all are of good quality. More should become available, he said, as studios are beginning to routinely create two-channel stereo soundtracks for motion pictures to meet the demands of the home video market.

Bilingual Technology

Only a few stations are taking advantage of their SAP channels, and KTLA is the only one to use its for bilingual broadcasting as most

ish-language soundtracks.

At last year's NAB convention, ABC made a case for Spanish-language SAP broadcasting and said it would offer such a service beginning this year through its owned-and-operated stations and affiliates in several markets with large Hispanic communities. Those plans have apparently been put on the back burner. ABC's Davis said the network still supports the concept, believing it, unlike stereo, holds the promise of providing immediate financial return through the sale of Spanish-language advertising, but there are "no specific plans at this point."

Who Has Hardware?

The hardware that will make multichannel television sound a reality finally appears to be readily available. Although gaps remain, almost everything from consumer receivers and adapters to station transmitter retrofits and stereo signal generators is now available, or will be before summer.

Receiver manufacturers, a major force behind the push toward multichannel sound broadcasting, were the one industry segment that hardly missed a cue in the transition.

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KRON	San Francisco	WBTV	Charlotte
WCVB	Boston	WESH	Orlando
WXYZ	Detroit	WCMH	Columbus
WEWS	Cleveland	KSL	Salt Lake City
WTAE	Pittsburgh	WFRV	Green Bay
WPLG	Miami	WJTV	Jackson
WCCO	Minneapolis	WBRZ	Baton Rouge
WSB	Atlanta	WSAV	Savana
KGW	Portland	KLTV	Tyler



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shipping its \$850 upgrade kits, while Comark, Philips and Larcan have each outfitted a handful of stations planning stereo broadcasts.

When considering the upgrade, according to Comark's Nat Ostroff, a station needs primarily to define whether it wants stereo only, or the full multichannel sound with second audio program and professional channel. Costs can differ significantly between the two options, he noted.

"If a full system approach is taken, extensive modification or replacement of the transmitter's diplexer is needed," he explained. "With stereo only, the majority of stations can pass the signal with a minimum of degradation by simply changing or adding electronics."

Availability of another critical piece of gear, the stereo generator, has increased rapidly since late October, when Modulation Sciences Inc. placed the first commercial generator at KIRO-TV Seattle. Since then, MSI and its chief competitor, Orban Associates, have each placed more than 20 of the units, with MSI having a wide majority (15) of those now on-line.

Orban's \$10,000 generator, which went into production in late January, and MSI's \$13,000 unit will be joined in April by a unit under development by Broadcast Electronics. A prototype of BE's \$7,800 TZ-30 is in use at WTTW-TV Chicago, and, according to BE President Larry Cervon, between 15 and 20 have been ordered.

All three companies also have generators for second audio program and professional

channels, with MSI's already being shipped, and both Orban and BE units scheduled for midyear delivery. A fourth company, McMartin Industries, is also developing stereo, SAP and pro channel generators, and expects to be able to start shipping in April.

One part of the equipment chain that has been sorely lacking is the demodulator used to precisely monitor stereo and SAP programming. Most MTS stations have been using consumer demodulators, like Sony's MLV-100 stereo adapter, to get rough estimations of stereo separation and signal-to-noise ratios. But a number of manufacturers are now promising to make broadcast products available following April's NAB convention.

Belar will introduce three monitors, one for a station's main channel, one for stereo and a third for SAP/pro channel, and expects them to be available at the end of April. Prices for the units were not released by the company. TFT Inc. also plans two models of a new modulation monitor, with prototypes shown at NAB and shipments scheduled to start in June. One model has a Tektronix distortion analyzer built in and is priced at \$15,000, while a second model without the analyzer costs \$12,000. Tektronix is upgrading one of its own demodulators, the 1450-1, to make it BTSC-compatible for a cost of \$1,850.

Widely available are other monitoring products which may become necessary for MTS stations, including left-right channel phase and audio level verification units. A stereo reference decoder for checking gener-

ator performance has also been developed by MSI.

Helping to fill out a stereo station's program schedule, especially with shortages of true stereo material, are a number of synthesizers which create a stereo effect from mono material. Units are manufactured by Orban Associates, for \$400, Studio Technology of Chicago for \$550. Kintek of Waltham, Mass., is offering a complete automated system which is derived from their theater stereo processing equipment for \$7,500.

Somewhere Down The Road

Most local broadcasters, like ABC and CBS, are taking their time about gearing up for stereo broadcasting. They question the wisdom of launching crash programs to provide stereo when there is little incentive and plenty of financial disincentive to do so. "It's not on the top of our priority list right now," said John G. Conomikes, vice president, Hearst Corp., which operates five network-affiliated stations. "We haven't felt pressure from any direction."

But conversion to stereo seems to be in everybody's plans. At Hearst, according to head engineer Jim Hurley, the five stations should be ready to broadcast network feeds in stereo some time in 1986 and syndicated programming received on videotape some time in 1987. But the broadcast group could move faster if necessary. Said Conomikes: "If we feel the pressure—competitive or otherwise—it will probably move up on the list." □



In the works

A digital video spot player is being developed by Ampex Corp. to replace the manufacturer's 10-year-old and still widely used two-inch videotape cart machine, BROADCASTING has confirmed.

The new short-segment record and playback system is rumored to make use of a 19 mm videotape format which the Redwood City, Calif.-based firm believes will equal or surpass the quality found in one-inch Type C tape. A standardized 19 mm format is currently being fashioned by a Society of Motion Picture and Television Engineers' committee, but Ampex sources declined to comment on whether the two are alike.

Reliability was cited as the first consideration in designing the system, Ampex management said, because of the increasing difficulty of scheduling commercial makegoods at broadcast stations. The "robust" digital signal system and transport is expected to meet that need by being at least 10 times more reliable than the two-inch ACR-25 unit, which, despite the 99.94% reliability cited by the company, could still lose dozens of spots each year.

Picture quality was another critical consideration in choosing a digital format, according to company representatives. "For the station's customer (i.e. advertiser), the

commercial must be a superb image," one source noted, "so the second requirement for the player is that it have the best quality reproduction available, Type C one-inch or better."

Cost was a third major consideration for the system, with Ampex apparently determined that the system be priced lower than the ACR-25's original price tag of \$250,000.

Although the company would release no schedule for availability of the system, timing is certain to be crucial. Many stations using both the ACR and the other industry standard, RCA's two-inch TCR-100, consider the two systems "antiques" that they cannot wait long to replace. "The two companies, Ampex and RCA, may have let broadcasters down by not upgrading [the] units sooner," an Ampex source said.

Gearing up

A series of new broadcast computer systems are now available from Data Communications Corp. of Memphis. For TV and radio stations looking to computerize their newsrooms, the company has designed the Bias Newsroom, an IBM PC-based system which starts at about \$15,000 for radio operation needing single workstation setups and rises to \$100,000 for 20-workstation TV newsrooms.

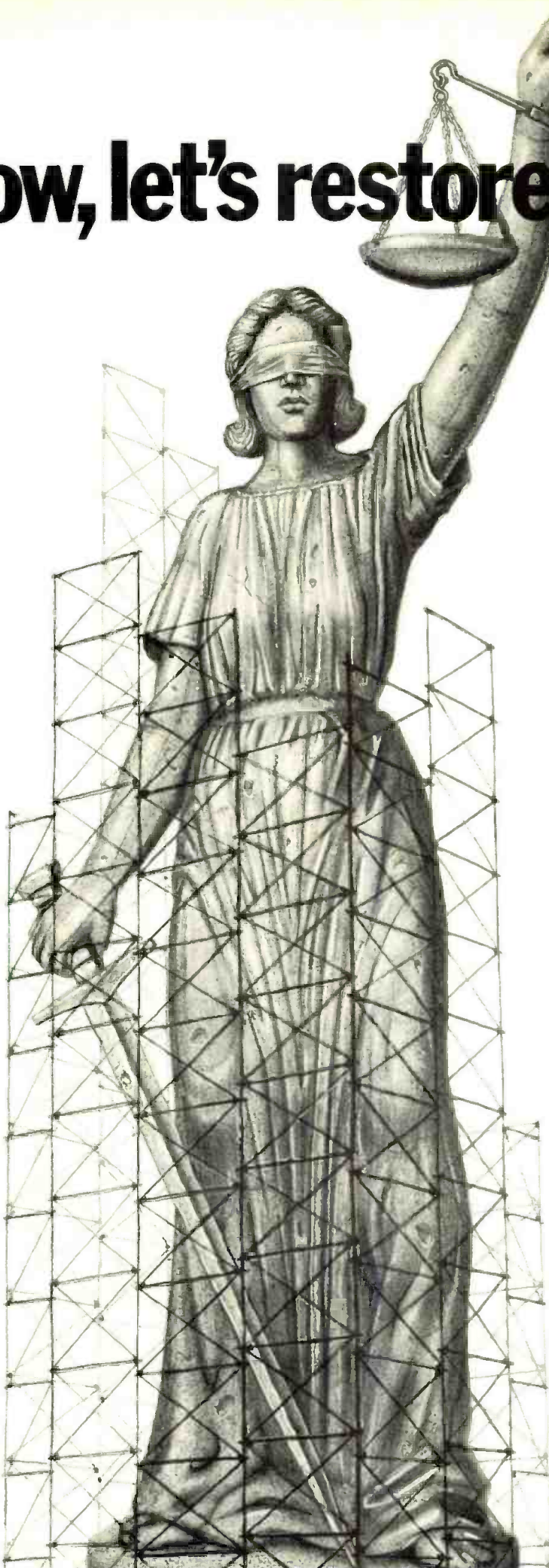
The company's Broadcast Micro division has also introduced new versions of its Bias PC Radio computer system for sales, traffic and accounting. One scaled-down model, priced under \$10,000, uses the IBM PC-XT and is targeted to small market stations, while a second, costing \$15,000, is a single-user system utilizing either the XT or the IBC PC-AT. A multiuser system is also available at \$15,000-\$25,000.

DCC, a \$25-million-a-year company supplying TV and radio stations and cable systems with traffic and financial services, purchased marketing rights to the Bias PC Radio software system last year and, according to a spokesman, has sold 30 since first showings at last September's Radio Convention and Programming Conference.

□

Affiliates of the Weather Channel can now use a new keyboard adapter to input crawl messages from remote locations. The system, based on a Radio Shack Model 100 computer, can store up to 10 full crawl messages and schedule them in rotation. It uses an interface box and company-designed computer program to communicate to the headend. Weather Channel, a subsidiary of Norfolk, Va.-based Landmark Communications, supplies local, regional, national and international weather information to more than 12 million households.

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Bates survey shows media costs outpacing inflation

Only spot television and spot radio stay below 10-year CPI numbers

All but two of the nine major advertising media components will have boosted their costs-per-thousand farther and faster than the rise in general inflation in the decade extending through 1985, according to a media trend analysis by Ted Bates Advertising, New York.

The two categories with cost increases below the rate of inflationary growth: spot television and spot radio.

The Bates study, latest in a long series of annual media trend analyses by the agency, uses media cost and consumer price index (CPI) data for the years 1976-1984 and estimates data for the current year. On this basis, Bates figures that by the end of 1985, the CPI will be 90% higher than it was in 1976, while spot television's C-P-M will have risen 79% and spot radio's 80% over the same 10-year span.

For the other major media elements, Bates estimates that the 10-year C-P-M growth will amount to 210% for evening network television, 143% for daytime network TV, 100% for network radio, 119% for magazines, 123% for newspapers, 116% for newspaper supplements and 126% for outdoor.

For all of the analyzed media elements collectively, including spot radio and spot TV, Bates expects the 10-year increase in C-P-M to be 122%, or 36% more than the CPI's rise in the same period.

The study, which Bates titled "A Decade at the Races," also compared the relationship between CPI and C-P-M's of all the media elements individually, to see if there might be some meaningful connection. It found "a mixture of peaks and valleys which dramatically illustrates that there is no apparent correlation between C-P-M and inflationary growth."

While most C-P-M's rose more than the CPI, Bates noted that some C-P-M's rose considerably more than others. For instance:

"This decade began, for both network television elements, with C-P-M increases that substantially exceeded those of the CPI. When compounded over the entire 10-year period, these collective network increases have led to an overall C-P-M growth that greatly exceeds inflation. Daytime network television posted an aggregate increase of 143%, and evening network television exhibited an alarming 210% C-P-M increase, representing the largest increase of all re-

Cost-Per-Thousand Trends

	Day Net TV	Eve Net TV	Spot TV	Net Radio	Spot Radio	Magazines	Newspapers	Supplements	Outdoor	Other
1976	0	0	0	0	0	0	0	0	0	0
1977	29	26	5	8	9	9	8	18	8	7
1978	39	38	5	17	15	20	17	20	20	16
1979	46	55	14	23	21	28	26	30	34	29
1980	62	76	23	32	29	44	39	43	48	46
1981	74	88	30	41	38	60	57	58	63	61
1982	90	132	41	51	46	77	74	78	80	70
1983	100	149	52	65	57	88	91	86	91	76
1984	116	186	69	82	68	101	108	99	109	83
1985 (est.)	143	210	79	100	80	119	123	116	126	90

National Expenditure Trends

	Net TV	Spot TV	Magazines	News/Supplements	Radio	Outdoor	CPI
1976	100	100	100	100	100	100	100
1977	121	102	121	110	110	115	107
1978	139	121	145	115	123	122	116
1979	161	133	164	132	133	141	129
1980	180	152	176	146	154	144	146
1981	195	173	197	168	178	166	161
1982	217	202	207	183	189	185	170
1983	246	223	237	204	214	203	176
1984	284	253	271	224	246	218	183

Average Yearly Percent Increase in C-P-M

Category	76-79	80-81	1982	1983	1984	1985*
Broadcast						
Daytime network TV	17	9	9	5	8	12
Evening network TV	14	10	24	7	15	9
Spot TV	10	6	9	8	11	6
Network radio	8	8	7	10	10	10
Spot radio	8	7	6	7	7	7
Print						
Magazines	7	11	11	6	7	9
Supplements	8	10	12	5	7	8
Newspapers	9	12	10	10	9	7
Outdoor						
Posters	9	10	10	6	8	8
CPI	8	11	6	3	4	4

* projection

Top and bottom tables report trends in index form, with 1976, the base year, indexed at 100. Estimates are based on unit costs of 30 seconds for TV and network radio, 60 seconds for spot radio, one page four-color for magazines, milline black and white for newspapers, one page four-color for supplements, and 100 showing for outdoor through 1981 and increases in 50 showing for 1982-85. C-P-M's are based on women 18+ for day network, total persons 2+ for evening network, TV households for spot TV, persons 12+ for radio, circulation for magazines, newspapers and supplements and total population for outdoor. Sources for audience information: network and spot TV, A.C. Nielsen; network radio, RADAR; spot radio, Arbitron; magazines, Magazine Publishers Association; newspapers, Newspaper Advertising Bureau; supplements, Standard Rate & Data; outdoor, Outdoor Bureau and estimates. Advertising expenditure and GNP data from Television Bureau of Advertising. CPI is based on increases in yearly average rather than December to December. Figures for 1985 are Ted Bates estimates.

ported media elements.

"Thus both network dayparts not only outdistanced inflation but all other media elements as well. Contrast this network television performance with spot television's increase of only 79% and it is apparent that the television network/spot C-P-M relationship has undergone a major change, obviously favoring the spot medium."

Network and spot radio C-P-M increases, the study continues, "lagged behind inflation for much of the decade" but in the last few years have "exceeded the moderate CPI growth rate and are now at comparable levels to that of inflation—100% for network radio and 80% for spot radio, versus 90% for inflation."

The print media and outdoor "closely shadowed the path of inflation through 1981," the report says, but since then have risen "considerably" more than the CPI and thus "ended the decade substantially ahead of inflation."

Reviewing the 10 years, Bates noted "a dramatic rise" in the costs of all media early in the period, followed by much slower growth in 1980-81, even though the CPI's growth rate was peaking then at 11% a year. But then, when inflation began to cool and further moderation in costs seemed a reasonable expectation, Bates said, an outbreak of increases turned 1982 into "a boomerang year, a banner year for media C-P-M increases." The next year, however, the CPI's growth rate dropped to 3% from 6% and media C-P-M's seemed "finally" to have joined "the disinflation trend in the economy" even though in most cases their increases were "at least double that of the inflation rate."

As for 1984, Bates calls that the year of "the big gap," when the distance between inflationary growth and the increase in media costs remained wide and in some cases widened even though the CPI growth was down to 4%.

"Network television, as usual, continued to lead the pack with a 15% C-P-M increase in prime time and an 8% increase in daytime," the report asserts. "These were considerably higher increases than in the previous year and were partially due to the influence the Olympics and national elections had on the network television marketplace. Spot television also had a larger C-P-M increase (11%) than in the previous year, also due in part to increased local activity relating to the Olympics and national elections."

"Radio repeated its increases of the previous year—10% for network and 7% for spot. [Of the] print media, magazines and supplements both experienced a slight increase to 7%, while newspapers declined to 9%. Outdoor C-P-M's increased moderately over the previous year to 8%."

For advertising as a whole, the 10-year period was "a healthy one," Bates said, with advertising volume outpacing the growth of gross national product (GNP) in every year but one (1977, when their growth rates were equal). As a percentage of GNP, advertising volume "has been steadily increasing since the beginning of the decade, reaching 2.37% in 1984 and in 1985 a projected 2.44%, which represents the highest point in the last

quarter of a century."

In addition, Bates continued, "throughout the decade the percentage of national advertising expenditures to local expenditures has remained fairly consistent at 27% to 28%, a relationship that is expected to continue."

National advertising expenditures for six broad media categories far exceeded the CPI increases of 90% for the decade, ranging from a high of 184% for network television to a low of 118% for outdoor. Within that range, spot TV expenditures were up 153% for the 10-year period, radio was up 146%, magazines were up 171% and newspapers and supplements together were up 124%.

And what of 1985? Bates sees it as "a good year from an inflation standpoint," with CPI growth remaining steady at 4% and with "most media C-P-M increases [reflecting] little change from 1984." The agency also observes "an interesting phenomenon" in that "the two network television elements appear to be reversing themselves, with daytime network television posting a 12% increase versus 8% in 1984, while the evening network television C-P-M increase declines substantially from 15% in 1984 to 9% in 1985."

"With the Olympics and the national election variable eliminated," Bates concludes, "spot television C-P-M growth will be virtu-

ally halved—a 6% C-P-M increase. Radio is expected to hold the line once again with the same C-P-M increases as those of the previous year (10% for network and 7% for spot). Magazines and supplements should see a slight rise to 9% and 8% respectively, while newspapers will post their lowest increases of the decade—7%. Outdoor should remain constant at an 8% increase."

The report ends with an assessment and a hopeful note:

"This analysis underscores the dynamic changes in the relative C-P-M performance of the nine media elements in the last decade. The television network elements, manifesting the largest increases over the last 10 years, have today become considerably more expensive, especially in relation to the media elements at the other end of the spectrum, in particular spot television. These shifts in C-P-M relationships among media elements mandate a continuing reassessment by advertisers/agencies regarding media values and options."

"If inflation continues to be controlled, hopefully the decade's historical spread between media increases and CPI will narrow in the future and advertisers will be offered some relief from escalating C-P-M trends they have had to contend with in the last decade." □

Getting the most of ad research

ARF conference spells out new methodology for developing better television advertising

The latest developments in research and its contributions to advertising were outlined last week at the 31st annual conference of the Advertising Research Foundation

Approximately 2,000 executives gathered at the New York Hilton for two days of discussions on subjects including briefer television commercials, media research expenditures and the new electronic media.

The importance of research in launching a new product was explored by Charles E. Overholser, senior vice president and director of strategic planning, Kenyon & Eckhardt. He focused on California Cellars wine, which was launched in 1979, after research showed that the wine category had a high projected growth rate.

Additional research, he continued, showed that the main thrust of the advertising should be toward the frequent wine drinker who buys according to taste. The advertising emphasis, he said, was on a blind taste test of wines by the frequent wine drinkers, which was placed on TV and in newspapers.

Jack J. Honomichi, president of the Marketing Aid Center, reported on an ARF-sponsored study on advertising/media audience research expenditures. Based on information supplied by 13 research organizations, Honomichi said, 8,037 television commercials were tested in 1984, up from 6,357 in 1978 but down from 8,066 in 1983.

Including both the broadcast and the print media, Honomichi said, advertising testing activity in 1984 was 26% higher than in 1978

but slightly down from 1983. He said he had tried to set up indices for local radio and TV stations in the top 25 markets but said the number of cooperating stations was too low. He noted that only 16 TV stations and 21 radio stations participated in the study. He said the 21 radio stations spent a total of slightly more than \$2 million in 1983, up from \$1.6 million in 1982. In television, the 16 reporting stations invested about \$3.5 million in 1983, an increase of 15% over 1982.

Edith Gilson, senior vice president in charge of research and planning for the J. Walter Thompson Co., reported on a study among 5,600 adult respondents on their views toward shorter television commercials. Gilson said the study corroborated JWT's belief that 15-second spots can be effective but had some drawbacks. She pointed out that respondents described 15's as "less warm, less believable but more irritating and more confusing." She said copy research must be undertaken to define these limitations within individual commercials.

"The shorter-length commercial can be a very effective and value-added message unit," she maintained, "provided we execute them with high regard for their quality and viewer appeal and we exercise responsible restraint in their proliferation."

Laurence N. Gold, vice president, marketing, Electronics Research into Marketing Information Services, A.C. Nielsen Co., discussed the upcoming test of ERIM next month in Springfield, Mo., and Sioux Falls, S.D. In this project, the accent will be on test marketing of new products. Test commercials will be delivered to both cable and non-cable homes, he said, so that the bias of cable-only systems will be eliminated. □

INTV logs spot dollars of top advertisers

Association says top 25 spot advertisers placed 55% of their budgets on independents; Procter & Gamble leads list of advertisers on indies

The 25 biggest spot television advertisers last year put \$774,792,000, or 55% of their spot-TV budgets, on independent television stations, according to estimates by the Association of Independent Television Stations (INTV). The independents' own 25 best customers spent \$790,007,000, or 58% of their spot outlays, with them.

Many of television's 25 biggest spot spenders—a list determined by estimates collected for the Television Bureau of Advertising by Broadcast Advertisers Reports—put the bulk of their 1984 spot money on independents, according to INTV. Among them: Procter & Gamble, 67%; General Mills, 79%; General Foods, 62%; Anheuser-Busch, 84%; Hasbro-Bradley, 94%; Warner-Lambert, 82%, and Toyota Motor Sales, 52% (see chart).

INTV found little quarter-to-quarter variation in independent usage by the big spenders. A comparison of the top 25 for the full year with the top 25 for the first three quarters found 23 advertisers on both lists. The exceptions were Hasbro-Bradley and Mattel, seasonal advertisers of toys (which channelled 94% and 95% of their respective full-year budgets into independent television). Otherwise, INTV said, the top 25 did not vary much in the full year from the share patterns established in the first nine months: Anheuser-Busch went from 87% in the first three quarters to 84% for the full year; Nabisco went from 53% to 59%; Reynolds Metals from 66% to 63%.

INTV said that to estimate independent shares of spot spending, BAR data was used for 15 markets selected from BAR's 75-market universe. The 15 were said to be representative of BAR's markets where independents compete with affiliates, and to approximate the number of independent stations per market, and their share per market, as found in BAR's 75-market universe. The 15 markets, which represent 42% of the TV homes and 45% of the advertising volume of the 75 markets, were New York, Chicago, Los Angeles, Philadelphia, San Francisco, Washington, Dallas, St. Louis, Denver, Indianapolis, Nashville, New Orleans, Norfolk, Va., Tampa, Fla., and Albuquerque, N.M.

BAR's unit-cost estimates were used throughout, according to INTV, which also offered this caution: "The average independent share of spot TV revenue may be inflated because cost estimates do not distinguish between barter (nonpaid) and paid spot TV activity. The BAR 15-market analysis reflects data for all monitored weeks within the quarter. The use of this data is for targeting advertisers and targeting share." □

Top 25 spot advertisers, 1984

Company	Total spot TV expenditures (\$000)	Independent share (%) of spot TV dollars	Independent expenditures (\$000)
1. Procter & Gamble	\$239,329,000	67%	\$160,350,000
2. General Foods	96,673,000	62	59,937,000
3. General Mills	91,025,000	79	71,910,000
4. Pepsico	84,984,000	40	33,994,000
5. Coca-Cola	60,633,000	51	30,923,000
6. Lever Bros.	59,122,000	42	24,831,000
7. Toyota Motor Sales	58,337,000	52	30,335,000
8. Beatrice	56,146,000	25	14,037,000
9. Anheuser-Busch	53,647,000	84	45,063,000
10. Dart & Kraft	52,832,000	41	21,661,000
11. Philip Morris	44,809,000	44	19,716,000
12. Hasbro Bradley	42,952,000	94	40,375,000
13. Mars Inc.	42,780,000	73	31,229,000
14. Nissan	41,022,000	33	13,537,000
15. Warner-Lambert	40,920,000	82	33,554,000
16. Kellogg	40,641,000	65	26,417,000
17. Ford	40,598,000	27	10,961,000
18. Nestle	38,893,000	35	13,613,000
19. General Motors	38,358,000	28	10,740,000
20. Ralston Purina	35,451,000	25	8,863,000
21. MCI Communications	32,829,000	37	12,147,000
22. Nabisco Brands	30,444,000	59	17,962,000
23. Time Inc.	30,133,000	58	17,477,000
24. Chrysler	30,098,000	33	9,932,000
25. American Home Products	29,285,000	52	15,228,000
TOTAL	\$1,411,941,000	55%	\$774,792,000

Top 25 spot advertisers on independents, 1984

Company	Independent expenditures (\$000)	Independent share (%) of spot TV dollars
1. Procter & Gamble	\$160,350,000	67%
2. General Mills	71,910,000	79
3. General Foods	59,937,000	62
4. Anheuser-Busch	45,063,000	84
5. Hasbro Bradley	40,375,000	94
6. Pepsico	33,994,000	40
7. Warner-Lambert	33,554,000	82
8. Mars Inc.	31,229,000	73
9. Coca-Cola	30,923,000	51
10. Toyota Motor Sales	30,335,000	52
11. Kellogg	26,417,000	65
12. Lever Bros.	24,831,000	42
13. Dart & Kraft	21,661,000	41
14. Philip Morris	19,716,000	44
15. Nabisco Brands	17,962,000	59
16. Time Inc.	17,477,000	58
17. A.H. Robins	16,165,000	58
18. American Home Products	15,228,000	52
19. Beatrice	14,037,000	25
20. Reynolds Metals	13,719,000	63
21. Nestle	13,613,000	35
22. Mattel	13,561,000	95
23. Nissan	13,537,000	33
24. Colgate-Palmolive	12,266,000	57
25. MCI Communications	12,147,000	37
TOTAL	\$790,007,000	58%

Top 20 spot categories on independents, 1984

Category	Total spot TV expenditures (\$000)	Independent share (%) of spot TV dollars	Independent expenditures (\$000)
1. Food & food products	\$884,765,000	45%	\$398,144,000
2. Automotives	562,729,000	34	191,328,000
3. Confectionary, soft drinks	334,824,000	52	174,108,000
4. Toiletries, toilet goods	262,818,000	52	136,665,000
5. Consumer services	221,753,000	33	73,178,000
6. Beer, wine	204,824,000	47	96,267,000
7. Travel, hotels, resorts	183,370,000	24	44,009,000
8. Household equipment, supplies	178,704,000	43	76,843,000
9. Proprietary medicines	147,898,000	56	82,823,000
10. Soaps, polishes, cleaners	144,213,000	57	82,201,000
11. Sporting goods, toys	140,497,000	90	126,447,000
12. Publishing, media	126,695,000	48	60,814,000
13. Apparel, footwear, accessories	112,780,000	43	48,470,000
14. Gasoline, lubricants, other fuels	104,323,000	34	35,470,000
15. Home electronics equipment	76,167,000	44	33,513,000
16. Jewelry, optical goods, cameras	70,152,000	38	26,658,000
17. Insurance	67,292,000	38	25,571,000
18. Office equipment, computers	63,483,000	24	15,236,000
19. Building material, equipment	56,267,000	44	24,757,000
20. Pet foods, supplies	55,987,000	44	24,634,000
TOTAL TOP 25	\$3,999,541,000	44%	\$1,777,136,000



Michael Damlan
The Young and The Restless

Emma Samms
General Hospital

Marcy Walker
Santa Barbara

Ruth Warrick
All my Children

Sherry Mathis
Search for Tomorrow

Bob Woods
One Life to Live

SOAP OPERA SPECIAL

Eric Braeden
The Young and The Restless

Kristian Alfonso
Days of Our Lives

Frank Runyon
As the World Turns

Marsha McCabe
Search for Tomorrow

Steven Ford
The Young and The Restless

Sharon Gabet
Edge of Night

Kim Zimmer
Gulding Light

Stuart Damon
General Hospital

If your women viewers like the soaps they'll love our special.

Women want to know about ■ other talents of their favorite soap stars ■ behind-the-scenes stories about celebrity lifestyles ■ real personalities behind make-believe personas ■ where daytime celebrities go—and what they do—off the set ■ how they got where they are ■ and how they feel about sex and violence.

SOAP OPERA SPECIAL presents ■ tapes of their modeling sessions ■ in-performance and

An advertiser-supported entertainment special

Available May 27-June 9

Produced by Restivo Production Associates

MG Perin, Inc.

400 East 54 Street New York, New York 10022 (212) 371-1622
50 East 42 Street New York, New York 10017 (212) 697-8687

Hosted by "Dallas" Co-star
Audrey Landers with Larry Angelo

rehearsal footage of soap stars who are rock stars ■ scenes of their leisure time skills and activities ■ clips from yesterday's movies featuring today's soap stars. **Shot entirely on location.**

Stock Index

Closing Closing
Mar 13 Mar 6
Net Percent P/E
Change change Ratio
Market
Capital-
ization
(000,000)

BROADCASTING

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
N ABC	70 3/4	67 1/2	- 3 1/4	- 4.81	11	2,046
N Capital Cities	177 1/2	183	- 5 1/2	- 3.01	18	2,279
N CBS	84 1/4	85 7/8	- 1 5/8	- 1.89	10	2,503
O Clear Channel	17 1/2	17 1/2			20	51
N Cox	56 3/8	59 1/8	- 2 3/4	- 4.65	19	1,591
A Gross Telecast	30	29 5/8	3/8	1.27	7	24
O Gulf Broadcasting	14 3/4	14 3/4			61	646
O Jacor Commun.	3 1/2	3 5/8	- 1/8	- 3.45		
O LIN	25 1/4	24 3/4	1/2	2.02	22	531
O Mairite Commun.	15 3/8	15 1/4	1/8	0.82	19	128
O Orion Broadcast	1/32	1/32				2
O Price Commun.	12 1/8	12 1/2	- 3/8	- 3.00		61
O Scripps-Howard	33 1/2	33 1/2			20	346
N Storer	58 1/8	60 5/8	- 2 1/2	- 4.12	35	953
O Sungroup Inc.	7 3/4	7 3/4				5
N Taft	60 1/4	62 1/2	- 2 1/4	- 3.60	13	546
O United Television	18 3/4	19 1/2	- 3/4	- 3.85	31	206

BROADCASTING WITH OTHER MAJOR INTERESTS

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
A Adams Russell	26 1/2	27 7/8	- 1 3/8	- 4.93	21	162
A Affiliated Pubs	37 1/8	36 7/8	1/4	0.68	11	302
N American Family	26 3/4	28 1/8	- 1 3/8	- 4.89	13	527
O Assoc. Commun.	21 1/2	21	1/2	2.38		103
N A.H. Belo	49 3/4	46 3/8	3 3/8	7.28	18	575
N John Blair	22 3/8	22 5/8	- 1/4	- 1.10	13	179
N Chris-Craft	41 1/2	42 3/4	- 1 1/4	- 2.92		266
N Gannett Co.	53 1/2	56 3/4	- 3 1/4	- 5.73	21	4,288
N GenCorp	40 1/4	39 7/8	3/8	0.94	11	864
O General Commun.	87	89	- 2	- 2.25	19	43
N Jefferson-Pilot	40 3/8	40 1/2	- 1/8	- 0.31	12	1,292
O Josephson Intl.	8 3/4	9 3/8	- 5/8	- 6.67	67	43
N Knight-Ridder	32 1/4	34	- 1 3/4	- 5.15	16	2,088
N Lee Enterprises	32 1/4	32 1/8	1/8	0.39	18	429
N Liberty	30 3/8	31	- 5/8	- 2.02	15	305
N McGraw-Hill	42 1/2	44 1/4	- 1 3/4	- 3.95	16	2,133
A Media General	74	74 3/4	- 3/4	- 1.00	14	516
N Meredith	61 3/4	61 1/4	1/2	0.82	15	582
O Multimedia	48 1/2	48 1/8	3/8	0.78	21	809
A New York Times	41 5/8	42 3/8	- 3/4	- 1.77	19	1,645
O Park Commun.	32 1/2	32 1/2			23	299
N Rollins	20 1/4	21	- 3/4	- 3.57	30	296
T Selkirk	22	23 1/4	- 1 1/4	- 5.38	48	179
A Tech Operations	54 3/4	54 3/8	3/8	0.69	18	50
N Times Mirror	46 1/4	50	- 3 3/4	- 7.50	14	3,177
N Tribune	40 7/8	39 3/4	1 1/8	2.83	18	1,651
O Turner Bcstg.	19 1/4	20 1/2	- 1 1/4	- 6.10	385	392
A Washington Post	99 3/4	100	- 1/4	- 0.25	18	1,395

CABLE

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
A Acton Corp.	4 1/2	4 7/8	- 3/8	- 7.69		26
O AM Cable TV	2 5/8	2 3/8	1/4	10.53		9
N American Express	41 3/8	42 3/4	- 1 3/8	- 3.22	22	8,911
N Anixter Brothers	16 1/4	18 1/8	- 1 7/8	- 10.34	20	296
O Bumup & Sims	9 1/8	8 5/8	1/2	5.80	130	82
O Cardiff Commun.	1/2	1/2				50
O Comcast	24 5/8	24 5/8			28	303
N Gen. Instrument	17 7/8	19 1/4	- 1 3/8	- 7.14	18	579
N Heritage Commun.	22 3/8	23 5/8	- 1 1/4	- 5.29	42	169
O Jones Intercable	6	6 1/8	- 1/8	- 2.04	19	53
T Maclean Hunter X	25 1/2	27	- 1 1/2	- 5.56	35	940
A Pico Products	4 3/8	4 1/2	- 1/8	- 2.78	20	15
O Rogers Cable	7 1/2	8	- 1/2	- 6.25		168
O TCA Cable TV	19 1/4	18 3/4	1/2	2.67	37	128
O Tele-Commun.	24	24 3/8	- 3/8	- 1.54	77	1,004
N Time Inc.	48 1/2	48 3/4	- 1/4	- 0.51	17	2,943
N United Cable TV	38 1/4	37 1/4	1	2.68	64	420
N Viacom	42 3/4	43 1/4	- 1/2	- 1.16	17	578

Market
Capital-
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(000,000)

Closing Closing
Mar 13 Mar 6
Net Percent P/E
Change change Ratio
Market
Capital-
ization
(000,000)

SERVICE

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
O BBDO Inc.	48 3/4	50 1/2	- 1 3/4	- 3.47	14	308
O Compact Video	3 3/4	4 3/8	- 5/8	- 14.29		16
N Comsat	31 5/8	31 1/4	3/8	1.20	13	572
O Doyle Dane B.	20 3/4	21 1/4	- 1/2	- 2.35	17	110
N Foote Cone & B.	54 1/4	54 3/4	- 1/2	- 0.91	10	186
O Grey Advertising	149	148	1	0.68	10	89
N Interpublic Group	36 1/8	37 1/4	- 1 1/8	- 3.02	12	390
N JWT Group	30	30			9	179
A MovieLab	6 3/4	6 1/2	1/4	3.85		11
O Ogilvy & Mather	41	41 1/4	- 1/4	- 0.61	18	375
O Sat. Syn. Syst.	7 1/2	8 1/4	- 3/4	- 9.09	11	43
O Telemation	5 3/4	5 3/4			6	7
O TPC Commun.	3/16	3/16				
A Unitel Video	6 5/8	6 5/8			12	14
N Western Union	8 3/4	9 1/8	- 3/8	- 4.11		211

PROGRAMING

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
O American Nat. Ent	1 5/16	1 3/8	- 1/16	- 4.51	7	3
O Barris Indus	13 3/8	13 5/8	- 1/4	- 1.83	223	76
N Coca-Cola	65	65 3/4	- 3/4	- 1.14	14	8,608
N Disney	76 1/8	76 3/4	- 5/8	- 0.81	125	2,568
N Dow Jones & Co.	43	43 1/8	- 1/8	- 0.29	21	2,764
O Four Star	4 1/4	4 1/2	- 1/4	- 5.56	4	3
A Fries Entertain.	8 5/8	8 3/4	- 1/8	- 1.43	16	29
N Gulf + Western	32 1/4	33 5/8	- 1 3/8	- 4.09	9	2,256
O King World	25	26	- 1	- 3.85	34	125
O Robert Halmi	2 1/2	2 1/2			50	42
A Lorimar	37 5/8	38 3/4	- 1 1/8	- 2.90	19	267
N MCA	46 1/2	48 3/4	- 2 1/4	- 4.62	20	2,254
N MGM/UA	12 7/8	13	- 1/8	- 0.96	15	639
N Mizlou	2 5/16	2 5/16				10
N Orion	11 3/4	11 5/8	1/8	1.08	26	111
O Reeves Commun.	8 7/8	8 5/8	1/4	2.90	33	110
O Sat. Music Net.	6 1/4	7	- 3/4	- 10.71		42
O Telepictures	21 7/8	21	7/8	4.17	20	168
N Warner	23 7/8	24 7/8	- 1	- 4.02		1,447
A Wrather	20	20 1/4	- 1/4	- 1.23		137

ELECTRONICS/MANUFACTURING

Company	Closing Mar 13	Closing Mar 6	Net Change	Percent change	P/E Ratio	Market Capitalization (000,000)
N Arvin Industries	21 5/8	22 3/4	- 1 1/8	- 4.95	6	163
O C-Cor Electronics	7 3/4	8 1/2	- 3/4	- 8.82	111	23
O Cable TV Indus.	3 7/8	4	- 1/8	- 3.13	23	12
A Cetec	7 5/8	7 3/4	1/8	1.61	9	17
O Chyron	11 1/2	11 3/4	- 1/4	- 2.13	21	106
A CMX Corp.	2 5/8	2 3/4	- 1/8	- 4.55		6
A Cohu	8 7/8	9 3/8	- 1/2	- 5.33	9	15
N Conrac	13 1/4	13	1/4	1.92	13	81
N Eastman Kodak	69 1/2	70	- 1/2	- 0.71	14	11,457
O Elec Mils & Comm.	6 1/2	7 1/4	- 3/4	- 10.34		19
N General Electric	62 5/8	64	- 1 3/8	- 2.15	13	28,350
O Geotel-Telemet	1 3/4	2	- 1/4	- 12.50	19	5
N Harris Corp.	29 1/2	31	- 1 1/2	- 4.84	15	1,178
N M/A Com. Inc.	18 3/4	20	- 1 1/4	- 6.25	23	811
O Microdyne	5 1/2	5 3/4	- 1/4	- 4.35	16	25
N 3M	82 7/8	84 3/8	- 1 1/2	- 1.78	14	9,701
N Motorola	32 3/4	33 5/8	- 7/8	- 2.60	11	3,877
N N.A. Philips	41 1/4	42 7/8	- 1 5/8	- 3.79	10	1,184
N Oak Industries	2 1/8	2	1/8	6.25		35
N RCA	39 1/8	40 3/8	- 1 1/4	- 3.10	12	3,205
N Rockwell Intl.	36 1/4	37 3/4	- 1 1/2	- 3.97	12	5,391
N Sci-Atlanta	11 7/8	13 1/4	- 1 3/8	- 10.38	24	276
N Signal Cos.	33 1/4	31 7/8	1 3/8	4.31	14	3,626
N Sony Corp.	18 1/4	18 1/4			18	4,214
N Tektronix	60 3/8	62 5/8	- 2 1/4	- 3.59	10	1,162
A Texscan	4 3/8	5 3/4	- 1 3/8	- 23.91	6	29
N Varian Assoc.	33 1/2	35 3/8	- 1 7/8	- 5.30	13	723
N Westinghouse	30 7/8	31 1/2	- 5/8	- 1.98	11	5,405
N Zenith	22	22 3/4	- 3/4	- 3.30	8	486
Standard & Poor's 400	199.03	202.23	-	3.20	-	1.58

*T-Toronto, A-American, N-N.Y., O-OTC. Bid prices and common A stock used unless otherwise noted. "O" in P/E ratio is deficit. P/E ratios are based on earnings per share

for the previous 12 months as published by Standard & Poor's or as obtained by BROADCASTING'S own research. Notes: * Awaiting release of new shares outstanding and earnings per share figures. ** Formerly Orrox Corp.



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"Andy Griffith"

New life in old TV shows

Network series of the past come back as growing number of independents increases demand for product once considered marginal

If you happen to live in Tucson, Ariz., Albany, N.Y., or Hartford, Conn., chances are you're seeing a good deal of Steve Douglas and his kids, Ernie, Chip and Robbie. Depending on the town, you may also be running into Rob Petrie, head writer on *The Alan Brady Show*, and his wife, Laura. And no matter where you go today, it's hard to get away from newspaper reporter Tim O'Hara and that suspicious uncle of his, Martin.

The characters in three popular former network series, *My Three Sons* (ABC, 1960-65 and CBS, 1965-72), *The Dick Van Dyke Show* (CBS, 1961-66) and *My Favorite Martian* (CBS, 1963-66), are on the tube again as a growing number of old half-hour and hour network series make their way back to television, attracting a whole new generation of viewers.

The past couple of years have seen a resurgence of such programming, variously called "vintage," "classic," "perennial" or "evergreen." But whatever it's called, stations are buying and airing more of it than ever before. A major factor in the return of these series, broadcasters and program distributors agree, is the growth of independent stations, especially those in markets where product availability decreases as second or third independents go on the air.

Another factor in the return of these older series, programmers say, is the price—in a day

when six figures per episode for new off-network series are routine, these series are, relatively, a bargain. (However, some distributors warn that that, too, is changing.)

Distributors also note that many new independents, especially the new sign-ons in the 50-plus markets, cannot afford to stock their shelves with a *Magnum, P.I.*, *Cheers* or *Facts of Life*. But many of the older series, they explain, are tested, tried and affordable—with the added plus that there are millions of viewers for such shows as *Cisco Kid* (1950, syndicated) or *Combat* (ABC, 1962-67) that are, in effect, "first-run, off-network" series because it's been years since their first television exposure.

In response, at least four major program distributors have established separate divisions charged with marketing this special product, and several other distributors have begun marketing older series product heretofore unavailable. The response, they claim, is overwhelming.

And the market is not only limited to new independents. Established major-market independents, as well as some network affiliates, are beginning to schedule old series in noncritical time periods.

Some recent developments:

- Over the past year MCA formed its Encore Division charged with exploiting older series, some of which formerly were not available in syndication.

- Telepictures established a division called Perennial to concentrate on selling such series as *My Favorite Martian*, *Here's Lucy* (CBS, 1968-74), *Mayberry RFD*

(CBS, 1968-71) and *The Dick Van Dyke Show*.

- Previously, Worldvision Enterprises set up its Evergreen Division with responsibility to distribute *Ben Casey* (ABC, 1961-66), *The Mod Squad* (ABC, 1968-73), *Combat* and *Dark Shadows* (ABC, 1966-71), among others.

- Columbia Pictures Television Distribution banded together with LBS Communications last year to distribute *Gidget* (ABC, 1965-66) for a limited summer run on an advertiser-supported basis.

- And DFS Program Exchange, a subsidiary of the New York-based advertising agency, Dancer Fitzgerald Sample, secured the rights to *I Dream of Jeannie* (NBC, 1965-70), *The Brady Bunch* (ABC, 1969-74) and *The Partridge Family* (ABC, 1970-74), and has successfully launched those series back into syndication on an advertiser-supported basis.

- In addition, middle-sized distributors such as Blair Entertainment and King World have also recently become more active in distributing older "vintage series."

More Than the Classics

And many of the older series being revived are not the well-known classics of perpetual reruns, such as *Leave It To Beaver* (CBS, 1957-58; ABC, 1958-63), on 200 stations, or *The Honeymooners* (now in its 93d run on WPIX(TV) New York), which have devoted viewers and have achieved cult status. Instead, many of the older series making their

way back to television have been better known by television trivia buffs than those now involved in bringing them to market and getting them on the air.

Twenty-four new independent stations went on the air in the first 11 months of 1984, according to the Association of Independent Television Stations, and another 42 are slated to sign on in the near future. "It's the influx of a large number of new independent stations coming on the air that are searching, grasping for programming that has created the demand [for older series]," explained Gregg Miller, program director at Taft Broadcasting's independent WTAF-TV Philadelphia. "And because [new independents] have created this demand for programming," he added, "they're looking for anything they can get their hands on."

During the first week of 1985, for example, two independents signed on in Tucson, Ariz. (BROADCASTING, Jan. 28), joining three network affiliates and another independent. One of the stations, KDTU(TV) (ch. 18), is owned by the Catholic Diocese of Tucson, and is positioning itself as "the family channel." A disoriented viewer might get the impression he or she fell into a time warp since KDTU is scheduling *That Girl* (ABC, 1966-71), *Ben Casey* (ABC, 1961-66), *The Andy Griffith Show* (CBS, 1960-68), *The Mary Tyler Moore Show* (CBS, 1970-77), *The New Dick Van Dyke Show* (CBS, 1971-74), *I Love Lucy* (CBS, 1951-57) and *Eight is Enough* (ABC, 1977-81). The other new independent, KPOL-TV (ch. 40), has a heavier mix of contemporary programming.

Classic programs are making their way back to the airwaves in a number of ways: syndication, network television and pay cable. Although most of the activity is concentrated on marketing the series to television stations, in some cases the networks, and even pay cable channels, are going forward with the production of new episodes (or searching out "lost" ones) of series that had their heyday 20 or more years ago.

Viacom Enterprises, which has continually marketed many of its older series, recently announced that, with Jackie Gleason, it will offer unavailable half-hour episodes of *The Honeymooners*. The new episodes will be put together from the original *Honeymooners* sketches that were part of *The Jackie Gleason Show* (CBS, 1952-57), and have not been seen on television since. Viacom has sold 52 half-hour episodes and a special to Showtime, and plans to eventually bring the whole package into syndication. At that time, a spokesperson said, Viacom hopes to squeeze an extra 25 half hours out of the old footage so that stations will have a total of about 75 new *Honeymooners* episodes to broadcast. Viacom will promote the series kick-off by offering two two-hour *Honeymooners* specials to stations on a barter basis next fall.

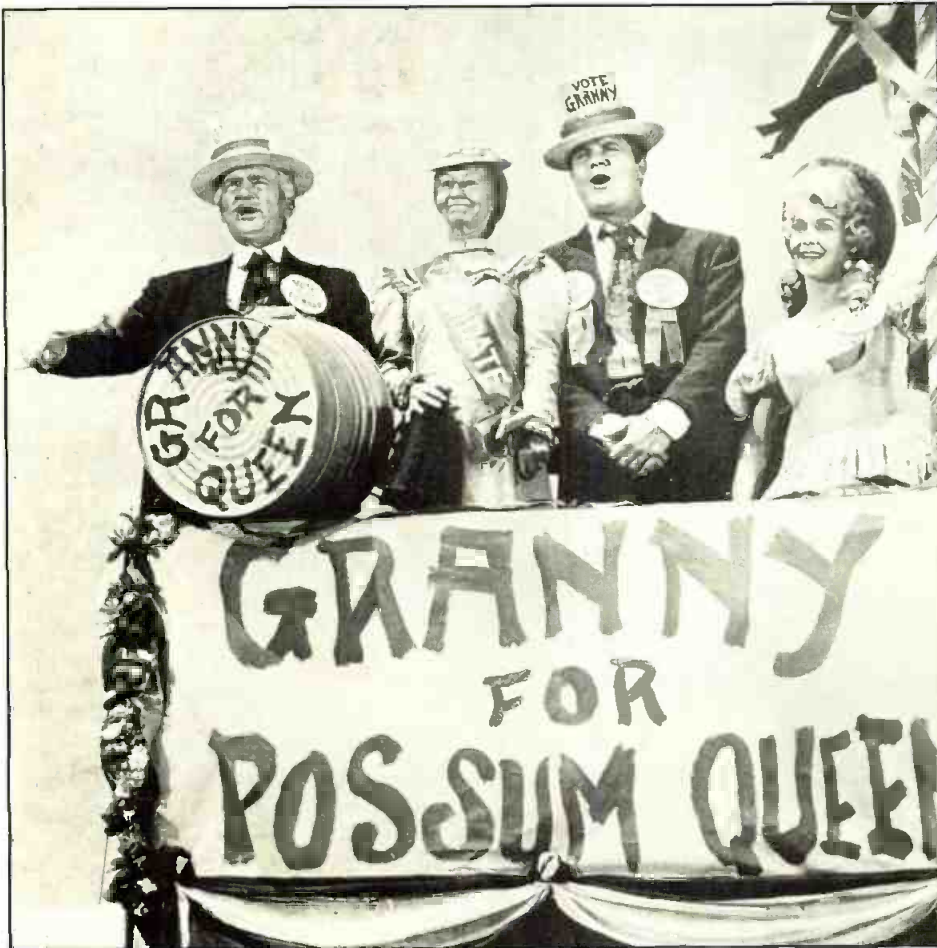
In addition, The Disney Channel is now running new episodes of *Leave It To Beaver*. Retitled *Still the Beaver*, the series picks up 20 years later and features most of the original cast—Jerry Mathers (Beaver), Tony

Dow, Barbara Billingsley and Ken Osmond. The Disney Channel originally put in a 13-episode order, and Disney officials said the viewer response was so positive that they ordered an additional 13 episodes. Two episodes are shown each month. The series is produced by Universal Pay Television and taped on the original set at Universal studios.

Other vintage series that may soon be reincarnated include *The Twilight Zone* and *Alfred Hitchcock Presents*. CBS has a firm commitment to air 13 episodes of an all-new *Twilight Zone* this fall. The series formerly ran on CBS in 1959-64, and this fall's recreation, produced by Phil DeGuere, will include some new renditions of old *Twilight Zone* stories. Meanwhile, NBC has ordered a two-hour made-for-TV movie titled *Alfred Hitchcock Presents*, which will be based on the old *Alfred Hitchcock Hour* that ran on CBS in 1962-64.

Occasionally, older series return on a one-shot, made-for-TV movie basis. This was the case in 1983 when CBS broadcast the made-for-TV movie *The Return of the Man From U.N.C.L.E.*, which was modeled after the original series, *The Man From U.N.C.L.E.* (NBC, 1964-68). Both Robert Vaughn and David McCallum recreated their respective roles of Napoleon Solo and Illya Kuryakin.

And on Feb. 16, CBS broadcast a made-for-TV movie titled *Kojak: The Belarus File*, which was based on the *Kojak* series (CBS, 1973-78). Telly Savalas, who starred in the series, also recreated his role for the



"Beverly Hillsbillies"



"My Three Sons"

TV movie. And according to Carl Russell, MCA-TV senior vice president, *Kojak* is syndicated in 70 markets, and renewals have just been signed by Metromedia's WNEW-TV New York and WTTG-TV Washington. According to MCA-TV, demand for *Kojak* has intensified so much that they have decided to offer additional runs of the series, from six runs per episode to 12 over the license period.

However, new first-run productions of vintage series have had a tough time making it back on the networks. After CBS's broadcast of *Kojak: The Belarus File* achieved an 18.5 rating and 31 share—giving CBS its highest Saturday night average of the season—reports circulated that CBS might be interested in bringing back *Kojak* as a regular series. However, at a recent press conference, Harvey Shephard, CBS Entertainment executive vice president, emphatically denied that CBS planned to renew the series. Similarly, tentative plans by ABC last year to bring back *Marcus Welby, M.D.* (ABC, 1969-76) fell through. ABC commissioned a pilot, *The Return of Marcus Welby, M.D.*, from Universal, and it ran as a two-hour, made-for-TV movie in May 1984.

Shrinking Product

One of the reasons for the increased interest in older series, believes Joseph D. Zaleski, president, domestic syndication, Viacom Entertainment, is the erosion of what he calls the "trickle-down effect." According to Zaleski, until the late 1970's, the principal buyers of off-network series were affiliated stations seeking to fill early and late fringe time periods. As the networks expanded their schedule, forcing many affiliates out of the market for off-network syndicated product, the major independents moved in to fill that void. Normally, Zaleski related, the top-rated independents in a market would pass up renewing a second license agreement for the off-network series because the supply of shows coming off the network was steady, and the product would then "trickle down" to the second- or third-rated independent in the market.

"What has occurred now is that there is a shrinkage of available product coming off the networks," Zaleski said. "Where in the last four years we had almost 130 shows available for syndication," he continued, "over the next four years we're going to have maybe 22 shows available." The result, he pointed out, is that the top-rated independents are renewing their license agreements for a second round, cutting off a supply of product once destined for other independents in the market. "That shrinkage has caused a shortage at the independent level," Zaleski explained, "so what's happened is the trickle-down effect is not occurring anymore. The bottom layer of independents—and the new independents that have come onto the scene—have to find programming. What they have to do therefore is go after other programs or older programs."

Many of Viacom's older series are enjoying a healthy life in perpetual reruns. Among them: *The Andy Griffith Show* (CBS, 1960-68) is on 112 stations; *Hogan's Heroes* (CBS, 1965-71) is also on 112 stations; *The Beverly*



"Dick Van Dyke"

ly Hillbillies (CBS, 1962-71) is on 103 stations; *The Wild, Wild West* (CBS, 1965-69) is on 74 stations, and *My Three Sons* is on 56 stations.

And, Zaleski claims, ratings erosion for older series is minimal. Since 1975, he said, *The Andy Griffith Show* has averaged a 5.5 national rating; *The Beverly Hillbillies*, 4.6; *Gunsmoke* (CBS, 1955-75), 6.6, and *I Love Lucy*, 4.5. "Sometimes we're going to deliver better ratings with a 35-year-old show than we are with a one-year-old show that is a stiff and is never going to deliver," Zaleski noted.

Indie Activity

Perhaps typical of the new independents that are loading up on older series is WUSV-TV Albany-Schenectady-Troy, N.Y. The station went on the air last Nov. 30 and competes with another commercial independent and three network affiliates in the 52d ADI. WUSV-TV's morning schedule includes *Lassie* (CBS, 1954-71), *Medical Center* (CBS, 1969-76), *The Rifleman* (ABC, 1958-63), *Gomer Pyle, U.S.M.C.* (CBS, 1964-69), *My Three Sons*, *The Beverly Hillbillies*, *The Courtship of Eddie's Father* (ABC, 1969-72), *My Favorite Martian*, *The Honey-mooners* (CBS, 1955-56) and *Gunsmoke* (CBS, 1955-75).

Frederick Malbone, general manager of WUSV-TV, acknowledges nobody will really know how the lineup is performing until the February ratings books are released in a couple of weeks. But judging from the mail the station has received, "we've had great response." Observed Malbone: "There are people who have never seen these shows."



"Partridge Family"

Getting new viewers for older series is exactly what some distributors had in mind. "We had this wealth of programming that was lying dormant because we were so active with *Magnum, P.I.*, *Simon & Simon* and the movie packages, that we really didn't have the manpower to be in the market with this other evergreen programming," explained Shelly Schwab, MCA-TV senior marketing vice president, about the creation of MCA-TV's Encore Programs.

The Encore Programs division was established in October 1984 to bring back or introduce into syndication popular MCA series, some of which had never been released into syndication and one which had its network run 29 years ago (*Love That Bob*, NBC, 1955; CBS, 1955-57; NBC, 1957-59). According to Schwab, Rod Serling's *Night Gallery* (NBC, 1970-73) is now in 20 markets, and *It Takes a Thief* (ABC, 1968-70) airs in 12 markets.

And Schwab points out that sales are not restricted to independents, although he concurs they are the principal buyers. "We're also making deals with affiliates," he said. For example, *Five Star Mystery*—an umbrella title for a package of five different action/adventure hour series which had runs on various networks between 1971-79 (*Delvecchio*; *Ellery Queen*; *O'Hara, U.S. Treasury*; *Mrs. Columbo*, and *City of Angels*—has been sold to 30 stations, including WAGA-TV Atlanta and ABC O&O's KABC-TV Los Angeles and KGO-TV San Francisco, for late-night scheduling.

Since most independent television stations have to fill about 18 hours of programming every day, explained one programming vice president at a New York-based rep firm, "the only way you can afford to program all those hours is by buying some older series." In addition, the vice president pointed out, "you're an independent with two other independent competitors. You just purchased *Facts of Life* for \$24,000 per episode. How are you going to make money on that show? You're probably not. So you have to balance your portfolio of inventory with product that's less expensive. The increasing number of distribution channels has suddenly made this product that was of a 'B' nature into an 'A' nature."

And although an older series may be purchased with an eye for a particular time period, after several runs it may find itself moved to an entirely different daypart. Observed Tom Spitz, program director at KBHK-TV San Francisco, "A classic program may work better than newer product in some time periods. Certainly some of the newer product has done very well. But it depends. We carry *The Andy Griffith Show* and *Leave It To Beaver* [CBS, 1957-58; ABC, 1958-63] in daytime. But a number of those programs were purchased six or seven years ago for early fringe."

Beaver on KBHK-TV at 9:30 a.m., according to Nielsen's November book, averaged a 1 rating and 7 share, beating by one share point *Press Your Luck* on KTZO(TV). KBHK-TV also runs *Andy Griffith* and *Petticoat Junction* (CBS, 1963-70) twice each weekday. *Griffith*, which runs at 11 a.m. and then again at 1 p.m., averaged a 2/8 and 2/7, respectively, which tied with *Another World*

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The test, developed especially for television by doctors and supported by the National Society to Prevent Blindness, was designed to make viewers aware of possible eye problems.

After the program, there were numerous calls from viewers who requested a list of the optometrists in their area.

Encouraging viewers to take special care of themselves is all a part of the Fetzer tradition of total community involvement.

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The Fetzer Stations

WKZO Kalamazoo, Michigan	WKZO-TV Kalamazoo- Grand Rapids	KOLN-TV Lincoln, Nebraska	KGIN-TV Grand Island, Nebraska
WJFM Grand Rapids, Michigan	WKJF Cadillac, Michigan	WKJF-FM Cadillac, Michigan	KMEG-TV Sioux City, Iowa



"Leave it to Beaver"

on NBC affiliate KRON-TV in the afternoon run and in each case outdrew *Price is Right* and *Family* on KTZO. *Petticoat Junction* at 11:30 a.m. averaged a 1/6 and tied with *The Newlywed Game* opposite it on KTZO, then averaged a 2/6 at 1:30 p.m., beating the second half-hour of *Family* on KTZO but slipping behind *Another World* on KRON-TV.

Worldvision Enterprises established its Evergreen Division three-and-a-half years ago to distribute many of the old hour and half-hour series that appeared on ABC from the 1950's to the early 70's. "We felt there was going to be an explosion in the marketplace—which we were right on the money with—due to all the new independents and increased broadcasting activity," explained Burton Rosenburgh, vice president for the division. Rosenburgh said the company "also felt that there was a home for this programming—that people were concentrating too much on news and information, on first-run, the big home hitters. As an industry, we weren't paying a lot of attention to this stuff. But you still need defensive lineman."

The Evergreen Division has eight hour-long series, 22 half-hour series, 10 animated children's shows, 68 features and about 30 specials, including *The Mod Squad* (1968-73), *The Invaders* (1967-68), *The Doris Day Show* (1968-73), *One Step Beyond* (1959-61), *Ben Casey* (1961-66) and *Dark Shadows* (1966-71), among others.

Dark Shadows has been sold to 74 markets, while *The Fugitive* is in 84 and *Combat* in 56.

Affiliates Too

"We're starting to see more affiliates wanting to fill certain late night and weekend areas with a lot of this classic programming," Rosenburgh noted. "We're finding more affiliates want to become more competitive and they're playing around with time periods in the mornings, late night and weekends." Nonetheless, Rosenburgh reports that about 75% of Evergreen's business is done with independents, 25% with affiliates.

One of the Evergreen division's most popular affiliate pick-ups is *The Jackson Five* (ABC, 1971-73), 23 animated half-hours

where the voices of the five Jackson brothers were used. According to Worldvision, 16 affiliates are pre-empting some portion of the weekend morning lineup to carry the series, including WKBW-TV Buffalo, N.Y.; WHEC-TV Rochester, N.Y.; WLUK-TV Green Bay, Wis., and WJKS-TV Jacksonville, Fla.

In addition, *The Invaders* (ABC, 1967-68) has been picked up by affiliates including WTVK(TV) Knoxville, Tenn.; KLAS-TV Las Vegas, and KEYT(TV) Santa Barbara, Calif. Worldvision also sold *Ben Casey* to WNBC-TV New York, WPWR-TV Aurora, Ill. (Chicago), KTVT(TV) Dallas and KDTU(TV) Tucson, Ariz.

But the distribution of older series—the description "older" is universally shunned by syndicators in favor of the term "classic" or "vintage"—is not the province of "major" studios alone. Recently several medium and smaller distributors have acquired the rights to older product and launched their own marketing efforts.

King World has made inroads with *Topper* (CBS, 1953-55), *The Guns of Will Sonnett* (ABC, 1968-69) and *Branded* (NBC, 1965-66). "Of course, they're classics; that's what it amounts to," said Sid Cohen, senior vice president, national sales, King World. "The reason for a lot of this product coming back is twofold," he added. "First is the scarcity of off-network product. The second is this product will play and rate on stations. People will watch it. *Topper's* legacy is 'Ghostbusters.'"

Since making a big push for the programs at this year's NATPE International conference, King World has cleared the two westerns in 51 markets. (With 48 episodes for *Branded* and 50 for *Guns of Will Sonnett*, King World is packaging them as 98 western half-hours.) *Topper* has cleared 10 markets. "It's not the most expensive product in the world," Cohen admits, "but then we don't expect it, either."

Two-and-a-half years ago, DFS Program Exchange, a subsidiary of Dancer Fitzgerald Sample, acquired the rights to *Bewitched* (ABC, 1964-72). "We identified a real market for these shows and for the first time have gone out and aggressively sold them," said Jack Irving, senior vice president and senior associate media director at DFS. In the last year DFS Program Exchange also acquired the rights to *I Dream of Jeannie* (NBC, 1965-70) and *The Partridge Family* (ABC, 1970-74).



"I Dream of Jeannie"



"Gunsmoke"

According to Irving, *Bewitched* is now cleared in 93 markets representing 68% coverage; *I Dream of Jeannie* is in 50 markets (22%), and *The Partridge Family* is in 25 markets (26%). And even though the shows are distributed on an advertiser-supported basis, Irving doesn't have to worry about the traditional 70% national clearance because all the barter time in the shows is owned by General Mills.

And, Irving points out, the ratings aren't half bad: On independent wxon(TV) Detroit, for example, the November Arbitron showed *Bewitched* with an 8 rating and *Jeannie* with a 6 rating scheduled back-to-back at 5-6 p.m., beating out the 5:30 local news on CBS affiliate WJBK-TV. Independent KTXH(TV) Houston achieved a 6 rating at 5-5:30 with *Bewitched*, Irving reported, beating *The Dukes of Hazzard* on KHTV(TV), while *Jeannie*, which follows at 5:30-6, outdraws the local news on CBS affiliate KHOU-TV with a 7 rating. And on independent WTTG-TV Washington, Irving said, *Bewitched* at 10:30-11 a.m. averaged a 5/24 and was number one in the time period among women 18-49, 18-34, 25-49 and 25-54.

The stations buying older series are "primarily independents," said Irving. And among some "established" independents, he continued, the trend is to move such shows into more critical time periods. After some stations saw older series working in daytime, he said, "with our encouragement [they] had the nerve to put them up against some very strong, high-priced sitcoms just off the network and found, much to their delight, that these shows perform very well, both as a transition vehicle out of a kid's block into news, but also in sheer strength of numbers alone."

Another new independent carrying a heavy schedule of older series is WTIC-TV Hartford-New Haven, Conn., which went on the air last fall in the 22d ADI. After a slate of children's shows in the morning, the schedule fills up with *Bonanza* (NBC, 1959-73), *Perry Mason* (CBS, 1957-66), *The Dick Van Dyke Show*, *Green Acres* (CBS, 1965-71), *My Three Sons*, *The Munsters* (CBS, 1964-66), *The Addams Family* (ABC, 1964-66) and *McHale's Navy* (ABC, 1962-66). On weekends the station runs *Lost In Space* (CBS, 1965-68) and *Voyage To the*



"The Honeymooners"

Bottom of the Sea (ABC, 1964-68).

During the November sweep, *Bonanza* averaged a five share in Nielsen at 9-10 a.m., beating *Morning Stretch* and *Love Connection* on NBC affiliate WVIT(TV), as well as paid religious programming on the other independent. *Perry Mason* also averaged a five share at noon-1 p.m., outdrawing the noon movie on the rival independent. But *Bewitched* on independent WTXX(TV) averaged a 3/8 at 5:30-6 p.m., compared to a 2/4 for *McHale's Navy* on WTIC.

"For your typical teen-ager today these are fresh programs because by and large a lot of them have fallen out of the 3-5 p.m. syndication block," observed Scott Carlin, vice president and general sales manager, Telepictures Perennial. "What has obviously sustained them and keeps these shows alive is the fact that they still work," he added.

According to Carlin, *Here's Lucy* is sold in more than 100 markets, *My Favorite Martian* is in 75 markets and *The New Dick Van Dyke Show* and *Mayberry, R.F.D.* are each in about 50. According to another Telepictures official, *My Favorite Martian* grossed \$1.7 million in licensing fees during the first six months it was reintroduced into the marketplace.

"This stuff is valuable," said Dan Greenblatt, president, LBS Distribution, "but not necessarily as valuable as everybody is starting to proclaim. There's money in vintage programs, but not tons." Last year, LBS teamed up with Columbia Pictures Television Distribution and formed Colex, a joint venture to distribute many of the older television series lying dormant in Columbia's library. The first project LBS distributed was *Gidget*, which ran on an advertiser-supported basis last summer on 90 stations and achieved a national rating of 2. After the limited 13-week run the show was then offered to stations on a cash basis.

Residual Questions

But for Greenblatt the dilemma hasn't been a lack of market for older series, but how best to sell them. "On some of these series the residuals aren't paid down," he explained, "so in order to make them more cost effective we would try to originally put them out on a barter run, generate some income out of

that in order to pay down the residuals. This has been the reason a lot of these shows—the *Route 66's* (CBS, 1960-64) and *Naked City's* (ABC, 1958-63)—have not been seen before: the residuals are enormous."

According to Greenblatt, it is "not uncommon" for 30 or so episodes to have residuals in the \$250,000 range over the first two runs. Although it decreases with more runs, "the big bite is upfront." Continued Greenblatt: "And a lot of this product you can't get premium license fees because it defeats the whole purpose of why somebody's bought it. The way we figured it out is if we put it out in barter we should be able to generate enough to cover the first few runs and bank some of the profit against future residuals. And that seems to be working out."

At the same time, however, several series marketed under the Colex banner, Greenblatt said, have been paid down. Those shows include *Father Knows Best* (CBS, 1954-55; NBC, 1955-58; CBS, 1958-62); *The Donna Reed Show* (ABC, 1958-66); *The Burns and Allen Show* (CBS, 1950-58), and *The Monkees* (NBC, 1966-68). Those shows were originally part of Colex's "program bank," where a total of 11 older series were divided into three groups and stations could buy aggregate runs. So if the station started with one program and it wasn't working, it could "transfer" to another program in the bank and didn't have to eat the cost of the unused runs. "It worked to some degree but was not overwhelming," Greenblatt said. "Because there was no common end date for

a lot of the shows, we had to keep revising the banks market-by-market." About a dozen stations signed up for the bank, Greenblatt said, most of them new independents.

Blair Entertainment realized about \$4 million in license fees after the first year of selling *The Cisco Kid* to 60 stations, according to Richard Coveny, Blair Entertainment president. But Blair decided to go the all-cash route for *The Cisco Kid* and, more recently, *Death Valley Days* (syndicated, 1952-70), because "it's impossible to try and do these things on a barter basis since they're playing in too many different time periods," Coveny explained. "Stations tend to put them in a block of westerns." Blair introduced *Death Valley Days* at NATPE and right away cleared about 11 markets. Of the 156 half-hour episodes, Coveny said, 18 feature President Reagan as host or star.

In addition, Republic Television (formerly National Telefilm Associates) has also seen increased activity in the sale of older series. It just sold *Bonanza* to seven stations, including WPCQ-TV Charlotte, N.C.; WDEF-TV Chattanooga, Tenn.; WTAE-TV Pittsburgh; WTKK(TV) Manassas, Va.; WGHP-TV High Point, N.C., and KFYZ-TV Bismarck, N.D. Republic also cleared *The High Chaparral* (NBC, 1967-71) on five other stations, and *Laramie* (NBC, 1959-63) has been sold to Metromedia's KTVT(TV) Fort Worth, Tex. In addition, Republic sold *Get Smart* (NBC, 1965-69; CBS, 1969-70) to WFLD-TV Chicago, WFMZ-TV Allentown, Pa., and WYAH(TV) Portsmouth, Va. □

ABC orders 27 pilots for fall

Erlight confirms 'Dynasty' spin-off; genre breakdowns: 12 comedy, 14 drama, one variety

ABC-TV last week joined CBS and NBC (BROADCASTING, March 11) in disclosing its prime time pilot slate which ABC Entertainment President Lew Erlight told reporters is expected to fill five to seven hours in the 1985-1986 season beginning next fall. In a news briefing in his Los Angeles office last Tuesday (March 12), Erlight detailed 27 pilot orders, slightly fewer than second-place NBC (with 30) and more than front-runner CBS (with 20). The ABC executive also confirmed that a spin-off from the network's hit series *Dynasty*, titled *The Colbys* and starring John James, is also a firm addition in the fourth quarter of 1985 and that the previously-announced pilot of a new Aaron Spelling-produced serial drama, *Dark Mansions*, will not appear until mid-season.

Erlight said ABC has not significantly increased its development effort, despite its third-place ratings status, but said the emphasis has shifted more toward comedy than had been anticipated. He also said ABC plans to replace its Thursday movie with series in the coming year.

The 12 comedy pilots are:

- *Goodbye Charlie*, starring Suzanne Somers as a man who dies and returns to life as a woman, produced by 20th Century-Fox.
- *Joanna*, with Cindy Williams playing the manager of a Brooklyn trucking company, from Paramount Television and executive

producer Gary Nardino.

- *Emily*, with Ellen Burstyn cast as a 52-year-old grandmother who lives with her daughter and two grandchildren, from Gruber-Peters Productions in association with Centerpoint Productions. Jon Peters and Peter Gruber are co-executive producers, while Paul Bogart is producer-director. Writers are Jack Kaplan and Diane Wilk.

- *The Faculty*, about high school teachers and students in a transitional neighborhood school. Targeted at an adult audience, from You and Me Kid Productions in association with Embassy Television. Jay Tarses writes and directs, while Fred Baum produces.

- *Full House*, also from Embassy, it stars Della Reese and Paul Winfield as grandparents of a black family.

- *Hearts of Steel*, about unemployed steelworkers who take over a restaurant in a small Pennsylvania town, from Witt-Thomas-Bull Productions. Barry Kemp is director, Sheldon Bull writer-producer and Sue Palladino associate producer.

- *Just Plain Rich Folks*, concerning what happens to members of an average family who win a lottery, is from Mort Lachman in association with Alan Landsburg Productions. Writers are Chick Mitchell and Geoff Neigher, with Mort Lachman and Merrill Grant co-executive producers.

- *The Mayor*, from Universal Television, starring Kevin Hooks as an unemployed young man who unexpectedly gets elected mayor of the city where he lives.

- *Mr. Sunshine*, about a college professor

who refuses to accept his blindness as a disability, from executive producers Henry Winkler and John Rich at Paramount Television.

■ *Sam*, starring Loretta Swit as a working single mother, is from 20th Century Fox Television.

■ *Moscow Bureau*, focusing on news correspondents in the Soviet Union, written by David Lloyd for Witt-Thomas Productions, in association with Paramount.

■ *Growing Pains*, from Warner Bros. Television, with Neal Marlens and Tom Cherones co-producing, Marlens writing and John Pasquin directing.

The 14 drama pilots are:

■ *The Brothers-in-Law*, from Stephen J. Cannell Productions and starring Mac Davis as one of two business partners fighting for "the common man."

■ *Spenser: For Hire*, starring Robert Urich as a private detective in a Warner Bros. Television production based on the mystery series of the same name.

■ *Northstar*, with Greg Evigan in what is termed "a 1985 version of *The Six Million Dollar Man*" about a solar-powered astronaut, also from Warner Brothers, in associ-

ation with Phillips-Grodnik Productions. Writer is Howard Lakin, director is Peter Levin, with Clyde Phillips and Dan Grodnik executive producers.

■ *Family Honor*, starring Eli Wallach and focusing on two families, one dedicated to police work and the other to gangsterism, from Lorimar Productions. The director is Robert Butler, with Lawrence and Chuck Gordon executive producers.

■ *The Insiders*, dwelling on the adventures of an investigative reporter teamed with an Eddie Murphy-type character, executive produced by Leonard Hill at Universal Television.

■ *J.O.E. and Michael*, also from Universal, has a robot in a co-starring role.

■ *MacGyver*, from executive producers Henry Winkler and John Rich at Paramount Television.

■ *In Like Flynn*, from Glen Larson Productions, follows a woman reporter in her adventures around the world.

■ *Triple Cross* (working title) is from Tisch-Avnet Productions in association with ABC Circle Films. It highlights three detectives who handle cases that challenge themselves and each other. Dusty Kay is writer-produc-

er; David Green director. Co-stars are Ted Wass, Markie Post and Gary Swanson.

■ *Generations*, about a family living in the year 2000, is a dramatic entry from Embassy Television.

■ *Braker*, starring Carl Weathers as a policeman, with Joseph Bottoms, from MGM-UA Television. Joe Stern is producer, Victor Lobel is director and Eric Bercovici writer.

■ *Hollywood Beat*, from Aaron Spelling Productions, is about two undercover police officers working on the street.

■ *55 Lime Street* (tentative title) stars Robert Wagner as an international insurance investigator. The pilot is from R.J. Productions in association with Columbia Pictures Television.

■ *Shadow Chasers*, an action-adventure from Johnson-Glazer Productions in association with Warner Bros. Television and the creative team of Ken Johnson and Brian Grazer.

The single variety pilot is an updated version of *That Was The Week That Was*, with David Frost reprising his role in the original network topical humor program as host. Frost and Woody Fraser are co-producers. □

Country concerns: beer-wine ad ban, competition

Nashville is gathering place for 16th annual Country Radio Seminar

It was country radio's annual turn in the spotlight as a record crowd of nearly 800 radio and record industry executives gathered at the Opryland hotel in Nashville, March 7-9, for the 16th annual Country Radio Seminar, sponsored by Country Radio Broadcasters. The event has grown considerably since 1970 when it had 43 paid registrants.

Country music continues to be a strong force on radio with 2,332 commercial stations listing it as their primary format, according to the New York-based Radio Information Center. However, in welcoming remarks on Friday morning (March 8), CRB President Al Greenfield, president of KYSR-AM-FM El Paso told attendees that 1985 will be the "year of challenge" for country radio ("In Brief," March 11). "Never before have we been faced with challenges of so much competition for our audience and revenue," said Greenfield in reference to the influx of country music programming on both cable and broadcast television.

The opening speaker on Saturday (March 9) was Radio Advertising Bureau President Bill Stakelin who touched upon the citizen group movement to ban beer and wine advertising from radio and television. "If radio loses beer and wine advertising, it's \$183 million out the window," said Stakelin. He added that "although things appear good on the national side, that doesn't mean that all is well on the local level." (Action in Congress has been limited to a Senate hearing and a bill introduced in the House calling for a study to be conducted to determine if there is any relationship between alcohol advertising and alcohol abuse.) Stakelin said that currently there is activity in Pennsylvania, Texas and Washington to get legislation passed banning alcohol advertising. Stakelin advised the country broadcasters to "get involved" in the issue. "If it's won or lost, it'll be on the grass-roots level," said Stakelin.

Closing remarks were delivered that afternoon by noted broadcaster and radio program innovator Gordon McLendon who emphasized that "the station that concentrates the hardest on its programming will win in the

ratings."

Among the highlights of the conference was a Friday afternoon session that presented what was billed as the "first ever research survey of station program and music directors on radio, records and the trades." The session was presented by Rob Balon, president of Balon Associates, Austin, Tex., and featured top executives of four major record labels in Nashville (see story, page 62).

For the second consecutive year, the seminar featured six sessions specifically geared to the record industry called MIPS (Music Industry Professional Seminars), coordinated by the Country Music Association. "MIPS was established to broaden the base of the seminar," noted Helen Farmer, director of special projects for the CMA. These sessions allow the radio and record industries to exchange ideas, which, in turn, help foster a better relationship, according to conference agenda chairman, Beverlee Bleisch, program director, KJYY(FM) Des Moines, Iowa.

It was also the second year that the show featured an exhibit floor. This year's covered nearly 14,000 square feet of space—more than double last year's. Among the 33 exhibitors were: Motorola and its C-Quam AM stereo system; Tapscan, Birmingham, Ala.; Shane Media Services, Houston; radio program suppliers MusicWorks, Nashville, and TM Communications, Dallas, and National Public Radio, Washington, which was making available its excess satellite capacity on Westar IV.

The seminar ended on Saturday evening with its usual banquet and "New Faces" show where broadcasters and music industry personnel get a chance to review 10 up-and-coming country acts. On tap were the following performers: Craig Dillingham, Mason Dixon, Vince Gill, Mark Gray, Becky



McLendon



Stakelin

Thank you
Mr. President...



THE WHITE HOUSE
WASHINGTON

January 28, 1985

Nancy and I are pleased to send our warm greetings to those gathered to celebrate television station KTLA's 37 years of service to Southern California.

As one who has hosted programs from time to time, I can attest to the outstanding contribution to broadcasting excellence KTLA has always been known for. My own experience while governor of California afforded me the opportunity to learn firsthand the dedication and commitment of the staff and management to present quality entertainment as well as important community information to their viewing audience.

You have our best wishes for what we know will be a memorable and successful salute to station KTLA.

Ronald Reagan

Thank you
Museum of Broadcasting...

for saluting us with your current exhibition,
LA: West Coast Pioneer, featuring more
than 40 hours of programming from our
past 37 years.

KTLA **5**
LOS ANGELES

Hobbs, Ed Hunnicutt, Carl Jackson, Pinkard & Bowden, John Schneider, and the Wright Brothers. The show's host, Charlie Monk, president of Charlie Monk Music, a Nashville-based music publishing company, asked the 1,200 attendees in the audience to contribute money for famine relief in Africa. Within minutes, the CRB collected just over \$3,800.

Four officers were elected by the CRB's 21-member board of directors in a closed meeting on Sunday. The new CRB president is Mike Oatman, president of Great Empire Broadcasting, Wichita, Kan., who replaces Greenfield. Other new officers are: Joe Casey, vice president/promotion, CBS Records, Nashville; Tom Phifer, corporate operations manager, KRMD-AM-FM Shreveport, La., secretary, and Jeff Walker, president, Aristo Music Associates, Nashville, was re-elected treasurer. Next year's conference agenda chairman is Susan Storms, director of creative services, WHN(AM) New York. The 1986 Country Radio Seminar will be held Feb. 27-March 1, again at the Opryland hotel.

Broadcasters and record industry chiefs discuss problems of today's country music: shortage of new talent, lower sales of seven-inch records, roadblocks for independent labels

Some of the problems facing both the country music business and the stations airing the format were addressed in a session which featured highlights from a radio and record industry survey conducted by Austin, Tex.-based radio researcher Rob Balon. To the surprise of virtually everyone in attendance, the survey revealed that the majority of station program and music directors (61%) do not believe that industry trade charts, such as those found in *Billboard* and *Cashbox*, "accurately represent the true strengths of records."

The survey also showed that many radio program and music directors (56%) feel they have "some" influence in determining the direction of the music produced in Nashville with the rest saying they either exert "a lot" of influence (11%) or none (33%).

■ Sixty-three percent of those polled acknowledged that record promotion people have some influence over records added to the station's playlist, 33% said none and 4% checked a lot. As for a station's playlist, 71% of the respondents said promotion peo-

Promotion pointers. The promotion budget for the radio station should be as big as the advertising budget or bigger. That was the message echoed loudly at a Saturday morning Country Radio Seminar panel that examined effective promotion and advertising techniques.

"It is important to hire experienced promotion people because quality promotions need manpower to be carried out," said New York-based radio consultant Walter Sabo. Stations should also employ a professional actor or announcer to write "clever" promotional announcements, said Sabo. "You can create emotions that capture the audience's dreams and become part of their reality," he said.

Sabo highlighted two kinds of promotional contests available to stations: one umbrella promotion that can last indefinitely like giving away rent or mortgage payments; and the other addressing the "top of mind" concern of the listener.

"Promotion and contests are making a comeback on radio," said Jack McCoy, president of Unidyne Research, a San Diego-based company that specializes in direct mail promotion. Stations have to do something "staggering" that will cause talk among listeners, he said. McCoy also agreed with Sabo that promotion ads should be well-produced.

Danny Flamberg, senior vice president/communications for the Radio Advertising Bureau, outlined a five-point promotion plan for conference attendees:

- Plan ahead with maximum lead time and articulate goals and objectives of every promotion.
 - Target promotions by using both the station's position in the market and the psychographic makeup of the audience.
 - Establish and measure the value of the promotion by looking at what is being given up and what will be received in return.
 - "Promote" promotions to the audience through station personalities and promote from within by informing all station personnel including secretaries and traffic staff about the nature of the promotion.
 - Link it to the overall marketing and programming game plan of the station.
- "Promotion is not just a pretty face," said Flamberg.

ple have no influence in a song's chart position and 91% said they are not an influence on song rotation. (According to the survey, most station playlists contain 41 to 50 records.)

■ Seventy percent of the respondents said they felt responsible for aiding the recovery of country record sales, which have declined over the past few years.

■ The vast majority of radio programmers (74%) responded positively to the statement that they "feel a responsibility to help labels break new artists by playing those new artists with quality product."

This last issue sparked a lively discussion between broadcasters in the audience and the top Nashville record label executives on the panel concerning the need for introducing new country artists. "There's an aging process in country music today," said Rick Blackburn, senior vice president, CBS Records. "We've got to get more youth talent in the business," he said.

Blackburn said the biggest competitor of country radio is contemporary hit radio (CHR) stations which present "young, fresh, exciting, new talent who are backed up by

videos."

Joe Galante, division vice president, RCA Records, reasoned that country music today is going through a period that contemporary rock music experienced a few years ago when some artists were not selling records. "The key to growth is new acts," he said. Many established artists have been around for at least 20 years, Galante said.

A broadcaster in the audience indicated that part of the problem could be that new country artists on independent labels have a hard time receiving recognition because six major record companies in Nashville control most of the top country talent. "Independent labels have been a great catalyst for our business."

"If a talent is good, he or she will surface," said Jim Foglesong, president of Capitol/EMI/America Records, Nashville. "We try to make records and sign acts that radio stations want," added Jim Ed Norman, president of Warner Brothers Records, Nashville. However, the record industry executives pointed out that only two new country acts last year made money: Exile and the Judds.

Blackburn said the economics of the country music industry are changing, with sales of seven-inch records dropping sharply, from \$18 million in 1981 to \$7 million in 1984. "In three years, they will be extinct," he said.

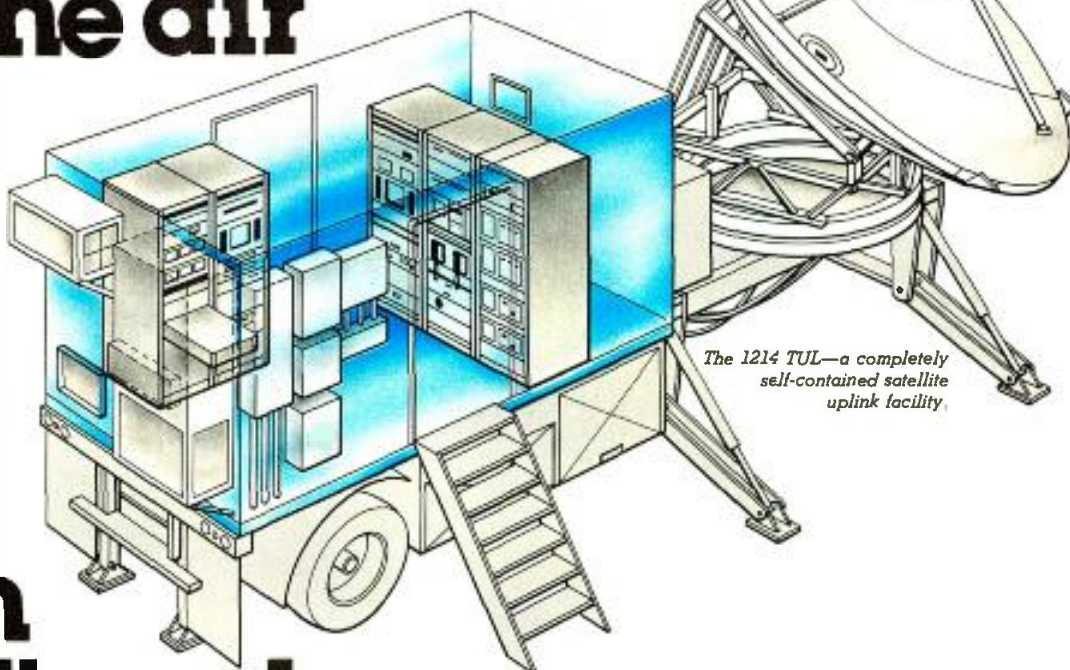
In response to a question from the audience on whether the record companies will help stations "work the album" if sales of singles are down, Foglesong said if stations are playing album cuts, "that might shake us a little bit because we are told country radio stations don't play albums... But, then again, our bottom line is selling albums."

Also on the panel were: Dan Halyburton, general manager, KPLX(FM) Fort Worth, and Bill Mayne, program director, KLAC(AM) Los Angeles.



Blackburn, Foglesong and Galante

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Cable's academy board. The National Cable Television Association has formed the National Cable Academy, to oversee the presentation of the ACE awards. Members of the executive committee, seated (l-r): Larry Wangberg, Times Mirror Cable; David Horowitz, MTV Networks Inc.; Ralph Baruch (academy board chairman), Viacom International; James Mooney, NCTA; C. Robert Manby, RKO Pictures, and Robert Wussler, Turner Broadcasting System. Other executive committee members, not present for the picture, include Neil Austrian, Showtime/The Movie Channel; Charles Dolan, Cablevision Systems; Jonathan Dolgen, 20th Century Fox; Michael Fuchs, HBO, and actress Shelly Duvall.

The board of governors, standing (l-r), Nickolas Davatzes, Arts & Enter-

tainment; Michael Brandman, Playboy Programs; David Hall, Nashville Network; Brian Lamb, C-SPAN; Dave Bell, Dave Bell & Associates; Robert Clasen, Comcast Cable; Roger Turner, Cablevision Industries; Lynn Roth, 20th Century Fox Films; Ken Bagwell, Storer Communications; Tom Burchill, Lifetime; William Grimes, ESPN, and Gary Bryson, ATC.

Other board members, not present for the picture, include Arthur Baer, Rainbow Program Enterprises; Charles Engel, MCA Pay TV; actor Hal Holbrook; John Janas, Weather Channel; James Jimirro, Disney Channel; Robert Johnson, BET; Kay Koplovitz, USA Network; John Moffitt, Moffitt-Lee Productions; Timothy Robertson, CBN; George Schaefer, Schaefer/Karpf Productions, and Don Ohlmeyer, Ohlmeyer Communications.

Cable establishes an academy

NCTA sets up National Cable Academy to take charge of ACE awards; Ralph Baruch named chairman, NCTA's Beales to be in charge; ceremony will be shown over WTBS(TV) Atlanta

In an attempt to enhance the status and visibility of cable's ACE programing awards among viewers, and to promote more active participation in the process by members of the cable industry, the National Cable Television Association has established the National Cable Academy to oversee the awards nomination, selection and distribution processes.

At a press conference in New York last week, NCTA President James Mooney said the academy was established for several reasons, including taking the ACE program the "next step to peer recognition of [cable programing] excellence," and to "increase the public understanding" about the quality programing fare their subscriber dollars pay for. Mooney also said the academy would "provide impetus to the development of cable programing per se." Mooney said the acade-

my would be funded "in large part" by NCTA, with smaller contributions from academy membership dues and company donations. He refused to say what the academy's budget is for 1985 or how much NCTA will contribute to that budget. The new academy will be staffed by NCTA's programing and marketing department, directed by Char Beales, at the association's Washington headquarters.

Ralph Baruch, chairman of Viacom International Inc., was named chairman of the academy's board of governors, composed of 35 cable MSO, network and program production executives. Baruch was also named chairman of the executive committee, which includes Showtime/The Movie Channel Inc.'s Neil Austrian, Cablevision Systems' Charles Dolan, 20th Century Fox's Jonathan Dolgen, Faerie Tale Theater's Shelly Duvall, HBO's Michael Fuchs, MTV Networks' David Horowitz, RKO Pictures' C. Robert Manby, NCTA's Mooney, Turner Broadcasting System's Robert Wussler and Times Mirror Cable's Larry Wangberg.

Baruch said the formation of the cable

academy was symbolic of the "enormous progress cable has made." He said that anyone involved in cable television programing is eligible for membership and that only programs with initial U.S. distribution via cable may be nominated for ACE awards. A membership committee will be headed by ATC's Gary Bryson and the ACE competition committee will, chaired by Charles Engle, head of MCA's pay-TV unit. The telecast production committee will be headed by TBS's Wussler, with assistance from MTV's Horowitz, HBO's Fuchs and Showtime/TMC's Austrian. WTBS(TV) Atlanta will broadcast the ACE Award ceremonies this year between Dec. 10 and 15, said Wussler. The awards gala will be taped in Hollywood on Dec. 3. A special awards committee will also be established in order to select an individual to be honored for his or her outstanding contribution to cable programing in the past year.

A joint presentation of ACE-Emmy awards was ruled out by Baruch. "We believe we must stand on our own," he said last week. □

Basketball cuts into network numbers

The combined network prime time ratings for the week ended March 10 were the second lowest of the 24-week-old season. Except for NBC's Thursday night lineup, where *The Cosby Show*, *Family Ties* and *Cheers* broke season records, many network series suffered their worst performance since the 1984 Christmas/New Year's holiday week—a traditional low viewing period.

Nielsen's national prime time ratings showed CBS the winner for the 18th time this season, averaging a 16.2 rating and a 26 share, compared to a 15.8/25 for NBC and a 14.5/23 for ABC. CBS won Monday, Friday, Sunday and tied with NBC on Thursday. NBC—as it has for 18 of the 24 weeks—won Tuesday. ABC won Wednesday and Saturday.

The combined network rating/share totaled 46.5/74, compared to a 47.4/75 for the comparable week a year ago (week ended March 11, 1984). HUT levels averaged a 63.3 compared to a 63.0 last year. The lowest-rated week of the season was Dec. 24-30, 1984, when the combined network rating/share totaled 42.8/72.

Network analysts attributed the soft network viewing levels to the NCAA Big East conference games on Friday and Saturday night. David Poltrack, vice president, research, CBS-TV, noted that the average combined network share on Friday night since the beginning of the year has been a 75; on March 8 it was 68. And the average network combined share on Saturday night for the same period has been a 69; on March 9 it was a 62.

"Those two big drops are the result of NCAA cable and syndicated coverage," Poltrack said, adding, "We had some pre-emptions."

A repeat of NBC's *The Cosby Show*, for the fifth time in the past six weeks, was the top-rated show, averaging a 28/42 and breaking its week-earlier ratings record. NBC had four of the top five shows, including *Family Ties*, *A Team* and *Cheers*.

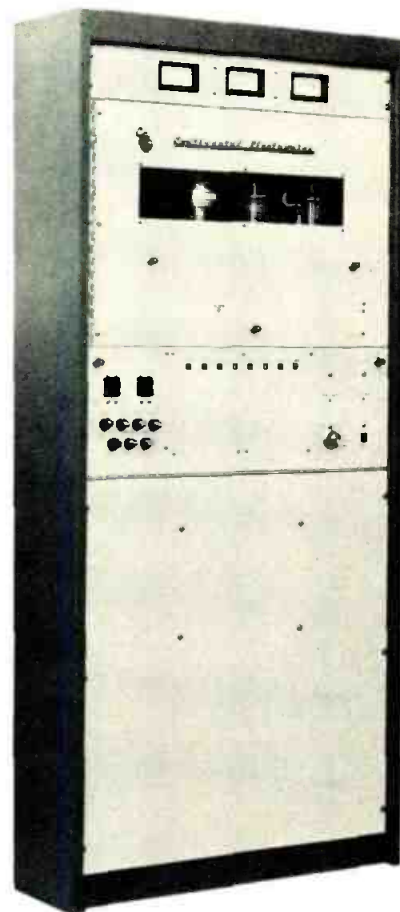
What few specials were on the schedule performed respectably, but not spectacularly. NBC's *Father of Hell Town*, a two-hour made-for-TV movie with series potential and starring Robert Blake, averaged an 18.2/29 on Wednesday 9-11 p.m. (NYT). That rating was 25% above that time period's season-to-date average. ABC's *Dynasty*, in the 9-10 p.m. block, scored a below-average 24 rating and was the third-ranked program of the week.

The Sunday 9-11 block was one of the most competitive two hours in prime time all season. ABC's *Night of 100 Stars* special averaged a 17.9/28 and tied for 19th with a repeat of the Clint Eastwood theatrical, "The Enforcer," on NBC opposite it. CBS averaged a 17.3 rating with *Crazy Like a Fox* and *Trapper John, M.D.*

Another Clint Eastwood theatrical repeat, "The Gauntlet," on ABC's *Monday Night Movie*, averaged a 17.4/26 and ranked 24th, helping the network to deliver a Monday-night rating more than one point better than its season-to-date Monday average.

Rank	Show	Network	Rating/Share	Rank	Show	Network	Rating/Share
1.	The Cosby Show	NBC	28.0/42	35.	Hardecastle & McCormick	ABC	14.6/21
2.	Family Ties	NBC	25.4/38	36.	Benson	ABC	14.5/23
3.	Dynasty	ABC	24.8/36	37.	Remington Steele	NBC	14.3/24
4.	A Team	NBC	23.5/34	38.	Hill Street Blues	NBC	14.1/24
5.	Cheers	NBC	22.9/34	39.	Webster	ABC	13.8/22
6.	Dallas	CBS	22.4/35	40.	Love Boat	ABC	13.7/24
7.	60 Minutes	CBS	21.8/36	41.	T.J. Hooker	ABC	13.7/21
8.	Simon & Simon	CBS	21.8/33	42.	MacGruder and Loud	ABC	13.7/21
9.	Kate & Allie	CBS	20.8/30	43.	Moonlighting	ABC	13.6/23
10.	Newhart	CBS	21.2/34	44.	Miami Vice	NBC	13.5/23
11.	Knots Landing	CBS	20.4/34	45.	Finder of Lost Loves	ABC	13.2/26
12.	Murder, She Wrote	CBS	19.7/29	46.	Double Trouble	NBC	13.1/23
13.	Highway to Heaven	NBC	19.3/29	47.	20/20	ABC	12.9/22
14.	Riptide	NBC	18.4/28	48.	Three's A Crowd	ABC	12.9/19
15.	Hell Town	NBC	18.2/29	49.	Cover-Up	CBS	12.2/23
16.	Hotel	ABC	18.1/31	50.	Ripley's Believe It Or Not	ABC	12.0/20
17.	Kids Don't Tell	CBS	18.1/29	51.	Airwolf	CBS	11.7/20
18.	The Enforcer	NBC	17.9/28	52.	E/R	CBS	11.6/17
19.	Night of 100 Stars	ABC	17.9/28	53.	Gimme a Break	NBC	11.5/20
20.	Magnum, P.I.	CBS	17.7/26	54.	Charles in Charge	CBS	11.5/18
21.	Crazy Like a Fox	CBS	17.7/26	55.	Code Name: Foxfire	NBC	10.8/17
22.	Falcon Crest	CBS	17.5/29	56.	Street Hawk	ABC	10.8/17
23.	TV Bloopers & Prac. Jokes	NBC	17.5/25	57.	Matt Houston	ABC	10.7/18
24.	The Gauntlet	ABC	17.4/28	58.	It's Your Move	NBC	10.5/19
25.	Cagney & Lacey	ABC	17.3/28	59.	V	NBC	10.3/16
26.	Scarecrow & Mrs. King	CBS	17.1/24	60.	Jeffersons	CBS	10.2/15
27.	Trapper John, M.D.	CBS	16.9/28	61.	Author, Author	CBS	10.1/16
28.	David Copperfield Special	CBS	16.5/26	62.	Silver Spoons	NBC	9.8/17
29.	Knight Rider	NBC	16.2/24	63.	Punky Brewster	NBC	9.8/16
30.	Romance on Orient Express	NBC	15.6/24	64.	Alice	CBS	8.8/13
31.	Nesmith in TV Parts	NBC	15.6/24	65.	Otherworld	CBS	8.2/14
32.	Full Guy	ABC	15.6/24	66.	Buddy Buddy	ABC	8.1/12
33.	Different Strokes	NBC	15.4/27	67.	Berenger's	NBC	5.8/11
34.	Who's The Boss?	ABC	14.7/21				

*indicates premiere episode



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No welcome mat for Turner at CBS; good news for the analysts

Atlantan unqualified to take over company because he's without proper conscience, Wyman says; financial picture optimistic

CBS Chairman Thomas H. Wyman presided over a generally upbeat presentation last Wednesday (March 13) at the company's annual meeting with financial analysts. Later, at a cocktail reception, Wyman uncorked some strong remarks about the takeover threats of Fairness in Media and Ted Turner, whom he characterized, respectively, as extremist and without proper conscience.

During the meeting the CBS chairman noted the good results of both the broadcast group and record group. Looking forward, he said the company had to concern itself with correcting previous mistakes in its toy division, mangaging its newly enlarged publishing group and finding new opportunities in such areas as home video.

After introductory remarks, the CBS chairman fielded questions along with the three group presidents: Broadcast Group President Gene Jankowski, Records Group President Walter R. Yetnikoff, Publishing Group President Peter A. Derow and senior vice president, finance, Fred J. Meyer. Meyer also heads the toy division, now that the CBS/Columbia Group has been disbanded.

As would be expected in questioning a company in which some 80% of the operating profit comes from broadcasting, many of the questions from the more than 100 analysts present were put to Jankowski. Last year, he said, the CBS television network just managed to keep to its goal of 10% or less cost growth by registering a 9.9% gain costs. He added that current plans antici-

pate an 8% gain in costs for 1985: "That goes for the stations as well."

In response to a question about declining daytime shares among the three networks, Jankowski said that because of strong demand, sales had not yet been affected by the declines. Moreover, he added that upfront daytime sales showed a 22% dollar-volume increase in 1984-1985 over the previous year, and he expected the upfront negotiations this spring to produce a similar result.

While the first quarter showed an overall increase of 1% for the network, second-quarter scatter sale increases were healthier than upfront, he said, and the company's projection of a year-long 3% to 4% increase in dollars was "now looking like 5%."

Some first-time-ever operating results were released on the CBS/Fox Co. by Meyer, who said that the home video joint venture produced \$50 million in pre-tax earn-

ings in 1984 on \$300 million in revenue. In about a year, he said, that operation alone could be adding \$1 per share to CBS. Meyer said that for a while the two parent companies had considered taking the joint venture public but decided against it because of the "tax position of Fox."

Wyman said one thing he hoped to do at CBS in the coming year was to further the development of the home video business. A second goal he mentioned was to achieve operating efficiencies of the diverse parts of the publishing group.

The CBS chairman noted that the company's first-quarter results would be as anticipated, making a "bad comparison" with last year's first quarter because of the absence of the Super Bowl, the impact on earnings of the recent \$400-million purchase of consumer magazines from Ziff-Davis, tailing off of sales of "Thriller," the Michael

Bottom Line

Company	Quarter	Revenue (000)	% change*	Earnings (000)	% change*	EPS **
Anixter Brothers	Second	\$150,509	11	\$3,102	4	\$0.17
Lorimar	Second	\$98,319	16	\$5,709	26	\$2.99
Satellite Syn. Sys.	Fourth	\$5,288	-5	\$382	-60	\$0.06
	Year	\$21,917	4	\$3,454	10	\$0.60
Texscan	Thlrd	\$17,708	-15	(\$2,085)	NM	(\$0.31)

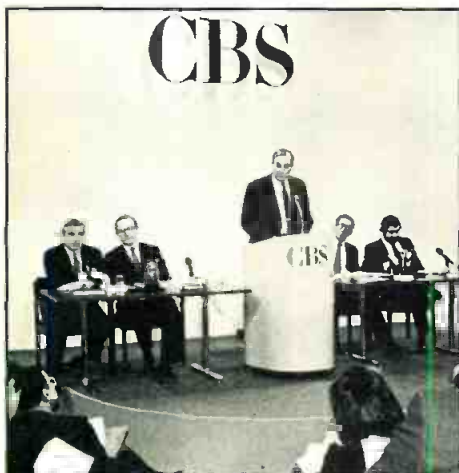
* Percentage change from same period year before. ** Earnings per share. Parentheses indicate loss. NM means not meaningful.

Anixter Brothers President Alan Anixter, said company had "superior financial posture," with current assets three times current debt. ■ **Texscan** recorded 1983 third-quarter loss, restated, of \$1.9 million.

Three of a kind. American National Enterprises, Heritage Communications and United Cable have completed or announced stock repurchases. American, Salt Lake City-based producer and distributor of theatrical and TV product, said it had acquired 140,000 of 2.4 million shares outstanding through privately negotiated transactions at "prevailing market prices." United said it had been considering making \$40-per-share tender offer for "substantial number of shares" of common stock (12.1 million outstanding of common and common equivalent). Announcement of Denver-based MSO said that matter is still under consideration by board, awaiting resolution of financing and regulatory matters. In weeks prior to announcement, stock had been trading in mid-30's. Heritage said it had purchased 1,371,000 shares owned by Equitable of Iowa Companies for \$15.1 million cash and convertible subordinated notes with face value of \$15.1 million, carrying 8½% coupon and conversion price of \$30 per share.

Associated suit. Associated Communications Corp. has filed lawsuit against former vice president of finance, David L. Miller, claiming he embezzled estimated \$1.3 million from accounts of Myles Berkman, president. Actual amount of alleged embezzlement is still being determined by auditor. Pittsburgh-based company owns WYVM(AM) Tampa, Fla., and WSTV(AM)-WRKY(FM) Steubenville, Ohio. In addition it holds roughly 7% of both class A and B stock in Tele-Communications Inc.

Still rising. SunGroup Inc. board of governors announced two-for-one stock split effective March 29, increasing outstanding shares to 1.4 million. Board also said it would use \$7.5 million derived from recent sale, subject to FCC approval, of WYHY(FM) Lebanon and WSEV(AM)-WYU(FM) Sevierville, both Tennessee, to pay current and long-term indebtedness and to "seek new radio station acquisitions."



Jankowski, Meyer, Wyman, Derow and Yetnikoff

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Jackson album that added heavily to Record Group profits last year. Yentikoff said that a Michael Jackson album this year was possible, but not likely.

Several questioners wanted to know what CBS was going to do with the increasing cash it is expected to generate—estimated 1984 cash flow was \$150 million and Meyer said it should increase to \$250 million in 1985. Wyman responded that share repurchasing was one possibility. But the CBS chairman questioned the likelihood of further television station acquisitions: "Our sense is that prices are very high and you might notice that there has in fact been little activity since the announced rule change... unless you have no calculator and don't know how to operate a slide rule, you can't work through those offering prices and figure a way to make a fair return in your lifetime."

Of several dozen questions from the financial analysts, none were about the radio stations or networks. The Fairness in Media (FIM) controversy provoked only a few questions, perhaps suggesting that the financial community does not think that Senator Jesse Helms (R-N.C.) and his political associates have much clout to wield.

Wyman said the company has "not identified any stock in their [FIM] hands," and

Time Inc.

Time for a change. Time Inc. unveiled new corporate logo in company's 1984 annual report released last week. According to company, logo is part of "comprehensive corporate identity system" now being designed for Time by Siegel & Gale, New York-based communications and design firm.

added "to the best of our knowledge, there is no financial substance to rumors that Ted Turner will be taking over this or any other network."

The remarks by FCC officials suggesting how hostile takeovers might be approved (BROADCASTING, March 4) drew a strong reaction from Wyman: "It was an astonishing day... We can't explain it [their remarks]. We asked them to explain it and they couldn't either."

One analyst questioned why CBS would put up such a strong fight against Turner, or anyone else who offered shareholders a higher value for their stock and who had

already met FCC qualification standards. Wyman responded: "Qualified has lots of possibilities... It is conditioned substantially by the many daily responsibilities and opportunities that are part of the picture. How would management behave? How would they live up to the stewardship relevant to the whole concept of broadcasting and entertainment in a democratic society?"

Off-the-cuff remarks by Wyman on the subject of takeover threats (they had occupied "half my time in the past month," he said) at the reception revealed for the first time an intensity of feeling on the question of FIM and Turner. Wyman said that objectivity in the news could be associated with an avoidance of extremes, and continued, "I can't think of anyone further from the center than Senator [Jesse] Helms [R-N.C.]." Comparing FIM's aims with the ideal of news objectivity, Wyman said, was like "discussing racial equality with the Ku Klux Klan."

Turner also received his share of jabs in recorded remarks: "He [Turner] is not qualified because he doesn't have the conscience. When what you'd be broadcasting goes out to 70 million people, you better be thinking about something broader than the things I think occupy his [Turner's] thinking, and that includes money." □

Journalism

Schorr, CNN part ways over contract dispute

Cable network refuses to renew clause assuring newsman of journalistic freedom; Schorr, veteran of radio, TV news, was first employee of CNN, in 1979

At the age of 68, Daniel Schorr, the veteran print and broadcast journalist, is out of a steady job. He and Cable News Network, his employer for the past six years, parted company on March 8, reportedly over an issue those who have followed Schorr's career over the years found easy to understand: CNN unwillingness to retain in a new employment contract language assuring Schorr, CNN senior correspondent, the journalistic independence he has enjoyed since Ted Turner hired him as CNN's first employe, in May 1979. Schorr, often described as crusty and independent, even to a fault, would not agree to a new contract that did not renew such a pledge.

Schorr, taking a telephone call at home on Wednesday (March 13) morning before settling down to compose his weekly commentary for National Public Radio, said he had insisted on a provision in his contract assuring him he would not be required to undertake any assignments that would, quoting from the contract, "compromise his professional ethics and responsibilities." Turner had originally given Schorr that assurance when he approached him with an offer to join CNN, about which Schorr had heard nothing until then. Schorr, who had been one

of CBS News's stars during most of the 24 years he had been with the network, said Turner "felt he needed me very much." Since then, the unusual provision—which also gave Schorr the right to do occasional pieces for NPR, to write for newspapers and to lecture—was renewed twice.

CNN President Burt Reinhardt, in a statement announcing Schorr's departure, acknowledged Schorr's role in the establishment of CNN. "Dan has been an important part of the the founding, growth and development of CNN," Reinhardt said. But he also said "CNN is unable to come to terms on a new contract" with Schorr.

Schorr, who had worked under Ed Mur-

row at CBS, had his share of controversy in his years at that network. There was the time when, on the eve of the Republican national convention in 1964, he reported from West Germany that the likely Republican nominee, Senator Barry Goldwater (R-Ariz.), planned a post-convention trip to West Germany to "link up" with right-wing elements. The report not only infuriated Goldwater, but Schorr learned later it had embarrassed CBS Chairman William Paley, who was attending the convention and who was then active in Republican politics.

But the most violent controversy in which he was involved was also his last at the network. In 1976, he had obtained a copy of a House Intelligence Committee report on the Central Intelligence Agency the committee subsequently voted not to release. Schorr, who had broadcast a brief summary of the document, had urged CBS to publish it as a "First Amendment demonstration." When the network refused, he gave a copy anonymously to the *Village Voice*, which promptly published it. He then made his situation less tenable by permitting CBS executives to believe on the day of publication that reporter Lesley Stahl was the *Voice's* source. Schorr set things straight the next day, but the controversy swirling about him—with network affiliates calling for his dismissal and a congressional committee investigating him for contempt of Congress—led, in 1977, to his departure from CBS.

Although Schorr's present contract runs



Schorr

Live from Johannesburg. ABC's *Nightline* will originate all five of its programs this week (March 18-22) from Johannesburg, South Africa, representing the show's first overseas project. The programs will take a detailed look at the country and explore such issues as the government's policy of apartheid, the nation's abundance of natural resources and its role among nations in international affairs. Both tonight's (March 18) and Friday's program (March 22) will be expanded to one hour. Tonight's guests include South African Foreign Minister Pic Botha and opposition leader and Nobel Peace Prize winner Bishop Desmond Tutu. It's the first time the two political figures have appeared together in an interview setting. The program will also feature a taped segment with the wife of one South African dissident who has been a political prisoner for 22 years. Friday's guests will include the country's president, Pieter W. Botha (no relation to the foreign minister). *Nightline* anchor Ted Koppel flew to South Africa last week to join principal correspondents Ken Walker and Jeff Greenfield in preparation for the week-long series of reports.



Koppel

until May 31, he began renewal talks in October, when he proposed a new Sunday magazine news program on CNN. Schorr said that was when he first heard doubt expressed about renewing the independence clause in his contract. Matters came to a head early this month when Schorr noted he had 13 weeks of vacation time coming and wondered whether, in the event his contract was not to be renewed, he should begin taking it. The contract he was offered, he said, provided for more money but was "stripped of the special language." It was, he said, "an offer I had to refuse."

Schorr did not take kindly to the manner in which he said he learned that he was, as he said, "fired." He said he was chatting by telephone with a colleague in CNN's Atlanta headquarters, on March 8, when he was told that a press release had been prepared announcing that he and CNN had been unable to come to terms on a new contract. So Schorr prepared his own statement asserting, "CNN insisted on abrogating the assurance of my journalistic independence given to me personally by Ted Turner in 1979... I consider this protection of my journalistic independence as important now as it has ever been. I admire much of what Mr. Turner has achieved, and I deeply regret that without any real negotiation or discussion, our relationship should end so abruptly and for reasons so difficult to comprehend."

Schorr attempted to call Turner to say goodbye, but was told he had gone sailing.

Schorr's plans for the future do not extend beyond the summer. He will help his wife, an expert on child health policy, on improving the health of the young. Thanks to a grant from the Rockefeller Foundation, they will spend a month on Lake Como, in Italy, working on the project, which Schorr appears to be anticipating with pleasure. Beyond that, he said, he will "let the dust settle" before deciding on his next career move.

"At 68, I feel young," he said. "I think I'll go back to work somewhere. I might go back to print." (He began his career as a reporter for the Jewish Telegraphic Agency, later worked for *The New York Journal American*, and wrote a column for the Des Moines Register and Tribune syndicate between tours with CBS and CNN.) And, of course, he has done radio and television in its various forms. "I've tried them all," he said. "I am Mr. Multimedia." □

Press blasted by FCC commissioner

Quello cites Westmoreland-CBS, ABC-CIA cases as examples of "journalistic malfeasance"; warns that freedom of press is not guaranteed in perpetuity

The "adversary mentality" of the press is reaching "serious proportions" and may have "serious adverse consequences for the press," said FCC Commissioner James Quello in a speech in Washington last week.

"Freedom of press, like all freedoms under our form of government, is conferred by the people," Quello warned. "That carries with it the obvious notion that it can be taken away by the people. To the extent that the American people perceive that the press, especially the electronic press, is pursuing its self interest to the detriment of the public interest, the press has reason for concern."

Quello said CBS News's *The Uncounted Enemy: A Vietnam Deception*—in which the commissioner insisted that General Westmoreland had been "unjustly maligned"—was one example of a story that has tended to "erode public trust" in the media.

"It is now apparent that the battle to clear the general's name would have been better fought in the court of public opinion rather than in a libel court which required clear and convincing evidence of malice," Quello said. "As I see it, General Westmoreland made a command decision regarding enemy strength which he had the right and obligation to make, right or wrong. The one-sided documentary charging conspiracy represented shoddy journalism. To CBS's credit, their own in-house investigation revealed violations of guidelines and poor journalistic practice. CBS, usually well known for its news and public affairs excellence, won the lawsuit, but suffered a journalistic embarrassment and, I think, a public relations defeat."

As another recent example of "journalistic malfeasance," Quello cited ABC's "unbelievable accusation that the CIA—the U.S. government—actually employed a murder squad to kill a Honolulu financial figure."

According to the commissioner, "the CIA

vehemently denied the charge, and ABC, without an apology and after a long delay, merely admitted it could not substantiate the charge."

Quello also charged that the "insolent approach" to the President that some reporters take at press conferences has "helped produce the so-called 'Teflon President' because the President has been seen reacting graciously to undignified assaults."

Indeed, said Quello, if Jesus Christ became President of the United States, he would no doubt be "manufactured" into a "stumblebum or an inept nonleader" by those in the media who view their role to be an adversary of any incumbent.

He also said that television was the most "pervasive" form of the press. "This must be regarded as a two-edged sword by those who have careers in television news," Quello said. "It is obviously flattering to be the press of choice and to exercise the greatest impact on a majority of Americans. That popularity, however, carries with it a public awareness of your role that requires the highest standards of professionalism."

"That public awareness may also contribute to the unique government regulations that apply to electronic journalism. Television has chosen to focus a spotlight on some of the nation's most prominent figures and institutions, and often the glare from that



Quello

spotlight has been harsh and decidedly unflattering. To the extent, however, that television has trivialized officials and institutions which are important to the fabric of our society, it has performed a public disservice and it caters to those who would retain and even tighten the straitjacket on electronic journalism.

"I urge, just as recent self-criticism by the press suggests, that the media re-examine its attitudes, its manners and, most importantly, its recent tendency to act solely as an 'adversary.' It ought to be clear that 'adversarial' excesses by the media will destroy its most valuable asset—its credibility. Without that credibility, [the media] will have also lost its most fundamental value to society."

"A free press is vital to a democratic form of government because the policies of such a government are formed ultimately by the people. An uninformed or a misinformed electorate can result in dangerous policies and ill-advised actions. A press that cannot or will not perform its informational role under the highest standards of public trust does not deserve public support. That, I be-

lieve, is what Jefferson was telling us nearly two centuries ago and I believe it applies today.

"Perhaps there is a message we should all heed when Congress, the elected representatives of the people, so adamantly refuses to repeal the restrictive fairness doctrine and Section 315 [of the Communications Act]. The First Amendment notwithstanding, Congress may be insisting that the electronic press gain full freedom the old-fashioned way—they may have to earn it."

In addition, Quello said that reporters do have a freedom to be wrong, as long as they aren't wrong with malice. But editors, publishers and broadcast executives have the responsibility to make sure reporters aren't wrong too often or to such an "egregious" degree that they are an embarrassment to their organization or profession. "In my view, broadcast owners, executives and managers should more and more assume the role of publisher or even editor-in-chief," Quello said. □

criticism of the CIA, contrary to the purpose of the First Amendment and the fairness doctrine."

RTNDA said the Supreme Court, in upholding the doctrine in *Red Lion*, contended that the doctrine contributed to the public's "suitable access to social, political, esthetic, moral, and other ideas and experiences." That rationale, however, would be undermined if the commission ruled on the merits of fairness complaints filed by government agencies.

"Despite their commitment to in-depth reporting of important matters of public concern, broadcasters realistically may be hesitant to report stories critical of the national government, particularly with respect to any agency with powers and practices like those of the CIA," RTNDA said. "Broadcasters may prefer not to face the consequences of one such government agency formally insisting that another—one with power over broadcasters' licenses—review and criticize the content of news and public affairs programs."

On another level, RTNDA noted that the filing of a fairness complaint is similar to the filing of a libel suit in that each would give the government the opportunity to demand a response to its complaint, and each would permit the agency to appeal an adverse ruling to the courts. "The government can take such action with impunity," RTNDA said. "It spends the public's dollars. It suffers no lost income from time spent at hearings or in court. The broadcaster, however, faces real losses. While, unlike a libel action, a fairness complaint does not ask for damages, broadcasters face the threat of FCC sanctions, including conceivably the loss of station licenses, and certainly the costs of attorney fees, lost employees' time and other out-of-pocket expenses.

"This is no less a form of punishment than is an award of punitive damages in a defamation case. Thus a broadcaster would be forced to carefully consider whether to air a program critical of a government agency, knowing that the program could result in the agency bringing a fairness complaint. This inhibition of 'robust and wide-open' reporting through means of the fairness doctrine does not differ meaningfully from the inhibition wrought by the doctrine of seditious libel, an action long ago swept aside in this country. The fairness doctrine does not even give the licensee the modern libel defenses of truth and lack of 'actual malice,' which are designed to minimize the chilling effect of libel suits.

"As a matter of policy, if not law, reflecting these principles, and in order to avoid a chilling effect even more likely than that which the FCC posited in its recent notice of inquiry on the fairness doctrine, the commission should decline to act as the instrument of any other agency of government in calling the electronic press to account for its reporting or criticism of the government, particularly the federal government of which the FCC is a part."

The FCC Mass Media Bureau dismissed the CIA's original complaint (BROADCASTING, Jan. 14). But in a footnote, the bureau also held that government agencies could file news distortion and fairness doctrine complaints. □

RTNDA seeks dismissal of CIA complaint

It tells commission that government agencies are barred by Constitution from filing fairness doctrine complaints against a licensee

The Radio-Television News Directors Association has asked the FCC to dismiss the CIA's amended fairness complaint against ABC (BROADCASTING, Feb. 18)—without bothering to consider the complaint's merits.

RTNDA said the Constitution prohibited the government from filing fairness doctrine complaints, just as it bars the government from filing libel suits. "Allowing the government to file fairness complaints in an attempt to impose 'the official government view' on a licensee is repugnant to the basic concept of a free press and could chill broad-

casters' coverage of important issues concerning or related to government agencies," RTNDA said. "Such government-inspired inhibition of criticism of government is antithetical to the First Amendment, recalling the infamous and discarded concept of seditious libel."

RTNDA also said that permitting government agencies to file fairness doctrine complaints ran counter to the objectives of the doctrine. The fairness doctrine, RTNDA noted, obligates broadcasters to present controversial issues of public importance and significant points of view on those issues. But, according to RTNDA, both of those objectives are "seriously thwarted" by the CIA's action, "which appears to be an attempt to inhibit free and robust reporting of

NewsBeat

Coverage proponent. Senate Minority Leader Robert Byrd (D-W.Va.) told board of directors of Radio-Television News Directors Association that intricate rules governing Senate proceedings are greatest obstacle to opening chamber to television cameras. Byrd is author of S. Res. 2, which would permit television and radio coverage of Senate. "The Senate is an unknown institution to much of the country. If we don't accept TV and radio coverage of the Senate proceedings, we'll continue to be unable to match the White House—or hold our own with the House in terms of media coverage," Byrd told group. □

Polk honors. KPRC-TV Houston and *MacNeil-Lehrer NewsHour* were winners of George Polk awards, given by Long Island University. Rick Nelson and Joe Collum won for local television reporting for KPRC-TV for series on home improvement fraud. Alex Kotlowitz, Kwame Holman and Susan Ades won national television reporting award for *NewsHour* piece on abortion clinic violence. Walter (Red) Barber won career award for his 55 years in sports journalism. □

Press vs. media. Distinction should be made between members of Fourth Estate and those in Fifth. Members of printed press are "journalists"; those in electronic press are "performers," according to John L. Perry, editor of *Rome (Ga.) News-Tribune*. His remarks were made at 57th annual press institute at University of Georgia in Athens, at panel session on "the Press vs. 'the Media.'" According to Perry, readers' complaints about "the media" (arrogance, insensitivity and disregard for facts) are "usually not about what was read in the hometown newspaper but what had been on television. "We do not belong in the same sinking boat with TV 'news.' We—the press—are the ones who are still journalists," Perry said. "We are the ones to whom freedom of the press applies. We are not the ones regulated—and for sound reason—by government. . . . We are not show biz. TV is, including most of its 'news.' We are the journalists. They are the performers," Perry said, adding that it was "nuts to continue to let them get away with playing journalist on TV. Let's stop using the words 'the media.' Let's refer to journalism only when it is journalism. Let's start calling TV performers performers. Let's stop including TV 'news' as if it were part of the press. . . ." Not all television is without merit, however, Perry said. He credited *CBS Sunday Morning* reporting of correspondent Charles Kuralt ("a former print journalist") and PBS's *Washington Week in Review*, as examples of good television journalism, latter "because those appearing are print journalists," he said. Perry was official of National Association of Broadcasters in early 1960's during presidency of his mentor, LeRoy Collins, who resigned under fire.

Copyright royalty agreement struck

Rights holders and cable operators agree on increase; ask CRT to approve

Cable operators, broadcasters and other program copyright holders, agreed to raise copyright royalties for Form 3 cable systems by an average of 11.8% to offset partially the impact of inflation over the last five years. The parties have asked the Copyright Royalty Tribunal to adopt the settlement instead of launching its own proceeding to adjust the rates for inflation.

The new rates are based on a formula devised in 1980, when the CRT made its last adjustment. The CRT is obligated by statute to adjust the rates for inflation every fifth year. On the whole, reaction to the settlement has been positive and it is not expected to be rejected. The CRT is publishing the agreement in the *Federal Register* today, March 18, and is asking for comments by April 17 and reply comments by May 1.

Participating in the settlement were the National Cable Television Association, Community Antenna Television Association, Motion Picture Association of America, National Association of Broadcasters, Major League Baseball, National Basketball Association, North American Soccer League, National Hockey League, National Collegiate Athletic Association, American Society of Composers, Authors and Publishers, Broadcast Music Inc. and SESAC. The parties spent two years battling over the last inflation rate, but this time they were reluctant to become embroiled in a protracted proceeding. "Everybody agreed it was nicer to settle without lengthy court or tribunal proceedings," said CATA President Stephen Effros.

"We felt there was not much luck in attacking the 1980 decision. So we agreed to follow the 1980 formula and be satisfied with that," added Fritz Attaway of the MPAA, which represents copyright holders that get most of the fees. All the parties appeared pleased. "It's a fair agreement," said NCTA President James Mooney.

According to the agreement, the rates for Form 3 systems for each distant signals equivalent (DSE) would increase from .799% of basic revenues to .893% (up 11.7%) for the first DSE; .503% to .563% (up 11.9%) for the second, third and fourth DSE's; .237% to .265% (up 10.6%) for the fifth DSE and each additional DSE thereafter.

Additionally, the criteria for determining the copyright classification of cable systems was altered. Currently, Form 1 systems are those that report semiannual basic revenue of less than \$55,000; Form 2's are those that report between \$55,000 and \$214,000, and Form 3 system report more than \$214,000.

SIN rejected. A U.S. judge in Florida has thrown out an antitrust suit filed by Spanish International Communications Corp. and Spanish International Network, which provides it with programming, against an attorney in a multifaceted case growing out of an FCC order putting SICC's seven television licenses in jeopardy. SICC/SIN had charged Matthew L. Leibowitz, counsel for Spanish Radio Broadcasters of America, with an antitrust law violation as a result of what the suit said were "baseless and repetitive claims" Leibowitz filed with the FCC in behalf of his client. Judge Sidney M. Aronovits, in dismissing the suit, said a lawyer cannot personally be held responsible for acts taken in representing a client. Furthermore, he said, Leibowitz is immune from antitrust attack under the doctrine barring an antitrust law suit against actions soliciting government relief if those actions are not "baseless." And since Leibowitz's pleadings in behalf of SRBA led to a 1983 commission order setting SICC's licenses for renewal hearing, the judge said, they "are far from 'baseless.'"

At issue in the commission proceeding is whether the stations are under alien (Mexican) control, in violation of the Communications Act (BROADCASTING May 30, 1983.) The commission acted following an investigation into the relationship between SICC and SIN, the latter 75% owned by the Mexican television conglomerate, Televisa. SICC/SIN filed some 30 antitrust suits against stations (most of them members of SRBA) and individuals as a result of the commission action setting the SICC licenses for renewal hearing. About a dozen have been settled or dismissed. The remainder are pending before a U.S. court in Fort Worth.

Aronovits expressed impatience with the complaint SICC/SIN filed against Leibowitz. He noted that since Leibowitz is representing SRBA in a matter pending before the FCC, the antitrust suit that was filed against him offers SICC/SIN an opportunity to claim conflict of interest "and thereby compel disqualification" of Leibowitz as SRBA counsel, and added: "This smacks of a legal ploy which this court refuses to condone."

Under the settlement, the dollar amounts are all adjusted upwards so that Form 1 would become \$76,000 or less. Form 2 would be \$76,000 to \$292,000 and Form 3 would be \$292,000 or more.

The settlement also raised the semiannual payment for Form 1 systems from \$20 to \$28. The royalty rates for Form 2 systems did not increase, but the revenue amounts on which they calculate their royalties rose from \$107,000 to \$146,000. Form 2 systems that report the same revenue would actually pay less. And the agreement also notes that the parties "would remain free to argue for or against any inflation changes in the 3.75 and syndicated exclusivity rates in future inflation adjustment proceedings..."

There are still other potential copyright battles that may emerge at the CRT. A pre-hearing conference for copyright holders is scheduled for March 26 to discuss the possibility of conducting a distribution proceeding for 1983 royalties. The program suppliers are expected to fight among themselves for a larger share of the 1983 royalty pool than they received in the 1982 proceeding. Moreover, that proceeding is likely to prove more complicated because separate funds were created for royalties resulting from the 1982 distant signal and syndicated exclusivity rate adjustments.

According to the Copyright Office, cable systems paid \$70.4 million in copyright fees for 1983 (an additional \$3.9 million has accrued in interest). So far, fees collected for 1984 total \$80.2 million and still more are being collected.

Also at issue is the CRT's 1982 decision that increased the rates cable operators must pay for distant signals. Under the new rates, cable operators had to pay a slightly higher percentage for all distant signals carried—the across-the-board increase became

known as the syndicated exclusivity surcharge—as well as 3.75% for any signals added after the distant-signal rules had been dropped.

And although the tribunal isn't required to review the rates unless it is asked to, there is considerable speculation that cable operators will initiate a proceeding. In the meantime, however, the cable industry is seeking redress on Capitol Hill rather than at the CRT. "We'd prefer another forum than the CRT," Effros said. □

NPR seeks additional funds from CPB

Radio network asks for \$1.3 million to avoid deficit; CPB's Pfister says fund-raising shortfall caused problem, although Dingell suggests otherwise

National Public Radio has asked the Corporation for Public Broadcasting for a midyear cash infusion of \$1.3 million, which NPR says it needs to head off a potential end-of-the-year shortfall. The request, now under consideration by the CPB board, has also drawn attention from Capitol Hill.

NPR needs the money to "meet the needs of its current budget so it can sustain its current programming services," an NPR spokeswoman, Deborah Weingrad, said. And although NPR has raised \$2.5 million to date, it is not certain it will reach its 1985 budgeted goal of \$3.7 million in outside, non-CPB revenue. Weingrad said it is "highly probable" that NPR could raise the money by the end of FY'85, but the noncommercial

Washington Watch

On hold. Proposed reorganization of State Department offices that would place Ambassador Diana Lady Dougan in charge of new bureau ("Closed Circuit," March 11) has been stalled. Senator Ernest Hollings (D-S.C.), member of Senate Appropriations Committee, has asked that proposed merger of Office of International Communications Policy, now in Bureau of Economic and Business Affairs, into Dougan's Office of Coordinator for International Communication and Information Policy, to create new bureau, be delayed. Hollings wants to question Secretary of State George Shultz about matter when Shultz testifies on April 3 before Appropriations Subcommittee that oversees State Department.

□
Congressional input. Representative Vic Fazio (D-Calif.) warned members of CBS Television Network Affiliates government relations committee that freedom of press is being threatened by "extreme right-wing offensive to impose its control and influence over the press. He cited efforts of Senator Jesse Helms (R-N.C.), spirit behind group that is coordinating massive CBS stock purchase by conservatives around country, as example of threat to free press. "As has become typical of the radical right, they must establish a symbol to rally their followers. The Panama Canal treaty served their purposes well. Then came secular humanism, evolution and now, Dan Rather," Fazio said.

□
Bypassing Comsat. NTIA says that allowing carriers and users competitive access to Intelsat would drive space segment prices toward cost, benefiting customers and ultimate consumers, and would strengthen Intelsat's ability to compete in increasingly competitive market of international telecommunications. NTIA made argument in petitioning FCC for rulemaking aimed at authorizing direct access to global system, bypassing Comsat, U.S. signatory to Intelsat. FCC last year rejected similar petition. But NTIA, in new petition, said proceeding should be opened to respond to developments in international telecommunications since then. NTIA notes that Intelsat must compete with increasing number of separate satellite systems: Transborder and regional systems are in place, and separate intercontinental systems have been proposed. Petition also says competition between submarine fiber optic cable facilities owned by terrestrial carriers and Intelsat will increase. "Access to the space segment is the only element of international telecommunications operations" in U.S. not now subject to competitive pressures. And "competitive access," petition adds, "should stimulate demand for Intelsat's services by encouraging more aggressive marketing." Petition also contends that Comsat "should not" suffer "significant harm" as result if competitive access were authorized. It also said it would expect Comsat "to respond to competitive challenges as aggressively in the marketplace as they have in the regulatory arena"—apparent reference to vigor with which Comsat has opposed, successfully, such proposed changes in regulatory environment in past.

□
Marti board. President Reagan moved to fill four more seats on what is to be nine-member Advisory Board for Radio Broadcasting to Cuba, which oversees Radio Marti. Nominees, who must be approved by Senate, are Anne E. Brunsdale, 61, managing editor of *Regulation*, bimonthly publication of American Enterprise Institute; Joseph F. Glennon, 65, of Boynton Beach, Fla., who served for 20 years as counselor of host country relations at U.S. Mission to United Nations; Joseph Luis Rodriguez, 38, also of Boynton Beach, president and owner of M&R Farms and chief executive officer of Corky Food Service, and Danford Sawyer Jr., 45, of Chicago, vice president of management services, R.R. Donnelly & Sons. Brunsdale and Rodriguez were named to two-year terms, and Glennon and Sawyer to three-year terms. They will join Jorge Mas Canosa, Miami businessman whom Reagan named to advisory board and designated as chairman last year. Advisory board was provided for in 1983 legislation authorizing Radio Marti.

□
Still more L.A. sheriff. Association of Maximum Service Telecasters has distanced itself from its "tentative" conclusion that "highly restricted" use of uppermost portion of UHF TV channel 19 by L.A. sheriff might be feasible (BROADCASTING, Feb. 18). In reply comments on proposal to allocate UHF TV ch. 19 to sheriff, AMST said it believes "other options"—including reallocation of 216-225 mhz and 900 mhz reserve bands—should be given priority attention. In its own reply comments, however, sheriff's department accused its critics of attempting to delay proceeding. "The department's needs, and all relevant data concerning those needs and their resolution, have been fully laid before the commission," sheriff said. "The department can only request that the commission act expeditiously so that the department may meet its own public service responsibilities."

□
Minorities issue. American Legal Foundation has petitioned FCC to reconsider aspect of 12-12-12 multiple ownership rule giving minority ownership special consideration. Among other things, ALF said comment had not been sought on provisions. ALF said FCC should either delete those provisions or put them out for comment. "Petitioner firmly believes that the minority incentives promulgated by the commission are both unlawful and unconstitutional," ALF said.

network did not want to wait until then and confront a possible revenue shortage. Also, because NPR's budget has "already been cut to the bare bones," it has "no back-up, no flexibility," she said.

In a letter dated March 11, CPB President Edward Pfister told Representative John D. Dingell (D-Mich.) of NPR's "anticipated private non-CPB grant revenue shortfall problem," and NPR's request that CPB "increase by \$1.3 million its contribution toward existing FY'85 program service contracts."

Dingell replied the next day that he was "concerned that revenue shortfalls from CPB and other sources will lead to potentially disastrous consequences for NPR." He attributed NPR's failure to secure \$950,000 from CPB from the federal supplemental appropriation enacted in August 1984 (which CPB allocated to a radio program fund and distributed by competitive bid) and \$330,000 for specialized programming, as having "contributed greatly to the magnitude of NPR's current financial dilemma."

In response to Dingell's letter, Pfister told the Commerce Committee chairman that NPR's "current dilemma is due entirely to NPR's overly ambitious expectation of non-CPB grant revenue," adding that "CPB's decision regarding the supplemental funds of \$330,000 and \$950,000 is not related in any way to NPR's current dilemma."

NPR Board Chairman Donald P. Mullally raised the issue with the CPB board during its meeting held in Tampa, Fla., earlier in the month (which, according to CPB President Edward Pfister, was the "first formal notice" to CPB of the possible deficit). At that time, Mullally said that while NPR's expenses have been held down—"much to the detriment of our product and our recovery"—the quality of NPR's programming "and the very institution of NPR is seriously jeopardized." CPB, the Congress and the General Accounting Office have been apprised throughout the year of NPR's "dangerously tight" budget, Mullally said.

Pfister told BROADCASTING that before the CPB board had approved NPR's budget, it questioned NPR's non-CPB grant revenue estimate of \$3.7 million. The board suggested that NPR develop a financial plan that included "budget contingencies" so that NPR could chart its progress toward that revenue goal, he said. "We insisted that NPR carefully examine and report on that area on a quarterly basis for the first two quarters of the year, and thereafter on a monthly basis," Pfister said, adding that "NPR has done that. What we now have in front of us is NPR's estimate of how they're going to come out or not come out on that grant line."

Pfister said that as recently as several weeks ago, NPR told CPB that it was "confident that sufficient funds would be received to make up the \$3.7 million. [NPR] told us that their experience was that they could do it. And they told us that they really had no problem."

(Last year NPR surpassed its goal of \$1.3 million for outside grant revenue. It received \$4.5 million, including \$800,000 from the one-time August 1983 "Drive to Survive" on-air national fund-raising campaign.)

In the meantime, Dingell told Pfister that



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On October 15, 1984 at KTLA’s Mt. Wilson transmitter site, Ira Goldstone performed the final acceptance checks on the Modulation Sciences TV. Stereo Generator.

he was "extremely hopeful" that CPB would resolve the problem during its teleconference with the CPB board, which was scheduled to meet late last Friday. "At the moment," Pfister told BROADCASTING, CPB "is analyzing the issue and trying to find out why NPR is estimating such a potentially large shortfall—particularly on the basis of their enthusiasm for earning these funds. . . . What we have to do is get in and find out why." NPR President Douglas Bennett had no comment. □

Florida congressman says changes at RFE and RL have caused some "inflammatory statements" to air

He says since two radios have been brought under BIB umbrella, latter has taken more active role in running services than had been intended

Congressional concern about press accounts of anti-Semitic and antidemocratic programming broadcast by Radio Free Europe and Radio Liberty surfaced before a House International Operations Subcommittee authorization hearing on the administration's funding request for the two radios. Representative Larry Smith (D-Fla.), who investigated charges in a visit to the radios' headquarters in Munich earlier this year and has prepared a report critical of what he found, said that changes in the organizational structure had led to "extremist ideologies and inflammatory segments that are anti-Western, antidemocratic and anti-Semitic [and] that are seeping into the airwaves."

Smith said the changes resulted from a congressionally mandated merger, in 1983, of the RFE/RL board of directors into that of the Board for International Broadcasting, which has funding responsibilities for the radios. He said BIB has taken an activist, day-by-day role in the management of RFE/RL, which was not intended, and that the BIB chairman, Frank Shakespeare, who is vice chairman of RKO General Inc., "continues to press for a change in ideology and has hired people to work as service chiefs of RFE and RL that more suit his beliefs." RFE broadcasts to East European countries and RL, to the Soviet Union.

Smith and Subcommittee Chairman Daniel Mica (D-Fla.) took some of the edge off those remarks, saying they do not believe the programming at the heart of the controversy was intentional. Smith, in fact, said he is "proud of the programming" by RFE/RL. But they suggested tighter control through pre-program audits of the material broadcast. Smith, in his report, also recommended re-instituting the position of vice president for program policy, which had been a casualty of the RFE/RL-BIB merger, and directing the radios, the broadcast analysis department and the news and research divisions to report to that official.

The Smith report contained a number of examples of the programming that has caused

From the FCC

Tariff timetable. ABC, CBS, NBC, Association of Independent Television Stations, Hughes Television Network and National Association of Broadcasters have asked FCC for additional time to respond to revised set of AT&T tariffs that broadcasters say would impose "staggering" 46% increase on users of terrestrial television transmission service "for just the long-haul channels and station connections [AT&T] provides." Broadcasters, in joint filing, said AT&T's new proposal was based upon "patently erroneous factual data" that broadcasters needed time to address in detail. FCC had set comment deadline of March 15 on revisions, which were filed March 6. Broadcasters are requesting until at least April 1 to file petitions to reject or suspend. □

Deadlines. FCC has released text of rulemaking to delete Section 73.37(e) of rules, which blocks authorization of new or expanded AM operations that don't deliver service to unserved or underserved areas, with exceptions for minorities and noncommercial broadcasters. In dissenting statement, Commissioner Henry Rivera said objectives of rule had not been accomplished. Among other things, Rivera charged that factual premises used to justify proposed rule change were "riddled with errors" and that plan to delete part of rule affecting minorities and noncommercial broadcasters was "among the most blatantly insensitive proposals ever made by this commission with respect to minority interests." Comments are due June 14; reply comments are due July 15. □

Market amendment proposed. FCC Mass Media Bureau has proposed to amend Charleston-Huntington, W.Va., market to include Ashland, Ky., for must-carry rules. Tri-State Family Broadcasting Inc., licensee of WTSF-TV Ashland, petitioned for rulemaking. □

Appealing. Wometco stockholders, Ferris E. and Irene V. Traylor, have appealed FCC decision affirming staff action authorizing sale of Wometco stations—WTVJ-TV Miami; KVOS-TV Bellingham, Wash.; WZZM-TV Grand Rapids, Mich.; WLOS-TV Asheville, N.C.; WWHT-TV Newark, N.J., and WSNL-TV Smithtown, N.Y.—to WBC Broadcasting Corp. Traylor's have opposed sale of stations—part of leveraged buyout of Wometco properties for total of \$842 million—in petitions to commission questioning Wometco's qualifications as licensee and noting lawsuits are pending against company in connection with buyout (BROADCASTING, April 2, 1984). Appeal was filed with U.S. Court of Appeals in Washington. ■ In another appeal filed with that court, Hispanic Broadcasting Corp. is seeking to overturn FCC decision renewing United Broadcasting Co.'s license for WOOK(FM) Washington and denying competing applications of Hispanic and District Broadcasting Co. for new station on WOOK's frequency, 100.3 mhz. Commission decision had reversed Review Board action favoring District and ranking Hispanic second and United third (BROADCASTING, Aug. 29, 1983). □

Conditional DBS. The FCC Mass Media Bureau has conditionally granted direct broadcast satellite applications of Satellite Development Trust and National Exchange Inc. FCC last year questioned whether either applicant had proposed sufficient power, but gave companies time to amend applications (BROADCASTING, Dec. 10, 1984), and firms proposed doubling their transponder power. Grants were conditioned on companies demonstrating "due diligence" in contracting for satellites. National Exchange's application also was conditioned on "any modification which may appear necessary after detailed interference analysis for the orbital positions and channels requested by the permittee." □

Combination approved. Granting exception of its one-to-market rule, FCC has permitted KXKW(AM)-KSMB(FM) and KADN(TV) (ch. 15), all Lafayette, La., to combine. New owner, Acadiana Group Communicators Inc., is equally owned by Sound Electronics Inc., which owned KADN(TV), and GMW Corp., which is 80% controlled by Thomas R. Galloway, who was 65.28% owner of radio stations. President and 82.1% owner of Sound Electronics is Charles Chatelain. Among other things, FCC noted that TV station had been losing money, and that it had been relying heavily on broadcast experience and financial resources of one of its principals, who died.

controversy. One, for instance, was said to have rationalized a series of 1919-1920 Cossack programs against Jews in the Ukraine by noting that many Jews had joined the Bolshevik cause. Another included a quotation from a Russian Orthodox archbishop that "atheists, in their hatred of Christ, have gone even farther than the Jews." But one program the report said deserved special attention involved an alleged parody of a speech by Hitler that attempted to illustrate

similarities between his Nazi and Communist slogans. "For the first time in history," the report said, "the State Department felt obliged to disassociate itself from an RFE/RL broadcast."

Throughout his report, Smith referred to the directors of the two radios—George Urban, of RFE, and George Bailey, of RL—and indicated they exercised the kind of independence, in the absence of program controls, that has contributed to what Smith saw

as the problems. Although proof is hard to come by, Smith wrote, "there is evidence that the two directors have attempted to move the radios" in the direction of a "less subtle, uniform anti-Communist line." He said conversations with the directors indicated they felt that painting "a dark picture" of the situation in Eastern Europe was aimed at precipitating "the fall of the Soviet Union."

Shakespeare, who was hospitalized with a back ailment during the hearing, was reached for comment on the Smith statements last week. He said the assertion that the BIB involves itself in "day-to-day operations" of the radios "is simply not true." But he said that "by law" the membership of the BIB and RFE/RL boards is the same and is charged with responsibility to set policy and designate management. To discharge those responsibilities, he said, "you have to stay close to the operations." As for the tone of the programming, Shakespeare said, "We'll have to stand on the record of the programming." But he said he disagrees with Smith's assessment.

He noted that the nine-member board, by law, has four Democrats—Lane Kirkland, president of the AFL-CIO, author James Michener, journalist and author Ben Wattenberg, and educator and author Michael Novak. "The idea that people like that are right-wingers is not in the cards," he said, adding, "This is a collegial board; this is not the kind

of operation in which there is not strong input from those [four] people."

The subcommittee heard a defense of the RFE/RL operations from Wattenberg, who is vice chairman of BIB and chairman of its program committee, and RFE/RL president James Buckley. Even "bummers" among the thousands of hours of programs broadcast yearly, Wattenberg said, "are not what they have been charged with by the press." He also cited the dilemma faced by a journalistic organization operating under government control. "As a journalist charged with putting on a full spectrum of views," he said, "such [controversial] views should be on the air." And Buckley said "any insinuation" the radios have broadcast antidemocratic or anti-Semitic programming "has not been borne out."

The BIB, like the Defense Department and the USIA, is treated generously in the administration's budget. It would receive \$142 million in fiscal year 1986, \$40 million of that for improving facilities and, overall, some \$45 million more than was appropriated for it in the current fiscal year. And there was no indication the Mica subcommittee is inclined to reduce the funds that would go to the radios. The hearing was cut short because of the schedule demands of witnesses and subcommittee members, but Mica said witnesses would be called back for further questioning. □

Intermedia

Minority program fare. National Association of Broadcasters is sponsoring Minority Television Programming Exhibition April 15 and 16 in Las Vegas, during its annual convention. More than 20 minority program suppliers will participate in event held for first time last year at NAB. Reception, co-sponsored by Capital Cities Communications, will also be held April 15 at 5 p.m., in exhibition room. □

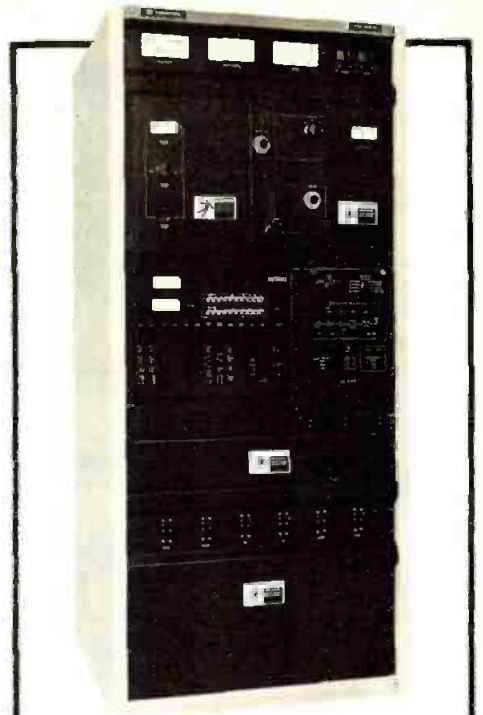
TV survey. National Association of Broadcasters is conducting its annual TV financial survey of all commercial stations. Survey is used to collect financial data no longer compiled by FCC. Requested information includes revenue sources, expenses and profit. □

Help wanted. National Radio Broadcasters Association has asked its members for "documented information" about PSAs, programming and promotion aiding campaign against alcohol abuse and drunk driving prior to 1984. "This information will be extremely valuable and significant in representing radio on Capitol Hill," NRBA said. □

International flair. American and Japanese broadcasters converged in Honolulu as part of exchange of information on personnel, programming and development of projects of interest to both American and Japanese television viewers. Arch Madsen, president, Bonneville International, Salt Lake City, and chairman of National Association of Broadcasters international committee, and Kiyoshi Hara, chairman and chief executive officer, Asahi Broadcasting, and chairman of National Association of Commercial Broadcasters in Japan, were co-chairmen of meeting. □

Clearinghouse. National Association of Broadcasters minority and special services department has expanded its employment clearinghouse to assist broadcasters seeking to hire women and minorities. In past, service has primarily functioned as resume referral and job counseling service. Now, through creation of new monthly personnel pool, broadcasters can find minorities and women with experience in more than 25 broadcast categories. More than 300 stations have contacted NAB, and eight candidates have found positions at stations. □

Canadian connection. Canadian Imperial Bank, Toronto, has formed new telecommunications arm through its Chicago-based corporate finance group. Barton T. Schneider, formerly partner of Becker Communications Associates II, will head group. Company said group's focus will include developing loans for broadcasting and cable companies. Bank has U.S. assets in excess of \$6 billion. □



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Canada moving to ease restrictions on U.S. programing

CRTC set to vote on recommendations that would bring more U.S. cable and TV programing to remote regions of country; concerns arise, however, over Canadian program content levels, effect on advertisers on both sides of border

The Canadian government's ambivalence toward American television programing is expected to be demonstrated again this week when the Canadian Radio-Television and Telecommunications Commission releases its decision on a package of recommendations designed to improve the distribution of television signals to remote areas of Canada. While Canadian policy ostensibly is designed to guard against dilution of Canadian culture by American television programing, a number of the recommendations would make it easier for Canadians to receive that programing, by cable television and off the air. And indications are that the decision on the report, due to be announced on Wednesday, will be one of approval, at least for the most part.

The task force making the recommendations was created in December by CRTC Chairman Andre Bureau, at the request of Communications Minister Marcel Masse, and represented another effort by the government to improve TV service to remote areas of the country. Most of the 34 recommendations focus on "small" or "underserved" markets, defined as those with two or fewer TV stations. But one that has stirred controversy in Canada—and is troubling some in the American broadcasting community—involves Canada's major markets as well.

At issue is the so-called three-plus-one service—which comprises the programing of the three major American networks (ABC, CBS and NBC) plus PBS—that is delivered to cable television systems in small communities by Cancom, the national satellite service that was licensed in 1981 to provide such service. The task force recommends that Cancom be allowed to compete with common carriers for the delivery of three-plus-one service "to all areas of the country, where feasible and cost effective."

Paul Klingle, a CRTC member who

served as chairman of the task force, said the purpose of the recommendation is to "enable Cancom to broaden its [revenue] base." The task force is said to feel that such a broadening would reduce the percentage of Cancom fixed costs now borne by cable television subscribers in small communities. The report notes that the expense involved in establishing a cable system in such communities is much higher than in an urban center.

Cancom, which now serves so-called "core markets" only in Saskatchewan, delivers signals originating in Detroit. It is also authorized to deliver signals originating in Seattle, but has chosen not to because of a lack of customers for them in the western part of the country. But whether the signals originate in one market or two, the U.S. companies that create the programing involved feel victimized, since the cable systems that relay them pay no royalties, in accordance with Canadian law. Harry Olson Jr., general attorney for CBS, said such use of U.S. signals "violates the natural rights of the copyright owners."

That concern, however, may be eliminated soon. The Canadian Parliament is currently considering a government proposal to revise its 60-year-old copyright law in a manner that would meet U.S. concerns. The American networks and others concerned about Canadian cable systems' use of American programing are expected to file comments with the parliamentary committee working on the matter.

But apart from the copyright issue, Cancom's delivery of Detroit signals throughout Canada would cause dismay among American border broadcasters. For nine years, they have been trying, in Washington and Ottawa, to persuade Canada to repeal a 1976 law that denies a tax deduction for Canadian advertisers that buy time on American stations with Canadian audiences. The American broadcasters say their business has suffered as a result. But implementation of the task force report would, in the view of one of the lawyers for the border broadcasters, Nicholas Miller, render the tax-law issue "irrelevant."

Cable systems carrying Cancom-deliv-

ered signals from Detroit, he said, would not have sufficient capacity remaining to carry the signals of the border broadcasters. Thus, he sees a barrier being erected to prevent the border broadcasters from serving Canada. "I hope Canada is not planning to displace one barrier with another," he said.

It is not only television broadcasters south of the border who are concerned. The Canadian Association of Broadcasters opposed the proposal in comments filed with the CRTC. Wayne Stacey, the CAB's executive vice president, said last week that the Canadian broadcasters fear that "multinational companies will buy time on the Detroit [commercial] stations" and ignore Canadian stations. For if Detroit signals are available in all major communities, he said, Canada becomes "a bonus" for multinationals buying time on Detroit stations.

Despite such opposition, it appeared last week the proposed expansion of Cancom's role and at least most of the other recommendations contained in the report will be approved. FCBA Chairman Andre Bureau said the commission acted on the report on March 1, but that the final decision will not be released until Wednesday, March 20, because of the time needed to put the document in final form, in both French and English, and obtain final clearances from the 19 members of the CRTC, some of whom are holding hearings on various issues far from Ottawa. But one commission official said it was reasonable to expect CRTC approval. Bureau himself said the report "is the conclusion of work done by the commission over the past three years... in dealing with communities that are underserved." (The public notice announcing the commission action will not be the final word. While the CRTC would be empowered to implement some recommendations, others will require changes in the law.)

Bureau disputed the suggestion—of Miller and Stacey—that the proposal to expand Cancom would, in effect, transform Detroit stations into superstations. He indicated that rates of the stations in Detroit—the seventh largest market in the U.S.—would discourage advertisers interested in reaching border areas of Canada. He noted that Buffalo, N.Y., stations whose signals reach Toronto offer time at cheaper rates than do stations in the Canadian city—and that Detroit rates are some "10 times" those of Toronto. He expressed some sympathy for the public broadcasting stations along the border that rely on financial support from Canadian viewers. "But," he said, "I have to look at the balance [of services], and make sure Canadians get the best service."

Bureau also rejected the view that several of the recommendations run counter to Canadian policy aimed at preserving the country's cultural integrity in the face of a potential influx of American television programing. He said the large cities that would receive American programing via Cancom already receive the three-plus-one package by microwave, if not always with the desired clarity. He acknowledged that some new

STV examination. The FCC Office of General Counsel's item questioning how the commission should regulate subscription video services will be out in the spring, said Jack Smith, FCC general counsel, in a luncheon speech before the Federal Communications Bar Association in Washington. The central issue is what services should be regulated as broadcasting. Smith said the key lay in the legislative history and language of the Communications Act that defines broadcasting as the "dissemination of radio communications intended to be received by the public."

Smith said it may prove that the method of delivery may be the most "significant indicia" of a person's intent to disseminate radio to the public. "Thus, the provision of a service on a subscription basis would strongly suggest that the provider did not 'intend' the programing to be received by the 'general public,'" Smith said. "The programing ultimately received may look like television and sound like television, but it is not necessarily broadcasting when the audience has to pay a monthly subscription fee or acquire special equipment in order to get viewable entertainment. Other indicia of the programer's intent could be the encryption of the service or the use of frequencies not ordinarily receivable by a television set," Smith said.

Smith also said his office viewed the Communications Act as a "living document" that established a "generic framework and principles which can be adapted to new developments in communications." In addition, Smith said his office was preparing an "analysis" of whether the fairness doctrine is codified.

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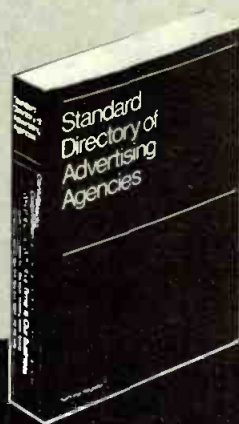
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areas of the country are being opened to American programs—but indicated he did not think the numbers involved were significant. The maximum number of households in remote areas that could be served by Cancom is 250,000, he said. And he said Buffalo stations now reach 500,000 Canadian households.

But he is pleased with the service provided by the Detroit stations—which have replaced the network stations in North Dakota that Canadians once received by microwave. They are “of great quality,” he said.

The proposed expansion of CANCOM is not the only recommendation expected to be approved by the CRTC that indicates the government’s ambivalence regarding American television programs. Another would allow class B cable systems—those with fewer than 3,000 subscribers—not located in core markets to distribute so-called optional services selected from a list the CRTC would establish for core market systems. The list would include U.S. satellite services that do not directly compete with Canadian discretionary services (such as the Learning Channel and Arts & Entertainment) “and all available U.S. superstations.” That recommendation could result in class B cable systems ignoring—with government approval—the existing requirement that at least 50% of the material they transmit be of Canadian origin.

As in the case of the delivery of three-plus-one services, those obtained and delivered by the small-market cable systems would not be required to pay royalties—subject to changes in the Canadian copyright law. But one recommendation involving low-power stations—generally, community-supported outlets that are similar to American translators—envisages possible copyright payment to Americans. A related one reveals additional willingness to ease restrictions on the importation of American television signals.

At present, the programs delivered by over-the-air broadcasters as part of the three-plus-one package must, under Canadian law, be scrambled. The task force has recommended that the CRTC seek amendments to the law to allow low-power transmitters using unprotected frequencies (those that could be pre-empted for another service) “for the rebroadcast of foreign signals, in an unscrambled mode, in the core market.” The task force argues that if the signals may be transmitted scrambled, there is no reason they cannot be sent in the clear. The underlying reason for not allowing the rebroadcast of American signals is that the frequencies they use are scarce resources.

But the report notes that over-the-air rebroadcast of American programs in an unscrambled fashion “raises some legal questions.” It suggests that the Canadian broadcasters involved “ascertain that there is no objection” from the American broadcaster to the retransmission of their material. Unless the American broadcaster owns the copyrights involved, it would be required to make arrangements with the copyright owner for permission to use the program.

The CRTC is also expected to borrow a leaf from the U.S. book in protecting the owners of pay television programing trans-

mitted in Canada, in scrambled or unscrambled condition. The task force, in another recommendation officials indicate will be approved, calls for an amendment to the Radio Act to accord the originator of a program intended for reception only by viewers who pay for it a cause of action, in damages and a

claim for injunctive relief, against anyone who takes the service without authorization. As an example of the law it has in mind, it includes in an appendix the new Section 705 (a) of the Communications Act—“Unauthorized Reception of Certain Communications”—passed by Congress last year. □

From the ALJ's

Milwaukee UHF. In initial decision, FCC Administrative Law Judge Joseph Chachkin has granted application of TV 58 Ltd. for new UHF station on ch. 58 in Milwaukee, denying competing application of Zodiac Partnership. TV 58 won out with slight preferences for diversification and coverage proposals and substantial preference for integration. General partners of TV 58 are Debra M. Jackson and John M. Torres. Jackson is comptroller for WNOV(AM) Milwaukee and sole proprietor of private catering service. Torres is news reporter for WWA(AM)-WLUM(FM) Milwaukee. Neither has other mass media interests. □

Bradford FM. In initial decision, FCC Administrative Law Judge Joseph Stirmer has granted application of Donald Fredeen for new FM in Bradford, Pa., denying competing applications of Mountain Media Inc. and Bradcomm Inc. Stirmer said Fredeen won out on diversification and Integration grounds. Fredeen is sales manager of Top Line Corp., distributor of dairy equipment. He has no other broadcast interests but owns less than 3% of Seneca Media Inc., publisher of newspapers in New York state. □

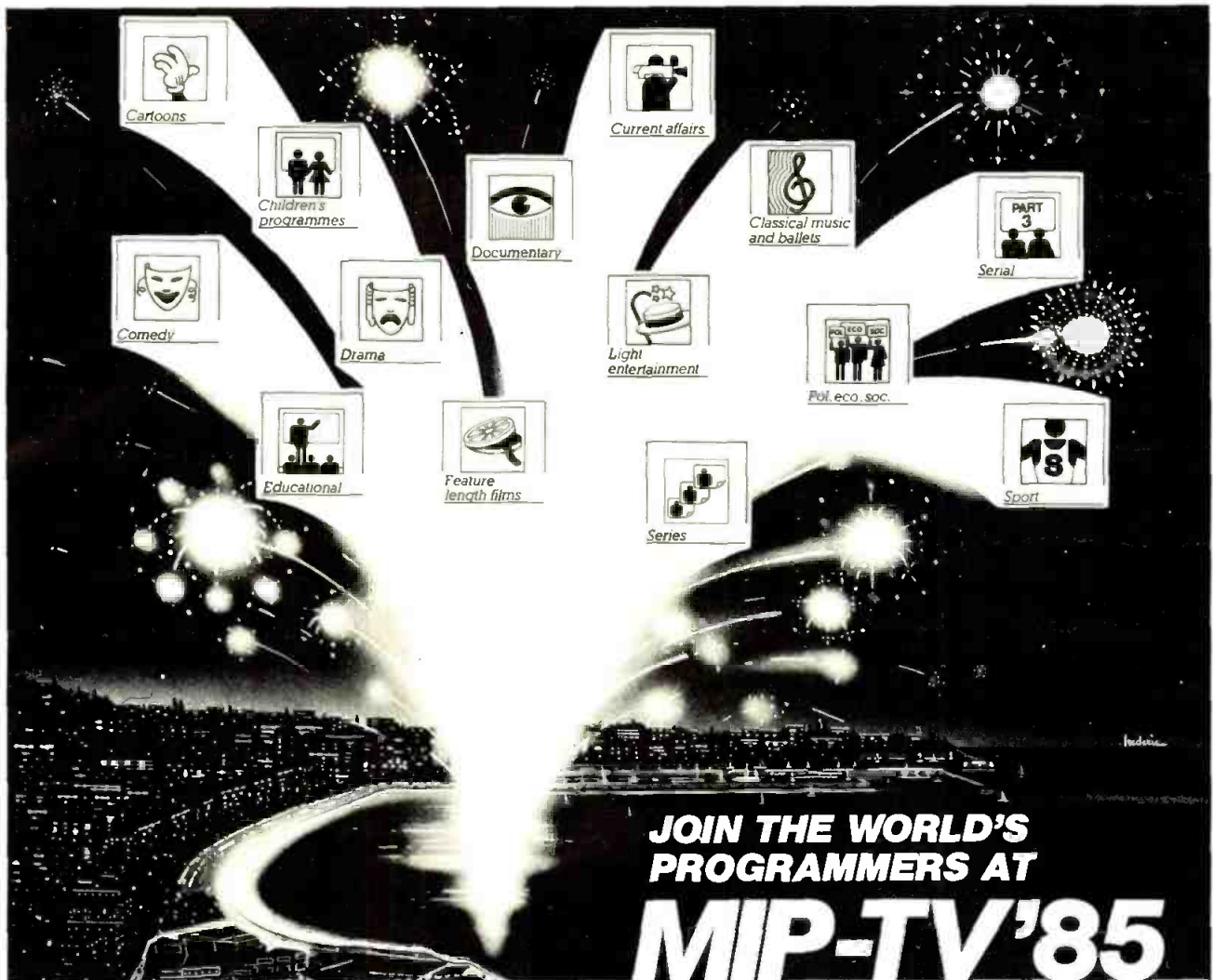
Sunrise granted. In initial decision, FCC Administrative Law Judge Edward Luton has granted application of Sunrise Broadcasting for new FM in Rohnert Park, Calif., denying competing application of California/Coast Communications. Judge gave California/Coast demerit for failure to report that principal planned to divest interest in California/Coast if another application in which he had interest were granted elsewhere. Sunrise is limited partnership whose general partners are Ronald E. Castro and Lynn E. Hendel. Castro is on-air personality for KSAN-FM San Francisco. Hendel is part-time recovery room nurse and cardiopulmonary resuscitation instructor at Warrack Hospital, Santa Rosa, Calif. Neither has other media interests. □

Annandale AM. In initial decision, FCC Administrative Law Judge Edward Kuhlmann has granted application of Archilla-Marcocci Spanish Radio Co. for new AM daytimer on 840 khz in Annandale, Va., denying mutually exclusive applications of Martha and Philip Hahn for Purcellville, Va.; Rural Radio Service for Earlysville, Va., and Bayshore Communications for Denton, Md. Judge, noting Archilla-Marcocci's minority ownership, also said company's proposal would establish first local outlet for larger and faster-growing community than would proposals of competitors. Efrain Archilla-Diez owns 75% of Archilla-Marcocci; remaining 25% is owned by Carmen Junco Pagan. Diez is vice president and general manager of Ochoa Broadcasting Corp., licensee of WALO(AM) Humacao, P.R. □

East Hampton FM. In initial decision, FCC Administrative Law Judge Walter Miller has granted application of Chester Associates for new FM in East Hampton, N.Y., denying competing applications of East Hampton Broadcasting Co. and John F. Shea III. East Hampton fell out of running on diversification and integration grounds. Chester prevailed over Shea on local residence and civic participation grounds and because Chester's sole general partner, Marjorie Chester, is female. Chester is professional writer who resides in East Hampton. □

Freeport frequency. In initial decision, FCC Administrative Law Judge Edward Luton has granted application of Freeport Broadcasting Co. for new FM in Freeport, Tex., denying competing application of Willis Jay Harpole. Luton said Freeport Broadcasting won out on diversification grounds. President and 45% owner of Freeport Broadcasting is Derrill E. Holly. According to decision, Holly is public affairs director and morning news editor at KIKK-AM-FM Houston. He is also part-time, talk-show host at KTXH(TV) Houston. □

Settlement in Muncie. Long-pending battle between BenDel Broadcasting Corp. and Hoosier Favorite Station Inc. for new FM in Muncie, Ind., has been resolved. In summary decision, FCC Administrative Law Judge James Tierney has approved buyout of 85% of BenDel by newly formed L&B Broadcasting Inc. and granted L&B's application. He also approved settlement under which Hoosier would be reimbursed for expenses and dismissed that company's application. James W. Beatty, Indianapolis attorney, is president and 37.4% owner of L&B. Larry D. Benes, who was BenDel's sole owner, retains 15% of L&B, which is also owned by three others.



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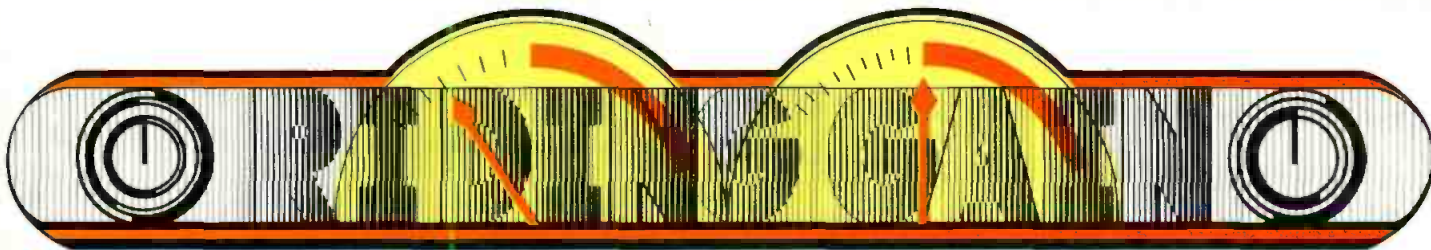
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Change of heart

John Blair & Co. showed the radio industry last week that it means to be an aggressive player in the national radio representation arena when it unveiled its new top management team at Blair Radio.

Charlie Colombo, president of the Christal Co. rep firm, has been named president of Blair Radio, replacing John Boden, who moves into the position of vice chairman for the Blair radio representation division (Blair Radio and Blair/RAR).

And Barbara Crooks, former president of Selcom Radio, will become executive vice president of the Blair Radio representation division. Both Colombo and Crooks will report to Jim Hilliard, president of the Blair radio station group, who will also hold the title of chairman for both rep companies. All appointments will take effect this week.

Company officials have not yet appointed a new president to run Blair/RAR (formerly Group W Radio Sales). Jim O'Neill, the firm's former president, has assumed corporate duties.

"I believe announcement of these key executive appointments will be read by the competition as notice that we intend to challenge on all fronts," said Hilliard.

Just last summer, John Blair & Co. was said to have been considering the possibility of selling both Blair Radio and Blair/RAR.

Sponsored by

The Westwood One Radio Network, Culver City, Calif., last week announced it has joined forces with Coca-Cola USA, Atlanta, to sponsor the 80-plus date 1985 U.S. concert tour by the rock group, Foreigner. The joint sponsorship arrangement marks an "unprecedented" creative and financial union for the radio industry, said Westwood One President Norm Pattiz. The two Coca-Cola brand sponsors of the Foreigner tour are Coke and Sprite.

According to the agreement, Coca-Cola USA will augment its three-year participation as sponsor of Westwood One's *Superstar Concert Series*, with the purchase of an "extensive" brand campaign in several other Westwood One radio programs. In turn, said Pattiz, the network will produce and distribute specific programs, reports, features and concerts, spotlighting Foreigner, the tour and the sponsorship. Among the Foreigner programming will be "tour specials," targeted for markets where the group will be appearing, a major music/interview show, and live and recorded concert programs from the tour.

Pattiz noted that Coke, Sprite and Westwood One will be "highly visible" at Foreigner tour venues with sponsorship logos on banners, tickets, programs and T-shirts, as well as identification on all radio,

television and print advertising. "The arrangement opens up a whole new area of service to the national advertiser," he said.

The joint Foreigner sponsorship began with the group's opening tour date, Saturday, March 9, in Albany, Ga. "During June and July, the group will spend six weeks touring Europe and we will satellite feed live reports from various locations," Pattiz added.

In another development, Westwood One, in conjunction with USA For Africa (United Support of Artists for Africa) and CBS Records, will produce and satellite-deliver a three-hour national radio program designed to raise money for the hungry in both Africa and the United States. Titled *Radio USA For Africa*, the special, according to Pattiz, will originate live from Westwood One's studios in Culver City, Calif., and will highlight the artists along with music from the forthcoming CBS record album, "We Are The World." Among the artists who will be featured on the broadcast are: Bryan Adams, Harry Belafonte, Ray Charles, Hall & Oates, Michael Jackson, Cyndi Lauper, Huey Lewis & The News, Prince, Lionel Richie, Diana Ross, Bruce Springsteen, Tina Turner, Stevie Wonder and Neil Young. The single, "We Are The World," was recorded Jan. 28, the night of the American Music Awards in Los Angeles.

The *Radio For USA Africa* show is scheduled for airing Sunday, April 21, at 3 p.m., NYT.

NYMRAD winners

The New York Radio Market Broadcasters Association (NYMRAD) held its 10th annual "Big Apple Radio Awards" last Wednesday afternoon (March 13) at New York's Sheraton Center hotel, attracting over 700 radio and advertising executives. The awards honored the best in radio advertising and public service announcements aired between Sept. 1, 1983, and Nov. 1, 1984, on radio stations in the consolidated New York, New Jersey and Connecticut area. Entries are made by advertisers, agencies, production companies and radio stations.

In this year's event, 102 entries vied for 11 top awards in both local and national categories for musical, humorous, new advertiser, open/talk (the selling proposition is primarily dependent on message copy, rather than on music or humor), and public service spots. (The 11th award, open only on the local level, is for station-produced spots.)

Ogilvy & Mather Partners was first in the local open/talk category for its New York University "Film Production" commercial and placed second in the local musical category for the "Twelve Days of Christmas," a commercial created for Steuben Glass.

Rumrill-Hoyt, for the second year in a row, finished first in the national open category



Top 25. The Radio Network Association (RNA) identified the radio networks' top 25 advertisers of 1984 during a reception for advertising and agency executives at New York's Tavern on the Green. The RNA compilation, for which no figures are made public, is based on financial data supplied to the accounting firm of Ernst & Whinney by 10 network members. Topping the list of network advertisers was AT&T followed by Anheuser-Busch, Warner-Lambert, Sears Roebuck & Co. and General Motors. Pictured are (l-r): Dick Brescia, RNA chairman and senior vice president for the CBS Radio Networks; Susan Rowe, vice president and broadcast supervisor, N Wayer (AT&T's agency), and Michael Neavill, district manager for advertising, AT&T Long Lines.

TRANSTAR #2 In Miami

Joy 107 FM goes through the roof in its first book on the satellite with Transtar's very special **FORMAT41**:TM

Miami-Ft. Lauderdale
Arbitron AQH Share
Fall 1984, M-S, 6A-Mid.

#2 Adults 25-54	7.3
#4 Persons 12+	5.6

Transtar's **FORMAT41** now has affiliates in major markets like Miami - Ft. Lauderdale, New York, Chicago, Washington D.C., Minneapolis - St. Paul, Portland, Oregon, New Orleans, and Sacramento, and in many medium and small markets.

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*Transtar's Format 41 is available on a market-exclusive basis.

for a campaign done on behalf of Martlet Importing Co. (Molson Ale) and Lord, Geller, Federico, Einstein, Inc. again captured top honors in the national humorous category for its Callard & Bowser campaign.

Other first place winners were: Young & Rubicam (local musical) for its "Techno-Pop" commercial for Kentucky Fried Chicken; BBDO (national musical) for its Pepsi Bottlers campaign; Levine, Huntley, Schmidt & Beaver (local new advertiser) for its "Homeless vs. Yuppie" *New York Magazine* commercial; Dilorio Wergeles/Dick Orkin's Radio Ranch (national new advertiser) for the All American Gourmet Co. campaign; WSTC(AM)-WYRS-FM Stamford, Conn. (local public service) for its "drunk-driving" campaign; the New York State Health Department (national public service) for the Health Education Promotion Services Group's "Check It Out" campaign; WEZN(FM) Bridgeport, Conn. (local-station produced) for "The Rabbit Places a Want-Ad" spot for Traynor Volkswagon Peugeot, and TWBA Advertising (local humor) for Fromageries Bel Inc. First prize winners in each category received Steuben glass apples mounted on walnut.

Serving as the master of ceremonies was Dick Mercer, executive vice president/creative for SSC&B/Lintas Worldwide U.S.A., who said "the copywriter writing for radio usually has more creative freedom than in any other medium... Radio doesn't just stand there like a four-color, full-page ad begging to get demerits from the testing crowd because it has reverse type or a clever headline." Mercer added that the radio copywriter "is free to have his or her creative

work tested by the only valid copy test ever devised—the cash register in the marketplace."

James McQuade, vice president and general manager, WCBS(AM) New York, received a special award for his role in creating and producing the first "Big Apple Radio Awards" in 1975. Presenting the award was Mal MacDougall, president and creative director of Hill, Holliday, Connors & Cosmopolos.

Local direction

The 12 ABC-owned radio stations will hire 32 additional sales people this year to concentrate on bolstering local sales, said Chuck DeBare, president of the ABC-Owned Radio Stations, in an interview with BROADCASTING. "National business has not been growing as it had in the past," said DeBare, "and we felt that the one area where we had a tremendous amount of selling potential was on the local level."

DeBare said the move was primarily designed to increase the flow of new ad dollars



DeBare

by "directly" calling upon local businesses and retail outlets, especially those that never advertise on radio. "We were concerned that there wasn't enough national spot business coming in to make up for advertiser attrition [advertisers that choose not to renew their ad commitments]," said DeBare. He said that national spot, at one time, accounted for 40% of the ABC-owned stations' annual revenues. That figure has now declined to 25%. (Four national radio representation firms represent different ABC-owned properties: Blair Radio, Katz Radio, McGavren Guild Radio, and Hillier, Newmark,

Wechsler & Howard.)

The 30 new sales people, who will include co-op specialists, are in addition to 40 sales executives who have been hired at the local stations since the fourth quarter of 1983. That initial investment, said DeBare, had generated enough sales revenue that ABC granted permission for the hiring of additional staff in 1985.

ABC is one of several major radio group operators who have increased their local sales efforts in the past year (BROADCASTING, April 9, 1984).

Country comforts

Mutual Broadcasting's lineup of country music specials for 1985 will entail five, three-hour holiday programs, according to network officials at the annual Country Radio Seminar in Nashville (see page 60).

"We've adopted our Memorial Day 'triple' concept—three top country stars in one three-hour holiday special—for July 4 and Labor Day," said Dick Carr, vice president of programming for Mutual. The Memorial Day program will feature Lee Greenwood, Mickey Gilley and Anne Murray. July 4 will feature the Oak Ridge Boys, Conway Twitty and Janie Frickie, and Labor Day will spotlight Merle Haggard, Crystal Gayle and the Gatlin Brothers.

Rounding out the year will be Mutual's two annual country events: a Thanksgiving Day special, *The Great Entertainers*, which features past and present winners of the Country Music Association's "Entertainer of the Year" award, and the *Country Music Countdown on New Year's Day*. The network currently airs *Lee Arnold on a Country Road*, a weekly, three-hour country music program hosted by WHN(AM) New York personality Lee Arnold.

Business news

The Associated Press Network News will expand its business news programming, said Jim Hood, deputy director of AP Broadcast Services. "Our surveys show that more stations than ever are clearing our business programming, and many say they want longer and more frequent business reports," said Hood.

Beginning April 1, AP's *Business Barometer*, which currently airs each hour from 6:15 a.m. to 5:15 p.m. NYT, will be extended to 9:15 p.m. All broadcasts will be 90 seconds, except for 5:15 p.m., which will remain three-and-a-half minutes long, said Hood. (The early-morning broadcasts are 60 seconds.) Named business editor is Jim

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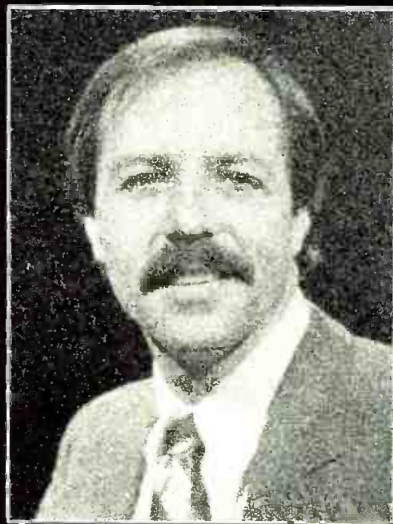
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Spring lineup. National Public Radio's spring season of performance programs will begin in April, with several new programs and familiar old ones. Premiering will be *Fresh Air*, an interview program produced by noncommercial WYNY(FM) Philadelphia and hosted by Terry Gross. It will feature interviews with comedian Joe Piscopo (*Saturday Night Live*); singer Tony Bennett, author Studs Terkel, and Fred Rogers, host of the Public Broadcasting Service's *Mister Rogers' Neighborhood*. Among the symphonic series being offered are *The St. Louis Symphony Orchestra*, a 26-week series to be recorded and distributed in digital stereo, highlighting the symphony's 1984-85 season, and *The Baltimore Symphony*, making its NPR debut with 13 concerts. *Late Night Radio: Tom Rush and Friends* will feature performances by Rush and Jennifer Warnes, as well as the last performance recorded for broadcast by Chicago singer Steve Goodman, who died in September 1984. Also being presented is *Bluegrass & Sagebrush*, a special two-hour concert with bluegrass band, The Seldom Scene, and a western trio, Riders in the Sky. Among those performance programs returning to NPR is *Bradbury 13*, hosted by science fiction writer, Ray Bradbury.

SUNNY 101.5 FM "Through The Roof" With Transtar

In May "Sunny 101.5" FM, South Bend joined over 225 other stations across America carrying Transtar. What happened when they got tired of almost no ratings and disappointing sales and switched from SMN to Transtar's Adult Contemporary format 24 hours a day?



"We went through the roof. Our first Birch* with Transtar was a 6.8 (12+) and now we're up to a 10.1. All the numbers are in the 25-54 area so sales, too, are going through the roof. We have an 18.3 share of women 25 to 54 and now our major FM "A.C." competition gave up and switched format, so it's going to get even better!"

*Terry Knust
General Sales Manager
Sunny 101.5 FM*

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*Birch Radio Inc. July 1984, Sept-Oct 1984 Monday-Sunday 6 a.m. to Midnight AQH share trends.
All estimates are subject to the limitations of the survey.

Limbach, who formerly held the title of assistant managing editor/news for AP Radio.

AP has also added to its weekday schedule a new, 90-second program that features advice and information about nutrition. *Eaters' Digest*, hosted by Dr. Michael Jacobson, is being fed Monday through Friday on the network's 10:32 a.m. NYT features feed. Jacobson is director of the Center For Science in the Public Interest, the organization which is spearheading a drive to ban beer and wine advertisements on radio and television or get equal time for PSA's.

NPR grants

National Public Radio has received \$85,000 from the Chicago-based Joyce Foundation, for the fourth consecutive year. The money will help finance NPR's Chicago bureau and coverage of Midwestern issues and events, NPR said.

Sports network gets boost

The Sports Radio Network has expanded its clearance to an average of more than 12 segments per affiliate per weekend on stations serving more than 35% of the U.S. radio audience. According to SRN President Hal Uplinger, the network has received commitments from its 131 affiliates to increase clearances after an in-house audit last January revealed that only 26 stations among 57 affiliates were carrying nine or more of the 26 segments offered by SRN each weekend.

Under the new arrangement, at least 68 of the network's affiliates are now carrying six or more broadcasts, and 51 are airing nine or

Network climb

Network radio billings in January climbed 12.7% over January 1984 to \$17,627,925, according to the Radio Network Association (RNA), which relies on financial data collected confidentially from the networks by the accounting firm of Ernst & Whinney. Beginning with this report, Ernst & Whinney's monthly sales data for both 1984 and 1985 is based on information from 10 networks rather than six. Satellite Music Network, Transtar Radio, The United Stations and Westwood One have been added to the base network list, which included ABC, CBS, NBC, RKO, Mutual and Sheridan. The additions are all either format or program networks. RNA President Jack Thayer said with the addition of sales data for those four radio networks, 1984 network radio revenues increased from \$267,439,055 to \$287,981,910.

more segments. The sports-only information service is distributed to about 200 CNN Radio Network stations and now clears on an estimated 131. The four-minute segments are made available free on a barter basis, with a 30-second spot held for national sale.

"We expect 50% clearance in the end of the second quarter," Uplinger told BROADCASTING, "and 60% by the third quarter."

The Sports Radio Network is distributed on Satcom 1-R by CNN Radio.

Country time

MJI Broadcasting, a New York-based radio program production and distribution company, will launch a new hour-long, weekly country music magazine program, *Country Today*. According to MJI President Joshua Feigenbaum, the show will integrate music with news and life-style features including: "Ask The Stars," "On The Road" and "Country Trivia." Host for the program, scheduled to debut the weekend of May 3, will be WHN(AM) New York air personality Dan Taylor.

The company is also introducing *Trivia Quiz*, a new two-minute quiz program for contemporary hit stations. The feature, which will be hosted by WHTZ(FM) New York (licensed to Newark, N.J.) air personality Ross Brittain, features questions on the "hottest artists and hit records" as well as movies, television programs and personalities. MJI currently offers stations three other quiz series: *Rock Quiz*, *Country Quiz* and *Star Quiz*, the last for urban contemporary outlets. All the quiz programs air twice each day, Monday through Friday. Both *Country Today* and the quiz shows are available to stations on a barter basis.

Returning to yesteryear

Two famous radio series, *The Lone Ranger* and *The Green Hornet*, have 50th anniversaries coming up, and WXYT(Detroit) (formerly WXYZ(AM)), where both series got their starts, is planning a celebration that many stations across the country are expected to join, according to Charles Michelson Inc., the Beverly Hills, Calif., syndicator of the series. On Sunday evening, March 31, WXYT(AM) will present a live broadcast featuring members of the original casts of both series, in the studio where both originated. The broadcast will also mark the return of *Hornet* and *Ranger* to the WXYT broadcast schedule for 52 weeks.

Playback

Kalamusic, Kalamazoo, Mich.-based radio program syndicator, has introduced "Jon Holiday's The Big Bands." This new format was designed to satisfy today's broadly based demand for swing music, said Kalamusic President Stephen Trivers. He added that the format was developed for use on FM stereo stations as well as AM radio. "The Big Bands" chief architect, Jon Holiday, is a North Hollywood, Calif.-based radio programmer.

□

American Public Radio is offering two one-hour specials in commemoration of the 40th anniversary of the liberation of Nazi concentration camps, available to APR's 290 affiliates "on and around" April 18, Holocaust Remembrance Day. The programming consists of *Underground Without Bullets: Cultural Resistance During the Holocaust*, an hour-long series of excerpts of plays and poetry written in the camps (produced by Sam Edelman and Everett Frost) and *Stories for the Days of Remembrance*, five short segments and one half-hour documentary produced by WNYC-AM-FM New York featuring highlights of a 1984 conference during which survivors met their rescuers for the first time since World War II.



Diamond day. WTIC-AM-FM Hartford, Conn., marked 60 years on the air by launching a year-long celebration with a birthday party at Hartford's Parkview Hilton. Present at the gala were Connecticut Lieutenant Governor Joseph Fauliso; Hartford Mayor Thurman Milner, who declared the week "WTIC Week"; singer Tony Bennett; William Stakelin, president of the Radio Advertising Bureau, and David Parnigoni, National Association of Broadcasters senior vice president. Parnigoni cited WTIC's involvement in Connecticut affairs and the contributions of former WTIC station managers and NAB board members, including the late Paul W. Morency, a founding member of NAB, and the late Leonard J. Patricelli, first president of WTIC's operator, the Ten Eighty Corp., which bought the stations from the original owner, the Travelers Insurance Corp.

Perry S. Ury (right), president of the Ten Eighty Corp., receives the "Partners in Progress" award from Randall Bongarten, president of NBC Radio.

Charles Webb, president of Eastern Connecticut State University in Willimantic, used the occasion to announce the establishment of a scholarship fund in honor of Perry S. Ury. The David T. Chase and Roger M. Freedman families contributed the initial gift of \$100,000.

Also on hand were (l-r): H. Tom Barsanti, senior vice president, station operations and programing, WTIC; Bob Steele, WTIC MC and a vice president of the Ten Eighty Corp., and David T. Chase, president of Chase Enterprises, owner of the Ten Eighty Corp. and WTIC.

Striking writers decide not to decide

WSA members put off vote on new contract officers OK'd; shares in profits on videocassette sales remains point of dispute

Typewriters remained silent as the strike by members of the Writers Guild of America against motion picture and television producers entered its second week last Tuesday (March 12) following the unexpected cancellation Monday night in Hollywood of a vote on a new contract proposal.

A four-hour meeting attended by an estimated 2,500 WGA members turned into a noisy debate about the merits of a tentative agreement reached between guild representatives and negotiators for the Alliance of Motion Picture & Television Producers on March 8 (BROADCASTING, March 11). The WGA leadership had recommended approval of the agreement, reached after a 16-hour meeting with the producers' alliance. Many members were critical of the proposal, however, charging it was no better than that rejected by WGA bargainers on Feb. 28 prior to the March 5 walkout. The session was adjourned and the vote delayed until tonight (March 18), although some ballots had already been cast. Most of the complaints centered on the guild's tentative decision to give up binding arbitration on the percentage of profits due writers from videocassette sales from 1973 through Feb. 28, 1985, when the old three-year pact expired. The WGA had previously insisted on such arbitration, which is currently under way, while AMPTP had wanted the issue to be part of current negotiations. The bargaining team was also assailed for apparently accepting a commitment to endorse the agreement as a term of the settlement. During the meeting, WGA Executive Director Naomi Gurian reportedly told members a condition of the deal was her recommendation of it.

"The membership sent us a loud and clear signal that they were ready to take a strong stand, perhaps a long strike, in order to get a better contract," said WGA President Ernest Lehman at a news conference last Tuesday (March 12). He declined, however, to predict the outcome of this week's voting.

About 200 members of the WGA's Eastern chapter voted in New York last Monday, but results were withheld pending results from Los Angeles balloting. Guild sources indicated that the contract was approved by New York writers by an overwhelming margin. Of the 7,100 WGA members eligible to vote, the vast majority live in the Los Angeles area.

Representatives of the guild and AMPTP met under the guidance of a federal mediator Wednesday morning, but it was unclear whether contract negotiations would resume before Monday's rescheduled vote. A spokesman for the Alliance said producers

are disappointed at the turn of events but prepared for a long strike if necessary. He contended that recommendation of the March 8 proposal by WGA leadership was not imposed as a "condition" of the tentative agreement by the AMPTP.

The first pickets were to appear last Friday afternoon outside CBS's Television City studios in Los Angeles and ABC's studios in

New York.

As a result of the strike, production remained shut down on NBC-TV's *The Tonight Show Starring Johnny Carson*, *Late Night With David Letterman* and *Saturday Night Live*, with repeats broadcast for the time being. Filming of additional episodes of the network's *The Cosby Show*, *Hill Street Blues* and *Sara* was also on hiatus. □



Operation Prom/Graduation was unveiled last week during an NAB press conference. On hand were (l-r): NADA's Symes; NSDA's Webber; NAB's Fritts; NRA's Machus, and AFMC's Guzzo.

Antidrunk driving campaign unveiled

NAB sponsoring Operation Prom/Graduation with other associations

The broadcasting industry continues to take the offensive against alcohol abuse. Last week the National Association of Broadcasters launched "Operation Prom/Graduation," the latest phase of its national campaign to combat drunk driving.

NAB introduced the project, a joint effort of five trade associations—the National Automobile Dealers Association, the National Soft Drink Association, the National Restaurant Association, the American Floral Marketing Council and NAB. "Our trade associations, whose members have special access to high school students have formed the 'Operation Prom/Graduation' task force, which NAB is proud to chair," said NAB President Eddie Fritts.

"We are channeling our efforts into getting the message across over the next several months that drugs, alcohol and driving don't mix, and that there are alternative ways to celebrate—and stay safe—during commencement season," Fritts added.

NAB's efforts to tackle alcohol abuse and the problems associated with it began over a year ago and coincide with the growing pressure from public interest groups to eliminate beer and wine commercials on radio and television. Operation Prom/Graduation is similar to a project NAB initiated during the Christmas holidays last year. The association made available to all commercial sta-

tions a package of 26 public service announcements (a total of 30 minutes) that they could air at their discretion.

As part of Operation Prom/Graduation, NAB is distributing public information kits to its 4,500 radio and 700 TV members. The kits include information on strategies that broadcasters can implement for antidrunk driving campaigns on the local level. The kits also include a student planning guide that suggests activities that don't involve alcohol. There are also samples of on-air and newspaper editorials, press releases and speeches.

NAB is also feeding to its members a two-part videotape via satellite on March 11, 13 and 15. The tape includes PSA's and other promotional spots as well as examples of public affairs programs and a film that can be used as a discussion-starter in the classroom. A similar tape will be available to radio stations. (NAB spent roughly \$20,000 to produce the tapes.)

In addition to NAB's contributions, other activities are planned. The AFMC has developed a "corsage card," to be tucked into corsage or boutonniere boxes with a message reminding students that drinking and driving don't mix. "We are urging each of our 18,000 participating florists across the country to use this corsage card, again recognizing that in dealing directly with these students our floral businesses can contribute greatly to Operation Prom/Graduation's success," said AFMC Chairman Salvy Guzzo.

prom night and the dangers of drinking and driving.

"Operation Prom/Graduation offers soft drink manufacturers and other local businessmen a ready made program with a very specific and immediate goal: to reduce accidents and deaths among teen-agers during the 1985 prom/graduation season," said Frederick Webber, executive vice president, National Soft Drink Association.

The NADA is urging its members and state associations to support "dial-a-ride" programs, "as a safe alternative to driving

drunk or riding as a passenger with a drunk," said NADA President William Symes.

Restaurateurs are also in the act. In May and June, food service companies will participate in the program by offering "special dinners, brunches, suppers and even 'mock-tail' parties" for students who have pledged not to drive and drink, explained NRA President Harris Machus. "You will see posters and table tents with the insignia of the program and the words, Class of '85—Alive in eating establishments in every region of the country," Machus said. □

TV's. It publishes *Better Homes & Gardens*, and *Successful Farming*, and is headed by W.C. McReynolds, president. **Buyer** is publicly traded, Cincinnati-based station group of six AM's and four FM's, headed by Terry Jacobs, chairman and principal stockholder. Included in discussions are sale of Georgia Radio News Service, also located in Atlanta. WGST is on 920 khz with 5 kw day and 1 kw night. WPCH is on 94.9 mhz with 100 kw and antenna 950 feet above average terrain.

KDLT(TV) Mitchell, KEVN-TV Rapid City and KIVV-TV Lead, all South Dakota □ Sold by Dakota Broadcasting Co. to Heritage Communications Inc. for between \$18 and \$20 million. **Seller** is Rapid City, S.D.-based station group of three TV's involved in sale, equally owned by Sherwood Corner and Gilbert Moyle, who have no other broadcast properties. **Buyer** is publicly owned, Des Moines, Iowa-based cable MSO, serving over 440,000 subscribers. It is headed by James M. Hoak, president. KDLT is NBC affiliate on channel 5 with 100 kw visual, 10 kw aural and antenna 1,510 feet above average terrain. KEVN-TV is NBC affiliate on channel 7 with 262.7 kw visual, 26.3 kw aural and antenna 672 feet above average terrain. KIVV-TV is NBC affiliate on channel 5 with 100 kw visual, 10 kw aural and antenna 1,851 feet above average terrain.

WG. T(TV) Greensboro, N.C. □ Sold by Guilford Telecasters Inc. to Atlantic Television Associates Inc. for approximately \$11 million. **Seller** is principally owned by James Thrash, who has no other broadcast interests. **Buyer** is owned by Edward H. Herlihy, former general manager of WATL(TV) Atlanta. WGGT is independent on channel 48 with 1,000 kw visual, 100 kw aural and antenna 1,695 feet above average terrain. *Broker: R.C. Crisler & Co.*

WQMF(FM) Jeffersonville, Ind. and WEBN(FM) Cincinnati □ Sixty-six percent sold by Frank Wood to Frank E. Wood for \$7 million, comprising \$3 million cash and remainder note. **Seller**, who has no other broadcast interests, is father of buyer. **Buyer** already owns other 33%. WQMF is on 95.7 mhz with 34 kw and antenna 580 feet above average terrain. WEBN is on 102.7 mhz with 31 kw and antenna 610 feet above average terrain.

WCFI(FM) Daytona Beach, Fla. □ Sold by S&F Communications Inc. to Home News Inc. for \$6,750,000. **Seller** is owned by Stephen Seymour and Stuart Frankel, who purchased station for \$5 million from Abell Communications when latter divested most of its broadcast properties last year (BROADCASTING, Sept. 24, 1984). **Buyer** is New Brunswick, N.J.-based publisher, cable operator and station group of four AM's, 3 FM's and two TV's. It also owns cable systems in Collegeville, and Trappe, both Pennsylvania. It publishes New Brunswick, N.J. daily *Home News*, and five weekly newspapers in Connecticut and New York and also has interest in Princeton, N.J.-based *New Jersey Monthly Magazine*. It is principally owned by William M. Boyd. WCFI is on 101.9 mhz with 100 kw and antenna 581 feet above average terrain. *Broker: Richard A. Foreman Associates.*

WAKY(AM)-WVEZ(FM) Louisville, Ky. □ Sold

Changing Hands

PROPOSED

WWSG-TV Philadelphia □ Sold by Channel 57 Corp. to Grant Broadcasting System Inc. for \$30 million cash. **Seller** is principally owned by William S. and Leon Gross, who have no other broadcast interests. **Buyer** is owned by Milton Grant, president and CEO (22.95%), Sidney Slenker, chairman (11.22%), Livingston Kosberg (11.22%), Barry Lewis (11.22%), Alan Becker (11.22%) and 13 others. It also owns, in different percentages, WBFS-TV Miami and limited partnership interest in KLRT(TV) Little Rock, Ark. Grant and Earl Jones, sales director of WBFS-TV, are also applicants for new TV in Tampa, Fla. Grant is principal owner of applicant for channel 14 in Washington. Kosberg has interest in application for new FM in Albuquerque, N.M. Under terms of Philadelphia sale, seller retains

right to operate teletext service on vertical blanking intervals, use of one aural channel to operate subcarrier service and use of space in transmitter building. Sale is contingent on FCC approval of increase to 5,000 kw and increase in antenna height, with all modifications paid for by buyer. Seller will provide \$30 million life insurance policy for Milton Grant. WWSG is independent on channel 57 with 887.2 kw visual, 177.4 kw aural and antenna 1,061 feet above average terrain.

WGST(AM)-WPCH(FM) Atlanta □ Negotiations for sale by Meredith Corp. to Jacor Communications Inc. are under way, but principals say no definitive agreement has been reached. Price estimated to be approximately \$20 million. **Seller** is publicly traded, Des Moines, Iowa-based publisher and station group of one AM, one FM and seven

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SOUTHEAST	Class A FM and daytimer with full-time potential. Rapidly developing and strong economic market. Owners unable to devote time to operation due to other broadcast interests. Heavy cash required.	\$1,600,000

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3/18/85

by Multimedia Inc. to Federal Communications Corp. for \$3,150,000. **Seller** is publicly owned, Greenville, S.C.-based, cable MSO, publisher and station group of six AM's, six FM's and five TV's. It owns 13 daily and 30 nondaily newspapers in Southeast, and over 100 cable systems in four states. Broadcast division is headed by Walter E. Bartlett, president and CEO, who is based in Cincinnati. **Buyer** is owned by Robert Fish, who also owns WHJJ(AM)-WHJY(FM) Providence, R.I. WAKY is on 790 khz with 5 kw day and 1 kw night. WVEZ is on 106.9 mhz with and 24.5 kw and antenna 670 feet above average terrain. *Broker: R.C. Crisler & Co.*

WEZG-AM-FM Syracuse, N.Y. □ Sold by SOQ Broadcasting Corp. to Lorenz Broadcasting Corp. for \$1,350,000 cash. **Seller** is principally owned by Sky Corp., New York-based station group of six AM's and four FM's. It is headed by principal owner, Dennis Israel, president. **Buyer** is owned by Frank Lorenz, who also owns WBLK(FM) Buffalo, N.Y. WEZG is daytimer on 1220 khz with 1 kw. WEZG-FM is on 100.9 mhz with 3 kw with antenna 165 feet above average terrain. *Broker: American Media Brokers.*

KASI(AM)-KCCQ(FM) Ames, Iowa □ Sold by Cowle Enterprises Ltd. to Baudler Broadcasting Co. for \$1.3 million, comprising \$100,000 cash and \$1.2 million note. **Seller** is owned by G. Dale Cowle, who also owns 50% of KKJQ(AM)-KSFT(FM) St. Joseph, Mo. and KQCR(AM) Cedar Rapids, Iowa, which was recently sold ("For the Record," Feb. 28), subject to FCC approval. **Buyer** is owned by Betty A. Baudler, vice president of seller. She has no other broadcast interests. KASI is daytimer on 1430 khz with 1 kw. KCCQ is on 107.1 mhz with 3 kw and antenna 300 feet above average terrain.

WAQE-AM-FM Rice Lake, Wis. □ Sold by Red Cedar Broadcasters Inc. to American Broadcast Services Inc. for \$1.2 million. **Seller** is owned by Thomas F. Beschta and Willard Weegman, who have no other broadcast interests. **Buyer** is owned by Mark Pecan, who owns American Broadcast Securities Inc., Chicago-based advertising time sales firm. He has no other broadcast interests. WAQE is daytimer on 1090 khz with 5 kw. WAQE-FM is on 97.7 mhz with 3 kw and antenna 300 feet above average terrain. *Broker: Chapman Associates.*

KMGO(FM) Centerville, Iowa □ Sold by KMCO-KCOG Inc. to KMGO Inc. for \$850,000, comprising \$160,000 cash and \$690,000 note, including \$117,970 noncompete agreement. **Seller** is owned by Paul Dennison, and his wife, Joyce, who also own KILF-AM-FM Mount Pleasant, Iowa. They sold co-located KCOG(AM) to buyers last year ("Changing Hands," April, 16, 1984). They purchased both stations in 1980 for \$875,000. **Buyer** is owned by Emil R. Calzascia (60%), his sister, Carolyn Jenkins (10%), her husband, Frederic Jenkins (10%) and Larry Wynne Stout (20%). Stout is former operations manager at KMGO. KMGO is on 98.7 mhz with 100 kw and antenna 450 feet above average terrain.

WSLG(AM) Gonzales, La. □ Sold by Ascension Parish Broadcasting Co. to Gulf Broadcasting Corp. for \$595,000 cash. **Seller** is

owned by Carl Sauceman, who has no other broadcast interests and is retiring from broadcasting. **Buyer** is owned by Mary S. Lambert and her husband, Louis, who have no other broadcast interests. Mary Lambert owns insurance agency in Gonzales. Louis Lambert is Louisiana public service commissioner. WSLG is daytimer on 1090 khz with 10 kw.

KHOT(AM)-KUUL(FM) Madera, Calif. □ Sold by Continental Broadcasting Corp. of Madera Inc. to Madera Broadcasting Inc. for \$400,000 cash, including \$5,000 noncompete agreement. **Seller** is owned by Jose Molina, who also owns KPHX(AM) Phoenix, KXKS(AM) Albuquerque, N.M., and KALY(AM) El Paso. **Buyer** is owned by Bruce D. Owens (95%) and Grant Holyoak (5%). It also owns KGMN(FM) Kingman, Ariz. KHOT is daytimer on 1250 khz with 500 w. KUUL is on 92.1 mhz with 3 kw and antenna 300 feet above average terrain.

KXLA(AM) Rayville, La. □ Sold by Richland Broadcasters Co. to GTB Radio Broadcasters Inc. for \$400,000, comprising \$20,000 cash and remainder in note. **Seller** is owned by Bobby Ray Kidd. His wife, Roma, is applicant for new FM in Delhi, La. **Buyer** is owned by Thomas L. Bigby and his wife, Phyllis (40% jointly), Glenn Tryon, and his wife, Ana (40% jointly) and Bienvenido Rodriguez Duran (20%). Bigbys with Duran own WCHQ-FM Camuy, P.R. Tryons own WJNX-TV Mayaguez, P.R., and have interest in new TV in Fajardo, P.R. KXLA is on 990 khz with 1 kw day and 250 w night.

CABLE

Systems serving Wausau, Stevens Point,

Wisconsin Rapids and other areas, all Wisconsin. □ Sold by Teltron Inc. to Jones Interchangeable for \$25 million. **Seller** is subsidiary of The Journal Co., Milwaukee-based publisher of *The Milwaukee Journal* and station group of one AM, one FM and two TV's. **Buyer** is publicly traded, Englewood, Colo.-based cable MSO with systems in 20 states. It is headed by Glenn R. Jones, chairman. Wausau system passes 17,000 homes with 12,000 subscribers and 269 miles of plant. Stevens Point system passes 10,000 homes with 6,700 subscribers and 150 miles of plant. Wisconsin Rapids system passes 8,750 homes with 5,500 subscribers and 108 miles of plant.

Systems serving Newport and Sunapee, N.H. □ Sold by Twin Valley Cable Systems to TCI-Taft Cablevision Associates for approximately \$3 million. **Seller** is owned by Hamilton R. Krans who has no other cable interests. **Buyer** is joint venture of Tele-Communications Inc. and Taft Broadcasting Corp. TCI is publicly owned, Denver-based cable MSO with over 2.2 million subscribers. Taft is publicly traded, Cincinnati-based entertainment conglomerate including station group of five AM's, six FM's and seven TV's. TCI-Taft is also based in Denver and operates eight cable systems. Newport system passes 2,000 homes with 1,400 subscribers and 27 miles of plant. Sunapee system passes 1,800 homes with 1,364 subscribers and 27 miles of plant. *Broker: Communications Development Corp.*

For other proposed and approved sales see "For the Record," page, 91.

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TELECASTINGS



Double debut

CBS-TV will present six episodes of its previously announced midseason series, *Double Dare*, beginning Wednesday, April 10, at 8-9 p.m. NYT. The one-hour action-adventure series, which stars Billy Dee Williams as an urbane San Francisco undercover detective, is from Terry Hughes Productions in association with Warner Bros. Television. The program will occupy the time slot previously held by *Charles in Charge* and *E/R*, which moved to the Saturday period being vacated by *Otherworld*, another midseason entry.

New partner

Columbia Pictures Television has joined LBS Communications and Tribune Broadcasting as a partner in the INDAY ad hoc, first-run, daytime program network being launched next fall. The two-hour weekday block, designed for independent stations, will air from 12 noon to 2 p.m. on most outlets and consists of four half-hour series.

"Columbia is thrilled to be part of this new concept," said Columbia Pictures Television Group President Herman Rush. "We strongly believe there is room for a fourth network and INDAY is the first positive step we've seen in this direction."

Henry Siegel, chairman of the board and president of LBS, said at a Los Angeles news conference announcing the partnership that 60% of the national advertising inventory for INDAY has been sold for the first year, with stations serving 70% of U.S. television households cleared.

"We are pleased to have Columbia Pictures Television involved," said Siegel. "Aside from that, it minimizes some of our financial risk. We now have Columbia's production capabilities with us, and Coca-Cola's marketing expertise" (Columbia is owned by Coca-Cola).

LBS will continue to act as managing partner in the venture, which reportedly has an initial budget of \$25 million.

Columbia is already contributing one program to the initial lineup, *It's a Great Life*, in association with Earl Greenburg Productions. A pilot for a back-up series, *The Million-Dollar Year*, is also being prepared by the CPT Group. The studio may contribute additional programming if the INDAY project expands or chooses to introduce special holiday material.

Mini news

NBC-TV has scheduled its four-hour mini-series, *Wallenberg: A Hero's Story*, for broadcast at 9-11 p.m. NYT on Monday and Tuesday, April 8 and 9. The program, a Dick Berg-Stonhenge Production in association with Paramount Television, dramatizes the

Changes. Frank Yablans, vice chairman and chief operating officer of film division, MGM/UA Entertainment Co., last Monday (March 11) resigned his position with Culver City, Calif.-based motion picture and television production company. MGM/UA Chairman Frank Rothman reportedly requested Yablans' departure on orders from majority stockholder Kirk Kerkorian. In addition, Alan Ladd Jr. last Wednesday (March 13) was named president and chief operating officer of MGM/UA Entertainment Co., assuming responsibilities previously handled by Yablans. Company also announced two new presidents for its motion picture production companies. Jay Kanter, president of worldwide production, motion picture division, was named president, MGM Film Co., and Richard L. Berger, senior vice president of production, United Artists Corp., becomes president.

true story of Swedish diplomat Raoul Wallenberg's successful efforts to save the lives of 120,000 Hungarian Jews during World War II. Richard Chamberlain portrays Wallenberg, with Bib Anderson and Melanie Mayron also in the cast. Richard Irving and Lamont Johnson are co-producers; Johnson directed the mini-series.

In a separate development, NBC has begun production of *Deceptions*, a four-hour mini-series starring Stefanie Powers and Barry Bostwick, for telecast in spring 1986. Based on the best-selling novel of the same name by Judith Maynard and Michael Fain, the program is being produced by Bill Hill and directed by Melville Shavelson, who also wrote the screenplay.

Tuned in to PBS

Ratings for noncommercial television were up in January, the Public Broadcasting Service said. According to data from a Nielsen Television Index study, during the week of Jan. 14-20, viewers in 49.3 million homes (about 97.7 million people in 58.1% of American homes with television sets) watched public television, PBS said, adding that the previous high was 57.7%, set in November 1984. During January, the top 10 prime time PBS programs received cumulative ratings ranging from 5 to 16.5, compared to a range of 3 to 8 in January 1984. About 22.4 million people watched the National Geographic special, *Land of the Tiger*, that month, making that show the second most-watched program ever for PBS. National Geographic's *The Sharks*, which aired in January 1982, holds the first place honors, with a 17.4 rating.

'Parts' is parts

Lorimar Distribution Group has acquired worldwide television and theatrical distribution rights to *Michael Nesmith in Television Parts*, NBC-TV half-hour music and comedy series that premiered March 7. The agreement includes the program's initial eight-episode order plus all future episodes produced for NBC. The series, from Nesmith's United Art Works, consists of short comedy and music films strung together with comedy wrap-arounds introduced by

Nesmith.

In an unrelated announcement, Lorimar said its newest off-network syndication entry, *Knot's Landing*, has been sold in 20 markets, including Chicago, Dallas, Tampa, Fla., and Hartford, Conn. The series will debut with 130 episodes next fall.

Mixed media

Filmation, a wholly owned division of Group W Productions, is expanding its television animation activities to include feature-length motion pictures for release in theaters, videocassette and pay and broadcast television. At a Beverly Hills, Calif., news conference, company executives disclosed plans to produce and distribute a series of 13 animated films under the generic title of "Filmation's New Classics Collection." The first feature, "The New Adventures of Pinocchio," is now in production for theatrical distribution expected to begin in March 1986. Described as a Pinocchio "sequel," the 90-minute movie will deal with the former puppet's life as "a real live boy" and introduce new characters. It is budgeted at \$6 million, with animation to be carried out at Filmation's Los Angeles studios.

Other features proposed by Filmation are: "Snow White and the Seven Dwarvelles," "The Challenge of Cinderella," "Time Machine II: The Man Who Saved the Future," "Bambi: Prince of the Forest," "20 Million Leagues Across the Universe," "Frankenstein Lives Again!," "The Further Adventures of Gulliver," "The Son of Sleeping Beauty," "The Life and Adventures of Santa Claus," "The Continuing Adventures of the Jungle Book," "New Tales of the Arabian Nights" and "Alice Returns to Wonderland."

Filmation President and Chief Executive Officer Lou Scheimer said that television series spin-offs of one or more of the features is possible, depending on audience response in other media. The studio is currently distributing a full-length animated feature composed of the first five episodes of *Shera: Princess of Power*, the company's new daily children's animated television series, premiering next fall in first-run syndication. The program is a companion to *He-Man and the Masters of the Universe*, a daily series currently distributed to 171 stations by Filma-

tion and Group W Productions.

Group W Productions President and Chief Executive Officer Edwin T. Vane described the new theatrical package as "another forward step" for the Los Angeles-based company. "There is a great demand for family entertainment and a severe shortage of quality animated fare. Theatrical distribution and the growing international home video market combine with the long life span of good animated features to make this a particularly appealing area for Filmation to enter."

Unusual pairing

ABC and a Catholic priest have joined forces to present a one-hour special at 8 p.m. NYT on March 30—*The Fourth Wise Man*. Bristol Myers, which paid for the production, is also its sole sponsor, according to director of marketing for Paulist Productions, Ed Mullen. Based on the 19th century short story, "The Other Wise Man" by Henry Van Dyke, the program has been produced by the Rev. Ellwood Kieser for the Los Angeles-based Paulist Productions. Among those starring in the film are Martin Sheen, Ralph Bellamy, Alan Arkin and Eileen Brennan. Asked about the joint endeavor between the church and the commercial network, Kaiser said: "Why shouldn't the church be in the marketplace? That's where the people are, and that's where we should be in order to reach them. Television is simply communication, and communication is what the church is all about."

Leasing New York air time

As part of its continuing leased-time program, noncommercial WNYC-TV New York has received approval from the New York Board of Estimates to lease additional daytime periods to commercial broadcasters. Its newest contracts are with the Chinese Community Television Network and the Society for Eastern Affairs. The revenues are being used to support the station's prime time noncommercial program schedule (BROADCASTING, Jan. 14). The Chinese Community Television Network contract is for \$1,500 an hour (about \$66,000 a year) to present *Chinese Hour*, news, cultural and entertainment programming for the Chinese community. The Society for Eastern Affairs will lease time for \$1,800 an hour (about \$79,200 a year) to present *Eastern Impact*, a program on Asia, including India, Thailand, Korea, the Philippines, Indonesia, China and Japan.

In the marketplace

A new first-run, weekly, half-hour animated television series, *Super Sunday*, has been announced for fall 1985 production and distribution by Marvel Productions Ltd., in association with Sunbow Productions. The program will include three six-minute serialized segments each week, one starring a new toy called Robotix. The remaining segments are still in development. Marvel and Sunbow are currently partners in the production of the syndicated weekly series, *G.I. Joe* and *Transformers*, both of which will become daily strips next fall. The two companies are also jointly producing an animated motion picture based on *Transformers*, marking Marvel's first venture into feature-

length animation in five years. Fifteen episodes of *Super Sunday*, produced by Nick Bosustow, are currently in production.

'Video' vending

The third annual *American Video Awards* has been sold in more than 100 U.S. markets serving 90% of the nation's television households. The syndicated special, highlighting music and home video awards bestowed by the National Academy of Video Arts and Sciences, will be taped April 3 for delayed broadcast beginning April 19. *American Video Awards* is produced by Scotti Brothers-Syd Vinnedge Television and Casey Kasem Productions in association with KTLA(TV) Los Angeles and Golden West Television, and is distributed by Golden West Television in association with All American Television.

A look inward

Noncommercial WNET(TV) New York and KCET(TV) Los Angeles have entered a joint venture to bring an ambitious, 13-part series of one-hour British documentaries on the history of television to public television stations in the U.S. *Television* was produced at a cost of about \$10 million by Granada Television and is currently being broadcast on an independent network in Great Britain.

WNET and KCET have paid \$50,000 for a nine-month option on the series, hoping to raise more than \$3 million for creation of an "American version" of *Television*, in association with Granada, for airing in 1986. Underwriting is now being sought for "acquisition, packaging and promotion" of the program, as well as production of new elements. A "well-known American media fig-



IRTS honors. Ralph M. Baruch (c), accepting the International Radio and Television Society's Gold Medal award, its highest honor, called upon his IRTS associates to instill in "our young people" the same sort of optimism that he has, and to give them "the same kind of opportunities afforded me."

Baruch, chairman of Viacom International, told the awards dinner that "I remain an optimist, particularly when it comes to communications, including radio and television broadcasting, cable television and all that follows, and there will, indeed, be a lot to follow.

"What we in the industry must do today is to instill this optimism in our young people and then give them the opportunity to make their contribution. I know that all of us here tonight will continue to support the many IRTS programs which make it possible for young men and women, and an increasing number of minorities, to enter the world of communications. They must be given the same kind of opportunities afforded me. They deserve the chance and we must continue to offer it."

Baruch reminded his listeners that "on occasion I have espoused some causes which were not always generally popular with you at the time. It was as difficult for me to take these positions as it was, I am sure, for some of you to accept them. But I simply called them as I saw them. For it has been my constant belief that all media could exist side by side in the marketplace and could enhance each other in the eyes of the consumer. That is exactly what has occurred today.

"So I hope you will not fault me for my candor. The important thing, really, is that you respected my right to take these positions and to make my opinions known. You permitted me to participate in and, at times, lead an industry for which I have the greatest respect in a country which I love. Yes, nowhere else in the world could I have achieved even a portion of the success that some of you have mentioned earlier tonight. Yes, it could only happen in America." The Gold Medal was presented by Frank Stanton (l), former president of CBS, whom Baruch called "one of the giants of our industry," who "has set many of the standards of our industry and is responsible for much of what we stand for today." The presentation was at a dinner at the Waldorf-Astoria in New York on March 8, attended by more than 1,000 IRTS members and guests. Other speakers were IRTS President Edward Bleier (r) and Viacom President and Chief Executive Terrence A. Elkes.

ure" is being sought to serve as host of the U.S. version.

Jack Sameth, executive producer of WNET-produced *The Brain*, will serve as executive producer of the American presentation of *Television*, with KCET's Phyllis Geller and WNET's Peter Fogus executives in charge of production at their respective stations.

The series examines television's impact "on global life and culture" from the medium's infancy to the present day. It includes archive footage as well as original material filmed throughout the world.

Mouthful

Turner Broadcasting System's syndication arm, Turner Program Services, has signed a three-year agreement with the Public Broadcasting Service for "exclusive presentation" on PBS of Francis Ford Coppola's film "Koyaanisqatsi" (whose title means "life out of balance" in Hopi Indian language), which had a brief theatrical run in 1982. Under the agreement, PBS will receive four runs over three years ending Jan. 31, 1988. Distribution rights will return to TPS at that time.

First and foremost

American television journalist Yue-Sai Kan may become the world's most-watched television personality in 1985 as the result of a contract signed with China Central Television (CCTV), China's only national network. Kan will produce and host a weekly original series, *One World*, that will feature politics, business, art, food, music, customs, life styles and interesting people from around the world. Produced in a magazine format, the year-long series will be seen by "a guaranteed audience of over 300 million" in China, twice a week, and will be broadcast in the Mandarin language. Kan, who speaks Mandarin, Japanese, Cantonese and English, is currently the host of *Looking East*.

Sobriety test

Approximately 30 television stations have purchased *The National Alcoholism Test*, a half-hour program developed and produced as a joint venture of Knight-Ridder and On The Air. The latter firm will distribute the program to stations on a barter basis. The special is intended for showing during April.

Save the children

WBZ-TV Boston will conduct a year-long public service campaign "focusing on the problems and opportunities young people face growing up in today's fast-paced world." Titled "For Kids' Sake," the campaign will feature such topics as preparing for the careers of the future, preventing child abuse and neglect, teen-age parenthood, divorce and single parenting, teen-age suicide and drug and alcohol abuse. "Our goal is to raise the awareness level of our viewers and ourselves so that we are all responsible for our legacy—New England's children," said WBZ-TV general manager, Tom Goodgame. The station will broadcast news reports, news series, features, editorials, public service announcements and prime time specials. In addition, it will establish the Fund for Chil-

Picked up. Noncommercial television stations participating in the Public Broadcasting Service's 12th annual Station Program Cooperative—the method by which PBS member stations bid on different program offerings—have bought 24 series costing \$34,836,518 for the television season beginning next September. Three of the purchases will be new to the PBS lineup: *Black Champions*, *Eyes on the Prize* and *Survival Guides*.

Champions, a three-part presentation of the history of famous black athletes, will be produced by William Miles, a New York-based independent producer, for noncommercial WNET(TV) New York. *Prize* is a six-part study of the civil rights movement, produced by Boston-based Henry Hampton of Blackside Inc. *Survival* features six humorous stories on "surviving the trials of modern life," PBS said. It is produced by Jon Denny for noncommercial KCET(TV) Los Angeles.

Three PBS staples that were not bought by the stations are *The Electric Company*, *Matinee at the Bijou* and *Enterprise*, which will go off the air if other underwriting is not found. Last year the PBS stations bought 26 series costing \$31,366,852 (BROADCASTING, April 9, 1984).

dren, raising money for projects that benefit children; commission a photography exhibit depicting the relationships between adults and children; sponsor public interest events, including the Greater Boston Project Bread-WBZ-TV Walk for Hunger, a family, first-aid teach-in and a Kidsfair arts and crafts festival, and develop materials for teaching that are related to the year's public service campaign.

McDonald's Corp., Stop & Shop Companies and True Value Hardware will be sponsors during the year-long campaign.

Alcohol information

Misuse of alcohol is the subject of an eight-page pocketpiece produced by the Television Information Office and designed for television stations to distribute in their communities. The folder, titled "Alcohol Abuse," highlights the dangers, explains the physiological effects of consuming specific quantities and offers information for those needing counsel. It also offers tips on how social drinkers may avoid drunkenness, provides a chart relating the effects of specific quantities to driving ability and gives statistics on damage caused by alcohol abusers. There's also a section on broadcasters' efforts to reduce alcohol abuse, pointing out that stations and networks are carrying programs, editorials, public service announcements and news segments related to the problem. It's designed to be easy to read and easy to mail. Copies are available at \$30 per 100 from TIO, 745 Fifth Avenue, New York 10151.

PSA problem

All three television networks rejected a public service announcement created by Citizens Against Waste, a Washington-based lobby with a mandate to stamp out wasteful government spending. CAW is an offshoot of President Reagan's Private Sector Survey on Cost Control, the so-called Grace Commission chaired by Peter Grace and charged with identifying wasteful government spending in order to cut the federal deficit. According to reports, the PSA was deemed "too controversial" for free air time, and CAW has taken the spot back for reshooting. Although the Grace Commission's report and recommendations were criticized and challenged by outside groups, including the Congressional Budget Office and General Accounting Office, CAW had hoped to use the PSA as a launching pad for

a national campaign to petition the government to end wasteful spending. Network spokesmen said they would consider another draft of the PSA.

Homeward bound

About 150 of the Public Broadcasting Service's 230 employees are expected to move back to PBS's former headquarters in the Post Office building at L'Enfant Plaza in Washington on April 1. PBS has been operating out of nine sites throughout the Washington area since a fire destroyed the L'Enfant Plaza headquarters last October. PBS's technical facilities will remain dispersed at three locations until one long-term site is selected consolidating all PBS employees under one roof. Search for the last is still under way.

TEN gets PBS

The Entertainment Network (TEN), Beverly Hills, Calif., has acquired worldwide network, pay cable and home video distribution rights to the Public Broadcasting Service's *Hollywood Television Theater* series. There are 34 full-length dramas, produced on videotape and film between 1970 and 1982, and they will be offered as 90-minute, prime time specials. Among the titles are *The Andersonville Trial*, directed by George C. Scott; Bruce Jay Friedman's *Steam Bath*, starring Valerie Perrine, and *The Last of Mrs. Lincoln*, starring Julie Harris and Robbie Benson. In the distribution, TEN is associated with noncommercial KCET(TV) Los Angeles, the original producer of the series.

Mediafax approval

The directors of the Electronic Media Rating Council have granted accreditation to Mediafax, a television rating service based in San Juan, P.R. The service is owned and operated by Stanford Klapper Associates and measures the viewing of roughly one million TV households in Puerto Rico.

Focus on future

Problems and opportunities of the 21st century will be the theme of WJLA-TV Washington's *Focus 2007* campaign. An eight-hour, six-part series highlighting medical advances, genetics, transportation, energy, the economy and life styles will begin today (March 18) at 8-9 p.m. with a preview of the upcoming topics. The prime time specials will be augmented throughout the year by

public service announcements, editorials and regularly scheduled news and public affairs programs. Education was the station's 1984 campaign theme.

Minority fellowships

The Corporation for Public Broadcasting has funded two fellowships, anticipated to be \$10,000 each, for minority reporters and producers. The fellowships are for the Kiplinger

graduate program in public affairs and reporting in the School of Journalism at Ohio State University in Columbus, Ohio. Minority public affairs producers and reporters currently or previously associated with non-commercial radio and television stations, or those "who have a commitment to work in public broadcasting," are eligible for the fellowships, CPB said. Fellows will receive a master's degree with specialization in journalism after one year in residence at the school. Deadline for application is April 1.

Soap talk

The soap opera phenomenon will be examined in a one-hour special to be distributed by MG/Perin Inc. on a barter syndicated basis. Titled *Soap Opera Special*, the program spotlights soap opera celebrities and gives a behind-the-scenes look at their life styles. Audrey Landers will be anchor from Hollywood and Bill Angelo from New York. The special will be available for showing on stations between May 30 and June 9.

For the Record

As compiled by BROADCASTING, March 6, through March 13, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. 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 above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

interest in WRGC(AM) Sylva and WBRM(AM) Marion, both North Carolina. Buyer is owned by Fate Lamont McAnally (90%), and his wife, Faye (10%). It also owns WEKC(AM) Williamsburg, Ky. Filed March 4.

■ WWCM(AM)-WBDJ(FM) Brazil, Ind. (AM: 1130 khz; 500 w-D; FM: 97.7 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from William M. Olah to Clay County Community Broadcasters Inc. for \$126,000 cash. Seller is trustee in bankruptcy for Voice of the Wabash Valley Inc. It has no other broadcast interests. Buyer is equally owned by Mark R. Lange, his wife, Sandra, and Bruce A. Smith, and his wife, Jacalyn. Langes' own WZDM(FM) [CP] Vincennes, Ind. Smith is attorney from Vincennes. Filed March 6.

■ WQMF(FM) Jeffersonville, Ind., and WEBN(FM) Cincinnati (WQMF: 95.7 mhz; 34 kw; HAAT: 580 ft.; WEBN: 102.7 mhz; 31 kw; HAAT: 610 ft.)—Seek assignment of license from, respectively, The Other Corp. and Circe Communications from Frank Wood (66% before; none after) to Frank E. Wood (33% before; 100% after) for \$7 million, comprising \$3 million cash, and remainder note at 10% over 12 years. Seller is father of buyer. Filed March 5.

■ KASI(AM)-KCCQ(FM) Ames, Iowa (KASI: 1430 khz; 1 kw-D; KCCQ: 107.1 mhz; 3 kw; HAAT: 300 ft.)—Seeks transfer of control of Ames Broadcasting Co. from Cowle Enterprises Ltd. (100% before; none after) to Baudler Broadcasting Co. for \$1.3 million, comprising \$100,000 cash and \$1.2 million note at 9% over seven years, with optional balloon payment on unpaid balance in seventh year. If market conditions are unfavorable, or at the buyer's discretion, balance may be refinanced at same rate. Seller is owned by G. Dale Cowle, who also owns 50% of KKJO(AM)-KSFT(FM) St. Joseph's, Mo., and KQCR(AM) Cedar Rapids, Iowa, which was recently sold ("For the Record," Feb. 28), pending FCC approval. Buyer is owned by Betty A. Baudler, vice president of seller. She has no other broadcast interests. Filed March 8.

■ KMGQ(FM) Centerville, Iowa (98.7 mhz; 100 kw; HAAT: 450 ft.)—Seeks assignment of license from KMCO-KCOG Inc. to KMGQ Inc. for \$850,000, comprising \$160,000 cash and \$690,000 note at 11% over 20 years, including \$117,970 noncompete agreement. Seller is owned by Paul Dennison, and his wife, Joyce, who also own KILF-AM-FM Mount Pleasant, Iowa. They sold co-located KCOG(AM) to buyers last year.

Ownership Changes

Applications

■ KHOT(AM)-KUUL(FM) Madera, Calif. (KHOT: 1250 khz; 500 w-D; KUUL: 92.1 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Continental Broadcasting Corp. of Madera Inc. to Madera Broadcasting Inc. for \$400,000 cash, including \$5,000 noncompete agreement. Seller is owned by Jose Molina, who also owns KPHX(AM) Phoenix; KXKS(AM) Albuquerque, N.M., and KALY(AM) El Paso. Buyer is owned by Bruce D. Owens (95%) and Grant Holyoak (5%). It also owns KGMN(FM) Kingman, Ariz. Filed March 7.

■ WCAI(AM) Fort Myers, Fla. (1350 khz; 1 kw-D)—Seeks transfer of control of Ercona South Inc. from estate of Charles and Ethel Frank (100% before; none after) to James Seemiller, E.F. Schwarzer and Mario Anesi for \$700,000, comprising \$25,000 cash, assumption of notes to previous owner of approx. \$435,000, and notes to Franks totaling approx. \$240,000. Sellers had no other broadcast interests. Buyers also own WQSA(AM) Sarasota, Fla. Filed March 8.

■ WEXI(AM) Jacksonville, Fla. (1280 khz; 5 kw-D)—Seeks assignment of license from Hayes Broadcasting Corp. to Preteen Radio of Jacksonville Inc. for \$450,000, comprising \$95,000 cash and remainder note at 1.5% over New York prime rate for five years. Seller is owned by Patriek F. Hayes, Edwin B. Laughlin and Mary Diane Wilson. They have no other broadcast interests. Buyer is owned by William C. Osewalt, owner of Children's Radio Network, based in Marina del Rey, Calif. Filed March 8.

■ WHGI(AM)-WFMG(FM) Augusta, Ga. (105.7 mhz; 50 kw; HAAT: 1,050 ft. CP: 1,200 ft.)—Seeks transfer of control of AmreCorp Communications of Georgia Inc. from AmreCorp Communications Inc. (100% before; none after) to Keymarket Broadcasting Inc. for \$2,820,000, comprising \$700,000 cash, and remainder note at 10% over five years. Seller is owned by Richard E. Tomlinson, who also owns WGSP(AM) Charlotte, N.C. Buyer is owned by Donald Alt, who also has interest in WIGL(AM)-WFFX(FM) Tuscaloosa, Ala., and WRUS(AM)-WBVR(FM) Russellville, Ky. Filed March 7.

■ WEEG(AM) Jefferson, Ga. (670 khz; 5 kw-D)—Seeks assignment of license from Kathryn C. Appleton to McAnally Communications Inc. for \$150,000, comprising \$85,000 cash and remainder note at 11% over 12 years. Seller has

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Cleveland, Ohio

from

GANNETT BROADCASTING GROUP, INC.

for

\$9,500,000 CASH

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("Changing Hands," April, 16, 1984). They purchased both stations in 1980 for \$875,000. Buyer is owned by Emil R. Calzascia (60%); his sister, Carolyn Jenkins (10%); her husband, Frederic Jenkins (10%), and Larry Wynne Stout (20%). KCOG(AM) Centerville, Iowa, is owned in slightly different percentages, with Thomas F. Reynolds replacing Stout as non-family owner. Stout is former operations manager at KMGQ. Filed March 8.

■ KCBR(TV) Des Moines, Iowa (ch. 17; ERP vis. 3,110 kw; aur. 311 kw; HAAT: 1,156 ft.).—Seeks assignment of license from The Independence Broadcasting Corp. to KCBR-TV Inc. for \$7,550,000 cash. Seller is owned by William J. Trout, who also owns KTCG(AM) Waterloo, Iowa. Buyer is owned by Richard L. Duchossois and family. It also owns WASK-AM-FM Lafayette, Ind., and KDAL(AM) Duluth, Minn., and is app. for new FM in Duluth. Roland C. Johnson, president of buyer, has interest in WBWB(FM) Lafayette, Ind. Filed March 7.

■ WSLG(AM) Gonzales, La. (1090 kHz; 10 kw-D)—Seeks assignment of license from Ascension Parish Broadcasting Co. to Gulf Broadcasting Corp. for \$595,000 cash. Seller is owned by Carl Sauceman, who has no other broadcast interests and is retiring from broadcasting. Buyer is owned by Mary S. Lambert and her husband, Louis (100% jointly). They have no other broadcast interests. Mary Lambert owns insurance agency in Gonzales. Louis Lambert is Louisiana Public Service commissioner. Filed March 1.

■ KXLA(AM) Rayville, La. (990 kHz; 1 kw-D; 250 w-N)—Seeks assignment of license from Richland Broadcasters Co. to GTB Radio Broadcasters Inc. for \$400,000, comprising \$20,000 cash and remainder in note at 10% over 10 years. Seller is owned by Bobby Ray Kidd. His wife, Roma is app. for new FM in Delhi, La. Buyer is owned by Thomas L. Bigby and his wife, Phyllis (40% jointly); Glenn Tryon, and his wife, Ana (40% jointly), and Bienvenido Rodriguez Duran (20%). Bigby's with Duran own WCHQ-FM Camuy, P.R. Tryon's own WNIX-TV Mayaguez, P.R., they also have interest in new TV in Fajardo, P.R. Filed March 6.

■ WWWE(AM)-WDOK(FM) Cleveland (WWNE: 1100 kHz; 50 kw-U; WDOK: 102.1 mhz; 50 kw HAAT: 370 ft.).—Seeks assignment of license from Gannett Co. to Lake Erie Radio Co. for \$9.5 million cash. Seller is Houston-based station group of eight AM's, eight FM's and seven TV's and newspaper publisher, headed by Allen Neuharth, president. Buyer is equally owned by Alfred B. Modell and Alfred Lerner. It also owns WJW(AM) Cleveland, which has been sold to Booth American (see below). Modell is owner of Cleveland Browns, professional football team. Filed March 4.

■ WJW(AM) Cleveland (850 kHz; 10 kw-D; 5 kw-N)—Seeks assignment of license from Lake Erie Radio Co. to Booth American Co. for \$2,100,000 cash. Seller is purchasing WWWE(AM)-WDOK(FM) Cleveland (see above). Buyer is Detroit-based station group of three AM's and six FM's and operator of cable systems Michigan, Virginia, South Dakota, South Carolina, North Carolina, Florida and California. Booth American also has 3.7% interest in Evening News Association (ENA), Austin, Tex.-based station group of one AM, one FM and five TV's and publisher of eight daily and weekly newspapers. Booth has announced it's intention to purchase 25% of ENA, but suit has been filed by ENA to block that purchase. Buyer is owned by John L. Booth (55.38%); his wife, Louise (16.078%), and their sons John II (14.181%) and Ralph (14.181%). Filed March 7.

■ WWSG-TV Philadelphia (ch. 57; ERP vis. 887.2 kw; aur. 177.4 kw; HAAT: 1,160 ft.; ant. height above ground: 1,179 ft.).—Seeks assignment of license from Channel 57 Corp. to Grant Broadcasting System Inc. for \$30 million cash. Seller is principally owned by William S. Gross and his brother, Leon. They recently attempted to purchase WWAC-TV Atlantic City, N.J. ("For the Record," March 4), but app. was denied by FCC (see below). Buyer is owned by Milton Grant, president and CEO (22.95%); Sidney Slenker, chairman (11.22%); Livingston Kosberg (11.22%); Barry Lewis (11.22%); Alan Becker (11.22%), and 13 others. It also owns, in different percentages, WBFS-TV Miami. Grant and Earl Jones, sales director of WBFS-TV, are principal owners, with others owning smaller percentages of 25% limited partner in KLRT-TV Little Rock. Grant and Jones are also app.'s for new TV in Tampa, Fla. Grant is also principal owner of app. for channel 14 in Washington. Kosberg has interest in app. for new FM in Albuquerque, N.M. Under terms of sale, seller retains right to operate teletex service on vertical blanking intervals, use of one aural channel to operate subcarrier service and use of space in transmitter building. Sale is contingent on FCC approval of increase to 5000 kw and raise antenna, with all modifications paid for by buyer. Seller will also provide \$30-million life insurance policy for Milton Grant. Filed March 7.

■ WJXY(AM) Conway, S.C. (1050 kHz; 5 kw-D)—Seeks transfer of control of Kingston Broadcasting Co. from H.M. Floyd (50% before; none after) to Tommie Grainger (50% before; 100% after) for \$120,000, comprising \$34,000 cash,

and \$86,000 note at 12% over six years. Seller and buyer have no other broadcast interests. Filed March 8.

■ KBAL-AM-FM San Saba, Tex. (AM: 1140 kHz; 500 w-D; FM: 96.7 mhz; 3 kw; HAAT: 300 ft.).—Seeks assignment of license from Pecan Valley Communications Inc. to Cross Country Communications for \$75,000 cash. Seller is owned by Robert Baker, who has no other broadcast interests. Buyer is owned by Steve W. Hawkins (51%); Robert B. Cole (11%); Steve's father, James W. Hawkins (10%); grandfather, Jack W. Hawkins (10%), and four others. Steve and James Hawkins own KHLB(AM)-KMRB(FM) Burnet, Tex. Jack and James Hawkins have interest in KVLF-FM Alpine, Tex. Filed March 7.

■ KIKM(AM)-KZZL(FM) Sherman; KZEY(AM)-KROZ(FM) Tyler and KNET(AM)-KYYK(FM) Palestine, all Texas (KIKM: 910 kHz; 1 kw-U; KZZL: 96.7 mhz; 3 kw; HAAT: 300 ft.; KZEY: 690 kHz; 1 kw-D; KROZ: 92.1 mhz; 3 kw; HAAT: 300 ft.; KNET: 1450 kHz; 1 kw-U; KYYK: 98.3 mhz; 3 kw; HAAT: 300 ft.).—Seeks assignment of license from Gibson Investment & Management Corp. to Hawthorne Broadcasting Corp. for \$4,750,000, comprising \$3 million cash and \$1,750,000 in two notes, one for \$1,125,000 at 10% over 10 years and one for \$500,000 at 10% over 18 months. Seller is principally owned by R. Thomas Gibson and family. It has no other broadcast interests. Buyer is owned by Frederic Gregg, who owns Quest Communications, Lakeland, Fla., operator of cable systems in Arkansas and Missouri. Filed March 7.

Actions

■ KIOT(AM) Barstow, Calif. (1310 kHz; 5 kw-D)—Granted assignment of license from D.L. Developments Inc. to B&B Broadcasting Inc. for \$450,000, comprising \$100,000 cash and remainder note. Seller is owned by D.L. Van Voorhis, who has no other broadcast interests. Buyer is owned by Walter C. Tucker and his wife, Margaret. Tucker is sportscaster on KMPC(AM) Los Angeles. Action Feb. 28.

■ WTHB(AM)-WZZW(FM) Augusta, Ga. (AM: 1550 kHz; 5 kw-D; FM: 103.1 mhz; 3 kw; HAAT: 300 ft.).—Granted assignment of license from North Augusta Broadcasting Co. to Southern States Communications for \$1,150,000, comprising \$300,000 cash and remainder in note. Seller is owned by Frances B. Bennett, president, who has no other broadcast interests. Buyer is owned by B. Ken Woodfin (51%) and Milton Hirsch (49%). Woodfin is general manager at WOKS(AM) WFXE(FM) Columbus, Ga. Hirsch is attorney in Columbus, Ga., and member of Georgia state legislature. Action Feb. 28.

■ WKKF(TV) Anderson, Ind. (ch. 67; ERP vis. 2,312 kw; aur. 213 kw; HAAT: 1,108 ft.; ant. height above ground: 1,138 ft.).—Granted assignment of CP from Indiana Telecasters Inc. to Greater Indianapolis Broadcasting Inc. for no consideration. Seller is principally owned by Bruce D. Baker and John Morton, who will retain 20% ownership of station but will be required to contribute 20% of costs of construction. For this reason applicants have asked for waiver of rule requiring hearing if sellers of CP retain equity interest. They also have interest in new TV in Norfolk, Va. Buyer is owned by Steven J. Pruett (60%), sellers (20%) and remaining 20% to be determined. Pruett also has 6% interest in WSTG(TV) Providence, R.I. Action Feb. 21.

■ KEEH(TV) Des Moines, Iowa (ch. 63; ERP vis.: 5,000 kw; aur. 500 kw; HAAT: 1,998 ft.; ant. height above ground: 1,993)—Granted assignment of CP from Des Moines Central Communications Ltd. to Linton Broadcasting for \$24,966.91 cash. Seller is owned by Jack Price and Douglas Jones. They have no other broadcast interests. Buyer is owned by Linda F. Estevez, and her husband, Anthony. They are app.'s for new TV 's in San Juan, P.R. and Mayaguez, and also have purchased a CP for new TV in Davenport, Iowa. Action Feb. 26.

■ KTRY-AM-FM Bastrop, La. (AM: 730 kHz; 250 w-D; FM: 94.3 mhz; 3 kw; HAAT: 290 ft.).—Granted transfer of control of Jamie Patrick Broadcasting Ltd. from Henry Reese and Charles Dickerson (25% each before; none after) to Henry C. Cotton (25% before; 75% after) for \$113,640, comprising \$10,000 cash and remainder note. Remaining 25% is owned by the estate of Norman A. Johnson. Sellers have no other broadcast interests. Buyer also has interest in KDKS-FM Benton, La. Action Feb. 27.

■ KBCQ Roswell, N.M. (1020 kHz; 50 kw-U)—Granted assignment of license from Sky Corp. to Sudbrink Broadcasting Inc. for \$600,000. Seller is New York-based station group of six AM's and four FM's headed by Dennis Israel, president. Buyer is Fort Lauderdale, Fla.-based station group of three AM's and one FM owned by Robert W. (Woody) Sudbrink (70%), and his wife Marion (30%). Action Mar. 1.

■ W DIA(AM) Memphis (1070 kHz; 50 kw-D; 5 kw-N)—Granted assignment of license from Benindia Inc. to Adams Radio of Tenn. for \$2.5 million cash. Seller is

subsidiary of Broadcast Enterprises National Inc., Philadelphia-based station group of six AM's and two FM's principally owned by Ragan Henry. Buyer is Wyzata, Minn.-based station group of two AM's, two FM's and five TV's owned by Stephen Adams. It also sold WKDJ(AM) Memphis to Viacom ("Changing Hands," Dec. 31, 1984). Action Feb. 26.

■ KTLK(AM) Lubbock, Tex. (1460 kHz; 1 kw-D)—Granted assignment of license from Jerrico Broadcasting Inc. to B. S. Benavides for \$200,000, comprising \$50,000 cash and remainder note. Seller is principally owned by John D. Slaughter, who has no other broadcast interests. Buyer has no other broadcast interests. His son, Jerry, has interest in KMXO(AM) Merkle, Tex. Action Feb. 26.

■ WERL-AM-FM Eagle River, Wis. (AM: 950 kHz; 1 kw-D; FM: 94.3 mhz; 3 kw; HAAT: 245 ft.).—Granted assignment of license from Eagle River Broadcasting Co. to Nicolet Broadcasting Inc. for \$400,000, comprising \$80,000 cash and remainder note. Seller is principally owned by George W. Palo; Desmond H. Callaghan and his wife, Martha; Dr. Martin Sals, and Beth H. Grant. They also have interest in WNBI-AM-FM Park Falls, Wis. Buyer is owned by Mary Jo Unehmer (55%), and her husband, Roger (45%). They also own WATK(AM)-WRLO(FM) Antigo, Wis. Action March 4.

New Stations

New FM's

■ Gulf Breeze, Fla.—Gulf Breeze Wireless Co. seeks 95.3 mhz; 3 kw; HAAT: 315 ft. Address: 2801 Venetian Way, 32561. Principal is owned by Barbara Brelsford, (8% gen. partner); her husband, Michael (8% lim. partner), and Benchmark Communications Corp. (84% lim. partner). Benchmark is owned by John R. Meyers (33%); Michael Brelsford's father, Clarence (33%), and Earl L. Miller (33%) and his wife, Nancy (1%). Benchmark has purchased new FM station in Chatom, Ala. ("For the Record", March 4). Meyers is staff engineer with Dade County Public Schools, which owns WLRN-FM-TV Miami. Miller is chief engineer at WAKR-AM-TV, WONE(FM) Akron, Ohio. Filed March 1.

■ Tuscola, Mich.—Radiocom Inc. seeks 101.7 mhz; 3 kw; HAAT: 328 ft. Address: 306 W. Genesee St., Frankenmuth, Mich. 48734. Principal is owned by Robert D. McVay (55.06%), Robert H. Brown (8.34%), Keith P. Gensheimer (4.93%), Robert G. Dyer (4.28%), Henry M. Jennings (1.97%), Charles R. Foreman (.99%) and 16 others. It also owns WKNX(AM) Frankenmuth, Mich. McVay, Jennings, Brown, Gensheimer and two others shareholders, William E. McCarthy and Harold P. Shagena, have interest in WKTN-FM Kenton, Ohio, and WBUK(AM) Portage, Mich. Filed March 6.

■ Manteo, N.C.—Franklin Broadcasting seeks 98.3 mhz; 3 kw; HAAT: 300 ft. Address: 237 Western Blvd., Jacksonville, Fla. 28540. Principal is owned by Charles E. Franklin, who also owns WJIK(AM) Camp Lejeune, N.C., and WECT(AM) Wendell-Zebulon, N.C. His sister, Betty F. Martin is also app. for new FM in Callaway, Fla. Filed March 4.

Facilities Changes

Applications

AM's

Tendered

■ KVIP (540 kHz) Redding, Calif.—Seeks CP to increase power to 5 kw. App. March 8.

■ WAEC (860 kHz) Atlanta—Seeks CP to change city of lic. to Mableton, Ga. App. March 8.

■ WMMI (830 kHz) Marshall, Mich.—Seeks mod. of CP to change city of lic. to Shepherd, Mich. App. March 4.

■ WYSH (1380 kHz) Clinton, Tenn.—Seeks CP to add night service with 500 w and install DA-N. App. March 4.

■ WYKR (1490 kHz) Wells River, Vt.—Seeks CP to change hours of operation to daytime only with 5 kw; change freq. to 840 kHz, and make changes in ant. sys. App. March 8.

■ KLAY (1480 kHz) Lakewood, Wash.—Seeks CP to add night service with 1 kw; increase day power to 10 kw; install DA-N; change freq. to 1180 kHz; change TL, and make changes in ant. sys. App. March 6.

Accepted

■ KKAR (540 kHz) Hesperia, Calif.—Seeks mod. of lic. to

operate transmitter by remote control. App. March 5.

- **KGFI** (1230 khz) Los Angeles—Seeks CP to increase nighttime power to 400 w. App. March 8.
- **WCMQ** (1210 khz) Miami Springs, Fla.—Seeks mod. of lic. to change SL to 1411, Coral Way, Miami. App. March 5.
- New (930 khz) Sandwich, Ill.—Seeks mod. of lic. to change SL. App. March 8.
- **WFKT** (1590 khz) Inez, Ky.—Seeks mod. of lic. to change SL. App. March 8.
- **KXAM** (1440 khz) Helotes, Tex.—Seeks MP to change TL and make changes in ant. sys. App. March 5.

FM's

Accepted

- **KHFO** (98.1 mhz) Osceola, Ark.—Seeks CP to change ERP to 52 kw. App. March 5.
- **KNDD** (105.1 mhz) Lake Havasu City, Ariz.—Seeks mod. of CP to change TL; change ERP to 21 kw; change HAAT to 1,400.56 ft., and make changes in ant. sys. App. March 11.
- **KYXI** (100.9 mhz) Yuma, Ariz.—Seeks mod. of CP to change TL; change HAAT to 1,075.84 ft. and make changes in ant. sys. App. March 5.
- **KYNO-FM** (95.5 mhz) Fresno, Calif.—Seeks CP to change TL; change ERP to 50 kw; change HAAT to 492 ft., and make changes in ant. sys. App. March 5.
- **KAVC** (105.5 mhz) Rosamond, Calif.—Seeks mod. of CP to change HAAT to 328 ft. App. March 11.
- **KZOZ-FM** (93.3 mhz) San Luis Obispo, Calif.—Seeks CP to change TL and make changes in ant. sys. App. March 11.
- *New (90.3 mhz) Crested Butte, Colo.—Seeks CP to install aux. transmitter at SL. App. March 6.
- **WRNG** (96.7 mhz) Newnan, Ga.—Seeks mod. of CP to change TL; change ERP to 1 kw, and change HAAT to 543 ft. App. March 8.
- **KRTR-FM** (96.3 mhz) Kailua, Hawaii—Seeks mod. of CP to change HAAT to 2,145.12 ft. and make changes in ant. sys. App. March 11.
- **KSEI-FM** (102.5 mhz) Pocatello, Idaho—Seeks mod. of CP to change TL and change HAAT to 1,025 ft. App. March 8.
- **WKIO** (103.9 mhz) Urbana, Ill.—Seeks mod. of CP to change ERP to 2.34 kw and change HAAT to 367 ft. App. March 5.
- **WMSK-FM** (95.3 mhz) Morganfield, Ky.—Seeks CP to change HAAT to 279.27 ft. App. March 11.
- **WJIB** (96.9 mhz) Boston—Seeks CP to change ERP to 12.3 kw. App. March 11.
- **WZOU** (94.5 mhz) Boston—Seeks CP to change ERP to 11.6 kw. App. March 11.
- **WWCK-FM** (105.5 mhz) Flint, Mich.—Seeks CP to change ERP to 3 kw. App. March 8.
- **KDOG** (96.7 mhz) North Mankato, Minn.—Seeks mod. of CP to change ERP to .7 kw and change HAAT to 638.94 ft. App. March 5.
- **WOOR** (97.5 mhz) Oxford, Miss.—Seeks CP to change TL; change ERP to 100 kw, and change HAAT to 984 ft. App. March 11.
- ***WCPE** (89.7 mhz) Raleigh, N.C.—Seeks mod. of CP to move SL outside city of lic. App. March 6.
- **WBZA** (101.7 mhz) Southold, N.Y.—Seeks mod. of CP to change ERP to 2.88 kw. App. March 11.
- **WXGT** (92.3 mhz) Columbus, Ohio—Seeks CP to change ERP to 21.9 kw and change HAAT to 1,557 ft. App. March 8.
- **WZLE** (104.9 mhz) Lorain, Ohio—Seeks mod. of CP to change SL to 42815 North Ridge Rd., Elyria, Ohio. App. March 8.
- **KATF-FM** (100.5 mhz) Oklahoma City—Seeks mod. of lic. to operate formerly licensed facilities as aux. App. March 8.
- **KKRB** (106.9 mhz) Klamath Falls, Ore.—Seeks mod. of CP to change TL; change ERP to 44.26 kw; change HAAT to 726.19 ft., and make changes in ant. sys. App. March 11.
- **WHYL-FM** (102.3 mhz) Carlisle, Pa.—Seeks CP to change TL; change HAAT to 328 ft., and make changes in ant. sys. App. March 5.
- **WYEF** (96.7 mhz) Coudersport, Pa.—Seeks mod. of CP to change ERP to .74 kw. App. March 5.
- **WKBI-FM** (94.3 mhz) St. Mary's, Pa.—Seeks CP to change HAAT to 334.56 ft. App. March 5.

- ***WEPR** (90.1 mhz) Greenville, S.C.—Seeks CP to change ERP to 85 kw and change HAAT to 361 ft. App. March 5.
- **WDXZ** (104.9 mhz) Mount Pleasant, S.C.—Seeks mod. of CP to change ERP to 1.65 kw and change HAAT to 425 ft. App. March 8.
- **KLSF** (96.9 mhz) Amarillo, Tex.—Seeks mod. of CP to change HAAT to 599 ft. App. March 6.
- **KAUM** (106.3 mhz) Colorado City, Tex.—Seeks mod. of CP to change HAAT to 157 ft. App. March 11.
- **KDSQ** (101.7 mhz) Denison-Sherman, Tex.—Seeks CP to change HAAT to 275 ft. App. March 5.
- **WQPO** (100.7 mhz) Harrisonburg, Va.—Seeks CP to change ERP to 50 kw; change HAAT to 500 ft., and make changes in ant. sys. App. March 11.
- **KLLH** (96.7 mhz) Quincy, Wash.—Seeks MP to change ERP to .26 kw and change HAAT to 1,079 ft. App. March 11.
- **KZOK-FM** (102.5 mhz) Seattle—Seeks CP to install aux. ant.; change ERP to 10.4 kw, and change HAAT to 425 ft. App. March 8.

TV's

Tendered

- **WCAE** (ch. 50) Gary, Ind.—Seeks MP to change ERP to vis. 5,000 kw, aur. 500 kw; change HAAT to 1,623 ft., and change TL. App. March 4.

Accepted

- **WKXT** (ch. 4) Jacksonville, Fla.—Seeks MP to change transmitter coordinates. App. March 7.
- **WMCC** (ch. 23) Marion, Ind.—Seeks MP to change ERP to vis. 5,000 kw, aur. 600 kw; change HAAT to 1,082 ft., and change TL. App. March 6.
- New (ch. 33) Shreveport, La.—Seeks MP to change ERP to vis. 4,532 kw, aur. 453.2 kw; change HAAT to 1,813 ft., and change TL. App. March 7.
- **WYOV** (ch. 46) Norwell, Mass.—Seeks MP to change ERP to vis. 5,000 kw, aur. 500 kw and change TL. App. March 7.
- **WHSI** (ch. 51) Portland, Me.—Seeks MP to extend completion date of CP. App. March 7.
- **WKAF** (ch. 68) Syracuse, N.Y.—Seeks MP to extend completion date of CP. App. March 7.

- **KIAB-TV** (ch. 23) Garland, Tex.—Seeks MP to change ERP to vis. 5,000 kw, aur. 1,000 kw; change HAAT to 1,141.8 ft., and change TL. App. March 7.
- ***KHBU-TV** (ch. 14) Houston—Seeks MP to change ERP to vis. 4,500 kw, aur. 450 kw; change HAAT to 1,336 ft., and change TL. App. March 7.

Actions

AM's

- **WPIK** (990 khz) Flomation, Ala.—Granted app. to change power to 2.5 kw. Action March 4.
- **KTNX** (1080 khz) Anchorage—Granted app. to change TL. Action Feb. 25.
- **KVOK** (560 khz) Kodiak, Alaska—Granted app. to change TL and make changes in ant. sys. Action Feb. 28.
- **KHWY** (1030 khz) Folsom, Calif.—Granted app. to make changes in ant. sys. Action Feb. 26.
- **KJOP** (1240 khz) Lemoore, Calif.—Granted app. to increase nighttime power to 1 kw. Action Feb. 27.
- **KFBK** (1530 khz) Sacramento, Calif.—Granted app. to make changes in ant. sys. Action Feb. 26.
- **KRAK** (1140 khz) Sacramento, Calif.—Granted app. to make changes in ant. sys. Action Feb. 28.
- **KEXO** (1230 khz) Grand Junction, Colo.—Granted app. to change SL to 796 Valley Court, Grand Junction. Action Feb. 25.
- **WRHC** (1550 khz) Coral Gables, Fla.—Granted app. to make changes in ant. sys. Action Feb. 27.
- **WEXL** (1340 khz) Royal Oak, Mich.—Granted app. to increase nighttime power to 1 kw. Action Feb. 25.
- **WKSJ** (1340 khz) Jamestown, N.Y.—Granted app. to increase nighttime power to 500 w. Action Feb. 27.
- **WQXR** (1560 khz) New York—Granted app. to make changes in ant. sys. Action Feb. 26.
- **WACK** (1420 khz) Newark, N.Y.—Granted app. to make changes in ant. sys. Action Feb. 27.
- **WCNS** (1480 khz) Latrobe, Pa.—Granted app. to make changes in ant. sys. and reduce power to 500 w. Action Feb. 28.
- **WUNO** (1320 khz) San Juan, P.R.—Granted app. to increase night power to 5 kw. Action March 4.
- **KSKY** (660 khz) Balch Springs, Tex.—Granted app. to make changes in ant. sys. Action Feb. 25.
- **KBAE** (1380 khz) Everett, Wash.—Granted app. to make changes in ant. sys. Action Feb. 25.

FM's

- **WVRT** (101.7 mhz) Gordo, Ala.—Granted app. to change SL. Action March 1.
- **WZNE** (97.9 mhz) Clearwater, Fla.—Granted app. to change TL and change HAAT to 984 ft. Action March 4.
- **WRMF** (97.6 mhz) Palm Beach, Fla.—Granted app. to change TL; change HAAT to 1,350 khz, and make changes in ant. sys. Action Feb. 27.
- **WPGA-FM** (100.9 mhz) Perry, Ga.—Granted app. to change TL. Action Feb. 25.
- **KQID-FM** (93.1 mhz) Alexandria, La.—Granted app. to change ERP to 3 kw; change HAAT to 171 ft., and make changes in ant. sys. Action Feb. 26.
- **WROR** (98.5 mhz) Boston—Granted app. to change ERP to 8.1 kw. Action March 5.
- ***WMLN-FM** (91.5 mhz) Milton, Mass.—Granted app. to increase maximum ERP to 172 w. Action March 5.
- **WUFN** (96.7 mhz) Albion, Mich.—Granted app. to change ERP to 1.5 kw. Action March 5.
- **WIOG** (106.3 mhz) Saginaw, Mich.—Granted app. to change ERP to 2.05 kw and change HAAT to 380 ft. Action Feb. 26.
- **WBKJ** (105.1 mhz) Kosciusko, Miss.—Granted app. to change ERP to 25.02 kw; change HAAT to 305 ft., and change geographical coordinates. Action Feb. 22.
- **KSLE** (105.5 mhz) Seminole, Okla.—Granted app. to change TL; change ERP to 2 kw, and change HAAT to 360 ft. Action Feb. 26.
- **WDHA-FM** (105.5 mhz) Dover, N.J.—Granted app. to make changes in ant. sys. Action Feb. 22.
- **WCSF** (96.7 mhz) Clifton Park, N.Y.—Dismissed app. to change TL and change HAAT to 339.81 ft. Action Feb. 28.
- **WQSC** (100.9 mhz) Andrews, S.C.—Granted app. to change TL and change HAAT to 328 ft. Action March 5.
- **WYAK-FM** (103.1 mhz) Surfside Beach, S.C.—Granted

Summary of broadcasting
as of January 31, 1985


Service	On Air	CP's	Total *
Commercial AM	4,772	170	4,942
Commercial FM	3,743	418	4,161
Educational FM	1,178	173	1,351
Total Radio	9,693	761	10,454
FM translators	789	444	1,233
Commercial VHF TV	539	26	565
Commercial UHF TV	364	252	616
Educational VHF TV	115	2	117
Educational UHF TV	180	31	211
Total TV	1,198	311	1,509
VHF LPTV	204	74	278
UHF LPTV	112	132	244
Total LPTV	316	206	522
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

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app. to change HAAT to 328 ft. Action March 5.

■ KBHV (106.3 mhz) Spanish Fort, Utah—Granted app. to change TL; change ERP to 7.08 kw, and change HAAT to 2,758.48 ft. Action Feb. 25.

■ *WVPB (91.7 mhz) Beckley, W. Va.—Granted app. to make changes in ant. sys. Action Feb. 22.

TV's

■ KRZB-TV (ch. 26) Hot Springs, Ark.—Granted app. to change ERP to vis. 224.9 kw, aur. 24.5 kw; change HAAT to 936 ft., and change TL. Action March 4.

■ WSCT (ch. 56) Melbourne, Fla.—Granted app. to change ERP to vis. 2,070 kw, aur. 207 kw; change HAAT to 1,000 ft., and change TL. Action Feb. 28.

■ WFHL (ch. 23) Decatur, Ill.—Granted app. to change ERP to vis. 1,951 kw, aur. 195.1 kw. Action Feb. 28.

■ KTFJ (ch. 36) Hutchinson, Kan.—Granted app. to change ERP to vis. 2590.6 kw, aur. 259.06 kw; change HAAT to 1,246 ft.; change TL, and make changes in ant. sys. Action Feb. 22.

■ KSAS (ch. 62) Wichita, Kan.—Granted app. to change ERP to vis. 3,310 kw, aur. 331 kw; change HAAT to 1,120 ft., and change TL. Action Feb. 28.

■ WXXV-TV (ch. 25) Gulfport, Miss.—Granted app. to change ERP to vis. 2,240 kw, aur. 224 kw; change HAAT to 1,600 ft., and change TL. Action Feb. 28.

■ KHFT (ch. 29) Hobbs, N.M.—Granted app. to change ERP to vis. 15.9 kw, aur. 1.65 kw and change HAAT to 530 ft. Action Feb. 28.

■ WFCT (ch. 62) Fayetteville, N.C.—Granted app. to change SL. Action Feb. 28.

■ WLWT (ch. 5) Cincinnati—Granted app. to make changes in ant. sys. Action Feb. 28.

■ KSBI (ch. 52) Oklahoma City—Granted app. to make changes in ant. sys. Action March 4.

■ WKBS-TV (ch. 47) Altoona, Pa.—Granted app. to change ERP to vis. 1,524.6 kw, aur. 152.6 kw and change HAAT to 1,014.6 ft. Action Feb. 28.

■ WQEX (ch. 16) Pittsburgh—Granted app. to change ERP to vis. 660 kw, aur. 66 kw. Action Feb. 27.

■ KRRT (ch. 35) Kerrville, Tex.—Granted app. to change ERP to vis. 5,000 kw, aur. 500 kw; change HAAT to 1,485 ft., and change TL. Action Feb. 25.

Call Letters

Applications

<i>Call</i>	<i>Sought by</i>
New FM	
*WJNF	Marianna Educational Broadcasting Foundation, Marianna, Fla.
Existing AM	
WTCB	WHGI Keymarket Broadcasting Inc., Augusta, Ga.
Existing FM's	
WAJS	WSOJ Adtech Communications Associates Inc., Jesup, Ga.
KXUS	KWFC Big Chief Broadcasting of Fayetteville Inc., Springfield, Mo.
WNWK	WHBI Global Broadcasting Group Inc., Newark, N.J.
WMGS	WYZZ Warm Broadcasting Co., Wilkes-Barre, Pa.
WNEF	WWON-FM Panda Enterprises Inc., Woonsocket, R.I.

Grants

<i>Call</i>	<i>Assigned to</i>
New AM's	
WLWJ	Florida Broadcasters, Royal Palm Beach, Fla.
WWII	Hensley Broadcasting, Shiremanstown, Pa.
New FM	
*KLSP	Angola Educational Foundation Inc., Angola, La.
Existing AM's	
WVIJ	WRBN Televiewers Inc., Warner Robbins, Ga.
WYHT	WCCL Tri Sounds Inc., Jackson, Miss.
KEDS	KYNN Albimar Omaha Limited Partnership, Omaha
KEZD	KLAV Frontier Broadcasters Inc., Las Vegas
WDAO	WAVI Stoner Broadcasting System of Ohio Inc., Dayton, Ohio
WMAD	WERU Blackburn & Blackburn Communications Inc., Sun Prairie, Wis.
Existing FM's	
KQRK	KQRR KBMR Radio Inc., Ronan, Mont.
WKOQ	WBUY Davidson County Broadcasting Co., Lexington, N.C.
WWSN	WDAO Stoner Broadcasting System of Ohio Inc., Dayton, Ohio
WIFI	WRXZ Mountain Forrest Communications, Kane, Pa.
WAEZ-FM	WNST-FM Peters Broadcasting Inc., Milton, W. Va.
WMAD-FM	WMAD Blackburn & Blackburn Communications Inc., Sun Prairie, Wis.
Existing TV	
KCMY	KRBJ Ponce-Nicasio Broadcasting, Sacramento, Calif.

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General manager. New FM, small New Mexico market of 12,000. Applicants must have strong background in sales. Great opportunity for small market sales manager seeking first GM position. You'll grow as station grows. Resume to Box H-60. EOE/MF.

General Manager - Adelphi University seeks 20 hours per week GM for its student radio station. Maintain professional quality educational experience, supervise FCC rules/regs. for licensee. Previous student radio station experience required. Bachelor's degree. Resume to William Foster, Adelphi University Center, Garden City, N.Y. 11530.

Inspirational station, Sunbelt, seeks qualified general manager. Solid spot sales background a must. Resume/full written particulars to Box H-103.

Manager. Christian station. Must be strong in sales. Reply: PO Box 1441, Raleigh, NC 27602.

FM—Jackson, TN, needs sales-oriented general manager. Group owned station offers tremendous growth potential, high income, immediate or future ownership. Ability to work with enthusiastic, professional staff in competitive market essential. Successful track record important. Write Jim Glassman, Vice President, Community Service Broadcasting, 811 Broadway, Mt. Vernon, IL 62864. EOE, MF.

Director of Business Affairs. Summit Communications, Inc., rapidly expanding, diversified communications company, seeking results-oriented individual to be director of business affairs for WSJS/WTQR Radio. Individual selected will be responsible for management of finance, personnel administration, purchasing, & office management in decentralized management environment. Position requires working knowledge of accounting and finance principles. Must have 5 or more years' experience in managing decentralized business office. Experience in personnel administration, budget preparation, and knowledge of FCC rules desirable. Excellent salary/benefit program. Very desirable: Southeast location. Interested applicants send detailed resume to Corporate Director, Human Resources, P.O. Box 10418, Winston-Salem, N.C. 27108. Equal opportunity employer, M/F/H/V.

Regional manager. National Association of Broadcasters seeks two regional representatives for radio membership: one for its Mid-Atlantic states territory; the second for its Northeast territory. Qualifications include radio background, preferably in management, good organizational skills, and sales experience a must. Telemarketing experience helpful. You'll be selling and maintaining membership, serve as liaison with state association, serve as region's staff representative to NAB. Washington, DC-based, some travel. Resume/salary history to Ann Miller, NAB, 1771 N St., NW, Washington, DC 20036. EOE/MF.

General manager. Group-owned, mid-Atlantic AM/FM powerhouse serving medium-sized city and resort community. Need strong sales, operations, & people skills. Low-30s + bonus. Letter, resume, references to Box H-83.

General manager. Eastern AM music of your life. Strong sales background necessary. Great opportunity to build organization from the ground up! Equal opportunity employer. Resume to Box H-86.

General Manager. Must have 3 years' GM experience with sales success. Southwest Missouri FM. Resume/sales record: Box H-88.

Corporate controller. Rapidly growing radio broadcast group seeking individual with proven record. Must be self-starter; highly motivated. Excellent opportunity. Resume to Box H-89.

HELP WANTED SALES

Third largest billing station in market offers excellent opportunity for strong general sales manager. Looking for individual to manage, motivate, lead already successful news/talk station. Qualified persons send resumes to Mr. L. Wilson, P.O. Box 4189, Little Rock, AR 72214.

Successful small town salesperson ready to move up. Reply: Box 1441, Raleigh, NC 27602.

General sales manager. WING/WGTZ, Dayton/Eaton, OH. Must have recent combo/sales management experience. Must know direct and agency sales - regional and national experience. Full details including salary history/references to Executive Vice President, Great Trails Broadcasting Corp., 4 S. Main St., Ste. 200, Dayton, OH 45402. EOE.

Quit fooling around! New England suburban Boston powerhouse FM seeks one regional sales manager and has opening for aggressive account rep. Candidates must have the will, drive, and dedication to succeed for her/himself and station. Minimum 2 years' account exec. experience required, plus organized professional approach. Can grow with young, aggressive broadcast company. Resume to S. Adolphson, WLYT, P.O. Box 9250, Haverhill, MA 01830.

You should earn \$25M your first full year. 20% commission on cash receipts. We may do a little different, but you'll be trained. We're a small market operating for 28 yrs. If you are, or would like to be, a pro, call Tom Albrecht, Sls. Mrg., 612-629-7575. Minnesota opportunity.

Fulltime AM and FM in 600,000 sunny California mkt. New group coming into market. We'll need four skilled, experienced, sales professionals. It's possible to write your own ticket based on experience and verifiable track record including earnings. You must have agency and/or co-op expertise, as well as being highly energetic (street) retail salesperson. We're seeking real earners. This is a growth, money-making, opportunity. We have managed sales people who have been at stations 10 to 30 years. Think about that kind of stability. Letters, resumes, references to Box H-85. EOE.

WMAS AM/FM has immediate expansion openings in sales for professionals who can sell radio and results. If you want to establish your sales career with a market leader, send resume to General Sales Manager, P. O. Box 1418, Springfield, MA 01101.

Southwest combo needs experienced salesperson. Terrific opportunity if you're a hardworking, team player. References will be verified. Resume to Vern Battersson, KEZC/KJOK, PO Box 228, Yuma, AZ 85364. EOE/MF.

Sales assistant/sales trainee. Major radio network seeks bright individual who enjoys telephone work and backup. Great opportunity. Resume to Transtar Radio Networks, (Special Programming), 6430 Sunset Blvd., Ste. 401, Los Angeles, CA 90028.

HELP WANTED ANNOUNCERS

Regional Northern New England station has immediate opening for dynamic play-by-play and sports feature announcer. Successful applicant must have basketball, hockey, & baseball play-by-play experience. Must have tape editing ability. Station broadcasts college hockey and basketball plus AA baseball. Previous fulltime sportscasters now with major league baseball broadcast teams. Tape/resume mandatory. Experienced applicants only. Send to Program Manager, WVMT Radio, Box 620, Colchester, VT 05446. No calls, please. EOE.

South Georgia FM rocker has immediate opening for experienced announcer. Starting salary \$185 week. 912—924-1290.

Music of your life station, sunny Florida, looking for warm, conversational announcer for middays. Tape/resume to Rick Pittman, WROD, P.O. Box 991, Daytona Beach, FL 32015.

CHR, Wheeling, WV, needs one good jock. Immediate opening! Tape/resume to Bob Forster, WZMM-FM, 98 — 16th St., Wheeling WV 26003, 304—233-7560. EOE.

Top rated country station, Washington DC ADI, seeks strong morning announcer with sports background. If you don't have personality, don't apply. Tape/resume: David Plume, WEPM, POB 767, Martinsburg, WV 25401. EOE.

Announcer to voice commercials by mail. Tape & price per spot to Astro, POB 282, Hope Valley, RI 02832.

Late night radio announcer/host for live network satellite. Requires experience in low-key communications skills and ministry. Begins June 1. Tape/resume to Wayne Pederson, Northwestern Radio, 3003 N. Snelling, St. Paul, MN 55113.

Radio station, southeast Ohio, needs announcer/producer. Duties include daily performance, research & preparation of on-air material, commercial production, & copywriting. Looking for combination of broadcast experience, personality, & presentation, to add sophistication to our station image, & to distinguish us in a competitive situation. Two years' college required, with one year's experience in the job offered. 40-hour week. 12 noon to 8 PM. \$160/week. Qualified applicants send resume with this ad to Ohio Bureau of Employment Services, P.O. Box 1618, Columbus, OH 43216, Attn: B. Phillips, J.O. #0573016.

HELP WANTED TECHNICAL

Chief engineer/broadcast electronics instructor. KALW-FM (NPR affiliate) seeks hands-on chief engineer also willing to instruct adult class in broadcast electronics. Duties include studio/transmitter maintenance, preparation of specs, installation of new transmitter/SCA facility. Min. 5 years' experience, plus ability to acquire Calif. vocational credential. Resume/salary history to KALW, 2905 21st St., San Francisco, CA 94110. Licensed to SF Board of Education. EOE.

AM-FM, automated, wants engineer in combo capacity. Telephone equipment knowledge helpful. Resume to GM Cathy Wilson, WILY, Box 528, Centralia, IL 62801. Copy to S. Hassan, 3001 Matador NE, Albuquerque, NM 87111.

Engineer for C FM and AM soon to be 10 kw with three towers. Strong on maintenance, take pride in air quality, no procrastinator. Better than average salary. EOE. KVOZ-KOYE, Laredo, TX, Bill Harrell, 512-723-4396.

Chief Engineer. Southern New England AM/FM. Applicants must have minimum three years' experience, strong maintenance background, familiarity with state of the art transmitting equipment and STL equipment. Leadership, administrative, organizational skills musts. Salary to \$25K commensurate with experience. Resume/salary history to Box H-87.

Engineer for Capitol Radio Networks. Facilities in Raleigh, NC & Richmond, VA. Maintain and operate studios, audio satellite systems, and uplinks. Require EE degree or equivalent. Minimum two years. Radio-TV experience with microwave, RF frequencies, satellites preferred. Good organizational skills, deadline-oriented. Contact Dept. of Human Resources, Capitol Broadcasting Co., PO Box 12000, Raleigh, NC 27605-2000. EOE/MF.

HELP WANTED NEWS

WSUS FM/cable TV. Adding fourth fulltime newspaper. \$225/week to start. Personal interview required. Tape/resume to Bob Aaronson, News Director, WSUS, Box 102, Franklin, NJ 07416. No phone calls. EOE.

Newsperson wanted for early Spring. Demotape, written samples, 3 references, resume to WSLB, Box 239, Ogdensburg, N.Y. 13669. EOE.

WEBR newsradio has two openings. First is for an anchor. We're looking for excellent on-air delivery, good writing skills, ability to work under pressure. Experience with longer news blocks preferred. Second opening is for a reporter. We want solid news judgement, strong writing and on-air skills, and ability to package radio news. Both positions require at least two years' radio news experience. Tapes/resumes to Mike St. Peter, News Director, WEBR Newsradio, 23 North St., Buffalo, N.Y. 14202. Equal opportunity employer. No calls, please.

Sunny Gulf Coast combo needs anchor/reporter who wants to move up to management. Two years experience minimum. Good writing skills. Tape, resume, writing samples to Mike Sockol, KIEZ-KWIC, Box 6067, Beaumont, TX 77705. Affirmative action/equal opportunity employer.

News director. Midwest 50,000-watt AM station with major commitment to news with nine-person staff. Minimum five years' experience in management role plus strong on-air presentation required. Tape/resume to Talmage Thompson, Station Manager, WHO Radio, 1801 Grand Ave., Des Moines, IA 50308.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Radio producer. Public radio station KUMR-FM seeks applicants for radio producer vacancy. Major duties of position include hosting KUMR's "Morning Edition"; development and production of modular information & news features; and production and hosting of weekly jazz, folk, or blues program. Minimum qualifications: Bachelor's degree in communications-related field or equivalent combination of education & experience from which comparable knowledge and abilities have been acquired. One year of broadcast experience, preferably in public radio, desirable. Salary range for position: \$13,158 to \$21,052. Application deadline: 4/16/85. For application forms and details regarding required audition tape, contact Personnel Services, University of Missouri-Rolla, G-1 Parker Hall, Rolla, MO 65401, 314-341-4241. UMR, an AA/EOE.

Afternoon radio network host/producer for daily live magazine format. Must have ability to coordinate, produce, and host. Job requires program management and interviewing skills and experience. Tape/resume to Wayne Pederson, Northwestern Radio, 3003 N. Snelling, St. Paul, MN 55113.

Come live southern New Mexico's quality lifestyle as operations manager of KGRT AM/FM, Las Cruces, NM. Engineering background a plus. Salary commensurate with experience/ability. KGRT AM/FM are southern New Mexico's #1 radio stations. Contact Jack Fargason, Exec. VP/GM, Box 968, Las Cruces, NM 88004, with resume. EOE.

Associate producer for daily interview program. Conduct research, develop ideas, write copy, & host occasional on-air interviews. Advanced tape editing skills, smooth & concise writing style, & previous radio production are required. Must have knowledge of fine arts, popular culture, & current political & social issues. \$13,000 + benefits. WHYI is an NPR affiliate. Resume, tape, writing samples to Deborah Palmer, Director of Personnel, WHYI, 150 N. Sixth St., Philadelphia, PA 19105. Phone calls not accepted. EOE/MF.

Producer/director. Studio Center, America's most awarded (531) independent production company, is planning its fourth control room. More importantly, we're looking for right producer/director to run it. Someone who has the polish to work with top ad agencies across the country, get the best from our 50+ roster of performers, thoroughly understands copy motivation, isn't afraid to be innovative, is more interested in establishing national reputation than going home at 5 PM sharp, has desire to move into TV production and syndication, wants to be part of 19-year success story, expects to make more money, and looking for permanent career growth situation among others who believe in being the best. If that someone is you, we should be talking about our common goals, track records, future potentials, and Virginia Beach lifestyle. But first, let's hear your reel and read your resume. Take your time; make it the very best. Just have it here by Apr. 30. Neither of us should rush an important decision. Bob Jump, Vice President, Studio Center Corp., 200 W. 22nd St., Norfolk, VA 23517.

Production/announcing. WJCT-FM, community-licensed public station serving north Florida/south Georgia, has immediate opening for production manager with strong classical music programming skills. Must have pleasing voice and personality, proficiency in classical music pronunciation, knowledge of composers and artists, and take-charge attitude for daily handling of traffic, taping, and continuity. Engineering qualifications desirable. Salary negotiable. Demo tape should include several minutes demonstrating pronunciation skills, and two minutes ad lib on any subject. Tape/resume to Norman Vincent, Director/Radio Operations, WJCT, 100 Festival Park Ave., Jacksonville, FL 32202. EOE-M/F.

Production director/copywriter - WALK FM/AM, Long Island's premiere AC, needs experienced production director/copywriter. If you're a pro who works well with people, has strong organizational skills, and can handle deadlines, send tape/copy of your best work to Sean Casey, Program Director, WALK FM/AM, P.O. Box 230, Patchogue, NY 11772. EOE.

SITUATIONS WANTED MANAGEMENT

Seeking operations or programming position at AC or country station, large/medium market. 15 years' PD experience; 3 years sales. Ron, 314-428-3132.

GM-GSM, or assist to group GM. Presently with ad agency. Want back into radio with/without equity. Twenty years' experience radio administration, building top sales teams, motivating people, community involvement, ownership, including putting stations on-air. Excellent references. Available after notice. William E. Sullivan, Apt. 2003, 660 Boas St., Harrisburg, PA 17102, evenings 717-233-5292 (EST).

Wanted: Turnaround opportunity. Medium market. Comprehensive experience. MBA marketing. Frederick K. Baur, 214-661-9363.

Strong, aggressive general manager. No-nonsense, hands-on professional, 20 years' experience managing AM/FM. Heavy sales/organizational skills. Quality leader produces results you can bank on. Box H-93.

Profit/people-oriented GM seeking turnaround situation. Successful in large/medium markets. Available due to group sale. Box H-95.

SITUATIONS WANTED SALES

Southwest/West regional rep seeks quality company. David, 213-826-4518, before noon, PST.

SITUATIONS WANTED ANNOUNCERS

Completely insane morning man. Seven years' radio. Lots of voice characters. Will relocate anywhere. Currently mornings in 22-station market. Prefer CHR or A/C format. 704-545-4630.

Professional attitude & sound. 18 mos.' experience. Prefer Midwest-Southeast. Bill Whetzel, 501-229-3576.

ATS Radio Network DJ seeks 1st fulltime on-air slot. Top 40, R & R in Pacific Northwest. T & R upon request. Toby, 619-223-0100.

10-yr. pro., capital news reporter for Lansing, Michigan station. Former program director for small market AM, also versatile in production, copywriting, promotion. Some knowledge of automation. Prefer Michigan, but will relocate. Bill, 517-393-0338, after six PM or weekends (EST).

MOR/EZ/news-talk/country. Seasoned pro seeking stable operation. No consultants. Bud Andrews, 904-744-5750.

Two years' commercial experience in small market. Want to move up. Adult, top 40, MOR. Want to be creative, not just push buttons. Dave, anytime, 201-777-0749.

Funny, strong personality looking for his second job in small or medium market. 8 months' commercial experience at entertainment minded 3,000 watt AC/CHR. Conn. School of Broadcasting graduate. Willing to do news, production, many other duties in addition to air shift. Will relocate anywhere in the U.S. if you're a quality station that will let me further develop my talents. Please call for aircheck and resume. Jeff Deminski, 201-381-6313.

Experienced, professional jock, currently parttime in Philadelphia, seeking to return to fulltime airshift. Small markets invited to reply. Box 603, Huntingdon Valley, PA 19006, 215-632-9381, after 4 PM EST, Kevin.

SITUATIONS WANTED TECHNICAL

Chief engineer, #1 station, top 50 mkt., available now FM, AM directional, studio, etc. Considering all opplys. Reply: 4337 S. 1230 W. #8-D, Salt Lake City, UT 84123.

In a bind temporarily? Former chain director and chief with 22 years of know-how. Available by day, week, or month. 615-579-1135.

Chief engineer needs to locate in Midwest. High power AM-FM. Excellent with audio. Studio and transmitter construction. Satellite and automation. PO Box 550004, Birmingham, AL 35255.

Experienced engineer. Seeks AM-FM operation. Well-versed technician, with excellent employment background. 317-872-4384.

Midwest chief engineer. 25 years' experience all phases radio. Seeking honest, stable position to settle. Box H-107.

SITUATIONS WANTED NEWS

Experienced sportscaster in areas of PBP, commentary, interviewing, writing. Interested in relocating immediately. Mike, 312-652-2452, for more info.

Talk show host. Aggressive, issue-oriented; also into empathy. Major market experience. Doctorate degree. Can do liberal, conservative, or yuppie. Box H-13.

Sportsaholic eager to crack your starting lineup. Sportscasting Illustrated calls me a "Blue Chipper". Dennis, 614-666-7033, nights EST.

Energetic female newscaster, six years experience, seeks medium, major market position. Excellent voice, delivery, writing. 302-772-1758/215-388-6886.

10-yr. pro., capital news reporter for Lansing, Michigan station. Former program director for small market AM, also versatile in production, copywriting, promotion. Some knowledge of automation. Prefer Michigan, but will relocate. Bill, 517-393-0338, after six PM or weekends (EST).

Sportscaster. PBP/reporter/sportstalk/commentary. Have done all in major market. Tony, 412-885-0563.

Energetic sportscaster/newscaster. Exciting PBP all sports including Big East basketball, reports, interviews. Bob Capasso, 5 Tigers Court, Trenton, NJ 08619, 609-586-4683.

Seeking right position in resort town. 6 yrs.' radio w/secondary mkt. exp., college degree, #'s & references. 412-833-9837, anytime.

Sports-news director or reporter position desired. Experienced broadcaster desires to relocate. Football & basketball PBP, news reporting, good delivery, positive image, ambitious, knowledgeable. B. A. Communications. 419-865-0765.

Reporter. 2 years, Los Angeles area, seeks new position. Marianne, 213-681-2321, ext. 12.

Capable newsmen. 4 yrs. reporting, 2 as news director. Want to be news director of smaller station or reporter for larger station. 414-748-3241.

News director. Very experienced. Very competitive. Medium or major market, Midwest or Southwest. 307-235-1483.

Talk show host. 14 years radio, top 50 market, personable, good production skills. Looking for good community that likes to talk. Joel, 919-924-1795.

Employed central Florida sportstalker seeks upward move. Red Sox, Tigers, Bandits, Bucs, Gators my current beat. Knowledgeable, controversial, glib, great with phones. Winning tape says all. 215-334-6906, leave message.

Major market news anchor, formerly with KFVB, KFRC, WNEW. Seeking similar position. 602-266-9229.

Attention radio/TV combos. I'll give you my lengthy experience as radio journalist. You give me opportunity in TV news. Seek challenge, good work climate, and competitive salary. 816-453-4028.

Sportscaster looking for medium to large market. Accurate/objective PBP, relevant, solid reporting skills, credentials. 201-763-5587.

SITUATIONS WANTED PROGRAMING PRODUCTION, OTHERS

You just can't lose! Custom production-cheap. Call for sample. John Mack Flanagan, Great Productions, San Francisco, 415-992-9070.

10-yr. pro., capital news reporter for Lansing, Michigan station. Former program director for small market AM, also versatile in production, copywriting, promotion. Some knowledge of automation. Prefer Michigan, but will relocate. Bill, 517-393-0338, after six PM or weekends (EST.)

Young, ambitious, willing to learn college graduate interested in beginning position. Experience includes 4 years' college radio (all departments) and sports reporting at commercial AM/FM. Hugh Donnelly, 313-982-8709.

3 yrs. commercial experience in CHR, AOR, top 40. Strong production. Very versatile. Santo, 305-752-8303.

Production wiz. Copywriter, promotions director from America's #1 city, Pittsburgh. Jerry "DJ" Strothers, 412-244-8872.

TELEVISION

HELP WANTED MANAGEMENT

Group owner. Immediate positions available for corporate program manager, promotion manager, business manager and sales-experienced general managers. Independent experience preferred. Resume/salary history to Box H-36 as soon as possible. We're a new station group with desirable markets and ownership potential.

Cable administrator. Arlington County, Virginia. \$29,452.80 - \$39,355.68. This is the cable TV official for the Arlington County government, who exercises programming control over the County government access channel & administers contract between county and cable operator. Minimum qualifications include Bachelor's degree in relevant field & considerable experience in managing access programming or a cable franchise, either for a local government, cable operator, or other relevant entity. Call 703-558-2167 for job description and application. Affirmative action/equal opportunity employer.

General sales manager: top 50 independent looking for strong, aggressive manager with successful TV sales background. Must have national sales experience. Resume to Dave Miller, WRGT-TV, 45 Broadcast Plaza, Dayton, OH 45408. EOE.

Promotion manager: need creative person with strong writing and production skills for top 50 independent. Successful applicant will be well-organized, aggressive, deadline oriented. Resume to Dave Miller, WRGT-TV, 45 Broadcast Plaza, Dayton, OH 45408. EOE.

Coordinator/business manager/TV for group of community TV stations. Will be required to co-ordinate station construction & set-up of the commercial side for stations. NYC headquarters; extensive travel involved. 4 or more years' station management experience required. Business degree preferred. Resume/salary requirements to Box H-82.

General sales manager. Opportunity exists for general sales manager in small market TV. Need mature professional to manage aggressive sales effort. Resume to Box H-105.

HELP WANTED SALES

Local sales manager. Mid-Atlantic ABC-NBC affiliate. Small market pro who desires above average compensation in growth market. All-new Ampex production equipment just installed. Resume to Frank Pilgrim, GM, P.O. Box 321, Salisbury, MD 21801. EOE/M-F.

General sales manager. Florida CBS affiliate. Must have experience in local and national sales management and strong desire to work. Will work closely with general manager in fast growing market. Only those with proven ability need apply. Excellent future for right person. Resume/salary history to Box H-31. EOE.

Account executive. WTOV-TV9 interviewing for position of account executive. Applicants should have media sales experience. Resumes to WTOV-TV9, P.O. Box 9999, Steubenville, OH 43952, Attention: Linda Blackburn, Local Sales Manager. EOE.

Southwest market. Good opportunity for starting salesperson. Leading station, underdeveloped market. We want pro, or potential pro, interested in making \$25-\$40K. Frank or Todd Utpadel, 512-727-8888.

National sales manager. Seeking aggressive individual for growth-oriented station working with one of the top rep firms in the country. Good starting salary, commission, benefits, opportunity to advance. Minimum two years experience in national sales or rep firm experience preferred. Opening immediate. Resume with salary background: Director of Sales, WSYM-TV, 600 West St. Joseph St., Lansing, MI 48933.

HELP WANTED TECHNICAL

Software engineer - Florida video post production equipment manufacturer has opening for engineer with a video, software, and hardware background to develop software for major project. Call Robert Hensky, Manager of Research & Development, 305-920-0800.

Gulf Coast UHF indie has immediate opening for leading edge maintenance engineer. Direct experience with Sony 1" VTR's, Quantel digital effects, Chyron, and PC hardware/software are big plusses. Sony 1/2" camera/VTR experience makes you a star. Call now, CE, 504-569-0989.

Technician. Entry level openings for two technical school graduates to assist engineers in installation & maintenance of broadcast facilities. WTKK-TV, Box 3150, Manassas, VA 22110, 703-369-3400; in Virginia, 800-533-4411. EOE.

Maintenance engineer. Telemation Productions/Chicago. Applicant must possess minimum 3 years full-time experience as maintenance engineer. Experience with the following highly desirable: Ikegami & RCA cameras; Ampex and Vital digital effects; Chyron, Bosch, and Aurora graphics; CMX editing; Sony & Ampex 1" VTR's; Ampex 2" VTR's; Ross and Vital production switchers; Utah-Scientific routing. Contact John Gebhard, Chief Engineer, Telemation Productions, 3210 W. Westlake Ave., Glenview, IL 60025, 312-729-5215.

Master control operator. WHNS-TV now accepting applications for master control operator. Applicants should have minimum two years' experience in on-air operations, including switching, videotape, and projector operations. General class radiotelephone license helpful; not required. Resumes to Frank Aulenti, Operations Supervisor, WHNS-TV21, Interstate Court at Pelham Rd., Greenville, SC 29607. EOE, M/F.

Seeking experienced videotape operator. Weeknight shift. 4-day week. Have your days off in the sunny South. Resume to Chief Engineer, WPTF-TV, Box 1511, Raleigh, NC 27602.

Denver station seeks maintenance technician. First class independent station equipped with Ampex 1" VTR's, Ikegami HK-322's in studio, HK-357's in remote truck, HL-79's for ENG, EFP and remote applications, CDL, GVG, Vital switchers, TCR-100's, TK-28, TK-27's, ADM audio, DVE, Chyron's, etc. Need aggressive, top notch maintenance tech to service these & more. Excellent wage/benefits package & conditions. Area offers top sports, cultural, recreational opportunities. Resume including salary history to Kent Gratteau, Engineering Manager, KWGN-TV, 6160 S. Wabash Way, Englewood, CO 80111. EOE.

Transmitter engineer: Experienced in VHF and microwave maintenance. Three-bedroom home provided for residence at easily accessible site overlooking Pacific Ocean. EOE. Resume and requirements to Chief Engineer. KVIQ-TV6, 1800 Broadway, Eureka, CA 95501.

HELP WANTED NEWS

Start up news operation looking for anchor, weather and sports anchor, and news reporters. 117th ADI market; great opportunity for people wanting to grow with new broadcasting company. Resume/salary requirements to Earl Noel, General Manager, KVEO-TV, 394 N. Expressway, Brownsville, TX 78521. Equal opportunity employer.

Anchor position. Dynamic co-anchor needed for major market newscasts. Successful candidate should have anchoring and reporting experience. Currently a morning and noon position, with room to grow. Resume/tape to Billye Gavitt, News Business Manager, KWTV, P.O. Box 14159, Oklahoma City, OK 73113. No phone calls. EOE/M-F.

Texas TV station needs excellent executive producer or producer (no stackers & timers), managing editor (minimum 3 years' experience) and weekend weather anchor (2 years' experience). Resume only to Box H-10. EOE.

Evening anchor. Aggressive, small market news department. No beginners. No phone calls. Tape, resume, salary requirements to ND, WVIR-TV, Box 769, Charlottesville, VA 22902. EOE.

Looking for a break into TV news? Small market station, northern Maine, looking for reporters with experience in TV/radio news. Resume/videotape to WAGM-TV, P.O. Box 1149, Presque Isle, ME 04769.

Producer/director. Responsible for production of 11:30 am newscast and some commercials. Requires at least 2 years' experience. Creativity necessary. Must be willing to work hard. Tapes/resumes to T. J. Vaughan, Station Manager, WAND-TV, 904 Southside Dr., Decatur, IL 62525. EOE.

Co-anchor. 6 and 11 PM news. Upstate New York NBC affiliate seeks bright, energetic, experienced co-anchor. Tapes, resumes (no phone calls, please) to News Director, WSTM-TV, 1030 James St., Syracuse, NY 13203. Equal opportunity employer.

Producer. If you have proven talent and determination to produce an excellent newscast every night, send tape/resume immediately: News Director, WCHS-TV, P.O. Box 1153, Charleston, WV 25324.

Weathercasters needed. Tapes/resumes to Steve Porcellini, Primo People, Inc., Box 116, Old Greenwich, CT 06870, 203-637-3653.

News reporter. KLAS-TV has immediate opening for exciting, creative general assignment reporter, at least 2 years' experience. Strong writing skills and creative editing skills on 3/4" required. Resume/tape to Jan Stanley, Personnel Director, KLAS-TV, P.O. Box 15047, Las Vegas, NV 89114. EOE.

Self motivated TV news personalities, including anchors, reporters, sportspeople, sought by group-owned stations, 4 Midwest mkts. Good pay, excellent benefits, room to advance. Resume to Box H-81. EOE/MF.

#1 CBS affiliate seeking innovative producer/writer who'll be responsible for producing two daily newscasts. Minimum three years' experience. Salary to \$21,000. Resumes to Box H-91.

News director. West Coast medium market affiliate needs aggressive manager for growing department. TV news management/anchor experience required. Letter, resume, salary requirements to Box H-100. EOE.

Anchor/reporter & weatherperson. Top-rated CBS affiliate seeking weatherperson and anchor/strong writing skills to co-anchor with female. Experience necessary. Resumes/tapes to Sally Cannon, News Director, WBOC, P.O. Box 2057, Salisbury, MD 21801.

Photographer. Editing and live experience. Growing NBC affiliate, Florida. J-degree, two years' experience required. Must be versatile/motivated. Resume to Steve Patrick, Chief Photographer, WJKS, 9117 Hogan Rd., Jacksonville, FL 32216.

Weekend weathercaster. Meteorologist. Personable presentation, on-air experience. We have state-of-the-art forecasting equipment, computer graphics, Doppler radar. Resumes only to News Director, KMTV, 10714 Mockingbird Dr., Omaha, NE 68127.

Photographer. 1 - 2 years' experience preferred, live experience helpful. No beginners. Tape/resume to Alan Oldfield, PO Box 3131, Cedar Rapids, IA 52406.

News computer trainers. Experienced broadcast news editors, managers, reporters, producers. Teach computerized news production. Resume to Box H-101. Our employees know about this ad.

Over 200 news positions currently available through our broadcast personnel service. Confidential; effective. APR-Broadcast, 919-756-9244.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Sunny south Texas TV station looking for creative promotion manager. Must have minimum three years' experience as assistant or promotion manager. Public relations also part of this job. Contact Billy Brotherton, KIII-TV, Box 6669, Corpus Christi, TX 78411, 512-854-4733. Equal opportunity employer.

Experienced art director. ABC affiliate, top 25 South-west market. Individual should have 3-5 years' experience as broadcast director, plus college degree in commercial or comparable. Will be responsible for overseeing and implementing all advertising print production, maintaining cohesive on-air graphic look, & managing art department staff. Must work well as part of creative team. Resume, broadcast reel, print samples, salary requirements to (no phone calls, please) Lynn Lovick, Creative Services Manager, KTVK-TV, P.O. Box 5068, Phoenix, AZ 85010. Arizona Television Co., an equal opportunity employer.

Promotions manager. Excellent opportunity, sunny South. Network affiliate between 100 and 130th market. Excellent facilities, aggressive promotions policy, attendance at network and regional promotion meetings. Resume, references, salary requirements to Box H-33. Strictly confidential.

Production manager. Strong manager, experienced leader/motivator for well-equipped station, 61st market. Competitive salary, good benefits, beautiful Gulf Coast location. Resume/salary requirements to Joe Smith, Operations Manager, WEAR-TV, P.O. Box 12278, Pensacola, FL 32581. EOE, M/F.

Producer/director. Early and late newscast. Applicants should have understanding of squeeze zoom and latest graphics systems. If you're creative and resourceful, we want you on our team. Tape/resume to Rich Howard, WJBF-TV, P.O. Box 1404, Augusta, GA 30903.

Top 35 Midwest affiliate needs commercial production coordinator. Must have strong background in videography/editing/writing. Minimum 3 years' experience. Salary/commission. Resume to Box H-62. EOE.

Senior editor. Immediate opening for top computer editor at major production/post facility in Chicago. Successful candidate will have excellent client skills; ability to provide creative input on wide variety of programming and commercial material. 5 years' experience, with 3 years on-line MACH/CMX required. BVH-2000 and GVG 300 experience desirable. Respond in confidence with resume to Box H-68.

Programming/production manager. Midwest independent. Knowledge of independent programming helpful; must have experience in directing and promotion; must also have film booking knowledge. Please include experience, salary history, references in first letter. Reply to General Manager, WFFT-TV, Box 2255, Fort Wayne, IN 46801. EOE.

Promotion manager. Network affiliate, attractive university community, looking for creative marketing professional. Be responsible for our promotion, advertising, and publicity. Promotion is top priority at WMTV, and we're an award-winning station with top-notch equipment, news, and programming. Promotion manager reports directly to GM and has full-time assistant. Successful candidate will have excellent writing/producing skills, with solid knowledge of marketing in general and TV promotion strategies in particular. Should have excellent organizational and managerial skills, with ability to develop and execute marketing campaigns for on-air, radio, and print. Minimum two years' TV promotion experience required. Resume/salary requirements to General Manager, WMTV, 615 Forward Dr., Madison, WI 53711. EOE.

Producer/director/TV ministry. Christian Fellowship Church seeks special individual to join its pastoral staff fulltime. Should have complete knowledge of producing, directing, editing, and mini-cam operations for TV. Forward resume to Darrel Gash, Minister of Music/Media, Christian Fellowship Church, 10237 Leesburg Pike, Vienna, VA 22180.

Sports program producer - major sports programmer needs producer with excellent writing skills and knowledge of major sports. Must be able to write, edit, supervise shooting and post production. Resume/salary requirements to ProServ Television, 1540 Eastgate Dr., #200, Garland, TX 75041. No phone calls.

Experienced producer. Weekly cable TV magazine. Major mainline denomination. \$25-30,000. Immediate. Room 1370, 475 Riverside Dr., New York, NY 10115. EOE.

Promotion manager. Hands-on position. Dominant group owned NBC affiliate. Creative writing, production, organization skills necessary. If you're a professional team player looking for growth opportunity, please send resume to General Manager, WVA-TV, P.O. Box 1930, Bluefield, WV 24701. EOE/M/F.

SITUATIONS WANTED MANAGEMENT

CPA, five years financial experience, seven years broadcasting, seeks financial position. Roger Martin, 318—433-5237.

GM/GSM. Prefer small/medium market. Sunbelt. Young aggressive leader, good track record. Box H-57.

Co-op advertising manager seeks career opportunity. Excellent communicator. Journalism graduate. Award-winning, diligent, resourceful. 912—272-5522.

SITUATIONS WANTED TECHNICAL

ENG maintenance engineer desires challenging position. Employed by top 20 VHF, currently responsible for two news bureaus, ENG vehicle, multiple receive sites, ICR's, small cameras, 3/4" tape, etc. Varied maintenance/operations background. 209—951-8022.

Do you need an engineer to help you with your transmitter, studio, or STL? Thoroughly experienced in all phases. Day, week, or month. No job too large or too small. Bill Taylor, 601—366-7526.

Degreed engineer. 12 years' operations, consultancy, FM, AM, TV, all aspects. Permanent or temporary. Box H-94.

Experienced transmitter engineer looking for West/Southwest location. Send full information, including salary range: Box H-98.

SITUATIONS WANTED NEWS

Creative reporter. Good ratings. Awards. Regular or long format. Innovative, entertaining problem solver. Pete, 919—724-3447.

Experienced meteorologist looking to enter TV. Five years' live radio and national forecasting experience. Tape available. Looking forward to hearing from you. Jeff, 814—234-6240.

CPA, financial and on-air experience totaling 13 years, seeks business related programming position. Roger Martin, 318—433-5237.

Meteorologist. Professional, personable, experienced. Desires to produce & perform a quality weather segment. Tape available now. I'll be available soon. Box H-49.

Sportscaster. Reporter/anchor/PBP. Also hosts studio talk shows. Excellent communicator. Knowledgeable. Tony, 412—885-0563.

Sportscaster. Energetic, community-oriented, seeks new challenge in strong medium sports market. News director's dream. Box H-71.

One-man news department. News director/anchor/reporter for CATV L.O. past 10 years looking for ND/anchor or anchor/reporter position with stable N.W. - coast. Rockies, Southern Appalachian, or New England station. My news product helped generate 4th highest sales of any cable L.O. in nation. Energetic, formal education in both journalism and media technology, versatile, award-winning reporter, personable, good on-air appearance. No ego-tripper, but worth \$20,000-plus. Excellent references, available April. 301—724-0677.

LSU grad w/radio, ENG, & writing experience prepared to work hard as entry level reporter/photographer. Box H-80.

Does anyone ever get jobs this way? I've decided to find out for myself. Energetic, young, experienced sportscaster; fresh ideas. Currently sports director in small market. Looking to move up! Tim, 406—761-8317.

News cameraman. ENG/film. 16mm sound equipped. French fluency, passported. Desire overseas assignment. 217—328-2801.

Experienced, 18 years, versatile, dependable pro. Looking for anything on/off camera. Box H-102.

Experienced reporter/anchor, bored, seeks reporter or anchor position in solid medium market. Five yrs. in TV, plus five in radio news. Reply Box H-108.

Meteorologist, top 50 market, seeks position in small or medium market. Forecasting and colorgraphics experience. Box H-109.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Entry level TV help. School of Communication Arts prepares our graduates for ENG/EFP, as well as for on-air talent. Laurie Constance, 800—328-5893; 612—721-5357.

Talented TV editor, with strong background in computer graphics, seeking position in small or medium market. Box H-61.

TV executive to meet your needs. Experienced as CBS (WCAU-TV) and WABC-TV program director, also advertising and talent agency, cable networks. Clients include corporate (McGraw-Hill, CBS-TV), educational (Princeton University, ETS, Sesame St., community college), two public TV stations, newspapers, etc.. Call Hollander, 609—586-4800; write 30 Mulberry Row, Princeton, NJ 08540.

Give me a challenge! Award-winning producer/director/writer. BA/TV production, production company owner, commercial/corporate/cable experience (4 yrs). Only 23 yrs. old! Reply Box H-90.

Editor-at-heat seeking production position on-the-road to editing. Three years' full-time video director, two years part-time news photographer/editor. Lots of energy! Glad to start at bottom with the right company. Contact Tim, Box H-99.

Looking for entry position in children's TV programming. Pay not as important as experience/advancement. Put hard work and dedication to work for you. John, 608—348-4389.

Director. 7 years' TV experience. 3 years experience directing news in 42nd, and 24th markets. Familiar with ESS, 2 channel digital effects, live shots, double anchor newscasts. I miss directing news; would like to get back in. Box H-104.

ALLIED FIELDS

HELP WANTED MANAGEMENT

Manager — production services. Requirements: advanced degree(s) in related field. Experience in all phases of TV production, experience in estimating time and budget expenditures for proposed projects. Desired qualifications: training & experience in other media; e.g., motion picture, still photography, radio. Demonstrated management and supervisory experience. Responsibilities: develop, manage, supervise telecommunications activities. Responsible for all aspects of TV production, distribution, and audio-recording services. Manages staff of 12 employees. Status & benefits: exempt management position. 22 days vacation. Retirement program, group life, major medical, disability insurance plans in effect. Salary: commensurate with qualifications. Deadline date: Mar. 30, 1985. Apply to: Thomas Haworth, Personnel Officer, Stewart Center, Room 265, Purdue University, West Lafayette, IN 47907. Send resume/list of references. Equal opportunity/affirmative action employer.

HELP WANTED SALES

High commission offered to sharp, money motivated sales rep. with media sales background to develop business for a fast-growing full service, S.F. based video & film production co. Co. will supply closing support. Resume & personal history to Box H-106.

HELP WANTED TECHNICAL

Maintenance engineer. Trinity University seeks applicants for position of communications center maintenance engineer. Duties: repair/maintain all communications center equipment including TV, radio, audio, small format video, word processing, other instructional equipment. Acts as sole engineer for communication dept. and KRTU-FM. Works under operations manager to promote academic goals of the University. Qualifications: demonstrated ability and several years experience in maintenance of all aspects of radio, audio, and TV equipment. Knowledge of all FM radio station engineering functions. FCC general class license or proven knowledge of above areas required. College degree or equivalent professional certificate. Salary competitive, based on qualifications; excellent fringe benefits. Application deadline: Apr. 1, 1985. Resume/names of three work-related references whom we may contact to Dr. Robert Blanchard, Chairman, Dept. of Communication, Trinity University, 715 Stadium Dr., San Antonio, TX 78284. AA/EOE.

HELP WANTED INSTRUCTION

Graduate assistant—positions available for experienced broadcasters interested in managing on-air FM station while pursuing M.S. degree in media management in college of communications. Letter of inquiry to Dr. H. H. Howard, 98 Communications Bldg., University of Tennessee, Knoxville, TN 37996.

University theatre department seeks fulltime experienced TV theory and production teacher for undergraduate & graduate courses in large pre-professional department with extensive production program. Additional duties include supervision of student and departmental productions for cable TV programming. Ph.D. required and/or extensive professional background. Apply: Alvin J. Keller, Chairman, Department of Theatre, California State University, Fullerton, Fullerton, CA 92634. Affirmative action/equal opportunity/title IX employer. Application deadline 4-1-85.

Mass communications. Tenure track position, growing department. Teach studio techniques, TV production, electronic field production, broadcasting journalism. Lead in development of telecommunications program. Ph. D preferred; M.A. with experience considered. Rank open. Salary \$18,000—\$28,000. Letter of intent, resume, three letters of recommendation by Mar. 31, 1985, to Robert J. Wesley, Chair, Media Search Committee, Department of Communication Arts, Salisbury State College, Salisbury, MD 21801. AA/EEO. Women/minorities encouraged to apply.

Director. State University of New York College at Plattsburgh seeks director of instructional engineering and maintenance. Must have Bachelor's degree (preferably in EE) and 5 years experience as assistant or CE of TV station or equivalent. Excellent benefits. Resume/three letters of reference to Dr. Ann Hasting, Assistant Vice President, c/o Ms. Mayerlyn Miller, Director of Personnel/Affirmative Action, Kehoe Administration Building, Box 50, State University of New York, Plattsburgh, NY 12901. Closing date for applications: Apr. 30, 1985. Equal opportunity/affirmative action employer.

Faculty vacancy notice. University of Cincinnati, division of broadcasting, seeks associate or full professor as division head. Begin Sept. 1, 1985. Head will teach two courses per quarter, develop curriculum and long-range plans, & work closely with Cincinnati broadcast community. Candidates should exhibit history of aggressive administration, with professional and/or teaching experience, and earned doctorate or equivalent professional experience. Resume with at least three references to J. E. Anderson, 126 Emery Hall, University of Cincinnati, Cincinnati, OH 45221. Deadline for applications: Apr. 15, 1985. University of Cincinnati, an equal opportunity/affirmative action employer.

Broadcasting tenure-track or temporary annual lectureship position, department of mass communication, California State University, Hayward. Available Fall quarter 1985 (Sept. 23). Salary depends upon experience & academic background. Rank will be assistant professor or lecturer, depending on qualifications. M.A. required; Ph. D. preferred, together with broadcasting experience. Courses to be taught include production/direction, broadcast news writing, radio/TV workshop, & faculty advisor to campus radio station. May also teach in following areas: journalism, public relations, advertising, news writing, feature writing, editing, research, public opinion, media history, media law, international communication, and theory. Letter of application and vita by Apr. 1, 1985, to Selection Committee, c/o John Gothberg, Department of Mass Communication, California State University, Hayward, CA 94542. AA/EEO. #85/6 MCOM-2.

Department chairperson. Radio-Television department, Southern Illinois University-Carbondale, invites applications: chairperson. Fourteen faculty and 650 undergraduate majors in well-established, nationally-known, professionally recognized BA program. MA in telecommunications began Summer, 1984. Doctoral program in telecommunications being considered by department and college. Application requirement: full or associate rank. Associate rank requires Ph. D. in radio/TV or appropriate field; record of teaching effectiveness, scholarship, and professional service; administrative experience preferred; experience in broadcasting preferred. Full professor rank additionally requires national reputation for research/creative activity and professional contributions. Salary: highly competitive. Letter of application, vita, three current letters of recommendation by Apr. 15, 1985, to Randy Welker, Department of Radio-TV, Southern Illinois University, Carbondale, IL 62901.

Telecommunications. Full-time, tenure track position available Sept., 1985, at assistant professor level. Courses to be taught are flexible, but prefer candidate with strength in some of the following: aesthetics, programming, performance, writing, basic audio and video production. Ph. D. plus two years' commercial experience and two years' teaching experience at university level preferred. Master's degree with substantial and diverse commercial experience in excess of five years will be considered. Letter of application, with names of references to Dr. John Kurtz, Chairman, Department of Telecommunications, Ball State University, Muncie, IN 47306. Position open until filled; however, review of applications begins May 10, 1985. Ball State University practices equal opportunity in education and employment.

Graduate teaching assistants. Kansas State University seeks two graduate teaching assistants in radio-TV area to assist in campus FM station or undergraduate instruction. Professional broadcast experience required. Reduced fees available. Application deadline Apr. 1. Direct written inquiries to David MacFarland, Department of Journalism & Mass Communications, 104 Kedzie Hall, Kansas State University, Manhattan, KS 66502. AA/EEO.

Assistant professor. Tenure track, Radio-TV department, school of journalism, University of Montana. Available Sept. 1, 1985. \$22K - \$26K for nine-month academic year. Requires teaching and student advising in accredited program. School offers Bachelor of arts degrees in journalism and radio-TV & Master of arts program. Founded in 1914, University of Montana School of Journalism is one of oldest J-schools in nation. University established a telecommunications center last year and \$8.6 million performing arts and radio-TV center will open in 1985. Applicants must have minimum 5 years' experience and demonstrated competence as news reporter or producer, preferably in TV and in major market. Teaching experience and Master's degree desirable. Most important consideration: quality of professional experience as working broadcast journalist. Position offers opportunity to join first-rate professionally oriented journalism faculty in spectacular Rocky Mountain setting at time when University of Montana has established broadcasting as a priority. To apply, send letter of application and complete summary of education and experience, including names of at least three professional references, postmarked no later than Apr. 15, 1985, to Joseph Durso, Jr., Chairman, Radio-Television Department, School of Journalism, University of Montana, Missoula, MT 59812. AA/EEO. Women/minorities encouraged to apply.

Assistant/associate professor of Radio-TV possible vacancy. Ph. D. (or ABD) in radio-TV preferred, or terminal Master's degree with significant professional experience and demonstrated commitment to higher education required. Responsible to teach undergraduate & graduate level courses in advertising, sales, and promotion. Also teach courses in two of the following areas: video production, writing, programming, or research. Participate in service activities of department. Salary and rank dependent upon qualifications and experience. Term appointment with possible future tenure track. Review of applications began Mar. 2, 1985. Letter of application, resume, transcripts & references to Marvin Smith, Chairman, Department of Radio-Television, Eastern Washington University, Cheney, WA 99004. Equal opportunity employer.

Associate professor. Teach courses relating to radio and TV broadcast development, TV production, and TV writing for both commercial, industrial, and business presentation. Master's degree, Ph. D. desirable, in mass communications and 3 to 5 years' commercial broadcasting experience with two years minimum teaching required. Three (3) year appointment. Applicants should send curriculum vitae, names of three references, and cover letter by Apr. 1, 1985, to Professor Nathan Shoemaker, Chair, Search Committee, Theater Arts and Speech Dept., Rutgers, The State University of New Jersey, Bradley Hall, 3rd Floor, Newark, NJ 07102. Rutgers, an affirmative action/equal opportunity employer.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512—723-3331.

Instant cash - highest prices - we buy TV transmitters, FM transmitters, TV studio equipment, microwaves. Millions in equipment purchased annually. Quality Media, 404—324-1271.

Used C-type 1" videotape. Cash for lengths of 30 minutes or longer. Will pay shipping. Call collect. Carpel Video, Inc., 301—845-8888.

Near new equipment for starting class A FM, 106.3 MHz. Cec. Malme, 1205 Pine St., Crookston, MN 56716, 218—281-2595.

Do you have a Sony time code reader card model CG-1000R for Sony or RCA BVH-1100? Please call Andy, AMS Productions, 214—637-2188.

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215—379-6585.

JVC-JVC-JVC. Call Quality Media for fast delivery, low prices. Cameras, VTRs, switchers, monitors, etc. Bill, Wayne, or Grady, 404—324-1271.

New TV start-ups - fast, cost effective construction. Top-quality equipment at bargain prices. We will write your business plan, help you with financing. Quality Media, 404—324-1271.

Top quality equipment - lowest prices - satisfaction guaranteed. Most brands new and used. Quality Media, 404—324-1271.

New UHF transmitters - our new "Silverline" transmitters are unbeatable for quality and price. Quality Media, 404—324-1271.

UHF transmitters - 2 available, 30KW or 55KW; low price; immediate delivery. Call Quality Media Corporation, 404—324-1271.

55KW UHF TV transmitter, GE. Excellent condition; available now. Also, other AM-FM-TV transmitters; major production gear. We buy & sell. Many spare tubes & parts for transmitters. Ray LaRue, 813—685-2938.

Videocassettes, half price! Master stock quality U-matic videotapes. Chyron evaluated, cleaned, de-labled, & erased. Satisfaction guaranteed! Albums included. 3/4" tape prices: 60 minutes \$12.49; mini field 20 minutes \$7.49; 30 minutes \$9.49; 10 minutes \$6.49. C-type 1" and 2" quad tape also available. Free, fast delivery to North America. Call collect, Carpel Video, Inc., 301—845-8888.

1046' new FM tower. Pi-rod solid, hot dip galvanized. 52" face. Never erected. Ship now. New ant., strobes. 612-222-5555, Paul.

McCurdy custom audio console model # SS8720-8. Twenty stereo inputs, 8 channel output. In-service one year. Excellent condition. Newstar newsroom computer. Four years old, complete with standby CPU, eight VDT's, two printers, two hard-disc drives. Best offer. Contact Marty Sacks, CE, WRC980/Washington, DC 301—587-4900.

Three used Otari MX5050QXH4SH 10" reel to reel four channel tape recorders. \$900/recorder. 303—753-0043, Bob.

GE UHF TV transmitter model 4TT25AL and GE UHF helical antenna model TY-25-D. Available May 1, 1985. All bids considered. Closing date Mar. 20, 1985. All equipment as is. WTVI reserves the right to reject any and all bids. Purchaser responsible for crating and shipping. WTVI, 42 Coliseum Dr., Charlotte, NC 28205, 704—372-2442.

New & used radio broadcast & microwave towers. Complete nationwide sales, service, & erection available. Bonded; 25 yrs. experience (turnkey operations). T.M.C.I., 402—467-3629.

Tower: 500-ft., 48-inch face. Ideal for TV-CATV-FM-microwave. Jim, 314—687-3932.

Mobile studio. 22 ft. 1979 International, 18,000/mi., hydraulic liftgate, camera platform with ladder, power cable reels, rear and external storage, computer flooring, HT/AC, 100 gal. fuel capacity. Some video equipment. Tony, 201—894-5555.

Harris FM-40K (1979), 40KW FM, two 20K transmitters combined with two MS-15, auto exc. switching & spares. M. Cooper/Transcom Corp., 215—379-6585.

RCA BTF 10E, 10KW FM transmitter w/exciter. M. Cooper/Transcom Corp., 215—379-6585.

Class A FM, complete, including 300ft. tower, studios, audio and monitors. Under \$50,000. Transcom Corp., 215—379-6585.

1980 Harris MW-1A. Excellent condition. On 960 Khz, being replaced by Harris SX5. \$8,500. Shipping prepaid continental U.S. 813-385-7140.

McMartin BF-3.5K FM transmitter with B-910 exciter. Tuned to 105.9 mhz. New tubes. Buyer pays shipping from Ketchikan. \$8,000. Chuck Lakaytis, KRBD-FM, Ketchikan, AK 99901, 907-225-9655.

Convergence SE-100 special effects switcher, cable and junction box. \$2,500. Convergence AVS-100 switcher. \$600. Like new. 212-265-3676.

Copper! For all your broadcast needs. #10 ground radials, 2,4,6,8" strap, counterpoise mesh. 317-962-8596, ask for copper sales.

400 foot G-25 stainless tower and lighting system, ready for immediate shipment. Excellent condition. No modifications. 10 years old. WKMX Radio, Enterprise, AL Terry Duffie or Dr. Miller, 205-347-2278.

Shaffer 903 automation, with 4 Ampex 440's, 4 carousels, 4 racks, encoder, Extel printer, remote control and indicator panel, custom end-of-tape sensors. Fully operational, stereo system with complete manuals. \$15,000. 409-842-2210.

Ampex VPR-2B, Sony BVH-1000As, NEC 7000s with slo-mo, Hitachi SK-96s, RCA TK-760s, TK-44s, TEK 528/1420 combo, ITE H-2 heads, Vinton Petrel Mark II heads, TR-600 VTR, Ampex 2000s, peds, tripods, dollies. Media Concepts, 919-977-3600.

MISCELLANEOUS

Business plans - A five year financial plan for your new TV station will help cinch your financing. Quality Media, 404-324-1271.

FM subcarriers available for lease in Tyler, TX; Tupelo, MS; Rock Springs, WY, and Gadsden, AL. 205-543-9229, Mr. Bud.

FM broadcast opportunity, 689 markets to receive new FM allocations. Call the experienced broadcast communication consultant for details. D. B. Communications, Inc., 4401 East-West Hwy., Suite 404, Bethesda, MD 20814, 301-654-0777.

FM-SCA available. South Dade County, Miami, FL. Contact Fred Jacob, 615-521-6220, 2900 Sutherland Ave., Knoxville, TN 37919.

RADIO PROGRAMING

Radio & TV Bingo. Oldest promotion in the industry. Copyright 1962. World Wide Bingo, PO Box 2311, Littleton, CO 80122. 303-795-3288.

Seeking talk shows (personal problems & health) to edit & run on our station. Joe, 401-539-8502.

Castling directory: new! Motion picture, TV, EXpose yourself to the celebrity industry! Send \$9.95 M.O. to: Beeline Publishing, PO Box 4189, Orlando, FL 32802.

INSTRUCTION

Cassette recorded preparation for FCC general class license plus one week seminar in Boston, Washington, Philadelphia, or Detroit. Bob Johnson Telecommunications, 1201 Ninth, Manhattan Beach, CA 90266. 213-379-4461.

RADIO

Help Wanted Management

FINANCIAL OFFICER

Group owner seeks chief accountant for corporate staff. 5 years' experience, understanding of station operations, & budgeting process essential. Will serve as #2 person in broadcast division's financial area. Letter/resume/references to Box H-110.

Help Wanted Announcers

VOICE OF AMERICA INTERNATIONAL RADIO BROADCASTER ENGLISH WRITER/ANNOUNCER

Voice of America is accepting applications for position located in Washington, DC, as international radio broadcaster (English writer/announcer), in the English programs division. Position involves conducting interviews, writing and producing feature scripts & finished programs for overseas broadcast. We're looking for applicants with eclectic interest, background in arts and humanities, and experience writing for broadcast media. While the principal criterion for selection is candidate's skill as feature writer, ability to voice material a definite asset. Office in which this position is located writes and produces a variety of music, arts, and science programs for overseas broadcast in English. Salary ranges from \$21,804 through \$31,619.

The Voice of America, part of the United States Information Agency, offers excellent salary/benefits package, including life and health insurance. VOA broadcasts 970 hrs. weekly in 42 languages to 100 million listeners, & is 1 of the world's most prestigious and authoritative radio networks. Send resume or government employment application Standard Form 171 (SF-171) to:

Voice of America/PR
Room 1192 (USIA-5-109)
330 Independence Ave., SW
Washington, DC 20547

Applications may be obtained from U.S. Post Offices, Office of Personnel Management Regional Offices, or by writing to us. VOA is an equal opportunity employer. Closing date for receipt of applications at the above address: Apr. 12, 1985.

Help Wanted Technical

CHIEF ENGINEER TAMPA BAY

WZNE-FM seeks take charge chief engineer. Person we want keeps up-to-date on the latest technology, can design & build studios, knows importance of preventive maintenance & record keeping, knows audio, and can work with programming in transferring plans and ideas into reality. If you're that person, reply in confidence to Don Hibbits, Vice President & General Manager, WZNE-FM, P.O. Box 4809, Clearwater, FL 33518. EEO.

Situations Wanted Management

TOP RADIO EXECUTIVE SEEKS CHALLENGE

Creative, fast moving, hardworking, take charge broadcaster seeks challenging line responsibility and equity position with solid, aggressive, growth-oriented broadcaster where I can apply my ability and high energy to achieve bottom-line results.

20 successful years in rep., network, and major market station management. Former president of #1 AM-FM combo in top 10 market where I tripled billing in 6 years and controlled costs.

Presently no. 2 and minority shareholder at 3-station small market group with limited potential. Eager to produce more profit & make more dollars. Available at NAB for interview. Reply Box H-113.

Situations Wanted Management Continued

GENERAL MANAGER

Experienced sales-oriented GM. Proven record of success operating own stations. Superior leader/motivator. Knows how to make money. Available now! 619-341-4061.

RADIO MANAGEMENT PRO

Over 25 years' experience in management, programming & sales including 12 years' major market management. Great track record and reputation. Seek challenging GM or group leadership opportunity with growing company. Box H-72.

Situations Wanted Announcers

PHILADELPHIA TALKER

My ratings are up! The station, however, is changing format. I'm witty, sometimes controversial, very experienced. Ex. refs. from present/past employers. 215-564-3879.

TELEVISION

Help Wanted Programing, Production, Others

SYNDICATION PROMOTION MANAGER

Metromedia Producers seeking strong creative #2 person for their creative services department. Position involved in all facets of marketing and promotion for Metromedia's international and domestic programming and distribution. Two years' print and video production experience necessary. Syndication or station promotion experience helpful. Resume, work samples, salary requirements to Pat Pattison, VP Director Creative Services, Metromedia Producers, 5746 Sunset Blvd., Los Angeles, CA 90028. EOE.



TELEVISION PRODUCTION SUPERVISOR

The Labor Institute of Public Affairs, a TV programming and production organization, is currently interviewing for position of production supervisor. This person will be responsible for managing projects & operations of TV production unit geared toward serving the needs of unionized workers. This will include participation in creative process of projects & the development of systems to meet the production, financial, and administrative needs of the department. Solid background in TV production required. Please forward letter/resume to David Weiner, Director of Television Production, LIPA, 815 16th St., NW, Suite 206, Washington, DC 20006. Tapes requested at a later date. Please, no phone calls.

Help Wanted Programing, Production, Others Continued

MANAGER OF AUDIENCE DEVELOPMENT
WDVM-TV, Washington, DC

Unique opportunity to be a part of the future of television research.

Oversee all quantitative and qualitative research efforts. Assist in long-range planning for news and programming. Track promotion effectiveness. Target on-air promotion. Determine research-based press information. Maximize use of overnight meters. Coordinate sales research efforts.

Must be an effective communicator who deals well with people. Strong track record required. Prior experience in promotion or news helpful.

WDVM-TV, a CBS affiliate, is the dominate news operation in Washington, DC, number one in every time period. Send resume to:

Henry E. Price
Director of Programming & Marketing
WDVM-TV
4001 Brandywine St., NW
Washington, DC 20016

E.O.E.
No phone calls, please.



DOCUMENTARY PRODUCER

Do you produce documentaries that produce results? If so, let's talk!

WJXT, the station with a reputation for results-producing news and docs, is looking for an exceptional local documentary producer.

If you get involved with your community and love hard work, send your tape and resume to:

Ken Kaminski
Executive Producer
WJXT

1851 Southampton Road
Jacksonville FL 32207

A Post-Newsweek Station EOE.



PROGRAM CONTROL OPERATOR

Christian Broadcasting Network, Inc., has immediate opening for program control operator with minimum 3 years' experience as master control switcher, tape operator in medium TV market. Successful candidate must have demonstrated ability to read, interpret, and react to oscilloscope and vectorscope video displays, as well as audio signal displays. Requirements include minimum 3 years' experience in 3/4", 1", and 2" videotape playback and editing. If you feel led and wish to serve, send resume/salary history in confidence to:

The Christian Broadcasting Network, Inc.
Human Resource Division—Box SJ
CBN Center
Virginia Beach, VA 23463.

PRODUCER/DIRECTOR

TV producer/director/writer of major programs & projects for large state university TV operation, including writing documentaries & directing multi-camera studio productions. Major programs are journalistic or instructional, requiring use of maximum creative ability.

Requires Bachelor's degree or equivalent, preferably in communication such as journalism, radio, or TV. Also requires several years' related professional experience preferably in commercial or educational TV. Preferred background as writer, producer, or director in TV, radio, or the stage. Good written and oral communication skills essential.

Rutgers' New Brunswick campus is 30 miles south of New York City. Salary \$23,422—\$31,617. Excellent benefits package includes tuition remission for employee and children.

Demo tape of projects you have produced will be requested at time of interview. Submit resume indicating Ref. No. 25 by Apr. 12, 1985, to:



Division of Personnel Services
New Brunswick, NJ 07080

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NEWS PROMOTION SENIOR WRITER/PRODUCER
WDVM-TV, Washington, D.C.

CBS Affiliate, #1 station in 8th market looking for energetic, aggressive individual to write and produce dynamite news promotions for #1 newscast in the nation's capital. Excellent opportunity to sign on with highly creative promotion team. Must have 3-5 yrs. on-air promotion experience and top-notch production skills. Send tape and resume to:

Mark DeSantis
On-air Promotion Mgr.
WDVM-TV
4001 Brandywind St., NW
Washington, D.C. 20016

Equal
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Help Wanted Technical

ENGINEERING DRAFTS- PERSON

Christian Broadcasting Network, Inc., located in Virginia Beach, VA, seeks engineering draftsperson to maintain documentation file on all plant systems and subsystems in broadcast operations. Successful candidate must be able to develop documentation & drawings of electronic schematics, signal flow diagrams (audio, video, & pulse), architectural floor plans, etc. Must have 1-3 years' experience in engineering, electrical/electronic or architectural drafting, with experience in printed circuit card production preferred, with 2-years-plus study in engineering or architectural drafting. If you feel led and wish to serve, send resume/salary history in confidence to:

The Christian Broadcasting Network
Employment—Box SJ
CBN Center
Virginia Beach, VA 23463.

TOWNSEND NEEDS:

Design Engineers

For our growing TV Transmitter Business
Write or call Bob Klein

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Help Wanted Management

STATION MANAGER WLIG-TV NEW INDEPENDENT LONG ISLAND, NY MARKET 5-million Watt UHF SIGN-ON MAY, 1985

Outstanding opportunity for experienced individual to manage the only indy on Long Island. Excellent program schedule, sales force, & newsteam already in place. 1st class operation all the way. You must be exceptional! Resume and salary history to WLIG-TV, P.O. Box 272, Woodbury, NY 11797.

Situations Wanted Progaming, Production, Others

PHOTOGRAPHER/EDITOR FIELD PRODUCER

I'm a natural, and have the eye and editing style folks appreciate. Currently working news in large Florida market, looking to move into magazine format, documentary unit, I team, something to challenge a creative spirit. I can do the job. For more info, call 305-967-1173; write 711 Lori Dr., #407, Palm Springs, FL 33461.

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ALLIED FIELDS

Help Wanted Management

RESEARCH POSITIONS PBS

PBS's research department invites TV audience researchers to consider joining our bright, dedicated organization. Two professional positions with excellent benefits are available - just in time for Washington's lovely Spring and the cherry blossoms. Senior Research associate: Manages national audience measurement, including station line-ups, writes all national audience reports and special analyses. Minimum 2 years' broadcast research experience required. Associate director: Manages local audience measurement services, preparing variety of regular and custom reports for program dept. & PBS stations. Supervisory experience a must. Occasional travel for meetings and speaking engagements. Minimum 5 years broadcast research experience required. Both position involve frequent contact with media, station personnel, agencies, producers, and underwriters. Candidates for either position should possess strong writing skills, graduate degree (with some statistics) in broadcasting or communications, & working familiarity with data processing. Interested candidates should respond with letter of interest, resume/salary requirements to:



ATTN: Sheila Ellington
475 L'Enfant Plaza, SW
Washington DC 20024. AA/EOE.

Help Wanted Sales

EXPERIENCED BROADCAST SALES REPRESENTATIVE

Top selling manufacturer adding to its sales staff. Technical/radio background desired. Proven sales ability required. Equal opportunity employer. Resume/salary history to Box H-46.

Miscellaneous

PRODUCERS/INVESTORS

European-based American TV writer/producer seeks coproducers/investors for telefilms featuring Paris-based detective. A distinctly different production suitable for air, cable, pay-TV operators. For details, write, on letterhead, to Multinational Marketing Associates, POB 1597, Redondo Beach, CA 90278.

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Escorted and hosted by Radio Peking.
Most comprehensive 22 day tour.
Inquire cost, potential tax benefits.
Send phone number for reply.

Paul Hale, 1619 N. Royer St.
Colorado Springs, CO 80907 303-633-4795

PROTECT YOUR STATION'S CALL SIGN, LOGO, SLOGAN WITH U.S. TRADEMARK REGISTRATION

Contact Arthur Stambler, Esq., or Andrew Ritholz, Esq., 1901 L St., NW, Wash., DC 20036, 202-293-7400. Prompt, efficient service. Reasonable charges. Established communications law firm, w/40 yrs.' exp. in all areas of communications.

Employment Service

WE PLACE

TV and Video Engineers COAST TO COAST

(All Levels, But Not Operators)
ALL FEES PAID BY EMPLOYERS

Phone/Resume

KEY SYSTEMS

Westminster Road
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Phone Alan Kornish at
(717) 655-1458

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In the past year, hundreds & hundreds of radio stations, from every state in the U.S., in every size market, contacted NATIONAL with job orders. So far this year, we're even busier. To help fill these openings, NATIONAL is in constant need of announcers, newspeople, programmers, & salespeople. NATIONAL, the nation's leading radio placement service, places from coast to coast. If you're seriously seeking a move up, don't wait, contact NATIONAL now. For complete information, including brochure & registration form, enclose \$1 postage & handling to:

**NATIONAL BROADCAST
TALENT COORDINATORS
DEPT. B., PO BOX 20551
BIRMINGHAM, AL 35216
205-822-9144-ACT NOW!**

PLACEMENT ASSOCIATES

Puts your resume in the hands of potential employers. \$10 places your two-page, 8 1/2" x 11" resume in monthly roundup. Specify: radio, TV, or cable; and: news, ENG, management, production, programming, talent, sales, or technical. Deadline for April roundup: Mar. 25. Placement Associates, 111 Church St., Ste. 206, St. Louis, MO 63135, 314-522-6325.

10,000 RADIO - TV JOBS

The most complete & current radio/TV job publication published in America. Beware of imitators! Year after year, thousands of broadcasters find employment through us. Up to 98% of nationwide openings published weekly weekly, over 10,000 yearly. All market sizes, all formats. Openings for DJs, salespeople, news, production, 1 wk. computer list, \$6. Special bonus: 6 consecutive wks. only \$14.95 — you save \$21! **AMERICAN RADIO JOB MARKET, 6215 Don Gaspar, Las Vegas, NV 89108. Money back guarantee!**

Consultants

TOWER BUILDER

Broadcaster/consultant with experience in building tall towers for class C FM's, expertise in tower broadcast specifications, contracts, financing, limited partnerships, & tower erection. Contact J. Douglas Williams, P.O. Box 1360, Woodward, OK 73802, 405-254-2034.

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...piling up profits
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15-minute programs from
the golden age of radio.



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PARTNER SOUGHT

New full power CP received. Excellent market of over 400,000 TVHH. Partner needed. 504—292-2293.

Wanted to Buy Stations

MID-ATLANTIC FM OR COMBO

DC-based broadcast consultant looking for first station. Prefer \$300,000—\$1 million range. All replies confidential. Reply Box H-84.

For Sale Stations

BOB KIMEL'S NEW ENGLAND MEDIA, INC.

AM ONLY—BUT

Consider these factors:

- (1) Large southern New England market.
- (2) Well-rated station.
- (3) Owned studio and transmitter site.
- (4) Good sales increase last year.
- (5) Great sales increase first two months this year.
- (6) Asking price of \$1.2 million with 25% down and owner financing is just over 2 times sales.

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802-524-5963
OR GEORGE WILDEY 207 947 6083

H.B. La Rue

Media Broker

RADIO-TV-CATV-APPRAISALS

- West Coast: 44 Montgomery St., 5th Floor, San Francisco, CA 94104. 415—434-1750.
- Atlanta Office: 6600 Powers Ferry Rd., Suite 205, Atlanta, GA 30339. 404—956-0673. Harold W. Gore, VP.
- East Coast: 500 E. 77th St., Suite 1909, New York, NY 10021. 212—288-0737.

901/767-7980

MILTON Q. FORD & ASSOCIATES
MEDIA BROKERS—APPRAISERS

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For Sale Stations Continued

TEXAS OPPORTUNITIES

- **SUPER AM.** 1 KW fulltime. Price: \$800,000 (6X cash flow).
- **COMBO.** Only stations in city of 15,000. \$1.4 million (7X cash flow).
- **PROFITABLE DAYTIME AM.** Only station in county seat. \$400,000, terms.
- **FULLTIME AM & FM CP/** \$250,000 terms.
- **NETWORK UHF.** \$7 million.
- **STARTER PROPERTIES:** small mkt. FM, \$175,000. Small mkt. AM, \$125,000. Small mkt. AM, \$150,000.

JAMAR RICE CO.

Media Brokerage & Appraisals

William R. Rice
William W. Jamar
(512) 327-9570

950 West Lake High Dr. Suite #103 Austin, TX 78746

FOR SALE

KVEE/K110, Grand Junction, CO (formerly KREX-AM-FM). Class C FM w/13 translators & 50,000 watt AM. Owners anxious to sell. Asking \$1.4 mil., terms considered. Corky Cartwright, 619—324-5320.



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nationwide mergers & acquisitions

TOP FM

Fully engineered class C FM covering 3 Midwest states. Top facility in market of 250,000+. Positive cash flow, tight operation. Priced at 2.5 times billing at \$960,000. Box H-27.

- Fulltimer + FM CP. Deep South. Covers about 50,000. \$190,000. Terms.
- Class C. Large state capital. South. \$2.5 million. Terms.
- Many TVs & TV CPs & FMs.
- Make appts. now to meet with us at NAB Convention.

BUSINESS BROKER ASSOCIATES
615—756-7635—24 HRS.

NEW SUNBELT CLASS C FM

Top 100 market. Radio market revenues \$13 mil. and average \$900K per station. Management has excellent track record. Part owners wanted to contribute \$700K capital. Box H-67.

UTAH AM-FM COMBO

Beautiful college community. Hunting, fishing, skiing, boating nearby. Total price \$1,300,000; terms. Priced at 2 1/2 times net cash billing. Please don't reply unless serious & qualified. Reply Box H-73.

TOP 20 AM

Upper Midwest suburban 5KW clear channel with adequate PSA & PSSA. Awaiting uncontested CP for higher power and fulltime; 50KW potential by day. Much new equipment; renovated studios, offices. Asking \$850,000 (\$250,000 cash down with balance in attractive terms/debt assumption) for this excellent turnaround opportunity. Financially qualified only, please. Box H-111.

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NORTHWEST

Medium market UHF Indie.
State of the art equipment.



WASHINGTON

Well established AM/FM in
Eastern Washington.
Includes real estate.
Less than 20% down.



NORTHWEST

College town AM/FM.
Prosperous agricultural area.
Good terms on \$650,000.



WESTERN WASHINGTON

Small market full time. Tower land,
duplex (studios on one side) and
mobile home included. Ideal for
owner-operator. \$275,000. Terms.



SOUTHWEST

AM/FM Combo.
Record Billing 1984.
Excellent facility.



EASTERN WASHINGTON

1000 watt daytime — 730 KHZ.
Bankruptcy Sale. \$100,000 Cash.

BROADCAST PROPERTIES WEST
221 1st Avenue West/Seattle, WA 98119
(206) 283-2656

P.O. Box 1616/Fallbrook, CA 92028
(619) 728-8018

For Sale Stations Continued



CHAPMAN ASSOCIATES®

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Location	Size	Type	Price	Terms	Contact	Phone
NM	Met	AM/FM	\$2100K	\$800K	Greg Merrill	(801) 753-8090
CO	Met	FM	\$2100K	Cash	Randy Jeffery	(305) 295-2572
CA	Med	FM	\$1750K	\$750K	Jim Mergen	(818) 366-2554
ID	Met	FM	\$695K	\$90K	Greg Merrill	(801) 753-8090
NB	Sm	FM	\$595K	\$175K	Bill Lytle	(816) 941-3733
WI	Med	AM	\$500K	Terms	Burt Sherwood	(312) 272-4970
FL	Sm	FM	\$485K	\$90K	Bill Cate	(404) 458-9226
WI	Sm	FM	\$400K	\$400K	Peter Stromquist	(319) 332-7339
PA	Med	AM	\$325K	\$325K	Ron Hickman	(401) 423-1271
TX	Med	FM	\$250K	Terms	Bill Whitley	(214) 680-2807

For information on these and our other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates Inc., 1835 Savoy Dr., Suite 206, Atlanta, GA 30341. 404-458-9226.



R.A. Marshall & Co.

Media Investment Analysts & Brokers
Bob Marshall, President

Owner of this fulltime AM station in a medium-sized, dynamic, growing market is eager to sell. This well-established station is priced at \$475,000, with sales of \$263,000, and cash flow of more than \$82,000.

508A Pineland Mall Office Center, Hilton Head Island, South Carolina 29928 803-681-5252

LEASE OR SELL ON CONTRACT

AM 500 watt daytimer, \$130,000 gross sales 1984. Automated. \$220,000 sale price. 6 acres, app. 1,000 sq. ft. office building. Anamosa, Iowa. FM 3000 watt class A, 4 months old, sales \$50,000 in 1984. Automated. \$350,000 sale price. 4 acres transmitter site. Harris Equipment. Dyersville, Iowa, 319-875-2304.

WESTERN MOUNTAIN RESORT AREA CLASS A FM

#1 rated in market. Price: 3 X gross. Terms negotiable. Inquiries: FM Radio, P.O. Box 33003, Washington, DC 20033.

OKLAHOMA CLASS A FM

Oil company town, very healthy retail sales, best facilities in market, new equipment. Priced to sell. Some terms to qualified buyers. No brokers. 214-780-6062.

RALPH E. MEADOR MEDIA BROKER

3 small market class A FM's \$300,000 to \$565,000. 3 small market class IV AM's \$265,000 to \$350,000. Terms possibly available to qualified buyers.

Ralph E. Meador
Media Broker
P.O. Box 36
Lexington, MO 64067
816-259-2544.

Dan Hayslett
a associates, inc.
dh Media Brokers
RADIO, TV, and CATV
(214) 691-2076
10509 Berry Knoll Dr., Dallas 75230

SOUTHEASTERN METRO

Suburban fulltime AM. Positive cash flow. Desirable area. \$650,000. Sunbelt small market VHF network TV. \$5.3 million. The Thorburn Co., Bob Thorburn, President, 404-998-1080, Brokers.

HOLT

TEXAS MONEYMAKER CLASS C STRONG CASH FLOW

Outstanding financial results make this facility a money-maker that will pay for itself in only a few years. Enjoy the Sunbelt with a great radio investment!

215-865-3775

SOUTHWEST UHF CP

Be the first in this 85,000+ market. Will sell CP or consider partnership. Yes, of course, it's in the Sunbelt. \$65,000. 505—393-9106; 505—392-5391.

CLASS C FM

Underdeveloped, w/5KW AM companion. Great growth potential. Midwest college town. Priced for quick sale—terms. T.L. Laidlaw, Limited Brokerage, Inc., 701—775-0637.

MAJOR SUNBELT MARKET

Southern fulltime AM. New towers, transmitter, and phaser. Considerable real estate included. Priced right at \$775,000. Terms possible. Your opportunity's here. Potential unlimited. Box H-92.

For Sale Stations Continued

INVESTORS DREAM PRICE \$150,000

First station in county. Now included in top 100 market. Power increase to 5,000 watts possible. Engineering available. Located in Sunbelt. Box H-96.

MIDWEST METRO AM

Mexican clear daytimer with 5,000 W CP. Strong, attractive economic and cultural market, with university. Excellent growth potential, with power increase and possible fulltime. Multiple member ownership request manager to sell. Selling price \$325,000 which is 1.2X sales and 6.5X cash flow. Box H-97.

SOUTHERN CALIFORNIA

Major market fulltime AM. Good dial position. Principals only. Box H-112.

For Fast Action Use BROADCASTING'S Classified Advertising

BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1735 DeSales St., N.W., Washington, DC 20036.

Payable in advance. Check or money order. Full & correct payment **MUST** accompany **ALL** orders.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **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—all copy must be clearly typed or printed. Any and all errors must be reported to the classified advertising department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Deadline is Monday for the following Monday's issue. Orders, changes and/or cancellations must be submitted in writing. (**NO** telephone orders, changes and/or cancellations will be accepted.)

Replies to ads with Blind Box numbers should be addressed to: (Box number), c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTRs to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & VTRs are not forwardable, & are returned to the sender.

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. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: 85¢ per word, \$15 weekly minimum. Situations Wanted (personal ads): 50¢ per word, \$7:50 weekly minimum. All other classifications: 95¢ per word, \$15 weekly minimum. Blind Box numbers: \$3 per issue.

Rates: Classified display (minimum 1 inch, upward in half-inch increments), per issue: Situations Wanted: \$40 per inch. All other classifications: \$70 per inch. For Sale Stations, Wanted To Buy Stations, & Public Notice advertising require display space. Agency commission only on display space.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. Phone number with area code or zip code counts as one word each.

Fates & Fortunes

Media



Erburu

Robert F. Erburu, president and chief executive officer of Times Mirror Corp., diversified media company with newspaper, broadcast and cable holdings, will be named to additional post of chairman some time next year, succeeding **Otis Chandler**, chairman and editor-in-chief, who will head executive committee, succeeding **Franklin Murphy**, who will reach mandatory retirement age. Position of editor-in-chief will be phased out.

Don Durden, executive VP and general manager, KIEZ(AM)-KWIC(FM) Beaumont, Tex., assumes additional duties as president and chief executive officer of parent, Pylecom Radio Group, succeeding Pylecom chairman, **Charles Pyle**.

James S. Bennett, VP and general manager, KCBS(TV) Los Angeles, resigned Tuesday (March 12), citing "need for different challenges." No successor has been announced.

Appointments, Katz Broadcasting: **Robert Longwell**, VP and general manager, WDBO(AM)-WWKA(FM) Orlando, Fla., and **Richard Reis**, VP and general manager, WFTQ(AM)-WAAF(FM) Worcester, Mass., named group VP's. They will continue to be



Longwell



Reis



Green



Weinstein

responsible for their stations. In addition, Longwell will oversee WYAY(FM) Gainesville, Ga., and Reis will oversee KWEN(FM) Tulsa, Okla. **Robert Green**, general sales manager, WYAY, named general manager. **Michael Wein-**

stein, VP, finance, Katz Broadcasting, named chief financial officer.

William Fowler, general manager, KNOX-AM-FM Grand Forks, N.D., joins Park Communications, Ithaca, N.Y., as VP, operations, for Park's 14-station radio division. He succeeds **Eddie Anderson**, who has been named general manager of Park's WTVR-AM-FM Richmond, Va. Anderson will also supervise Park's WNCT-AM-FM Greenville, N.C. Anderson makes move on advice of physician following quadruple coronary bypass surgery.

James Allegro, VP, finance and administration, ABC owned television stations, New York, named VP, operations. **Richard Montesano**, director of market research technology, ABC, New York, named VP, market planning and technology research, marketing and research services.

Gregory Liptak, executive VP, Times Mirror Cable Television, joins Jones Intercable, Englewood, Colo., as group VP, operations. **Kurt Taylor**, project manager, Western division, Denver-based Jones Intercable, named regional manager, Western division.

Appointments, WSTG(TV) Providence, R.I.: **Paul Hamel**, general sales manager, WXNE-TV Boston, to general manager; **Mary Ellen Cantone**, traffic and accounting supervisor, to business manager, and **Tim Burrows**, from Wfyz(TV) Murfreesboro, Tenn., to operations manager.

Dennis Czechanski, operations manager, KLDH-TV Topeka, Kan., named general manager.

Fred Esplin, station manager, noncommercial KUED(TV) Salt Lake City, named general manager.

Terry Shockley, president, Wisconsin TV Network, Madison, Wis., leaves to form own Madison-based firm to manage broadcast properties.

Mike Lennon, general sales manager, WIFR-TV Rockford, Ill., joins WHSV-TV Harrisburg, Va., as station manager and general sales manager.

Steve McRae Sipe, local sales manager, WKKI(FM) Celina, Ohio, named station manager.

Leighton Hepker, news director, KMAQ-AM-FM Maquoketa, Iowa, named station manager.

Mike Fisher, general manager, KRBK-TV Sacramento, Calif., joins KTXL(TV) there as station manager.

Robert Angel, senior contract attorney, program and talent contracts, NBC, West Coast, named director, program and talent contracts, business affairs, NBC-TV there.

Michelle Barbosa, personnel administrator, American Mathematical Society, Providence, R.I., joins Colony Communications there in same capacity. **Karen Cormier**, office manager, Colony's multipoint distribution service

operation, Woburn, Mass., named office manager for Colony's Vision Cable Co. of Rhode Island, Pawtucket, R.I.

Thomas Lavelle, director of government relations, Acton Corp., Acton, Mass., assumes additional post of secretary.

Anne Townsend, from Bankston & Associates, Washington-based consulting firm, joins Corporation for Public Broadcasting there in newly created position of director of administration.

John Fuller, associate director of research, Public Broadcasting Service, Washington, named director of research.

Richard Merkle, VP, finance and planning, ABC's defunct Tele1st, Chicago, joins ABC-owned WABC-TV New York as director of finance administration and business affairs.

Ann Ingebretsen, from IBM, joins United Cable Television, Denver, as associate marketing manager.

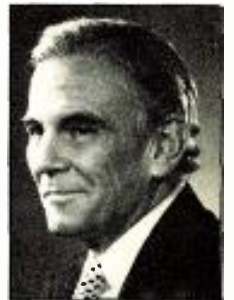
Loran Schiltz, controller, Heritage Communications, Des Moines, Iowa, named VP and controller.

Marketing

Alexander S. Kroll, president and chief operating officer, Young & Rubicam Inc., New



Kroll



Ney

York, named president and chief executive officer. Kroll, 47, replaces **Edward N. Ney**, 59, who continues as chairman. Kroll's entire advertising career has been with Y&R, which he has served in various creative capacities, including executive VP and creative director. Ney, who has been with agency since 1951, says he will continue as "active chairman."

John Mariucci, senior VP and associate creative director, Doyle Dane Bernbach, New York, named creative director.

Robert Largen, senior VP, director of strategic planning, D'Arcy MacManus Masius, St. Louis, joins Tracy-Locke, Dallas, as executive VP, director of market planning and research.

Appointments, D'Arcy MacManus Masius, New York: **Edward Coosaia**, VP, associate media director, to group media director; **Martin Choinski**, VP, media planner, to group me-

dia director, and **James Gagen**, media planner, to media supervisor. **Elizabeth Nickles** and **William Valtos**, senior VP's, group creative directors, D'Arcy MacManus Masius, Chicago, named executive creative directors.

Walter Flynn, VP and general manager, ABC-TV Spot Sales, New York, named VP and general manager, sales and marketing, ABC Owned Television Stations.

Peter Cluthe, from Marschalk/Campbell-Ewald, Houston, joins M&N Advertising there as senior VP, director of marketing.

Oliver Featherston, account executive, Eastern sales, NBC-TV, New York, named VP, daytime sales.

E. Reynold (Pete) Petray, management supervisor, Carafiello Diehl & Associates, Irvington-on-Hudson, N.Y., named VP.

Kurt Brown, local sales manager, Regional Cable Network, Hagerstown, Md., joins Cable AdNet East Inc., Philadelphia, as regional sales manager. **Katherine Hawthorne**, account executive and sales supervisor, Cable AdNet, and **David McGlade**, account executive, Cable AdNet, named regional sales managers.

Susan Lisak, senior broadcast planner-buyer, Kelly, Scott & Madison, joins CPM Inc., Chicago, as broadcast operations manager.

Peter Keenan, treasurer, Lewis, Gilman & Kynett, Philadelphia, named treasurer.

Paul Grimes, sales manager, green team, Harrington, Righter & Parsons, Chicago, named sales manager, red team, New York.

S. Christopher Theodoros, from Kadetsky Broadcast Properties, joins Republic Radio as manager, Boston office.

Bill Bannister, account executive, blue team, Harrington, Righter & Parsons, Chicago, named sales manager, green team there.

Darlene Johnson, account executive, Hillier, Newmark, Wechsler & Howard, Charlotte, N.C., named manager of office.

Irvin Zelt, general sales manager, WILK(AM) Wilkes-Barre, Pa., joins WYYY(FM) Baltimore as general sales manager.

Junior Winokur, general sales manager, CBS-owned WBBM(AM) Chicago, joins co-owned KCBS(AM) San Francisco in same capacity.

Ken Ross, marketing consultant, KWIC(FM) Beaumont, Tex., named general sales manager. **Mark Scheller**, marketing consultant, KWIC, named regional sales manager.

Mim Crowley, national sales manager, Multimedia's WZTV(TV) Nashville, joins co-owned WMAZ-TV Macon, Ga., as general sales manager.

Bruce Stoller, account executive, WHND(AM) Monroe, Mich.-WJIC(FM) Birmingham, Mich., named local sales manager.

Robert Carter, sales manager, KDAY(AM) Santa Monica, Calif., named national sales manager. **Mary White**, account executive, KDAY, named local sales manager.

Holly Jenkins, in charge of vendor program, WSPA-TV Spartanburg, S.C., named Spartanburg sales manager.

Carolyn Blackwell-Thurman, traffic assistant, KRKB-TV Sacramento, Calif., named traffic

manager.

Jennifer Grimm, from WYAY(FM) Atlanta, joins WTQR(FM) Winston-Salem, N.C., as local sales manager.

Renee Stelmach, account executive, WWWE(AM)-WDOK(FM) Cleveland, named local sales manager.

John Schuster, account executive, KCRG-TV Cedar Rapids, Iowa, named local sales manager.

Maire Mason, senior account executive, WCBS-FM New York, named national sales manager.

Sandra Viden, national sales manager, KEY-TV El Centro, Calif., joins KERO-TV Bakersfield, Calif., in same capacity.

Laura Ashton, from WMIX(FM) Boston, joins WLS-AM-FM Chicago as research director.

Karen Sweeney, account executive, KSCI(TV) San Bernardino, Calif., and **Tom Bernstein**, account executive, KRLA(AM) Pasadena, Calif., join KJOI(FM) Los Angeles in same capacity.

Barbara Tenney, project aide, city of Seattle engineering department, joins KING-TV there as research specialist.

JoAnn Goldberg, VP, associate director of radio, Ted Bates, New York, joins Hillier, Newmark, Wechsler & Howard there as account executive.

Ellen Judson, from Avery-Knodel, joins Petry National Television, Los Angeles, as account executive.

Joe Koonse, manager, Turner Advertising, Sacramento, Calif., joins KTXL(TV) there as local sales manager. **Bill Pulliam**, regional sales manager, KTXL, named national-regional sales manager.

Bob Downes, from Katz Communications, New York, joins WYNY(FM) there as account executive.

Todd Guard, from WRRB(FM) Syracuse, N.Y., and **Nancie McCarthy**, from WBBO(AM)-WPCX(FM) Auburn, N.Y., join WIXT(TV) Syracuse as account executives.

Jerry Crain, from WHBQ-TV Memphis, joins WMC-TV there as account executive.

Casey Jones, from KSBW-TV Salinas, Calif., joins MPTV Cable Advertising, Monterey, Calif., as account executive.

Mike Obrzut, from WFLD-TV Chicago, joins WBBM-TV there as account executive.

John Schick, promotion manager, KDVR(TV) Denver, named account executive.

Patricia Hord, account executive, WRNL(AM)-WRXL(FM) Richmond, Va., joins WWBT(TV) there as sales representative.

Terri Ancona, from Blair Television Sports, New York, joins WOWT(TV) Omaha as account executive.

Programing

Denny Adkins, senior VP, Drake-Chenault Enterprises, Canoga Park, Calif., named president, succeeding **James Kefford**, who joins WEAN(AM)-WPJB-FM Providence, R.I. as VP and general manager.



Jacquemin

Robert Jacquemin, executive VP, sales and marketing, Paramount Domestic Television, Los Angeles, joins Walt Disney Pictures there as senior VP, domestic television distribution, for new syndication division.

Gregg Maday, VP, HBO Premiere Films,

Los Angeles, joins CBS Entertainment there as director, mini-series. **Larry Sugar**, president, foreign theatrical distribution, and VP, foreign theatrical acquisition, Lorimar Productions, Los Angeles, joins CBS Productions as VP, international distribution and acquisitions.

Ronald L. Nelson, executive VP, Paramount Television Group, named president, Paramount Network Television and Video Distribution; **John Pike**, senior VP, current programming, Paramount Television Group, named executive VP, network television.

Chris Collins, European director of finance and administration, MGM/UA Home Video, New York, named VP, European operations.

Sandy Climan, president and chief operating officer, Wescom Productions, Hollywood-based film production subsidiary of *San Francisco Chronicle*, resigns.

Diane Seaman Tarnof, VP, daytime and children's program sales, television network business affairs office, NBC-TV, Los Angeles, named VP, sales development and marketing, daytime and specials.

Allen Sabinson, director, motion pictures for television, NBC, Los Angeles, joins Showtime/The Movie Channel there as senior VP, original programming.

Kevin Metheny, director, programming and operations, WNBC(AM) New York, joins MTV Networks Inc., New York, as VP, production, music programming, VH-1: Video Hits One, and VP, music programming, MTV: Music Television.

Harvey Lehman, senior VP, West Coast personnel and administration, filmed entertainment, Columbia Pictures Industries, Burbank, Calif., named VP, administration. **Susan Garelli**, director, East Coast personnel, Columbia Pictures Industries, New York, named VP, personnel. **Patrick Wilkinson**, director, corporate employe relations, Columbia Pictures Industries, New York, named VP, compensation and benefits.

Steven Konow, VP, Lorimar, Los Angeles, joins Warner Bros. Television Distribution there as VP, first-run syndication.

Ann Dubinet, director of international operations, *The Hollywood Reporter*, Los Hollywood, joins Samuel Goldwyn Co. there as executive director of international sales.

Randolph Blotsky, partner, law firm of Mitchell, Silberberg & Knupp, Los Angeles, joins CBS Productions there as VP, business affairs.

Jeffrey Genter, manager, national-regional accounts, Sports Time Cable Network, St.

Louis, joins Rainbow Programming Services, Woodbury, N.Y., as sales manager, Northeast region.

Jody Shapiro, VP, Eastern sales manager, Telectures, New York, named senior VP, Eastern sales.

Helen Hernandez, director, public affairs, Embassy Television, Los Angeles, named VP, public affairs.

Robert Unkel, senior VP, LBS Communications, New York, named executive VP, corporate affairs.

Susan Flannery and **Anne Howard Bailey**, Flannery-Bailey Productions, Los Angeles, have signed exclusive two-year production and development agreement with Columbia Pictures Television there.

J. Patterson Gibson, manager, U.S. benefits, Warner-Lambert, New York, joins Viacom there as director. compensation and benefits programs.

Richard Golden, from Lexington Broadcast Services, New York, joins Lionheart Television there as VP, sales, East Coast.

Henry (Chip) Morris, executive producer, Texas Cable Network, Austin, Tex.-based cable program producer, named VP, operations.

Bill Roth, station manager, KIOA(AM)-KMGK(FM) Des Moines, Iowa, joins WMJC(FM) Birmingham, Mich., as program director.

Joe Patrick, program director, KCBQ(AM) San Diego, joins Drake-Chenault, Canoga Park, Calif., as national programming consultant.

John Buckley, from *Dallas Times Herald*, Dallas, joins Texas State Network there as account executive.

T. Charles Cox, news director, KQEU(AM) Olympia, Wash., named program director.

Charles Noland, creative services director, WHAG-TV Hagerstown, Md., named program director.

Bill Jones, program director, WKSJ-AM-FM Mobile, Ala., joins WCRJ-AM-FM Jacksonville, Fla., in same capacity.

Appointments, KPLR-TV St. Louis: **Robert West**, director of programming and promotion, KSPR-TV Springfield, Mo., to assistant program manager; **Ray Taylor**, inventory control manager, KPLR-TV, assumes additional duties as program coordinator, and **Elizabeth Mul-len**, operations assistant, to programming coordinator, scheduling.

Susan Parish, account executive, *San Diegan* magazine, joins Silvertree, San Diego-based music production firm, as national sales representative.

David Prybylo, administrative assistant, programming department, WPCQ-TV Charlotte, N.C., named assistant program director. **Fred Thomas**, news manager, WPCQ-TV, named director of production.

Ron Farina, studio director, WIXT(TV) Syracuse, N.Y., named production manager.

Randy Martin, producer-director, *PM Magazine*, WJKW-TV Cleveland, named executive producer.

Edward Kent Pope, from WOC-TV Davenport, Iowa, joins WHBF-TV Rock Island, Ill., as

television director.

Dave Scott, relief talk show host and reporter, KGO(AM) San Francisco, named weekend talk show host.

News and Public Affairs

Brad Kalbfeld, European coordinator, Associated Press Network News, London, named assistant managing editor, news, AP Broadcast News Center, New York, succeeding **James Limbach**, named business editor.

Jay Fine, applications engineer, network news graphics, NBC News, New York, named manager, network news graphics.

Hal Platzkere, from own production company, P.R. Connection, Bala Cynwyd, Pa., named consulting producer at Newslink, New York-based satellite-delivered news service. He will continue to operate P.R. Connection.

Al Hinman, managing editor, WFMY-TV Greensboro, N.C., joins WCSC-TV Charleston, S.C., as news director.

Jeffrey Young, news director, WAPP(FM) New York, joins WHTZ(FM) Newark, N.J., in same capacity.

Jim Bleicher, executive director and managing editor, WJBK-TV Detroit, joins WLNS-TV Lansing, Mich., as news director.

Lee Meredith, senior producer, KHOU-TV Houston, joins WRCB-TV Chattanooga as news director.

Foster Morgan, from Texaco, White Plains,

N.Y., joins KOTV(TV) Tulsa, Okla., as news director.

Karin Movesian, from WMBD-TV Peoria, Ill., joins KMOX-TV St. Louis as weekend producer and writer-editor.

Mary Robb Jackson, weekend anchor, KDKA-TV Pittsburgh, named life-style reporter. **Vicki Yates-Orr**, noon news anchor, WKRC-TV Cincinnati, succeeds Jackson.

Jeannie Blaylock, 6 p.m. news anchor-reporter, KTAB-TV Abilene, Tex., joins WTLV(TV) Jacksonville, Fla., as weekend anchor.

Pat Harper, from WPIX(TV) New York, joins WNBC-TV there as co-anchor, 6 p.m. news.

Julie Simon, news producer, KWGN-TV Denver, joins WKYC-TV Cleveland as news producer.

Bill Oglesby, reporter and weekend anchor-producer, WSET-TV Lynchburg, Va., joins WYFF-TV Greenville, S.C., as reporter.

John Daly, from WCTI-TV New Bern, N.C., joins WPRI-TV Providence, R.I., as reporter.

Jack Edwards, from WJAR-TV Providence, R.I., joins WCVB-TV Boston as sports reporter and substitute anchor.

Peter Kenyon, news director, noncommercial KFSK(FM) Petersburg, Alaska, joins Alaska Public Radio Network, Anchorage, as reporter-producer.

Joe Dandrea, from WTCN-TV Minneapolis, joins KMSP-TV there as meteorologist.

Jim Donovan, former play-by-play announcer, defunct Satellite News Channel, joins WKYC-TV Cleveland as weekend sports an-

Broadcasting

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chor.

Diann Burns, from WCMH-TV Columbus, Ohio, joins WLS-TV Chicago as reporter.

Ann Kellan, from WPRI-TV Providence, R.I., joins WJZ-TV Baltimore as reporter.

Ivan Armstrong, 11 p.m. news producer, WYFF-TV Greenville, S.C., joins WLOS-TV there as reporter.

Evan Rosen, reporter, KODE-TV Joplin, Mo., joins WTOL-TV Toledo, Ohio, as reporter.

Silvia Gambardella, from WDIV(TV) Detroit, joins WJAR-TV Providence, R.I., as reporter.

Joe Rocco, from KMPH-TV Fresno, Calif., joins WJAR-TV as weekend sports anchor-reporter.

Technology

Appointments, Jerrold sales and service division, General Instrument: **George Fletcher**, VP, national accounts, Tucson, Ariz., to VP, Western operations, encompassing central and West sales districts, remaining based in Tucson; **Donald Burns**, account executive, New York, to regional manager, West Coast, Denver; **Tim Roberti**, from Jerrold's Century III division, Brea, Calif., to head of central region, El Paso, and **Dan Hoy**, VP, regional accounts, Hatboro, Pa., to VP, Eastern operations there.

Bruce Babcock, division VP, custom pressing operations, RCA Videodisc, Indianapolis, named division VP, marketing.

John Livingstone, senior director, satellite services, Western Union, Saddle River, N.J., joins Satellite Gateway Communications, New York, as marketing manager, voice and data services.

John Klecker, UHF TV sales development manager, Harris Corp., Quincy, Ill., named Midwest TV-RF district sales manager.

Edward Coates, account manager, RCA American Communications, Chicago, named North Central regional sales manager.

Phil Harris, chief engineer, WIP(AM)-WMMR(FM) Philadelphia, assumes additional duties as director of engineering for parent, Metromedia Radio.

Promotion and PR

Paula Singer, director of college relations, Haverford College, Haverford, Pa., joins Prism, regional pay television network, Bala Cynwyd, Pa., as director of public relations.

Sandra Janyce McFadden, executive secretary, NBC Productions, Los Angeles, named manager, NBC corporate events.

Susan Marder, VP, general manager, Hub Graphics Corp., New York, joins Video Corp. of America there as director of advertising and promotion.

Anthony Herrling, manager, public relations, ABC Video Enterprises, New York, named manager, investor relations. **Barbara Rockefeller**, publicist, business information, ABC Public Relations, New York, named presentation writer, sales development.

Putting differences aside. The Telecommunications Research and Action Center, which is normally at odds with the broadcasting industry on issues, has created an award in honor of a noted broadcaster, Donald McGannon, late president of Westinghouse Broadcasting Co. The award is to be given annually to the individual or company that has made "a significant contribution to advancing women and minorities in the media." And the first presentation will be made to Joel Chaseman, president of Post-Newsweek Stations Inc., at a luncheon TRAC will sponsor at the Waldorf Astoria Starlight Roof, in New York, on March 28. TRAC will also present its 1985 Everett C. Parker Public Interest Telecommunications Award to Earle K. (Dick) Moore, a partner in Moore, Berson, Liffanderr and Me-whinney, New York. Moore frequently represented the United Church of Christ's Office of Communication, when Parker headed it and it was challenging broadcast renewal applicants in behalf citizen groups.

William Deegan, district sales manager, Video Communications Co., Sony Corp. of America, New York, joins Nova Systems, Avon, Conn., as national sales manager for manufacturer of digital time base correctors.

Gary Owens, morning drive personality, KUIS(AM) Los Angeles, named VP, creative services, for parent, Gannett Radio.

Bill Chapman, director of creative services for Turner Broadcasting System's defunct Cable Music Channel, Atlanta, named director of creative services for TBS.

Julia Cavagnaro, independent booking and promotion agent, joins KHJ-TV Los Angeles as director of publicity.

Allied Fields

Keith Lockhart, president, Lockhart & Pettus, and **Louis Hagopian**, chairman of N W Ayer, named co-chairmen, 1985 CEBA awards, given by World Institute of Black Communications to honor "excellence in advertising, marketing and communications geared to African-American community."

Thom Miller, account manager, A.C. Nielsen, Northbrook, Ill., named VP, account manager, Marketing Research Group USA.

Jane Simon, director of survey operations, Birch Radio, Coral Springs, Fla., named general manager, Birch Consumer Research.

Lorraine Holbrooke, attorney, Gibson, Dunn & Crutcher, Washington, joins Miller & Young there as attorney, specializing in communications law and telecommunications policy.

Thomas Slevin, from *Cablevision*, New York, joins New World Television Festival there as executive director. Festival screens annual winners of television film festivals from around world.

Appointments, Nielsen Television Index, New York: **Toni Smith**, VP, Media Research

Group USA, to national marketing manager, NTI; **Stanley Seagren**, product development manager, NTI, to Eastern regional manager, and **Robert (Rusty) Taragan**, account executive, NTI, to newly created position of Eastern zone manager.

Eric Schindler, from noncommercial WXXI(TV) Rochester, N.Y., joins Arbitron Ratings Co., Chicago, as account executive, television station sales.

Elected officers, Radio Broadcasters of Chicago: **Drew Horowitz**, WUSN(FM) Chicago, president; **Bob Gould**, WMET(FM) Chicago, vice president; **Chet Redpath**, WCLR(FM) Skokie, Ill., secretary, and **Athena Sofios**, WOJO(FM) Evanston, Ill., named treasurer.

Ethel Rosner, senior VP, spot buying, Ted Bates, New York, has formed Ethel Rosner Associates, New York-based media consultation firm.

Joel Goldman, from law firm of Darby & Darby, New York, joins Scientific-Atlanta, Atlanta, as patent counsel.

Roger Seltzer, general manager, Pacific Northwest region, Group W Satellite Communications, joins Rifkin & Associates, Denver, as VP, administration.

Richard Drobnicki, audit executive, Ernst & Whinney, joins Medstar Communications, Allentown, Pa., as VP, finance, and chief financial officer, for firm, which specializes in health care television program production.

Chris Gordon, manager, station sales, LBS Communications, New York, named VP, station sales. **Donna Barrie**, manager, broadcast services, LBS, named VP, broadcast services and manager, Colex.

Bill Battison, vice president of planning, finance, administration, and satellite development, ABC Radio Networks, New York, joins Admar Research, there, as president.

Gill Dales, assistant general manager, IVS Enterprises, London-based cable and closed circuit company, named director.

Deaths

Joan S. Barone, 38, Washington producer, *CBS Evening News*, died of cancer March 10 at her home in Washington. Barone joined CBS News as researcher in 1973, becoming associate producer, *Face the Nation*, in 1974. From 1979 to 1984, she was producer, *Face the Nation*. From March 1984 through elections she was Washington producer for CBS News's political unit. She is survived by her husband, Michael, and daughter.

Charita Bauer, 62, daytime serial actress, died Feb. 28 at her home in New York. Bauer was featured in long-running CBS serial, *The Guiding Light*, both on radio and television. She joined radio series in late 1940's, taking over role of Bertha Bauer. For four years, following debut of television version of series, she appeared in both programs. She continued in television role until Dec. 10, 1984. Her other broadcast credits included *Let's Pretend*, *The March of Time* and *Mr. Keen: Tracer of Lost Persons* on radio, and *I Remember Mama* on television. In 1983 she received Academy of Television Arts and Sciences Lifetime Achievement Award. Survivors include her son.

The right stuff

Ambassador Diana Lady Dougan (now, there's a name to conjure with, but more on that later) has one of those jobs better given to one's enemy. Imagine, in a government (any government) where turf is guarded jealously, being asked to assume a brand-new post of coordinating the work not only of offices within a department but the work of other departments as well. Imagine also the responsibility of helping to develop policy of major importance to the government and to a powerful segment of industry. All in all, not a piece of cake.

Nor is Dougan. The first person to fill the post of coordinator of international communication and information policy is regarded as tough, even abrasive. Some in the State Department feel she may be overly concerned with Number One. And in her years as a member of the board of the Corporation for Public Broadcasting, her battles with Chairman Sharon Rockefeller, another strong-willed person, were said to have been fierce. "She didn't have too many admirers," one former CPB staffer says of Dougan. "She was interested in advancing her own cause—and she was effective in doing that."

Dougan may not have had many admirers in her CPB days, but among them was Frank Mankiewicz, then president of National Public Radio and now a top official of Gray & Co., the Washington public relations/lobbying firm. "She may be a tough cookie," he said, "but the other side of that is integrity. And I always knew her to be honest and straightforward." There was another characteristic that impressed Mankiewicz. In the usually deadly serious world of public broadcasting, "She was one of the few with a sense of humor." (In that regard, it might be noted she prefers to use her maiden name as a middle name in spite of the irresistible assumption she is attempting, somehow, to cash in on "Lady Di" notoriety. One publication in a generally unfriendly piece said members of her staff referred to her as "Lady Di" behind her back. Dougan said that was not true—that they referred to her that way in her presence.)

Beyond those in the world of public broadcasting, Dougan has made her mark with one member of Congress whose views on the coordinator's office count for a great deal. Representative Dante Fascell (D-Fla.), chairman of the House Foreign Affairs Committee, in a real sense is the legislative godfather of the coordinator's office. He had spoken out for over a decade on what he saw as the need for an office within the State Department to coordinate the government's activities in international telecommunications matters, and serve as a focal point for American industry affected by policy in that area. And Dougan, he said, "has worked very hard to bring that about. Generally speaking, she has been successful. . . . She knows the legislative process." Then, mak-



DIANA LADY DOUGAN—ambassador/coordinator for international communication and information policy, State Department; b. Jan. 13, 1943, Dayton, Ohio; BA, English and industrial psychology, University of Maryland, 1964; assistant chief clerk, Maryland House of Delegates, 1965 and 1966, and freelance public relations, New York, 1965; CATV marketing and promotion director, Time Inc., 1966-1968; Corporation for Public Broadcasting, director, 1976-1983; present post since May 1983; m. J. Lynn Dougan, Nov. 30, 1968; children: Gavin, 14; Elena, 11.

ing it unanimous, he added, "She knows how to fight—she's very determined."

Dougan is reluctant to talk about "the process," as she calls it, or the highly publicized "turf war" with Commerce's National Telecommunications and Information Administration, a war in which NTIA seems to have held its own. She—and NTIA—say the "war" has attracted more press attention than is warranted (although it seemed to have delayed for months the enunciation of U.S. policy on the establishment of separate satellite systems that would compete with the International Telecommunications Satellite Organization). Dougan says the problems involved in setting international telecommunications policy require "the expertise and resources in a number of agencies." She prefers to talk about the substantive matters.

Dougan seems particularly proud, for instance, of the U.S. success—after considerable effort—in working with the companies involved to secure Intelsat coordination of 18 satellite systems to serve 24 countries in the western hemisphere. That, she noted, required cutting through a great deal of bureaucratic underbrush. She also rattles off four substantive goals she is pursuing—putting increased focus on U.S. ties to multilateral organizations other than the International Telecommunication Union (as part of a larger goal, she suggested, of "getting the ITU"—which the U.S. felt was becoming politicized—"back on the technical track"); improving communications with other coun-

tries on telecommunications matters through bilateral meetings; drafting an agenda of "long-range concerns" (to avoid "policy by default," as a result of changes in domestic regulation or technological breakthroughs), and improving State's ability to deal with such matters.

Certainly, her office has grown in visibility and muscle. When appointed by President Reagan two years ago, Dougan had the personal rank of ambassador, she had one aide and the office was legitimized in a reference to it in the Foreign Affairs Manual. Today, the office is a matter of statute, Dougan's appointment to the permanent rank of ambassador has been confirmed by the Senate, and she has a staff of 21. As for quality, observers say Dougan has a talent for attracting top-grade people. What's more, thanks to prodding by Fascell, the office is slated to incorporate State's Office of International Communications Policy and to be elevated to the level of a bureau.

Press releases issued by the department describing Dougan's background cite her years of experience in "telecommunications-related fields." Actually, there was little, if anything, that dealt with international telecommunications policy-making. She was in her second term as a member of the CPB board—and a lifelong Republican—when tapped for her present assignment. She had become active in public broadcasting matters when she moved to Salt Lake City shortly after her marriage, in 1968, and joined the KUED(TV) board. And in the mid-60's, she had been active in a then-new communications industry as CATV [that's how new it was] marketing and promotion director for Time Inc.

But the strengths on which she now appears to be building were evident in those years. With little experience (mostly what she had acquired promoting Time Inc.'s cable television business) but, apparently, plenty of confidence and managerial skill, she produced a number of television programs for public broadcasting. There was a public affairs series for KUED. There were also a couple of programs produced for the PBS network—a Nutcracker ballet Christmas special and the *MX Debate*, which won a Peabody Award in 1981.

If Dougan appears confident in her new job—and she is—she is also mindful of how she is viewed by some in Washington. But she shrugs off the critical comments. "I've never been known for not standing up for what I believe is the right approach," she said the other day. "If being liked is your ultimate goal, then you don't belong in the public policy forum. You have to make tough decisions, and take tough stands. And," she added with reference to her present post, "if you have been asked to do something besides maintain the status quo, you can't approach things on the basis of the lowest-common-denominator compromise." She doesn't. ■

ABC said last week that it **will shelve**, at least temporarily, **Matt Houston**, which has been running Fridays, 10-11 p.m. It will be replaced starting April 5 by one-hour "light-hearted, action-adventure drama," *Me and Mom*, about trio who operate detective agency. ABC also announced **Tuesday schedule changes**: new episodes of *Foulup*, *Bleeps and Blunders* join roster at 8:30 p.m., with *Who's the Boss* moving up to 9 p.m., followed by new Witt/Thomas/Harris sitcom, *Hail to the Chief*, with Patty Duke Astin as female president of U.S. *MacGruder and Loud* moves up one hour to 10-11 p.m. *Moonlighting*, limited series which had been running there, has been canceled.

Patrick J. Buchanan's star is rising as **White House** aide. Appointed director of communications last month (BROADCASTING, Feb. 11), Buchanan last week was given control of **Office of Public Liaison**, which deals with constituent groups. He will take over office's responsibilities in few weeks when present director, Faith Ryan Whittlesey, leaves for second assignment as ambassador to Switzerland. Buchanan is also expected to inherit **Office of Media Relations**, which serves press outside Washington, when deputy chief of staff Mike Deaver leaves White House in May. Deaver had taken over responsibility for office from previous director of communications, David Gergen, when latter resigned in December 1983. Reassignment of office to Buchanan would re-establish previous order.

One broker/member of New York stock exchange sees possibility in **increased trading of CBS** and has offered special **discount of \$25 per transaction plus two and a half cents per share** in commission for next two months. Yves Hentic, president of firm bearing his name, said special was promotional device that would be "basically like a loss leader for the firm." He added that he has "no axe to grind" in dispute between Fairness in Media and CBS.

CBS shareholders notice indicates that chairman, **Thomas H. Wyman**, was **highest compensated "key policy making" executive of company in 1984**, unlike previous year when performance bonus put CBS/Records Group president, Walter R. Yentikoff, at top. Wyman earned total of \$1,164,808 in salary and additional compensation plan bonuses. Performance bonus placed Yentikoff in second place last year with compensation package of \$939,808. Following were CBS/Broadcast Group President Gene Jankowski, with \$830,631; CBS/Publishing Group President Peter A. Derow, \$412,477, and senior vice president-finance, Fred J. Meyer, with \$395,731.

FCC video services division has granted **renewals to KTLA(TV), KCOP(TV), KCBS-TV, KTTV(TV), KNBC(TV), KABC-TV and noncommercial KCET(TV), all Los Angeles**. Division rejected petitions to deny by Sue Gottfried, on behalf of hearing impaired; Stanley Fleishman, on behalf of California Association of Physically Handicapped, and Elise Z. Bradberry. Gottfried alleged licensees had failed to adequately serve needs of hearing impaired. Fleishman alleged licensees had failed to make reasonable efforts to hire qualified handicapped persons. Bradberry alleged that NBC had denied public "right" to serve as volunteer newscasters on NBC's daily newscasts. Division said petitioners hadn't raised "substantial and material question warranting further inquiry."

Microband Corp. of America demonstrated its **multichannel television (MCTV) system**, known as **Urbanet**, in New York last week—with particular attention to new **scrambling system** developed for microwave-based services by M/A-Com Inc., Burlington, Mass., broadcast and cable equipment manufacturer. Microband has signed contract with M/A-Com for delivery of **descrambler/converters**, called **VideoCipher IV**, next fall. Descramblers/converters allow MCTV distributors such as Urbanet to intergrade up to 15 local broadcast channels with as many as 33 MDS and ITFS channels. Each is addressable, permitting impulse pay-per-view tiering of different program services. It can receive text transmissions as well as data transmissions, capability that could be used to download programs to personal computers. Units are also VCR compatible. Microband's Mark Foster describes Urbanet concept

as "wireless cable," given ability to transmit multitude of program channels to home without having to lay miles of cable. He sees niche for such systems in the "large sectors" of the country which he contends will remain unwired for cable, particularly very densely populated areas of major cities. "We are not going to 'wire' the [entire] nation," Foster said at last week's demonstration, given to luncheon audience of New York chapter of National Academy of Television Arts and Sciences. "We just are not going to do it. VideoCipher IV units are expected to be used by two MCTV services set to debut this spring in New York and San Francisco.

American Continental Corp. (AMCC), Phoenix-based holding company, has **filed action** in district court in Ohio **to block \$755-million sale of Gulf Broadcasting to Taft Broadcasting** and separate \$130 million sale of Gulf's real estate holdings to another company (BROADCASTING, Jan. 28). AMCC, which holds approximately 25% of Gulf's common stock, does not believe sales price is adequate.

Arbitron Radio Advisory Council, at spring meeting in Rye, N.Y. last week, declined to endorse Arbitron's **proposed demographic category expansion** in company's monthly, computer-delivered Arbitrends service. (Arbitrends currently reports audience measurements for persons 12-plus, teens, men and women 18-plus.) However, council passed resolution supporting redesign of Arbitron's quarterly market rating books (BROADCASTING, Dec. 17, 1984) provided project is undertaken "at no additional cost to the subscribers." Additionally, Arbitron announced that its new multiweek cumulative slide rule, which was called back in late February due to what company spokesman said was discovery of errors in mathematical calculations for computing daypart factors ("In Brief Feb. 28), will be reissued in early April. Next advisory council meeting is scheduled for Napa Valley, Calif., July 30-Aug. 2.

Larry Irving, legislative director and counsel to Representative Mickey Leland (D-Tex.), said **Leland was "very upset" about FCC handling of Docket 80-90** proceeding, in which commission granted preferences to AM daytimers (see story, page 27). Leland, according to Irving, will pose series of questions on subject to FCC Chairman Mark Fowler at next oversight hearing. Irving also said it was "fairly clear that one-third to one-half of the licenses that could have gone to minorities will now go to daytimers." In addition, Irving said Leland will be considering what legislative steps might be available to counter ruling.

Society of Professional Journalists, Sigma Delta Chi, has established center in Washington to monitor freedom-of-information issues throughout country and to seek improved "understanding and appreciation" of First Amendment. In making announcement of new **First Amendment Center**, which opened on Friday (March 15), society said it will be headed by **Grant Dillman**, former UPI vice president-Washington manager. Center will be funded by \$250,000 grant from Central Newspapers Inc., Indianapolis-based chain owned by Pulliam family. Dillman, 66, and UPI newsman for 41 years, joined SPJ/SDX in 1957 and was chairman of its Freedom of Information Committee from 1972 to 1975.

New York State Supreme Court heard arguments last week in Rhode Island state attorney general's office, which has subpoenaed **CBS News** to hand over material gathered in connection with planned follow up story on **Claus Von Bulow**, and network, which is resisting request. Von Bulow is scheduled to be retried in April for attempted murder of wife, Sunny, who remains comatose. Rhode Island attorney general wants court to force network to relinquish tape believed to be in its possession, between source for follow up story (which has since been shelved), David Marriott, and Von Bulow, where latter is said to make statements incriminating himself. Rhode Island office also seeks all notes and correspondence between CBS and Marriott. CBS argued that items sought are not "material" to the prosecutor's case. Court said it would issue statement March 22, either ruling on case or calling for further hearing.

FCC Commissioner Mimi Dawson has released statement **dissenting**

from commission's finding that Meredith Corp.'s WTVH-TV Syracuse, N.Y., had been in violation of fairness doctrine (BROADCASTING, Oct. 29, 1984). Dawson said FCC's rejection of licensee's definition of issue and majority's "reaching to find evidence of controversy," represents a substantial and unexplained departure from consistent commission precedent." □

U.S. judge in Baltimore has ruled that **government officials who make unauthorized disclosures of military or intelligence secrets to press can be prosecuted under espionage laws** and laws barring theft of government property. Judge Joseph H. Young issued ruling on pretrial motion to dismiss criminal charges against Samuel Loring Morison, naval intelligence analyst charged with giving British military magazine three photographs of Soviet aircraft carrier under construction. Judge, in what was believed to be **first judicial ruling that those laws applied to reporters**, said it made no difference that foreign agent or "classic spy scenario" was not involved. Danger to U.S., he said, "is just as great when this information is released to the press as when it is released to an agent of a foreign government." Ruling was matter of concern to American Civil Liberties Union. Morton H. Halperin, of ACLU's National Security Project, said opinion, if upheld, would impose on U.S. "official secrets act," under which **not only official providing information but newspaper that publishes it could be prosecuted.** □

Management team at newly restructured **UPI asked employes for further concessions** last week, which union leaders branded as **"entirely unacceptable."** Concessions included 18-month wage freeze. Last fall, union agreed to 25% wage cut for employes in exchange for 6.5% interest in company. Company is currently in negotiations with creditors to settle debts in exchange for ownership interests in company. Rejecting proposal, Wire Service Guild issued statement telling UPI to "get its own house in order before again asking employes to give up wages and benefits." Company had no comment on union leaders' rejection of proposal. □

After having "re-evaluated" its earlier request of \$244 million, **Corporation for Public Broadcasting** will seek President Reagan's proposed **budget appropriation figure of \$214 million** for FY 1988. CPB did so "in light of the extraordinary demands" placed on federal budget and in face of administration's recommended elimination in FY 1986 of Public Telecommunications Facilities Program, which helps maintain public broadcasting delivery system. In other action, CPB has opposed administration's proposed \$10-million rescission of \$200 million appropriated for CPB for FY 1987. □

Twentieth Century Fox Film Corp. disclosed last week it has lined up cash infusion of about **\$170 million in new credit and restructured its bank debt**, apparently after studio neared its borrowing capacity under previous credit agreement. Fox will receive about \$120 million from a transaction involving **CBS/Fox Video**, home video company jointly held with CBS Inc., and \$50 million in additional equity from its owner, Denver-based **Marvin Davis**. Details of CBS/Fox Video agreement were not announced but are believed to include public offering of bonds or preferred stock. Motion picture and TV production company is reportedly also lining up additional \$200 million in long-term credit from banking group led by **Continental Illinois National Bank**. In prepared statement, Fox Chairman Barry Diller said actions follow "intensive review" of studio's operations and are intended to place it "on a solid financial basis for the foreseeable future, as well as [giving Fox] the ability to meet all our funding needs in each segment of our business." □

Westwood One is producing live concert of rock musician Roger Waters at New York's Radio City Music Hall March 28 for distribution to FM stations. But there is new twist. At request of Waters, said Westwood One's Richard Kimball, firm will use Zucarelli Communications' **Holophonic stereo system** to pick up sound in concert hall, instead of conventional stereo techniques. According to Zucarelli's Ken Caillet, use of Holophonic techniques will allow radio listeners "to hear what it's like to be in the sixth row center in the hall." Unlike standard microphones, which pick up frequency

and amplitude only, he said, Holophonic captures reverberations and other nuances that allow for more realistic reproduction. "It sounds exactly as if I was standing there with my own ears listening," Caillet said. Zucarelli provides only sketchy information on how Holophonic works, but audio engineers say it's sophisticated variation of decades-old binaural technique in which pickup device takes form of human head. Kimball said he doesn't know quite what to expect from Holophonic, but trusts judgment of Caillet, Grammy award-winning record producer, and Waters. "It's strictly an experiment," he said. If, for some reason, Holophonic fails to deliver during concert, he said, Westwood One will switch to backup system. Number of stations signed up for broadcast: "90 and counting," Kimball said. □

Crawford P. Rice, executive vice president of Gaylord Broadcasting, who announced last month he would be leaving that post (BROADCASTING, Feb. 11), has **joined Daniels & Associates, Denver, as senior VP, broadcast services**, heading new division to provide brokerage and corporate financial services to broadcast industry. Rice has resigned from National Association of Broadcasters TV board, and will be succeeded there by Harold Protter, president of WNOL-TV New Orleans. □



Rice

Representative Mickey Leland (D-Tex.), chairman of Black Caucus and member of House Telecommunications Subcommittee, last week was planning to **send letter to FCC Chairman Mark Fowler** to urge commission not to act on **separate international satellite systems** issue until Congress can consider matter. In letter that was being circulated among Black Caucus members for signature, Leland is said to express concern that possible **impact on Third World countries** of separate systems that would compete with Intelsat has not been sufficiently addressed. Leland is reported to have been contacted on issue by representatives of Intelsat as well as by representatives of Third World PTT's (postal telephone and telegraph administrations). Other side has made representations also. And last week, **Rene Anselmo**, president of SIN Television Network, **wrote Leland in effort to persuade him not to send letter.** SIN's principals, including Anselmo, are also principals in PanAmSat, applicant for authority to provide satellite service between U.S. and Latin America. Anselmo, in letter to Leland, said separate systems like PanAmSat will help, not hurt, Third World countries, and sharply criticized Intelsat. "For Intelsat, which has shafted the so-called Third World nations from day one, to suddenly posture as the saviour of the less developed countries," Anselmo said, "is enough to make one retch." □

Federal Trade Commissioner George W. Douglas announced his **resignation** last week, effective in mid-September. Democrat and economist, Douglas, 46, was appointed to FTC by President Reagan in 1982, for term ending Sept. 25, 1989. He is leaving \$72,300-a-year job for "personal and career reasons," and not because of any dissatisfaction with current commission, he said, adding that leaving with four years left in his term would make position more attractive to potential appointee. □

Slated to testify on media's efforts to deglamourize **alcohol and drug abuse**, Wednesday (March 20), at **Senate Permanent Subcommittee on Investigations hearing:** Margaret Heckler, Health and Human Services secretary; Gerald McRaney, co-star of *Simon & Simon*; Susan Kendall Newman of Scott Newman Foundation; Larry Stewart, Caucus for Producers, Writers and Directors; Alfred R. Schneider, vice president, policy and standards for ABC; Irwin Segelstein, NBC vice chairman of board, and Thomas Leahy, executive vice president, CBS/Broadcast Group.

Editorials

No entry

In a footnote to its order rejecting the CIA's original fairness doctrine complaint against ABC (BROADCASTING, Jan. 14), the FCC Mass Media Bureau ruled that government agencies can file fairness and news distortion complaints against broadcasters.

The bureau presented no rationale for its determination. It only said that the commission's policy—or, as it could have said, lack of policy—didn't stand in the way of such filings. Now that the CIA has asked the commission to reconsider the bureau's action, the FCC has a chance to clear this record. As urged by the American Civil Liberties Union, the Media Access Project and the Radio-Television News Directors Association, the FCC ought to declare the fairness doctrine and news distortion standards off limits to agencies of government.

As the RTNDA argued in a brief submitted last week and reported elsewhere in this magazine, it is settled law that governmental agencies are barred from filing libel suits. It is logical to say that the same First Amendment that keeps governmental agencies from chilling the media in the courts also keeps them from the same suppression before the FCC.

At the FCC itself, some officials say the commission has the discretion to exclude other agencies from filing fairness complaints. Others there say the law is murky and are questioning whether the commission, as a matter of principle, should try to keep anyone out. There is some question about how Commissioner James Quello would vote on a policy of exclusion, given the fervor of his speech last week denouncing the media, including ABC and its CIA report, for extremes in adversarial reporting (see page 69).

In hearings last month on its inquiry into the fairness doctrine, the FCC heard again and again that the doctrine, contrary to its intended purposes, has a chilling effect on broadcast journalism no matter who invokes it (BROADCASTING, Feb. 11). It would be contrary to the present FCC majority's professed distaste for the doctrine to let the chill factor drop below the freezing point at the invocation of the doctrine by government agencies that were subjects of unflattering news coverage.

So far, this FCC will be remembered as the one that wanted repeal of the fairness doctrine along with other governmental regulation of program content. Unless it overturns the bureau's footnote, it could also be the one that intensified the chill that the fairness doctrine has been proved to induce. Does it want to imprint an irony on regulatory history by being remembered for both?

Valiant effort

To its enduring credit, no matter how the case turns out, the Cable News Network has carried to the Supreme Court its struggle for access to federal courtrooms ("In Brief," March 4). There may be many reasons that the court can find to reject this case, not excluding the personal bias that its chief justice has repeatedly expressed against the presence of microphones and cameras in courtrooms where he presumably still misses the scratching of quill pens. The court, however, cannot refuse to hear *CNN vs. the United States District Court for the Southern District of New York* without confirming suspicions that some of its members are overage in grade.

CNN has appealed the rule in the Code of Judicial Conduct that excludes all broadcast coverage from federal courtrooms. No one is apt to present a better real-life case for repeal of the rule, which

kept CNN out of the trial of General Westmoreland's libel suit against CBS although all participants, including the trial judge, were in favor of television coverage.

The quality of the CNN brief, sad to say, may not be the determining factor. The code of Judicial Conduct is written and administered by the U.S. Judicial Conference, which Chief Justice Warren Burger heads. Last September, ignoring the reasoned pleadings of 28 of the most important organizations in the Fourth and Fifth Estates, the Judicial Conference voted to retain its exclusionary rule. It recited all the myths that have been discredited by broadcast experience in the courts of 41 states to conclude that broadcasting would be disruptive in federal courtrooms.

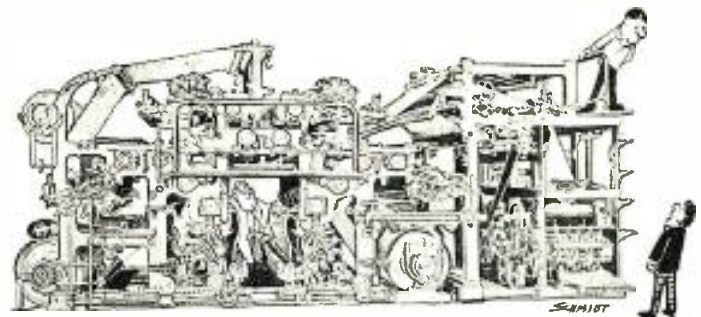
If that kind of reasoning prevails when the CNN case is taken up at the high court, it will mean that no one can penetrate the barricades of the present court, not even the eminent First Amendment scholar, Harvard's Laurence H. Tribe, whom CNN has engaged as counsel.

"...I have come to question the wisdom of the categorical ban imposed by our code," said the Westmoreland trial judge, Pierre N. Leval, in reluctantly observing it. So has everybody else who has come to terms with modern communications.

A time to seize the nettle

It is beyond the expertise of this page to advise the nation's engineering community as to which system it should favor in recommending a world standard for high-definition television production. (That activity is to take place in Washington tomorrow, as a story in this issue's "Top of the Week" describes.) But we have seen the electronic media and their publics so often victimized by the lack of commonality in technological matters—witness AM stereo, or beta versus VHS, or 48 versus 33 1/3, or NTSC versus PAL versus SECAM—that we are prompted to urge upon the members of the Advanced Television Systems Committee the broadest possible view of their assignment. This appears to be the last good hope (if a slender one at that) of deploying a new, enormously better production standard for television programs that can be distributed among all the nations of the world for broadcast either in HDTV or downconverted to other systems.

The critical ingredient in reaching a standard—and in putting it persuasively before the other nations of the world—is resolve. Any result that smacks of "on the one hand this and on the other hand that" will doom what prospects remain of achieving a world standard. Those who have no vote in this week's ATSC proceedings are relying heavily on those who do.



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