

CBS turns it around □ Getty's grand design
for pay cable □ Post-NAB special on technology

Broadcasting Apr 28

The newsweekly of broadcasting and allied arts

Our 49th Year 1980

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Toni's a triple threat, an all-American—a "10"—
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Available in 90 or 60-minute versions.

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AMERICA'S Little House On The

Top Series

Rank	Rating
1. Little House (N)	27.3
2. Three's Company (A)	27.0
Dallas (C)	27.0
4. Dukes of Hazzard (C)	26.6
5. 60 Minutes (C)	25.9
6. Real People (N)	25.3
7. Tenspeed/Brown Shoe (A)	25.2
M*A*S*H (C)	25.2
9. Big Event (N)	24.9
10. Fantasy Island (A)	24.2
Happy Days (A)	24.2
12. Monday Night Movies (N)	23.8
13. Eight is Enough (A)	23.7
14. Love Boat (A)	23.5
15. Barney Miller (A)	23.1
Alice (C)	23.1
CHiPs (N)	23.1
18. Goodtime Girls (A)	23.0
19. Archie Bunker's Place (C)	22.9
20. Diff'rent Strokes (N)	22.7
21. Sunday Night Movie (A)	22.6
22. Taxi (A)	22.2
Jeffersons (C)	22.2

Yes! During the definitive February national sweeps, LITTLE HOUSE ON THE PRAIRIE scored the highest rating of *any* series on network television.*

Don't be swept away by your competition. Lock up LITTLE HOUSE ON THE PRAIRIE now.

America's Most Beloved Television Series.

The national PTA says, "LITTLE HOUSE ON THE PRAIRIE is the best show on television."**

Available for local telecasting September, 1981.

Source: *Broadcasting Magazine, March 3, 1980
**New York Post, March 13, 1980.

SWEEP-HEART

Prairie is Number One!



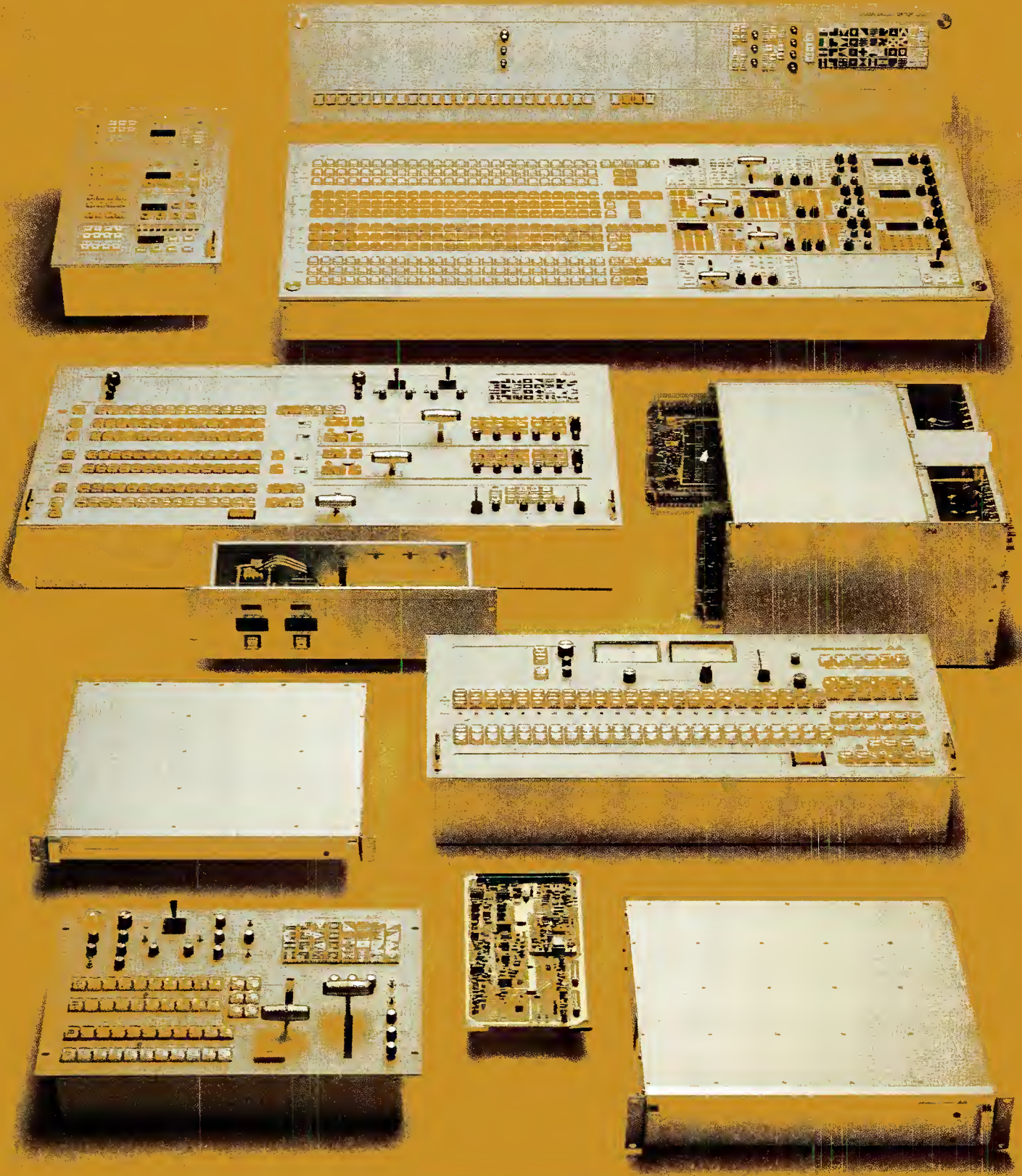
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WEST; Seminary South Office Building Ste 316, Fort Worth, TX 76115, (817) 921-9411 • MIDWEST; 3585 N Lexington Ave Ste 238, Arden Hills, MN 55112 (612) 483-2594

The Week in Brief

TOP OF THE WEEK

COX-GE COMING UNGLUED □ Cox says it wants out of the \$480-million merger, that all the conditions appear impossible to satisfy. GE contends Cox sought "inordinate" increase in selling price. **PAGE 21.**

GIANT JOLTS PAY CABLE □ Getty Oil and four major Hollywood studios plan a joint satellite venture to deliver movies. The shock waves prompt current pay-cable leaders to assert antitrust violations. **PAGE 22.**

WINNER: CBS-TV □ The network becomes the prime-time champ for the season, edging ABC-TV by one-tenth of a point. **PAGE 24.**

PENNSYLVANIA POLKA □ Carter and Kennedy continue their orchestrated steps in that state's primary with sidekicks at each other. Bush bets a budget there and becomes more issue-oriented. **PAGE 26.**

SPECIAL REPORT

NAB'S EQUIPMENT MARKETPLACE □ A total of 408 exhibitors gave this year's Las Vegas show the biggest numbers ever. No major attractions monopolized the buyers' attentions, but the refinements in current hardware were most noteworthy. **PAGE 28.**

WHICH WAY FOR TECHNOLOGY? □ Six experts in broadcast engineering review the state of their art as an aftermath to the NAB convention. They discuss where technology stands, where it will be, how its development could be better expedited. **PAGE 34.**

LAW & REGULATION

COURTROOM ACCESS CHALLENGE □ The Supreme Court agrees to review a case in Florida in which it is claimed cameras violated rights of the defendants. **PAGE 52.**

RENEWAL CRITERIA □ The Swift bill to keep the FCC from considering crossownership factors at relicensing time is supported in part by broadcasters, opposed by public interest groups. **PAGE 53.**

COMSAT RESTRUCTURE □ The FCC proposes a split operation to increase telecommunications competition

among international common carriers. **PAGE 54.**

BLAMING THE LAWYER □ The loser in a bid to supplant WFAA-TV Dallas bases its appeal on its former attorney's "misrepresentation." **PAGE 56.**

MEDIA

PBS'S MONEY PLAN □ Member stations will get a rundown in June on Grossman's strategy to generate more revenues from other sources. **PAGE 58.**

BREAKTHROUGH IN DELAWARE □ An FCC judge's grant of a channel-38 application for Seaford gives the state its first commercial TV station. **PAGE 59.**

STRIKING BACK □ Optical Systems, disenfranchised as a pay supplier in Flint, Mich., charges the cable system there and HBO conspired against it. **PAGE 59.**

BUSINESS

BIG SPENDERS □ TVB lists the top-100 television advertisers in 1979. P&G's \$463 million keeps it at the top. The total for all network and spot buying exceeds \$7.5 billion. **PAGE 62.**

DIP AT ABC □ First-quarter profits are 4.7% under its income in last year's comparable period. Growing program costs are cited. **PAGE 62.**

JOURNALISM

TALLAHASSEE TIFF □ The Florida public network, which runs the system in the state legislature, slams the door on commercial broadcasters seeking TV access. **PAGE 64.**

PROGRAMMING

BOXSCORE FROM CANNES □ Upwards of 3,000 attend MIP with as much as \$50 million spent for TV programming. **PAGE 65.** The foreign buyers are not excited about U.S. offerings. **PAGE 70.**

PROFILE

THE MUELLER METHOD □ When Storer Broadcasting committed itself fully to the race for cable television franchises, it handed the baton to Arno Mueller. As president of the Cable Division, he has maintained a steady pace that has kept Storer in the front of the field. **PAGE 97.**

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Business Briefly

TV ONLY

American Can Co. □ Second-quarter campaign for Aurora soft pack begins this week in more than 20 markets including Los Angeles and San Francisco. Spots will run in day, fringe and news times. Agency: Scali, McCabe, Sloves, New York. Target: women, 18-49.

New York Telephone □ Second-quarter campaign, "Spring Gift Giving," begins this week in Albany-Schenectady-Troy, Utica and Plattsburgh, all New York. Agency: Young & Rubicam, New York. Target: adults, 25-54.

Gibraltar Savings & Loan □ Twenty-six-week campaign for bank begins May 5 in California markets of San Francisco, Los Angeles, Fresno, San Diego, Sacramento and Chico-Redding. Spots will run during day times. Agency: Ogilvy & Mather, Los Angeles. Target: adults, 18 plus.

Carter-Wallace □ Four-week campaign for Arrid Extra Dry deoderant begins May

26 in 17 markets. Spots will run during day and fringe times. Agency: Ted Bates, New York. Target: adults, 18-34.

General Mills □ Four-week campaign for Yoplait yogurt begins this week in about 20 markets. Spots are placed during prime and late fringe times. Agency: Dancer Fitzgerald Sample, New York. Target: adults, 18-49.

Cadbury □ Four-week campaign for Carmello candy begins May 5 in New Orleans, Baton Rouge and Lafayette, La. Agency: Young & Rubicam, New York. Target: teen-agers; adults, 18-49.

Renault □ Four-week campaign for Le Car begins June 2 in about 20 markets including Los Angeles, San Francisco, Minneapolis-St. Paul and Pittsburgh. Agency: Marsteller, New York. Target: adults, 18-49.

Cains □ Four-week campaign for mayonnaise begins May 19 in Albany-Schenectady-Troy, N.Y.; Boston; Hartford-New Haven, Conn.; Portland, Me., and

Springfield, Mass. Spots will run during day, fringe and prime times. Agency: Harold Cabot, Boston. Target: women, 25-49.

Speidel □ Four-week campaign for identification bracelets begins May 5 in 15 markets. Spots will run during teenage programming. Agency: Creamer Inc., New York. Target: teen-agers, adults, 18-24.

Pulsar Watches □ Four-week campaign for watches begins this week in approximately 100 markets including Philadelphia and Columbus, Ohio. Spots are placed during fringe and sports times. Agency: Sawdon & Bess, New York. Target: adults, 18-49.

Gwaltney □ Four-week campaign for hot dogs begins this week in 11 markets. Spots will run during fringe times. Agency: D'Arcy-MacManus & Masius, New York. Target: women, 25-54.

Brunswick Corp. □ Three-week campaign for Zebco fishing reels and rods begins this week in 26 markets including Albany-Schenectady-Troy and Buffalo, all New York.

Radio only

MASLA MEANS BUSINESS

Ask Len Bilotti
WAQX, Syracuse

JACK MASLA & COMPANY, INC.
MAJOR STATIONS IN KEY NATIONAL AND REGIONAL MARKETS

New York, Chicago, Detroit, St. Louis, Atlanta, Dallas, Los Angeles, San Francisco



Celebrated. In TV network and spot campaign created by Doyle, Dane, Bernbach, New York, Ponderosa steakhouse restaurants will feature celebrities such as actress Jill St. John, Oakland Raider Dan Pastorini and comedienne Phyllis Diller. The spots air this week over CBS regional network and in about 60 spot markets concentrated in Wisconsin, Illinois, Indiana, Ohio, Michigan, Pennsylvania and upstate New York. Continuing the theme, "Ponderosa, how do you do what you do?," the commercials are set in the new unit interiors the company is introducing in more than half of its 650 restaurants. Other versions of the campaign have been prepared for early summer with Pearl Bailey, Shari Lewis and Lambchop and astronaut Gordon Cooper.

THE MOVIE CHANNEL PICKS THE WINNERS!



We knew Sally Field was a winner before the world knew she won the Oscar. That's why she's on our May cover and "Norma Rae" is our lead movie this month.

THE MOVIE CHANNEL picks the winners...from "Norma Rae" to "The Deer Hunter," winner of 5 Academy Awards in 1979, including Best Picture.

THE MOVIE CHANNEL has more of the great movies you want...when you want them... 24 hours a day. Every day.

THE MOVIE CHANNEL™



24 hours a day.

Agency: Hood, Hope & Associates, Tulsa, Okla. Target: men, 18-49.

Frito-Lay Three-week campaign for Fritos corn chips begins this week in 12 markets. Spots will run during day and prime times. Agency: Foote, Cone & Belding, New York. Target: women, 18-49.

Four C Three-week campaign for ice tea begins June 23 in New York and Philadelphia. Spots will run during day, fringe and prime access times. Placed by: Timebuying Services, New York. Target: men, 18-49.

Munson-Shaw Three-week campaign begins May 19 for Keller-Geister German white wine in Denver, Houston, Minneapolis, Baltimore and Grand Rapids, Mich. Spots are placed in late fringe and news times. Agency: Case & McGrath, New York. Target: adults, 18-49.

RADIO ONLY

National Union Electric Four-week campaign for Emerson Quiet Kool air conditioning begins May 19 in 69 markets including Philadelphia, Baltimore, Indianapolis, Cincinnati, Cleveland, Nashville, Phoenix and Los Angeles. Spots will run during morning and afternoon drive and day times. Agency: Marsteller, New York. Target: men, 25-54.

AdVantage

Polishing up the Big Apple. To welcome more than 20,000 delegates and visitors to New York during Democratic national convention there from Aug. 11 to 14, business leaders are preparing nonpartisan promotion campaign to run in broadcast and print media. Coalition of broadcasting, advertising and business officials have created campaign: "They are coming back,"



reflecting return of Democratic convention to New York for second time in four years. Active in campaigns are (l-r) John Cavaliere and Ian Kleier, chairman and president, respectively, of Cavaliere, Kleier & Pearlman, New York, advertis-

ing agency for project; Rich Devlin, vice president and general manager of WOR(AM) New York and broadcast chairman of host committee, and Roger Lamour, chairman of New York Board of Trade. Devlin will enlist support of stations in carrying commercials welcoming delegates to New York.

Money matters. Corporate wealth can have overwhelming impact when invested in media advertising in referendum campaigns. That is conclusion of study released by Media Access Project, public interest law firm, which examined voter behavior in three Colorado campaigns in 1976. In each, corporations outspent their opponents by large amounts to defeat proposition that had appeared, initially, to be easy winner. Report contains number of recommendations aimed at remedying such "spending imbalances," including several that call on FCC to sharpen up fairness doctrine as means of affording "underfinanced groups" comparable access to airwaves.

All about media. Benton & Bowles, New York, has issued its 1980 edition of *Media Guidelines*, 47-page booklet of information on television, radio, magazines, newspapers and outdoor. For television, B&B provides data on average hours of usage; audience composition of network programs and spot TV dayparts; network cost data and spot TV average cost data. For radio, B&B presents network radio adult audience profile; network radio programming and cost; spot radio cost and cost-per-thousand data, and radio usage by percentage of adults.

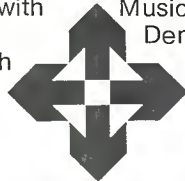
RADIO STATIONS CAN MAKE MORE MONEY.

Did you know the William B. Tanner Company offers the broadcaster complete music programming and formatting for any station in any market? It is the *Tanner Musical Spectrum*. Name your need—Middle of the Road, Contemporary Rock for the 18 to 34 demographic, and Contemporary Country with the greatest hits of all time.

Tanner computers match our music with your audi-

ence. Every service is tailored for your needs, and day-parted for your convenience. Announced or Unannounced . . . for automated or live-assist operations. The Tanner Musical Spectrum can be *profitable* for your station. Write for a free demonstration of the Tanner Musical Spectrum. Or call Dick Denham collect. (901) 320-4342.

Tell him you want the very best for your station . . . Today!



The William B. Tanner Co., Inc. 2714 Union Extended, Memphis, TN 38112

Name _____ Title _____

Station _____ Format _____

Address _____

City _____ State _____ Zip _____

RepReport

KWST(FM) Los Angeles: To Jack Masla & Co. from P/W.

KoAX(FM) Dallas: To Radio Advertising Representatives (RAR) from Buckley Radio Sales.

WPBN-TV Traverse City-Cadillac, Mich.: To Katz Television Continental from Adam-Young.

KLBj-AM-FM Austin, Tex.: To Eastman Radio from Torbet Radio.

WPXN(AM)-WPXY(FM) Rochester, N.Y.: To McGavren-Guild from Kettell-Carter.

WXOL(AM) Cicero, Ill.: To R.A. Lazar & Co. (no previous rep).

WXRY(FM) Columbia, S.C.: To Jack Masla & Co. (no previous rep).

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CONTROL LIKE NEVER BEFORE

The new RCA TR-800. It's everything you've asked for in a one-inch tape system. And more.

When you called for gentler, more precise tape handling, we were listening. When you asked for faster, easier operation and control, we heard you. And when you told us you wanted better editing capability, we took note. Our response is the new TR-800. It's the one-inch tape system you specified. In addition, we've included some years-ahead innovations of our own.



Designed for you.

Everything about TR-800 is engineered to make your job as easy as possible, from the tape-end sensing feature to the ultimate in microprocessor controls.

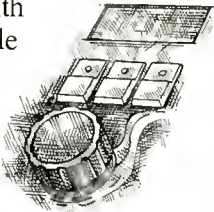
We've designed the tape path to give you straight-through threading. And tucked all electronics behind a drop-down panel for on-air accessibility. This panel includes all the

controls for the new digital Time Base Corrector (TBC-8000). The TR-800 is equally at home in a van, rack, T-cart or console. But the big feature is control. Unprecedented control.

New editing precision.

TR-800 lets you expand or compress materials to fill time slots with frame-by-frame, field-by-field precision.

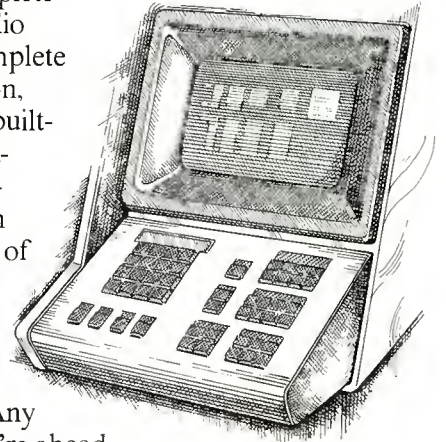
With our Supertrack option, play back with broadcastable quality from reverse slow motion through still scan to forward fast motion. An LED digital readout tells you the exact tape speed. Edit with the microprocessor-controlled previewable editor, a standard feature. And we offer additional distributed processing through such accessories as Super Search Editor (SSE), a Multi-Rate Video Controller (MRVC), and a unique time code editing system (AE-800) that fully addresses C format capabilities.



through threading. And tucked all electronics behind a drop-down panel for on-air accessibility. This panel includes all the

A system that does it all.

Use TR-800 as an instant replay, slo mo and freeze frame unit. Use its superb editing control for special effects and precisely programmed edits. Get full video and sync record/playback capabilities plus three audio channels. Get complete video sync and audio simulplay. Get complete monitoring selection, metering and two built-in speakers. In post-production, the unrivaled acceleration and easy operation of TR-800 save time and money, while helping you turn out a superior product. Any way you use it, you're ahead.



See for yourself.

The astonishing new TR-800 system adds up to everything you've ever wished for in a one-inch tape system. Check it out for yourself. And be prepared to be amazed.

RCA Broadcast Systems
Building 2-2
Camden, NJ 08102



Can you really afford less?

Monday Memo®

A broadcast advertising commentary from Henry Morgan, consultant, Needham, Harper & Steers, New York

The older medium for the wiser advertiser

A consultant lives in a twilight world inhabited by, mainly, himself. Copywriters look upon him as a kind of witty relic who may or may not be in touch with what the real world is doing. Copy chiefs care about whether the consultant lives or dies—and they make their preference quite clear. By definition, a consultant doesn't know what he's talking about because if he did, he'd be doing it. So the philosopher has come down from the mountain and is seriously involved in demonstrating to the Philistines that he practiceth what he preacheth. And it's working.

A few months ago, with a little seed money (more bird- than eagle-) from International Paper and from B. Dalton, the publisher, we started a series of 10-minute radio interviews with authors of new books. I consulted myself into the job of interviewer . . . on my own time.

B. Dalton is interested in selling books; International Paper is interested in selling paper. (I'm not positive that "interested" is the ideal word to use in connection with these organizations, but while "avid" or "ferocious" might be more exact, I hesitate to use those terms while my honorarium is so low.)

We turned to radio as the medium for more than one excellent reason. In the first place, the territory was established years ago. As a matter of fact, in 1948, I appeared on the first telecast of *Author Meets the Critics*, and I'd been on the show when it began a few years before in radio, back when the moderator was John K.M. McCaffrey. Virginia Peterson replaced him, and a good time was had by half. Not by all, certainly, since the critics took the authors apart and seldom put them together again.

Robert Crombie, in the Midwest, and Heywood Hale Broun, nationally, carried on the tradition.

I met Crombie in Chicago in 1964 when I first went on the road to peddle a book of my own. Those days were no different from these—an author was and is obliged to take to the hustings like any two-bit pol looking for votes. A book, like a headache remedy, needs hustling. It is a product, pure and simple, and the author is expected—nay, contracted—to beat the bushes, shout from the rooftops and, when striking westward, talk to Crombie. And, if he gets lucky, Merv, Dinah, Kup, et al.

There's a book retailer in Wellesley, Mass., who is at least three jumps ahead of the game, by the way. He has a "club" of ladies who pay an annual fee for the privilege of attending three or four luncheons a year in an auditorium. At the end of the



Henry Morgan has been involved in radio and television for more than 40 years as a writer, humorist, panelist, moderator and announcer. He joined Needham, Harper & Steers this year as a consultant in radio. One of broadcasting's better-known humorists, Morgan recently described himself as "always right," pointing out that since he was a radio announcer at age 17, "I'm the oldest, and how can you know more than I do when I've got Medicare on my side."

meal, a succession of authors addresses them and then each author sits at a little table near the exit and autographs his stuff for the ladies. I was on the circuit at the time with (well, against) Charles Colson, who was selling his new religion. I outsold him in Wellesley, but he beat me in Cleveland.

Well then, why radio? Because, unlike the headache remedy, it's not enough to hold up the product in front of the camera and explain what it will do for you. TV viewers won't hold still for a lot of jibber-jabber unless the author is freaky or naked. On radio, however, the writer gets two five-minute sales pitches during which I try to guide him into selling: (a) himself and (b) the merchandise. The extra advantage is that he's talking to people who have both an attention span longer than that of a hummingbird and are predisposed to books. This audience is built up over a period of time, of course, but it isn't put off by "specials" that elbow their preference to one side. The stations that carry this program report ever-increasing audiences and the dealers enjoy corres-

ponding increases in sales.

There is a problem. We've put together one-hour programs with five different authors on each and about 200 stations are quite pleased. The problem is in getting other station managers to listen to a sample hour. Even though they get it for nothing, they're leery. It's possible that if we could present books by Pink Floyd, we'd do better at snagging their attention, but so far, all we've been able to offer are the likes of James Goldman, Shirley Hazzard, Sam Levinson, John Jakes, Isaac Asimov, Louis Auchincloss and a few dozen more of that ilk. They don't seem to fit in too well with "Coal Miner's Daughter."

Television is still with us, of course, but it's going away soon. What with cable, Home Box Office, Ted Turner of Atlanta, home satellite retrieval systems, public broadcasting and the rest, the audience is being fractionated and the advertiser is being driven up the bank wall by skyrocketing costs. Radio is cheaper, steadier, simpler, purer, cheaper, effective, cheaper, kindlier, less expensive; the results are measurable, the demographics easier to pre-figure, the audience dependable.

Radio commercials that are done properly under the guidance of a topflight consultant are far and away the best buy.

Done properly? Oh yes. This means that, from the top, radio isn't to be considered as "supplemental." Too often, in recent years, the advertiser's radio budget consists of whatever is left over after the other appropriations have been made. How strange it is that each time radio has had an outstandingly successful campaign, often being the only medium used, there appears a coterie of instant experts to explain it away. "Oh, sure, that's okay for a wine." "Oh, sure, it's okay for a magazine." "Oh, sure, it'll sell a movie."

No kidding.

Some years back, I found myself in the diner of a train winding its way from Washington to New York, and the man across the table introduced himself as the vice president of a celebrated advertising agency. At the time, Bob and Ray were selling beer.

"Humor doesn't sell," announced the man.

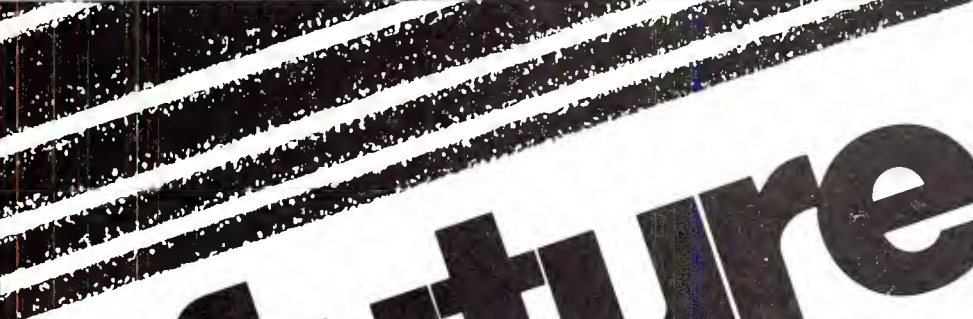
"Well, Bob and Ray are sure selling a lot of beer," I said.

"Ha!" he said. "But they only sell it once."

That guy evidently had an awful lot of children, and they all went into the agency game. We've managed to get quite a number of them sealed off, but some are still hanging around, molesting people.

But radio is still here. And selling like mad.

It sure sells books.



future

Imaginative! Innovative!
An organization spearheaded by aggressive
professionals owning a share of the company,
adds up to results for our clients.

Christal
NOTHING BETTER

The Christal Company, Inc.
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(212) 688-4414



Datebook

■ indicates new or revised listing

This week

April 28—UPI New England's 24th annual Tom Phillips New England Broadcasting Awards banquet and presentation. Marriott hotel, Newton, Mass.

April 28-29—Society of Cable Television Engineers meeting and workshop. Sheraton Inn, Memphis.

April 29-30—American Association of Advertising Agencies advanced media seminar. Water Tower Hyatt, Chicago.

April 30—Peabody Awards luncheon sponsored by Broadcast Pioneers. Hotel Pierre, New York.

May

May 2—Florida Association of Broadcasters 22d annual Broadcasting Day. University of Florida, Gainesville.

May 2-3—Society of Professional Journalists, Sigma Delta Chi Region 1 conference. Americana Rochester hotel, Rochester, N.Y.

May 2-3—Annual convention, National Translator Association. Hotel Utah, Salt Lake City

■ **May 2-3**—UPI Ohio Broadcasters meeting. Hilton Inn North, Worthington.

May 2-4—Illinois News Broadcasters Association spring convention. Holiday Inn-Illinois Beach Resort, Waukegan.

May 2-4—Regional meeting cosponsored by Radio-Television News Directors Association, region 12 and Pennsylvania AP Broadcasters Association. Host Inn, Harrisburg, Pa.

May 3—1980 Midwest Acoustics Conference on microphone techniques for recording and broadcasting sponsored by Audio Engineering Society, Chicago Chapter of Acoustical Society of America, Chicago Section of Institute of Electrical and Electronics Engineers, Chicago Acoustical and Audio Group and IIT Research Institute. Hermann Hall, Illinois Institute of Technology, Chicago. Information: Tony Tutins. (312) 455-3600.

May 3—Iowa Broadcast News Association annual convention. Starlight Village Convention Center, Fort Dodge. Speakers: Steve Bell, ABC-TV anchor; Curtis Beckmann, Radio-Television News Directors Association president.

May 3—Georgia Associated Press Broadcasters Association annual meeting and awards banquet. Peachtree Plaza hotel, Atlanta.

Also in May

May 4—Iowa Associated Press Broadcasters annual convention and awards luncheon. Starlight Village Convention Center, Fort Dodge.

May 4-8—CBS-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 4-9—Second annual World Communication Conference sponsored by Ohio University, Athens, Ohio.

■ **May 6-7**—Federal Communications Bar Association continuing legal education seminar on "Common Carrier Regulation: Nuts and Bolts." National Lawyers Club, 1B15 H Street, N.W., Washington.

May 6-9—Audio Engineering Society convention. Los Angeles Hilton.

May 7-10—Concert Music Broadcasters Association meeting. Executive House, Chicago. Information: Hal Rosenberg (714) 239-9091 or John Major (312) 751-7110 or (212) 797-1320.

May 8—Southern California Broadcasters Association eighth Broadcast Career Awareness Day for minorities and women. California Museum of Science and Industry, Exposition Park, Los Angeles.

May 8—Radio-Television News Directors Association of Canada French-language regional convention. Hotel Le Baron, Drummondville, Que.

May 8-10—Kentucky Broadcasters Association spring convention. Executive Inn West, Louisville.

May 8-10—New Mexico Broadcasters Association annual convention. Airport Marina hotel, Albuquerque.

May 9—American Advertising Federation "Best in the West" awards ceremonies. St. Francis hotel, San Francisco.

■ **May 9**—"Five Dimensions of the Creative Process," seminar sponsored by Mid-Atlantic Council of American Association of Advertising Agencies. Four Seasons hotel, Washington.

May 9-11—Society of Professional Journalists, Sigma Delta Chi Region 10 conference, in conjunction with 48th annual SDX Distinguished Service in Journalism Awards ceremonies. Park Hilton hotel, Seattle.

May 10—Radio-Television News Directors Association region B workshop. Bowling Green University, Bowling Green, Ohio. Information: Lou Prato, WDTN-TV Dayton, (513) 293-2101.

May 10—Northeast regional meeting, National Federation of Local Cable Programers. Boston Film and Video Foundation. Information: Roni Lipton, (617) 227-9105.

■ **May 10**—National Federation of Local Cable Programers Mid-Atlantic Conference. Yorktown hotel, York, Pa. Information: David Hoke, (717) 843-8567.

May 12-15—ABC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 12-30—International Telecommunications Union 35th session of the Administrative Council. Geneva.

May 12-14—International invitational conference on "World Communications: Decisions for the Eighties," sponsored by Annenberg School of Communications, University of Pennsylvania, Philadelphia. Information: World Communications Conference, Annenberg School, U. of Pa., Philadelphia 19104.

May 12-14—Fourth annual National Indian Media Conference sponsored by Native American Public Broadcasting Consortium and American Indian Film Institute. Ouality Inn, Anaheim, Calif.

May 12-16—Religious Communications Congress. Opryland hotel, Nashville. Information: Wilmer C. Fields, RCC/1980, 460 James Robertson Parkway,

Major Meetings

May 4-8—CBS-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 12-15—ABC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 14-17—American Association of Advertising Agencies annual meeting. The Greenbriar, White Sulphur Springs, W.Va.

May 18-20—NBC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 18-21—National Cable Television Association annual convention. Convention Center, Dallas. Future conventions: Los Angeles, May 29-June 1, 1981; Las Vegas, May 25-28, 1982; New Orleans, May 1-4, 1983; San Francisco, May 22-25, 1984; Atlanta, April 28-May 1, 1985.

June 1-4—Public Broadcasting Service annual meeting. Washington Hilton.

June 3-7—29th annual convention, American Women in Radio and Television. Hilton Palacio del Rio and San Antonio Marriott, San Antonio, Tex. Future convention: May 6-10, 1981, Sheraton Washington hotel, Washington.

June 5-7—Associated Press Broadcasters convention. Fairmont hotel, Denver.

June 7-11—American Advertising Federation, annual convention. Fairmont hotel, Dallas.

June 11-15—Broadcasters Promotion Association 25th annual seminar and Broadcast Designers Association second annual seminar. Queen Elizabeth hotel, Montreal. Future seminars: June 10-14, 1981, Waldorf-Astoria hotel, New York; June 6-10, 1982, St. Francis hotel, San Francisco; June 8-12, 1983, Fairmont hotel, New Orleans; June 10-14, 1984, Caesar's Palace, Las Vegas; 1985, Chicago.

Aug. 24-27—National Association of Broadcasters radio programming conference. Hyatt Regency, New Orleans.

Sept. 14-17—Broadcasting Financial Management Association 20th annual conference. Town and Country hotel, San Diego. Future conference: Sept. 20-23, 1981, Sheraton Washington.

Sept. 20-23—Eighth International Broadcasting Convention. Metropole Conference and Exhibition Centre, Brighton, England.

Sept. 28-Oct. 1—Association of National Ad-

vertisers annual meeting. The Homestead, Hot Springs, Va.

Oct. 28-30—National Association of Educational Broadcasters 56th annual convention. Las Vegas.

Nov. 10-12—Television Bureau of Advertising annual meeting. Hilton hotel, Las Vegas. Future meeting: Nov. 16-18, 1981, Hyatt Regency, New Orleans.

Nov. 19-22—Society of Professional Journalists, Sigma Delta Chi national convention. Hyatt hotel, Columbus, Ohio.

Dec. 3-5—Radio-Television News Directors Association international conference. Diplomat hotel, Hollywood-by-the-Sea, Fla. Future conventions: Sept. 10-12, 1981, Marriott, New Orleans; Sept. 30-Oct. 2, 1982, Caesars Palace, Las Vegas.

Jan. 18-21, 1981—Association of Independent Television Stations (INTV) convention. Century Plaza, Los Angeles. Future conventions: Jan. 18-21, 1981, Century Plaza, Los Angeles; Feb. 7-10, 1982, Shoreham hotel, Washington; Feb. 6-9, 1983, Galleria Plaza hotel, Houston.

Jan. 25-28, 1981—Joint convention of National Religious Broadcasters and National Association of Evangelicals. Sheraton Washington hotel, Washington.

March 13-18, 1981—National Association of Television Program Executives conference. New York Hilton. Future conferences: March 12-17, 1982, Las Vegas Hilton; March 18-23, 1983, Las Vegas Hilton.

April 12-15, 1981—National Association of Broadcasters 59th annual convention. Las Vegas Convention Center. Future conventions: Dallas, April 4-7, 1982; Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984; Las Vegas, April 14-17, 1985; Kansas City, Mo., April 13-16, 1986; Atlanta, April 5-8, 1987; Las Vegas, April 10-13, 1988.

May 3-7, 1981—National Public Radio annual conference. Phoenix. Future conference: Washington, April 18-22, 1982.

May 30-April 4, 1981—12th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland. Information: Press officer, Swiss PTT, Viktoriastr. 21, CH-3030, Berne, Switzerland.

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Nashville 37219; (615) 244-2355.

May 13—*Television Bureau of Advertising* regional sales seminar, O'Hare Hilton, Chicago.

May 14—*National Sisters Communications Service* conference on liberation media. Opryland hotel, Nashville. Information: NSCS, 1962 South Shendoah, Los Angeles 90034.

May 14-17—*American Association of Advertising Agencies* annual meeting. The Greenbriar, White Sulphur Springs, W.Va.

■ **May 15**—*Southwest Broadcast Representatives* annual Texas Showdown. Ranchland, Tex. Information: Carol Cagle or Bonnie Brooks, (214) 980-1680.

■ **May 16**—*Massachusetts AP Broadcasters* annual awards banquet. Speaker: Marshall Loeb, CBS Radio commentator, and *Money* magazine managing editor. Dunfey's Hyannis hotel, Hyannis.

May 18-20—*NBC-TV affiliates* annual meeting. Century Plaza hotel, Los Angeles.

May 18-21—*National Cable Television Association* annual convention. Convention Center, Dallas.

May 19—*Arbitron Radio Advisory Council* meeting. Granada Royale hotel, El Paso.

May 19-20—*Society of Cable Television Engineers* Northwest technical meeting and workshop. Rodeway Inn, Boise, Idaho.

May 20-23—*Public Radio in Mid-America* spring meeting. Howard Johnson Downtown, Madison, Wis. Information: Tom Hunt, WCMU-FM, 155 Anspach Hall, Mount Pleasant, Mich. 48859; (517) 774-3105.

■ **May 20-23**—*Central Educational Network/Eastern Educational Network* joint ITV workshop. Hershey Motor Lodge, Hershey, Pa. Information: Marsha Weber, (312) 463-3040.

May 21-22—*Ohio Association of Broadcasters* spring convention. Speakers: Senator John Glenn (D-Ohio), CBS President Gene Jankowski, NAB Joint Board Chairman Tom Bolger, NAB President Vincent Wasilewski, Television Information Office President Roy Danish. Kings Island Inn, Cincinnati.

May 21-23—*Minnesota Broadcasters Association* spring convention. Radisson hotel, St. Paul.

May 24—*Radio-Television News Directors Association of Canada* British Columbia regional convention. Village Green Inn, Vernon, B.C.

May 26-29—*Canadian Cable Television Association* 23d annual convention. Hotel Vancouver, Vancouver.

May 27-29—*Electronic Industries Association's Communications Division* fifth annual Hyannis Seminar. Dunfey's Hyannis hotel, Hyannis, Mass.

May 27-30—Annual meeting of *Southern Educational Communications Association*. Sheraton Atlanta hotel.

May 29—*New York Market Radio Broadcasters Association* radio festival. Sheraton Centre, New York.

May 29-June 1—International Idea Bank convention. Myrtle Beach Hilton, Myrtle Beach, S.C. Information: Tad Fogel (803) 546-5141.

■ **May 29**—*UPI Indiana Broadcasters* meeting. Otter Creek Country Club, Columbus, Ind.

May 30—*Radio-Television News Directors Association of Canada* prairie regional convention. Northstar Inn, Winnipeg, Man.

May 30-31—*Texas Associated Press Broadcasters* annual convention. Four Seasons hotel, San Antonio.

June

June 1-3—*Virginia Cable Television Association* annual convention. Omni International hotel, Norfolk.

June 1-4—*Public Broadcasting Service* annual meeting. Washington Hilton.

June 1-4—*National Federation of Community Broadcasters* "Working Conference For Minority Producers in Public Radio." Hilton Harvest House, Boulder, Colo. Information: NFCB, Minority Producers Conference, 1000 11th Street, N.W., Washington, D.C. 20001.

June 2—Deadline for comments in FCC's children's television programming rulemaking proceeding (Docket 19142). Reply comments due Aug. 1. FCC, Washington.

■ **June 2-6**—*National Association of Broadcasters* Joint Board meeting. Washington.

June 3—*International Radio and Television Society* annual meeting and presentation of Broadcaster of the Year award to CBS's Don Hewitt, executive producer of *60 Minutes*. Waldorf-Astoria hotel, New York.

June 3—*Broadcast Pioneers* annual Mike Award dinner honoring WIS(AM) Columbia, S.C. Pierre hotel, New York.

June 3-4—*American Association of Advertising Agencies* advanced media seminar. Wilshire Hyatt House, Los Angeles.

June 3-7—*American Women in Radio and Television* 29th annual convention. Hilton Palacio del Rio and San Antonio Marriott, San Antonio, Tex.

June 4-5—*Advertising Research Foundation's* sixth annual midyear conference. Hyatt Regency, Chicago.

June 5-6—*Society of Cable Television Engineers* meeting on preventive maintenance. Empire State Plaza Convention Center, Albany, N.Y.

June 5-6—*Arizona Broadcasters Association* spring convention. Holiday Inn, Lake Havasu City.

June 5-7—*Associated Press Broadcasters* convention. Keynote speaker: Richard Wald, senior vice president for news, ABC News. Fairmont hotel, Denver.

June 5-7—*Kansas Association of Broadcasters* annual convention. Holiday Inn, Hays.

June 5-8—*Missouri Broadcasters Association* spring meeting. Holiday Inn, Lake of the Ozarks.

June 6—Deadline for entries for *Radio-Television News Directors Association's* annual Michele Clark Award for "exceptional application of journalistic skills evidenced by writing, reporting, editing or investigation." Information: Dave Bartlett, News Director, WRC Radio, 4001 Nebraska Avenue, N.W., Washington 20016.

June 7—*Radio-Television News Directors Association of Canada* Atlantic regional convention. Howard

Johnson's, Fredericton, N.B.

June 7-11—*American Advertising Federation*, annual convention, Fairmont hotel, Dallas.

June 8-27—*Institute for Religious Communications* 12th annual workshop for religious communicators. Loyola University, New Orleans. Information: Communications Department, Loyola University, 6363 St. Charles Avenue, New Orleans 70118; (504) 865-3430.

June 11—*Federal Communications Bar Association* annual meeting. Capitol Hilton, Washington. Speaker: FCC Commissioner Anne P. Jones.

June 11-13—*Oregon Association of Broadcasters* convention. Ashland Hills Inn, Ashland.

June 11-15—*Broadcasters Promotion Association* 25th annual seminar and *Broadcast Designers Association* second annual seminar. Keynote speaker: James Duffy, president, ABC Television Network. Queen Elizabeth hotel, Montreal.

June 12-14—Annual convention of *Iowa Broadcasters Association*. Holiday Inn, Ottumwa.

June 12-14—*South Dakota Broadcasters Association* convention. Holiday Inn, Watertown.

June 12-14—*Hawaiian Association of Broadcasters* annual convention. Kahala Hilton hotel, Honolulu.

June 13-15—*Mississippi Broadcasters Association* annual convention. Royal d'Iberville hotel, Biloxi.

June 13-15—*Vermont Broadcasters Association* meeting. Top Notch Resort, Stowe.

June 14—*Radio-Television News Directors Association* region 11 (New England) meeting. Dunfey's Sheraton Wayfarer, Bedford, N.H.

June 15-17—*Montana Cable Television Association* annual convention. Outlaw Inn, Calispell, Mont.

■ **June 15-22**—*National Association of Broadcasters/Radio-Television News Director Association* seminar. The Wharton School, Philadelphia.

June 15-27—*National Association of Broadcasters* 12th Management Development Seminar. Harvard Business School, Boston.

June 16-22—*National Sisters Communications Service* 5th annual seminar on "Communications in Religious Life." Loyola University, Chicago.

June 18-20—*Maryland, District of Columbia, Delaware Broadcasters Association* annual meeting. Sheraton-Fontainebleau Inn, Ocean City, Md.

June 19-20—*Broadcast Financial Management Association/Broadcast Credit Association* boards of directors meetings. Sheraton-Washington, Washington.

June 19-21—*Montana Association of Broadcasters* annual meeting. Heritage Inn, Great Falls.

June 19-21—*Radio-Television News Directors Association of Canada* national convention. Harbour Castle Hilton, Toronto.

June 20-21—*North Dakota Broadcasters Association* spring meeting. Art Clare motel, Devils Lake.

June 20-21—*Radio-Television News Directors Association* board meeting. Harbour Castle Hilton, Toronto.

June 20-21—*United Press International Broadcasters Association of Texas* 25th annual convention. Summit hotel, Dallas.

June 20-27—*Wyoming Association of Broadcasters* meeting. Ramada Inn, Casper.

June 20-22—*Radio-Television News Directors Association* of the Carolinas annual meeting. Appalachian State University, Boone, N.C.

June 22-28—*Radio-Television News Directors Association/National Association of Broadcasters* advanced management training program for news directors. University of Pennsylvania's Wharton School, Philadelphia.

June 23—*Television Critics Association* meeting. Century Plaza hotel, Los Angeles.

June 24-25—*American Association of Advertising Agencies* advanced media seminar. Biltmore hotel, New York.

June 24-26—*Armed Forces Communications and Electronics Association's* 34th annual convention. Sheraton Washington hotel, Washington.

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June 24-27—National Broadcast Editorial Association annual meeting. Mayflower hotel, Washington.

■ **June 24-27**—Corporation for Public Broadcasting radio development workshops. Crown Center, Kansas City, Mo.

June 25-27—National Association of Broadcasters/National Association of Television Program Executives children's programming conference. Key Bridge Marriott, Arlington, Va.

June 25-28—Florida Association of Broadcasters annual convention. Disney World Contemporary hotel, Orlando.

June 27-28—Media workshop on California courts sponsored by Radio-Television News Directors Association, California Judges Association and California Newspaper Publishers Association. University of California, Berkeley. Information: California Judges Association, 1390 Market Street, Suite 416. San Francisco 94102; (415) 552-7660.

June 27-29—Third annual National Federation of Local Cable Programers convention. Michigan State University Kellogg Center, East Lansing, Mich.

July

July 8-11—Arbitron Television Advisory Council meeting. Castle Harbour hotel, Bermuda.

July 11-13—Oklahoma Broadcasters Association summer convention. Shangri-La, Afton.

■ **July 13-16**—New England Cable Television Association annual convention. Wentworth By the Sea, Portsmouth, N.H. Information: NECTA, 8½ North State Street, Concord, N.H. 03301; (603) 224-3373.

July 14—Beginning of Republican national convention. Cobo Hall, Detroit.

July 14-15—Society of Cable Television Engineers technical meeting and workshop on "Coaxial Cable or Fiber Optics." Wichita Hilton, Wichita, Kan.

■ **July 16**—Radio-Television News Directors Association region 9 workshop. Baton Rouge. Information: John Spain, (504) 387-2222.

July 18-19—Summer convention, Colorado Association of Broadcasters. Keystone Resort, near Dillon.

July 18-20—Eighth annual National Gospel Radio Seminar. Dunfey Dallas hotel, Dallas.

July 18-22—South Carolina Broadcasters Association meeting. Meridien hotel, Montreal.

July 24-28—Louisiana Association of Broadcasters summer convention. Regency hotel, Shreveport.

July 27-29—California Association of Broadcasters meeting. Del Monte Hyatt House, Monterey.

July 28-31—New York State Broadcasters Association 19th executive conference. Otesaga hotel, Cooperstown.

July 30-Aug. 3—National Federation of Community Broadcasters annual conference. Clark University, Worcester, Mass.

July 31-Aug. 1—Arkansas Association of Broadcasters meeting. The Arlington, Hot Springs.

August

Aug. 3-7—Cable Television Administration and Marketing Society annual meeting. St. Francis hotel, San Francisco. Information: Lucille Larkin, (202) 296-4219.

Aug. 11—Beginning of Democratic national convention. Madison Square Garden, New York.

Aug. 13-18—Michigan Broadcasters Association meeting. Hidden Valley Resort, Gaylord.

Aug. 21-23—Idaho Association of Broadcasters meeting. Sun Valley Lodge, Sun Valley.

Aug. 24-27—National Association of Broadcasters radio programming conference. Hyatt Regency, New Orleans.

September

Sept. 1—Deadline for entries for 15th Annual Gabriel Awards, presented by Unda-USA for radio and TV programs that creatively treat issues concerning human

values. Information: Charles J. Schisla, (317) 635-3586.

Sept. 2-5—Arbitron Radio Advisory Council meeting. Hyatt Regency, Cambridge, Mass.

Sept. 5-7—New Hampshire Association of Broadcasters annual convention. Waterville Valley Resort, Waterville Valley.

Sept. 7-11—International Institute of Communications 11th annual conference. Ottawa. Information: Robert Tritt, IIC, Tavistock House East, Tavistock Square, London WC1H 9LG; (01) 388-0671.

Sept. 12-14—Illinois Association of Broadcasters meeting. Arlington Heights Hilton, Arlington Heights.

Sept. 17-18—Advertising Research Foundation's third annual New England Advertising Day. Boston Park Plaza, Boston.

Sept. 20-24—International Broadcasting Convention '80. Metropole Exhibition Center, Brighton, England.

Sept. 21-24—Texas Association of Broadcasters annual meeting. San Antonio Marriott hotel.

Sept. 24-26—Tennessee Association of Broadcasters annual meeting. Hyatt Regency, Knoxville.

Sept. 25-27—Southern Cable Television Association annual convention. Atlanta Hilton. Information: Otto Miller, Box 465, Tuscaloosa, Ala. 35402; (205) 758-2157.

Sept. 28-Oct. 1—Association of National Advertisers annual meeting. The Homestead, Hot Springs, Va.

Sept. 30-Oct. 1—National Association of Broadcasters television conference. Fairmont hotel, Philadelphia.

Sept. 30-Oct. 3—Public Radio in Mid-America annual meeting. Lodge of the Four Seasons, Lake Ozark, Mo. Information: Tom Hunt, WCMU-FM, 155 Anspach Hall, Mount Pleasant, Mich. 48859; (517) 774-3105.

October

Oct. 1-2—National Association of Broadcasters directional antenna seminar. Cleveland Marriott Airport hotel, Cleveland.

Oct. 2-5—Women in Communications Inc. 48th annual meeting. San Diego.

Oct. 4—Friends of Old-Time Radio annual convention. Holiday Inn, Bridgeport, Conn. Information: Jay Hickerson, (203) 795-6261 or 795-3748.

Oct. 5-8—National Radio Broadcasters Association annual convention. Bonaventure hotel, Los Angeles.

Oct. 8-9—National Association of Broadcasters television conference. Hyatt on Union Square, San Francisco.

Oct. 8-10—Public Service Satellite Consortium, 5th annual conference. Washington Hilton.

Oct. 9-12—Missouri Association of Broadcasters meeting. Holiday Inn, Joplin.

■ **Oct. 9-12**—National Black Media Coalition annual meeting. Mayflower hotel, Washington.

Oct. 11—Florida Association of Broadcasters meeting. South Seas Plantation, Captiva Island, Fort Myers.

Oct. 14-15—Advertising Research Foundation's 2d conference on business advertising research and research fair. Stouffer's Inn on the Square, Cleveland.

Oct. 15-18—Society of Cable Television Engineers annual fall meeting on "Emerging Technologies." Playboy Club Resort and Conference Center, Great Gorge, N.J.

Oct. 15-16—National Association of Broadcasters television conference. Hyatt Regency, Phoenix.

Errata

Affiliate leader in **Harrisburg-York-Lancaster-Lebanon, Pa.**, market during February sweeps (April 14, page 34) should have been **NBC with 98,000 households.**

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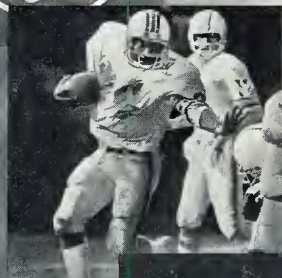
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Vol. 98 No. 17

TOP OF THE WEEK

Cox balks at the altar

Merger with GE, biggest in broadcast history, appears to be over, just as FCC was preparing to approve; appreciation in value of cable holdings spurred apparent demand for extra \$200 million; hopes of minorities dashed with deal

The proposed \$480-million merger of Cox Broadcasting into General Electric—the largest transaction in broadcasting history—was on the verge, on Friday, of coming undone. Cox notified the FCC that it wanted out. The reason, according to GE, is Cox's "inordinate" demand for an increase in the selling price. Observers saw reflected in Cox's position a new and greater appreciation of the value of the company's cable television operations.

Cox signaled the end of the agreement—announced in October 1978 (BROADCASTING, Oct. 5, 1978)—in a terse announcement by Clifford M. Kirtland Jr., the company president. It said the proposed merger "was being abandoned since it did not appear to be possible to satisfy all the terms and conditions of the merger agreement."

GE was not prepared to see the merger aborted without a struggle. It said in a news release that if a "final order" of approval is obtained by May 31, the agreement would permit consummation. And GE, the company said, "would, of course, seek to close the transaction."

Chances of a final order by May 31, however, seemed remote. The commission was scheduled to meet on the matter in a special meeting today (Monday)—three days before four commissioners were to leave for a visit to China—and was expected to act favorably. But a final order could not be issued before the deadline unless the commission published the text by April 30 and parties who have opposed the merger refrained from appealing to the courts. Neither condition was likely to be met.

The petitioners to deny appeared to have created an impossible obstacle to the issuance of a final order by May 31. Consumerist Ralph Nader, who heads the National Citizens Committee for Broadcasting, one of the petitioners, has said it would appeal if the commission approved the agreement. NCCB opposes it on

COX
Broadcasting



The twain aren't likely to meet

What was once in mind

Station	Seller	Buyer	Price
WHIO-TV Dayton, Ohio	Cox	Ohio Valley Broadcasting	\$47.5 million
WNGE(TV) Nashville	GE	Nashville Television	\$25 million
WRGB(TV) Schenectady, N.Y.	GE	Group Six Broadcasting	\$24 million
WSB(AM) Atlanta	Cox	Metromedia	\$8.65 million plus WCBM(AM) Baltimore
WSB-FM Atlanta	Cox	Atlanta OK Broadcasting	\$5.5 million
KFOG(AM) San Francisco	GE	Cardinal Communications	\$3 million
WSIX-AM-FM Nashville	GE	The Katz Agency	\$3 million
WSOC-AM-FM Charlotte, N.C.	Cox	Charlotte Broadcasting	\$2.6 million
WGFM(FM) Schenectady, N.Y.	GE	October Mountain Broadcasting	\$1.75 million

grounds that it would lead to concentration of control of mass media and that GE lacks the "character qualifications" to hold a commission license. Other petitioners also have said they would go to court if the commission approved the agreement.

GE had attempted to persuade Cox to agree to settle on the basis of a preliminary order or to extend the deadline. But Cox's demand was for an "increase in the share exchange price" Cox shareholders would receive that GE considered "inordinate." Neither side would specify the amount of the proposed increase, but observers speculated that the total Cox was seeking for its stock was \$700 million, more than \$200 million in excess of the value under the 1978 agreement. GE said it had agreed to increase its price "substantially"—by \$100 million, according to several sources—but the two sides were unable to bridge the gap. "We cannot justify the transaction on the terms requested by Cox," the GE statement said.

GE, which now owns three television and eight radio stations, would have ended up with five television and 12 AM and FM stations under the agreement. But it will

not be the only disappointed party. The complex agreement provided for the spin-offs of three television, three AM and five FM stations to comply with the commission rule limiting ownership by one entity to no more than seven AM, seven FM and seven TV stations. Cox owns five TV and 12 radio stations.

Seven of the proposed purchasers of the spin-offs included substantial if not majority black ownership. Pluria Marshall, chairman of the National Black Media Coalition, who helped structure the agreement in a manner to meet what NBMC considered minority concerns, said the collapse of the agreement was "a real blow to the aspirations of blacks" interested in gaining access to broadcasting—and not only as owners. The agreement provided for increased public access to the media, strong affirmative action programming commitments and the establishment of a foundation to aid minorities interested in careers in broadcasting. "It was the biggest and best deal ever put together" for blacks, Marshall said. "Blacks will never be in a position to pull off those acquisitions at those prices again," he said.

Wall Street analysts who follow the communications industry and others familiar with Cox's views attribute Cox's effort to obtain a better offer as the price for keeping the agreement alive to sharp increases in the price of cable television properties.

Analysts cite the *New York Times's* purchase of Irving Kahn's New Jersey

Still in suspense. The FCC said Friday afternoon (at 6:40 p.m.) that it would meet at 2 p.m. today (April 28) to consider the GE-Cox merger.

systems for \$100 million. Although the systems now reach 42,000 subscribers, the total is expected to grow to 100,000 in 18 months ("Closed Circuit," March 31). Thus, the systems can be said to be worth \$1,000 per connection. If Cox sold its 775,000 connections at a price of even \$750 each, the systems alone would bring almost \$600 million. (Kahn's was not the only cable operation sold at prices undreamed of only a year or so ago. The per-connection price in Newhouse Broadcasting's purchase of Daniels Properties Inc. of Denver and American Express's purchase of half of Warner Cable was \$800. Last year, a good per-connection price was \$500.

And as John Reidy of Drexel Burnham Lambert noted, cable is a growing element in Cox's total business. The 31.5% rise in Cox Cable Communications Inc.'s operating profit in 1979 put the division's contribution at roughly 25% of Cox's consolidated operating profit. And Cox's first quarter 1980 report puts cable revenues 40% ahead of 1979's first quarter.

The break-up of the merger leaves Wall Street trying to predict what impact the termination will have on the price of Cox and GE shares, which had closed at 64½ and 46 5/8, respectively, on Thursday. One speculation was that the standing GE offer had put an artificial ceiling on the price of Cox shares, which would now be free to climb to a more realistic level.

In the view of one source, "It's evident that the Cox family is still interested in selling," and at a higher price, which should lead some investors in the issue to wait for an assumed climb.

Friday's market activity seemed to bear that out. GE closed at 47, up 3/8. Cox closed at 67, up 2½.

Pay-cable world in an uproar as movie firms and Getty make move into the business

Four big studios and oil firm announce satellite program venture; HBO's of the world immediately bring up charges of antitrust; transponder availability a question

Getty Oil Co. and four major Hollywood motion picture studios sent shockwaves throughout the pay-cable world last week. The five companies announced plans for a joint satellite venture massive enough to threaten current leaders in the field. Pay-cable companies attacked the proposal as a violation of antitrust laws and as an attempt by the film companies to drive up the cost of movies available to the cable-viewing public.

Joining the \$6-billion-a-year oil company in the as-yet-unnamed venture are Columbia Pictures Industries, MCA Inc., Paramount Pictures Corp. and 20th Century-Fox Film Corp. The five corporations plan to launch a new national pay-cable service in early 1981. Under the terms of the agreement announced by Getty in a one-page statement issued last Tuesday (April 22), the four motion picture companies' films "will not be exhibited on any other satellite-fed pay network programing service during a nine-month period following their availability to the venture."

The statement also said that the new company would seek to acquire program-

ing "from many other sources."

Such an arrangement would effectively prohibit Home Box Office, Showtime, Warner-Amex Satellite Corp.'s The Movie Channel and the other national pay-cable services from exhibiting the films of those four studios within the time frames generally considered acceptable to the pay-cable industry. Approximately 60% of HBO's movie schedule comes from the four companies. Showtime estimates that 40%-50% of its film schedule comes from the firms.

To distribute its programing, the new venture will use transponder time on two satellites subleased from other carriers. It has negotiated deals with the Entertainment and Sports Programing Network for transponder 5V on Comstar D-2 and with Southern Satellite Systems for certain hours on transponder 21 of Satcom I. SSS currently carries the Satellite Programing Network on the transponder.

The deal with ESPN, a 24-hour sports programing service based in Bristol, Conn., is not surprising; Getty owns 85% of the enterprise and ESPN has another transponder on Satcom I, the primary cable satellite.

To procure the necessary transponder time on Satcom I from SSS, the venture had to come up with some big money. SSS President Ed Taylor wouldn't say how much the company was paid to lease prime-time and early morning hours on the transponder, but he did say that the money "would give the company the financial stability we need to pursue other services."

It is fair to speculate that SSS received at least \$5 million for its willingness to accommodate the new company. It is known that that's how much the new programmers were offering tenants on Comstar D-2 for

InBrief

As promised, **Leonard Kahn** has filed motion at FCC asking for "oral hearing" on matter of **AM stereo** at "earliest possible convenience." Hearing is needed, Kahn said in filing, because "number of important points were not brought to the attention of the commissioners" at April 9 meeting when Magnavox system was tapped as industry standard and four other systems—including Kahn's—were rejected. Kahn said "there was little or no discussion concerning the wishes of the broadcasting industry or regard for the detailed and extensive testing performed by major broadcasters throughout the country." Kahn also said the selection of stereo system is "possibly the most momentous decision the commission will ever make regarding AM broadcasting. If the decision is wrong, it is altogether possible that AM broadcasting will continue its downward rating plunge."

Controversial docudrama, "**Death of a Princess**," which is scheduled to air May 12 on Public Broadcasting Service, **created waves on both sides of Atlantic last week**. Saudi Arabia ordered British ambassador to leave country because show, which depicts story of 19-year-old Saudi princess and her lover who were executed for adultery, and which Saudis say is "shameful," was shown on British television. In U.S., two San Francisco attorneys, representing four groups with Islamic interests, have informed PBS and WGBH-TV Boston (co-producer of show with ATV in England) that they'll seek injunctions if show is not removed from schedule by today (April 28). At MIP conference in Cannes (page 65), show's distributor, U.S.-based Telepictures Corp., recorded sales in 24

countries. PBS is standing fast with plans to air program.

KOED Inc. has filed with FCC what is probably **first request for subscription television authorization by noncommercial broadcaster**. KOED has asked to program STV between hours of 7 p.m. and 11 p.m. over its KOEC(TV) San Francisco. It also owns KOED(TV) there. According to KOED's Washington attorney, Dan Toohey, KOED plans to offer "product of some STV programer" during prime-time hours to finance instructional programing during rest of day. He said STV would give instructional programing "independent economic base."

FCC has begun rulemaking inquiry looking to **update and revise Form 324**, annual station financial report. Included in inquiry for comment is National Association of Broadcasters' petition that seeks to eliminate filing requirement.

Despite congressional predictions at NAB convention that Senate Democrats and Republicans would get together in 10 days to clear away obstacles to introduction of communications legislation, **no meetings have been held**. Communications Subcommittee Chairman Ernest Hollings (D-S.C.) has talked matters over with Howard Cannon (D-Nev.), chairman of parent Commerce Committee, but discussions have yet to include minority members. Speculation persists, however, that bill still may be introduced this week.

Now that **Southern Satellite Systems** has agreed to lease most lucrative hours of its Satcom I transponder to proposed new pay television enterprise of Getty Oil and four movie companies (page 22), it is **seek-**

full transponders, and Comstar transponders are less valuable than those of Satcom I since most cable systems only have one dish aimed at Satcom I.

The four movie companies account for over 45% of the revenues of the eight major entertainment conglomerates that dominate the American film industry.

Getty and the studios declined to elaborate on the brief announcement but promised complete details—including the program schedule, special marketing plans and affiliation agreements—at the National Cable Television Association convention in Dallas, May 18-21.

Each of the leading pay-cable firms issued tersely phrased reactions to the Getty announcement.

Home Box Office called the plan "illegal and the most recent in a long history of attempts by these movie companies to exact higher prices from film exhibitors and ultimately the public."

"The scheme violates the basic tenets of antitrust law by companies in the film industry which, as the United States Supreme Court has noted, has a marked proclivity to antitrust violations," the HBO statement continued.

The Time Inc. subsidiary vowed to take its complaints to the antitrust division of the Department of Justice, claiming the proposed venture "constitutes a horizontal agreement among competitors to increase prices, a group boycott and a concerted refusal to deal."

Showtime, owned by Viacom International Inc. and Teleprompter Corp., called the five-way joint venture an "illegal conspiracy" and said it "will take all necessary action to prevent the venture."

Showtime described the proposed service as an attempt "to drive up the prices

of the movie companies' product to the cable television system operator and the consumer by means of illegal price fixing, and to achieve a monopoly by withholding the motion picture product from competitors."

John A. Schneider, president of Warner-Amex's pay-cable operations, called the planned project an "illegal cartel" and added: "We believe it will become so enmeshed in litigation that it will never get off the ground."

Getty's spokesman, Jack Leone, responded to the charges made by the pay-cable firms: "The joint venture is a pro-competitive development for the pay-television industry and is in compliance with the antitrust laws."

The Justice Department said it would be examining the antitrust implications of the proposed venture.

Don T. Hibner of the Los Angeles law firm of Sheppard, Mullin, Richter & Hampton, a specialist in antitrust law and the entertainment industry, said that on its face the proposal was "fraught with problems," especially in light of the 1950 government-ordered divestitures of studio-owned motion picture theaters that constricted the production companies' ability to distribute and exhibit films. The competitive "barriers this could create are staggering," said Hibner. He suggested that the Justice Department could initiate antitrust proceedings against the firms without waiting for complaints from parties claiming injury. According to Hibner, if Justice acted, it would probably first seek an injunction against the project in U.S. district court under the Clayton Antitrust Act. He also suggested that Justice could proceed against the companies under criminal conspiracy statutes.

A number of cable and pay-cable executives questioned suggested that the companies might be willing to chance extended litigation, even if they lose, in order to reap financial benefits during the course of a legal contest that could last years before settlement.

The exact structure of the new company was not revealed, but, according to Robert Klingensmith, vice president for pay television and home video for Paramount Television Distribution, the new company will be treated as yet another buyer of studio product. (Under the Paramount corporate structure all product sold for pay television is under the control of the television distribution arm.)

"What we will do," said Klingensmith, "is carry on business as usual. The new company will be just another licensee." Furthermore, he did not foresee major shifts of personnel from the production companies to the new venture.

It was reported last week that the new venture will be started up with a \$30-million outlay from Getty, but the oil company declined to confirm the report. It is also believed that the film companies will be making minimal financial commitments to the firm.

Stuart W. Evey, Getty's vice president of diversified operations, was cited as the principal mover behind the new company.

According to the arrangements announced, the new venture will not have an effect on the so-called "stand-alone" pay-television systems across the country that do not feed their programming via satellites. Such major over-the-air subscription television services as ON-TV of Los Angeles or Theta Cable there would, presumably, still have early access to the film product of the companies.

ing additional programming hours for Satellite Program Network, advertiser-supported program service whose programming will be drastically reduced, on Comstar D-2. Trouble with Comstar is few cable systems have earth stations aimed at it. To remedy problem and give boost to all programmers on Comstar, **SSS has sent letter to Comstar programmers asking that they join partnership to increase number of Comstar-oriented earth stations.** SSS President Ed Taylor said plans call for each programmer to put up enough money to build 20 earth stations (approximately \$150,000) and submit list of what cable systems it would like to get second earth station. Taylor said that if everybody cooperates, partnership could install 200-300 earth stations within two or three months and make Comstar satellite network "half as viable" as well-established Satcom I network. He said that Comstar programmers would still reach far fewer systems than Satcom counterparts, but if second earth stations were installed at largest systems, four or five million subscribers could be reached as compared with 10 million now reached by Satcom network.

In aftermath of American operation in Iran (page 25) **ABC-TV elected to pull 1978 film, "Crash,"** from its Friday (April 25) movie slot. Network cited story of airplane disaster-rescue operation as "inappropriate for viewing" and substituted repeat showing of "How To Pick Up Girls."

New York state supreme court judge has **dismissed part of \$30 million libel suit against CBS's '60 Minutes,'** because, he said, there was no proof plaintiff's reputation was damaged. Dr. Joseph Greenberg of Great Neck, N.Y., instituted case, over 1976 segment of show concerning diet-pill abuse. Judge is expected to decide this week whether

Greenberg still has case on grounds of humiliation and emotional harm.

Former FCC Chairman **Newton N. Minow** and **Anne Armstrong**, former U.S. ambassador to Great Britain, will serve as **co-chairmen of League of Women Voters Presidential Debates Advisory Committee.** Minow performed same role for league in its 1976 debates. **Lee Hanna**, former NBC News vice president, now serving as director of League's Presidential Forums featuring candidates for Republican nomination, will serve as project director for 1980 debates. League's tentative plan calls for four debates in all—three involving Democratic and Republican presidential nominees and one with running mates ("Closed Circuit," April 21).

Representative James Collins (R-Tex.), member of House Communications Subcommittee, last week introduced legislation that would require that **within 24 hours of any broadcast of kidnapping or hostage-taking situation, report be filed with FCC.** The bill, H.R. 7138, would require networks, affiliates and independents to file report. According to statement on House floor, "The report must contain such information as may be necessary to verify the fairness, accuracy and balance of the broadcast involved; a transcript of the broadcast; a statement indicating whether any money or other consideration was paid for the information contained in the broadcasts, and a statement indicating the extent of the broadcaster's or network's control over the content of the programs." Collins said he was cautious about guarding First Amendment protections in drafting bill, and denied it would impose any government censorship or prior restraint before broadcasting.

It's CBS by a nose

The old prime-time champ makes a comeback, beating out ABC in the last week of the season, winning it all by 10th of a point

CBS-TV, in an upset as startling as when ABC-TV seized prime-time leadership four years ago, retook the ratings crown for the 1979-80 season with a win in the final week. The fierce combat waged throughout the year by CBS and number-two ABC-TV continued through the last hour of the last night, but when the final score was announced last Tuesday by the A.C. Nielsen Co., CBS had won by the equivalent of 76,000 homes.

The final standings for the three networks: CBS 19.6, ABC 19.5 and NBC-TV 17.4. CBS had eight of the top-10 series for the year and took 17 of the 31 weeks of three-network competition. ABC had two of the top-10 regular programs and won 12 weeks. ABC and CBS tied one week. NBC had none of the top shows and won two weeks of the season.

CBS's victory came as a result of a special-studded and series-strong final week of prime time, again demonstrating the network's across-the-board programming power and the ability it showed all season to match ABC stunt for stunt and program for program. Specials dotted the schedules of both networks during the week ending April 20, but CBS handily took the week by 1.3 rating points. It was another replay of the bloody program skirmishes in which the two networks had engaged all season long.

Standings for the final week: CBS 20.7, ABC 19.4 and NBC 13.2. ABC lost the week and the season despite a line-up that included the Academy Awards (33.7/55), an Olivia Newton-John special (26.3/39), "The Sting" (24.9/38) and 30-plus shares for nine regular series.

CBS countered with the two-part *Guyana Tragedy*, which scored 28.9/46 on Tuesday and a 31.7/50 on Wednesday; a *Dukes of Hazzard* special on Sunday, which nosed by ABC's movie special with a 26.0/39; a regular *60 Minutes* (25.4/47), and two series repeats—another hour of the *Dukes* and *M*A*S*H*.

The competition between ABC and CBS had dwarfed NBC since mid-March, and last week was the last network's worst of the year. Its highest rated program (at number 17) was a repeat of *Real People* (19.2/31). Its number-two show was a repeat of *Quincy* (number 27 with 17.5/29). NBC had no other programs among the top-30, and only three of its shows had 28 shares or better.

The 1979-80 season was none too kind to new series. Only two shows introduced this year (and both of those since February) managed spots among the top 10 for the year. ABC's sole spring hit, *That's Incredible*, ranked third for the year, and



How sweet it is. An exultant Bill Paley saluted his troops at a victory party in New York's Four Seasons restaurant last Thursday night (April 24). He told BROADCASTING: "In my judgment the success came as the result of a balanced, healthy, vigorous program schedule with quality casting, quality production and quality writing. Added to this and of prime importance was the fine creative timing given to our product and our scheduling by Bob Daly [president], Bud Grant [VP-programs], Harvey Shepard [VP-program administration] and the other executives of CBS Entertainment. And through it all, I'm proud to say, our news and public affairs broadcasts led the field." Added CBS Inc. President John Backe: "It was a team effort. The CBS/Broadcast Group now has a management-programming team in place second to none in the industry. The players are highly talented, highly professional and highly competitive. We are very proud of them and their solid achievement—Gene Jankowski [president of CBG], Bob Daly, Bill Leonard [president of CBS News] and their strong support organizations." **Meanwhile, out West.** Two nights earlier, the West Coast had its own victory celebration at the Bistro. Pictured there (l-r): Grant, Daly, Jankowski.



Flo, CBS's new *Alice* spin-off, ranked seventh. CBS had three other new series among the top-25: *Archie Bunker's Place* (11th), *House Calls* (14th) and *Trapper John, M.D.* (19th). ABC counted *Benson* at 24th.

Indicative of ABC's problems this season, the network had only one top-10 program that was among that same select group at the end of the 1978-79 season—*Three's Company*, which finished second both years. In contrast, last year ABC claimed six of the top-six shows—*Laverne and Shirley* (first in 1978-79, 42d in 1979-80); *Company*; *Happy Days* (third, 17th); *Mork and Mindy* (fourth, 27th); *Angie* (fifth, 39th), and *The Ropers* (sixth, 74th).

CBS, on the other hand generally moved up: *60 Minutes* (eighth, first); *M*A*S*H* (seventh, fourth); *Alice* (13th, fifth); *Dallas* (40th, sixth); *The Jeffersons* (49th, eighth); *Dukes* (20th, ninth), and *One Day at a Time* (18th, 10th).

Last year, NBC's highest-ranked program was *Centennial* at 28th. This year, however, four of the network's programs bettered that mark: *Real People* (15th); *Little House on the Prairie* (16th), *CHiPs* (18th) and *Diff'rent Strokes* (26th).

Over-all, both CBS and NBC claimed significant audience increases at the expense of ABC. According to figures supplied by NBC, it logged a 2% increase in ratings for the year CBS was up 5% while ABC fell 7%. In regular series, the NBC research department claimed that it was up 9%. CBS was up 6%, and ABC fell 8%.

Demographically, according to NBC, CBS programming appealed to a considerably older audience than did either ABC's or NBC's. Among women 18-49, CBS had a 13.9 rating for this season, up 1% from last year. Among women 50 and over, however, CBS was up 9% with an 18.4 rating. Among 18-49 men, CBS had an 11.5, up also 1%; among 50-plus men it had a 16.7, up 5%.

ABC dropped considerably with the young age group and showed modest gains, largely at the expense of NBC, with the older groups. Although remaining dominant with the 18-49 age group, ABC nonetheless logged an over-all 11% decline there. Its 15.0 rating with 18-49 women was down 13%, and the 13.8 among that group of men was down 7%. It rose 4% among the 50-plus women and men, 14.1 and 14.3, respectively.

NBC rose with the younger group but declined with the oldsters. Among 18-49 women, NBC had a 13.1, up 6%, and among 18-49 men, a 12.1, up 8%. The network fell 8% among older women to 14.3 and 5% among older men to 14.0.

Each network issued its own comments on the ratings last week, and each attempted to explain the numbers in ways reflecting best on itself. NBC noted that it "considers the television season to be 52 weeks long" and called its report "a summary of NBC's performance in the 'formal' 1979-80."

ABC, which premiered a week earlier

than the other two last September, continued to announce ratings reflecting a Sept. 10, 1979, start date for the season. In its 32-week count, ABC and CBS were tied at 19.5 while NBC was at 17.3. The ABC research department also chose to carry the final ABC and CBS numbers two digit points beyond the usual and found its network a 32-week leader with a 19.529 to CBS's 19.510.

"Throughout the television season, ABC has maintained a balanced mix of strong series programming, as evidenced by consistent ratings superiority on four nights of the week—Tuesday, Wednesday, Thursday and Saturday," said ABC's official statement on the season outcome. "With approximately three-fourths of our series programming due to return on our 1980 fall schedule, we are confident of continued success in the 1980-81 television season."

It's 'go' at last on FCC's China trip

Commissioners, wives, staffers head this week for China and meetings there with officials

An 11-member FCC delegation leaves this Thursday for the People's Republic of China where the group will tour telecommunications facilities and exchange views with the Chinese on regulatory politics.

The visit reciprocates a visit by a 10-man Chinese delegation that toured the United States in February and November 1979.

The Chinese chief interests lie in satellite systems for telephone networking and direct-to-home broadcasting, high frequency broadcasting and a follow-up to the World Administrative Radio Conference, to which the Chinese sent several delegates.

The U.S. delegation, headed by FCC Chairman Charles Ferris, will arrive in China as a 17-member delegation from the National Telecommunications and Information Administration leaves. The FCC group, which will be in China until May 16, includes: Commissioners Robert E. Lee, Joseph Fogarty, and Tyrone Brown (wives of the chairman and commissioners will accompany them) and staff members Frank Lloyd, administrative assistant to the chairman; Philip Vermeer, chief of the Common Carrier Bureau; Thomas Casey, the bureau's deputy chief of operations; William Ginsberg, the bureau's deputy chief for policy; Richard Shiben, chief of the Broadcast Bureau; Stephen J. Lukasik, chief of the Office of Science and Technology, and Carlos Roberts, chief of the Private Radio Bureau. Elliot Maxwell, acting deputy for policy in the Office of Science and Technology, went over with the NTIA delegation, and will brief the FCC delegation.

The proposed commission itinerary: In Beijing (Peking), the delegation will meet

Scrambling. Network television news departments went into swift action early Friday morning (April 25) to catch up with the story of the U.S.'s aborted rescue attempt in Iran, and its aftermath. NBC News was credited with breaking the story with a three-minute TV bulletin at 12:57 a.m. NYT. CBS followed at 1:18 and ABC at 1:21.

ABC devoted a West Coast special edition of its late-night *Nightline* program to the event. The 20-minute report featured on-scene reports from the White House (Sam Donaldson), the State Department (Barrie Dunsmore) and Tehran (Bob Dyk). (The broadcast customarily goes to the West Coast on a delayed basis.) The special was anchored by Ted Koppel, who stayed on the story with his colleagues all night. An exclusive ABC interview with Iranian Foreign Minister Sadegh Ghotbzadeh was broadcast on *Good Morning America* Friday morning. All three networks were on at 6:30 in readiness for President Carter's 7 a.m. announcement.

Israeli State Radio claimed the initial scoop. It said a shortwave operator, Micky Ghorus, monitored the military operations as they occurred, and relayed the information to the network.

with the minister of posts and telecommunications, Wang Zigang, who is responsible for the operations of telephones, telegraph, telex, facsimile services, international cables, satellite communications services and the mails. Zigang has responsibility for upgrading China's communications to meet its present 10-year plan, begun in March 1978. They will also meet with other post and telecommunications directors in the Department of Foreign Affairs and the Department of Science and Technology.

The delegation plans to visit the Chinese Central Broadcasting Administration, the central government organ for broadcast communications in China. Zhang Xiangshan, the director, led a delegation to the U.S. in November 1979 to visit U.S. broadcasting-related agencies, organizations and corporations.

Radio Beijing, which broadcasts in 367 languages totaling 140 hours per day, will also be on the tour in Beijing, along with the Chinese Academy of Sciences, Television University and Xin Hua She News Agency.

The delegation will journey to Shanghai to visit the Shanghai administration office of the Ministry of Posts and Telecommunications, the Shanghai Broadcast Administration and the Shanghai Institute of Computer Technology.

The delegation plans stopovers at Hawaii, Japan and Hong Kong. It is due back in the U.S. May 20.

The trip is costing the government \$37,000 and the commissioners \$3,000 each for wives.

House and Senate conferees agree on FTC legislation

Heavy White House pressure helps bill along; 'two-house veto' would be imposed; children's advertising case could go on

House and Senate conferees, with a nudge from President Carter, last week approved language that may finally, after three years, provide the Federal Trade Commission with authorizing legislation.

Last Thursday, Carter met with nine conference committee members, and once again the President threatened to veto any bill that would seriously weaken the FTC. That evening, House conferees approved a package sent over the previous week by Senate conferees.

Among other things, the bill would impose on the commission a "two-house veto," rather than the controversial one-house veto that the House had been pushing for. In addition, the bill would suspend, for the life of the legislation, the FTC's jurisdiction over "unfair" advertising, meaning that the commission could promulgate rules relating only to false and deceptive advertising.

The last provision, however, would not automatically kill the FTC's children's advertising inquiry, which has been exploring the possibility of restricting, and in some cases banning, TV advertising aimed at children, on grounds it is unfair. Under the compromise language, the inquiry record could stand, and the inquiry could continue.

There were reports late last week, however, that intense lobbying was going on to have included report language that effectively would terminate the proceeding. But the White House was attempting to counter the lobbying. Top presidential advisers made it clear at the Thursday meeting that they would regard as unacceptable any attempt to take away, through report language, the provisions outlined in the statutory language.

The schedule for completion of action on the legislation is still uncertain. The House-Senate conferees are expected to meet early this week, but as of late Friday there were still some matters that remained in dispute.

Another final problem still remains. The FTC's temporary funding runs out this Wednesday (April 30), and if the authorization issue is not resolved, Congress will either have to approve another continuing resolution—which some members have said they would be reluctant to do—or let the commission operate without funds in the hope that an authorization would be forthcoming. But Congress has reached its budget ceiling, which means that the \$28 million available to the commission for the rest of the fiscal year will not be available unless a resolution raising the ceiling is approved.

Pennsylvania politicking

Carter and Kennedy continue their fight for the nomination with swipes at each other; Bush spends a bundle and concentrates on issues with Q and A sessions

There are different ways of determining in advance the importance of a presidential primary election. Political professionals have their ways, and media watchers theirs. And the media watchers had no doubt Pennsylvania was important. On the Friday before the primary, President Carter invited Westinghouse Broadcasting journalists, including the anchors for the group's Pittsburgh and Philadelphia stations, in for a half-hour interview. And CBS's Walter Cronkite left New York to perform as a campaign correspondent in Pennsylvania—a correspondent who managed to work exclusive interviews with Carter and his opponent, Senator Edward M. Kennedy, into a piece for the evening news. That's the way it was before the Pennsylvania primary. Very heavy.

George Bush demonstrated the importance of the contest as well. In a desperate roll of the dice he bet half of the \$1 million budget for Pennsylvania on a media campaign in what proved to be a successful effort to beat Ronald Reagan in the Republican primary's popular vote. (Reagan walked off with most of the delegates, but that's a matter for the political experts to explain.)

Perhaps as significant as the extent of the effort was the approach Bush took in the paid time. No more was he image-maker Robert Goodman's "the American eagle," a man of glamour and destiny, if a little light on the issues. Not only were the spots issue-oriented, but the campaign sank about \$250,000 into half-hour "Ask George Bush" town meeting-type programs. He appeared in four that were carried live by a total of nine stations in three markets—and then were seen on tape on another 17 stations across the state.

Speaking of paid time, there were Carter and Kennedy slugging it out in you're-another type ads. Carter's Jerry Rafshoon had crafted a series of commercials featuring men and women on the street who offered their considered views of Kennedy: "I don't think Kennedy is qualified to be President." "I don't think he has any credibility." "I don't believe him." And so on went one. Kennedy's current television producer, David Sawyer, returned the compliment with spots characterizing Carter as a man who simply keeps his fingers crossed in the face of inflation, high interest rates and even foreign affairs while Kennedy "fights until the job is done."

Kennedy also relied on celebrities to put the knock on Carter. Carroll (Archie Bunker) O'Connor, in one spot, predicted "Jimmy's depression is going to be worse than Herbert's"—Hoover, of course. Then he did what he could—subtly, how-

ever, to offset the badmouthing of Kennedy's character that is the staple of the Carter commercials: "I trust Ted Kennedy. I believe in him. In every way, folks."

So Pennsylvania voters had reason to believe they were participants in a major political event. And they were. As the political experts kept telling them, Kennedy and Bush needed wins to keep their campaigns alive. Both did win—but Kennedy by so narrow a margin that if the networks were still covering the primary on Friday their anchors would have said it was "too close to call."

CBS did call the contest—for Kennedy—shortly after 9 p.m. on Tuesday.

It proved an awkward declaration. "Early precincts gave us an unexpected lead for Kennedy, so we said he won," Ernest Leiser, CBS vice president for special events and political coverage, said later. But neither of the other networks called the contest there. And an hour and a half later, after CBS analysts had examined additional results, the network took back its call; it was no longer sure. By 11:30 p.m. Cronkite was reporting that Kennedy appeared to be the winner but that the victory was not certain.

If there was a sign that Carter was worried about the Pennsylvania primary, it probably was given when White House deputy news secretary Patricia Bario called Jerry Udwin, Westinghouse bureau chief in Washington, at 6 p.m. on Thursday,



Cronkite and Carter, and the President with KYW's Dick Sheehan and KDKA's Bill Burns



April 17, to say that he and correspondents for Westinghouse's KYW-TV Philadelphia and KDKA-TV Pittsburgh could have a half hour with Carter the next day at 2:30 p.m. The only other time local television correspondents interviewed the President in advance of a primary was when New York City stations were invited down. Carter lost the New York state primary, too.

Udwin had submitted a request for an interview weeks earlier. And as he was leaving the White House on the 17th, after attending the President's late-afternoon news conference (which media watchers took as another sign that Pennsylvania was important), Udwin reminded news secretary Jody Powell of the request.

Westinghouse mined a considerable

amount of material from Carter's question-and-answer session with Udwin, KYW-TV's Dick Sheeran and KDKA-TV's Bill Burns—everything from short pieces for the evening news programs for KYW and KDKA radio and television to the complete interview.

But it was Cronkite's appearance in Pennsylvania that really made the primary seem special to the state residents. He had joined the press following Kennedy on Sunday, and when the crowds saw him, as they did in Erie, when he left the Kennedy plane, they greeted him with excited cries of "it's Walter; it's Walter."

Willson had preceded Cronkite to Pennsylvania, as he does on Cronkite trips into the field, to gather information for his use. (That's another thing that sets Cronkite apart from other reporters; he has his own advance man, even though, in the Pennsylvania trip, he was joining two CBS correspondents and crews already accompanying Kennedy.)

Cronkite interviewed Kennedy in Pittsburgh on Sunday morning, and followed the campaign the rest of the day. In Erie, he met Vice President Walter Mondale performing his surrogate role for the President. Then on Monday, he covered the massive Kennedy rally in downtown Philadelphia. Then things got hectic.

Cronkite broke away from the rally at 12:45 p.m. to rush to the airport where a chartered Learjet flew him and his crew to Washington for a 2:30 p.m. date with the President.

The request for the interview had been

made on Tuesday, and it wasn't until Sunday that Powell called to say it was set. Not even Cronkite gets much advance notice, apparently. But the White House made one concession; it moved up the time of the interview from late afternoon in order to accommodate Cronkite's schedule. He wanted to be back in New York by 5 p.m. in time to do the evening news broadcast, and he was—after scripting his piece in the White House and doing a standupper on the lawn.

To some who watched the show, Cronkite, at 63 and one of the most trusted and best liked men in the country, if the polls are to be believed, is too much a personality to do a campaign story. "It was like two heads of state talking," said one viewer of Cronkite's interview.



FIFTEEN YEARS AGO 1010 WINS BEGAN TO ENLIGHTEN

Since 1965, it's been our commitment to inform. And we'd like to thank you for sharing that commitment with us.

That year, 1010 WINS became the first all-news radio station. It was also the year of the first NYC blackout.

During that crisis, WINS ranked #1 in attracting listeners*

Then came 1966, and our intensive coverage of the first major NYC transit strike.

In '69, two miraculous events happened. Man landed and walked on the moon. And the Mets landed the pennant.

In the '70s, WINS was keeping New York up-to-the-minute during the Cambodian crisis. Watergate. And the Bicentennial.

When Blackout '77 struck, history repeated

NEW YORK

itself. More people tuned in to 1010 WINS than to any other radio station**

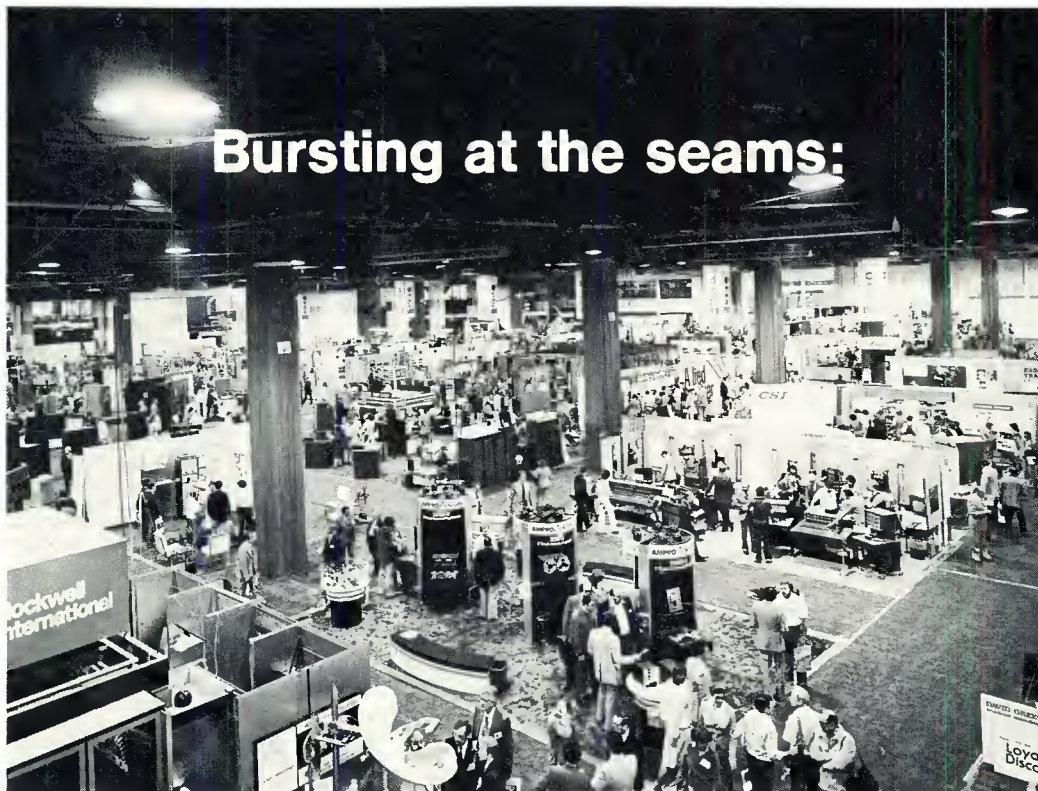
April 1, 1980 was the same story. More New Yorkers listened to WINS for transit strike information than to any other station***

Over and over again, New Yorkers are showing how much they need, and want, all-news radio. And not just during crises.

1010 WINS is the place where our listeners turn for local news. National and international events. The latest weather reports. Sports action. And for finding out the best traffic routes.

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1010 WINS NEWS RADIO
MAKE IT WORK FOR YOU



The NAB's equipment marketplace

Las Vegas show fills nearly every available square foot, and exhibitors are seeking more for next year; hardware displayed this year emphasizes refinements

This year's National Association of Broadcasters equipment exhibit at the Las Vegas convention center was so big that—literally—it can't get any bigger. A total of 408 exhibitors filled 198,985 square feet of booth space in the sprawling Las Vegas Convention Center.

Both the number of exhibitors and the space they staked out were far greater than the figures for last year's Dallas show, which attracted 330 exhibitors squeezed into just 147,000 square feet.

Despite the hugeness of this year's show, there is already pressure to make it bigger next year. Edward Gayou, the exhibit organizer, said that as this year's exhibit was being broken down—a process that took two-and-a-half days—companies were coming to him with demands for more space next year.

But Gayou's problem is that he has no space to give them. Next year's show will be held in the same venue, and Gayou said that it should have been obvious to all there this year that there's little room to

grow. Gayou said that if the demand is great enough "it may mean the exodus of eating facilities from the convention hall."

Gayou was pleased with the way this year's show went, from both a business and an esthetic perspective. The vendors he spoke with were all pleased by the traffic and the presence of broadcasters with money in hand. Gayou also commented on the openness of the booths, which reflected recent rules designed to rid the exhibition of the "fortress complexes" some companies have built in the past. "It was a beautiful show," he said.

As at last year's show, no major attractions monopolized the buyers' fancy. Still there were plenty of innovations and improvements to attest that broadcast technology is far from stagnant.

The most obvious products were the biggest—helicopters and satellite earth stations—but most of them were placed outside. The proliferation of ENG equipment continued unabated, and there were the usual helpings of new cameras, transmitters, audio and video processing equipment, videotape recorders and all the other contrivances that make a broadcast station go.

RCA had its expansive booth full of new products and services. Its main attraction

was the new TR-800, type-C, one-inch videotape recorder. With it, RCA enters the one-inch race but with some features that should make it immediately competitive.

The RCA unit incorporates microprocessors that allow control of its video, sync and audio channels from one control center. The TR-800 also can be controlled remotely.

The capabilities of the machine are enhanced by optional devices that RCA also introduced at the show. The TBC-8000 time base corrector employs four times subcarrier sampling and a 10-line correction window. When used in unison with another new RCA product, Supertrack, RCA claims the TR-800 can produce broadcast quality pictures in reverse or still frame. RCA said that the multirate video controller gives the TR-800 "instant replay" capabilities, obviating the need for a slow-motion machine. An additional editing capability to those that are built into the basic machine can be had with the Super Search Editing (SSE) option. The SSE includes nine independent search-to-cue points, keyboard entry and playback control, and a store-direct mode.

The AE-800 editing system that is built

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A-2 Length	Net	AUDIO
Empty	\$2.40	\$2.02
20 sec.	3.14	2.65
40 sec.	3.21	2.71
70 sec.	3.29	2.77
100 sec.	3.64	2.87
2.5 min.	3.77	2.98
3.5 min.	3.94	3.11
4.5 min.	4.10	3.23
5.5 min.	4.28	3.37

AA-3 Length	Net	AUDIO
20 sec.	\$4.30	\$3.37
40 sec.	4.41	3.45
70 sec.	4.52	3.52
100 sec.	4.67	3.64
2.5 min.	4.86	3.80
3.5 min.	5.05	3.94
4.5 min.	5.26	4.13
5.5 min.	5.49	4.28

300 Series

Length	Net	AUDIO
Empty	\$2.61	\$2.04
20 sec.	2.94	2.49
40 sec.	3.00	2.54
70 sec.	3.10	2.62
100 sec.	3.20	2.71
2.5 min.	3.37	2.85
3.5 min.	3.56	3.00
4.5 min.	3.76	3.16
5.5 min.	3.94	3.32

Master Cart

Length	Net	AUDIO
Empty	\$2.81	\$2.25
20 sec.	3.54	3.05
40 sec.	3.60	3.10
70 sec.	3.70	3.18
100 sec.	3.84	3.29
2.5 min.	4.01	3.44
3.5 min.	4.21	3.60
4.5 min.	4.39	3.74
5.5 min.	4.60	3.92

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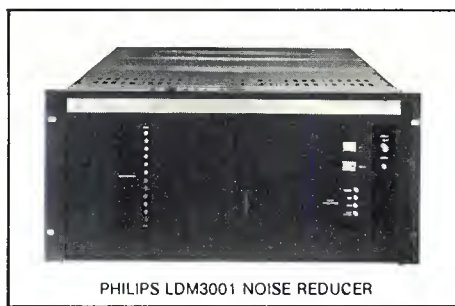
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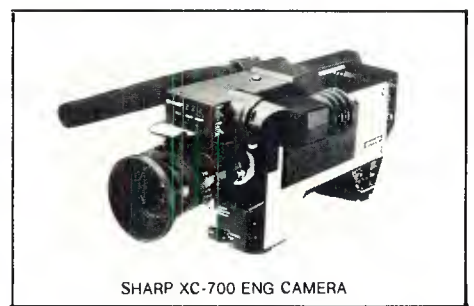
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RCA TR-800 VTR



PHILIPS LDM3001 NOISE REDUCER



SHARP XC-700 ENG CAMERA



LPB CITATION AUDIO CONSOLE



JVC RM-82U EDITING CONTROL



QUANTEL DLS6000 DIGITAL LIBRARY SYSTEM

into the standard TR-800 will interface with RCA's TR-600 two-inch quadruplex machine and its TH-200 one-inch machine, a Sony product that RCA has been marketing.

RCA had no new color cameras for the show, although it did add a few bells and whistles to its sophisticated, fully automatic TK-47. The difference between the old and new versions is that the TK-47EP, as the new one is called (EP standing for extended performance), is equipped with 30 mm, diode-gun, lead-oxide tubes, whose narrow angle scan improves resolution, particularly in the corners.

(The TK-47EP as well as the other cameras in the RCA line were demonstrated outdoors on the lawn in front of the convention hall. According to RCA, the outdoor demonstration was intended "to show how the cameras respond under uncontrolled lighting and other ambient conditions faced in field operations." Those drawn to the demonstration, however, didn't get a chance to see the cameras operate under any but the best conditions as the bright, steady Las Vegas sun illuminated perfectly the Indian village scene RCA set throughout the convention.)

Back inside, within the confines of its booth, RCA was showing a prototype of a digital CCD camera. Although the picture was crude in comparison to the state-of-the-art studio and ENG cameras RCA also was demonstrating, the picture was remarkably good (BROADCASTING, April 21).

RCA also had two new transmitters on hand. The TTG-50H, a 50 kw high-band,

VHF television transmitter, rounded out its line of G-series transmitters introduced at the NAB last year. Like others in the line, the new transmitter is all solid state, except for the final visual and aural amplifier tubes.

Hitachi had the other new one-inch VTR at the show. It features front-access electronics and a transport system in which the oxide side of the tape touches only the audio and visual heads and none of the guides.

Hitachi also demonstrated its answer to the CCD camera, the metal oxide semiconductor (MOS) camera. It has all the attributes of the CCD camera and, according to Hitachi spokesman Tom Califano, provides the "highest picture resolution to date of all the experimental solid-state cameras." He added that production models of an MOS camera are at least a year or two away.

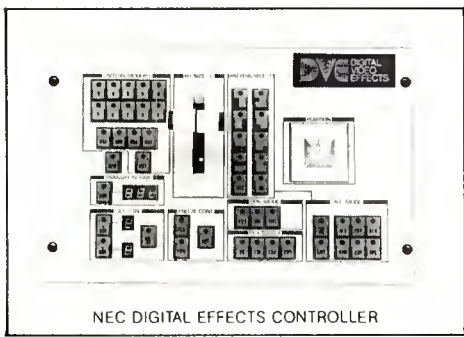
Califano said that Hitachi, with the introduction at the show of the SK-91, now has the lightest ENG on the market. The new camera weighs just nine-and-a-half pounds and costs \$37,000. Hitachi also displayed its top-of-the-line, computer-assisted SK-100 studio camera and its new HR-100 one-inch portable VTR.

Thomson-CSF Laboratories' booth

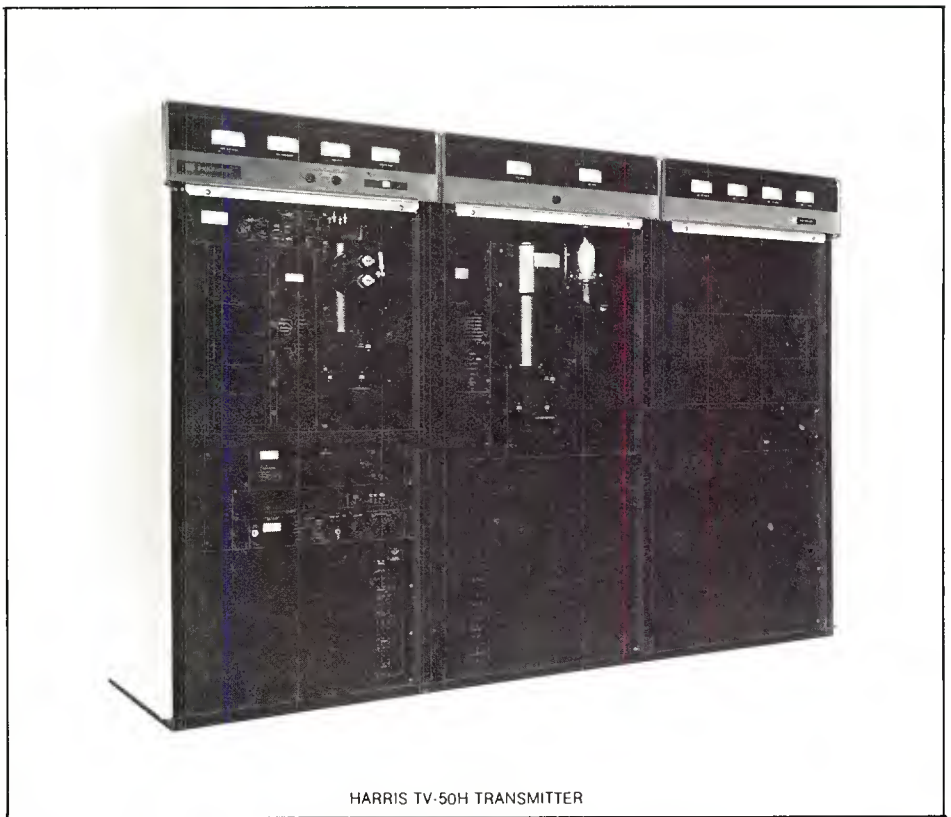
grew quite a bit since the Dallas show, and some of the room was needed to display a couple of new cameras. Capping the company's camera line for the immediate future will be the TTV-1525 studio camera. Thomson also added the smaller, mid-priced TTV-1650.

Ikegami also had a new line of color cameras. But most were improved versions of cameras seen before. What was new was the EC-35, a self-contained, electronic field production camera with two-third-inch diode gun tubes and built-in microprocessor control. Also new was the TKC-970 film chain camera. The improved versions of the HL-790 and HL-78 were seen at the SMPTE convention last October in Los Angeles.

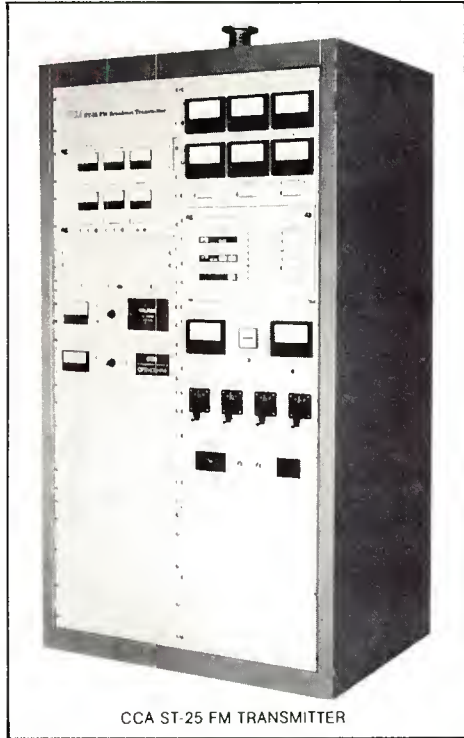
Introducing a dozen new products at the convention, Philips Broadcast Equipment Corp.'s display booth was highlighted by the showing of an improved LDK-25B top-of-the-line studio camera and its triax field production counterpart, the LDK-58. The cameras incorporate new developments in tube design with matching, interchangeable highlight handling circuitry; a new contour system offering both in- and edge-of-band contour control; improved signal-to-noise performance, and other design improvements. As a result of



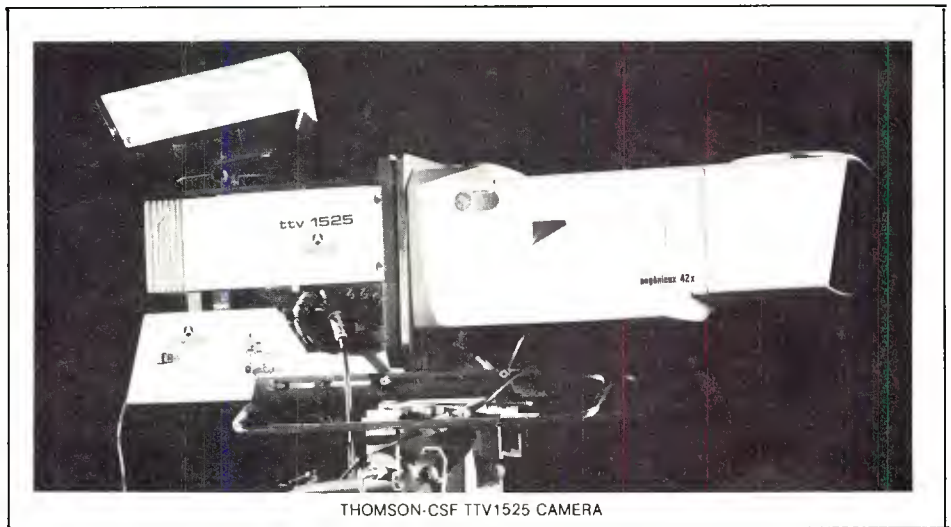
NEC DIGITAL EFFECTS CONTROLLER



HARRIS TV-50H TRANSMITTER



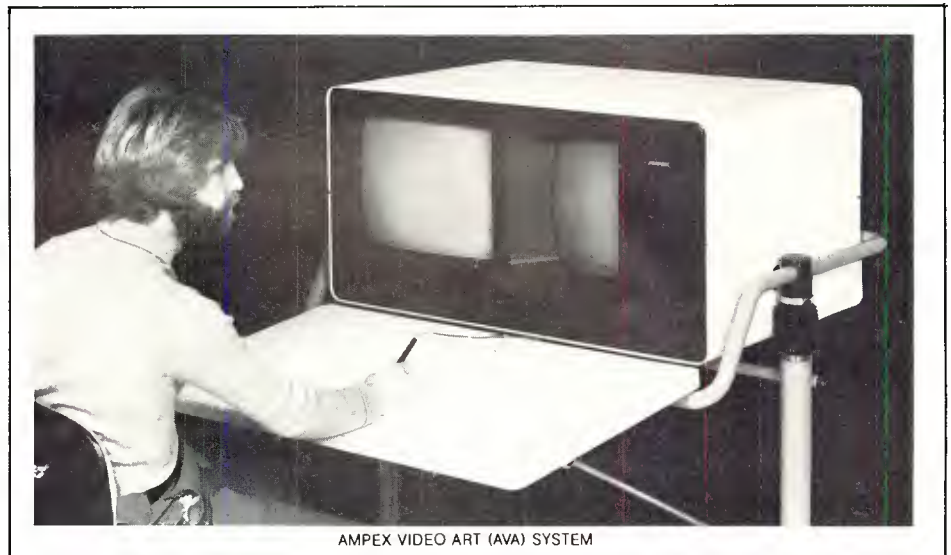
CCA ST-25 FM TRANSMITTER



THOMSON-CSF TTV1525 CAMERA



PANASONIC AU-A70 EDITOR



AMPEX VIDEO ART (AVA) SYSTEM



SONY BVE-1000 EDITOR

the modular design of the new cameras, the improvements can be retrofitted into existing LDK-25 and LDK-5 cameras.

Philips also showed its new LDM3001 fully digital automatic noise reducer that will process signals with noise reduction at the optimum level without operator supervision.

Toshiba Broadcast Electronics Systems showed its new microprocessor-controlled PK-40A studio camera, which uses three one-inch diode-gun tubes in a small (18-inch by 10-inch by 18-inch) camera head. The complete system includes the camera, a self-contained monitoring package, a computerized control unit featuring video processing equipment and memory units and digital set-up control panel programmable for automatic operation.

Sony Video Products Co. showed the first two pieces of its equipment to be manufactured at its new plant in Palo Alto, Calif. The DTR-1100 dynamic motion controller is designed for use with the company's type-C BVH-1100 one-inch video tape recorder and is used to vary the speed of playback from twice normal through still to one-fifth reverse. It is designed for use for sports coverage as well as post-production special effects.

The other American-made Sony product was the BVE-1000 editor, a two-machine editor that automatically selects correct line standards (based on reference sync) and allows edit points to be marked and executed using only visual information on monitors.

Sharp Electronics Corp. had one of the most discussed products on display—a \$12,000 electronic news gathering camera. The XC-700 features three saticon tubes, prism optics, auto white balance with memory, "I" and "Q" encoder, color bars, "H" and "V" enhancement, dynamic beam optimization and a number of other features that Sharp claimed are generally found on cameras costing \$25,000 or more.

NEC of America unveiled its new DME (digital mixed effects) control system that offers full-frame synchronization, basic digital video effects and programmable control. The company also showed a new portable helicopter relay system, the TVL-400, as well as what may have been the most futuristic piece of equipment of the whole show—a TAKS-1000 switcher equipped with NEC's Connected Speech Recognition System (CSRS).

The CSRS allows a director or producer to command the switcher using up to 80 prearranged voice commands "using any dialect or a normal spoken language." The system consists of a lightweight, noise-canceling microphone, connected speech-recognition terminal, visual display and a remote control terminal.

NEC also announced at the convention that the CBS-developed Actiontrak had been licensed to it for sale. Actiontrak is a special effects device that creates a multiple-image display of moving television images. It was first used by CBS Sports during coverage of the 1978 National Football

League championship game.

Ampex Corp. also had a CBS-developed piece of hardware—the \$190,000 Ampex Video Art (AVA) system that permits a graphic artist to create original art on a video screen. The basic system offers 256 colors and nine type fonts.

Bosch-Fernseh showed a sophisticated FDL 60 telecine that featured charge-coupled device line sensors. First demonstrated at Montreux last spring, the \$220,000 machine features an electronic line sensor with 1,024 picture elements (for the 525-line NTSC system), full-frame scanning without line interlace and digital full-frame storage, enabling the film transport to be continuous and provide for fast rewind with full-size color pictures.

Among the high-cost items at the NAB, Harris Corp. introduced a new line of high-band VHF transmitters—the TV-H series in 50-, 35-, 25-, 15- and 10-kw configurations. All feature a solid-state exciter-modulator. And for radio, CCA Electronics Corp. had a new, single-tube 25kw FM transmitter—the ST-25. Designed for enhanced operational economy, the single power amplifier tube (a high efficiency VHF tetrode) cuts down on tube replacement costs and power consumption.

Panasonic's recently formed Video Systems Division, was, like JVC (see below), making a grab for a piece of the three-quarter-inch videotape action which Sony has had much to itself. Panasonic's editing system consists of three new machines—the AU-700 editing recorder, the AU-A70 programmable editing controller and the AU-J10 multisource adaptor.

The direct-drive recorder, Panasonic said, features individual time code track, flying erase head, frame servo, horizontal phase adjustment and the ability to perform frame-by-frame edits. Panasonic said that when coupled with the AU-A70, the recorder can be advanced field-by-field. The AU-J10 interfaces one or two source players with the editing recorder.

Panasonic was also attracting attention with a new line of ENG cameras. The most sophisticated and costly is the AK-760, whose heart is three diode-gun plumbicon tubes and eye is a f/1.4 high-transmission prism optics system. The camera and its one-and-a-half-inch viewfinder draws just 24 watts.

Cheaper is the AK-710, equipped with three plumbicon or saticon tubes and high-index prism optics. Less expensive than the AK-760, it gives up some signal quality. Its signal-to-noise ratio at 52 db is two points lower than the AK-760's and its horizontal resolution at center is 500 lines as compared to 600 lines.

Panasonic's recently formed Audio Division was also at the show with its new product line that now includes mixers, turntables, two tone arms and four directional cardioid microphones.

Another challenger in the three-quarter-inch market is JVC. It showed for the first

time at the NAB its Tape Handlers series of machines and claimed that with its equipment a broadcaster could put together a professional-quality editing system for under \$10,000. According to JVC spokesman John Bailey, the basis of the system is the CR-8200U VTR, which he said features a newly designed transport that relieves "the technical jitters." Bailey said that the CR-8200U, used in conjunction with the CP-5500U VTR and the RM-82U, an automatic editing control unit, forms the low-cost editing system.

3M Broadcast Products Division improved its TT-7000 one-inch VTR by offering the Automatic Track Following (ATF) option. The recorder, with the aid of ATF, can now play back in slow motion and its speed can be precisely controlled.

In the realm of video effects, the Grass Valley Group was showing its new MK II digital video effects device. In addition to providing all the effects that have essentially become industry standards, the MK II DVE includes a built-in E-MEM effects memory system, a digital noise reduction system and CBS's Actiontrak.

MCI/Quantel also showed its top-of-the-line effects machine, the DPE 5000 Plus. The unit is capable of manipulating five images simultaneously. Although it was new for the NAB, the machine was demonstrated at the SMPTE television conference in Toronto in January and was used extensively by ABC at the winter Olympics. In its Hilton hotel suite, MCI/Quantel was also demonstrating a new effect the company plans to offer as an option on the DPE 5000—turning the image in a complete circle at variable speeds.

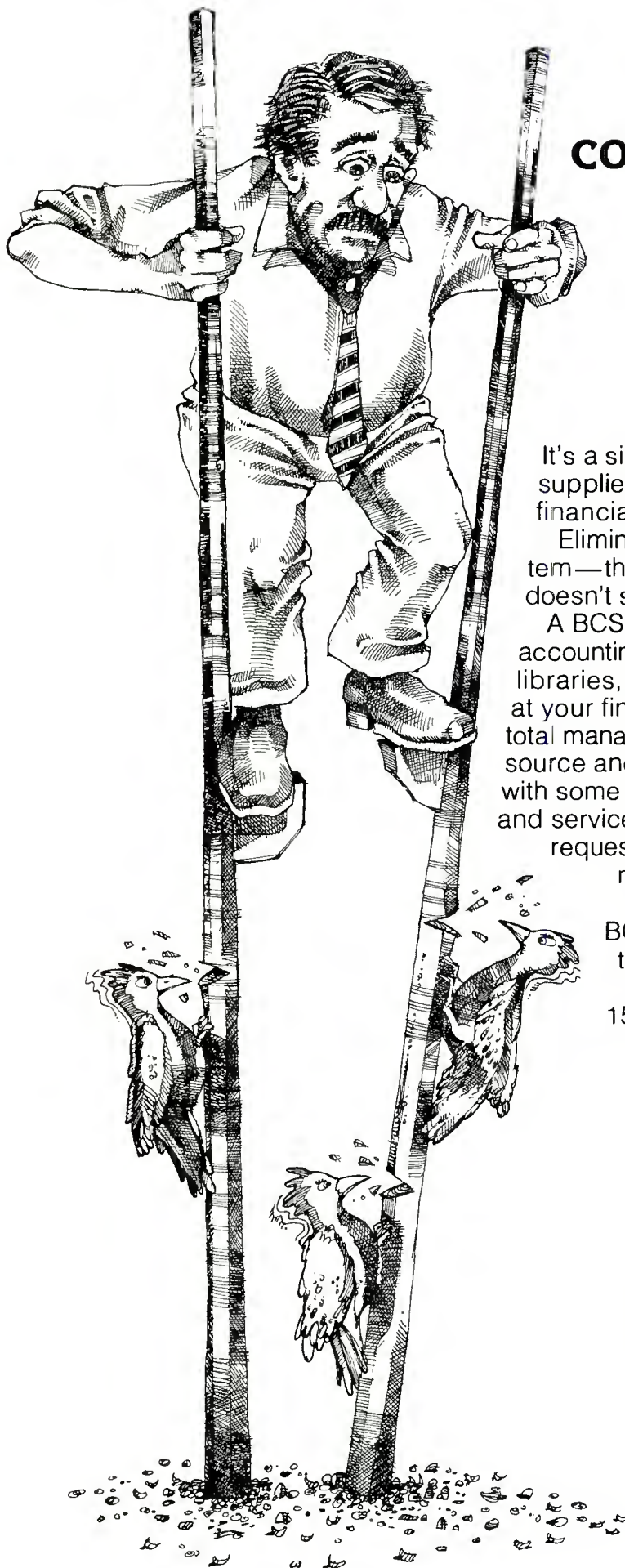
MCI/Quantel also introduced its DLS 6000 slide library system. Using Winchester disk drives, the DLS 6000 provides a store of 340 electronic slides that can be resized, repositioned and combined with one another electronically.

Radio engineers cited Continental Electronics' new 317C-2 50 kw AM transmitter as a convention highlight. Designed to be compatible with any AM stereo transmission system, the 317C-2 is the latest refinement of a transmitter first introduced in 1968. Its construction features a screen-impedance modulation technique to achieve both high performance and high efficiency.

Radio studio equipment cited by the engineers included Pacific Recording & Engineering Corp.'s Tomcat cartridge machine. Its audio electronics are constructed on double-sided circuit boards which feature ground-plane shielding for low noise and reliable performance in adverse RF environments. The circuitry is a combination of discrete and integrated designs, and the machine's logic is managed by an 1802 CMOS microprocessor.

The RKO Radio Network purchased the entire first production of the units. The network bought 95 recorders at a cost of \$3,990 each. The individual playback units sell for \$1,945 each.

McMartin highlighted its new BFM-8000 exciter at the show. The exciter



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could not operate with the system.

And the FCC is sitting there, you know, and everybody's sitting there wondering whether this is "Alice in Wonderland" or what.

Have the equipment makers been waiting off for that decision?

Kanner: They have, and they're in shock, too.

Ruscitti: Many of them were less well prepared for that decision than we were.

Do you think radio would have been better off if the FCC had adopted all five?

Cohen: No.

Ruscitti: Absolutely not.

Kanner: No, absolutely not. But as far as I'm concerned, anything but the Magnavox would have been OK. I'm not promoting Kahn only because I tested it. I'm sure Harris theoretically looks very good, Motorola looks very good, and I would have been very pleased [with either]. I would have been able to modulate 100% and on and on.

It's amazing. There seems to be such a consensus among the engineers—a spontaneous consensus, if there is such a thing.

Ruscitti: And I was intrigued at the meeting this morning with the commissioners. They seemed to be under the impression that we were all delighted with this gift they had presented us before the NAB convention, and they were astonished at the negative reaction. They were totally dazzled by the negative feedback from the engineering community. They were not expecting that. I don't think any of them are aware of the technical limitations that we're all concerned about in the Magnavox system.

Kanner: AM stereo could be a wonderful medium, and it could have been very close to FM stereo, and I think it could have saved us.

Cohen: I agree with Bob. You know, what I was looking for—I don't think that stereo per se is all that magnificent. We had to have it, but what I was looking forward to and I think most of the engineers were is improvement in AM receivers.

It was a little bit—to draw an analogy with color television—like the introduction of color television, which was the greatest thing that ever happened to black and white because all the transmitters had to be so improved in order to transmit color satisfactorily that all of a sudden we had beautiful black and white that we never had before.

In this case our AM transmission has much more in it than hardly any of the AM receivers can handle. So we need the improvement here. We need the improvement on the receivers, and that's why we're looking to AM stereo to bring us a new generation of receivers that had the aural quality so that, as Bob says, it would sound more like the kind of thing that you expect in FM.

Ruscitti: One of our hopes in pursuit of AM stereo was that a system would be adopted that would lend itself to a receiver design that would have greatly reduced distortion, much better receiver performance all around. It's called synchronous detection. And it's worth noting that the Magnavox system is the only one of the five that cannot be synchronously detected.

Can we find something positive or exciting to say about the state of the art in

radio engineering at the moment, AM stereo aside?

Ruscitti: Along the lines of what Jules was saying a moment ago, the advent of stereo is forcing everyone from the source material suppliers through the transmitter manufacturers and the receiver manufacturers to pay attention to quality sound.

Is that evident on the floor now?

Ruscitti: I've seen an awareness of audio performance among the transmitter manufacturers that I've never witnessed before.

Kanner: I mentioned the Continental thing earlier. I think before you got here. Ted. But I'd like to say that the AM stereo situation has triggered an awareness throughout the entire air chain, including the antenna. Now, this is something that's really startling. The broadcaster has never realized before the



Cohen

limitations of the antenna in transmitting a high-fidelity signal, and now the broadcaster is aware. He's looking at his entire building block, his entire air chain, and he's saying, from microphone all the way up to the antenna, "What do I need to do to produce the full-frequency stereo signal?" And so they're doing a lot of work now in terms of broadbanding antennas to pass high frequencies, and that's something that was unheard of four or five years ago.

And I'm looking at transmitters now with overshoots and intermod—different methods of measuring types of distortion. Intermodulation distortion, I had mentioned earlier, is something that was never a specification up until two or three years ago.

Are you going to buy AM stereo equipment this year?

Ruscitti: We have to. Competitively there's no question.

Even though it pops?

Ruscitti: Our position, and I'm sure this is one that we share with many others, is that competitively we need to be on early with AM

stereo. We need the promotional advantages of being able to say "We're stereo" on the air. But if we get it on the air and it degrades the mono performance in actual field operation as much as it seems to have in the tests that they've conducted, I think we'll be very early in pulling the plug on our stereo.

Cohen: And if you can't run up to 100% in negative modulation and 125% in positive modulation because now you're a pioneer in stereo, I think it's going to hurt the station.

Kanner: I have spent 15 to 20 years building processors. I'm in charge of audio for the stations, and that's all I do in addition to my other duties is to work on audio processors to make an AM radio station sound good—and FM as well—but AM primarily because you're making up for deficiencies in receivers. I have worked so many years, and so many people have, and now we're taking that 10 kilohertz bandwidth. We're going to reduce it to 9 kilohertz. We won't be able to help that because of the spacing. But then we're going to reduce that still further, to five or four. What was the point in broadbanding the antenna? What was the point in all of these fancy changes with the transmitters if your frequency response is limited by the system itself, right off the bat?

So there is one other thing, of course, that I don't overlook, and that is, given the system—and this is my final hope—given the system, as bad as we think it is, hopefully there'll be enough people that will put their minds together and perhaps make it better.

Don't you think that the commission can be turned around?

Cohen: Sure, it can.

Kanner: The problem with that is, it may take years.

Cohen: It's going to take years, believe me.

Kanner: AM can't wait years.

Cohen: FCC Commissioner Bob Lee said that they'd been getting a lot of flak on their decision, and maybe they have made the wrong decision, but "let us know." And there's always a possibility of reconsideration. There's not the slightest doubt in my mind that we don't have the last word by any means. We, of course, don't have any order at all yet. The commission has not in fact adopted anything. They've just told the Broadcast Bureau to go back and write up the order for granting it to Magnavox. Once that is out, then we're going to have proponents of the other systems, and maybe others like Bob here from the operating side, who will force reconsideration. So I tell my clients not to be too sure that it's going to be Magnavox.

Bob Wold, do you have an opinion in this area?

Wold: This doesn't really focus on the kind of services our company gets involved in. You know, we take our cue from the local radio station broadcaster, and the AM stereo issue is not one that's affecting us right now. I think down the road it will.

I bet that stereo signal would.

Wold: Well, in the transmission area we see that, when AM stereo becomes the standard, whatever standard is finally agreed upon, it will have an effect in terms of what the broadcaster needs in the way of his remote transmission,

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drastically, not just in terms of its inner city lines but within each market; they're pulling that stuff up left and right.

Ruscitti: Becoming less cooperative.

Wold: Right. Less cooperative, tractable, I pull my hair out on that every day because I have to try to get AT&T to work with the satellite carriers, and that's, you know, an ungodly task. And they're less and less into the broadcast medium. So I think microwave's going to be an answer there.

Kanner: Well, my problem is simply the situation in trying to get a signal into remote areas. Los Angeles has Mount Wilson for its TV and FM transmitters. Now, to lease a phone line from the phone company, the path of that phone line is incredible. It goes halfway across town, loops in and around, and by the time it gets there is quite a problem in terms of phase and fidelity. And that is why 99% of the broadcast stations up there use a direct microwave feed from their studios with a dish pointing right up to Mount Wilson where there's a receive dish.

Is there anything exciting going on in that area from an equipment point of view—development of more sophisticated microwave equipment?

Ruscitti: If I can footnote something that Bob said—it doesn't answer your question. In lots of cities in the present allocation scheme there simply aren't sufficient frequencies available for everyone in radio who wants to use a microwave studio-to-transmitter link. And there's a movement under way to petition the FCC for additional frequency allocations for just that purpose.

Well, what about the equipment?

Ruscitti: I don't see anything striking.

Kanner: It could be better. There's one that employs some digital properties, but I haven't gone over to see it yet.

What about studio equipment?

Kanner: That's a new step on the floor. You're employing new chips, these small integrated circuit amplifiers of the new types that are faster and have better response and so on. And so the specifications of the equipment have reached the point where it's just mind-boggling. Years ago we looked at distortion numbers of a few percent. Now we're looking at .01% distortion. We're talking about noise figures that are down in the 80's and 90's—just phenomenal specifications with this new equipment.

Are you getting a feeling of a new rule of thumb in terms of turnover of broadcast equipment? How fast is the industry obsolescing itself from an engineering point of view? And how often do you have to rebuild the radio station?

Ruscitti: Much faster than our accountants would like.

Kanner: You write off a piece of equipment, except for computer equipment, over a period of eight years. Computerized equipment we write off over five. But equipment that was built eight years ago is obsolete today. Absolutely obsolete.

I mean, we went into customized studios years ago—I'd say around 1969 to 1972. People went into customization of studios, thinking that once you built equipment, instead of buying it off the shelf, this would be the piece of gear that would sit there for 20 years. And they

found three years later that it was worthless, that there was something out there that was so far superior that you just had to go out and buy something new.

Is radio a capital-intensive business?

Kanner: More and more.

Did you think that was going to happen?

Kanner: Well, you know, if you sit here and think about it, you think of Lee De Forest inventing a vacuum tube in 1904, and as a kid I was building a transmitter out of tubes and amplifiers that took up my entire garage, and today that can all get down to a little thing like that, you know, and I'm not that old. It's just mind-boggling, absolutely mind-boggling. It's going way beyond my expectations.

And each of these steps brings something to the party other than a bell or a whistle?

Kanner: Yes, and there are ramifications that



Wold

grow from that. There are things that come out of that, you know, new things that you never thought of.

Ruscitti: In my end of the industry there have been very few bells and whistles. It's been more gradual improvement on basic concepts, than anything flashy and new like television, where with the turn of every calendar page there are flashy new toys. We don't have that, do we? We're just trying to sound better. Trying to sound cleaner. Trying to sound a little louder, if you can. Trying to get some little competitive edge.

Kanner: Well, we're getting into—and I am really happy about this—the TV chief for channel 9 [KHJ-TV], which is also owned by RKO General, came in, and he asked me to design an audio processor for TV. I just couldn't believe it. Television people are not used to listening to decent sound. They don't really care. And this is the first time. He was impressed with FM, and he said to himself, why not? Why shouldn't TV broadcast a decent fidelity signal?

Ruscitti: And there's no limiting factor at this point. Since the networks have altered their interconnect scheme there's no reason TV can't sound as good.

Between the musician's guitar and the

speaker on my stereo, what is the weakest point?

Kanner and Ruscitti (simultaneously): The speaker on your stereo.

Kanner: We said it at exactly the same time. That is an electromechanical device, as opposed to a solid electronic device. You're dealing with mechanics. It's the same thing as the stylus on a record. That kind of transducer is always the weak point.

If it hadn't been for AM stereo, I think we'd be talking about 9 kilohertz at this session. Do you think there's less concern on the part of the broadcaster about losing that bandwidth?

Ruscitti: More. I'm frightened to death, more than anything by the fact that our FCC at this point doesn't have what I believe to be a satisfactory allocation scheme—not in terms of doling out these new frequencies, these new licenses when they become available. But they simply don't know how many there are likely to be, where they'll be. It doesn't seem to have done anywhere near the kind of research in that particular area as the Canadians and some others have done. Our government can't really give you a straight answer about where they'll put all these new stations.

Kanner: I like to look at Los Angeles because I live there, and I think it's the toughest radio market there is because they have 84 stations competing with one another. And who needs another four or five? In addition to that, to further restrict bandwidth, again when we're talking about quality. And what about promotion? How many years have we been saying 93 KHJ, 930 KHJ. Now we say 927 KHJ? 64 KFI is 61 KFI? I mean somehow I think we'll get over it, but the years of promotion—it is just something else that's negative on AM, another negative.

Ruscitti: It's one more uncertainty.

What would you ask of each other if we weren't here? What would you be talking about?

Kanner: How do we get together to fight this AM stereo decision?

I have been an engineer for 20 years now, and I have never felt so strongly about something. As I said, I have worked so hard to better the medium in terms of audio fidelity, sound and signal coverage, and in one fell swoop, with the promise of high hopes for AM, they've just been dashed as far as I'm concerned.

Television

What is new in the exhibit area this year?

Ross: We saw a new emphasis, a greater emphasis, on satellite gear as well as a second-generation of airborne ENG equipment.

That's the electronic equipment, not the airborne carrier.

Ross: As a broadcaster our concern would be for helicopters that can carry the people, the equipment and do it with maximum safety.

Is that an increasingly important factor in television operations?

Ross: The helicopter for ENG has gotten to be increasingly important in the last year. The

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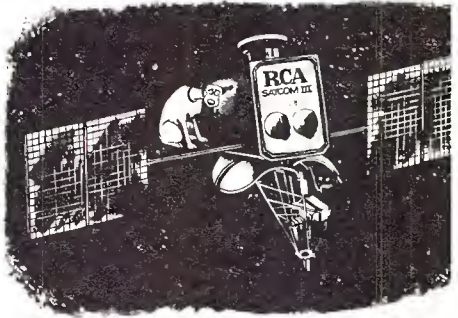
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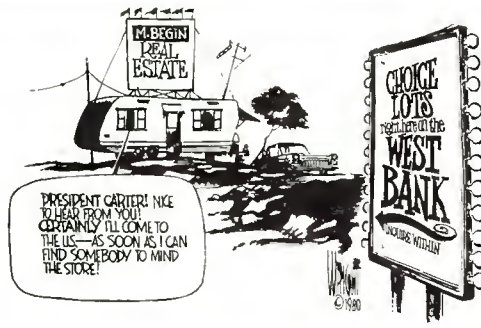
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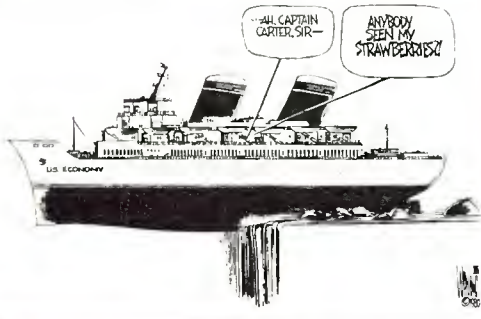


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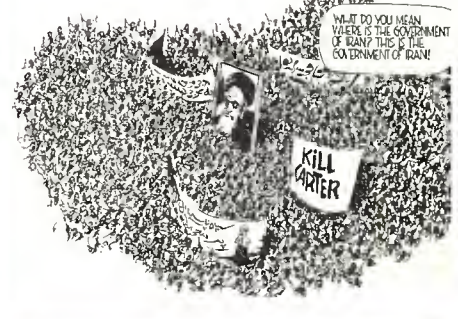
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safety factor is a major concern with many broadcasters.

We, of course, report them as they go down, but—

Ross: That's why. When they go down, they make a big splash. It's like an airplane crash. If you lose 540 people on the highways on a Labor Day weekend, that represents nowhere near the news of 80 people in one plane crash.

How could that question have been answered on the convention floor?

Ross: It really can't. A helicopter is sort of a strange beast unto itself. You almost have to translate its exposure in terms of hours in use. You cannot do it with the conventional National Transportation Safety Board type of operation in seat miles or miles flown. A helicopter will go up in the air and sit and hover and go nowhere. And yet, it's in its most dangerous environment at that point, in a hover.

How long have you had experience with that area?

Ross: Well, we have been leasing a bird for about a month and a half to two months.

And what kind of equipment experience have you had, not with the flying but with the electronics?

Ross: We're finally coming to a resolution of what we feel will do the best job in airborne, and it is different from on the ground. The receivers and transmitters are all the same. The antenna systems in the bird are entirely different. And more important, the location and type of antenna systems on the ground is an entirely different unit, because with the helicopter generally in motion, you do not have a constant predictable path between the helicopter and the receiving site. We also do not have the very high gain antennas. It is impractical to suspend a four-foot parabolic antenna underneath a helicopter.

So we're radiating energy in many directions, and our concern is how much of that will bounce and get back into the receiving dish, giving us multiple images or other problems. That's why we have to look to a different type of receiver.

What kind of equipment did you see on the floor that you found impressive?

Ross: I found one thing in the helicopter field that appears to be a change in philosophy from what had been shown in the last two NAB's, when most people were concerned with the omnidirectional or full-directional pattern for the antennas. Nurad has a new system with four directional horns. One fore, one aft, one port and one starboard. No longer omnidirectional. I think it is because they want to reach out as far as they can and they want to minimize energy reflecting back off the skin of the helicopter, off the helicopter blades and off other structures.

What costs do you incur when you make the decision to go into helicopter or airborne ENG?

Ross: There's either the acquisition or the chartering, renting or leasing of helicopters. To purchase a Bell Jet Ranger today is probably about \$400,000, plus the support pilots and what have you. We've seen them with monthly guarantees—40, 50 hours a month. Probably range from \$250 to \$300 an hour. You can get

the smaller Hughes maybe closer to \$200 an hour. If you go out and rent, you're talking \$300 an hour. These are airborne flying hours.

In a three-V market, are you likely to have all three stations doing it?

Ross: This seems to be an area of controversy depending where you're located. Certain places in the country, yes. Other places, maybe not as much, unless they do it for competitive reasons.

What do you find, Duffy, in your experience?

Sasser: I think the figures are pretty much in line with what I'm accustomed to. I've seen two developments which are encouraging. One, there are several firms starting up a business and providing, on a turnkey basis, a helicopter, pilot, maintenance, fuel, all the miscellaneous expenses on a flat charge, minimum number of hours guaranteed, plus additional cost if you



Ross

use more than a given minimum.

The other thing I'm very encouraged to see is that equipment manufacturers have recognized the problem with such a massive capital investment, if you dedicate a helicopter to the ENG gear that goes into it. So now there's a great emphasis on seat pack equipment that can be strapped rapidly into a seat, or there's the Nurad concept of a pod mounting underneath the helicopter, which is I guess almost a military adaptation of the system.

This allows flexibility for the stations to have helicopters available on turnaround leases or short leases, or a helicopter on demand, and it helps the helicopter operator because he can have a fleet of helicopters. He can give any one of those helicopters to the station and the equipment can be mounted very quickly, without the helicopter operator tying down one of his birds—he can cycle his machines around for other uses or maintenance purposes.

One more thing about the Nurad concept. They've thrown in an extra antenna for receive straight down, so helicopters can be used for relay of ground ENG. This is becoming an especially critical item in large markets, where you can have the truck out 30, 40 miles from your studios, and you have no way of establishing an EJ path except to have a helicopter hover over.

This has got to be the high end of the line of ENG, when you start talking about live helicoptering or airborne ENG. What about more conventional ENG? Do you see developments in that area this year?

Ross: We are looking basically at our third generation of ENG today. And there's not too much in the way of change, although one outfit did show a very small antenna that could be mounted right on top of the camera, and would switch antennas as it moved around. RF Technology is the system. Basically, they have four antennas mounted in a little box. The unit is aimed at the receive site, a button is pushed which then magnetically locks down a magnetic sense of direction. As you move around, it senses the fact you've moved 90 degrees and switches the antenna over so you theoretically can get good coverage without the operator having to worry that he's bouncing energy off a back wall somewhere and giving a reflection, or having to keep the unit oriented to the receive site.

What about the one-inch VTR's?

Ross: New this year, of course, as many of us have suspected and known for about six months, was RCA's introduction of the new one-inch.

I think production houses, people doing production are into them very quickly. Station operation for on-air only, such as the station I'm with, are currently in a wait-and-see situation, because we're not sure when the syndicators are going to jump on it, if they're going to jump on it, or whether they're going to go satellite. One of the things we face in handling 22 hours of syndicated material a week is that I need a minimum of three machines, two machines back to back and maybe a third machine as a backup or something like that. So I'm talking a basic expenditure of a quarter of a million dollars or so to get into three machines.

Are you not into one-inch at all now?

Ross: No. And I can't get rid of my quads unless all syndicators go to one-inch. And then I've got to change my entire plant over to one-inch. And then I still must keep a quad for library material.

So is that still a major consideration among stations, whether they're going to go to one-inch?

Ross: I don't know that it's a question of whether. I think the question may be more when. I think probably within three to five years most stations will be into it. The question is, when do they make the move.

Sasser: I would predict that within two years the majority of stations will have one-inch. The former company I was with converted last year to one-inch in all of the stations. And it just became a necessity, economic standpoint, program distribution standpoint, even though 90% of the programming was being distributed by satellite. That was with the Spanish International Network group. And at the NBC owned stations, we are getting more and more requests every day, inquiries from program distributors saying, 'Hey, we'd rather send you the tape on one-inch, can you play it?' And it certainly makes sense to the syndicator. He'd rather ship out an \$80 roll of tape than a \$400 roll of tape. The shipping is less, the tape raw stock is less, and I think it's inevitable. And I really don't see satellite distribution of

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programs supplanting the necessity to have tape machines in the stations.

What do you see in your crystal ball ?

Sasser: I predict firmly that within three to five years, we'll see a broadcast quality CCD camera the size of a 35-mm single lens reflex with all the electronics built in. I think it's inevitable. Every sign points to it.

Who do you think will be the first to bring it out?

Sasser: There are so many people working on it, you couldn't predict it.

What's been the cost curve on frame stores?

Sasser: Rapidly depreciating. The NEC device, I believe, is a little over \$12,000. And the first frame store that NEC showed us five, six years ago was close to \$100,000. So we've had a 10 to one price reduction in less than five years, and a space and volume reduction of probably 100 to one.

Well, that was another curiosity raised by your remark that it might be two or three years before you get into one-inch. The manufacturers are talking about digital VTR's three to five years from now. Maybe they can retrofit a one-inch machine for digital, I don't know—I doubt it. Is that a problem?

Ross: Well, except for the transport, most of the electronics really are different. I agree that in three to five years we'll see digitals. But the digital machine at the station level does not have all the major promises it does for production houses.

If I get a tape in from Merv Griffin, as an example, to play it back, put it on the air—rarely will the distributor, in three years, give me a tape of Merv Griffin on a digital format. He may do all his production digital, but I'll get the tape analog. And I will play it analog. We will be broadcasting analog signals for the foreseeable future.

So when you get to that point, you're going to have to go through a dual analog-digital studio for a while?

Ross: We may see that the digital tape recorders per se may find their way into the production houses, where they really can get the benefit out of them, more so than we who simply get a tape, throw it on and play it.

Sasser: It may be that technology will develop by that point that we will see digital videodisk in practice even before digital videotape becomes a reality. A lot of research has been put into development of videodisk for home consumer use. I don't think much will be required to adapt one of these systems to make it a broadcast quality machine for handling spot material and replacing the catacomb monstrosities we have now to handle two-inch cartridges.

And that is one of the big problems that a TV station has, a tremendous amount of spot material. I guess I'm looking at a crystal ball again, that in the future we will see this material encoded on digital videodisks, or perhaps on a little cube of memory material that simply will be circulated around by a simple mechanical mechanism, or perhaps a mass of memory banks in place and there's no physical handling at all of spot material in the station.

You have a large station with several thousands of cartridges on line in active use, and the mechanisms required to thread up these things, handle them, are almost Rube Goldberg compared to the other technology we see in broadcast systems.

Ross: Hitchhiking on that, what may bring this about, more so than broadcast technology, is the computer industry. Mass storage is getting to be very, very cheap. As long as it's in a digital format, it can be stored on mass storage.

Sasser: I think the first application of that is the digital still store. And the next logical generation is the digital storage of real time material, such as spots.

To go to another area of broadcast equipment entirely, what about the satellite earth station?

Ross: The satellite earth station is coming within the realm of the broadcaster. The practicality of it may be dependent on where in the country they are located and the need and function of the marketplace. I think if we look back in the future, the economics of distribution will be great for the syndicator, it can be very helpful to the networks, moving away from areas of very dense population.

Sasser: I've been working with satellites for the past three years as a normal day-to-day routine. And I found the satellite to be extremely reliable, exceptional quality. One of the things we were doing on a normal routine basis was sending commercial material in addition to programming over the satellite. We found it an excellent tool, in particular in application of SIN and specialized networks. Other operating flexibilities it gave us is that the satellite circuit was instantly reversible, and we could back-to-back transmit to the satellite in two different locations, with maybe a two-second overlap or two-second break in transmissions. You can't do that in telco. It takes a long time for telco to restructure their circuits, unless you buy two separate circuits if you want back-to-back transmissions from different parts of the country over your network.

At the moment, the satellites pose certain limits in networking for broadcasters. There just isn't enough capacity on a satellite to handle what the big three networks do in a particular week. If the networks had gotten into it a few years ago, had blocked out the capacity at that time, we might be on satellite for the three major networks today. Right now there's not the capacity, and we're going to have to wait for the next generation of satellites to see the major networks up there.

I think it's inevitable that with the next generation of satellites, we're going to see EJ vans out on the street with the van sending the signal 46,000 miles through space to get it back to the control room in the same town. And I think this opens up the possibility of news coverage from areas of the country that simply are not wired for any kind of video facility today. I think we've seen a couple of trucks out front that have this capability now.

Part of the problem has been a hardware problem. Satellites today require a fairly large earth station to transmit to them. Witness the smallest truck out there—it has about a 15-foot dish and several thousand pounds of equipment mounted on the back of the truck. I think with the next generation of satellites, when we get into the 12 and 14 gigahertz band satellites, we'll see earth stations with dishes as small as

three and four feet. And equipment not much larger than what we presently have in the EJ van capable of transmitting to the satellite from any point in the country.

What are the areas of broadcast equipment that may be of greater interest to broadcasters than things as esoteric as airborne ENG and satellite earth stations? In transmitters, in studio equipment, things of that sort? What is of great interest on the floor?

Ross: In my case, I can speak to the electronic still store. We are at the point that the only film we really see today are either feature films, a little bit of news film—maybe 30, 35%—and commercials. And as commercials tend to wind down and become more and more on tape or other electronic media, we will be maintaining film chains just to look at slides.

As we move—or if we move—more into complete station automation, the electronic still store becomes a must. Then by an address code I can pull up whatever I want and am not dependent upon a man to make sure that the right slide is in the right slot and the slide projector is positioned accordingly.

Sasser: I see the same trend, that we're moving to station automation in our stations. You have a computer-assisted master control switching system and I'm especially encouraged by the interactive systems such that the computer switcher talks to the videotape machines which talk to the actual element that's been loaded, whether it's the videotape or a cartridge or a slide film, to reconfirm that the proper element is loaded. Because what has always been a problem is that the program log will call up the number but it's easy to transpose a number or miss a digit in the middle of a long sequence. You may still load the wrong commercial in the system. It's hard for a human to keep track of 10, 15 digits as we sometimes have on the identification of a particular program element. This is where the computer can be a tremendous help.

These things are getting smart enough now that they ring bells and flash blinkers and tell somebody that something wrong is coming up, a prohibited sequence or a bad load. And can alert people to get it fixed. With the cost of advertising time any more, and the lack of availabilities, you just don't have a second chance to make up for problems.

What about such things as cameras—the present state of the art as opposed to the CCD type?

Ross: In my case, I will be replacing four out of six studio cameras.

What's going out and what may be coming in?

Ross: The Philips PC-70's are going out, most of those being 12 years old. And coming in is the latest RCA TK-47.

Let me ask a question that may drive us all crazy. If you could start over today—and I guess some people do, I guess there are people who are putting on new stations, UHF stations someplace. But if you could start all over, what are the state-of-the-art items in each general area of the broadcasting engineering operation that you would buy? What kind of antenna would you buy?

Ross: Today there is somewhat of a controversy

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over what is known as circular polarization. My station happens to be a low-band VHF. If I had to buy it, low-band VHF circular polarized antennas are not too plentiful. And there is no circular-polarized, low-band receiving antenna on the market today. The things are too darn large. And people have alternatives.

But are the antennas any different than they were five years ago or 10 years ago? Or are they essentially the same?

Ross: Basically the same.

Is the technology likely to change?

Sasser: I don't see any breakthrough, unless someone develops a system that's called phased array antennas. Instead of having a transmitter at the base of the tower, instead of one big massive transmitter putting out thousands of watts, it will be broken up into hundreds of small transmitters, each one directly behind a portion of the antenna at the top of the tower. I see that as developing as a means of conserving energy. It will enable a tall-tower operator to avoid pumping twice as much power into the transmission line at the bottom as he receives out of the top due to loss on the line.

Would that be of particular benefit to UHF's?

Sasser: Even more so to UHF's, because there are solid state systems available. Now they can generate five, ten, 15 or 100 watts at UHF. But getting beyond 100 watts is really not technically feasible today.

So if you had 100 or 1,000 100-watt amplifiers at the top of your tower, each one feeding a small portion of the antenna, it gives you two

things. It gives you (1) higher efficiency because solid state stuff is more efficient than UHF transmitters today. It also eliminates all the copper and all the loss of power between the base of the tower and the top of the tower—all you have to do is run up a power cable which doesn't lose much power. And it allows a lot of flexibility in playing with the antenna and interacting with the transmitter itself. And one could almost dial up an antenna pattern at will, with this capability.

The military uses this sort of system now in radar systems. They can make the radar put out a frog beam to cover an entire hemisphere, or they could narrow that beam down to a tiny spot.

Could that make a change in the ability of dropping in other VHF stations?

Sasser: I don't know. Maybe you could have antennas tuned to cover just a particular traffic area, rather than the broad circle that we plop down today.

Would the next link in the chain be the transmitter?

Ross: What I would go for is basically where we are and what's available today and that move has been made. It's been made by us and it's been made by others. There have been changes in technology to solid state. We decided the low power level units were there. We've moved toward parallel transmitters, where two transmitters are supplying the energy to the antenna, so in the event of a failure of one transmitter you are not off the air, you don't have to bring something else up. At worst, you've got the low power.

From that point back, most things are

changed as they become obsolete either from an economic standpoint or from an operational standpoint. Two years ago, I completely changed out studio control rooms, studio switches, master control room, master control switches, all monitoring in a plant that was 15 years old. The antenna, however, is still sitting up there.

Sasser: As I see it, there is a technology that's only been introduced in the last couple of years that I would think is essential in any medium to large television station. And that's the computer-assisted production switcher.

A local news broadcast at a typical television station is probably the most complex production work done in television today. When you look at a typical one-hour afternoon news, you see a tremendous number of live remotes, electronic journalism segments, film news, stills, key over key over key, chroma-keys, split-screens, you have digital effects of pressing the picture down and putting it behind the anchor, you have anchors talking to each other, separated by a distance of several studios. You have anchors talking live to a man out in the street.

The workload that is presented to the technical director is often more than a single individual can handle on a live, real-time basis. And so you have a computer now coming in to assist that man in assembling and touching all the multitude of buttons on a switcher.

Certainly, I would put one-inch type-C videotape on any state-of-the-art list. As for cameras, that's a hard choice.

How about U-matics?

Sasser: There are television stations in this

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14 segments then served to redefine the entire TV. viewer audience.

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What emerged was interesting, even to the most casual reader of television statistics. It was also phenomenal in terms of its implications for the professional television programmer or marketing or media executive. Gone were the pat, seat-of-the-pants guestimates about why *Laverne and Shirley* was successful. Gone were the pat referrals to sex and age viewing criteria which are *results* of choice, not their cause. And in their place was hard *information*—the basis for informed decisions.

INTRODUCING THE OFFER

All of the preceding data have been assembled in the form of a book called *THE PUBLIC'S USE OF TELEVISION: WHO WATCHES AND WHY*. The book is divided into two parts—the first a verbalization of the methodology and results written in English so as to be understandable by scientist and layman alike—and the second a compilation of all of the tables and methodology to assist the professional in incorporating the data into his or her own work. The cost of the book is \$22.50. It is available from the publisher by mail.

 **SAGE**
PUBLICATIONS

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country today, and I could probably name four or five of them, which have only three-quarter-inch videotape. They're operating on a daily basis without any two-inch, without one-inch. I understand there's a station in California which has 40 U-matic machines, of which 18 are hooked into a sequencer to sequence all their programs and commercials.

Does technology work itself up from the bottom?

Sasser: In many cases, yes. I find many of the smaller market stations probably have newer technology than many of the big network O&O's.

Why?

Ross: Because of the cost savings and efficiencies. Smaller stations, in the first place, don't have the number of pieces of equipment the larger station has. But when a smaller operator has to expand, he has to look around at something able to fit in his budget to do the job. So as newer, lower-cost technology comes along, he is ready to expand. The larger station will not throw out equipment it has just to come in with lower-cost technology, especially if there's any degradation.

Sasser: I find this is true. An awful lot of new technology starts at the top and at the bottom and works toward the middle. Electronic journalism is a prime example. When EJ first hit, about four to five years ago, you had the networks running out to buy Ikegami and you had the small-market station running out to buy the little Sony single-gun camera. Because for \$5,000 or \$6,000 you could have an EJ camera and a recorder in the field—for roughly the same price as a sound-and-film camera. And they didn't have all the expense, the lighting man, the sound man, the guy running the film lab back at the station, editing all the film.

What kind of ENG equipment would they be using? What would that brand-new station start up with today?

Sasser: Well, a brand new station starting out, instead of buying a \$35,000, \$40,000 RCA or Ikegami camera would walk over to the next booth and buy a JVC or a Panasonic or a Sony. A lower range, industrial oriented camera, which in probably 95% of the circumstances produces just as good a picture. Maybe it won't have the ruggedness of an expensive camera, and there'll be a few situations when it needs a little more light. But for their purposes, it's more than adequate.

What would they do for mobile units?

Ross: Use an automobile. The large mobile unit as we have known it in the past, except for sporting events, is going now. The small station today is not using a mobile unit. The largest operation has a van type unit. There are a number of stations today that use a technique whereby the microwave capability and the ENG capability do not go together. They will send out ENG vans to stories, and then if one of them is to be live or require microwave, that goes out in its own van. It is set up and is then met later by a recorder and a cameraman driving their car or driving a station wagon which has a tape recorder and a couple of lights.

Is there more equipment in a television station operation than there used to be?

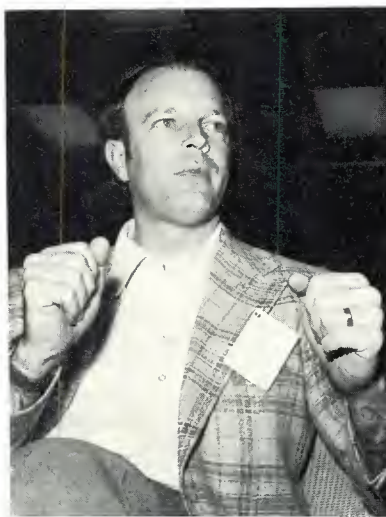
Ross: Much more. And the dollars are much larger. It's not uncommon today in a large

station to find anywhere from seven to 15 to 18 electronic news cameras, 20 and 30 tape machines, maybe five and six and eight editing stations. Every one of these editing stations is about a \$30,000 package. And those cameras—to buy a complete camera system today with battery support, chargers—none of them are interchangeable. Every time a new battery comes down it takes a new charging system. They're \$50,000 apiece.

It's not a cheap operation.

What about film?

Ross: Some stations still use film. Our operation uses film for several reasons. It enables us to expand the number of people we have on the street. Using a Bell & Howell 70-DL, you don't quite have \$50,000 tied up. It also enables us to give some of our cameramen a company car which they take home with a camera in the back, a film camera, and we can dispatch them on an emergency basis. Very few stations will want to tie up a tape recorder and electronic camera—\$60,000 in somebody's driveway. A



Sasser

Bell & Howell 70-DL costs, I'd estimate, some \$1,500 with the lenses.

And it is flexible. The camera probably weighs four pounds. The guy could run up the ladder at a fire and aim down and take a look at it. He doesn't have to carry a recorder, a backpack and all the rest of it.

What do you think the development of all this new sophisticated and cheaper equipment is going to mean to you in competitive terms?

Sasser: Well, one thing the equipment offers to us is a bigger bang for the buck. When we think back almost 25 years ago when the videotape machine was introduced, a simple black-and-white VTR cost \$70,000 in 1956 money. Today for \$70,000 you could buy an extremely sophisticated one-inch type C machine, with today's money.

That's quite a change, considering inflation, considering what you get with these machines. So for the same number of dollars today, a station can equip with much more technical sophistication than one could 20 years ago. This is obvious from what we've seen on the convention floor and what we can deliver to viewers at home.

Another thing that the new technology allows us to do is retain more efficiency for the people who work in our stations. We put a lot of things

on the air today that we simply could not have done 20 years ago. Twenty years ago, putting credits on a program meant somebody sitting down and making a great big credit roll and putting it up in front of the camera in the studio and cranking this big drum around—today a man can sit down at a keyboard and create credits all day by the thousands, with very minimal involvement, very rapidly. It looks much nicer on the air. We use a tremendous amount of graphics in our newscasts, as opposed to what one would have 20 years ago.

So I don't know if the number of people in broadcasting has been really reduced. But what we can do with the people we have has been expanded tremendously.

Something that does concern me, as I look down into the crystal ball of what technology offers us, is that the complexity of what goes inside the machine is hundreds of times more than what we had in the past. And what we're seeing for the new electronics is equipment that doesn't break down as much as it used to. But when it does break down, it probably takes longer to fix. And we're getting to the point that a lot of what goes on inside of the box is not carried out by pieces of wire and electrical components. It is carried out by instructions and routines of a computer program. And we at the station level sometimes do not have the ability to access these programs and find out if the program is malfunctioning. Because the program is sometimes even a secret—trade secret or copyrighted material.

It may be getting to the point that we may have to adopt the technique the military has over the years. As their equipment became more sophisticated, the military has given up field maintenance on sophisticated equipment. As equipment craps out, they pull it out of the circuit and stick in a new one in and send it back somewhere else where they have the ability to fix it or repair it.

Is that economic? Does that mean you have to have complete redundancy of equipment?

Sasser: Well, let me put the analogy this way. Years ago, a television plant was a great big room full of equipment, and you brought the test equipment over to the equipment. Now that roomful of equipment has been miniaturized to maybe a little box on a rack, and now the test equipment you bring over to it is several times as big as the device you're fixing.

It's a complete reversal of roles. Some of the equipment required to test extremely elaborate circuits, we simply cannot afford in a television station. The manufacturer will have a \$250,000 machine to check a few circuit cards in the device he's making. We don't have that sophisticated equipment in TV stations.

Is that good or bad? Would it be easier just to shove in the replacement part and not fool around with something and have to fix it?

Sasser: When you look at the high cost of labor, yes.

Ross: In the last five to 10 years we have gotten used to pulling something out of a box, plugging it in and having it work, and we literally don't think about it. Consequently, when it fails, there's a lot of smoke—not coming out of the unit but from people around you. Twenty years ago, when you got a device from the manufacturer, you figured it would be on the bench for two weeks before you could put in on the line. Not so today.

Sasser: In those days equipment failed with such regularity that the technician became so familiar with it that somebody said, "Well, it's doing this, it must be X or Y, we'll change that."

Ross: Or the thing required so many adjustments that you had to keep adjusting it every day. Not so today. When you go into areas such as electronic news, that tape recorder in the field is still basically something that's designed for the home industrial use, not to be bounced around in the back of a Chevy Citation. And it's getting to the point that once the mechanics of it start failing, you repair it once, you may repair it twice, but after that you either rebuild it completely or junk it.

Sasser: This is a question I put to a lot of manufacturers coming up with these sophisticated components. I say, "It's great, the amazing things your little box will do today. But what I want to see is one more gadget built into your box, and that's a little readout that will tell me, 'Hello, I'm your box, I'm not working today, please change chip number 27.'"

Self-diagnostics can be extremely critical. The equipment runs forever, but when it breaks, it becomes very difficult to fix.

Ross: Diagnostics is not very quick. We have a very sophisticated computer-driven character generator. The massive diagnostics that we run to check everything in the computer system takes six hours to run to find out if something is wrong.

Sasser: And then you may spend several more hours, once you've learned something is wrong, to find out how to fix it. That's where the manufacturers need to concentrate their next efforts—improving the time it takes to maintain and repair equipment.

Perhaps they're too busy making the next generation.

Sasser: That may be part of the problem.

Ross: Going back to your original question. You walk down the hall, you come to Harris, which has been known strictly in the transmitter field, now has done some camera work, today has picked up CVS and Farinon. And you consequently see a whole new line of equipment from Harris that you haven't seen before.

You go over to RCA and you still see tape machines, including the new tape machines. Some innovation in transfer, not a great deal. An adaptation of a film chain or a new number which is just doing a little bit of sophistication. You go to Ampex and you see, again, the one-inch machines, and the new electronic palette. And you move through your digital video, which is basically a rehash of what you had last year. Vital has its switching system with a pizzazz. NEC has equipment which they've had over the years that they have started to modify to stay competitive.

Here you find the typical deal of what happens to certain manufacturers. NEC came into this country with digital video effects, married to Grass Valley. They kept that for two years, then Grass Valley went on its own and built its own system, and left NEC sort of hanging in the air with a couple of time-base correctors. So now, they went to work and have designed to go with their frame sync new system that they will compete both with Grass Valley and Vital.

As a switcher?

Ross: No, not so much a switcher, but with video visual effects. It's an ancillary unit outside

of the switchers, so they don't have to tie back into the switchers so now they can marry it with anybody.

And you will find this—you'll find a lot of small companies coming up. Tayburn was unknown three years ago. Today it is a major force in electronics.

What's it doing?

Ross: Tayburn is basically strictly in the microwave field of electronic news.

Sasser: Another one up and coming is RF Technology.

Ross: RF Technology two years ago no one ever heard of. Looking at it today, it looks like a group of fellows who probably came out of CBS Labs.

Sasser: And now we're scrambling to buy as much of their stuff as we can.

That's microwave again?

Sasser: Microwave for electronic journalism.

Ross: Nurad, four years ago, five years ago, supplied antennas to Microwave Associates for electronic news. Then all of a sudden there was a falling out, Nurad had to come up with their own entire package. They got in bed with Farinon. Now they're in bed with RF Technology on certain things. They're trying to put together a complete line, so you don't buy an antenna from this guy, a receiver from that guy, a transmitter from another.

The small companies are coming up with new devices. Whether they make it in the marketplace or not, you don't know.

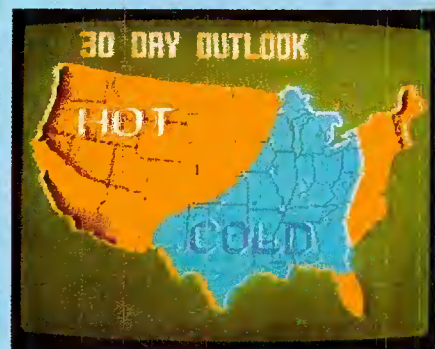
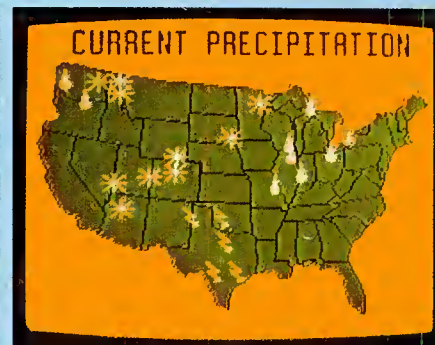
Generally speaking, having done a tour of the floor, are you happy with what the state-of-the-art is?

Ross: Yes, it's—let's say that it is pretty much, I think, as you might have expected. We've begun to see changes. I think one of the major areas that we have not touched on today is test equipment. You go over to Tektronix, and Rohde & Schwartz and a few of the others, and you look at what they're now doing in test equipment—this has become super sophisticated.

Sasser: Something else caught my attention which really intrigued me. It's not really an engineering development, like we think of transmitters and cameras and things like this, but it impacts on the station operation. I was very encouraged to see the Newscom system that Station Business Systems has, to automate the news room. In all my years of broadcasting, I've been amazed that the newsroom was such a flurry, a mass of paper rolling around in there, that they ever put anything together to get a newscast on the air. And I saw a system that's capable of processing the entire input and output of the station's news operation without ever committing anything to a piece of paper. All the way from the creation of the original copy by the writer to putting it on the Teleprompter in front of the camera. That to me is one of the most significant things I saw at this year's NAB. I believe there are a couple of others working very similarly.

How will the NAB exhibit five years from now compare with today's?

Sasser: I'd say five years from now the thing will be even bigger. There will be more manufacturers, more products, even more competition available to the broadcaster.



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Broadcast coverage of trials on trial

Supreme Court agrees to hear case that claims Florida law allowing cameras in court violates rights of defendants

Broadcast journalists' campaign to open courtroom doors to television coverage—a campaign that has been meeting with success on a state court level—now faces a constitutional challenge in the U.S. Supreme Court. The high court last week agreed to decide whether the presence of still and television cameras in a court violates a defendant's right to a fair trial and to due process of law. Two Miami Beach policemen convicted of burglary say such coverage does—at least when the cameras are present over the accused's objections.

At issue in the case is the Florida Supreme Court's adoption of a canon of judicial conduct holding that all court proceedings in the state may be open to still camera and television coverage—even over the objections of defendants, jurors and attorneys—subject to the authority of the presiding judge to maintain order and decorum and “insure the fair administration of justice.” The rule was adopted in April after a one-year experiment in response to a petition filed by the Post-Newsweek Stations of Florida.

Florida is now one of 23 states that permit some form of television coverage on a permanent or experimental basis. Florida and Wisconsin are the only states thus far to have adopted a permanent policy permitting the judge to disregard the wishes of other parties in opening the court to electronic and still-camera coverage, but a number of states are experimenting with similar rules.

The challenge to the Florida rule began when the Miami Beach policemen—Neal Chandler and Robert Granger—were convicted in September of the burglary of a Miami Beach restaurant. The case was particularly newsworthy not only because two policemen were involved but also because their conversation over walkie-talkies at 2:50 a.m. was intercepted and recorded by a ham radio operator who turned the tape over to the police.

The policemen, who were sentenced to seven years in jail and nine years probation, sought reversal through the state courts, arguing that the presence of television cameras—despite their objections—had violated their constitutional rights. Finally, the Florida Supreme Court dismissed the issue on the ground it had considered the constitutional issues when it made the experimental canon permanent.

In accepting the case for review, the Supreme Court takes on an issue that has

Camera access for stockholders?

AIM complains to Paley of being prevented from taping CBS annual meeting

While broadcast access to courtrooms awaits Supreme Court review, television coverage of a broadcast company itself has come into contention, and the champions of free access discovered what many would consider an unlikely ally in the person of Reed Irvine of Accuracy in Media. At the crux of the matter was a decision by CBS to bar video coverage of its annual meeting in New Orleans, on April 16.

According to a CBS spokesperson, the action was taken to prevent AIM from bringing a camera crew to the meeting “in light of a special interest group's previous attempt to disrupt an earlier meeting” and because the company didn't regard AIM as a bona fide newsgathering organization. “Lest we be accused of favoritism,” the spokesman continued, “all video coverage was excluded.”

Irvine maintains that the camera crew CBS was attempting to bar wasn't his in the first place, and, having mistakenly arrived a day early at the meeting location (the studios of CBS affiliate WWL-TV), had

been told it wouldn't be allowed in the following day, and consequently didn't return. The camera, he says, belonged to an independent organization, the Information Council of the Americas, whose Ed Butler had previously interviewed him. (Irvine notes that the two groups have had “considerable” contact).

At the meeting, Irvine brought up the matter, asking CBS Chairman William Paley why the electronic media had been barred and whether, in light of the past activity of CBS television news crews, the policy wasn't “inconsistent.” Paley's explanation was, in part, that “we regard this as a private meeting open only to stockholders of the corporation.” Similar meetings that didn't want a CBS News crew present had merely to ask it to leave, Paley said.

Coverage by print media was never an issue at the CBS meeting, and CBS by last week had reversed itself, saying future annual meetings will be open “to television coverage by bona fide broadcast news organizations.” The company claims that had “traditionally” been the case before the New Orleans incident.

pitted broadcast journalists against members of the judiciary for years in a battle in which the American Bar Association and the courts have been at odds. An ABA canon calls on courts to bar broadcast and still-camera coverage of court proceedings. It is the Judicial Conference of the U.S., which sets the rules for federal courts and is headed by Chief Justice Warren E. Burger, that bans television coverage in those courts.

Broadcast journalists last August thought they were making converts among ABA members when, at the ABA's summer meeting, in Dallas, they demonstrated how unobtrusively modern television cameras could cover a court proceeding (BROADCASTING, Aug. 20, 1979). But last September, an ABA poll of its members showed that most still opposed cameras in the courtroom.

The horrible example cited by opponents remains the Billie Sol Estes case, the only one involving the issue of television coverage to reach the Supreme Court until the Chandler-Granger appeal. The court reversed the conviction of the accused swindler on the ground that television coverage had compromised his rights by creating confusion in the court and interfering with the performance of Estes's attorneys.

However, the court was badly fragmented. Four justices held that the coverage violated the defendant's rights, four said that it did not. The swing vote was cast by

Justice John M. Harlan, who said the Estes case was “notorious” and that he was not expressing a view on the constitutional issue of television in the courtroom (BROADCASTING, June 14, 1965).

Nevertheless, Joel Hirschhorn, counsel for Chandler and Granger, cites the decision in a passage in his petition for review that puts television in anything but a good light. “The presence of electronic media in court over defendants' objections is wholly inconsistent” with the court's pronouncement in the Billie Sol Estes case, he says, adding: “The problems of media abuse” or of “the need for lucrative sponsorship” have not been resolved in a manner to “assure that televised trials will not be another electronic narcotic serving the public's addiction to the sensational. In short, the reasoning of this court in *Estes* has survived the test of time.”

Hirschhorn, who did not spell out precisely how his clients were injured, attacked in similar fashion the concept of television coverage in courts generally and the Florida example in particular. He described the rule as a “novel fascination with public relations,” and said, “The Florida Supreme Court has cavalierly flirted with the possibility of irreparable damage to the most fundamental underpinnings of our criminal justice system—the accused's right to a fair trial and to due process of law.”

Thus, he said, the case presents the high court “with a clear opportunity to deter-

mine whether the proliferation of cameras in the courtroom, over the objections of a defendant, is consistent with the protections insured by the Constitution of the United States." It is urgent, he added, that the court render its decision "to prevent Florida and other individual states from continuing this constitutionally blind rush to electronic justice."

The state of Florida, whose hundreds of trials have been covered by television, is unlikely to be alone in defending the Florida rule, when the case is argued next fall. The Radio-Television News Directors Association last week was considering filing a friend of the court brief. The National Association of Broadcasters, given its recent history of participating in free-press court fights, the Reporters Committee for Freedom of the Press, and Post-Newsweek stations are expected to join in. What's more, many of the states that have adopted or are experimenting with rules to permit electronic coverage of trials are also likely to file briefs supporting the constitutionality of cameras in the courtroom.

Congress ponders legislation on crossownership

Swift bill would keep FCC from considering media holdings as renewal criterion; hearings last week debate pros and cons

Legislation that would prohibit the FCC from considering crossownership interests at renewal time received mixed reviews last week, with broadcasters and public interest groups generally lining up on different sides of the issue.

The bill, H.R. 6228, which was introduced by Representative Allan Swift (D-Wash.), would also prohibit the FCC from considering the participation of a renewal applicant in the day-to-day administration and operation of the station, and would codify the commission's existing newspaper-broadcast crossownership rules. Signing on as co-sponsors of the bill were five members of the Communications Subcommittee: Representatives Thomas Luken (D-Ohio), Ronald Mottl (D-Ohio), James Broyhill (R-N.C.), James Collins (R-Tex.) and Thomas Loeffler (R-Tex.).

The subcommittee listened to three

panels of witnesses, with most agreeing on two points: (1) radio and television licenses should not be treated differently in renewal proceedings, and (2) there would be no benefit in codifying the FCC's newspaper-broadcast crossownership rules, which prohibit the common ownership by acquisition of a broadcast station and a daily newspaper in any one market.

Under the bill's provisions, the FCC would be prohibited from granting a license to an applicant who controls a daily newspaper if the signal of the broadcast station would encompass the entire community in which the newspaper is published; a broadcast licensee who acquired an interest in a daily newspaper would be required to divest himself of the station if the station's signal encompassed the entire community in which the paper is published; a broadcast licensee would be required to divest himself by June 1, 1980, of the broadcast station if he owns the only TV station and the only daily newspaper in a community, or if there are no TV stations licensed to the community and the licensee owns the only radio station and the only daily newspaper in the community; existing newspaper-broadcast combinations would be grandfathered where more than one AM, FM or TV station or one daily newspaper exist, but those combinations could not be sold to single buyers. The FCC would be allowed to waive the requirements of the last two provisions if the licensee could demonstrate that his compliance is not necessary to serve the public interest.

The consensus was that the legislation would usurp the FCC's authority to remain flexible and rethink its rules as changes occur.

Richard Shibben, chief of the FCC's Broadcast Bureau, said the commission has made a number of changes in its policies over the years, and it should be able to make further changes in the future. "Recognizing that the Congress is free to change any of our rules, it seems especially desirable in the fast-paced communications area that we retain administrative flexibility to meet changed circumstances," Shibben said.

Harriet (Sis) Kaplan, president of the National Association of Radio Broadcasters, also objected to the provision, although for a slightly different reason. "Our position is an extension of our belief that the FCC's rules and policies in this area are erroneous," Kaplan said. "The

FCC has sufficient authority on a case-by-case basis to act in the public interest to prevent a concentration of newspaper and broadcast interests which results in such extreme control of the flow of ideas that the public interest is being perverted."

Erwin Krasnow, general counsel of the National Association of Broadcasters, said the current FCC rules have already been approved by the Supreme Court, and therefore the legislative provisions are unnecessary. As an alternative, Krasnow suggested legislation that would prohibit the FCC from adopting more restrictive multiple ownership rules than those presently in effect on the date of enactment.

Speaking in favor of the provision was B.E. Birkle, a representative of the General Accounting Office, who said that codifying the rules would help to resolve the uncertainty surrounding the proper degree of ownership diversification.

There was less agreement about other portions of the bill. The first panel brought together Francis Martin, vice president of the Chronicle Publishing Co., San Francisco; Donald Perris, president of Scripps-Howard Broadcasting Co., and Lee Loevinger, representing The Journal Co., of Milwaukee. All supported the proposed elimination of crossownerships and ownership-management integration from renewal proceedings.

Joining Kaplan and Krasnow on the second panel were Michael Botein, of New York Law School; Benjamin Compaine, of Harvard University; Samuel Simon, executive director of the National Citizens Committee for Broadcasting; Pluria Marshall, chairman of the National Black Media Coalition, and again Loevinger, representing the Newspaper-Broadcaster Committee.

Martin, in urging approval of the renewal sections of the bill, said his principal reason for supporting its passage was that "it will bring a measure of stability to an uncertain situation, and it will do so without limiting the diversity of media voices that now exists."

For one thing, Martin said, the bill would end the uncertainty caused by the WESH case, and would assure that a licensee was judged solely on his performance in a renewal proceeding.

Perris said his company was planning voluntarily to leave the Memphis market, where it owns TV, radio and newspapers, because of the fear that it might be forced to leave at a later date (see "Changing



Perris, Loevinger, Martin



Krasnow, Kaplan, Loevinger, Compaine, Simon, Marshall, Botein

Hands," page 60).

"We are seeking permission to leave Memphis, in other words, in large part because the problem addressed by this bill has been hanging over us for decades and still is far from settled.

"The question of what else we own doesn't prevent us from delivering a fair, complete, community-minded operation. It helps us.

"The question of whether a licensee is performing his part of the bargain with society can be answered in many other ways than by asking, 'What else do you own?'"

Marshall argued that the bill would affect progress made in minority ownership, adding that anything that further insulates ownership isn't good for the public interest.

In Memphis and Atlanta, he said, the dominating influence of media control has made a big difference, with problems of the black community not being reported. Simon, meanwhile, took the position that the public would be better off with more owners of media outlets, and the growth of concentration was a particular problem.

Botein offered the opinion that the bill may be shortsighted in its view of new technologies. Such services as STV and MDS could all be owned by the same person in a given area, he said, and there would be no incentive for competition.

Compaine, however, predicted that the real problem would arise from cable-news-paper crossownership, which he said would be "the primary policy question of the decade."

Both Kaplan and Krasnow supported the changes in license renewal criteria, as did Loevinger, who said that unless a license renewal applicant is judged on past performance, there won't be any incentives to provide quality programming. Instead, Loevinger said, the incentive would be to run "a low overhead operation designed to maximize profits during the three-year license period since the renewal



Swift and staff counsel Edwina Dowell

proceedings may amount to little more than a lottery."

Krasnow said that if the comparative renewal process is continued, an applicant's past record of service, rather than control of the media or integration of ownership and management, should be considered.

Shiben, who joined Birkle on the last panel, agreed, saying that crossownership

and integration of ownership and management are not factors that should be considered at renewal time.

"The commission has stated that it does not intend to restructure the broadcast industry through the renewal process," Shiben said. "Adequate service in the public interest is, in part, dependent upon the stability of such broadcast operations. This policy recognizes that a renewal applicant with other media interests who has in the past been awarded a license consistent with our rules should not be replaced solely because of those media holdings. To hold otherwise would jeopardize the legitimate renewal expectancies of the licensee and disrupt continuance of existing valuable broadcasting services to the public."

FCC moves to foster competition among international carriers

It issues two rulemakings and adopts staff report to restructure Comsat but allow carrier to operate freely outside Intelsat and Inmarsat

In the name of competition and the hope of lowering costs to the consumer, the FCC last week adopted a staff report and issued two proposals that could profoundly change the structure of the Communications Satellite Corp. (Comsat) and the shape of international communications.

It adopted, pending minor changes in its text, a report that examined the corporate structure and operation of Comsat and recommended that Comsat be divided into two subsidiaries, one conducting the monopoly Intelsat and Inmarsat businesses and the other conducting all the company's other businesses.

The FCC also issued two related notices of proposed rulemaking. One looks to allow users in need of international satellite services to go directly to Comsat, instead of through any of a number of other common carriers as is currently required. The other notice would remove all restrictions on the resale and shared use of international communications services.

FCC Chairman Charles Ferris said that, with the actions, the FCC "moves from fine-tuning existing business practices in the international communications market to forging another substantial commitment to competition. . . . In doing so we allow more diverse service offerings at lower prices."

The FCC's report on Comsat was mandated by Congress two years ago. As part of legislation authorizing the creation of Inmarsat and tapping Comsat as the U.S. representative to Inmarsat, Congress stipulated that the FCC "conduct a study of the corporate structure and operating activities of [Comsat] with a view toward determining whether any changes are required to insure that the corporation is able to carry out its [statutory] functions."

The report concluded Comsat has

fulfilled its primary purpose of establishing a global satellite system through the formation and its partnership in Intelsat, and that the company should not be prohibited from entering new lines of business. It said that Comsat's venturing outside the domains of Intelsat and Inmarsat would be good for the over-all development of satellite communications and the public interest.

The report, however, also said that because Intelsat and Inmarsat are monopolies created by the government, some safeguards must be taken to insure that these monopolies do not give Comsat an unfair advantage in competition with other satellite carriers. The report was particularly concerned with the problem of cross-subsidization, where revenues from Comsat's Intelsat and Inmarsat activities might be used to underwrite other businesses.

To safeguard against this and other possible problems, the report recommended a two-subsidiary corporate structure. The report said that such a structure would minimize Comsat's opportunity to evade rate regulation through misallocation of costs, and discourage it from using its unique Intelsat/Inmarsat role "to maintain exclusive access to and use of technology."

According to Jim Ball, one of the staff members who worked on the report, either the FCC or Congress would be able to put the report's recommendation into practice. What Congress would do, he couldn't say. As for the FCC, he said that the recommendations of the report will be translated into a notice of proposed rulemaking and presented to the FCC "within a month or two."

Ball said that the report would have no direct effect on Comsat's plans to provide satellite-to-home broadcasting, since the report in no way attempts to restrict the types of business Comsat may get into.

In justifying its proposal to allow users to deal directly with Comsat, the FCC said that to allow Comsat to enter the retail market would further the goals of the Satellite Act, the law that created Comsat in 1962, strengthen competition and foster quality services at lower costs.

"Users would be able to pay a price based entirely on the advantages of satellite communications. This would also mean that other carriers will compete knowing that if prices for the same services are set too high, users can go directly to Comsat," Ferris said in a prepared statement.

Currently, customers are required to go through other carriers to obtain services from Comsat. (Spanish International Network, the three major television networks and other users of video services were exempted from the requirement in an earlier common carrier ruling by the FCC).

Concerning its other proposal, the FCC said removal of the prohibitions against resale and shared use of international communications facilities would increase the number of firms and services and encourage more innovative uses of basic services. It will all add up, the FCC said, to

lower prices.

As Ferris said, "more benefits can be expected to flow to consumers. . . . Our experience in domestic communications shows that resellers and shared users probe an existing carrier's price structure and attack rate discrimination. The beneficiaries of the resulting lower costs are the American consumers."

NTIA wants FCC to reconsider its FM proposal

Agency says commission denial of directional antenna plan is arbitrary and contrary to promoting minority ownership

The National Telecommunications and Information Administration has petitioned the FCC to reconsider its decision not to include NTIA's directional antenna proposal in the inquiry and rulemaking aimed at opening the door to an increased number of FM stations.

NTIA said the proposal is important to the goal of encouraging minority ownership of broadcast stations. And it said the commission's current practice of barring the use of directional antennas for assignment purposes while permitting them for other purposes, "including broadcasters' financial self-interest," amounted to a different treatment of persons in essentially similar circumstances that is not justified.

The commission in February asked for comments on a proposal to create two new classes of FM stations as well as on proposed rules to allow stations in existing classifications to operate in areas where they are now barred. The commission staff said the proposals, if adopted, would increase the potential number of FM stations "substantially" (BROADCASTING, March 3).

But, because of what the staff said were numerous technical problems, the commission deferred action on NTIA's recommendations regarding the use of directional antennas, terrain shielding devices, the reduction of FM channel spacing and co-located adjacent channel stations. NTIA had also proposed new classes of FM stations.

NTIA's petition for reconsideration focused only on the directional antenna proposal. It said that the proposal is important "to the creation of new stations for prospective minority ownership" and that the commission's decision, as a result, "is inconsistent" with the agency's own policy goals.

NTIA said "a realistic minority ownership program should be based first on the creation of new facilities and only secondarily on the acquisition of existing stations at today's inflated market prices." And the commission's refusal to consider the directional antenna proposal, NTIA added "denies the public the opportunity

to comment on the continued relevance of the commission's discriminatory and restrictive policy toward directional antennas."

NTIA does not accept the commission's assertion of a lack of information for refusing to include the proposal in the proceeding. It said the commission "ignores the fact that it has been authorizing [directional antennas] to permit the shortspacing of FM stations for over 15 years," and added: "The only difference" between permitting directional antennas for that purpose and for the purpose proposed by NTIA is the policy rationale involved, not the engineering.

"We thus believe that the commission's current policy of permitting the use of directional antennas for some purposes but not for assignment purposes is contrary to the goal of making more efficient use of the FM frequency spectrum and promoting minority ownership," NTIA says.

And exclusion of the directional antenna issue, it added, "is arbitrary."

Leaving it to the lawyers

Hollywood entertainment attorneys meet to discuss legal aspects of new communications media

About 350 entertainment and communications attorneys met at the University of Southern California in Los Angeles two weekends ago to hear a number of their colleagues as well as businessmen discuss the "New Video Technologies and the Revolution in Home Entertainment." It was the 26th annual Vic Netter memorial lecture series on legal aspects of the entertainment industry, and the lawyers and others in attendance heard from 11 speakers covering subjects from union negotiations to copyright issues to the problems of incompatible half-inch videotape formats.

The day-long meeting was held Saturday, April 19. Speakers included Steve

Ross, chairman of Warner Communications Inc.; Steve Roberts, president, telecommunications division, 20th Century-Fox Film Corp.; Michael Fuchs, senior vice president, programming, Home Box Office. Seth Willenson, vice president of programs and business affairs, RCA SelectaVision video disks; Mel Harris, senior vice president, Paramount Pictures Corp.; and Al Berman, president of the Harry Fox music publishers agency; Art Murphy, USC professor, and Michael Franklin, executive secretary of the Directors Guild of America.

Practicing attorneys speaking included: Harry J. Keaton, Mitchell, Silverberg & Knupp, Los Angeles; John A. Baumgarten, Paskus, Gordon & Hyman, Washington, and Michael Flint, Denton, Hall & Burgin, London. Directors of the program were Los Angeles attorneys Bruce M. Ramer, Kenneth A. Kleinberg and Edmund C. Barton.

Roberts, Fuchs and Willenson, spoke of the emerging home market from their respective vantage points. Taking issue with a common economic model for the growth of the new industry, Roberts said it was unlikely that the home video business would grow along the lines of the recording business, although there will be similarities. "In the record industry," he noted, "we don't have two companies selling exactly the same records." Films are being licensed to different video companies with different formats.

Like many of the others, Roberts said he saw an emerging competition developing between the already established videocassettes and the new videodisks. Tape machine prices, he said, are likely to come down as disk players begin to make inroads into the market. Furthermore, he noted, cassette makers—including his own Magnetic Video subsidiary—are already working on means of reducing the time it takes to prerecord cassettes—said to be the single biggest cost in the manufacturing of cassettes. His company, he said, is currently working on an experimental machine that can record a two-hour cassette in four minutes and 20 seconds.

Willenson commented on RCA's



Willenson, Roberts, Fuchs

decision not to introduce a stereo disk machine when it enters the disk market early next year. The new SelectaVision unit will have "stereo capability," Willenson insisted, although initially it will not play stereo sound. Primary consideration in making that decision, said Willenson, was RCA's realization that most television sets in use do not have adequate sound systems.

Fuchs, whose company is currently involved in a law suit with the Director's Guild over the issue of cable compensation, attacked what he called "the paranoia that surrounds pay television" and offered on olive branch, of sorts, to the Hollywood creative community. "There's room for everybody to get on board," he said, "and that includes the unions."

Fuchs also noted that HBO buys approximately 60% of its product from major Hollywood producers and that, like the commercial television networks, is currently in the business of "pre-buying" Hollywood product—providing upfront production money for feature films.

Ross delivered the session's keynote address and provided perhaps the most interesting statistics of the day. According to Ross, pay television paid \$90 million in feature film license fees in 1979. Without saying how much higher that figure will go this year, Ross said that pay television will outspend the broadcast syndication market for films in 1980.

Ross said that he believed the new technologies will coexist with existing entertainment and communications media. "People want low-cost, in-home entertainment," he said. The new technologies, he said, are looking for the 52% of Americans who did not go to movie houses last year and the one-third who do not regularly watch television.

Lawyer-client tie is at issue in WADECO appeal

Applicant for WFAA-TV Dallas was disqualified, but attempts to put blame on his attorney

The U.S. Court of Appeals in Washington is being asked to reconsider a case which is bound to make communications lawyers uneasy and their clients nervous. It involves alleged misrepresentations and other actions by a lawyer that led to the disqualification of his client in a comparative hearing proceeding in which a valuable television property is the prize.

The petition for rehearing was filed last week by WADECO Inc., which in an FCC decision affirmed earlier this month by a 2-1 vote of a three-judge panel of the court, was disqualified in its bid to supplant Belo Broadcasting as licensee of WFAA-TV Dallas (BROADCASTING, April 7). The commission held that WADECO, which had filed its competing application in July 1971, had been guilty of misrepresentations regarding its financial qualifications and of withholding information.

The principal issue was misrepresentation regarding the availability of a \$2.5-million bank loan. And while the actions involved were said to have been authored by Thomas Christensen, WADECO's lawyer at the time, the applicant was held

responsible.

Henry Wade, the Dallas insurance man who is president and principal stockholder of WADECO, maintained that he was unfamiliar with commission procedures and had relied in good faith on the advice of his communications counsel. But the majority of the three-judge panel held that

Still talking. Representative Tim Wirth (D-Colo.), who has been major force in opposing common carrier provisions in changes to Communications Act, sent letter to members of House Communications Subcommittee saying that new language worked out is acceptable, and he would support compromise to get legislation "back on track." But not all members of subcommittee share Wirth's view. At meeting last Tuesday, Wirth met with Representatives Lionel Van Deerlin (D-Calif.), Allan Swift (D-Wash.), James Broyhill (R-N.C.) and James Collins (R-Tex.), and no agreement was reached on whether or not to proceed with new language, which was worked out with help of Henry Geller, head of National Telecommunications and Information Administration, and Alfred Kahn, chief administration inflation fighter. Members did agree, however, to meet again tomorrow (April 29) to continue discussions.

UCC turned down. U.S. district judge has dismissed United Church of Christ petition to compel FCC to disclose certain documents involved in commission's radio deregulation proceeding. Judge Rory MacMahon, of U.S. Court for Southern District of New York, agreed with commission that documents being sought, including internal memorandums, were "deliberative" in nature and exempt from Freedom of Information Act.

No stand. American Red Cross has sent FCC letter disassociating itself from members for which National Health Council purportedly was speaking when it filed statement opposing FCC's proposed deregulation of radio. Red Cross said that because "it is not the broadcasting business and does not have broadcasters as members" it has taken no position on subject.

On their side. National Association of Broadcasters has filed brief supporting ABC, CBS and NBC petition to U.S. Court of Appeals in Washington for rehearing in case in which panel of court affirmed FCC in Carter-Mondale Committee case (BROADCASTING, March 17). NAB says commission decision that networks had violated "reasonable access" law in refusing to sell committee 30 minutes of time for appearance by President Carter in December comes "perilously close to impermissibly treading upon broadcasters' First Amendment rights." NAB added that because the case is "fraught" with access area.

TV evaluation. Aspen Institute for Humanistic Studies has scheduled May 11-14 conference, "Alternatives for Measuring the Value and Effectiveness of Television Programs," at its new Easton, Md., facility. Number of participants will be limited, with government policymakers, public broadcasting officials, researchers and program-funding representatives on hand. Program is activity of Aspen Institute Program on Communications and Society, and supported by grant from Corporation for Public Broadcasting. Main purpose of meeting is to consider criteria and methods for evaluating TV programs and service, with special attention given to possible alternative ratings systems.

Coming tribute. NAACP is planning to honor former FCC Commissioner Benjamin Hooks at May 12 dinner in Washington. At reception to announce event, hosted by WYCB(AM) Washington, Representative Lionel Van Deerlin (D-Calif.) offered opinion about importance of increasing black ownership of media in country, calling situation in some cities "disgraceful."

Participation push. Senate Governmental Affairs Committee has passed regulatory reform legislation that would streamline regulatory process and provide about \$70 million over four years in public participation funding for citizen groups. Bill would require agencies to do regulatory analysis of all new regulations that have effect of \$100 million or more on economy. It also calls for establishment of regulatory council to coordinate regulatory activity. Measure now has to go to Senate floor; House subcommittee has also approved regulatory reform bill, which is awaiting scrutiny by full committee.

Request OK'd. FCC has told CBS it can have virtually all information network sought in Freedom of Information Act request for all unpublished data underlying two studies conducted by FCC's children's television task force. CBS had requested data because it believes material was central to FCC staff's determination that broadcast licensees had not acted responsibly in providing sufficient amounts of children's educational programming in line with FCC's 1974 policy statement (BROADCASTING, March 24).

there was sufficient evidence for the commission to have concluded that Wade had "acquiesced" in the lawyer's actions.

WADECO's present attorney, Forbes Blair, in his petition for rehearing, maintains that there is "no evidence demonstrating that Wade knew" Christensen's conduct amounted to a "misrepresentation," if it did. And if the court's decision "remains unaltered," he said, "how can any applicant rely on the judgment of even an experienced and respected communications lawyer without the grave concern that it may be disqualified if that lawyer's actions are considered to be misrepresentations?"

The petition also seeks to introduce a new element into the case, one suggested by Judge Abner Mikva in his dissenting opinion. Mikva condemned the use of the disqualification sanction because it does "violence to the precedents of both the commission and this court" and because of the "signal" it may send. It would be, he said, "a false signal to those who might have the temerity to challenge a well-ensconced licensee at renewal time. Such a result is certainly not in the public interest which the commission is charged to pursue."

Blair, in the petition which seeks rehearing by the full 10-judge court (which is still short one member), quotes the paragraph in full.

Carnegie goes to Congress with legislative ideas

It suggests a bill that would embody its proposals for Public Telecommunications Trust and federal matching-fund formula

The Carnegie Commission, which last year recommended sweeping changes in the nation's public broadcasting system, has followed up with specific legislative language based on those recommendations.

William J. McGill, chairman of the commission, dispatched a 19-page proposal to the Senate and House Communications Subcommittees as well as the parent Commerce Committees.

This proposal is not as comprehensive as the "Carnegie II" report, but rather contains the commission's core recommendations: (1) the establishment of a Public Telecommunications Trust and its semi-autonomous program funding arm, the Program Services Endowment, and (2) a direct federal match of \$1 for each \$1.50 of nonfederal funds raised by stations, which would in turn trigger an additional 50 cents for the Program Services Endowment.

Absent from the proposal is a report recommendation that commercial licensees pay a spectrum fee to offset expenditures for the support of public broadcasting.

"We have by no means retreated from this recommendation, but have now nar-

rowed the suggestion to specific legislative language," McGill wrote Van Deerlin. "The technical and legislative expertise necessary to draft an equitable and reasonable spectrum fee proposal is beyond our capacity, and best left to the political process. Although the spectrum fee is not central to our proposal, we strongly urge that the effort to draft a proposal be made soon."

The commission also recommended that all statutory language dealing with the public TV and radio satellite interconnections be eliminated, as the station should now be able to take over the operational support of the systems.

The Public Telecommunications Trust

would act as the system's disbursing agent for federal funds, thereby eliminating the Corporation for Public Broadcasting. It would be run by a nine-member board, one appointed each year by the President.

A Program Services Endowment would be created, with principal responsibility for program support. The Endowment would have its own 15-member board.

The proposal recommends a yearly authorization for the trust, with a projected first-year level of \$20 million. In addition, it is proposed that there be a \$350-million system expansion project, to be completed in five years. The objectives would include nationwide coverage of public TV and radio.



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**Nielsen Viewers in Profile, May 1979.



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PBS's money plan

In next 10 years, Grossman wants network to move from fund raising to marketing to generate more revenue

The Public Broadcasting Service, which recently completed a major restructuring, is looking now toward even greater changes that, if successful, will mean a new face for PBS over the next decade.

The key to PBS strategy is based on utilization of new technology and an aggressive marketing program that its planners hope will generate higher levels of income, thereby freeing stations from heavy reliance on federal funding, which is not likely to increase.

Specifics of the PBS plans, which have been the subject of ongoing discussions, will be presented to member stations at the annual meeting in June. At that time, a complete rundown of the proposed new focus for PBS will be offered, with projected financial models.

PBS President Lawrence Grossman thinks the new marketing strategy will be "the next big breakthrough" for public television, which has seen a significant rise in viewership levels. "We can't just rely on traditional sources of funding any more," Grossman says. "We now have to move to marketing."

Specifically, Grossman sees PBS making use of its satellite system, now that the FCC has approved its use for commercial ventures. He also foresees the use of pay cable, satellite-to-home transmission, subscription TV and the marketing of videocassettes and videodisks.

Grossman says PBS does not plan to turn its back on established funding mechanisms, such as viewer subscriptions. But he believes those funds can be leveraged to generate greater amounts of money, enabling public television to reach its potential. In the process of looking for the additional funds, he adds, the basic mandate of PBS will remain intact.

Another possibility, Grossman says, is to pursue underwriters—"not on an ad hoc basis, but on a professional basis." In addition, the possibility of multiple cable channels in various markets will receive consideration. "Our objective," he says, "is to use everything we can to help stations make money."

Grossman believes federal funding for public broadcasting has reached a plateau, and PBS has to look to the new technologies to help its financial standing. A 700-page Carnegie Commission report, expected to be released early in June, explores the importance of this technology, and recommends that public television fully explore options in this area.

One area that has received attention is

direct satellite-to-home transmission, which PBS and National Public Radio are exploring jointly. But Grossman says that while public broadcasting is interested in the possibilities DBS presents, its impact is unlikely to be realized for years.

There will be more immediate ventures, Grossman says, that should significantly boost PBS's revenues, and translate into more and better programming. They could also mean less reliance on fund-raising methods now used, such as televised auc-

tions by local stations.

The strategy, Grossman says, will unfold over the next five to 10 years, as PBS gets more sophisticated in its efforts, and as it learns to better market the rights to its programs. The next major step, he notes, will be the presentation to member stations, which, he believes, will be enthusiastic about the plans.

"It's self-enterprise," Grossman adds. "It's a bootstrap operation. We're going to be earning our own way."

Rule optimistic on broadcasting's future role

Despite the advent of new electronic media and a changed environment by 1990, Elton H. Rule, president of ABC Inc., maintained last week that "opportunities for broadcasters will be greater, not fewer."

He painted this bright picture before a Newsmaker Luncheon of the International Radio and Television Society in New York during a talk in which he stressed that important as technology is, the most vital ingredient in communications is quality.

Rule indicated that it was critical for communicators of the future to realize that society in 1990 will be different from today. He cited three general trends now in progress that he said will continue throughout the 1980's and help make communications a different entity in 1990.

He said the changes would be demographic, economic and sociological, and elaborated:

"The public we will be serving 10 years

from now will be larger—and older—living in smaller households. It will work with its mind more than its muscles. It will have more time to use as it wants, but not that much more money. It will be more oriented toward the home—for work, for education, for recreation. Its life styles will be many and varied. Its orientation toward communications will be greater—and its need for information and its desire for entertainment will be greater still."

He acknowledged that people who bring a new communications medium into their homes intend to use it. But he insisted viewers are concerned primarily with quality, not the piece of machinery with which they receive the programming.

"In the new environment, people's communications needs will certainly evolve and change, and those who supply the communications will have to evolve with them," Rule maintained. "Change and innovation in broadcasting will come with increasing rapidity in the coming



Rule (l) with NBC's Jane Pfeiffer and CBS's Jankowski at IRTS

decade. But we will not diverge from the two bases of our present service—mass-oriented information and entertainment.”

In the information area, he continued, broadcasting will continue to serve in news and sports and in coverage of live events of all kinds. Rule said there also will be new efforts to serve the new information needs of viewers, as they appear.

In the entertainment area, according to Rule, the public's taste for specialty programs will not lessen its desire for mass-appeal programs. He voiced the belief that the public will want both specialty and mass-appeal shows.

“And it is not the technical nature of broadcasting that makes the programs attractive—it is the creativity and skill of people who produce and select the programs,” Rule asserted. “We broadcasters start with an economic advantage. For some time to come no one will be able to produce and deliver a mass-appeal program to the consumer as inexpensively as we can. If the quality is high, we are irreplaceable.”

TV for Delaware

State gets its first commercial assignment as ALJ rules in favor of URC, ending competition for channel 38 facility

Delaware is finally going to get its first commercial television station. An FCC administrative law judge, Joseph Chachkin, has granted the application of URC Management Services Corp. for channel 38 in Seaford, Del.—the state's only assigned commercial television channel (BROADCASTING, April 21).

URC's application, filed in January 1979, was selected over the competing applicant—Seaford Television Co. STC had filed an application for the station in October 1978 (its principal, John R. Powley, had originally filed the application, and subsequently he and his wife, Sandra, formed a partnership doing business as STC).

When the applications were set for a comparative hearing in early 1979, the Delaware Citizens Committee and the Citizens Committee for Expansion of Commercial Television in Delaware filed a petition with the FCC asking for an expedited hearing to get television service for the state as soon as possible.

In November, however, the groups took URC's side, claiming that STC had failed to properly ascertain its community of service and that it had not proposed programming sufficient to cover the needs of the community. One example the groups gave was that STC would not be able to obtain qualified news personnel at the salary levels it was proposing, nor did it propose to cover the city of Wilmington, the largest in the state.

In December, URC added a misrepresentation issue against STC, stating it lacked candor in filing requests for waivers of the FCC's rules for antenna and

transmitter locations.

STC bounced the ball back into URC's court in January, saying that URC was guilty of ex parte violations. The violation involved a letter that Hyman Frankel, URC's principal, sent to the Sussex County Council (Seaford's county) urging the council to write the FCC for expedited treatment of the application and asking for support for URC.

In February, both URC and STC filed a joint request for approval of an agreement—STC's application would be dismissed, and STC would be reimbursed for legal expenses amounting to \$10,000.

The FCC's Broadcast Bureau supported the joint request—and the judge ruled favorably two weeks ago.

Chachkin resolved the ex parte issue in URC's favor and said that since STC admitted that there were erroneous statements made in its waiver requests, due to misunderstandings, it would not be in the public interest to litigate the case any further on STC's basic qualifications.

Chachkin granted reimbursement for what he said were “prudent” legal expenses incurred by STC during the preparation, filing and prosecution of its application.

URC is a wholly-owned subsidiary of the Human Service Group, a Washington corporation engaged in health, education, training and management consulting services in a variety of fields. Frankel, its president, said URC was active with local Delaware groups, and would like to see the station in operation as soon as possible.

As to programming, he said: “Of course there will be a tendency to promote instructional television in the human services area. However, we hope to get a good mix of programming.”

Frankel also said he is exploring the possibility of affiliation with one of the three networks.

The Delaware Citizens Committee, headed by Shelton Merrill, has submitted an application for a translator to rebroad-

cast the signal of the Wilmington/Philadelphia noncommercial station, WHYI-TV, to Southern Delaware.

Disenfranchised pay supplier strikes back

Optical System charges Flint, Mich., cable system and HBO conspired to drop it and monopolize pay market

Optical System Inc.'s inability to renew a lease on a cable television system in Flint, Mich., led it last week to file an antitrust suit against Comcast Cablevision Corp. and its parent, Comcast Corp., as well as Home Box Office Inc. Optical also asked for a court order barring Comcast and Cablevision from carrying out what it said were plans to terminate its lease on May 1.

Optical and its subsidiary, Channel 100, Toledo Inc., in the actions that were filed in U.S. District Court for the Eastern District of Michigan, allege that Comcast and Cablevision have illegally attempted to monopolize the pay-TV market in Flint and its surrounding area. They also say that all three defendants have conspired to terminate Channel 100's access “to a channel on the sole franchised cable TV system in Flint.”

Cablevision operates the system. And the suit alleges, “on information and belief,” that the defendants plan to operate as joint venturers a pay television service on a cablevision channel. It says that Comcast and Cablevision told Channel 100 they intended to begin their own pay cable service, and that HBO, a pay television program supplier, said “it would supply its program packages only to Comcast and Cablevision, not to Channel 100, because it was in competition with the latter. HBO now provides Channel 100 with its pro-

Intermedia

AJC honors PBS. American Jewish Committee will present Mass Media Award to Public Broadcasting Service May 15 at reception in New York City. On hand to accept award will be PBS President Lawrence Grossman, Alistair Cooke, Joan G. Cooney of Children's Television Workshop and Robert MacNeil, co-host of *MacNeil/Lehrer Report*.

Report card. Task Force on Minorities in Public Broadcasting concluded its activities with submission of final report to Corporation for Public Broadcasting, in general giving CPB low marks. “Nonresponse, good-faith intentions and broken promises are the actions of the past by which we must judge CPB,” it said.

Barrister. After 30 years as lawyer, Vincent T. Wasilewski, NAB president, now is qualified to practice in Washington. He was admitted to D.C. bar April 8. He has been member of federal bar and was admitted to Supreme Court practice in 1953.

One more. Subsidiary of Storer Cable has won rights to wire for cable Bowling Green and Warren county, both Kentucky. Franchise areas include 17,000 homes.

Early morning exposure. National Public Radio is making substantial advertising commitment for its newest public affairs show, *Morning Edition*. Included in campaign is series of full-page ads in *Time* and monthly magazines.

graming.

The suit also says that despite Channel 100's "repeated requests to renew its channel lease, which expired in October, Comcast and Cablevision refuse to do so." It says that Comcast and Cablevision had said they would renew the five-year lease for a like period under "fair" terms, but that the proposal they offered—\$20,000 a month—"would have represented a 350% increase over the lease rate" Channel 100 is paying.

Another count in the suit alleges that Comcast and Cablevision failed to live up to their agreement in a number of respects. They allegedly failed to provide their subscriber lists to Channel 100, which was to use them to solicit pay customers, as they had agreed to do. And they are said to have transmitted HBO programs on a channel leased to Channel 100, despite Channel 100's protests.

The suit, filed under federal and state antitrust laws, seeks treble damages, to be determined at trial. It also seeks \$80,000 for alleged breach of lease agreement, and \$850,000 for breach of contract.

But Optical System's and Channel 100's immediate concern is to block termination of the lease. They say termination would force Channel 100 out of business, with the result that Optical System "probably will not survive." The suit says Optical, which operates pay channels on seven other cable systems, derives "a substantial part of its revenue from Flint."

Changing Hands

PROPOSED

■ **WMC-TV Memphis:** Sold by Scripps-Howard Broadcasting to Landmark Communications in exchange for Landmark's WTAR-TV Norfolk, Va. (worth approximately \$40 million), plus approximately \$4.5 million ("In Brief," April 7). Agreement is contingent upon tax certificate clearance for both parties. Seller is publicly traded group owner of two AM's, one FM and six TV's owned principally by E. W. Scripps Co., publisher of Scripps-Howard newspapers, based in Cincinnati. It has purchased WITH(FM) Baltimore (BROADCASTING, April 14) and KEMO-AM-FM Phoenix (BROADCASTING, Feb. 11), subject to FCC approval. Jack Howard is chairman of Scripps-Howard Broadcasting. Donald L. Ferris is president. Buyer, which is under FCC mandate to dispose of WTAR-TV, is privately held Norfolk, Va.-based newspaper publisher and group owner of one AM, one FM and three TV's. Frank Batten is chairman and principal owner. William Gietz is president of broadcast division. WMC-TV is NBC affiliate on ch. 5 with 100 kw visual, 56.2 kw aural and antenna 1,080 feet above average terrain. WTAR-TV is CBS affiliate on ch. 3 with 100

kw visual, 20 kw aural and antenna 980 feet above average terrain.

■ **WZZK(FM) Birmingham, Ala.:** Sold by Rose Hood Johnston (80%) and son, George (20%), to Park City Communications for \$2.5 million. Sellers also own WJLD(AM) Fairfield, Ala. George Johnston owns 2.02% of WDHN(TV) Dothan, Ala. Buyer is owned by Richard Ferguson (64.1%), Steven A. Marx (25.2%), Mario Scalisi (9%) and Edward Cantor (1.7%). Ferguson, Marx and Scalisi are, respectively president, vice president and account executive of Park City Communications, Bridgeport, Conn.-based licensee of WEZN(FM) Bridgeport and WFTQ(AM)-WAAF(FM) Worcester, Mass. Cantor is Orange, Conn., attorney. WZZK is on 104.7 mhz with 100 kw and antenna 640 feet above average terrain.

■ **WKXL-AM-FM Concord, N.H.:** Sold by Frank B. Estes to seven station employees for \$1.5 million. Estes also owns 80% of WKXR-AM-FM Exeter, N.H. Buyers are Richard Osborn and wife, Jessie (28% jointly), Donald Shapiro and wife, Sandra (28.2% jointly), Patrick Chaloux and wife, Jean Marie (28.2% jointly), James Rivers and wife, Deborah (6.7% jointly), Donald Duncklee Jr. and wife, Patricia (3.3% jointly), Gardner F. Hill (3.3%) and Daniel L. Colgan (2.1%). Osborn is general manager of WKXL-AM-FM; Shapiro and Chaloux, salesmen; Rivers, announcer and music director; Duncklee, announcer; Hill, traffic manager, and Colgan, production manager. Wives are all housewives. They have no other broadcast interests. WKXL(AM) is on 1450 khz with 1 kw day and 250 w night. WKXL(FM) is on 102.3 mhz with 3 kw and antenna 285 feet above average terrain.

■ **KJTV(TV) Amarillo, Tex.:** Sold by Gary L. Acker to Richard A. Ingraham for \$624,000. Acker was granted CP for station March 9, 1979, on condition that he divest himself of KWAS(FM) Amarillo before KJTV could go on air. Acker has been unsuccessful in attempts to sell KWAS and is asking for waiver of three-year rule so that he may sell KJTV. He also owns 80% of KJAK(FM) Slaton, Tex., and 25% of KLFJ(AM) Springfield, Mo. He has purchased, subject to FCC approval, WQIK(AM) Jacksonville, Fla. (BROADCASTING, Dec. 17, 1979); 50% of KEPT(FM) Shreveport, La. (BROADCASTING, May 7, 1979), and is applicant for new FM in Laredo, Tex. (BROADCASTING, Aug. 27, 1979). Ingraham owns 75% of KIQY(FM) Lebanon, Ore. He also owns Fresno, Calif., broadcast consulting firm and has various real estate interests there. KJTV (not yet on air) is on ch. 14 with 126 kw visual, 20.4 kw aural and antenna 832 feet above average terrain.

■ **WPET(AM) Greensboro, N.C.:** Sold by Donald Wilks and Michael E. Schwartz to

Sunbelt \$200,000

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Thomas Armshaw for approximately \$510,000. Wilks and Schwartz each own 33.33% of station. Each owns 50% of both WAQY(FM) Springfield and WIXY(AM) East Longmeadow, both Massachusetts, and 33.33% WQRK(FM) Greensboro, N.C. Armshaw already owns 33.33% of WPET and is vice president and general manager. He also owns 33.33% of WQRK(FM). WPET is 500 w daytimer on 950 khz.

■ **WWCM-AM-FM Brazil, Ind.:** Sold by WWCM Inc. to Voice of the Wabash Valley Inc. for \$480,000 plus \$60,000 noncompete agreement. Seller is owned by Barry and Constance Hausman (married) who have no other broadcast interests. Buyer is owned by Richard Kaufman and David Fleck (29.41% each), Douglas Rigler and John F. Graybeal (14.71% each) and Thomas Shropshire (11.76%). Kaufman is former disk jockey with WRNJ(AM) Hackettstown, N.J. Fleck is Milwaukee attorney. Rigler and Graybeal are Washington attorneys and Shropshire is vice president of Miller Brewing Co., Milwaukee. They have no other broadcast interests. WWCM(AM) is on 1130 khz with 500 w day. WWCM-FM is on 97.7 mhz with 3 kw and antenna 300 feet above average terrain. Broker: Carolina Media Brokers.

■ **WBMB(AM)-WBMI(FM) West Branch, Mich.:** Sold by Robert Marshall (50%), Jack E. Kaufman (37.5%) and Gene C. Flowers (12.5%) to Phoenix Media Group for \$450,000. Marshall has no other broadcast interests. Kaufman owns 40% of WDBC(AM) Escanaba, Mich., and 51% of WKKI(FM) Celina, Ohio. Flowers owns 20% of WKKI. Buyer is owned by David Schwittek (51%); his father, Elmer W. Schwittek (32.5%); Katherine A. Palm (12.5%) and Mary Ann Schwittek (4%). David Schwittek is engineer at WNEM-TV Saginaw, Mich. Elmer Schwittek owns Atlantis, Fla., firm that designs weather satellite equipment. Palm (daughter of seller Robert Marshall) is station manager of WBMB(AM)-WBMI(FM). Mary Ann Schwittek (wife of David) is housewife. They have no other broadcast interests. WBMB(AM) is 1 kw daytimer on 1060 khz. WBMI(FM) is on 105.5 mhz with 3 kw and antenna 300 feet above average terrain.

■ Other proposed station sales include: KAYN(FM) Nogales, Ariz.; WXAO-TV Jacksonville, Fla.; WACB(AM) Kittanning, Pa., and WSMT-AM-FM Sparta, Tenn. (see "For the Record," page 76).

APPROVED

■ **WDEN-AM-FM Macon, Ga.:** Sold by executors of estate of J. Martin Elliott to WDEN Communications Ltd. for \$1,026,500. Estate has no other broadcast interests. Buyer is owned by Thom E. Smith and group of businessmen from Montgomery and Birmingham, both Alabama. Smith is general manager at stations. Others have no other broadcast interests. WDEN(AM) is 1 kw daytimer on 1500 khz. WDEN-FM is on 105.3 mhz with 50 kw and antenna 145 feet above average terrain.

■ **WCAM(AM) Camden, N.J.:** Sold by city of Camden to JNW Broadcasting Inc. for \$850,000. Selling municipality has no other broadcast interests. Buyer is James N. Wade, Harrisburg, Pa., management consultant. He owns 30% interest in applicant for Philadelphia cable franchise but has no other broadcast interests. WCAM is on 1310 khz with 1 kw day and 250 w night.

■ Other approved station sales include: WZAL(AM) Jackson, Ga.; WBME(AM) Belfast, Me., and WLFL-TV Raleigh, N.C. (See "For the Record," page 76).

MIT political ad study finds spots well-produced but having little influence

Preliminary results of a new study conducted by the Massachusetts Institute of Technology conclude that more money has been spent on TV advertising by presidential candidates this primary year, with less and less political pay-off for their money.

MIT's News Study Group, headed by Edwin Diamond, surveyed political advertising appearing in the caucus and primary states of Iowa, New Hampshire, Massachusetts, New York and Connecticut between Jan. 1 and April 1 of this year. Findings show that although 30- and 60-second spots are being more skillfully executed

than in previous campaigns, they are more expensive to produce and buy time for.

According to the report, the spots are "artistic successes but political duds."

"The candidates have professional media advisers who create TV ads with what the trade calls good production values," said Diamond. "The ads are entertaining to watch, with fast pace, upbeat music, clever editing techniques and well-lighted, well-rehearsed pitchmen. They're like dramatic playlets of politics ... but we've found little evidence that they influence the votes of anyone in the audience."

The report also concludes that political advertising is highly predictable and well produced, but typically says nothing as forcefully as possible.

There are, for example, certain basic cinematic styles, such as the "cinema verite," "the news camera," "the omniscient narrator," the "unstaged" conversations, and the "one on one" sincere sell.

The NSG study is still underway with a study of the political spots in the Pennsylvania primary. The group has been videotaping candidate commercials and analyzing them for certain characteristics. Interviews are then conducted, and post-primary interviews are also done to assess possible relationships between the commercials and the primary results.

Final results of the study will eventually be published in book form by the MIT Press.

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TV ad spending up 13% in 1979

Procter & Gamble again heads annual TVB list of top 100 spenders with \$463 million

Television advertising had a banner year in 1979 on the network, national spot and local levels, according to the Television Bureau of Advertising.

Based on computations prepared by Broadcast Advertisers Reports, TVB said that all television advertisers in 1979 (network and spot) spent \$7,578,651,100, up 13.1% from \$6,698,014,000 in 1978.

Similarly, in 1979 local retail television grew by about 12% to \$2,132,425,000 from \$1,864,196,000 in 1978.

Television's top-100 list included five newcomers in 1979: Ciba-Geigy Corp., \$25,021,500; Levi Strauss & Co., \$22,969,000; Columbia Pictures Industries, \$21,079,800; Century 21 Inc., \$18,603,400 and 20th Century-Fox Films Corp., \$18,342,700.

Procter & Gamble continued in its roles as TV's largest advertiser in 1979, allotting \$463,370,000 in network and spot TV, up 10% over 1978. Other leading advertisers included General Foods, \$296,694,100, up 20%; American Home Products, \$165,053,200, up 10%; General Mills, \$156,847,200, up 16%, and General Motors, \$147,218,400, up 11%.

ABC net down in first quarter

Program development, Iran coverage and late-night news all contribute to earnings drop

ABC, which earlier announced that profits would be off for 1980, last week said its first-quarter earnings showed a 4.7% downturn from the year-earlier quarter's net income of \$25.5 million, dropping to \$24.3 million. Earnings per share fell from 91 cents to 86 cents for the comparable three-month periods.

The blame was laid on "increased program costs, development of our late-night

What it all added up to in 1979

	Total	Spot	Network		Total	Spot	Network
1. Procter & Gamble	\$463,370,000	\$173,760,200	\$289,609,800	52. General Electric	35,027,000	10,164,400	24,862,600
2. General Foods	296,694,100	93,456,300	203,237,800	53. CPC International	34,809,600	15,528,200	19,281,400
3. American Home Products	165,053,200	42,464,800	122,588,400	54. American Motors	34,508,000	17,265,100	17,242,900
4. General Mills	156,847,200	71,199,000	85,648,200	55. American Cyanamid	33,599,500	10,994,800	22,604,700
5. General Motors	147,218,400	29,904,700	117,313,700	56. Nissan Motor	32,934,200	12,243,300	20,690,900
6. Bristol Myers	140,621,800	23,647,400	116,974,400	67. Mattel	32,360,300	19,728,700	12,631,600
7. McDonald	137,790,600	75,334,300	62,456,300	58. Polaroid	29,992,700	2,901,800	27,090,900
8. PepsiCo.	130,179,700	57,877,000	72,302,700	59. Campbell Soup	29,943,000	8,854,300	21,088,700
9. Ford Motor	127,935,700	30,919,700	97,016,000	60. Volkswagen	29,877,200	9,380,600	20,496,600
10. Lever Brothers	112,112,000	40,402,900	71,709,100	61. A. H. Robins	29,768,700	29,321,000	447,700
11. Coca Cola	105,181,900	46,699,600	58,482,300	62. American Express	28,866,800	10,191,700	18,675,100
12. Philip Morris	103,212,800	16,767,400	86,445,400	63. Noxell	28,788,900	4,095,700	24,693,200
13. AT&T	97,828,600	42,945,200	54,883,400	64. RCA	28,240,600	6,365,400	21,875,200
14. Pillsbury	93,004,100	39,607,700	53,396,400	65. Warner Communications	27,946,800	13,062,700	14,884,100
15. Ralston Purina	88,785,800	19,722,900	69,062,900	66. Squibb	27,605,100	8,142,500	19,462,600
16. Johnson & Johnson	88,616,500	4,880,400	83,736,100	67. Milton Bradley	25,827,200	25,052,100	775,100
17. Warner-Lambert	83,726,900	20,034,000	63,692,900	68. Greyhound	25,726,300	5,494,000	20,232,300
18. Chrysler	83,612,500	14,022,700	69,589,800	*69. Ciba-Geigy	25,021,500	3,118,600	21,902,900
19. Sears, Roebuck	83,008,800	17,052,900	65,955,900	70. Transamerica	24,491,100	8,471,000	16,020,100
20. Colgate Palmolive	81,350,800	28,352,100	52,998,700	71. Union Carbide	24,446,200	2,043,000	22,403,200
21. Anheuser-Busch	78,816,200	15,772,100	63,044,100	72. Kresge	24,369,300	16,281,600	8,087,700
22. Kellogg	77,223,200	21,680,100	55,543,100	73. Royal Crown Cola	24,278,900	19,132,900	5,146,000
23. Nestle	69,368,300	27,924,900	41,443,400	74. Scott Paper	24,262,800	16,474,200	7,788,600
24. Sterling Drug	69,037,400	5,706,500	63,330,900	75. North American Philips	23,772,800	8,980,600	14,792,200
25. Gillette	68,895,500	16,222,500	52,673,000	76. Hershey Foods	23,731,200	10,508,700	13,222,500
26. Kraftco	64,301,700	28,087,500	36,214,200	*77. Levi Strauss	22,969,900	5,628,100	17,341,800
27. Nabisco	63,789,500	13,832,500	49,957,000	78. S.C. Johnson	22,655,200	4,164,300	18,490,900
28. Heublein	55,808,700	20,782,800	35,025,900	79. R. J. Reynolds	22,276,600	6,923,900	15,352,700
29. Esmark	54,827,800	14,438,700	40,389,100	80. Alberto Culver	21,152,200	11,237,100	9,915,100
30. Consolidated Foods	53,803,400	18,116,800	35,686,600	*81. Columbia Pictures	21,079,800	9,652,700	11,427,100
31. Mars	51,224,400	24,666,800	26,557,600	82. Toyo Kogyo	20,776,900	5,794,100	14,982,800
32. Wrigley	50,872,300	26,069,900	24,802,400	83. Goodyear Tire & Rubber	20,412,600	2,471,100	17,941,500
33. Richardson Merrell	50,857,800	11,682,200	39,175,600	84. MCA	20,239,800	13,387,200	6,852,600
34. Quaker Oats	48,927,400	12,911,300	36,016,100	85. Smithkline	20,238,800	3,881,800	16,357,000
35. ITT	47,211,600	31,360,200	15,851,400	86. Beatrice Foods	20,064,000	14,488,000	5,576,000
36. Schlitz	46,720,000	15,291,100	31,428,900	87. Wendy's	19,700,400	10,834,200	8,866,200
37. Toyota	46,629,100	25,539,100	21,090,000	88. Seagrams	19,653,300	5,320,500	14,332,800
38. Revlon	46,086,800	19,293,100	26,793,700	89. Carnation	19,488,600	4,529,200	14,959,400
39. Time	43,602,500	38,389,800	5,212,700	90. Block Drug	18,649,600	4,996,400	13,653,200
40. Mobil	42,598,400	36,887,200	5,711,200	91. Borden	18,641,300	7,677,600	10,963,700
41. Clorox	42,284,900	2,706,100	39,578,800	92. IBM	18,628,400	901,500	17,726,900
42. Schering-Plough	42,182,700	8,291,100	33,891,600	*93. Century 21	18,603,400	15,389,200	3,214,200
43. Beecham Group	40,910,500	6,361,300	34,549,200	94. Federated Department Stores	18,600,600	18,600,600	—
44. Cheesbrough Ponds	39,736,400	7,251,100	32,485,300	95. duPont	18,498,400	2,735,900	15,762,500
45. Norton Simon	39,658,900	18,166,900	21,492,000	96. Pabst	18,347,700	10,382,200	7,965,500
46. Gulf & Western	38,524,000	20,463,300	18,060,700	*97. 20th Century Fox	18,342,700	5,956,000	12,386,700
47. J. C. Penney	38,292,900	16,927,400	21,365,500	98. CBS	18,205,000	12,870,100	5,334,900
48. Miles Labs	38,264,600	5,159,400	33,105,200	99. Safeway Stores	17,853,900	17,853,900	—
49. Eastman Kodak	37,479,400	3,413,500	34,065,900	100. Triangle Publications	17,465,700	17,465,700	—
50. Morton-Norwich	36,699,400	7,677,300	29,022,100	Total	5,528,658,100	1,926,669,200	3,601,988,900
51. H.J. Heinz	35,130,500	9,607,100	25,523,400	*New to the Top 100 in 1979			

news program and the coverage of the Persian Gulf crisis." Revenues in the period rose 21% over 1979's first quarter, from \$451.6 million to \$546.9 million.

Commenting on other aspects of its broadcasting operations, ABC said its owned television station group had higher revenues and profits, while noting "a progressive softening of its sales environment as the quarter advanced." ABC Radio reported lower profits on higher revenues.

ABC Publishing "was a significant contributor" to revenue growth, with the results of Chilton Co., acquired in 1979, included in this year's first-quarter figures. Publishing's margin was also said to have advanced.

Last year's first quarter had counted losses from ABC Records, sold in March 1979, and the company said pretax earnings in the first three months of this year were "significantly reduced" by the operating losses of Travel Network and the write-down of intangible assets associated with that franchise travel agency acquisition.

Retailers' TV best

The Broadway, Los Angeles, has been named grand prize winner and nine other retailers have received top awards in the retail television commercials competition co-sponsored by the National Retail

Bottom Line

On Time. Time Inc. first-quarter earnings grew 6.4% to \$28.3 million, \$1 per share, from \$26.6 million, 95 cents per share in 1979. Revenue was up 23.9% from \$536.1 million to \$664 million. News was given to shareholders at company's annual meeting which was also given word board had upped quarterly dividend to 45 cents per share from 41 cents.

Capital quarter. Capital Cities reported 26% net income boost for first quarter, on 19% revenue rise; \$106.7 million revenues yielded \$15.1 million earnings, \$1.14 per share. Company said both broadcasting and publishing divisions showed "substantial" revenue gain with television and newspapers contributing largest earnings increases.

On the rise. Results of Scientific-Atlanta's third quarter ended March 31 show sales up 48%, earnings up 84%. Respective growth was from \$33 million to \$49 million, and from \$2 million to \$3.5 million.

Fight for Filmways. Rumors of takeover bid for Filmways have been confirmed by filing of proxy contest form 14-B by New York producer Norman Cohen. Cohen said in 14-B he intends to propose alternate slate of directors for company. He and immediate family hold only 19,800 shares of Filmways' 5.6 million common shares outstanding; he's joined in action by food service company executive Harold Levy, holder of another 9,200 shares. Filmways isn't commenting.

Merchants Association and the Television Bureau of Advertising. Awards were given for complete campaigns and for individual commercials in market rank categories. The winners' list:

The Broadway, Los Angeles □ Grand prize winner.
K Mart, Troy, Mich. □ Multimarket winner.
Saks Fifth Avenue, New York □ Campaign (ADI 1-20).

Woodward & Lothrop, Washington □ Commercial (ADI 1-20).

L.S. Ayres & Co., Indianapolis □ Campaign (ADI 21-50).

Shillito's, Cincinnati □ Commercial (ADI 21-50).

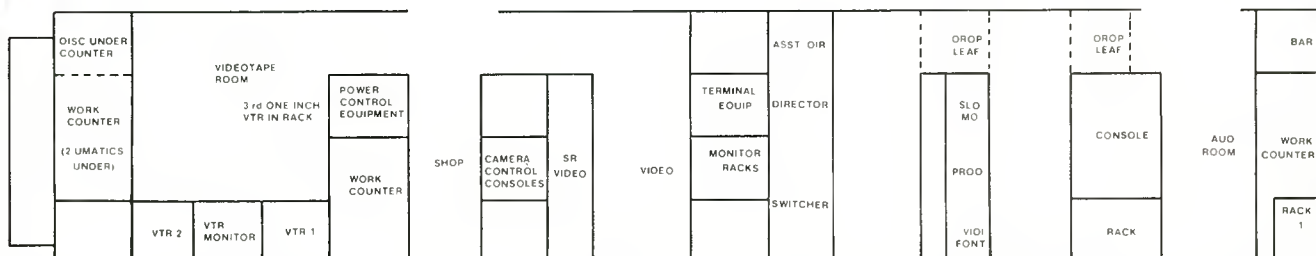
Sibley's, Rochester, N.Y. □ Campaign (ADI 51-100).

Block's, Indianapolis □ Commercial (ADI 51-100).

Young America, Minot, N.D. □ Campaign (ADI 101-plus).

Petticoat Lane II, Las Vegas □ Commercial (ADI 101-plus).

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Florida stations denied access to TV coverage of state legislature

Public network runs system and successfully fights attempts by commercial outlets to tap feed

Florida's commercial broadcasters are locked in a battle with the state, including its public broadcasters, that is suffused with irony. The commercial broadcasters are fighting for the right of access to public broadcasting's electronic coverage of the legislature. The public broadcasters contend they are denying that access on, among others, First Amendment grounds.

At issue in the dispute is the state's Public Records Act. And while the commercial broadcasters were winning the battle—at least in part—in court, the state and its public broadcasters were winning it in the legislature. The senate last Tuesday, by a vote of 39-0, passed a bill exempting the public broadcasting stations' signals and tapes from the law, and the house was expected to pass it easily also.

For two years, the Florida Association of Broadcasters had attempted to persuade the leadership of the senate and house to permit commercial broadcasters to tap the signal generated by the state's public broadcasting cameras. That interest is understandable: The cameras are trained on the senate and house in Tallahassee, as well as on legislative committee sessions, as much as 18 hours a day.

The commercial stations, which want to record material for use on their news programs, say they do not have the resources to match the state-financed effort, which requires five cameras in the senate and house alone and is said to involve \$385,000 in operating costs annually. The signal is fed into a closed circuit system that reaches offices in the capitol, and the tape is later edited into a one-hour program that is broadcast at 10 p.m. nightly on the nine stations of the state's public broadcasting network.

But the leadership—Philip E. Lewis, of West Palm Beach, president of the senate, and H. Hyatt Brown, of Daytona Beach, speaker of the house—was firm. It objected to commercial broadcasters profiting from a publicly financed operation. So a month ago, the FAB filed suit in state court under the Public Records Act, seeking access to the signal and to the tapes that are made. Florida Public Broadcasting, the state network operated by non-commercial WJCT(TV) Jacksonville, constitutes a state agency, FAB contends.

But Florida Public Broadcasting argues its First Amendment rights are being threatened. FAB, say the public broad-

casters, is asking for the television equivalent of a reporter's work product and notes. It also invokes the equal protection provision of the Fifth Amendment. Considering that FAB members have been known to make freedom of the press arguments—Post-Newsweek Stations of Florida, for instance, led the campaign to open the state's courts to television coverage—the controversy seems, as one of public broadcasting's attorneys, William Van Nortwick said, "a little ironic."

But the FAB rejects the suggestion that the First Amendment is involved. "We're not asking for notes and internal documents," Dean Bunch, the attorney representing the association, said last week. "We want what goes out over the closed circuit system anyway. We're not asking for the signals they don't use." (The public broadcasting system director in charge of the operation selects one signal from the many being provided by the cameras to feed into the system.)

Bunch also said that if the commercial stations did profit from use of the signals or tapes, they would not be creating a precedent. Many commercial enterprises, he said, make use of state records in profit-making ventures.

FAB won the first round of the court fight, but in something less than a clear-

cut manner. The court held that the signals were not a public record to which the commercial broadcasters were entitled to access. But the tapes were.

Both sides have appealed the decision. FAB would prefer the signals to the tapes.

But it appeared that the controversy would be settled in the legislature, where the leadership introduced legislation exempting from the Public Records Act any video signal or tape produced by a broadcast station under an agreement with a state agency. And while the commercial broadcasters were said to be lobbying against the bill in the house, there seemed little doubt it would pass there, as it did in the senate. Last Thursday, the rules committee approved it by an 18-10 vote.

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Meanwhile, though, the public broadcasting taping operation was shut down, and officials gave various reasons. Fred Rebman, president and general manager of WJCT, said that compliance with the court order might jeopardize the public broadcasting stations' tax-exempt status and violate a ban on political use being made of the tapes. Harold Baker, executive producer for Florida Public Broadcasting, who is in charge of the taping unit, said it lacks the manpower to do its job and handle requests from the public for tapes.

NewsBeat

Settled. Black reporter John Johnson and WABC-TV New York made out-of-court settlement of Johnson's suit in which he claimed station would not release him from his contract because of his race (BROADCASTING, Jan. 28). Johnson, who had claimed that Cable News Network had offered him \$200,000 per year to become anchorman, is understood to have received an increase in his present yearly salary of \$125,000; assurances that he would lead strengthened investigatory unit for ABC-TV and would have access to senior management of ABC to present his views on company's employment and promotion practices with respect to minorities.

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SDX choices. Society of Professional Journalists, Sigma Delta Chi, announced recipients of its First Amendment Award: Allen H. Neuharth, chairman and president of Gannett Newspapers, was cited for his outspoken criticism of recent Supreme Court decision restricting rights of press. Former Representative John Moss (D-Calif.), was chosen for his legislative efforts that fostered access to information. Other awards were to Richard M. Schmidt, general counsel for American Society of Newspaper Editors since 1969, and jointly to University of Missouri's Freedom of Information Center and its director, Paul L. Fisher. Schmidt represented NAB before Colorado Supreme Court in successful 1956 fight to open state courts to cameras and microphones.

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Nomads. Rapid job-switching continues to be way of life for broadcast news directors. That is according to survey for Radio-Television News Directors Association by Professor Vernon A. Stone, director of School of Journalism at Southern Illinois University. Stone's poll of 400 commercial radio stations and 473 commercial TV stations found that median job tenure of TV news director was 2.1 years in 1979 as compared to 2.4 years in 1976. Corresponding figures for radio were 1.6 years in 1979 and 1.9 years in 1976. Research also disclosed that fewer than third of news directors in either TV or radio have held their jobs for as long as four years and more than third have been at the same desk for less than 12 months.

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Kennedy honors. Twelfth annual Robert F. Kennedy Journalism Awards have been announced. First place winners of \$1,000 each in radio and TV are noncommercial WGBH-TV Boston for four-part *Community Disorder: Racial Violence in Boston* and to noncommercial KSJN(FM) Minneapolis for *The Way to 8-A*, documentary on state's mental institutions.

Programing

TV: the one language spoken at MIP

Cannes was as much the place to see and be seen as to sell and be sold; upwards of 3,000 attend; up to \$50 million spent

The Palais Des Festivals in Cannes, France, last week was common ground for the world's television buyers and sellers at the 16th annual Marche International des Programmes de Television.

Preliminary MIP figures were showing some 3,300 participants, meaning up to a 10% increase over last year's attendance. The largest numbers were from France, the U.S. and the United Kingdom. About 105 countries were represented in all. Over-all, about 250 stations and networks and close to 700 producing and distributing companies were said to have been on hand. MIP organizers tallied more than 10,000 programs and features from around the world.

As for an estimate of business, MIP projected that about \$45-50 million would change hands thanks to the Cannes marketplace. Given the general hesitance of buyers and sellers to go public with prices, it's an estimate at best.

The truth of that dollar figure is locked away now in offices around the world. But from the U.S. distribution perspective, business reports were solid. MIP reflected the revenue gains that U.S. suppliers have been making throughout the past years.

In 1979, for example, one estimate put U.S. exports at \$300-325 million for programs and films to television systems abroad. That's up from about \$275 million in 1978 and the \$235-245 million estimate for 1977.

A typical characterization of the goals at MIP came from Fred Gilson, Columbia Pictures Television vice president and general manager, international. His company returned to Cannes for the first time in several years. "We have made some sales and acquired some properties, and I got to see a lot of people I wouldn't see normally if I traveled 365 days a year," said Gilson.

Bob Bramson, MCA TV international president, was among those who emphasized the public-relations aspect of MIP and of the newer shows. He was promoting *Contender*, *When the Whistle Blows* and *House Calls*. He said major clients already had seen them at the previous Monte Carlo and National Association of Television Program Executive marketplaces. And although he and others wouldn't know the new U.S. network series until after MIP, Bramson remains a supporter of the festival. "This is not a necessity for us," he said, but he cited the importance of meeting with representatives of smaller markets and keeping up work on running deals. Smaller American

distributors, without the international resources and staff of the CPT's and the MCA TV's, however, were calling MIP more of a necessity.

One major company that did give some sales estimates was Worldvision Enterprises. Half way through the six-day festival, Worldvision was claiming \$1 million in MIP sales from eastern and southern Europe, Africa and the Middle East.

Worldvision this year was in the enviable position of having four leading U.S. series—*Dallas*, *Little House on the Prairie*, *Eight is Enough* and *The Love Boat*—each said to have been sold in no fewer than 50 international markets, a considerable track record to promote at MIP. And with the continued sales of *Spencers Pilots*, *Andros Target* and *Kaz*, Worldvision exemplified the international principle that a show can do well abroad even if its ratings didn't muster much strength in the U.S.

Representative of the U.S. involvement abroad in television production was Paramount Television. In the past couple of years, Japan has proved a strong production partner. In the works for television premiere in the U.S. and theatrical release abroad is the *Shogun* miniseries from Paramount, Toho and Asahi in Japan and Jardiens in Hong Kong. Only a few weeks

ago, Paramount locked up a joint deal for a children's series to be co-produced by Japan's NTV network and Australia's Channel 9 as well. And for straight distribution purposes, Paramount has picked up the rights to 48 Japanese animated hours of Hans Christian Andersen stories. Paramount was also selling its regular lineup of series and movies.

Metromedia Producers Corp., out of international co-production since Jacques Cousteau specials in the 1960's, is returning to that field. According to Klaus Lehmann, MPC vice president, international sales, projects in the works include *Sara Dane*, an eight-hour miniseries with the South Australian Film Corp.; *Her Majesty, Mrs. Brown*, with Scottish Television, and four *Last Great Adventure* specials with Fireline Productions of England. In the meantime at MIP, MPC was offering *Charlie's Angels*, among other series and specials.

Time-Life Television, which originated in the international market eight years ago as the BBC's agent in South America, showed considerable growth this year, not only in available product but in its internal structure as well. A year-and-a-half in the hiring, Time-Life was at MIP with a sales staff of agents from bases ranging from Brazil to Beirut.

Its domestic and international portfolio now has some 200 films, said to have been acquired over the past three or four years for about \$15 million. At this year's MIP, there was the introduction internationally of Volume II, 22 made-for-TV movies sold in full in such markets as Greece and Australia and partially in places including Italy, France and Germany.

While there are series, notably ITC Entertainment's *The Muppet Show*, which easily cross borders without political ramifications, there are those that can cause international strife. Perhaps the most obvious of these this year was Telepictures Corp.'s *Death of a Princess*. The story of the executions of a Saudi Arabian princess and her lover brought buyers to Telepictures and problems for a Middle East-based sales agent with a similar corporate name, Tele-Pictures Promoters (see "Top of the Week").

On other fronts, the U.S. Telepictures was showing itself as a growing force on the MIP scene, selling such programs as *The Guyana Tragedy* to Italy, France, Australia, Hong Kong and Korea, announcing a new music series of its own, and moving into theatrical motion picture production and representation as well.

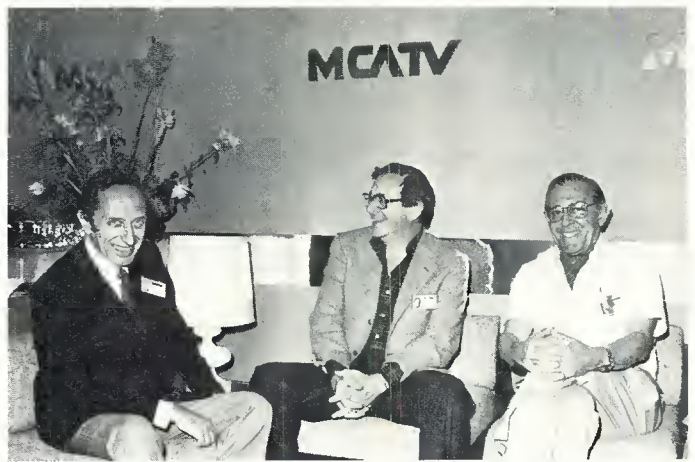
While American pay-cable programmers were on the Palais floor hunting for new properties, Viacom added a new wrinkle to



Text continues on page 68

Pictured there

1. Surveying the MCA TV territory at MIP is Sergio di Santis (l), a buyer from Rizzoli in Italy. His guides: Bob Bramson (c), president, MCA TV International, and Karl de Vogt, vice president, MCA TV in Munich. 2. Properties available from Worldvision ranged from *Dallas* to *Olympic Gold*. Doing business are (l-r) Gene Moss, vice president, advertising, promotion and public relations; Michael Alexander, Worldvision, London; Ken Elphick, a buyer from Anglia Television in the United Kingdom, and Bert Cohen, senior vice president, international sales. 3. Among the potential customers to screen 20th Century-Fox Television's new *Monte Carlo Show* is a team from Thames Television. With Dick Harper (far left), Fox's vice president, worldwide syndication, are (l-r) Philip Jones, director of light entertainment, Pat Mahoney, head of program purchasing, and Tim Riordin, head of program planning. 4. Returning to the television marketplace in Cannes after several years of absence was Columbia Pictures Television. Shown here are (l-r) Fred Gilson, CPT vice president and general manager, international; Ken Maidment, president, British Film Producers Association; CPT's George Blaug, vice president, international sales operations, and Seymour Berns, vice president, international production. 5. Time-Life Television, having widely expanded its international force over the past year and a half, used MIP for more than a few introductions. Flanking Tom Girocco (c), the new senior vice president, television distribution, is T-L's contingent (l-r): Anne Poncet, France; Adel Sammakieh, Middle East; Erick Conrad, Southeast Asia; Harvey Chertok, vice president, advertising, promotion, publicity, Frank Miller, vice president, international sales; Wynn Nathan, vice president, television operations; Alain Guenon, France; Girocco, Michael Callagan, New Zealand; Maria Daniolos, international sales executive; William Peck, director of European sales; Fred Keeling, Africa; Kenzo Kuroda, Japan, and Dennis Petropoulos, Greece. 6. For Larry Gershman, Viacom's vice president, international, MIP was a family affair. He's shown with his sister, Silvia Andreola, a consultant for Italy's Reteltalia. 7. Hoping to get customers to *Face the Music* and sign the contract is Sandy Frank (far right) of Sandy Frank Film Syndication. With him before a screening are (l-r) Reiner Deyle of Telemundi in Monaco, and Greek guests Nestor Hounos and Haris Papadimitriou. 8. Heriberto Muniz (r), import/export director of Television Cubana, was among those dropping by to see Telepictures Corp., which returned to MIP this year with the controversial docudrama, *Death of a Princess*, and a variety of other properties. Manning the stand are Michael Garin (l), executive vice president, and Michael Solomon, president. 9. Richard Price (l) and Arthur Marmor of Richard Price Television Associates talk with Richard Thomas (c) of the Interregional Program Service. 10. The BBC, in constant money troubles, continues its efforts to bring in more money through international sales and co-production deals. Pictured are Tom English, head of co-productions, and Pamela Larman of BBC Enterprises. 11. Thames Television, one of Britain's commercial stations, highlighted its offerings with an early 1900's spy series, *Riley*, and a drama series on an English boxer, *Fox*. Pictured are Thames's (l-r) Charles Butler, Mike Callaghan, Australian agent for Thames; and Joon-Young Park from South Korea's TBC-TV. 12. Britain's ITC was offering *Ordeal of Doctor Mudd* and *The Muppets*. Pictured are (l-r) Leslie Pound, director of publicity; Bernard Kingham, managing director of the associated company, Blacklion Films, and Armando Nunez, executive vice president, foreign sales, for ITC in the U.S.



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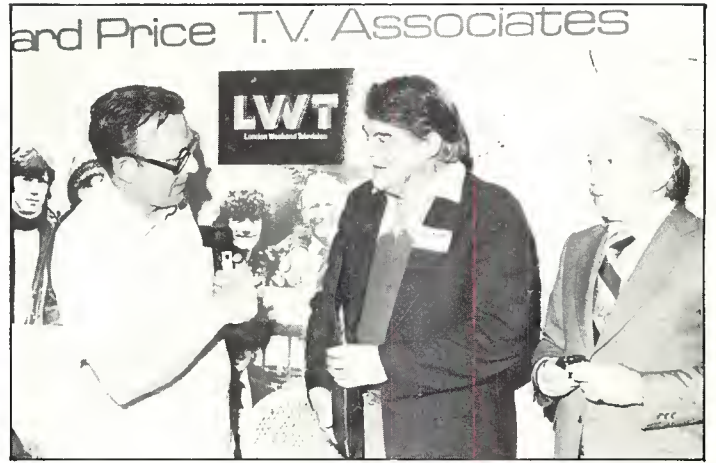
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international marketing by selling five specials for television that were born out of its Showtime pay-cable arm. Under the special selection umbrella were shows with Tony Bennett, Engelbert Humperdinck, Charo, Teddy Pendergrass and illusionist Richiardi.

For certain vehicles, it is the format that is sold as well as just the home-grown tape from the distributor.

Sandy Frank Film Syndication was offering that option with its *Face the Music* game show. Included in the package, for those not wanting the U.S. version, is a producer consultant to assist in local production. Frank also was at MIP finishing up sales on the already widespread animated *Battle of the Planets*, with Rumania and Italy among the new clients. Merchandising rights for everything from *Battle* T-shirts to games also were being sold, a lucrative side benefit for distributors of certain shows.

Three U.S. public television stations—WGBH-TV Boston, WNET(TV) New York and WQED-TV Pittsburgh—also were looking to sell programming. WGBH-TV, in particular, was out for international co-producers for its *Nova* science series. The Public Broadcasting Service also was represented, but more from a buyer's standpoint, with Ron Devillier, vice president, programming, and others searching out the market. Of particular interest to him was Thames Television's three *Only in America* documentaries. Although attending MIP, Devillier added that PBS is continuing its drive for American-produced shows.

Elsewhere throughout the Palais, American interests ranged from MGM Television, which was finding success with its *French Atlantic Affair* miniseries to Newsweek Broadcasting Service, which was offering its *News Insert* features.

Others in the international potpourri were United Artists with its *Pink Panther* series, Columbia Pictures with *Soap*, not to mention Encyclopedia Britannica Educational Corp., Laff-a-Bit Films and Gold Key Entertainment.

Among the newcomers this year roaming the floor without a permanent stand in the Palais was SFM Media Service Corp., which now is calling its programming division SFM Entertainment and was letting the world know it was available for program acquisition and sales. In particular, SFM was looking for properties to use in its *Holiday Network* of classic family films and its upcoming documentary network.

John Blair & Co. through its Blair Pro-Rodeo Enterprises, had a stand for its MIP entries and with an unusual series for the international market—rodeo coverage. Harold Pingree, president of Blair Pro-Rodeo, didn't expect to sell out the world with American roping and bronco busting, but like other newcomers he was out for business and "looking for a handle" on the international marketplace.

Within the marketplace, the most conspicuous new-found fortune seemed to be within the borders of Italy, where private networking now is competing with the

government-owned RAI for the first time. It is a development that distributors, not unexpectedly, are hoping will spread throughout the European countries with government systems. New sales generated by the private networking included close to 1,000 hours before and during MIP from Worldvision Enterprises. There were others by such suppliers as the British UPITN news service and Brazil's TV Globo Network which each signed contracts with CTA, Compagnia Televisioni Associate, a new network of 20 regional stations, most owned by daily newspapers.

The Italian boom, according to one distributor, "is a prime example of what happens when competition develops." With RAI now vying with others for programming, he said, the government-owned network has become an easier sell.

Dick Harper, vice president, worldwide syndication for 20th Century Fox Television, claimed to have done the most sales in Italy at this MIP "since I've been in the television business." He added that RAI knows it's got competition and is moving. Among the Fox sales to RAI was the series *Trapper John*.

International eyes also were on Luxembourg, where plans are for a new system of satellite distribution of programs that would reach into parts of France, Belgium, England and Germany in native languages. If such a European "superstation" comes off, distributors expect it to put some fire under the established networks in those countries.

With ABC and CBS divisions in stands and NBC doing business from the floor, the U.S. networks showed the growing interest at MIP in the home video market. While the networks had conventional television programming to sell, video futures clearly were at hand.

Herb Granath, vice president, ABC Video Enterprises, said he was "quite surprised at the amount of video activity taking place sub rosa at a television grouping." While at MIP he said he received proposals for foreign distribution deals from the United Kingdom, France, Sweden and Germany.

Another browser with video in mind was Mike Weinblatt, president, NBC Enterprises, whose game plan was to "set the basis for future dealing"—in other words, to meet people.

While at MIP to sell the international version of *CBS Sports Spectacular* and other programs, Art Kane, director of international sales for CBS Sports, also received many approaches from the international home video market—a healthy sign for CBS which only weeks ago announced its intention to enter the new field.

Among others pursuing the market was the British-based Intervention Programme Rental Service, at MIP to acquire properties and license its service to subdistributors. Within its portfolio of rentals were movies and features ranging from concerts to chess, as well as X-rated entertainment. Intervention, now operating in the United Kingdom, Scandinavia and Ireland, also has its eyes on the U.S. video market.

Increasing in numbers (while still by no means a major MIP force) were local American broadcasters, getting a world program perspective from the Riviera. Screening programs this year were veteran MIP-goers like Joe Higgins, consultant who recently retired from WHP-TV Harrisburg, Pa., and WBRE-TV Wilkes-Barre, Pa.'s David Baltimore, joined this year by others like an executive trio from Field Communications, scouting in particular for children's programming and specials.

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European and other sellers. The Americans of course were not the only ones offering programs at MIP. France and Great Britain continued to have a large number of distributors, and many of the European companies present were negotiating co-production deals as well as selling programs.

The BBC was offering 140 programs, with the most interest being shown in the musical program *Tell Me On A Sunday*, starring Marti Webb. There was also a private detective series, *Shoestring*, which is to be made into a motion picture by Robert Stigwood. Head of television sales for BBC Enterprises, Roy Gibbs, said that unlike many English detective shows, this one did not turn out to be a disaster. Gibbs claimed that many buyers at MIP were showing an interest in BBC programs because they wanted an alternative to the regular look of American shows.

The BBC Enterprises stable of programs looked relatively weak, however, in comparison to shows that the BBC had produced but that others at MIP were selling. This is because the BBC must find outside financing through co-productions in order to finance any major productions.

BBC head of co-productions, Tom English, said there were negotiations with Paramount for a follow-up to the seven-hour miniseries, *Tinker, Tailor, Soldier, Spy*. The new production, *Smiley's People*, is also based on a novel by John Le Carre.

English said the BBC was also at MIP looking for co-production help on other series. One product is a 10-hour series called *The Borgias*, the most expensive project ever undertaken by the BBC. In the U.S., Time-Life has already agreed to underwrite a share of the \$4.4-million budget, in return for the North and South American rights. Also involved is Channel 7 in Australia. English is looking for a European partner.

In addition, English said talks are under way with Time-Life for a follow-up to the nature series, *Life on Earth*. The original series was co-produced with Warner Brothers, on a profit sharing deal. English also concluded a co-production deal for another *Life on Earth* spin-off, to be called *Animal Behavior*. The deal is with the German company, Reiner Moritz Productions, and English said it was worth \$550,000.

The outside co-producing and pre-financing of these major series caused friction between the BBC co-production department and BBC Enterprises, but it is

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something that the Enterprises people must accept, English said.

He said that outside partners must be offered a share of the most promising products so that they will invest money in more speculative ventures as well. But one of Britain's commercial stations, Thames Television, is looking for co-financing on a 13-part series, *Riley*, based on a real spy at the turn of the century. Muir Sutherland, managing director of Thames Television International, said each episode is budgeted at \$600,000, very high for a series in the UK.

Thames also announced at MIP that it had obtained the distribution rights to a major 26-part series on the Vietnam war called *Vietnam, the 10,000 Day War*. Thames will be selling the program worldwide except for Canada and the U.S. The financiers of the project are a group of Canadians called Cinequity Funding Corp. who control the exclusive rights to all war archive material from the current Vietnamese government in Hanoi. Total cost is at least \$6 million. On the co-production side, Sutherland said Thames is looking for a partner in the adaptation of a book, "Climate of Treason" by Andrew Boyle, on the upper-crust Englishmen who spied for the Russians. Thames owns the worldwide television rights to the book.

In straight sales at MIP, Sutherland said there was a "quickenning of activity"

among buyers in the small markets. He said these markets are actively pursued, despite the low prices paid, because of the possibility of future growth in later years. But other distributors said the small markets were becoming more difficult to sell, because of the wide selection of programs available. Philip Jones of ITC said that the days are gone when a small buyer would purchase 150 hours of programs at a sitting. He said even the smallest countries are screening programs carefully. ITC more than doubled its floor space at MIP this year, offering what Jones called a well-rounded group of programs, including two television movies that have appeared on U.S. networks. One is the *Ordeal of Doctor Mudd* and concerns the jailing of the doctor who treated John Wilkes Booth, and the other, *The Henderson Monster*, is about germ warfare. Rounding out the offerings are a series of documentaries that Jones said "have won awards as often as you or I change our socks."

One of the few programs to receive its first screening at MIP was a three-hour television movie based on the Agatha Christie novel, *Why Didn't They Ask Evans?*, produced by London Weekend Television. It was being sold at MIP by its agent, Richard Price Television Associates. Price said the program has been sold to Germany, Austria and Switzerland, and he hoped soon to sell to France.

The movie was pre-sold to Mobil for its U.S. run, and Price said there is interest among European Communist countries because of its nonpolitical content. In addition *Evans* was sold at MIP to Taurus Films in Germany, as part of a \$1-million package including another run of *Upstairs, Downstairs*.

Another of the British commercial stations, Granada Television, announced new sales at MIP for its Victorian detective series, *Cribb*. Granada said that Italy, Canada and Thailand have joined 15 other countries in purchasing the 14 one-hour programs.

Outside the UK, the Australians were well represented at MIP, with sales forces from both the Australian Broadcasting Commission and the commercial stations. In addition, there was the presence by the government in the form of the Australian Film Commission. It acts as an umbrella group for small, independent producers to assist in the financing and marketing of programs. At MIP, 12 independents were using the film commission stand as their base of operations, so that buyers could more easily view their programs.

The Scandinavian countries were also present, looking to extend beyond their traditional markets of France, Germany and Britain. Swedish television was highlighting a feature on the recent U.S. and British tour of the pop group, Abba.

Foreign buyers unexcited about U.S. offerings

'Nothing new' is common complaint among international TV types at MIP

The general feeling at Cannes among buyers interested in American programs was that there was little new material and no indication from program-makers on what may be available later in the year.

For the major buyers, MIP is not the place to view programs; that is done at the Los Angeles screenings. The large buyers go to MIP to meet people and, usually, to get some indication of what shows will be picked up by the networks.

But Leslie Halliwell, program buyer for Britain's ITV commercial television network, said: "This is the first year I can remember that there is no information on the new fall shows. I find it duller than usual—no news and nothing to talk about."

Halliwell expressed interest in few of the programs being offered. He thought 20th Century-Fox's *Monte Carlo* was well done and could develop into a good series. But he added that ITV does not spend its quota of allowed imported programs (14%) on musical shows. "We make those ourselves and don't need to buy them from the Americans," he said.

The new Time-Life set of 22 movies failed to impress Halliwell, because of the serious nature of the films. "The ones available are those we are least interested in. They involve people dying beautifully of numerous obscure diseases."

Halliwell said he could understand why

American producers were making more serious films, but said: "We make our own drama, and they must understand that we don't want to buy theirs."

Other buyers expressed interest in the Time-Life package, however. Bengt Eric Nordell, from Channel One in Sweden, said he thought television movies with more serious themes were one of the best trends in American television. But he said he could not purchase the entire Time-Life package because he could not use 22 films. Unless, he added, the price were very low.

Nordell was also interested in the television movies, *Flesh and Blood* and *The Contender*, although he felt both might be too violent for Swedish television.

"Violence is accepted by most of the audience," he said, but not by politicians and those that think they know better than the rest.

Nordell said westerns remain popular in Sweden, and he intended to purchase *Wild Times* from Metromedia. He also bought *Mork and Mindy*, largely because the program was a surprising success in Holland. He also expressed interest in *Monte Carlo*, which he said has good quality in a field in which he rarely finds suitable programs. (Although produced first for U.S. viewing, 20th Century-Fox also created the concept with the international market in mind.)

Although a relatively small market, Sweden is a big buyer of American shows. Nearly half its programming comes from imports, and U.S. shows continue to be the



BBC's Rugheimer



ITV's Halliwell



ZDF's Schutze

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mainstay. This high demand attracts a large team of Swedes to Cannes, to meet their 2,000-hour annual requirement. As one buyer put it, "To buy one hour you have to screen five."

One of the small-volume buyers at MIP was Janos Horvat, from Hungarian Television. He was looking for good literary programs, which he said were in short supply at Cannes.

British programs are the best, he said, because they have more literary value than the U.S. shows. In addition, he said, German detective series usually go down better than the Americans because they have a more "European" look.

Nevertheless, some American programs with no literary pretense are purchased, including *Charlie's Angels* and *Streets of San Francisco*.

Annabel Bighetti, program buyer for France's Antenne-2 network, said it was an easy MIP for her, because there was virtually nothing new to see. Among the programs that were new, Bighetti expressed interest in *Monte Carlo* and the Agatha Christie adaptation, *Why Didn't They Ask Evans?* She thought *Toni's Boys* might work, depending on the way the actual series is played.

The two West German networks were also looking at MIP, saying they would probably be buying only a few programs. Manfred Schutze of ZDF said the quality of the programs has declined over-all and "it's becoming more difficult to sort through the rubbish to pick up the few things that might be of interest."

Among specific programs, Schutze said he might purchase a few of the Time-Life films, but would not take all 22. He said he would not be interested in *Toni's Boys*, especially after *Charlie's Angels* flopped in his country.

One of the biggest buyers at MIP, Gunnar Rugheimer of the BBC, was even more depressed than most. Although he buys American programs almost exclusively, he said he did not bother to screen any programs at Cannes. "Some of the screening conditions are terrible beyond words," he said.

Of the new programs, he said, *Monte Carlo* was "a very old format," and looked like a "European show of the sixties." Rugheimer said he spent his time at MIP talking to people and did not "waste my time on things that may not even fly."

Next season will shower screen with soaps

Bates report sees success of prime-time 'Dallas' and 'Knots Landing' as responsible for eight new works in development

The major growth area in the 1980-81 season will be prime-time soap operas, according to a Ted Bates Co. analysis of network program development.

The report, which was prepared under

Monitor

More on Mike. Syndicast Services' *Mike Douglas Show* has now been cleared by 79 television stations, covering 70% of U.S. television households. According to Syndicast's vice president, Len Koch, company is now projecting 81% penetration by show's June 30 kickoff. Charter sponsors are Scott Paper and Coleco for barter program.

On the dotted line. ABC-TV has acquired broadcast rights to 20th Century-Fox's Academy Award-winning film, "Norma Rae," for price understood to be below \$5 million. Network is expected to air film during 1980-81 season.

New baby. Home Box Office, Time Inc.'s pay-programing arm, has given word that "new maxi-pay service to the cable industry" will be coming later this year and be "complementary" to current HBO channel. It'll be mostly feature films and will take two transponders on RCA Satcom I. Details are expected at next month's National Cable Television Association convention in Dallas.

Birth, death, infinity, etc. Ben Casey, fictional doctor of 1960's television, may be making comeback to prime-time television. Hamner Productions, Los Angeles, has acquired rights to story from Bing Crosby Productions and has signed series star Vince Edwards to play role, written 15 years later. Although ABC-TV aired original series in 1961-66, no network has yet agreed to pick up show.

New Baxters. Boston-based BBI Communications, partner with Norman Lear's TAT Communications for first season of *The Baxters*, now is going it alone. BBI is keeping concept: half-hour split between syndicated situation comedy and local public affairs — but plans major overhaul of elements. Stronger emphasis will go to personal and family issues rather than social controversy. There are plans for more character development and push for more comedy in traditional sense. Players will be recast and will perform before studio audience. With BBI now in control of syndicated production, studio work will be done in Toronto with Wendell Wilkes as producer. BBI consultant Chet Collier is executive producer. In first season, *Baxters* was sold in 51 markets covering 56% of U.S.

PlayBack

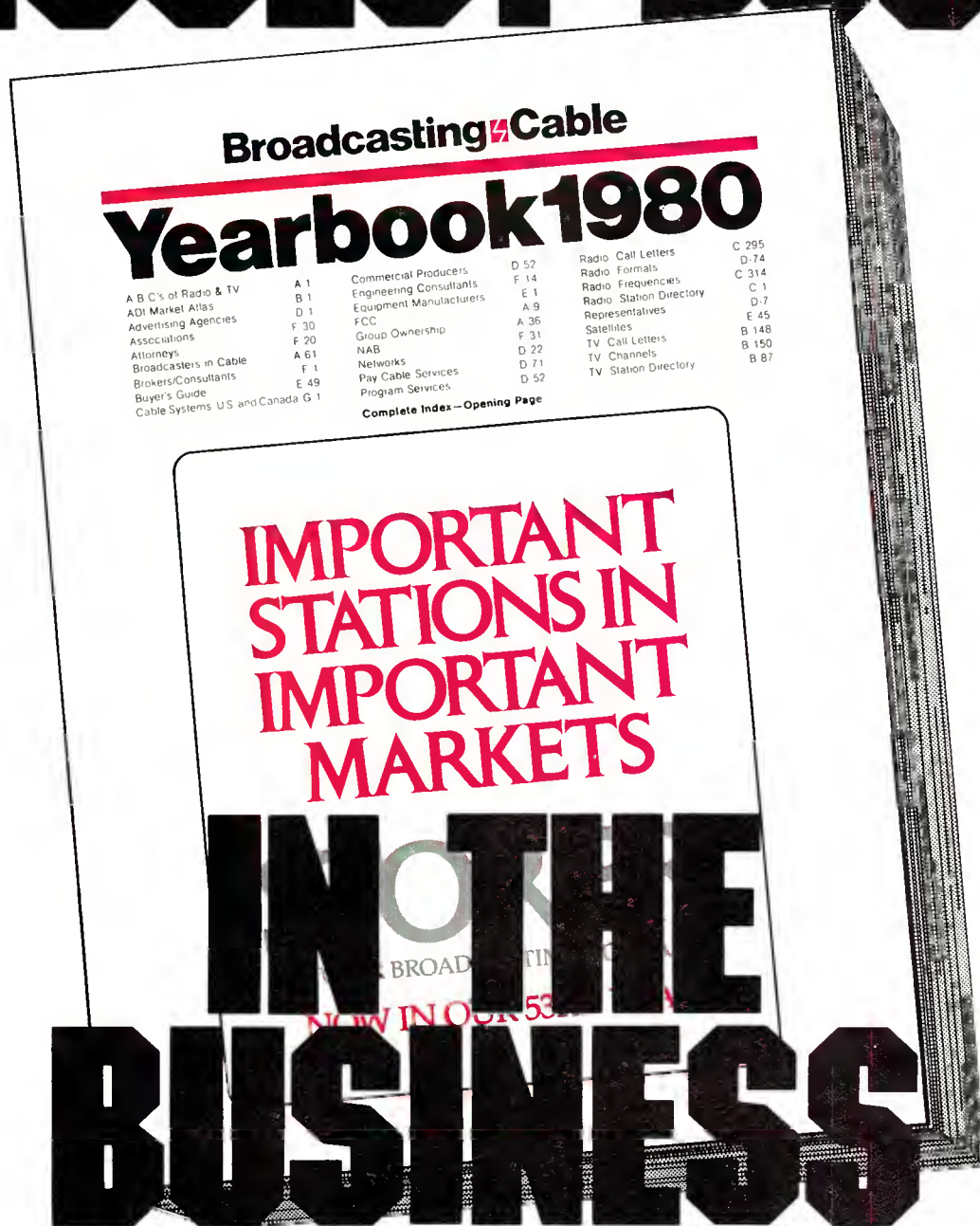
Disk jockey's dilemma. Baltimore city court judge has refused to set aside jury verdict awarding former anchorman at WMAR-TV Baltimore \$65,000 in defamation suit he had brought against WFBRIAM Baltimore and its disk jockey, Johnny Walker (BROADCASTING, April 21). Dennis P. Holly, who is black, said Walker had damaged his reputation in suggesting he had participated in looting that occurred during February 1979 blizzard. Walker maintains his on-air remark that Holly had injured his knee running down street "carrying a color television set" was intended as joke. Station and Walker will carry their fight against suit to state court of appeals. Harry Shriver, president and general manager of WFBRI, said "it's the principle. Some people say the amount represents a victory for us. [Holly had sued for \$2 million.] But the decision is having an inhibiting effect on broadcasters in the area."

Shindig on the hill. Senate Majority Leader, Robert Byrd (D-W.Va.) and his band, Harvest, joined MCA recording artist, Barbara Mandrell and blue-grass stylist, Mac Wiseman in entertaining members of Congress and Country Music Association in Washington last Tuesday. Performance culminated first day of CMA Board of Directors meeting and drew over 150 guests, including FCC Commissioner James Ouello, who said he listens to country radio nearly every day and Senate Minority Leader, Howard Baker (R-Tenn.).

First fives. The top five records in **contemporary radio airplay**, as reported by BROADCASTING's Playlist: (1) *Ride Like the Wind* by Christopher Cross on Warner Bros.; (2) *Call Me* by Blondie on Chrysalis; (3) *Lost In Love* by Air Supply on Arista; (4) *Fire Lake* by Bob Seger on Capitol; (5) *Another Brick In the Wall* by Pink Floyd on Columbia. The first five in **country radio airplay**: (1) *Good Old Boys Like Me* by Don Williams on MCA; (2) *Two Story House* by George Jones and Tammy Wynette on Epic; (3) *The Way I Am* by Merle Haggard on MCA; (4) *Gone Too Far* by Eddie Rabbit on Elektra; (5) *Beneath Still Waters* by Emmylou Harris on Warner Bros.

Harking back. Radio Arts Inc., Los Angeles, is offering "Encore," new full-service music format combining traditional MOR with nostalgia. Featuring artists like Frank Sinatra, Tony Bennett, Eydie Gorme and Ray Conniff, format also includes selected big band hits and vocal stylings from such performers as Buddy Clark, Bing Crosby, Andrews Sisters, Frankie Lane and Kay Starr. Format is targeted to 35-64-year-old audience and is produced for AM or FM stations, either automated or live.

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The 1980 Yearbook is off the press and on the market. Thick (1,212 pages). Heavy (5 pounds 7.5 ounces). Fulfilling (everything you need to know about radio, television, cable and their allied arts). **\$55.**

the direction of Joel M. Segal, senior vice president for network television and radio, cites the success of *Dallas* and *Knot's Landing* on CBS and the conversion of ABC's *Eight Is Enough* from a family comedy/drama to "something resembling a soap opera" as factors stimulating all three networks to proceed in this area. Bates points out that for 1980-81, ABC has *Oil*, *Scruples* and *The Women*; CBS, *And Baby Makes Six*, *The Home Front* and *Midland Heights* and NBC, *Flamingo Road* and *Once Upon a Family*.

"Many of these programs . . . are conceded to be front runners for inclusion in the schedule by the network," the analysis observes. "Before long there will be at least one soap opera per night in prime time. Some of their strongest attractions to the networks are their great drawing power among younger women and the fact that as serials, they demand continuing regular viewership."

By Bates's calculations, ABC has the

fewest new shows in development, 29, of which 12 are comedies; 14, drama and three, variety. CBS has 32 program series on the drawing boards—18 comedies, 14 dramas and no variety. NBC has 35 programs in development: 14 comedies, 16 dramas and five variety shows.

Bates points out that 46% of all pilots for next fall are comedies, as against 54% for the 1979-80 season. But the agency explains that more than one-third of the new dramatic development is laced with comedy. Bates concludes that networks feel that drama tends to make comedy more meaningful and a light touch makes straight drama more palatable.

Bates comments that the development process, once restricted to only part of the year, is now a full-time operation. The networks are preparing for several waves of replacement, according to the agency, planning two changes in the fall/winter and two additional changes in the winter/spring of 1980-81.

"Some of the shows [in development] will fill the 15 or 16 hours of new programs the networks will need this fall," Bates reports. "Others will be held in reserve to be used as replacements later on in the season."

The Bates analysis quotes Robert Daly, president of CBS Entertainment, as saying that he will order more comedy shows and more dramatic series than he needs for this fall. Bates says Daly believes "that kind of overpreparation will make his network number one in 1980-81."

Regarding Daly's approach, Bates has this to say: "That may or may not be true, but we do know that CBS has given its producers early pick-ups for pilots so as to give them plenty of time for development. NBC, on the other hand, has been late in picking up pilots, a situation which creates a great deal of last minute pressure on the producers and could, therefore, hurt NBC's final product."

For the Record

As compiled by BROADCASTING Apr. 14 through Apr. 18 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 of antenna above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New stations

FM applications

■ San Luis Obispo, Calif.—San Luis Obispo County Comm. College seeks 89.1 mhz, .1 kw, HAAT: 1440 ft. Address: Box J (Camp San Luis Obispo) 93406. Estimated construction cost: \$18,954; first year operating cost: \$6,000. Format: Educational. Principal: Public educational institution. Frank R. Martinez is president-superintendent. Ann. Apr. 9.

■ Weed, Calif.—Valley FM Radio seeks 100.9 mhz, 9.5 kw, HAAT: 1425 ft. Address: Box 27322 Los Angeles 90027. Estimated construction cost \$6,000; first quarter operating cost: \$6,800; revenue: \$4,914. Format: Contemporary. Principal: Steven Fuss (100%) who is San Francisco and Los Angeles marketing and purchasing consultant. He is applicant for new FM in Taft, Calif. Filed Mar. 5.

■ Aspen, Colo.—Aspen Center for Public Radio seeks 89.9 mhz, 2.5 kw, HAAT: —717 ft. Address: 710 E. Durant St. Aspen, Colo. 81611. Estimated construction cost: \$116,000; first year operating cost: \$95,000; revenue: \$158,500. Format: Cultural/educational. Principal: Non-profit corp. organized to provide public broadcasting facility for the city of Aspen. Louis K.

Lowenstein is president. Ann. Apr. 9.

■ Brush, Colo.—Ranchland Broadcasting Co. seeks 107.1 mhz, 3 kw, HAAT: 91 ft. Address: 1516 Mill St., Brush 80723. Estimated construction cost \$15,500; first quarter operating cost \$4,842; revenue: \$60,000. Format: Pop. Principals: Claud and Margaret Pettit (100% jointly). They own KCMP(AM) Brush. Claud Pettit is general manager and Margaret Pettit is program director. Filed Dec. 18.

■ Trinidad, Colo.—Colorado Broadcasting Corp. seeks 92.7 mhz, 3 kw, HAAT: 16 ft. Address: 4553 S. Lowell Blvd., Denver 80236. Estimated construction cost: \$27,779; first quarter operating cost: \$20,100; revenue: \$48,000. Format: Easy listening. Principals: Tony A. Cranford (80%) and Karen J. Land (20%). Cranford is salesman for KIMN(AM)-KYGO(FM) Denver. Land is real estate saleswoman and does professional voice contract work. They have no other broadcast interests. Filed Mar. 7.

■ Homosassa Springs, Fla.—West Wind Broadcasting Inc. seeks 95.3 mhz, 3 kw, HAAT: 300 ft. Address: 112 Orange St. Brooksville, Fla. Estimated construction cost: \$77,146; first quarter operating cost: \$18,700; revenue: \$100,000. Format: Beautiful music. Principals: Steve Manuel, wife Barbara, Robert Snow, wife Cynthia (25%) each. Manuels are Brooksville, Fla., high school teachers. Snow is Brooksville attorney. Cynthia Snow is Brooksville legal secretary. She is sister of Steve Manuel. They have no other broadcast interests. Filed Feb. 25.

■ St. Augustine, Fla.—Radio San Augustine Inc. seeks 105.5 mhz, 3 kw, HAAT: 263 ft. Address: Box 2696 Jacksonville, Fla. Estimated construction cost: \$92,700; first quarter operating cost: \$22,450; revenue: \$18,000. Format: Pop. Principals: James Martin, Jr. (78%) and William C. Keating (22%). Martin owns 56% of Jacksonville tire co. He is also 2.3% owner of Crown Broadcasting Co. permittee of WAWS(TV) Jacksonville. Keating is program director for WJAX(AM) Jacksonville. They have no other broadcast interests. Filed Mar. 14.

■ Ava, Ill.—Harold L. Lowder seeks 103.9 mhz, 3 kw, HAAT: 300 ft. Address: Rt. 4, Box 276 Murphysboro, Ill. 62966. Estimated construction cost: \$108,147; first quarter operating cost: \$150,984. Format: Variety. Principal: Lawder owns coal transportation facility in Gorham, Ill. He has no other broadcast interests. Filed Feb. 25.

■ Kokomo, Ind.—Temple Christian Academy seeks 91.5 mhz, 3 kw, HAAT: 269 ft. Address: 1700 S. Goyer Rd. Kokomo 46901. Estimated construction cost: \$69,-

120; first quarter operating cost: \$6,062; revenue: \$30,000. Format: Religious. Principal: Temple Baptist Church Inc. of Kokomo, Ind., non-profit religious organization. Edward T. Hussong is chairman of applicant. Ann. Apr. 9.

■ Clinton, La.—James and Sharon Miller seek 92.7 mhz, 3 kw, HAAT: 300 ft. Address: U.S. 51 N. Box Q Brookhaven, Miss. 39601. Estimated construction cost: \$127,000; first year operating cost: \$40,000; revenue: \$40,000. Format: Variety. Principals: Millers, husband and wife, reach own 50%. He is vice president and general manager and 5% owner of WMRQ-FM Brookhaven, Miss. She is housewife. Filed Feb. 14.

■ Dubach, La.—Dubach Broadcasting Co. seeks 97.7 mhz, 3 kw, HAAT: 300 ft. Address: 1305 Delhi St. Bossier City, La. 71111. Estimated construction cost: \$68,703; first quarter operating cost: \$16,750; revenue: \$86,453. Format: CW/Contemp./Rel. Principal: John Henry Baker (35%), wife Melba Jo and Rogers Prestridge (25% each), and Katherine Durrett, Murel Graham and H.T. Delaney (5% each). John Baker is Delhi, La. farmer. Melba is Delhi nurse. Prestridge is Bossier City attorney. Durrett is circulation manager for Ruston, La., daily newspaper. Graham is employed with La. gas refinery. Delaney is Dubach dairy farmer. Prestridge has minority interest in applicant for new FM in Bossier City, La. Rest have no other broadcast interests. Ann. Apr. 9.

■ Albion, Mich.—Albion College seeks 88.9 mhz, .1 kw, HAAT: 100 ft. Address: 611 E. Porter St. Albion 49224. Estimated construction cost: \$37,099; first year operating cost: \$20,000. Format: Educational. Principal: Private educational institution. Charles M. Leeds is secretary of Board of Trustees. Instant application is petition for reconsideration of Broadcast Bureau action of Jan. 17 returning original application as unacceptable for filing because of possible interference with WSAE(FM) Spring Arbor, Mich. Ann. Apr. 9.

■ Albert Lea, Minn.—Independent School District No. 241 seeks 90.7 mhz, .1267 kw, HAAT: 72 ft. Address: 504 W. Clark St., Albert Lea 56007. Estimated construction cost: \$9,000; first year operating cost: \$1,000; revenue \$9,000. Format: Educational. Principal: Secondary School district. Curtis E. McCamy is superintendent. Ann. Apr. 9.

■ Swan Quarter, N.C.—Hyde County Board of Education seeks 88.5 mhz, 1 kw, HAAT: 120 ft. Address: Academy St. Box 217 Swan Quarter. Estimated construction cost: \$45,989; first year operating cost: \$73,824; revenue: \$220,000. Format: Educational. Principal: Non-profit educational institution. David Scott Coble is superintendent. Ann. Apr. 9.

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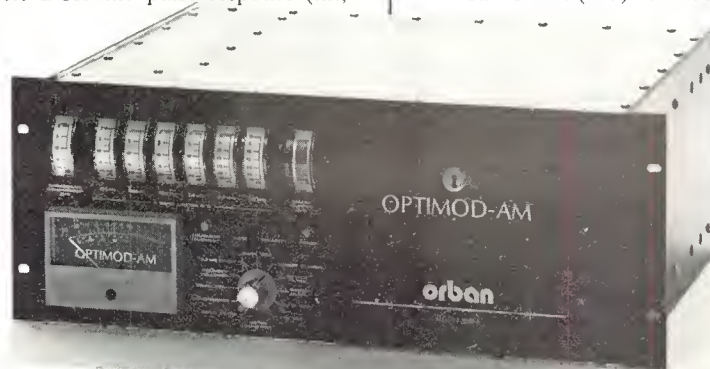
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■ Cadiz, Ohio—Cadiz Broadcasting Inc. seeks 106.3 mhz, 3 kw, HAAT: 264 ft. Address: 136 S. Main St. Cadiz 43907. Estimated construction cost: \$71,100; first quarter operating cost: \$18,855; revenue: \$83,000. Format: MOR. Principals: Harrison News-Herald Inc. (80%), Helen L. Wilgus (20%). Harrison News-Herald is owned by Milton Ronsheim (50%), Maynard A. Buck, Jr. (2%) and Maynard A. Buck III trust. Ronsheim is president of News-Herald, Cadiz, Ohio weekly newspaper. Buck is vice president. Wilgus is 15% owner of Cadiz lumber co. They have no other broadcast interests. Ann. Apr. 9.

■ Anadarko, Okla.—Anadarko Broadcasting Co. seeks 103.7 mhz, 1 kw, HAAT: 231 ft. Address: 115 West Broadway Anadarko 73005. Estimated construction cost \$79,441; first quarter operating cost: \$9,650. Format: CW. Principals: G. Harold Wright, Howard McBee and Allan Page (one-third each). Page owns KGWA(AM) Enid, Okla. Wright is vice president and 33% owner of KHEN-AM-FM Henreyetta, Okla. McBee is Frederick, Okla. attorney and 72% owner of KADS(AM) Elk City, Okla. Anadarko Broadcasting is licensee of KRPT(AM) Anadarko. Filed Feb. 21.

■ Guymon, Okla.—Panhandle Communications Inc. seeks 92.7 mhz, 3 kw, HAAT: 300 ft. Address: 200 North Harvey St. Suite 514 Oklahoma City 73102. Estimated construction cost: \$162,877; first year operating cost: \$120,000; revenue: \$196,920. Format: Contemporary. Principal: Mike Williams, who is Oklahoma City public relations executive. He has no other broadcast interests. Ann. Apr. 9.

■ Pittston, Pa.—CLW Communications Group seeks 102.3 mhz, 3 kw, HAAT: 300 ft. Address: 6815 Shallowford Rd., Chattanooga, Tenn. 37421. Estimated construction cost: \$201,330; first quarter operating cost: \$25,050; revenue: \$30,000. Format: MOR/inspirational. Principal: AMG International, Chattanooga-based religious non-profit organization. Spiros Zodiatis is president. It owns WSCW(AM) S. Charleston, W. Va., WCRJ(AM) Jacksonville, Fla., WHYD(AM) Columbus, Ga. and 40% of WJEE(AM) Jacksonville, Fla. It is applicant for new FM's in Alexandria, Ind., and Rome, N.Y., new TV's in Atlanta, Ga. and Boulder, Colo. (85%) and has purchased WVFV(AM) Dundee, Ill. (BROADCASTING, Mar. 31). Ann. Apr. 9.

■ Winnsboro, Tex.—Winnsboro Broadcasting Co. seeks 104.9 mhz, 3 kw, HAAT: 300 ft. Address: 318½ N. Main Winnsboro 75494. Estimated construction cost: \$5,500; first year operating cost: \$92,618; revenue: \$105,000. Format: MOR. Principals: Janie Sue Orton (50%), Richard Lee Hammer (40%) and Shirley Lynne Hammer (10%). Orton is housewife. Richard Hammer is engineer for KEGG(AM) Daingerfield, Tex. Wife Sherry is production manager at KEGG. They have no other broadcast interests. Ann. Apr. 9.

TV applications

■ Poughkeepsie, N.Y.—Family Television Inc. seeks ch. 54; ERP: 5000 kw vis., 500 kw aur., HAAT: 1067 ft.; ant. height above ground: 893 ft. Address: 115 Passaic Ave., Roseland, N.J. 07068. Estimated construction cost: \$608,571 first-year operating cost: \$161,000; revenue: \$411,000. Legal counsel: George Douglas, Wash. consulting engineer; Robert L. Purcell. Principals: Evangelical Christian Concern Inc. (43%); Keith Houser, wife Barbara, Emil Antonoff 10% each and seven others with less than 10% each. Evangelical Christian Concern is nonprofit religious organization based in Canton, Ohio. Keith Houser is president, Barbara Houser is secretary. Antonoff is president of N.Y. radio and TV programming company. Ann. Apr. 9.

■ Woodstock, Va.—Deerfield Broadcasting Co. seeks 940 khz, 250 w-D. Address: Box 300 Churchville, Va. 24421. Estimated construction cost: \$17,528; first quarter operating cost: \$14,900; revenue: \$90,000. Format: Pop. Principals: Robert Dean and Vincent D. O'Connell (50% each). Dean is president and general manager of Deerfield, licensee of WABH(AM) Churchville, Va. O'Connell is chief engineer of WVPT(TV) Harrisonburg, Va., as well as secretary-treasurer and director of engineering of Deerfield. Ann. Apr. 9.

FM actions

■ Carpentaria, Calif.—Pacific West Broadcasters application dismissed for 101.7 mhz, .22 kw, HAAT 920 ft. P.O. address: 2206 Cutler St., Simi Valley, Calif. 93065. Estimated construction cost \$12,408; first-year operating cost \$37,560; revenue \$65,000. Format: variety. Principals: Israel Sinofsky and Peter E. Baird,

partners. Sinofsky owns KINC(AM) Independence, Calif. (51%); and is sole owner of Moorpark, Calif., motion picture theatre. Baird is principal in Sound Planning Associates, commercial sound contractor, Dearborn Heights, Mich. Action Apr. 7.

■ Onawa, Iowa—Application of Onawa Broadcasting dismissed for 102.3 mhz, 3 kw, HAAT 225 ft. Address: P.O. Box 2664, Des Moines, Iowa 50315. Estimated construction cost \$48,780; first-year operating cost \$52,000; revenue \$50,000. Format: CW. Principals: William H. Cole (60%), his wife, Lorraine (25%) and Melvin Pulley (15%). Pulley owned WRDN(AM) Durand, Wis. until 1972; was part owner of KDAN(AM) St. Paul, Minn. until 1973 and is now school teacher. Cole has worked for WHO(AM) Des Moines. Lorraine Pulley is housewife. Action Mar. 28.

FM licenses

- *KAXE Grand Rapids, Minn.
- *KCMC Manitou Springs, Colo.
- *KCPB Thousand Oaks, Calif.
- KDWZ Crookston, Minn.
- KFMC-FM Fairmount, Minn.
- KFMR Stockton, Calif.
- KGGG-FM Rapid City, S.D.
- KKOK-FM Morris, Minn.
- KLAN Williston, N.D.
- *KNOG Havre, Mont.
- KOOK-FM Billings, Mont.
- KQRN Mitchell, S.D.
- KSDN-FM Aberdeen, S.D.
- *KSMR Winona, Minn.
- KZIN Shelby, Mont.
- WEVE-FM Eveleth, Minn.
- WGMM Gladwin, Mich.
- WJJY Brainerd, Minn.
- *WMCN St. Paul, Minn.
- WTMS Presque Isle, Me.

■ Belen, N.M.—Brasher Broadcasting Co. dismissed application for 97.7 mhz, 3 kw, HAAT: 300 ft. Address: 216 Zena Lona NE, Albuquerque, N.M. 87123. Estimated construction cost \$9,300; first-quarter operating cost \$14,221 and revenue \$17,500. Format: MOR. Principals: Freida M. Brasher (40%) and her sons—Michael, Paul and Perkins (20% each). Freida Brasher is bookkeeper; Michael is manager of KANW(AM) Albuquerque, N.M.; Paul is systems engineer for city of Albuquerque, and Perkins is drilling fluids salesman. None have other broadcast interests. Action Mar. 31.

■ Windsor, N.C.—Cashie Valley Broadcasters dismissed application for 97.7 mhz, 3 kw, HAAT 300 ft. P.O. address: Drawer 99, Windsor, N.C. 27983. Estimated construction cost \$45,229; first-year operating cost \$25,100; revenue \$75,000. Format: variety. Principals: Charles Franklin Barry III (60%) and Joseph Ray Phelps (40%). Barry is Long Beach, Calif. businessman, Phelps is Windsor insurance company manager and former announcer/salesman at WIAM(AM) Williamston, N.C. Action Mar. 19.

TV action

■ *Lake Charles, La.—Louisiana Educational Television Authority granted ch. 18; ERP 1260 kw vis., 144 kw aur., HAAT 1537 ft.; ant. height above ground 1030 ft. P.O. address: 626 N. Fourth St., Baton Rouge 70804. Estimated construction cost \$205,850; first-year operating cost \$205,850. Legal counsel Patton, Boggs & Blow, Washington; consulting engineer Coy F. Simmons. Applicant is state agency, A. Fred Frey, executive director. Action Apr. 2.

Ownership changes

Applications

■ WZZK(FM) Birmingham, Ala. (FM: 104.7 mhz, 100 kw)—Seeks transfer of control of Johnston Broadcasting Co. from Rose Hood Johnston and family (100% before; none after) to Park City Communications of Alabama (none before; 100% after). Consideration: \$2.5 million. Sellers: Rose Hood Johnston

(80%) and son George Johnston III (20%). They also own WJLD(AM) Fairfield, Ala. George Johnston owns 2.02% of WDHN(TV) Dothan, Ala. Buyer: Richard Ferguson (64.1%), Steven A. Marx (25.2%), Mario Scalis (9%) and Edward Cantor (1.7%). Ferguson is president, Marx vice president and Scalis account executive, all of Park City Communications, licensee of WEZN(FM) Bridgeport, Conn., and WFTQ(AM)-WAAF(FM) Worcester, Mass. Cantor is Orange, Conn., attorney.

■ KAYN(FM) Nogales, Ariz. (FM: 98.3 mhz, 215 w)—Seeks assignment of license from Graham Broadcasting Co. to James Canto for \$100,000 plus \$58,600 non-compete agreement. Sellers: Norman and Eva Graham, who have no other broadcast interests. Buyer: Canto is owner of WTSL(AM) Hanover, N.H. Filed Apr. 1.

■ WXAO-TV Jacksonville, Fla. (ch. 47; 1643 kw vis. 165 kw aur.)—Seeks assignment of CP from Christian Television of Jacksonville Inc. to American Standard Leasing Corp. for \$115,600. Seller: Religious organization based in Jacksonville, Fla., has no other broadcast interests. Buyer: Thomas R. McGehee and brother Frank (50% each). They own paper processing plant, financing and leasing co. and real-estate co. all in Jacksonville. Thomas McGehee is director of Christian Television of Jacksonville Inc., proposed assignor. They have no other broadcast interests. Filed Mar. 27.

■ WWCN-AM-FM Brazil, Ind. (AM: 1130 khz, 500 w-D DA; FM: 97.7 mhz, 3 kw)—Seeks assignment of license from WWCN Inc. to Voice of Wabash Valley Inc. for \$480,000 plus \$60,000 non-compete agreement. Seller: Barry and Constance Hausman who have no other broadcast interests. Buyer: Richard Kaufman and David Fleck (29.41% each), Douglas Rigler and John F. Graybeal (14.71% each) and Thomas Shropshire (11.76%). Kaufman is former disc jockey (through Mar. 1980) with WRNJ(AM) Hackettstown, N.J. Fleck is Milwaukee, attorney. Rigler and Graybeal are Washington attorneys and Shropshire is vice president of Miller Brewing Co., Milwaukee. They have no other broadcast interests. Filed Apr. 1.

■ WBMB(AM)-WBMI(FM) West Branch, Mich. (AM: 1060 khz, 1 kw-D; FM: 105.5 mhz, 3 kw)—Seeks transfer of control of Ogenaw Broadcasting Co. from Robert Marshall et al (100% before; none after) to Phoenix Media Group Inc. (none before; 100% after). Consideration: \$450,000. Sellers: Robert Marshall (50%); Jack E. Kaufman (37.5%), and Gene C. Flowers (12.5%). Kaufman owns 40% of WDBC(AM) Escanaba, Mich. and 51% of WKKI(FM) Celina, Ohio. Flowers owns 20% of WKKI. Buyers: David Schwittek (51%); his father, Elmer W. Schwittek (32.5%); Katherine A. Palm (12.5%), and Mary Ann Schwittek (4%). David Schwittek is engineer at WNEM-TV Saginaw, Mich. Elmer Schwittek owns Atlantis, Fla. firm that designs weather satellite equipment. Palm (daughter of transferor Robert Marshall) is station manager of WBMB(AM)-WBMI(FM). Mary Ann Schwittek (wife of David) is housewife. They have no other broadcast interests. Filed Mar. 31.

■ WKXL(AM-FM) Concord, N.H. (AM: 1450 khz, 1 kw-D 250 w-N; FM: 102.3 mhz, 3 kw)—Seeks transfer of control of Capitol Broadcasting from Frank B. Estes (100% before; none after) to Richard W. Osborne et al (none before; 100% after). Consideration: 1.5 million. Principals: Estes also owns 80% of WKXR-AM-FM Exeter, N.H. Buyer: Richard and Jessie Osborn, Donald and Sandra Shapiro, Patrick and Jean Marie Chaloux (28.2% per couple, all married, as joint tenants); James and wife Deborah Rivers (6.7% jointly); Donald and wife Patricia Duncklee, Jr. (3.3% jointly); Gardner F. Hill (3.3%), and Daniel L. Colgan (2.1%). All are employed with WKXL. Osborn is general manager; Shapiro and Chaloux, salesmen; Rivers, announcer, music director; Duncklee, announcer; Hill, traffic manager, and Colgan is production manager. They have no other broadcast interests. Filed Mar. 14.

■ WPET(AM) Greensboro, N.C. (AM: 950 khz, 500 w-D)—Seeks transfer of control of Mido Communications from Donald L. Wilks and Michael E. Schwartz (66.66% before; none after) to Thomas V. Armshaw (33.33% before; 100% after). Consideration: App. \$510,000. Principals: Wilks and Schwartz each own 33.3% of station. They each own 50% of WAQY(FM) Springfield and WIXY(AM) East Longmeadow both Massachusetts, and 33.33% each of WQRK(FM) Greensboro, N.C. Armshaw is vice president, general manager and 33.33% owner of WPET. He will acquire 100% ownership of station, pending FCC approval of instant transaction. He is also president, treasurer and

33.33% owner of WRQK(FM) Greensboro. File Mar. 28.

■ WACB(AM) Kittanning, Pa. (AM: 1380 khz, 1 kw-D)—Seeks assignment of license from WACB Inc. to Nicholas Broadcasting for \$180,000. Seller: R. H. Rosenblum who also owns WMOA-AM-FM Marietta, Ohio. Buyer: Nicholas Enterprises Inc. (100%), holding company for various trucking and real estate interests based in Butler, Pa. Ralph A. Nicholas Jr. is principal owner. He has no other broadcast interests. Filed Mar. 28.

■ WSMF-AM-FM Sparta, Tenn. (AM: 1050 khz, 1 kw-D; FM: 105.5 mhz, 3 kw)—Seeks transfer of control of Upper Cumberland County Broadcasting Inc. from White County Broadcasting (100% before; none after) to Austin-Thompson Broadcasting (none before; 100% after). Consideration: \$200,000. Principals: Tollye W. Tittsworth (90%) and wife Joyce (10%). They have no other broadcast interests. Buyer: Billy Lee Austin and Charles J. Thompson (40% each) and Wylie G. Austin (20%). B.L. Austin (son of Wylie) is employed by Austin Farms, Sparta dairy farm. Thompson is broadcaster last employed with WJLE(AM-FM) Smithville, Tenn. Wylie Austin owns Sparta dairy farm and 1/3 of Sparta aviation co. They have no other broadcast interests. Ann. Apr. 9.

■ KJTV(TV) Amarillo, Tex. (ch. 14; 126 kw vis. 20.4 kw aur.)—Seeks assignment of CP from Gary L. Acker to Richard A. Ingraham for \$624,000. Seller: Acker was granted CP Mar. 9, 1979 on condition that he divest himself of KWAS(FM) Amarillo before KJTV could go on air. Acker has been unsuccessful in attempts to sell KWAS and is now asking for waiver of three year rule to sell KJTV. He also owns 80% of KJAK(FM) Slaton, Tex. and 25% of KLFJ(AM) Springfield, Mo. He has purchased, subject to FCC approval 50% of KEPT(FM) Shreveport, La. (BROADCASTING, May 7, 1979) and 100% of WQIK(AM) Jacksonville, Fla. (BROADCASTING, May 7, 1979). He is also applicant for new FM in Laredo, Tex. Buyer: Ingraham owns 75% of KIOY(FM) Lebanon, Ore. He also owns Fresno broadcast consulting firm and has various real estate interests there. Filed Mar. 4.

Actions

■ WDEN-AM-FM Macon, Ga. (AM: 1500 khz, 1 kw-D; FM: 105.3 mhz, 50 kw)—Granted transfer of control of Elliott Broadcasting Co. from executors of estate of J. Martin Elliott (100% before; none after) to WDEN Communications Ltd. (none before; 100% after). Consideration: \$1,026,500. Executors who are selling stations are Alberta W. Elliott, James M. Elliott and Herbert C. Lovein. None have other broadcast interests. Buyer is owned by Thom E. Smith and group of businessmen from Montgomery and Birmingham, both Alabama. Smith is general manager at stations. Others have no other broadcast interests. Apr. 14.

■ WZAL(AM) Jackson, Ga. (1540 khz, 1 kw-D)—Granted assignment of license from Tarkenton Broadcasting Co. Inc. to Devan-Moore Communications, Inc. for \$235,000. Seller: Dallas Tarkenton and wife May Ree (75%-25% respectively) who also own WJGA(FM) Jackson. Buyer: Richard Moore (40%); James DeVan and wife Karen (30% each). Moore is correspondent with Georgia Network Inc., Atlanta news and sports network. DeVans are also employed with Georgia Network, James as executive vice president and general manager and Karen as bookkeeper. They have no other broadcast interests. Action Apr. 14.

■ WBME-AM Belfast, Me. (AM: 1230 khz, 250 w)—Granted assignment of license from Spence Broadcasting Corp. to Seth Broadcasting Corp. for \$160,000. Seller: A.W. Spence Sr. who has no other broadcast interests. Buyers: Steve Anthony, Leon and Mary Blais and Walter Szeliga. Anthony is Lincoln, R.I. engineer, Leon Blais is Public Works director of Lincoln and Szeliga is in public relations in Pawtucket, R.I. They have no other broadcast interests. Action Apr. 14.

■ WCAM(AM) Camden, N.J. (1310 khz, 1 kw-D, 250 w-N)—Granted assignment of license from city of Camden to JNW Broadcasting Inc. for \$850,000. Seller is city of Camden, which has no other broadcast interests. Angelo J. Errichetti is mayor; Richard Cinaglia is comptroller. Buyer is James N. Wade who is Harrisburg, Pa., management consultant. He is also 30% owner of applicant for Philadelphia cable franchise. Action Apr. 14.

■ WLFL-TV Raleigh, N.C. ch. 22—Granted assignment of CP from Carolina Christian to Family Television Corp. for \$633,772. Seller: Nonprofit religious organization. Ladson L. Leathers is president. Buyer is owned equally by N. Grant Cotton and Ladson L.

Leathers. Cotton is Durham, N.C. realtor. Leathers owns Leathers TV service, seller and servicer of electronic home entertainment products. Ladson is president of seller. They have no other broadcast interests.

Facilities changes

Actions

■ WJKS-TV Jacksonville, Fla.—Granted authority to operate trans. by remote control from 9117 Hogan Road, Jacksonville (BRCT-791022KT). Action Mar. 28.

■ WMDT(TV) Ch 47, Salisbury, Md.—Granted mod. of CP to change ERP 676 kw, maxerp 3470 kw; ant. height 1,000 ft.; change type trans.; SL 2025 Downtown Plaza, Salisbury, Md. (BMPCT-791207KF). Action Mar. 28.

■ WRET-TV Charlotte, N.C.—Granted CP to change ERP 1120 kw vis, 112 kw aur and change type trans. (BPCT-791210KF). Action Mar. 28.

■ WTVK(TV) Knoxville, Tenn.—Granted CP to change ERP 1620 kw, maxerp 5000 kw, ant. height 1,270 ft.; change type trans. and type ant. (BPCT-791109LC). Action Mar. 28.

In contest

FCC decisions

■ KHVH(AM) Honolulu, Hawaii—FCC has granted KHVH(AM) Honolulu, Hawaii, short-term renewal (to Feb. 1, 1981) and has required station to submit detailed employment information with its next renewal application. Station is licensed to KHVH Inc. and its renewal had been opposed by William E. H. Tagupa on grounds that station was not in compliance with FCC's EEO guidelines. He contended station had failed to hire and promote minority persons, particularly Hawaiians and Filipinos, and had made serious and material misrepresentations to FCC in its renewal application concerning its employment practices. FCC said although KHVH's affirmative action efforts were deficient, evidentiary hearing was not warranted to determine whether station engaged in intentional discrimination. It said that, although station's statistical representation was low, minorities were employed in variety of capacities and there was slow but steady increase in minority hires during license term, continuing to present. Action Apr. 9.

Allocations

Actions

■ Santa Barbara, Calif.—In response to petition by KCPB Inc. proposed assigning ch. 10 to Santa Barbara with reservation for noncommercial educational use and proposed removing educational reservation on ch. 32; Mexican concurrence necessary, comments due June 16, replies July 7 (BC Doc. 80-157; RM-3363). Action Apr. 11.

■ Eagle, Colo.—In response to petition by Gloria and George Jones proposed assigning 101.5 mhz to Eagle as its first FM assignment; comments due June 16, replies July 7 (BC Doc. 80-158; RM-3374). Action Apr. 11.

■ Falmouth, Mass.—In response to a petition by Marshfield Broadcasting Co. proposed assigning 100.9 mhz to Falmouth as its second FM assignment; comments due June 16, replies July 7 (BC Doc. 80-159; RM-3326). Action Apr. 11.

■ Alameda and Albuquerque, N.M.—In response to petition by D. Garry Munson and John Charles Larsh proposing assignment of 103.7 mhz to Alameda, proposed alternative assignments of 103.3 mhz to either Alameda or Albuquerque or 106.3 mhz to Alameda; comments due June 16, replies July 7 (BC Doc. No. 80-160; RM-3144). Action Apr. 11.

■ The Dalles, Oregon—In response to petition by Nugent Broadcasting Corp. proposed the assignment of 97.7 mhz to The Dalles, Ore. as its second FM assignment, Canadian concurrence must be obtained; comments due by June 13, replies July 3 (BC Doc. 80-146; RM-3356). Action Mar. 31.

■ Manchester, Vt.—In response to petition by Northshire Communications, Inc. proposed assigning 102.7 mhz to Manchester as its first FM assignment; comments due June 13, replies July 3 (BC Doc. No. 80-147; RM-3424). Action Mar. 31.

Translators

VHF applications

■ Liethfield, Calif.—Honey Lake Community TV Corp. seeks CP for new VHF translator on ch. 9 (TPO: 10w, HAAT: 35 ft.) to rebroadcast directly KVIE(TV) Sacramento, Calif. Ann. Apr. 17.

■ Ouray, Colo.—City of Ouray seeks CP for new VHF translator on ch. 11 (TPO: 10w, HAAT: 21 ft.) to rebroadcast directly KJCT(TV) Grand Junction, Colo. Ann. Apr. 17.

■ Ouray, Colo.—City of Ouray seeks CP for new VHF translator on ch. 9 (TPO: 10w, HAAT: 21 ft.) to rebroadcast indirectly KTSC(TV) Pueblo, Calif. Ann. Apr. 17.

■ Ferndale and Swan Lake, both Montana—Swan Hill TV Inc. seeks CP for new VHF translator on ch. 4 (TPO: 10 w, HAAT: 80 ft.) to rebroadcast indirectly KSPS-TV Spokane, Wash. Ann. Apr. 17.

UHF applications

■ Susanville and Herlong, both California—Honey Lake Community TV Corp. seeks CP for new UHF translator on ch. 65 (TPO: 100w, HAAT: 25 ft.) to rebroadcast indirectly KVIE(TV) Sacramento, Calif. Ann. Apr. 17.

■ Gallina, N.M.—Gallina-Capulin TV Assoc. seeks CP for new UHF translator on ch. 67 (TPO: 20w, HAAT: 60 ft.) to rebroadcast directly KGGM-TV Albuquerque, N.M. Ann. Apr. 17.

■ Gallina, N.M.—Gallina-Capulin TV Assoc. seeks CP for new UHF translator on ch. 61 (TPO: 20w, HAAT: 65 ft.) to rebroadcast directly KOB(TV) Albuquerque, N.M. Ann. Apr. 17.

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VHF actions

- K03FM Haines (North residential area), Alaska—Lynn Canal Broadcasting granted CP for new VHF translator on ch. 3, to rebroadcast signal of KENI-TV, KAKM-TV, KTVA-TV, and KIMO-TV, all Anchorage; KYUK-TV Bethel; KUAC-TV Fairbanks; condition (BPTTV-7905221E). Action Mar. 31.
- K04JX Banty Point rural area, Colo.—Rio Blanco County TV Assoc. granted CP for new VHF translator on ch. 4, to rebroadcast signal of KTVX-TV Salt Lake City, Utah (BPTTV-7904301L). Action Mar. 31.
- K13QU Buford and Upper White River rural area, both Colorado—Rio Blanco County TV Assoc. granted CP for new VHF translator on ch. 13 to rebroadcast signal of KRMA-TV Denver (BPTTV-7906141J). Action Mar. 31.
- K06KB Del Norte, Colo.—Parker Hill TV Assoc. granted CP for new VHF translator on ch. 6 to rebroadcast signal of KRDO-TV Colorado Springs (BPTTV-7909281B). Action Mar. 25.
- K09PE Staley and Goeder rural area, both Colorado—Rio Blanco County TV Assoc. granted CP for new VHF translator on ch. 9 to rebroadcast signal of KREX-TV Grand Junction (BPTTV-7904301M). Action Mar. 31.
- K070B Piceance Creek rural area, Colo.—Rio Blanco County TV Assoc. granted CP for new VHF translator on ch. 7 to rebroadcast signal of KRMA-TV Denver (BPTTV-7906141H). Action Mar. 31.
- K13OR Lloyd, Mont.—Bear Paw TV Club granted CP for new VHF translator on ch. 13, to rebroadcast signal of KRTV-TV Great Falls, Mont. (BPTTV-7909211A). Action Feb. 25.
- K13QS Yerington, Nev.—Lyon County granted CP for new VHF translator on ch. 13 to rebroadcast signal of KCRL-TV Reno (BPTTV-7909181C). Action Feb. 25.
- K11PH Yerington, Nev.—Lyon County granted CP for new VHF translator on ch. 11 to rebroadcast signal of KTVN-TV Reno (BPTTV-7909181B). Action Feb. 25.
- K06KC Yerington, Nev.—Lyon County granted CP for new VHF translator on ch. 6 to rebroadcast signal of KOLO-TV Reno (BPTTV-7909181A). Action Feb. 25.
- K11PK Clark and rural area, Wyo.—Park County granted CP for new VHF translator on ch. 11 to rebroadcast signal of KTWO-TV Casper, Wyo. (BPTTV-7903091L). Action Mar. 31.
- K070A Clark and rural area, Wyo.—Park County granted CP for new VHF translator on ch. 7 to rebroadcast signal of KRMA-TV Denver (BPTTV-7903121I). Action Mar. 31.
- K11PJ Rawlins-Sinclair, Wyo.—Harriscop Broadcasting Corp. granted CP for new VHF translator on ch. 11 to rebroadcast signal of KTWO-TV Casper, Wyo. (BPTTV-7905151C). Action Mar. 31.

UHF actions

- K65BX Banty Point rural area, Colo.—Rio Blanco County TV Assoc. granted CP for new UHF translator on ch. 65, to rebroadcast signal of KUED-TV Salt Lake City, Utah (BPTTV-7906141N). Action Mar. 31.
- KA2XEG Denver—Spanish International Communications Corp. granted CP for new experimental translator station on ch. 31, to rebroadcast domestic satellite fed signal of KWEX-TV San Antonio, Tex.; conditions (BPEX-7911131E). Action Mar. 28.
- K61BP Marvin Creek rural area, Colo.—Rio Blanco County TV Assoc. granted CP for new UHF translator on ch. 61 to rebroadcast signal of KRMA-TV Denver (BPTTV-7906141M). Action Mar. 31.
- K38AG Rio Blanco Valley NW and Upper Piceance Creek Basin, both Colorado—Rio Blanco County TV Assoc. granted CP for new UHF translator on ch. 38 to rebroadcast signal of KRMA-TV Denver (BPTTV-7906141L). Action Mar. 31.
- K32AC White River area (East & West) and Piceance Creek area, both Colorado—Rio Blanco County TV Assoc. granted CP for new UHF translator on ch. 32 to rebroadcast signal of KRMA-TV Denver (BPTTV-7906141K). Action Mar. 31.
- KA2XEH Washington—Los Cerezos Television Co. granted CP for new experimental translator on ch. 56 to rebroadcast domestic satellite fed signal of KWEX-TV San Antonio, Tex.; conditions (BPEX-7911131D). Action Mar. 28.

- K58BC Ely and McGill, both Nevada—Las Vegas Valley Broadcasting Co. granted CP for new translator on ch. 58 to rebroadcast signal of Las Vegas, Nev. (BPTTV-7909271C). Action Mar. 31.
- K57BU Eureka, Nev.—Las Vegas Valley Broadcasting Co. granted CP for new UHF translator on ch. 57, to rebroadcast signal of KORK-TV Las Vegas, Nev. (BPTTV-7909271B). Action Mar. 31.
- W64AQ Castlewood, Va.—Russell County Board of Supervisors granted CP for new UHF translator on ch. 64 to rebroadcast signal of WCYB-TV Bristol, Va. (BPTTV-7905251L). Action Feb. 26.
- W21AA Christiansted and various small and rural areas, V.I.—Virgin Islands Public Television System granted CP for new UHF translator on ch. 21, to rebroadcast signal of WTJX-TV Charlotte, Amalie, St. Thomas, V.I. (BPTTV-7909071J). Action Mar. 31.
- K56BK Brewster and Pateros, both Washington—Television District No. 3 of Okanogan County granted CP for new UHF translator on ch. 56 to rebroadcast signal of KSPS-TV ch. 7 Spokane (BPTTV-7905151B). Action Feb. 25.
- K59BX Grays River and Lebam, both Washington and Astoria, Ore.—State of Oregon through The State Board of Higher Education granted CP for new UHF translator on ch. 59 to rebroadcast signal of KOAP-TV Portland, Ore. (BPTTV-7907231C). Action Feb. 27.
- K51AK Cody, Powell and rural area, Wyo.—Park County granted CP for new UHF translator on ch. 51 to rebroadcast signal of KTWO-TV Casper, Wyo. (BPTTV-7903121K). Action Mar. 31.
- K49AI Cody, Powell and rural area, Wyo.—Park County granted CP for new UHF translator on ch. 49 to rebroadcast signal of KRMA-TV Denver (BPTTV-7903121J). Action Mar. 31.
- K63BO Metteetse and rural area, Wyo.—Park County granted CP for new UHF translator on ch. 63, to rebroadcast signal of KRMA-TV, Denver (BPTTV-7904091M). Action Feb. 25.
- K65BW Metteetse and rural Area, Wyo.—Park County granted CP for new UHF translator on ch. 65 to rebroadcast signal of KTWO-TV Casper, Wyo. (BPTTV-7904031F). Action Feb. 25.
- K69CS Meeteetse and rural area, Wyo.—Park County granted CP for new UHF translator on ch. 69 to rebroadcast signal of KTVQ-TV Billings, Mont. (BPTTV-7904051E). Action Feb. 25.
- K67CB Meeteetse and rural area, Wyo.—Park County granted CP for new UHF translator on ch. 67 to rebroadcast signal of KULR-TV Billings, Mont. (BPTTV-7904091N). Action Feb. 25.

Cable

- The following cable service registrations have been filed:
 - Cassville Antennae Co. for Cassville, Pa. (PA1856) new system.
 - Defiance Antennae Co. for Hopewell, Pa. (PA1858) new system.
 - Frankstown Antennae Co. for Frankstown, Pa. (PA1859) new system.
 - Williamsburg Antennae Co. for Catherine, Woodbury and Williamsburg, all Pennsylvania (PA1861, 2, 0653) new system.
 - Defiance Antennae Co. for Hopewell, Pa. (PA1857) add signals.
 - Helicon Corp. for Isabella, Pa. (PA0469) add signal.
 - Coaxial Communications of Central Ohio Inc. for Pickerington and Canal Winchester, both Ohio (OH0748) new system.
 - Phoenix Communications Inc. for Prince George, Va. (VA0233) new system.
 - New Vision Cable Co. for New Martinsville and Paden City, both West Virginia (WV0122, 3) add signal.
 - Antietam Cable Television Inc. for Hagerstown and Washington, both Maryland (MD0001, 2) add signal.
 - Rockingham-Cablevision Inc. for Hamlet and Rockingham, both North Carolina (NC0025, 26) add signal.
 - Marshall Cable for Marshall, Mo. (MO0005) add signal.

- Sammons Communications of Texas Inc. for Borger and Pampa, both Texas (TX0397, 199) add signal.
- East Arkansas Video Inc. for Wynne, Marianna and Forrest City, all Arkansas (AR0046, 120, 22) add signal.
- Noble Cable TV Inc. for Kendallville, Ind. (IN0112) add signal.
- Chattanooga Cable TV Co. for Chattanooga, Ridgeside and Lookout Mountain, all Tennessee (TN0062, 124, 25) add signal.
- East Ridge TV Cable Inc. for East Ridge, Tenn. (TN0066) add signal.
- Red Bank-White Oak TV Cable Co. for Red Bank, Tenn. (TN0065) add signal.
- Chattanooga Cable TV Co. for Lookout Mountain, Ga. (GA0190) add signal.
- Teleprompter Corp. for Fountain City, Wis. (WI0152) add signal.
- Teleprompter of Galveston CATV Corp. for Galveston, Tex. (TX0041) add signal.
- Teleprompter Corp. for Brainerd, Baxter and Oak Lawn, all Minnesota (MN0006, 5, 27) add signal.
- National Cablesystems Inc. et al for Surfside Beach, Litchfield Beach, Pawleys Island, Socastee, Georgetown and Horry, all South Carolina (SC0036, 70-4) add signal.

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 Washington, D. C. 20036
 for availabilities
 Phone: (202) 638-1022

- Hawkeye Cablesystems Inc. for Ankeny, Clive and Des Moines, all Iowa (IA0035, 9, 6) add signal.
- Valley Cable TV for Wilmot and Rosholt, both South Dakota (SD0048, 9) new system.
- Omegavision Inc. for Newland, N.C. (NC0225) new system.
- Apache Cable Television Inc. for Apache, Okla. (OK0192) new system.
- Jefferson County Cable Vision for New Market, Strawberry Plains, Piedmont, Talbot and West Hamblin, all Tennessee (TN0168-72) new system.
- Hatfield Cable TV Service Inc. for Hatfield, Ark. (AR0185) new system.
- Northern Indiana CATV Associates et al for Highland, Ind. (IN0221) new system.
- Southland Communications of Palmetto Inc. for North Manatee and Putnam, both Florida (FL0484, 3) new system.
- Green Country Cable of Glenpool for Glenpool, Sapulpa and Jenks, all Oklahoma (OK0193-5) new system.
- GRB Communications Inc. for Corinth, Hickory Creek and Lake Dallas, all Texas (TX0608-10) new system.
- Castlerock Cablevision for Necedah, Wis. (WI0217) new system.
- Universal Video Communications for Springhill, La. (LA0180) new system.
- Orange County Cable Communications Co. for Aegean Hills, San Juan Capistrano, San Clemente, Capistrano Beach, Camp Pendleton and Tustin, all California (CA0192, 367, 193, 652, 56, 194) add signal.
- TM Cablevision of Riverside County Corp. for Murrieta, Hot Spring and Sunnymead, both California (CA0583, 182) add signal.
- Central Iowa Cablevision Associates et al for Newton and Indianola, both Iowa (IA0105, 036) new system.
- Centex Cablevision Corp. for Munday, Tex. (TX0036) add signal.
- Springfield TV Cable System for Springfield, Colo. (CO0016) add signal.
- Evergreen Special CATV Fund for Evergreen and Kittredge, both Colorado (CO0023, 6) add signal.
- Jones Intercable Cable TV Fund for Lusk, Wyo. (WY0092) add signal.
- Hawkeye Cablevision Inc. for Urbandale, West Des Moines and Windsor Heights, all Iowa (IA0032, 41, 37) add signal.
- Central Iowa Cablevision Associates et al for Ames, Iowa (IA0080) add signal.
- Jones Intercable Cable TV Fund for Wheatland, Wyo. (WY0026) add signal.
- Centennial Communications Corp. for Hartford City and Fairmount, both Indiana (IN0026, 207) add signal.

- United Utilities Inc.—Pilot Station, Alaska (4.5 m; E2049).
- United Utilities Inc.—Kotlik, Alaska (4.5 m; E2050).
- Warner Amex Cable Communications Inc.—Lancaster, N.H. (5 m; S-A; E2051).
- Southwest Cablevision Inc.—Hondo, Tex. (4.6 m; S-A; E2052).
- United Utilities, Inc.—Gambell, Alaska (4.5 m; E2053).
- United Utilities Inc.—Kipnuk, Alaska (4.5 m; E2054).
- United Utilities Inc.—Toksook Bay, Alaska (4.5 m; E2055).
- United Utilities Inc.—Mountain Village, Alaska (4.5 m; E2056).
- United Utilities Inc.—Tanunak, Alaska (4.5 m; E2057).
- Metrovision, Inc.—Redford Township, Mich. (5 m; S-A; E2058).
- Coppell Cablevision Inc.—Coppell, Tex. (5 m; Ft. Worth Tower; E2059).
- Microdyne Corp.—Ocala, Fla. (5 m; AFC; E2060).
- Valley TV Cable Co.—Athens Township, Pa. (6.1 m; Harris; E2061).

- WBDY Bluefield Broadcasting Co., Bluefield, Va.
- New FM's**
- *WECS Eastern Conn. St. College, Willimantic, Conn.
- WESE Superior Broadcasting Co., Baldwin, Miss.
- KKEE Richard Sweetland, Alamagordo, N.M.
- New TV**
- WTJC Miami Valley Christian Broadcasting, Springfield, Ohio
- Existing AM's**
- WCPG Port Gibson, Miss.
- WWBK Brockport, N.Y.
- KWOC Clinton, Okla.
- WBMC Williamsburg, Va.
- Existing FM's**
- WSDO Ft. Lauderdale, Fla.
- KSVP-FM Artesia, Fla.
- KWOC-FM Clinton, Okla.
- WWSR-FM St. Albans, Vt.
- WBCI Williamsburg, Va.
- Existing TV's**
- WFSB WFSB-TV Hartford, Conn.
- WRBL WRBL-TV Columbus, Ga.
- WCLO-TV WEEG Cleveland, Ohio
- WCGV-TV WCGV Milwaukee, Wis.

Call Letters

Applications

Call	Sought by
	New FM's
KOZN	Richard E. Green, Imperial, Calif.
*WBSU	State Univ. of New York, Brockport, N.Y.
*KTBT	Taloya Broadcasting Co., Taylor, Tex.
*KYSC	Yakima School Dist. No. 7, Yakima, Wash.
	New TV
WFLX	Malrite of Florida Inc., West Palm Beach Fla.
	Existing AM's
WGAM	WTRS Dunellon, Fla.
WWPZ	WMBN Petoskey, Mich.
WFTH	WMBL Morehead City, N.C.
	Existing FM's
*WDCU	WGTB-FM Wash., D.C.
WOSE	WRWR-FM Port Clinton, La.
WJWJ-FM	WERV Beaufort, S.C.
WKOS	WMTS-FM Murfreesboro, Tenn.

Grants

Call	Assigned to
	New AM's
KNMX	San Miguel Broadcasting Co., Las Vegas, N.M.

Other

■ FCC has proposed inquiry and rulemaking looking toward issuing policy statement that would streamline and update procedures by which FM chs. are assigned. Comment and reply dates will be announced as soon as they are available. (BC Doc. 80-139; FCC 80-168). Ann. Apr. 17.

■ FCC has proposed mod. of FM rules to increase significantly availability of commercial FM broadcast assignments. Comments June 13, replies Aug. 13. (BC Doc. 80-90; FCC 80-108). Ann. Apr. 1.

■ FCC has proposed to add six new UHF television assignments to N.J. in effort to provide state with opportunity to acquire additional television service. Comments May 8, replies June 9. (BC Doc. 79-269; FCC 79-667). Ann. Apr. 17.

■ FCC sent copies of 1979 edition of "Major Matters Before the Commission" to Congress. Publication was prepared by Management and Analysis Branch, Planning and Analysis Division Office of Executive Director. It contains detailed discussions of 112 major matters in progress before FCC as of January 1, 1980. Limited supply of copies of "Major Matters Before the Commission" is available from FCC Office of Public Affairs, Room 207, 1919 M Street, N.W. Copies will be available in about one week for \$5.50 from Superintendent of Documents, U.S. Government Printing Office, Wash. D.C. 200402. Stock number is 004-000-00374-8. Action Apr. 15.

Satellites

■ There are a total of 3,893 satellite earth stations. Transmit-receive earth stations total 340, with 140 pending applications and 200 operational. Receive-only earth stations total 3,553 with 1,293 pending applications and 2,260 operational.

Earth station applications

- American Satellite Corp.—Carlstadt, N.J. (10 m; E2066).
- American Satellite Corp.—Chicago (10 m; E2067).
- Jenkins Television Co.—Jenkins, Ky. (5 m; Comtech; E2047).
- Mid-Coast Cable Television Inc.—Sweeny, Tex. (6 m; Harris; E2046).
- Beaver Cable TV Systems—Beaver, Okla. (5 m; Weather Scan; E2039).
- United Utilities Inc.—Savoonga, Alaska (4.5 m; E2048).

Summary of broadcasting

FCC tabulations as of March 31, 1980

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,546	3	9	4,558	104	4,662
Commercial FM	3,165	2	1	3,168	181	3,349
Educational FM	1,030	0	5	1,035	96	1,131
Total Radio	8,741	5	15	8,761	381	9,142
Commercial TV						
VHF	514	1	2	517	9	526
UHF	224	0	5	229	68	297
Educational TV						
VHF	99	1	5	105	6	111
UHF	155	2	5	162	8	170
Total TV	992	4	17	1,013	91	1,104
FM Translators	293	0	0	293	152	445
TV Translators						
UHF	1,262	0	0	1,262	412	1,674
VHF	2,510	0	0	2,510	187	2,697

*Special temporary authorization

**Includes off-air licenses

Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

RADIO

HELP WANTED MANAGEMENT

General Manager for FM in Midwest, experienced in Local and Regional Sales. Send resume and references to Box D-55.

Wanted: Sales Manager for major market facility. The leader we seek must be able to train and motivate a local sales team and build a personal list. Excellent base and fringes. EEO. Box D-63.

General Manager—AM/FM in Middle Tennessee, FM is Class C and will cover Nashville with city grade service when upgraded. Super growth opportunity for right individual. Send resume and references to Box D-120.

General Manager needed for AM/FM Memphis, take a career step, must be experienced, self-starting motivator, aggressive leader with successful track record in sales required. This could be your golden opportunity, if references check. Send resume to: Charles Manson, Vice President of Operations, Big River Broadcasting Corp., PO Box 932, Florence, AL 35631. Equal Opportunity Employer M/F.

The Robert Ingstad Broadcast group with properties from Montana to Florida is filling a few key management positions. Managers and sales managers. . . . If you have a record of success and are looking for an opportunity to join a professional, aggressive, growing group . . . respond now. Send resume immediately to Jerry Gutensohn, WTNT Radio, Box 1047, Tallahassee, FL 32302.

Are you a successful sales person? Ready to be manager? Ready to work and sell for a small Iowa market station? Opportunity for partial ownership. Make your move now. Resume to Box D-180.

Growing broadcast group located in the Sunbelt seeking experienced station managers. Excellent benefits. EOE. Contact: Marilyn S. Garner, PO Box 529, Laurinburg, NC 28352. 919-276-2911.

Group broadcaster offers excellent opportunity for strong selling manager. Strong market. The right person is one who can offer good leadership and is a sales motivator. FCC knowledge a must. Great growth potential. Step up. Excellent base and fringes. E.O.E. Reply Box D-185.

HELP WANTED SALES

Sconnix Group Broadcasting is looking for several professional career minded salespersons for stations in Charleston, SC, Rochester, NY, and New England. If you are the best, or near best at your current station, and want a good future with our growing company, we want to talk to you. We use a Jennings-type approach with great success. Good pay, great incentive, great people. Send resume and track record to Scott McQueen, President, Sconnix Group Broadcasting, Parade Road, Laconia, NH 03246.

Wanted: Sales Manager for major market facility. The leader we seek must be able to train and motivate a local sales team and build a personal list. Excellent base and fringes. EEO. Box D-63.

Radio Sales/Account executive: Excellent opportunity for aggressive, experienced sales person. Salary negotiable, excellent benefits and commissions. Reply to KWMS Newsradio, 1042 South 700 West, Salt Lake City, UT 84104, Attn: Pamela Richardson.

Virginia growth oriented station in recession-immune market offers first year earnings of \$25,000 plus for a seasoned account executive. If you believe your time should be spent selling, we agree. We provide a budget for you to hire your own personal advertising administrative assistant, to assist with your paperwork and service calls. Send resume to Manager, WKCY, PO Box 1107, Harrisonburg, VA 22801. EOE.

North Carolina stations looking for sales personnel. Full time AM, Regional FM. Affirmative action, equal opportunity employer 919-623-3118.

General Sales Manager. Just 2 years on air, we're growing fast. Associated Press award-winning news station needs thorough professional to keep us moving. A 1-kilowatt independent, in a pleasant suburban atmosphere, halfway between Boston and Providence. Excellent pay and benefits. A ground floor opportunity for the right leader. Contact General Manager Jack Quinlan, Area Code 617-329-1170. WJMO, PO Box 1170, Norfolk, MA 02056. An Equal Opportunity Employer.

WNDE, Indianapolis. Looking for experienced salesperson to handle established list. This person should make 30-35K first year, with the best adult contemp in the market! Resume to Charlie Slavik, WNDE Radio, 6161 Fall Creek Rd., Indianapolis, IN 46220. EOE/MF.

Sales Manager for WJAR Radio, Providence, RI. We are looking for an experienced (3 to 5 years) and successful Radio sales person with a top 50 market background in direct, agency and co-op sales. Must be able to attract, train and motivate sales people. Contact Don Pettibone: Outlet Broadcasting, 111 Dorance St., Providence, RI 02903.

Radio Sales—experienced for expanding sales department. Excellent pay and benefit plans. Work for Jacksonville, Florida's Big APE with 50,000 watts covering over 700 miles of coastline. Resume to: Sales Manager, WAPE, PO Box 486, Orange Park, FL 32073.

Large Southwest radio station has immediate sales position open and is looking for a top notch professional with a solid sales background to fill it. Send resume to: Box D-188.

HELP WANTED ANNOUNCERS

Talent wanted—Heftel Broadcasting now searching nationwide for dynamic air aces from all formats. This is for all positions at our newly acquired Cincinnati facility. Send T & R's, in confidence, to Employment Director, Heftel Broadcasting, John Hancock Center, Suite 3750, 875 N. Michigan, Chicago, IL 60611. We're an equal opportunity employer—minorities encouraged to apply.

Midday personality wanted by top-rated Midwest adult contemporary AM. Excellent opportunity for experienced, creative person who is looking for opportunity for advancement. Send resume and tape with references to Neal Hunter, WMBD, 3131 N. University, Peoria, IL 61604. (No calls please).

WGLD, 100KW in 46th Market needs communicator with good production skills. Great opportunity to join young, dynamic chain. Send tape and resume to Ed Owens, Box 2808, High Point, NC 27261. EOE/MF.

Pro needed with first phone, for afternoon drive spot. Experience preferred. Seeking entertainer for adult contemporary. Can be funny, but has to know how to handle it. Only those with first phone need apply. May handle light maintenance. T&R to Gary Laing, PD, WDOV, PO Drawer B, Dover, DE 19901 or call 674-1410 to set up appointment. Top rated station needs top rated anncr. EOE.

Experienced AOR announcers to \$14,500. Top Midwest city. New 100,000 watt FM. Above average production. Tape, resume to General Manager, KODS, Box 6167, Duluth, MN 55806.

Seeking top beautiful music announcer to complement No. 1 station in Phoenix. If you communicate warmth and friendliness, have good production skills, and can accept responsibility, we're offering good pay and benefits, great climate, and room for growth. No beginners or calls. Send tape and resume to Steve Schy, Operations Director, KOYT, 3501 N. 16th Street, Phoenix, AZ 85016. EOE.

Can you communicate with your audience not just announce titles and read copy? Will the audience 25 plus know you're interested in them? Can you do a good afternoon program of adult contemporary/MOR music for a leading talk/news/music format? Can you produce spots that sell? If so, send resume and tapes to WSOY, CBS affiliate, PO Box 2250, Decatur, IL 62526. EOE.

New England top-rated powerhouse beautiful music FM needs versatile announcer professional now. Send resume. Box D-105.

Phila. suburban, full-time 5kw AM seeks strong announcer. Requires experienced person who can program MOR adult music. Good salary and benefits. Resumes and tapes to WCOJ, Coatesville, PA 19320. An affirmative action/EOE.

Production specialist needed for Texas station. Automation experience helpful. Good position working with fine staff. EOE. Send resume to Box D-200.

Morning Personality—Need educated interviewer. Versatile. Good production. Experienced mature pro ready to move to medium market. Send resume, tape, salary requirements to WBEC, Box 958, Pittsfield, MA 01201. Equal opportunity employer.

Chicago classical music/fine arts station. You must have fluent pronunciation of major languages and a working familiarity with all periods of classical music. Candidates must be able to evaluate and prepare news for broadcast, and excellent writing/editing skills are required. This is a full-time position. Combo operation. Send letter detailing interest and resume to: Mr. Mace Rosenstein, Chief Announcer, WFMT Inc., 500 North Michigan Avenue, Suite 440, Chicago, IL 60611.

Central Illinois Country music station needs a great personality. Good production skills required. E.O.E./MF Box D-175.

Beautiful music WSOX FM West Yarmouth, Cape Cod is expanding. Looking for beautiful music person. Top notch commercial production and news a necessity. Excellent job security. Must have beautiful music background. Send tape and resume to: Bill Lowell, Operations Manager, WSOX, West Yarmouth, MA 02673.

Announcer, production, news. Full time. Resume, audition cassette. General Manager, Box 104, Lapeer, MI 48446.

Excellent position open with advancement opportunities. Fast growing exciting West Texas City . . . ideal living conditions. Top rated station . . . good equipment. EOE. Rush resume to Box D-189.

HELP WANTED TECHNICAL

Engineering Supervisor for Midwest AM/FM/TV. Must have experience in state of the art audio systems, directional antennas and UHF Box D-73.

Chief Engineer to supervise all aspects of a California based group owner committed to state of the art. Experience required in all areas of radio engineering including construction of new AM and FM facilities. Administrative ability, benefits, growth and opportunity abound. E.O.E. Send resume, references and salary history to Box D-98.

Persnickety Chief, needed for successful Class C in Beaumont Texas. Good equipment, informal atmosphere. 15K. Call 713-755-6155 mornings.

Radio Broadcast Technicians—Voice of America has opportunities in Washington, DC for qualified Radio Broadcast Technicians. These positions require a comprehensive background in the recording, maintenance, studio and field areas. Salary range: \$10.59-\$14.87 per hour depending on qualifications. U.S. citizenship required. Submit standard Federal application form, SF-171, to International Communication Agency MGT/PDE (1-78), Washington, DC 20547. An equal opportunity employer.

HELP WANTED TECHNICAL CONTINUED

Transmitter Technicians—Voice of America has opportunities for qualified technicians at VOA stations near Delano, California, and Greenville, North Carolina. Duties include operations/maintenance of high power shortwave transmitters and related facilities on shift basis. Minimum qualifications: 3-years chief broadcast engineer 5 to 50 KW, or 3-years supervisor of operations/maintenance high power military transmitting plant, or equivalent. U.S. citizenship required. Starting salary \$18,760. Submit standard Federal application form, SF-171, to International Communication Agency, MGT/PDE (1-7B), Washington, DC 20547. An equal opportunity employer.

Chief Engineer for AM/FM combination in South Arkansas. FM 3,000 watt with new Harris transmitter. AM 5000 watt Daytimer. Fully equipped engineering department. Engineering only, no board work... benefits, good pay. Rush qualifications to General Manager, KDMS/KLBO, PO Box 1565, El Dorado, AR 71730 or call 501-863-5121.

A Real Opportunity to work with pros and advance to chief for a 1st Class holder who is a real engineer. KYNN, 615 N. 90th Street, Omaha, NE 68114. E.O.E.

Chief Engineer, KOH, Reno, Nevada. KOH Directional and Class C FM seeks FCC 1st Class experienced Chief Engineer. Permanent full time position offers excellent opportunity and employe benefits. Apply in person or send resume to: Personnel Department, McClatchy Broadcasting, PO Box 15779, Sacramento, CA 95B13. (An equal opportunity employer).

Chief Engineer needed for Southeast's fastest growing city. We need a professional take charge engineer to maintain a 100,000 watts FM and 5,000 watts AM operation. Five years experience in maintenance and operation. Experience with automation also necessary. We are looking for a winning attitude and a desire to work long hours to get the job done. Send resume and letter of interest to: General Manager, WDWO-WOIZ/FM-AM, 960 Morrison Drive, Suite 204, Charleston, SC 29403.

Chief Engineer, KBEE, Central California. KBEE AM Directional and Class B FM seeks FCC 1st Class experienced Chief Engineer. Permanent full time position offers excellent opportunity and employe benefits. Apply in person or send resume to: Personnel Department, McClatchy Broadcasting, PO Box 15779, Sacramento, CA 95B13. (An equal opportunity employer.)

Chief Engineer—Come enjoy the Eastern Shore of Maryland. AM/D, FM Stereo Operations equipped with Marti Microwave vans, and a commitment to "Sound", need solid experience. Maintenance, upgrading, purchasing, and planning abilities a must for this market's top dollar. Contact WJDY Salis, MD, J.P. Connor, Jr. at 301-742-5191 immediately.

Chief Engineer: KFXM/KDUO FM San Bernardino and Riverside, California is looking for an experienced chief engineer. Directional, microwave experience required. Salary \$18,000. Contact Personnel Department, KFXM, 666 Fairway Drive No. 590, San Bernardino, CA 92408.

Engineer, must be sharp on maintenance of audio and radio frequency. 1st Class FCC ticket required. Contact Chief Engineer, WGH AM/FM PO Box 9347, Hampton, VA 23670. EOE.

Chief. Trenton, New Jersey. New owners of 50,000 watt FM and four tower directional full-time AM, 5 KW-1KW. An excellent ground floor opportunity to build your way and grow with a group. Well experienced only please. Contact Bill Musser, Alan Communications, 218 Ewingville Road, Trenton 08638. 609-882-7191. EOE M/F.

Radio, Chief Engineer for 4B,000 watt University educational FM station. Experience in transmitter maintenance and FCC regulations required. Teach course in Technical Foundations of Broadcasting. Salary: commensurate with experience. Apply to: Louis F. Chenette, Dean, Jordan College of Fine Arts, Butler University, 4600 Sunset Ave., Indianapolis, IN 46208, 317-283-9231. Butler University does not discriminate against applicants, students, or employees on the basis of sex, handicap, race, color, or national origin.

Ft. Lauderdale—Immediate opportunity for qualified experienced engineer to assist Chief in upgrading and maintaining one of the area's best AM-FM combos. First phone required. Call Dick Lucas 305-485-4111. Equal Opportunity Employer.

Full time chief engineer position available at Class A facility in Ft. Myers, Florida. First phone. Studio & transmitter maintenance. Contact Jan Kantor B13-334-B135 or send resume to WLEO, 96/Super O Blvd., Ft. Myers, 33908. Equal opportunity employer.

Full time opening for radio engineer-announcer combo at Pop-Adult leader in competitive Rocky Mountain market. EOE/MF. Send resume and salary requirements to Box D-165.

HELP WANTED NEWS

Immediate Opening for a newperson, some production required. Females and minorities encouraged to apply. Contact Don Tiegiser, WNAT/WONZ, PO Box 76B, Natchez, MS 39120. 601-442-4B95.

News Director for midwest AM/FM. Midwest experience or native only. 30,000 market. Box D-145.

Opportunity now—immediate opening for qualified newperson, a team player. Minimum 2 years broadcast experience, strong on air, a communicator. Good pay, benefits. Growing market. Minorities encouraged for AM/FM near New York. EOE. Box D-107.

The Friendly Broadcasting Company of Ohio is seeking a News/Public Affairs Director for its Cleveland area radio stations. Females and minorities encouraged to apply. Must have strong News/PA background. Send resumes to Curtis Shaw, Friendly Broadcasting Company, 11B21 Euclid Avenue, Cleveland, OH 44106.

Can you build a respected and award winning news team from the ground up? If so, our Northeast medium market would like to hear from you. Solid reportorial background essential, administrative experience in news desirable. Ability to write, deliver, gather, and produce at the same time required. Send tape, resume, writing samples and letter stating philosophy to... Steven Apel, Wade Broadcasting, 1315 Walnut Street, Suite 716, Philadelphia, PA 19107. EOE.

KWPC/KFMH needs a bright, enthusiastic journalist for an entry-level position. Three-person news department with unusually strong management support. Close to Iowa City and the Quad-Cities. Tape, resume, references and writing samples first letter to Pat Ryan, News Director, Box 116, Muscatine, IA 52761. EOE.

Reporter needed for WAKX AM/FM, Duluth, MN. College degree necessary; experience desired. Tapes and resume, including salary requirement, to Rich Junger, WAKX AM/FM, 410 W. Superior St., Duluth, MN 55802. EOE.

Radio Broadcast Operations/News Producer. \$5.1B per hour and excellent fringe benefits. Previous experience required; appropriate communications degree or license highly desirable. Inquire Personnel Office, Arizona Western College, PO Box 929, Yuma, AZ B5364. Equal Opportunity Employer.

Experienced newperson. Strong on air delivery, street reporting, writing, hustle. We're an FM/AM combination in a great location. Tapes, resumes, writing samples to Doug Welldon, Box B76, Savannah, GA 31498. EOE/M-F.

Immediate opening for a qualified news person to join an active full-time news staff in a beautiful New England small market. Must be able to gather, write and produce all types of stories. Strong on-air skills and interviewing experience preferred. Send tape and resume to News Director, WMNB, Box 707, North Adams, MA 01247. EOE.

Extraordinary News Operation in AP-award-winning, Billboard's "Station of the Year" needs experienced pro who can dig, read, and write by our standards. If you're good enough to join our expanding department, send tape and resume to Bob Bender, WDFW Radio, PO Box 10,000, Marion, OH 43302. EOE.

Small market station in upper Midwest seeking hard working news director to build one person staff. Not an eight hour a day job. EOE. Box D-163.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Radio Talk Show Host: Must challenge major radio market... plus Donahue-Douglas-Griffin. Stimulating... not agitating. Keen organization/administrative abilities. Vibrant one-to-one communicator. Top ten market. An equal opportunity employer. Sun belt state. Box D-143.

Program Director—minimum 3 years experience as Program Director of contemporary, MOR., or Top 40 medium to large market station. Creativity in promotion, public service, and community involvement desirable. Must be able to motivate, manage, and develop highly talented and top rated air staff. Send resumes to Norm Schruft, Vice President and General Manager, WKBW-Radio, 695 Delaware Ave., Buffalo, NY 14209. An EOE.

Program Manager, Music Coordinator, supervisory engineer—Radio station WBST is expanding its staff. New positions are: Program Manager—responsible for the determination of specific program offerings. BS Degree in radio and television or related field plus 2-3 years experience required. Music Coordinator—responsible for the content of all musical material played. BS Degree in Music History or related field plus 1-2 years experience required. Supervisory Engineer—responsible for the proper operation and maintenance of all broadcast equipment including a 3 kilowatt transmitter assuring FCC requirements are met. BS Degree in electrical engineering or related field plus 2-3 years experience required. First Class FCC License required. Application deadline May 14, 1980. Send resume to: Personnel Services Office, Ball State University, Muncie, IN 47306. An Equal Opportunity/Affirmative Action Employer.

SITUATIONS WANTED MANAGEMENT

Put a Boone in your business! 15 years first phone. MD. PD. Ops Mgr. Country, A/C. Dave Boone, 703-476-B767.

General Manager... who can involve your radio station in the community and make us both money. Can do it all in a 25,000 to 100,000 market. Prefer AM-FM combination in Wisconsin or midwest. Would like a buy in or buy out. We can't make money if we don't talk! All replies confidential. Box D-129.

Seventeen years experience, last seven years, G.M., group operation. Sales oriented. Only interested in ownership opportunity. Investment available. Only interested in Hawaii facility. Box D-157.

Indiana or Illinois broadcasters: If you own a small market station and are tired of your management team making promises it can't keep, call 219-942-3077. Experienced broadcasters seek an opportunity to work for you. A smooth and profitable operation is the result of professional performance... not promises. Call today. Investment opportunities welcomed. Box D-162.

General Manager—answer this ad if you need a complete general manager. I'm a motivator, winner, leader. Excellent track record as general manager. Expertise sales, programming, promotion, business, budgeting. Want relocation West Coast. Interested in equity opportunity. Medium & major market background. Need your station turned around, I'll do it. Box D-173.

Fight inflation with professional leadership! Seeking manager, program director, sales manager or operations manager for permanent home in small or medium market. Box D-182.

SITUATIONS WANTED SALES

Experienced Account Executive seeks Sales Manager or Station Manager position, any size market. Box D-172.

SITUATIONS WANTED ANNOUNCERS

DJ, experienced, good board work, news and commercials, can follow directions any format. Box D-66.

Announcing, news, production, traffic, continuity. I can do it all. Will relocate now. Currently working major Los Angeles AM-FM. 213-385-0101. Ask for Peter Bernard.

SITUATIONS WANTED ANNOUNCERS CONTINUED

Major market telephone-talk show host available for summer vacation relief. Full resume and tape upon request. 617-964-4646.

DJ, 4 years PD and MD experience, 3rd endorsed, heavy production, currently employed, ready to move up, will relocate. Aircheck, resume, Frank Cavaliere, 921 Oak St., Clayton, NM 88415, 505-374-8174.

1st Class Operator experienced seeking position as announcer out west. Nathan 1-601-494-2491.

Commercial Production/Air Personality. Mature, reliable pro. 5 years experience. B.A. in Bus. Adm. Management potential. Automation experience. Primary interest in production in a medium or major market. Paul Mowery, 181 Colonial Crest Drive, Lancaster, PA 17601. 717-393-5191.

Midwestern broadcaster with experience in announcing/PBP. Mature voice, looking for position in contemporary format. Willing to relocate. Ask for Kevin, 712-722-3681.

Free to travel and work hard anywhere, First Ticket, Bachelors, Navy veteran and married. Announcer, audio or video engineer. EOE. Box D-199.

President of General Motors? No thanks I'd rather work the afternoon or night shift at your station. Top 40, AOR, adult contemporary. Will relocate immediately, 3rd. Tape and resume Box D-198.

First Phone with 15 years experience. You name it, I've done it. 31 years old. My wife has almost 7 years experience, too. 501-863-6126 ... Norm.

End your pbp search sportscaster with commercial experience capable production air shift news sales available will relocate call Mitch 212-376-4664.

Excellent employee Good pbp, sportscasts, sales contact Dan Magnotta, 314 W. 1st, Pratt, KS 67124, 316-672-2468 anytime.

Experience Broadcast School graduate, male 21, humorous, personable, and tight board. Available immediately for contemporary or country. Prefers western Rocky states. 602-753-1683 or 215-677-0845.

Good mature voice, top forty jock experienced seeks gig. East preferred, all areas considered. Call "Cosmic" 516-423-0167.

Experienced in all aspects of radio, 3rd endorsed since 1/26/78, willing to move, enjoy all types of music, will graduate in May of this year. Call Mike Crase at 1-608-342-3128 or 1-608-762-5269 or write to me at R.R. 1 Mineral Point, WI 52565.

Detroit—Chicago—LA personality D.J. 10 years present position. Adult MOR half million market. Great stats, excellent references. Need change. Box D-178.

Great one to one communicator who can do it all, seeks talk or talk/MOR position. Versatile and stable background in all phases of radio. Box D-192.

SITUATIONS WANTED TECHNICAL

Experienced Chief—25 years AM-DA, FM, stereo. Prefer southwest, will consider other southern locations. Box D-83.

I offer superb engineering for the small market based on 30 years experience designing and building. Automation of special interest. Box D-132

State-of-the-art audio pro. Currently employed as audio systems design engineer. Experience as CE. Good with R&R, AM DAs, FM Stereo, remote control, SCA, etc. Management oriented with an ear for quality. First Phone, BSEE. Bill Motley, 1051 N. Laurel Ave., Los Angeles, CA 90046. 213-654-7779. California Bay Area preferred.

Senior Broadcast Engineer SBE certified, 20 years experience FM stereo, 5KW DA. 16 years at present station. Looking for new challenge with conscientious organization. Box D-142.

SITUATIONS WANTED NEWS

Meteorologist desires permanent employment, 1+ years broadcasting experience, very accurate, B.S., also proprietor of Harry Petaisto, Negaunee, MI 49866, 906-475-9844.

Medium market News Director seeks position at major market station with serious commitment to news. Dedicated professional. Eight years experience news and public affairs. Box D-146.

Have mike, will travel—7 year broadcaster in medium market looking for move up. Play-by-play talk & features. Won't be outworked & I do my homework. Box D-161.

Bright, ambitious, career-minded. Seeking first job. BA Broadcast Journalism. Interested in news, R&B DJ. Contact Valeria Humphrey, 725 E. 52nd St., Brooklyn, NY 11203, 212-629-0428.

Award winning Assistant News Director in N.E. medium market with all-news experience seeks News Director slot at medium market station or anchor job at major market facility. Looking for station with strong news commitment. Box D-166.

Journalist with major market print and radio freelance experience seeks entry level news writing or editing position. Prefer East Coast. Box D-183.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

Production pro in Central Pennsylvania seeks production director and/or first operations manager position. Adept with automation too. Write Rob Sprinkle, R.D. 1, Alexandria, PA 16611.

Top notch production pro. Experience as CE, recording engineer, audio design engineer, rock jock but at home with production. Excellent promos, spots, national agency quality. Can do own maintenance. First Phone. Bill Motley, 1051 N. Laurel Ave., Los Angeles, CA 90046. 213-654-7779. California only.

Experienced professional seeks challenging programming opportunity in western 50,000+ market. Great 18-34 ratings my specialty. Background includes live and automated programming, production, research, management and supervision. Gordon Styler, 1428 Los Robles Blvd., Sacramento, CA 95838.

I've (along with a great staff) taken this A.M. station from number four to number one in six months, beating two FM stereo stations. We are number one ... every day part ... every demographic, 12 plus. I'm 31 with 15 years experience and a first phone. By the way, my wife has almost 7 years experience. What's out there? 501-863-6126. Norm.

TELEVISION

HELP WANTED MANAGEMENT

Independent station looking for an experienced general manager for station located in top 75 western market. Background and experience in independent station management and sales preferred. Candidate must have enthusiasm to assume challenge of highly competitive situation. Excellent opportunity with special incentives with growing company. Salary-negotiable. Equal opportunity, affirmative action employer. Write Box D-131.

Community relations director—Supervises growing department including membership, underwriting, promotion and advertising, volunteer activities, and program guide. At least three years experience, preferably in PTV development. College degree or equivalent. \$16,000-19,000. Contact William E. Haley, Jr. General Manager, WMUL-TV, Third Avenue, Huntington, WV 25701. Closing date - May 12, 1980. EOE.

Local Sales Manager - WUAB-TV, a Gaylord Broadcasting Company station, has immediate opening for an aggressive local sales manager in Cleveland the 8th ranked market. Send complete resume to: GSM, WUAB-TV, 8443 Day Drive, Cleveland, OH 44129. An Equal Opportunity Employer.

HELP WANTED SALES

Local Sales—The person we are looking for is working currently as a local Account Executive in a medium to small market. He or she has been well trained, and is totally versed in local sales. If you are that aggressive, no-nonsense, knowledgeable individual, and are seeking a top to market challenge, we think we have an opportunity for you in the Sunbelt. An Equal Opportunity Employer. Send a resume in confidence to Box D-123.

Looking for a self-starter, able to learn fast, work hard, and follow instructions. Call Don Locke, GSM, WINK-TV, Ft. Myers, FL 813-334-1131. Equal Opportunity Employer.

Account Executive ... to take over established local TV sales list. Must be conscientious, aggressive, and produce consistently. Must have 3 years sales/or sales related experience. (TV or radio sales preferred.) Contact Lou Froeb, Personnel Director, WTHI-TV Terre Haute, IN 812-232-9481.

HELP WANTED TECHNICAL

Come west to high Sierras overlooking Lake Tahoe. Rugged individual with 5 years experience needed as TV transmitter supervisor. Contact Director Engineering, Donrey Media Group, PO Box 550, Las Vegas, NV 89101 or phone 702-385-4241 extension 395. An EOE.

Immediate opening for TV studio maintenance engineer with two years of technical training, including digital and two years experience. First class FCC license required. Resume to: Gene Rader, Director of Engineering, KBIM-TV, PO Box 910, Roswell, NM 88201. An equal opportunity employer.

Chief Engineer with strong administrative and technical skills in TV studio, transmitter, microwave and translators. Excellent facility and staff. Send resume, salary requirements to Cliff Ewing, KRTV, Box 1331, Great Falls, MT 59403. EOE.

Transmitter Maintenance Technician: Must be experienced in UHF transmitter maintenance. Self starter, able to assume full responsibility of transmitter maintenance and operations. An FCC first class license is required. Salary negotiable. Equal Opportunity Employer. Send all replies to Box D-147.

Maint. Engr. ENG. Expr with Sony 2850A - 200A 50 Machines; HL-77 & HL-79 cameras, microwave. 1st FCC TV studio & transmitter expt desirable. KFMB AM/FM TV. PO Box 80888, San Diego, CA 92138. Attention: J.D. Weigand. An Equal Opportunity Employer M/F.

Maintenance Engineer—two public television stations in Dayton, Ohio. Background in transmitter/studio maintenance. Must have 1st FCC license and strong "state-of-the-art" technical background. Stations offer an excellent benefit program. Apply to WPTD(TV), 3440 Office Park Drive, Dayton, OH 45439. An equal opportunity employer.

Broadcast Engineer—University Telecommunications Dept. large, active color operation. Responsible for installation, operation, and maintenance, also technical functions of video, audio, and TD. Digital helpful. Bill Lewis, Wright State University, 102 TV Center, Dayton, OH 45435 for details.

Air switchers, 8-4, and 4:00 to sign off. First phone, experience and dependability necessary. 3/4" 16mm, 35mm. Production experience helpful. Write with full details/requirements WSVI-TV, PO Box 8 ABC, Christianssted, St. Croix, U.S. Virgin Islands 00820.

Southeast VHF needs experienced maintenance engineers. Competitive salaries, advancement opportunity, full benefits including profit sharing. We are presently building new studio facilities, construction complete in Fall 1980. We are 3 hours from the beach and the mountains. Get in on an expanding state-of-the-art operation. Send resume to PO Box 367 or call Danny Brown at WIS-TV, 803-799-1010. An Equal Opportunity Employer.

Broadcast Technician: Experienced in master control, video tape, telecine operations and studio maintenance. Must have first class FCC license and a minimum of 3 years practical experience. Send all replies to the attention of Chief Engineer, WSNL-TV, 3200 Expressway Drive South, Central Islip, NY 10022. An equal opportunity employer.

HELP WANTED TECHNICAL CONTINUED

Maintenance Technician. Duties: perform maintenance and repair of 3/4" and 2" VTR's, color cameras and other studio equipment. Requires First class FCC, TV experience and some formal electronic training. There is opportunity for promotion to engineering management. Opening is immediate, send resume and salary history to, Chief Engineer, PO Box 617, Plattsburgh, NY 12901.

Television Engineer. First Class FCC license and experience required. Call Darrell Hunter, Chief Eng., WKEF-TV, Dayton, OH 513-263-2662. EEO/M.F.H.

HELP WANTED NEWS

Expanding news operation and EEO requirements make two potential openings on our news staff. NBC affiliate in top 60's and in highly competitive area where professionalism counts. Good salary, fringes and development opportunities. If you are a pro at digging, writing, packaging and delivering, let us know about it. Box D-111.

Wanted: a weather person for television station located in North Central West Virginia. This small market station offers the right person a good future with a growing facility. Send tape and resume to PO Box 480, Bridgeport, WV 26330.

Reporter: medium market, Southeast, aggressive, innovative, top-rated news organization. If you've got credentials and can put together top reporting packages in a variety of situations you might fit on our team. Send us complete information about your background and experience. E.O.E. Address replies to Box D-148.

News Director for small market TV News operation in Western North Dakota. Experience preferred. Strong on journalism and writing skills. Write for application: Dennis Neumann, Meyer Broadcasting Company, Box 1738, Bismarck, ND 58501. An Equal Opportunity Employer.

Wanted: One aggressive, hustling TV/Radio reporter. Must have strong radio background. TV anchor experience a help. For small Florida market. Send resume and salary requirements to Box D-139.

Southeastern station seeking aggressive, organized leader to direct an existing team of professionals. State income expected. Reply to Box D-196.

News Reporter: to handle TV general assignments, some radio and the possibility of weekend anchor. Must be experienced, college helpful. We are looking for a self starter for this all ENG station. Send resume and audition tape to Wayne Doolittle, News Director WSBT-TV, 300 West Jefferson Blvd, South Bend, IN 46601. Equal Opportunity Employer.

Experience, innovative, creative producer to help lead a news department with a strong staff and equipment ranging from color radar to live ENG. EOE. Box D-194.

Top rated ABC affiliate in small midwest market looking for aggressive general assignment reporter. Will consider applicants with strong radio background. EOE. Box D-187.

Meteorologist, experience preferred, upper midwest CBS affiliate, tape, resume and salary requirements to News Director, WISC-TV, 4801 West Beltline Hwy Madison, WI 53711. EOE.

News Photographer/Film Editor—Immediate opening for two positions in 21st market. Two years film experience—processing helpful—salary negotiable. Contact Fred Hobbs, KWGN TV, 550 Lincoln St., Denver CO 80203, 303-823-2222.

Top fifty eastern market network affiliate seeking producer for early and late newscasts. Also seeking experienced reporter and an experienced photographer. EOE. Box D-190.

Executive Producer. Large midwest network affiliate seeking experienced producer and news administrator to assume number 2 spot in all ENG newsroom. Must demonstrate sound news judgement, good track record, creative production techniques and ability to manage large staff. Smaller market news director considered. Not for beginners. EOE. Box D-102.

Wanted: Anchor—outstanding person as anchor for 6 & 10pm Newscasts at small to medium size Southwestern market. Must have a minimum of 3-years commercial television experience in either news-reporting, producing, co-anchoring, weekend anchoring, or combination of each. Salary depending on experience and education. Equal opportunity employer. Send complete specific resume including any salary requirements to Box D-168.

Southwestern station is seeking experienced anchor and experienced weathercaster. Send tape and resume with first letter to Reymer & Gersin Associates Inc., 4000 Town Center Suite 655, Southfield, MI 48075.

Midday Anchor/Reporter—must be strong on interviewing and feature news stories. We are a group owned CBS affiliate in Southeast. EOE. Send resume to Box D-56.

TV News Photographer ... Someone who knows good video and knows how to work with VCR, live ENG and film at a station that believes its news is only as good as its video, and knows the real worth of a good photographer. Midwest medium market station. EOE. Box D-193.

HELP WANTED PROGRAMING, PRODUCTION & OTHERS

Producer Director: We're Turner Broadcasting, WTBS, the Super Station from Atlanta. We're in the midst of producing everything right now, and getting ready for more of it real soon! We're looking for a producer director who's qualified to join this nationally recognized, diversified production unit. If you're that major market person, with the hands-on experience; confidence; maturity and reel to back up your application, write: R.T. Williams, WTBS, 1018 W. Peachtree St., N.W., Atlanta, GA 30309. Include resume and demo reel. An equal opportunity employer.

Camera/Lighting. If you are a seasoned camera/lighting professional looking for a major position with an expanding production facility in an excellent market, look to Telemation Productions/Seattle. WE are studio, remote, and CMX post-production, with accent on network quality. Commercial experience essential. Send resume and demo (no calls yet) to: Al Abady, Telemation Productions, 1200 Stewart Street, Seattle, WA 98101.

Creative Director—Central California Coast station needs to fill recent vacancy in a top quality production department. Applicant should have at least two years' experience as a commercial producer/copywriter in TV. Further experience should include a good knowledge of television sales, studio and field directing and an understanding of control room operation. Send resumes, tapes and salary requirements to David Cox, Director of Programming & Operations, KSBW-TV, PO Box 1651, Salinas, CA 93901. No calls please. KSBW-TV is an Affirmative Action/Equal Opportunity Employer.

Television Producer-Director: Master's degree in Radio-Television or closely allied discipline, with at least three years professional experience preferred. Must have expertise in all facets of television studio and ENG/EFP production. Position requires producing and directing ITV materials and Public Broadcast Programming. Date of appointment: July 1, 1980. Minimum salary: \$13,000. Application deadline date: June 6, 1980. Letter of application, resume, transcripts and names of at least three professional references should be sent to: Thomas O. Olson, Director, Television Services Kent State University, Kent, OH 44242. Kent State University is an Equal Opportunity/Affirmative action employer.

WPVI-TV, Philadelphia seeking an organized, creative, take charge professional with a flair for fresh ideas and a knowledge of current topics to develop and produce AM/Philadelphia, a daily live studio show. Must have several years of television, VT field production, VT editing and the ability to handle a heavy work load. If you qualify send a complete resume, VT and salary requirements to Charles R Bradley, C/O WPVI-TV, 4100 City Line Avenue, Philadelphia, PA 19131. An Equal Opportunity/Affirmative Action Employer.

Ziff-Davis Broadcasting in Chattanooga is looking for a director for 6:00 and 11:00 news, commercial production. Experienced only. Degree preferred. Send tape and resume to: Operations Manager, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405.

Commercial Director—Independent Station in 39th market needs director to direct studio and remote commercial production. State of the art equipment, great working conditions. Must have two years commercial direction experience. Send resume and salary requirements to: Paul Thomas, KGMF, PO Box 14587, Oklahoma City, OK 73113. EOE/MF

Art Director: Looking for strong, creative individual to assume responsibility of modern television art department. Successful candidate will be versatile in newspaper layout, logo design, television graphics, brochure design, sales tools and television set design. Knowledge of Pos One and Compuset 5400 a must. Should be able to budget and work within it. Send resume along with layouts and designs and salary requirements to: Production Manager, WTOL-TV, Post Office Box 715, Toledo, OH 43695. An Equal Opportunity Employer.

Television Production Manager: With proven management experience, technical knowledge, and production background to administrate Production Engineering and Production Services which includes Studio and Remote Production Engineering, Floor Crew, Graphic Arts, Scenic Design, and Construction Departments. Send your resume including salary history to: Larry W. Ocker, Vice-President for Engineering, WTTW/Channel 11, 5400 N. St. Louis Ave., Chicago, IL 60625. An equal opportunity affirmative action employer.

Specialist (Producer-Director-Writer) for TV and other A/V presentations for University media operation. B.A. required, M.A. desirable. Seek a person who can develop new program ideas with faculty members and has a thorough knowledge of media production processes with at least three years similar experience in an active media organization. Approximate starting salary, \$14,000-\$17,000. Send resume before June 1, 1980 to TV Services, University of Wisconsin-Milwaukee, PO Box 413, Milwaukee, WI 53201. Equal Employment Opportunity (M/F). Affirmative Action Employer.

Executive Producer for PM Magazine. Prior producing/directing experience required; administrative/managerial skills of primary importance; organizational abilities essential. Interested applicants should send their resumes to Rick Andrycha, KSAT-TV, PO Box 2478, San Antonio, TX 78298. EOE M/F.

Top 30 market looking for an advertising/promotion manager. Must have 3 to 5 years TV promotion experience. This is a hands on position. The station prides itself in strong on-air and print promotion. Send resume, print samples, and cassette to: Farrell Meisel, Program Manager, WGR-TV-Channel 2, 259 Delaware Avenue, Buffalo, NY 14202. No phone calls please. WGR-TV is an EEO employer.

Northwest group owner is updating files in all areas of programming and production. Qualified directors, cinematographers, studio personnel, engineer field production specialists, production assistants etc. An Equal Opportunity Employer. Minorities and women applicants encouraged. Send resumes to Box D-177.

SITUATION WANTED MANAGEMENT

Program Manager—Station Manager with 25 years broadcasting experience. Familiar with all phases of television administration plus news, promotion, FCC rules, etc. Available for interview. Box D-144.

Major Market Producer-Director looking for a challenging position as Production Manager. Experienced in all areas of television production. All markets considered. Top references. Reply to Box D-170.

Top notch television general manager in profit, sales, people and community oriented. Now ready for a new challenge! Outstanding track record and references. A creative problem solver! Let's talk television! Box D-181.

SITUATIONS WANTED SALES

Account Executive—aggressive, street-fighter, money-maker who's true love is new business and cop development. Presently in top 10 market seeking advancement in same. Box 5696, Washington, D.C. 20016.

SITUATIONS WANTED ANNOUNCERS

Versatile, talented, energetic radio personality of 13 years looking for TV production-announcing work, hosting quiz, children's or PM Magazine shows or radio-TV combo work. Call Ernie Gorgia, Huntington, WV 304-736-2195.

SITUATIONS WANTED TECHNICAL

TV-FM-AM-Field Engineering Service. Established 1976. Installation-maintenance-system design-survey and critique-interim maintenance or chief engineer. Available by the day, week or duration of project. Phone Bruce Singleton 813-868-2989.

SITUATIONS WANTED NEWS

Number two man in 50s news department seeking an operation that wants to move up, not just talk about it. You won't see a better resume. 8ox D-50.

Sports Director/Sportscaster. Talented professional seeks new challenge in productive operation. Currently holds similar position in medium Midwestern market but willing to relocate. Creative, personable, experienced, and energetic. Impressive track record. Tape shows versatility. 8ox D-58.

Law Reporter. Award winning journalist with law degree, four years experience seeks challenge in newsroom dedicated to quality coverage of legal beat. Serious inquiries only. Jon Duncan, 918 W. Roscoe, Chicago 60657.

Will work hard for first break in news. Television production and radio stringer experience. 8A in Broadcast Journalism. Will relocate. For video tape and resume contact Charles Freiman, 1404 Hillwood Court, Charlotte, NC 28210 704-552-2473.

Weathercaster position wanted, fulltime. Age 26. Will train for other parttime duties in small market for first break. 1 1/2 years radio experience in weathercasting. Can interpret radar and NWS materials. Have local weather bureau and television meteorologist as references. For resume and video tape reply. 8ox D-116.

Business/Economics Reporter. Aggressive young man with outstanding business/economics qualifications can add new dimension to coverage of today's most important news stories: energy, inflation, jobs. 212-758-5461.

If you're a top 60 station looking for a top-notch reporter, or news management... call me. Award-winner. Proven track record. 207-764-0821.

Top notch major market reporter/anchor now available as either or both. 8ox D-133.

Personable Broadcast Meteorologist M.S.-cable t.v. experience. Looking for Northeast or Middle Atlantic market. 8ox D-160.

I am what you have been looking for. Anchor-reporter with small and medium market experience, looking for career move. Call 609-501-8532. Best time to call, mornings and evenings.

TV News Producer seeks opportunity with committed local news operation. Good writer, experience in top five markets. 415-775-4589.

Mature individual (31) with some TV news experience looking for an entry level reporter position please reply 8ox D-164.

Male TV/Radio sportscaster and female writer/producer/reporter seek opportunity in same city, not necessarily same employer. 216-793-6114.

I am a 28 year old Sony executive who fills-in part time doing sportscasts at a major market station. I seek a full time position with a station, regardless of market size, that employs people who are positive, confident and enthusiastic. I was the 1975 National Amateur Golden Glove Boxing Champion. I am caucasian, have a college degree and know e.g. Paul Sherry 707-584-9481.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

First rate documentary producer seeking re-location to major East Coast market I have an exceptionally outstanding, network quality sixty minute documentary to show. 8ox D-6.

Ambitious college grad with first phone and radar endorsement seeks career opportunity. Experience in maintenance, camerawork and a variety of production skills. Internship with No. 7 market. Willing to relocate anytime. 617-531-1896.

Director, 5 years experience as a 30's market affiliate news, commercial and program director; four prior years as a director/switcher and engineer. Prefer West but will consider all offers. Ron Alexander 714-873-6455.

CABLE

HELP WANTED MANAGEMENT

Cablecasting Manager. To manage 35 member staff of News Team, Production, Commercial Sales, and Local Origination facility for award-winning Cable TV system on tropical island of Guam. Ideal advancement opportunity for an experienced Cablecasting or TV manager with strong administrative skills ready to move up into a first-rate 18,800 subscriber Cable TV operation. Salary open. Send resume to Lee Holmes, President, Guam Cable TV, 530 W. O'Brien Drive, Agana, Guam, 96910. 671-477-7304.

HELP WANTED NEWS

News Director, tropical island Cable TV ENG with daily satellite news feed. Salary open. Some anchoring. Send tape and resume to Lee Holmes, Guam Cable TV, 530 W. O'Brien Drive, Agana, Guam, 96910.

ALLIED FIELDS

HELP WANTED MANAGEMENT

Manager of Program Fund Business Affairs: Public broadcasting organization is seeking an individual with a B.A. or B.S. in business, contracting, accounting, theater arts or related fields. At least five (5) years experience in broadcasting business management with specific experience in TV or film production, budget control and contract administration. This position will be responsible for the execution, administration and coordination of all the Program Fund's contract functions. Reviews proposals for proper financial and procedural content. Supervises the administration, fulfillment and completion of the terms of conditions of all agreements. Serves as chief contract administrator, with responsibility for directing and participating in the negotiation, administration and termination of contractual agreements. Deadline date: 5/16/80. Salary range is \$28,141 to \$40,494. Send resume to the Director of Personnel, 1111 16th Street, N.W., Washington, DC 20036. EO/E-M-F-H-V.

HELP WANTED TECHNICAL

Maintenance Engineers needed to work in the Southwest's largest production facility. Prefer experience with Ampex, one-inch VPR's, Grass Valley 1600 series switchers, RCA cameras and Chyron character generators. Send resume to: Mitch Kenison, CE Productions, 2633 Tennessee NE, Albuquerque, NM 87110.

HELP WANTED INSTRUCTION

Instructor/Assistant Professor, tenure track position for successful broadcast oriented Department of Theatre and Communication Arts. Professional experience a must. Duties will include teaching broadcast courses, beginning speech courses and academic advising. AERHO advisorship also available. Applicant should have strong professional and academic background in various areas of broadcast and film. Theatre background also helpful but not required. Required: MA in Communications or related field and professional experience or five to ten years professional experience and B.A. in Communications. Summer employment at local commercial radio and TV stations available in the market. Send resume and any supporting materials (tapes, etc.) to: AJ Miceli, Chairman of Theatre and Communication Arts, Gannon University, Perry Square, Erie, PA 16541. AA/EOE.

Position open—Expanding broadcast journalism program needs instructor or assistant professor. Minimum requirements: M.A. degree plus professional and/or teaching experience. Opens September, 1980. Salary commensurate with qualifications. Contact Dean, Hall School of Journalism, Troy State University, Troy, AL 36081. Deadline for applications is July 30.

Communications: Assistant or Associate Professor, tenure track position. Specialty in broadcasting; able to teaching newswriting. An additional competency (film, photography, advertising, etc.) is desirable. Will help expand established communications program. Teaching experience required; Ph.D. required. Position begins September 1980. Send letters of application and vitae by May 15 to E. Allen Tilley, Chairperson, Department of Language and Literature, University of North Florida, Jacksonville, FL 32216. University of North Florida, an upper division and graduate institution, is an equal opportunity employer.

Instructor/Assistant Professor. September 1, 1980. Ten month appointment, 12 hour teaching load. 8 background in cable, programming, mass communication theory MA required, Ph.D. preferred. \$13,000+ dependent on qualifications and budget approval. Letter and credentials to Dr. Brian R. Setz, Communication Studies Department, State University of New York, Oswego, NY 13126. Deadline June 1, 1980. Affirmative Action Employer.

Tenure position teaching selected radio/television courses plus basic speech. Will have primary responsibility for established community college broadcasting program. Broadcasting and teaching experiences desirable. Masters Degree required. Apply by May 2, 1980, to Ralph Drexler, Black Hawk College, 6600 34th Ave., Moline, IL 61265. Affirmative Action/Equal Opportunity Employer.

Radio-Television Associate or Full Professor. To teach advanced courses in television directing. Doctorate preferred with commercial experience. Salary dependent upon qualifications. Please send vita to: Executive Officer, Radio-Television Faculty, School of Communication, University of Houston, Houston, TX 77004. An Equal Opportunity Employer.

Broadcasting—Tenure track position anticipated for Fall 1980. Minimum academic qualifications: M.A./M.S. Applicant must have commitment to teach in a professionally-oriented program. Ability to teach some combination of announcing, television news, sales, management, and/or programming. Salary and rank competitive depending on applicant's education and experience. Deadline: open. Send application, resume, transcripts, and references to: James S. Harris, Chairman, Department of Mass Communications, Eastern Kentucky University, Richmond, KY 40475. 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 For TV Equipment: Urgently need transmitters, antennas, towers, cameras, VTRs, color studio equipment. Call toll free 800-241-7878. Bill Kitchen, Quality Media Corporation (In Georgia call 404-324-1271.)

1 Sequential programmer with random access, minimum 5 input sources. Also 2 25 Hz tone sensors. WRIS, 8ox 6099, Roanoke, VA 24017. 703-342-3131.

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

5" Air Heliaz Andrews HJ9-50. Can be cut and terminated to requirement. Below Mfgs Price. Some 3" also available. BASIC WIRE & CABLE 860 W. Evergreen, Chicago, IL 312-266-2600.

1 KW AM Continental 314-D, all new tubes, s.s. rectifiers, excellent condition. M. Cooper 215-379-6585.

Ikegami HL77A. Excellent condition, best offer. Ms. Lyon or Ms. Moss 301-986-0512.

2.5 KW FM CCA 6 mos. old. Like new. Will guarantee. M. Cooper 215-379-6585.

CEI 310 w/Angenieux 15:1 Lens (9.5m-143m F1.8). \$25,000 firm. Phipps Productions 918-665-1980.

Microtime 2020 time base corrector, fully operational. With DOC, VELCOR, and Image X. \$10,000 or best offer. Contact: National Video Industries, Inc., 15 West 17th Street, N.Y.C. 10011, 212-691-1300.

**FOR SALE EQUIPMENT
CONTINUED**

Film Island (I) IVC-240 Camera chain w/TM encoder, 852 Image enhancer, cable (1) Conrac SNA 14R Monitor, (1) IVC 4000 Multiplexer w/remote, (1) Eastman CT-500 Proj., (1) Laird 4210 Slide proj., (2) Kodak carousel proj. \$15,000 firm. Phipps Productions 918-665-1980.

Spring Clearance Sale! Many items drastically reduced!

Color Weather radar—RCA AVQ 10, colorizer, on air now, \$15,000.

RCA TT-35CH VHF Transmitter—All spares, good condition, \$17,000.

RCA TT-50AH VHF Transmitter—Excellent, many spares, Ch. 11, \$12,000.

Ampex TA55B UHF Transmitter—55kw, good condition, ea. \$120,000.

CVS 504B Time Base Corrector—Recently reconditioned, \$6,000.

GE PE-400 Color Cameras—Pedestals, racks, like new, ea. \$10,000.

GE PE-350 Color Cameras—All accessories, good condition, ea. \$5,000.

GE PE-240 Film Camera—Automatic gain & blanking, \$8,000.

CDL VSE 741 Switcher—12 input, chroma key, \$4,000.

IVC 500 Color Camera—Lens, cables, encoder, \$4,000.

RCA TK-27A Film Camera—Good condition, TP 15 available, \$12,000.

RCA 1600 Film Projectors—New, factory cartons, TV shutter, ea. \$900.

Eastman 250 Projectors—Recently removed from service, ea. \$2,000.

Eastman CT-500 Projectors—Optical and mag sound, ea. \$7,000.

RCA TP-6 Projectors—Reverse, good condition, ea. \$1,000.

RCA TVM-1 Microwave—7 ghz, audio channel, \$1,000.

RCA TR-22 VTR—RCA Hi-band, DOC, one with editor, \$18,000.

RCA TR-4 VTR—Hi-Band, velcomp, editor, \$12,000.

Ampex 1200A VTR's—Amtec, colortec, West Coast location, each \$24,000.

IVC 960C VTR's—Portable model, working good, ea. \$4,000.

Norelco PC-70 Color Camera—16x1 200m lens, 2 available, ea. 16,000.

Norelco PCP-70 Color Camera—Portable or studio use, \$4,000.

Norelco PC-60 Color Camera—Updated to PC-70, new tubes, \$8,000.

30 Brands of New Equipment—Special Prices We will buy your used TV equipment To buy or sell, call Toll Free 800-241-7878. Bill Kitchen, Quality Media Corporation In GA call 404-324-1271.

For sale: Harris system 90 automation equipment with two NTI "go carts", logging and full encoder, less than one year old. Call George Langan 217-789-0880.

COMEDY

Free sample of radio's most popular humor service! O'LINERS, 1448-C West San Bruno, Fresno, CA 93711.

Guaranteed Funnier! Hundreds renewed! Freebie! Contemporary Comedy, 5804-B Twineing, Dallas, TX 75227.

Funny Fone Answering Machine messages. Custom cut. Information 25c. Refundable. Box 258B, Bartlett, IL 60103.

MISCELLANEOUS

Artist Bio Information, daily calendar, more! Total personality bi-weekly service. Write (on letterhead) for sample: Galaxy, Box 20093-B, Long Beach, CA 90801. 213-438-0508.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter or trade... better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611, call collect 312-944-3700.

Do you have a client who needs a jingle? The Ideacassette makes it easy. Call or write for demo. PMW, Inc., Box 947, Bryn Mawr, PA 19010. 215-525-9873.

INSTRUCTION

Free booklets on job assistance. 1st Class FCC license and D.J.-Newscaster training. A.T.S. 152 W. 42nd St. N.Y.C. Phone 212-221-3700. Vets benefits.

FCC "Tests-Answers" for First Class License Plus—"Self-Study Ability Test". Proven! \$9.95. Moneyback guarantee. Command Productions, Box 26348-B, San Francisco, 94126.

REI teaches electronics for the FCC first class license. Over 90% of our students pass their exams. Classes begin May 6 and June 17. Student rooms at the school. 61 N. Pineapple Ave., Sarasota, FL 33577. 813-955-6922.

**RADIO
Help Wanted Sales**



Community Service Broadcasting with stations in Wheeling WV, Jackson TN and McLeansboro IL is interested in immediately expanding its sales staffs because of growing local business. If you have had experience and would like to move up the broadcasting ladder, or are looking for a first job, we can help you reach your goals. EOE/MF To join our team, send resume and any other relevant information to:

Wanda Williamson
Personnel Manager
Community Service Broadcasting, Inc.
PO. Box 1209, Mt. Vernon IL 62864
Community Service Broadcasting, Inc.

**Help Wanted Programing,
Production, Others**

Program Director

minimum 3 years experience as Program Director of contemporary, M.O.R., or Top 40 medium to large market station. Creativity in promotion, public service, and community involvement desirable. Must be able to motivate, manage, and develop highly talented and top rated air staff. Send resumes to Norm Schruett, Vice President and General Manager, WKBW-Radio, 695 Delaware Ave. Buffalo, NY 14209 An EOE.

**PROGRAM DIRECTOR
NEWS AND INFORMATION
STATION**

Recently acquired full-time regional AM station in midwest major market searching for an experienced, creative, and aggressive individual to build a news-based broadcast service from the ground up.

New studios, experienced and award winning news staff and satellite access for program acquisition and distribution make this a unique opportunity.

If you are a planner and a doer, send a letter of interest, resume, and salary requirements to Box D-169.

An Affirmative Action/Equal Opportunity Employer

Help Wanted News

COME TO BEAUTIFUL CAPE COD

Market leader with heavy news commitment seeks seasoned veteran for anchor investigative reporter duties. Good salary, excellent career opportunity with growing regional group. Tape, resume and salary requirements to News Director, WOCB, Box 668, West Yarmouth, MA 02673.

**Help Wanted News
Continued**

Super opportunity

to join the Number One News team in Central N.Y. as News Director for WIBX, 5,000 watt full time CBS Affiliate. Central New York's most respected news station. You'll be paid handsomely for this position but you've got to be a real team leader and a digger. Send complete resume with air tape to William R. Williamson, G.M., WIBX, Box 950, Utica, N.Y. 13503. WIBX is an affirmative action employer. EOE. M/F.

Situations Wanted Management

General Manager

22 years broadcast experience as manager, sales manager, programming, news and sports. Strong on training personnel and promoting team effort to produce results. Believe in being active in the community and being a leader. Best profits and best ratings in the market are the objectives. AM/FM or TV or both. Box D-179.

GENERAL MANAGER

with outstanding track record with powerhouse stations in New York City, Chicago and Boston seeking position. Strong sales, programming, promotion and administrative background. Will relocate anywhere for right proposition. Reply in utmost confidence. Box D-176.

**MANAGEMENT
FOR PROFITABILITY**

Billings from 300M to 2,100M in 5 years. Ratings from no-show to no. 1 and no. 3 in 30 station top-35 market. 20 years experience in all phases of operations, last 16 in management and ownership. Available in August due to station sale. Particularly interested in turn-around situations with equity incentive. Box D-81.

Situations Wanted Announcers

PERSONALITY/PRO

5½ yr. Personality wants Aggressively-Programmed, Audience & Goal-Oriented T-40/AC station. Not a "Star"—Am Team Player. Desire Creative Outlet & a CAUSE. Call Bill at (502) 782-2142 by 11 am or after 9 pm Cent.

BEAUTIFUL MUSIC

CREDENTIALS: Top voice, top production, 15 year pro. Dependable, mature, single, stable. Now working in N.Y.C. Looking for very stable operation in Top-20 markets only please. Call 607-722-9593.

Situations Wanted Announcers

MORNING MAN—MOR

- Top rated in Westchester County, N.Y., for the past 11 years.
- Successful commercially; Program consistently sold out.
- Civic, public service, and advertising awards.
- Stable. Present position 11 years. Previous station (TV-Radio) 10 years.
- Strong on interview and talk shows.

Bob E. Lloyd. (914) 762-1124 afternoon or evening or Box D-171.

Situations Wanted News

EMPLOYED SPORTS DIRECTOR IS

... a hard working pro, with 14 years experience
... a state-wide award winner for his work
... capable in all phases of sports coverage
... a stable family man, with plenty of community involvement
... seeking a progressive move in his career.
Box D-191
any market

Situations Wanted Programing, Production, Others

PROGRAM DIRECTOR

Successful PD./Operation Manager available. For details, write Box D-90.

TELEVISION

Help Wanted Programing, Production, Others



Talent, producing and technical positions are now available for fall premiere of PM Magazine. Prefer previous on air and production experience. Send resume, tape (if available) and salary requirements to: Operations Manager, WIS-TV, PO Box 367, Columbia, SC 29202. An Equal Opportunity Employer.



No. 1 rated PM in Columbus, OH is seeking co-host to work with female on staff. Ability to produce quality feature stories and up-beat personality a must. Send resume and cassette to Gary Brasher, WCMH-TV, PO. Box 4, Columbus, Ohio, 43216. EEO.



America's highest-rated PM station is losing our female co-host. Her replacement will be a dedicated, experienced person who writes and can produce stories. Previous magazine or news experience a must.

Send resume and tape to:

Deborah Messana, Producer
PM Magazine
KFDM-TV
P.O. Box 7128
Beaumont, Texas 77706

An Equal Opportunity Employer



Producer, talent, and production positions are now available for Fall premiere of PM MAGAZINE. Previous related experience preferred.

Send resume, tape, and salary requirements to:

Terry Dolan
WNEM-TV
5700 Becker Rd.
Saginaw, Michigan 48606

WNEM is an Equal Opportunity Employer.

Help Wanted Programing, Production, Others Continued



PHOTOGRAPHER/EDITOR/TALENT

We are now accepting applications from experienced Photographers/Editors and on-air talent for a PM Magazine show that will premier in the fall. We are an ABC affiliate in the top 50 markets. Send resume including salary history and demo tapes to: Mr. John Stoddard, Office/Personnel Manager, WDTN TV2, P.O. Box 741, Dayton, Ohio 45401.

AN EQUAL OPPORTUNITY EMPLOYER
M/F/H

CO—HOST

Number one rated, prime time access magazine strip is seeking an experienced co-host. Candidate must have both talent and field producing responsibility in PM Magazine or similar program. We are a network affiliated, top-ten market station, owned by a major group, located in the Northeast.

An equal opportunity employer. Box D-201.

Help Wanted Management

GENERAL SALES MANAGER

Top 50

Southeast group owned network affiliate. Looking for aggressive, positive, dynamic, goal-setting, productive leader with eye on future. Excellent salary, incentive, benefit package. EEO/AA-Box D-20.

Local Sales Manager

WUAB-TV, a Gaylord Broadcasting Company station, has immediate opening for an aggressive local sales manager in Cleveland the 8th ranked market.

Send complete resume to:

GSM

WUAB-TV

8443 Day Drive

Cleveland, Ohio 44129

An Equal Opportunity Employer

Help Wanted Sales

WE NEED EXPERIENCED HELP

Account executive with either radio or television sales experienced wanted. Existing list, Midwest station, group owned, excellent commission structure and benefits. We appreciate professionals. Box D-195. EOE.

Help Wanted Technical

TV Maintenance Engineer

Major West Coast
Quality Independent
Station. Degree. Four
years TV Maintenance.
TV & Digital Experience
Preferred.

KTVU Television
1 Jack London Sq.
Oakland, CA 94607
(415) 834-2000
Ext. 247



Equal Opportunity Employer

ASSISTANT CHIEF ENGINEER

Hands on Maintenance TCR100,
TR600, TK45, TK76, Grass Valley
DVE and E-Mem. Work with the
best people and equipment at
WBRE-TV, Wilkes-Barre, Pa. 18773.
Contact Charles Baltimore at 717-
823-3101.

Help Wanted News

SPORTSCASTER

We are seeking a sportscaster
with at least five years of TV exp.
Anchor weekend sports, field re-
ports weekdays. Send resume
and tape to Manager of Employ-
ment, PO Box 010787, Miami,
Fla. 33101.

Equal Opportunity Employer M/F

Help Wanted News Continued

MAJOR LEAGUE TV MARKET

Needs major league sportscaster.
Resume and audition video
cassette to Ridge Shannon, KMBC-
TV, 1049 Central, Kansas City, MO
64105. EEO company. No calls.

METEOROLOGIST/ ENVIRONMENTAL REPORTER

Top 25 market station searching for
Meteorologist/Environmental Re-
porter who can communicate. We
have it all including live helicopter
& 2 live mobile units. Please send
resume to Box D-125. An Equal Op-
portunity Affirmative Action
Employer, M/F.

1. ELECTRONIC NEWS EDITING/CAMERAMAN

capable of 16 mm and ENG
tape editing.

2. MAINTENANCE ENGINEER

Up-to-date knowledge of
studio cameras and Sony U-
matic Cassettes is required.

3. BROADCAST JOUR- NALIST:

5 years previous experience
in journalism and proficiency
in the coverage of political
affairs.

Only experienced and qualified
persons need apply to:

The Bermuda Broadcasting
Company Limited
PO. Box 452
Hamilton 5, Bermuda

Situations Wanted Management

General Manager Station Manager television

Extremely strong programming
background incl No. 1 market. Cur-
rently employed with group
procrastinating on expansion. Ex-
cellent track record. Top references.
Box D-114.

Situations Wanted Technical

Engineering Management

12 years corporate/station manage-
ment engineering exp ... ie: new station construc-
tion, systems modifications, budgets, opera-
tions, and administrative duties. Includes all
facets of Television/Radio engineering. Seek-
ing D.O.E. West/Mid-West Box D-174.

Situations Wanted News

ANCHOR/REPORTER

Strong anchor, especially in
18-49 demos. Solid reporter-
producer. Currently in medium
market, I am ready for major
market challenge. Box D-127

ECONOMICS REPORTER

Ph.D. in economics, anchor, re-
porter, & ENG experience. VT
available. Good voice, good ap-
pearance. Mel at (303)
476-3275.

Situations Wanted Programing, Production, Others

LOOKING FOR MR. GOODHOST?

Searching for an individual to host
your morning or evening, talk or in-
terview, variety or game show?
Would you like someone who
believes he is talented, clever, en-
ergetic, witty, enthusiastic, zany,
and entertaining? You provide the
challenge, I'll provide me, and
together we can make beautiful
Nielsens. If you think we'd be good
partners, write Box D-184.

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it better for less."

—Dick Burns

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30-minute programs from the golden age of radio
VARIETY • DRAMA • COMEDIES • MYSTERIES • SCIENCE FICTION
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At TPC the stars behind the camera count as much as those in front. So, we have a constellation of creative technical talent whose business it is to make everything just a little brighter.

If your engineering talent shines very brightly in—

- **Computer video tape editing**
(HVS EPIC)
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(RCA TK-76)
- **Electronic Film Color Correction**
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We invite you to reflect on TPC's new Production Plaza.

Outside, you're greeted by trees, birds, and lots of stars at twilight. Inside, you'll work with some of the nicest and most knowledgeable production engineers around—most anywhere.

We think they're the real stars. So, if you're a shining star shoot your reel to:

Bruce Graham, Manager of Technical Operations

tpc COMMUNICATIONS, INC.

Production Plaza, Sewickley, PA 15143

For Sale Stations
Continued

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RADIO, TV, CATV, APPRAISALS

West Coast:
44 Montgomery Street, 5th Floor, San Francisco, California 94104 415/434-1750

East Coast:
500 East 77th Street, Suite 1909, New York, NY 10021 212/288-0737

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THE THREE BIGGEST WORDS IN TELEVISION
CABLE - CABLE - CABLE

There are more than 4,200 cable television systems in operation throughout the country. Hundreds more being built or in the planning stages.

What does this mean to you? Opportunity. An opportunity to capitalize on localized television guides in your area.

How do you do this? By becoming a local Associate Publisher for your area and producing a localized T.V. magazine. Each locally owned and operated magazine acquired advertising for insertion in his/her local edition. T.V. Tempo supplies all scheduling and information about the happenings in T.V.

You will receive complete training. An investment of \$10,500.00 is required. Call (404) 546-6001 for complete information or write T.V. Tempo, Inc., 387 Old Commerce Road, Athens, Georgia 30607.

Public Notice

PUBLIC NOTICE

The Public Information Committee of National Public Radio will meet on May 9, 1980, in Washington, D.C., at NPR, 2025 M Street, N.W. The meeting will be held in the fourth floor conference room from 9:30 a.m. to 3 p.m.

The primary item of business is to review the operation of the department and discuss activities for the coming year.

For further information concerning this meeting, please contact Ernest T. Sanchez, NPR General Counsel at (202) 785-5369.

For Sale Stations

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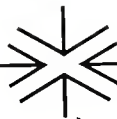
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Continued

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MO	Daytime AM	225K	Small
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MS	Daytime AM	325K	Medium
KS	Non-Commercial FM	350K	Metro
GA	Daytime AM	400K	Medium
MA	Daytime AM	650K	Major
SC	Daytime AM	150K	Small
FL	Fulltime AM	390K	Medium
SC	Daytime AM	440K	Medium
AZ	Fulltime AM	360K	Small
VA	Daytime AM	180K	Small
GA	Daytime AM	385K	Small
NC	Fulltime AM	750K	Medium
AL	Fulltime AM	175K	Small
IN	Daytime AM	1.25 M	Major
CO	Daytime AM	300K	Small
SC	Daytime AM	155K	Small
CO	Fulltime FM	500K	Metro

For Sale:

Hartselle Alabama radio station and TV Cable System. Gene Newman—WHRT, 113 N. Sparkman St., Hartselle, AL 35640.

- AM/FM in No. Mich. \$190,000.
- Atlanta area daytimer. \$680,000.
- Louisville area daytimer. \$450,000.
- Fulltimer W. Va. city. \$420,000.
- Florida station under construction. Prefers partner but will sell. \$220,000. Terms
- Eastern Kentucky AM/FM. Bargain. \$990,000. Terms.
- VA. Coastal. Attractive. \$800,000.
- AM 50,000 watts. FL \$3.8 mil.
- Full-time AM and 50,000 watt FM in Maryland. \$640,000.
- AM/FM in Central Florida. \$400,000. Terms.
- Powerful daytimer in Atlanta area. \$980,000. Terms.
- AM/FM both powerful. N.C. \$800,000. Unusual situation. Lots of leverage.
- Powerful daytimer in Northern Michigan. \$430,000 Terms.
- Fulltimer. Wyoming. \$260,000. Terms.
- Daytimer. NW Alabama. \$220,000. Good population. Terms.
- Educational Station in Akron area. \$30,000.
- Class C in Colorado. \$590,000. Terms.
- \$4,000,000 cash. Powerful AM/FM.
- N.C. daytimer. Big town \$400,000.
- AM/FM near North Florida resort city. \$340,000. \$35,000 D.P.
- Super "Powerhouse" FM with AM in Eastern Texas. \$750,000.
- Dynamic Fulltimer covering half of Alaska population. \$1,600,000.
- Two stations in California.
- Powerful Daytimer in Eastern central New Jersey. \$650,000.
- Fulltimer. Coastal city in Southeast. \$500,000.
- Daytimer. Northeast Texas. \$660,000.
- Fulltimer in large North Carolina city. \$1,500,000.
- Ethnic station in large Northern city. \$1,900,000.
- South Alaska. Includes Real Estate. \$200,000. Terms.
- Indiana. Large metro. \$200,000 down. Good coverage.
- Daytimer. Boston area. \$680,000.
- Fulltimer. Dominant. Metro. TX. \$1,200,000.
- Daytimer. Ft. Worth/Dallas area. \$1,000,000. Terms.
- 1 kw AM in Southern Ga. Real Estate. \$250,000. Good terms.
- Southern Arizona. Fulltimer. Good county population. \$390,000. Terms.

Let us list your station. Confidential!
BUSINESS BROKER ASSOCIATES
615-756-7635 24 HOURS

For Sale Stations Continued

THE KEITH W. HORTON COMPANY, INC.

P.O. Box 948
Elmira, N.Y. 14902
(607) 733-7138

NEW ENGLAND RADIO

We currently have several AM's, FM's and combos available in New England markets. Most can be seller-financed at reasonable interest rates. These are priced from as little as \$75,000 total upwards to \$600K for a good AM-FM combination. It's a great time to buy "red hot" radio in the northeast.

Contact our "red hot" associate, Bob Kimel, the man who handles more New England sales than anyone else. Reach Bob at (802) 524-5963 or, evenings and weekends, at (802) 524-3159.

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media brokerage service

STATIONS

S	Small	AM	\$160K	\$46K
S	Small	AM	\$300K	\$87K
NW	Small	Fulltime	\$500K	\$145K
SW	Medium	Fulltime	\$300K	29%
W	Medium	Fulltime	\$475K	\$120K
W	Suburban	FM	\$230K	29%

CONTACT

J.T. Malone	(404) 458-9226
Bill Chapman	(404) 458-9226
Larry St. John	(206) 881-1917
Bill Whitley	(214) 387-2303
Bill Whitley	(214) 387-2303
Ray Stanfield	(213) 363-5764

To receive offerings of stations within the areas of your interest, write Chapman Co., 1835 Savoy Dr., N.E., Atlanta, GA 30341

UNUSUAL OPPORTUNITY

In one of America's best small markets-Sheridan, Wyoming, 5000 watt full time AM, Wyoming's second oldest station with state's second largest audience. Class C FM. Mostly new equipment. Looking for 51 percent cash buyer to finance other corporate projects. Retain manager, sales manager, salesmen, and PD who own 49 percent, offer complete management or buy minority stock on very liberal terms. Low elevation, beautiful high mountains offer great climate. Market growing rapidly. Majority owner wants investor likely to keep local, working stockholders who have over 75 years collectively with station. Excellent track record. Accounts receivable and land included. Call Sue Gehrz at Bill Sims Partners, Media Brokers, 307-745-5510 or 307-742-7328 or write care of Wycom Suite, The Connor Bldg., Laramie, WY 82070. We have many other listings and potential buyers.

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RADIO STATION

for sale. North Carolina. AM daytime in small community with larger cities nearby! Group situation. Active or inactive with \$15,000 available. Land, building, tower included. Middle dial spot on clear channel! Chance to increase power 20-fold! If active, resume appreciated. Box D-186.

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—Dick Burns

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Full time AM with FM pending. Fast growing medium size market. Valuable real estate included. Excellent terms. Need sale by end of summer. Box D-167.

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Top Honolulu, Hawaii Radio Facility available. 10,000 Watt Non-Directional fulltime, low frequency AM Powerhouse. Excellent ratings and billings. Station available for approximately 2X gross—portion of price can be consultancy if buyer financially qualified. For Details call: Dave Wagenvoord/Media Broker (808) 949-6648.

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**BROADCASTING'S
CLASSIFIED RATES**

Payable in advance. Check or money order only. (Billing charge to stations and firms: \$2.00).

Deadline is Monday for the following Monday's issue. Orders and/or cancellations must be submitted in writing. (No telephone orders 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.

Rates: Classified listings (non-display) Help Wanted: 70c per word. \$10.00 weekly minimum. Situations Wanted: (personal ads) 40c per word. \$5.00 weekly minimum. All other classifications: 80c per word. \$10.00 weekly minimum. *Blind Box* numbers: \$2.00 per issue.

Rates: Classified display: Situations Wanted: (personal ads) \$30.00 per inch. All other classifications: \$60.00 per inch. For Sale Stations, Wanted To Buy Stations, Employment Services, Business Opportunities, and Public Notice advertising require display space. Agency Commission only on display space.

Fates & Fortunes

Media

Richard Gitter, VP-broadcast standards and practices, ABC, New York, joins NBC there as VP-broadcast standards, East Coast.

David Cassaro, senior account executive, lion sales group, TeleRep, New York, joins CBS-TV there as district manager, affiliate relations.

Gerald J. Adams, founder and president of Adams-Russell Co., owner of cable systems and WYTV(TV) Youngstown, Ohio, and manufacturer of high technology electronics components and equipment, based in Waltham, Mass., becomes chairman and chief executive officer. **John J. Lynch**, group VP of cable and television operations and chief financial officer, named president and chief operating officer. **David McLachlan**, VP-controller, elected treasurer and chief financial officer.

John Hare, general sales manager of ABC's WRQX(FM) Washington, named VP-general manager of co-owned WRIF(FM) Detroit.

David Gerard, general sales manager of Nationwide Communications's WSHH(FM) Pittsburgh, named general manager of co-owned WKSX(FM) Cleveland.

Bill Butler, general manager of KCRO(AM) Omaha, named VP.

Jack Mazzie, former executive VP of Gilmore Broadcasting, group owner based in Kalamazoo, Mich., named executive VP of parent company, Jim Gilmore Enterprises.

Phillip Zeni, general manager, KAAY(AM)-KLPQ(FM) Little Rock, Ark., named VP.

David Anderson, general manager of non-commercial WSMS(FM) Memphis, joins non-commercial KWGS(FM) Tulsa, Okla., in same capacity.

Jonelle Procope, attorney at Skadden, Arps, Slate, Meagher & Flom, New York, joins Viacom International Inc., New York, as attorney in Enterprises/Showtime section of Viacom law department. **Steven S. Fadem**, attorney, FCC, joins communications section/law department of Viacom International, New York.

Dennis E. Codlin, member of law department of Westinghouse Broadcasting Co., New York, named assistant general counsel of Metromedia Inc., Secaucus, N.J.

Fred Dressler, division manager-Western operations, American Television and Communications Corp., Denver, named VP-new market development.

Sam Kobren, national sales manager, KDBC-TV El Paso, Tex., named station manager.

Doug Wilhite, national sales manager for WNTS(AM) Indianapolis and co-owned KCRO(AM) Omaha, assumes additional duties as station manager of WNTS.

Augustine Dempsey, director of promotion and community relations, Ohio University Telecommunications Center, Athens, joins

KVPR-FM Fresno, Calif., as station manager.

Charles Carver Jr., former news and sports director, and most recently assistant station manager of WATS(AM) Sayre, Pa., and co-owned WAVR(FM) Waverly, N.Y., named station manager of WATS and WAVR.

Marc McCoy, former operations manager, KYNO-AM-FM Fresno, Calif., joins KLEO(AM)-KGCS(FM) Wichita-Derby, Kan., in same capacity.

Tom Murray, controller of managed properties, Daniels Cablevision, Denver, named general manager of Riverside Cablevision, Hemet, Calif., which is operated by Daniels.

David Healy, director of auxiliary enterprises, College of William and Mary, Williamsburg, Va., named system manager of Continental Cablevision's Henrico county, Va., operation.

Robert Casey, general manager of noncommercial KIXE-TV Redding, Calif., joins Rocky Mountain Broadcast Center, Denver, as director of operations and telecommunications planning. Company provides telecommunications services, post production and videotape duplication and is service of Rocky Mountain Corporation for Public Broadcasting.

Eleanor Brown, director of management development, Westinghouse Broadcasting Co., New York, joins WSB-TV Atlanta as personnel manager.

Thomas King, VP-marketing, WSM-TV Nashville, elected executive director of Tennessee Association of Broadcasters.

Advertising

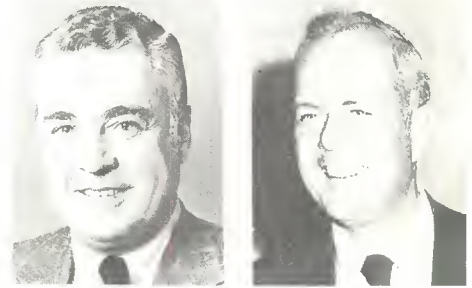
Denis Lanigan, executive VP of J. Walter Thompson Co., New York, and president of European division, named vice chairman-administration. **William Ross**, president of U.S. Western division, named president-international, responsible for all of JWT's offices outside U.S. and Canada. He will be based in New York. **John Cronin**, president of JWT-Canada, named executive VP for Europe, based in London. **W. Lee Preschel**, president of JWT-Venezuela and senior VP of parent company responsible for operations in Central America, Caribbean and Andean Pact countries, named executive VP for Latin America, based in Caracas. **Tom Sutton**, general manager of JWT-Japan, named executive VP for Asia-Pacific area, based in Tokyo.

Charles Brock, VP-general counsel, corporate secretary and publisher and president of overseas subsidiaries of *Scholastic* magazine, joins Compton Advertising, New York, as senior VP and manager of company's six subsidiaries. **Dina Dubois**, manager of program development for Compton, elected VP.

Barry Fischer, member of network television department, Wells, Rich, Greene, New York, appointed VP, manager of network operations. **Nancy Klinger**, network supervisor, BBDO New York, named senior network supervisor,

Wells, Rich, Greene.

Neal W. O'Connor, 54, chairman of executive committee of NW Ayer ABH International, New York, is taking early retirement from agency at end of 1980. O'Connor served as president, chairman and chief executive officer of agency from 1965 to 1976 when he was succeeded by Louis T. Hagopian, present chairman. O'Connor also serves on supervisory board of ABH International and filling this post will be



O'Connor

Jordan

Jerry N. Jordan, executive VP and director of agency. **Paul Hogue** and **L. William Stabile III**, account supervisors, and **John Littlewood** and **James Murphy**, creative supervisors, elected VP's.



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527 MADISON AVENUE
NEW YORK CITY, 10022
(212) 355-2672

David Drew, product manager, Ralston Purina, St. Louis, joins D'Arcy-MacManus & Masius there as VP-account supervisor on Michelob account. **Jeffrey Kuehl**, account executive, Campbell-Mithun, Minneapolis, joins DM&M in St. Louis as senior account executive on Michelob Light account. **Karin Guzy**, media director, DM&M, Atlanta, named director of DM&M's corporate spot broadcast placement unit. **Regis Napolitano**, senior planner, Cargill, Wilson & Acree, Atlanta, succeeds Guzy. **Carlton Sarver**, owner of his own marketing and corporate communications service in New York, named senior account executive, Masius/deGarmo, New York.

Frances Rickard, media supervisor, Eisaman Johns & Laws, New York, joins Gaynor Media Corp. there as broadcast supervisor.

Gary Ramsey, VP-account service, Hameroff/Millenthal Advertising, Columbus, Ohio, joins Fahlgren & Ferriss as manager of Columbus office. **Peter Craig**, graduate, University of Kentucky, Lexington, joins Columbus office of Fahlgren as account executive. **Fred Pope**, president and owner of The Pope Advertising Agency Ltd., joins Fahlgren as head of agency's Lexington office.

James Teegarden, from Detroit office of McCann-Erickson, and **Jerry Ware**, from Detroit office of J. Walter Thompson, join Kenyon & Eckhardt there as account executives.

Mary Douglass Scannell, assistant media planner and estimator, and **Karen TeVogt**, assistant media planner, Bozell & Jacobs, Chicago, named media planners.

Sharon Rodekohr, in Kansas City, Mo., headquarters of Barickman Advertising, transferred to Denver office as media supervisor. **Susan Sedlmayr**, advertising specialist, Empire Savings, Building and Loan Association, Denver, joins Barickman there as account executive. **Agnes June Otjen**, graduate, University of Missouri, Columbia, joins Barickman as traffic coordinator.

Holly Ann Copeland, former media director of Jaffe-Naughton-Rich, Minneapolis advertising agency, and former promotion director, KPLR-TV St. Louis, joins George Johnson Advertising, St. Louis, as media manager.

Edward Keane, senior art director, J.M. Korn & Son, Philadelphia, named associate creative director.

Judy Pugsley, former marketing manager of Wendys of San Diego, and **Jeri Weinberg**, former account executive for Imagery Advertising, join The Ad Group, San Diego, in sales positions.

Mort Levin, VP-creative group head, Barickman Advertising, Kansas City, Mo., joins Bernstein, Rein & Boasberg Advertising there as copy chief.

Morris Hite, chairman and president of Tracy-Locke Co., Dallas, named 1980 recipient of Horatio Alger award, which is given annually to "top men and women in their fields who have risen to success from humble beginnings. Each has played a significant part in furthering America's free enterprise system." Dr. Norman Vincent Peale, chairman of Horatio Alger Awards Committee, will present award May 16 in Detroit.

Jerry Schubert, senior VP in Los Angeles office of Eastman Radio, transferred to Eastman's New York headquarters. He will be responsible

for Eastern regional offices in New York, Philadelphia, Boston and Atlanta. **Carl Butrum**, VP-Los Angeles manager, named VP-Western regional manager, responsible for Los Angeles, San Francisco, Salt Lake City and Denver offices. **Jay Keay**, VP-Eastern region, named head of newly created business development-client services department.

Steve Shadid, Cleveland sales manager, Harrington, Righter & Parsons, named green team sales manager in Chicago office. **Gerry Pas**, with HRP in Detroit, succeeds Shadid. **Denise Copp**, from HRP's Atlanta office, moves to Detroit office.

Ronald Jordan, account executive, WBBM(AM) Chicago, joins CBS Radio Spot Sales, Chicago, as account executive.

Bob Protter, manager of Detroit office of Field Spot Sales, joins WDRB-TV Louisville, Ky., as general sales manager.

John Pierce, account executive, WLAK(FM) Chicago, named general sales manager. **Diana Uchida**, from media department of D'Arcy-MacManus & Masius, Chicago, and **Jack Johnson**, account executive, WLUP(FM) Chicago, join WLAK as account executives.

Anthony Renaud, national sales manager, WRQX(FM) Washington, named general sales manager, succeeding John Hare (see page 91).

Jim Zdanek, account executive, WTAE(AM) Pittsburgh, joins WSHH(FM) there as general sales manager, succeeding David Gerard (see page 91).

Michael Horne, local sales manager, WHBQ(AM) Memphis, named general sales manager. **Bob Bolinger**, advertising consultant, WHBQ, succeeds Horne.

Donna Munde, general sales manager, WCMB(AM)-WSFM(FM) Harrisburg, Pa., joins WBUD(AM)-WTRT(FM) Trenton, N.J., in same capacity.

Jon Holiday, former marketing director, O'Connor Creative Services, Los Angeles, joins KUTY(AM) Palmdale, Calif., as general sales manager.

Mitch Turner, from sales management position with WKYC-TV Cleveland, joins WDVN-TV Washington as national sales manager.

Richard Aune, account executive, WMT-TV Cedar Rapids, Iowa, named national sales manager.

Helen Barry, secretary of sales, KDBC-TV El Paso, Tex., named national sales manager.

John McInerney, account executive with KJAZ(FM) San Francisco, named account executive with KGUN-TV Phoenix, Ariz.

Dean Mutter, from WOHO(AM) Toledo, Ohio, and **Edward Reams**, from WCQB(AM)-WWCK(FM) Flint, Mich., join WIND(AM) Chicago as account executives.

Kevin Jaibur, former senior account executive, WCAS(AM) Cambridge, Mass., joins WITS(AM) Boston as account executive.

Ron Blue, account executive, KBZ(FM) Tulsa, Okla., joins KEBC(FM) Oklahoma City in same capacity.

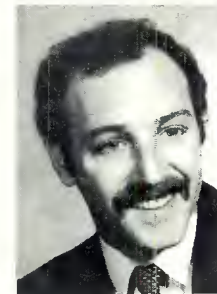
Gregory Bone, account executive, WQRC(FM) Barnstable, Mass., named director of department of marketing and agency sales.

G. Bernard Beasley and **Shelia Spurlock**,

account executives, WEZS(FM) Richmond, Va., and **Frank Hernandez**, from WWSC(AM)-WYLR(FM) Glens Falls, N.Y., join WTVR-AM-FM Richmond, Va., as account executives.

Bob Woody, formerly with WPTR(AM) Albany, N.Y., and **WilK(AM)** Wilkes-Barre, Pa., joins WSCR(AM) Scranton, Pa., as account executive.

Programing



Figenshu

William Figenshu, program and operations manager, KIKK-AM-FM Houston, named national program director for Viacom Radio, which includes KIKK-AM-FM and six other stations. **Alastair Banks**, VP-sales, William F. Cooke Television Toronto, and former director of sales for Warner Bros.

Television, named VP-general manager of Viacom Enterprises Canada Ltd., Toronto.

Pamela Koopman, administrative assistant for business affairs, Viacom Enterprises, New York, named manager, business affairs, administration, East Coast. **Charles Ochs**, research director and air personality, KIKK, named program director.

Tony Bauer, account executive, CBS-TV and CBS Television Stations Division, Chicago, named sales manager, Southeastern division, 20th Century-Fox Television, domestic syndication. He will open office in Atlanta at 2200 Century Parkway, 30345, (404) 321-1178.

Steven Hewitt, executive producer of West Coast specials, CBS Entertainment, Los Angeles, named director, special programs.

Jeff Ryder, director of casting, NBC Entertainment, Los Angeles, named director, miniseries and novels for television.

Paul Stager, VP-studio legal affairs, Columbia Pictures Television, Los Angeles, named senior VP-business affairs.

Julie Chaseman, director of development, Rollins-Joffe Productions, Los Angeles, joins MGM-TV there as manager of comedy development.

Thomas E. Freston, president of Hindu Kush Inc., New York, manufacturer-importer of young women's apparel, named Eastern regional marketing manager for Warner Amex Satellite Entertainment Corp., New York.

Ed O'Brien, national sales executive, Petry Television, Los Angeles, joins Worldvision Enterprises there as account executive-Western division.

Robert McGuire, in domestic syndication sales for D.L. Taffner/Limited, Los Angeles, named Western division sales representative.

Gordon Hunt, former casting director for Mark Taper Forum, Los Angeles, and director of musicals and plays in New York, named director of voice recordings for Hanna-Barbera Productions, Los Angeles.

Bob Shannon, former music director and air personality, KZEW(FM) Dallas, joins TM Special Projects there as sales consultant.

Mary Vidas, assistant in programing depart-

ment of Radio Arts, Los Angeles, named operations manager.

Larry Singer, former East Coast and mid-Atlantic states sales representative for Film Craft Laboratories of Detroit, joins A&G Productions, San Diego-based film and videotape production company, as East Coast account executive.

Appointments to Teletrack, pre- and post-production television facility in New Haven, Conn.: **Michael Klatt**, formerly with ABC Sports and NBC Sports, New York, named executive producer; **Howard Miller**, formerly with CBS Sports, and **Che Che Mata**, former supervisor of broadcast operations and engineering, NBC-TV, named producers; **William Denahy**, from Showtime, named production manager; **Frank McArdle**, from Microband Corp., New York, and **Arthur Anderson**, former director of television production, University of Connecticut Health Center, named technical directors; **Roger Roy**, engineer, WTNH(TV) New Haven, Conn., named chief engineer, and **Lynn Russo**, from Syracuse (N.Y.) University, and **Paul Ignizio**, from Herbert Lehman College, New York, named production associates.

Carol Myers, film buyer, WFAA-TV Dallas, joins WJLA-TV Washington as program manager.

Cindy Whitehorse, program administrator, WTVZ(TV) Norfolk, Va., named program director.

Bruce L. Christensen, general manager of KUED(TV) Salt Lake City, elected chairman of Public Broadcasting Service's PTV-2, national program service that will administer public affairs coverage.

John W. Ryan, president of Indiana University, elected chairman of PTV-3, PBS service responsible for educational programming. **James Klutz**, general manager of U.S. Postal Service's accounting division, joins PBS in Washington as chief financial executive.

Wolfgang Klamp, director and instructor at Ron Bailie School of Broadcast, San Francisco, and announcer for KKHJ-AM-FM San Francisco, joins KWUN(AM) Concord, Calif., as operations manager and program director.

Jay Michael McKay, formerly with WKRQ(FM) Cincinnati, joins WKAQ(AM) Boynton Beach, Fla., as program manager and air personality.

Drew Wathey, 10 p.m. anchor and reporter, KOAI(TV) Flagstaff, Ariz., named sports director

Kathryn Sachs, producer-director, WJZ-TV Baltimore, joins WTTG(TV) Washington in same capacity.

Judith Martin Matthews, production camera operator and part-time director and announcer, WPRI-TV Providence, R.I., named director.

Don Fortune, sports director, KMBC-TV Kansas City, Mo., joins sports team of KCMO(AM) there.

Colleen Reilly, former anchor of *Good Morning, Iowa* on WOI-TV Ames, Iowa, joins WMT-AM-FM-TV Cedar Rapids, Iowa, as farm editor.

Tracy Gaffney, producer of weekly community affairs program, noncommercial WUFT(TV) Gainesville, Fla., named education editor.

Donald Henley, formerly with noncommercial WOUB-TV Athens, Ohio, and graduate of Ohio University, Athens, and **Preston O.R. Toliver II**, media director, Camden (N.J.) Board of

Education, named executive producers for Network Video, production company in Camden.

Jeffrey Scheiman, production supervisor, Nebraska Television Network, Kearney, named creative producer-director.

Ken Hinson, program director and air personality, KJLA(AM) Kansas City, Mo., joins KUDL(FM) there as air personality.

Marcia Ritter, production assistant, noncommercial WPBT(TV) Miami, named associate producer.

Richard Hoffman, executive producer, Maryland Center for Public Broadcasting, Owings Mills, Md., joins noncommercial WMUL-TV Huntington, W.Va., as senior producer. **Stephen Chapman**, production assistant, WMUL-TV, named studio supervisor.

Brian Clark, from operations-production department of WUTV(TV) Buffalo, N.Y., joins remote production department of noncommercial WSWP-TV Grandview, W.Va.

Rick Romano, staff artist, WTVZ(TV) Norfolk, Va., named art director.

News and Public Affairs

Howard Doyle, producer of 6 p.m. news, WABC-TV New York, named executive producer.

Alan Weiss, producer of 11 p.m. news, succeeds Doyle. **Bill Diederich**, associate producer-writer for 6 and 11 p.m. news, succeeds Weiss.

Sonny Asselin, news director, WTOP(AM) Washington, joins WTTG(TV) there in same capacity.

Rick Adams, formerly of KTTT-AM-FM Columbus, Neb., joins KODY-AM-FM North Platte, Neb., as news director.

Jane Jayroe, co-anchor, KOCO-TV Oklahoma City, joins KXAS-TV Forth Worth as 6 and 10 p.m. co-anchor.

Connie Thompson, business and consumer affairs reporter, KOMO-TV Seattle, named co-anchor of 11 p.m. news.

Betty Anderson, reporter, KODE-TV Joplin, Mo., and **Tim Wilson**, former noon anchor and general assignment reporter, KOAM-TV Pittsburgh, Kan., named co-anchors of 10 p.m. news on KODE-TV. Wilson will also be general assignment reporter.

James Farley Jr., manager of news opera-

tions, NBC News, New York, named director, radio news operations. **Karolyn Kennedy Lord**, field producer, Northeast bureau, New York, named assistant bureau chief of Northeast bureau.

Toni Savage, former director of systems, Children's Television Workshop, New York, joins CBS News there as deputy archivist.

Pat Collins, reporter, WDVM-TV Washington, and **Chuck Goudie**, reporter, WSOC-TV Charlotte, N.C., join WLS-TV Chicago as general assignment reporters.

Denise Duncan Lacy, former reporter and newscaster for WROW-AM-FM and WOKO(AM) Albany, N.Y., joins WTEN(TV) Albany as reporter.

Brian Sussman, executive producer and 6 p.m. anchor, KCBJ-TV Columbia, Mo., joins KOLO-TV Reno as reporter.

Steve Alvarez, from WTOG(TV) St. Petersburg, Fla., joins WAFF(TV) Huntsville, Ala., as general assignment reporter.

Mark Walton, senior correspondent, Independent Television News Association, joins Cable News Network as White House anchor and correspondent. **Kathy Pepino**, former news director and co-anchor, WTVM(TV) Columbus, Ga., joins Cable News Network, Atlanta, as associate producer in news and features department. **Rudy Maxa**, gossip columnist and reporter for *The Washington Post*, joins CNN as daily reporter on personalities and behind-the-scenes stories about newsmakers. **Michael Ozer**, assistant professor, department of pediatrics, University of Texas Health Science Center, San Antonio, who has worked for KENS-TV San Antonio as medical and health news reporter, joins CNN as producer and on-camera medical and health news reporter. **Jean Carper**, health reporter, WDVM-TV Washington, joins CNN in same capacity. **Ronald Posluns**, president of Financially Me Inc., joins CNN as consumer financial reporter.

Ken Graue, news director, KOGO(AM) San Diego, joins KCBQ(AM) there as anchor.

Promotion and PR

Geraldine Sharpe Newton, former director of public relations for Simon & Schuster, New York, joins CBS News as director of information services.

H. William Falk, president of The Project Group, New York marketing-public relations



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firm and one-time member of press information department of CBS, appointed director, press information, CBS Radio Network. Falk replaces **Robert A. Fuller**, who takes early retirement at end of May after 31 years of service with CBS.

Dianne De Armond, promotion director, KTKK-AM-FM Houston, named promotion director for Viacom Radio, based in New York. She will be responsible for division's eight stations. **Betty Rose Hargraves**, owner of Houston public relations firm, and formerly with Winius-Brandon of Texas, Houston, succeeds DeArmond.

Fifi Booth, from Consolidated Film Industries where she was responsible for advertising and publicity, joins *The Mike Douglas Show*.

Edward J. Dudley, manager of news and information for RCA government and commercial systems, Cherry Hill, N.J., retires May 1 after 20 years with company.

Technology

George Schupp, VP-general manager of black-and-white TV and videocassette recorders, Zenith Radio Corp., Glenview, Ill., named VP-general manager of video operations.

Will Wedel, corporate director of industrial relations, Ampex Corp., Redwood City, Calif., elected VP of industrial relations.

Michael Campbell, VP-law, American Satellite Corp., Germantown, Md., named VP-operations. **J. Ben Ryan**, assistant VP for general services marketing, American Satellite, elected VP-specialized network sales. **Jack Waterman**, sales manager for San Francisco area, American Satellite, succeeds Ryan as assistant VP-general services sales. **Thomas Gabriszeski**, VP-director of corporate development and finance, Time Sharing Resources, New York, and former assistant VP for market and strategic planning, Western Union Telegraph Co., joins American Satellite as assistant VP-market planning and service

development. **William Hider**, former president and chief operating officer of Cirqtel, Washington-based electronics manufacturing firm, joins American Satellite as director, plans and proposals.

Ronald Pearl, with Scientific-Atlanta, Atlanta, named commercial telecommunications marketing manager for Scientific-Atlanta's satellite communications division.

Frederick Towler, chief executive of Multronics, manufacturer of radio frequency inductors and antenna tuning units, Fort Lauderdale, Fla., assumes additional duties as president of company. **Stephen Fried**, former sales manager for Multronics subsidiary, John Biggie Co., Fort Lauderdale, named sales manager for parent, Multronics.

Edward Knapp, chief engineer, WXLO(FM) New York, joins WNBC-TV there as manager of technical operations.

Ralph Mifflin, director of engineering, Fisher Broadcasting, licensee of KOMO-AM-TV Seattle and KATU(TV) Portland, Ore., retires April 30 after 26 years with company.

Kermit Slobb, master control supervisor, WLS-TV Chicago, named manager of radio frequency facilities.

Allied Fields

Katharine Graham, chairman of The Washington Post Co. (Post-Newsweek Stations), elected chairman and president of American Newspaper Publishers Association at annual convention last week in Honolulu. She succeeds **Allen H. Neuharth**, chairman and president of Gannett Co., Rochester, N.Y., who will continue as chairman of executive committee for two years. Other officers: **William Marciel** of *The Forum*, Fargo, N.D. (WDAY-AM-FM-TV), vice chairman; **Donald Soldwedel** of *Yuma* (Ariz.) *Daily Sun*, secretary, and **Richard J.V. Johnson** of *Houston Chronicle*, treasurer.



Adams

and regulatory officials. He succeeds William Hesse, who last fall announced intention to join Fahlgren & Ferriss, Cincinnati-based advertising agency, as chairman (BROADCASTING, Oct. 29, 1979). He was executive VP of AAAA five years.

Hal David, lyric writer for many popular songs during 1960's and 1970's, elected president of American Society of Composers, Authors and Publishers, succeeding Stanley Adams who is stepping down after 24 years as head of organization.

Bill Sims, president of Wycom Corp., radio group owner based in Laramie, Wyo., has become affiliated with Cincinnati-based media broker, R.C. Crisler Co. Sims will handle brokering in Rockies, Plains and Southwest U.S., specializing in small and medium market radio stations.

Deaths

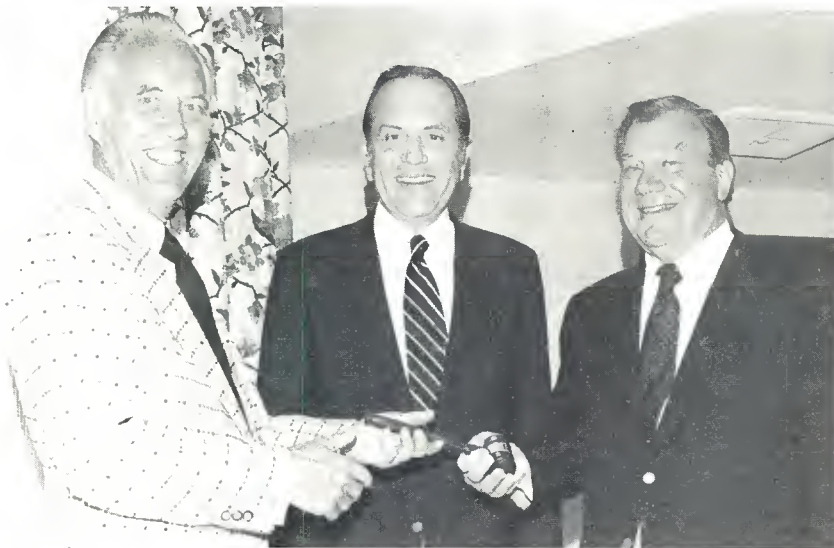
Paul E. Wagner, 70, president of Wagner Broadcasting Corp., licensee of WJEH(AM)-WYPC(FM) Gallipolis, Ohio, died of heart attack April 10. He had owned and operated stations since 1967. He began his broadcasting career in 1936 at WPAJ(AM) Portsmouth, Ohio, and was named general manager in 1942. He also worked for WCSI-FM Columbus, Ind., and WALL(AM) Middletown, N.Y., and WKRC-TV Cincinnati and broadcast brokerage in Cincinnati, R.C. Crisler Co. Survivors include his wife, Ruth, and one daughter.

Max Abrams, 82, former president of Emerson Radio and Phonograph Corp., died April 22 after short illness at his home in Manhattan. He and his two brothers founded company, which manufactured television sets, radios and tape recorders, in 1922. They sold most of stock to National Union Electric Corp. in 1966.

Raymond Bailey, 75, who played part of banker Milburn Drysdale on *The Beverly Hillbillies* television comedy series, died April 15 at his home in Irvine, Calif. Cause of death was not disclosed. Series ran on CBS from 1962 to 1971.

Angelo Iadarola, 46, partner in Washington communications law firm of Wilkinson, Cragun & Barker, died of leukemia April 7 at Johns Hopkins University hospital in Baltimore. He had been with firm 20 years and had been partner 14 years. Survivors include his wife, Sally, two daughters and one son.

Bobbie C. Ferguson, 38, executive assistant for Rounsaville Enterprises, WLOF(AM)-WBJW-FM Orlando, Fla., died April 11 following cerebral hemorrhage. Ferguson joined Rounsaville Enterprises in 1979. Prior to that, she was administrative manager at Roswell Answering Service, Roswell, Ga. During her career, she worked at WXXI-AM-FM and WPLO(AM), both in Atlanta. Survivors include her mother, one son and daughter.



Changing of the guard. The Association of Maximum Service Telecasters elected new officers at its annual meeting April 13 in Las Vegas. Wallace Jorgenson (l), president of Jefferson-Pilot Broadcasting, Charlotte, N.C., was elected chairman of the board. He succeeds Franklin Snyder (r), VP of The Hearst Corp., Pittsburgh, who is retiring as chairman of AMST. Tom Paro (center) is president of AMST. Other officers are Fred Paxton, president of WPSD-TV Paducah, Ky., and William Putnam, chairman of Springfield Television Corp., Springfield, Mass., vice chairman, and George Koehler, president of Gateway Communications, Cherry Hill, N.J., secretary-treasurer. Newly elected board member is Crawford P. Rice, Gaylord Broadcasting Co., Tampa, Fla.

Stock Index










Exchange and Company	Closing Wed. April 23	Closing Wed. April 16	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
BROADCASTING						
N ABC	26 3/8	26 1/8	+ 2 1/4	+ 8.61	6	790
N Capital Cities	46 1/4	44 1/4	+ 2	+ 4.51	12	633
N CBS	45 1/2	44 3/4	+ 3/4	+ 1.67	6	1,318
N Cox	64 1/2	62 3/4	+ 1 3/4	+ 2.78	13	434
A Gross Telecasting	20 7/8	21 3/8	- 1/2	- 2.33	7	16
O LIN	41 3/4	40	+ 1 3/4	+ 4.37	10	114
N Metromedia	60 1/8	59 3/4	+ 3/8	+ .62	9	277
O Mooney	7	7				2
O Scripps-Howard	52 1/2	51 1/2	+ 1	+ 1.94	9	135
N Storer	24 1/4	24	+ 1/4	+ 1.04	13	281
N Taft	28 3/4	27	- 1/4	- .92	9	233
BROADCASTING WITH OTHER MAJOR INTERESTS						
A Adams-Russell	17 3/4	15	+ 2 3/4	+18.33	14	32
A Affiliated Pubs.	18 1/4	17 5/8	+ 5/8	+ 3.54	6	93
N American Family	6 3/4	8 1/2	+ 1/4	+ 2.94	4	92
N John Blair	15 3/4	16 1/8	- 3/8	- 2.32	4	58
N Charter Co.	23 1/2	21 1/2	+ 2	+ 9.30	20	466
N Chris-Craft	18 1/6	16 1/2	+ 1 5/8	+ 9.84	10	49
N Coca-Cola New York	4 3/4	4 7/8	- 1/8	- 2.56	6	83
N Cowles	19 3/4	20 1/2	- 3/4	- 3.65	16	78
N Dun & Bradstreet	40	39 3/4	+ 1/4	+ .62	16	1,113
N Fairchild Ind.	48 1/2	47 7/8	+ 5/8	+ 1.30	10	276
N Fuqua	14 3/8	13 1/4	+ 1 1/8	+ 8.49	4	182
N Gannett Co.	41 1/4	40 1/2	+ 3/4	+ 1.85	13	1,109
N General Tire	13	13			3	307
O Gray Commun.	33	33			10	15
N Harte-Hanks	22 3/8	23 1/2	- 1 1/8	- 4.78	13	209
O Heritage Commun.	9 7/8	9 3/8	+ 1/2	+ 5.33		29
N Insilco Corp.	10 5/8	11	- 3/8	- 3.40	5	114
N Jefferson-Pilot	24 1/4	23	+ 1 1/4	+ 5.43	6	546
O Marvin Josephson	9 3/4	9 1/2	+ 1/4	+ 2.63	5	25
O Kansas State Net.	26 1/2	27 1/4	- 3/4	- 2.75	22	50
N Knight-Ridder	21 1/4	21 5/8	- 3/8	- 1.73	9	698
N Lee Enterprises	19 5/8	19 5/8			10	141
N Liberty	14	13 3/4	+ 1/4	+ 1.81	6	189
N McGraw-Hill	28 1/2	28 3/4	- 1/4	- .86	11	702
A Media General	23	22 3/4	+ 1/4	+ 1.09	10	170
N Meredith	34 1/2	36	- 1 1/2	- 4.16	7	106
O Multimedia	16	17 1/4	+ 3/4	+ 4.34	8	180
A New York Times Co.	19 5/8	18 3/8	+ 1 1/4	+ 6.80	15	231
N Outlet Co.	14	13 1/2	+ 1/2	+ 3.70	4	35
A Post Corp.	13 7/8	14	- 1/8	- .89	6	25
N Rollins	23 1/2	19 7/8	+ 3 5/8	+18.23	11	315
N San Juan Racing	15	13 3/4	+ 1 1/4	+ 9.09	19	37
N Schering-Plough	35	33 3/4	+ 1 1/4	+ 3.70	10	1,867
O Stauffer Commun.	36	38			9	38
A Tech Operations	8 1/4	8	+ 1/4	+ 3.12	21	11
N Times Mirror Co.	29 1/6	29 1/8			8	989
O Turner Broadcasting*	11 1/4	11 1/4				111
A Washington Post	16 1/4	16	+ 1/4	+ 1.56	5	226
N Wometco	15 1/4	16	- 3/4	- 4.68	7	142
CABLECASTING						
A Acton Corp.	10 3/8	10	+ 3/8	+ 3.75	7	30
O Ameco+						
N American Express	32 1/2	30	+ 2 1/2	+ 8.33	7	2,316
O Athena Comm.	5 1/8	5	+ 1/8	+ 2.50		10
O Burnup & Sims	7 7/8	7 7/8			41	68
O Comcast	21 1/2	21 1/2			21	54
O Entron*	5	5			5	4
N General Instrument	43 1/2	40 3/4	+ 2 3/4	+ 6.74	12	365
O Geneve Corp.	26 1/4	27	+ 1 1/4	+ 4.62	12	31
O Tele-Communications	16 5/8	18 7/8	- 1/4	- 1.32	23	198
N Teleprompter	16 7/8	18 3/8	+ 1/2	+ 2.72	25	320
N Time Inc.	39 5/8	40 3/4	- 1 1/8	- 2.76	7	1,107
O TOCOM	9 3/4	9 3/4			21	29
O UA-Columbia Cable	37 1/2	35 1/2	+ 2	+ 5.63	17	125
O United Cable TV	26 3/4	26	+ 3/4	+ 2.88	19	109
N Viacom	33 1/2	36 3/4	- 3 1/4	- 8.84	17	127
PROGRAMMING						
A Amer. Intl. Pics	6 3/4	8 3/4				21
O Chuck Barris Prods.	4 1/4	3 3/4	+ 1/2	+13.33	2	13
A Cinema 5 Ltd.*	4 7/8	4 7/8				3
N Columbia Pictures	30	29 3/8	+ 5/8	+ 2.12	5	288
N Disney	45	43 1/8	+ 1 7/8	+ 4.34	14	1,461
N Filmways	9	9			5	50
O Four Star*	3/4	3/4				8
N Gulf + Western	17 3/4	16 3/4	+ 1	+ 5.97	4	794
N MCA	49 7/8	48 7/8	+ 1	+ 2.04	9	1,164
O Medcom	3 1/2	3 1/2				14
N MGM	20 1/4	18 1/4	+ 2	+10.95	9	656
O Reeves Commun.	17 1/4	16 1/4	+ 1	+ 6.15	16	41
N Transamerica	15 3/8	15 1/2	- 1/8	- .80	5	1,007
N 20th Century-Fox	43 5/8	42 1/4	+ 1 3/8	+ 3.25	6	341
O Video Corp. of Amer.	4 3/4	5	- 1/4	- 5.00	16	4
N Warner	39	39 1/8	- 1/8	- .31	8	1,079
A Wrather	15 1/4	16	- 3/4	- 4.68	41	35
SERVICE						
O BBDO Inc.	31 1/2	29 3/4	+ 1 3/4	+ 5.88	7	79
O Compact Video	11 5/8	11 3/4	- 1/8	- 1.06		21
N Comsat	36 1/2	34 3/4	+ 1 3/8	+ 3.95	8	289
O Doyle Dane Bernbach	23 1/2	22 3/4	+ 3/4	+ 3.29	8	61
N Foote Cone & Belding	22 5/8	22 7/8	- 1/4	- 1.09	7	59
O Grey Advertising	43	42	+ 1	+ 2.38	5	26
N Interpublic Group	27 1/2	27 1/2			6	121
O MCI Communications	5 1/2	5 3/4	- 1/4	- 4.34	69	152
A MovieLab	4 1/2	3 7/8	+ 5/8	+16.12	8	7
A MPO Videotronics	3 3/4	3 7/8	- 1/8	- 3.22	4	1
O A. C. Nielsen	20 7/8	21 3/8	- 1/2	- 2.33	10	229
O Ogilvy & Mather	22 1/2	22 1/4	+ 1/4	+ 1.12	7	81
O Telemation	1 1/4	1 1/4				2
O TPC Communications	6 3/8	6	+ 3/8	+ 6.25	12	5
N J. Walter Thompson	26 5/8	28 1/2	+ 1/8	+ .43	6	86
N Western Union	16 7/8	18 1/2	+ 3/8	+ 2.02	8	286
ELECTRONICS/MANUFACTURING						
O AEL Industries	6 1/4	6 1/2	- 1/4	- 3.84	5	10
N Ampex	17 1/4	19 3/8	- 2 1/8	-10.96	12	197
N Arvin Industries	10 3/4	11 1/4	- 1/2	- 4.44	3	83
O CCA Electronics*	1/6	1/8				1
A Cetec	5	5 1/8	- 1/8	- 2.43	11	2
A Cohu	6 1/6	5 3/4	+ 3/8	+ 6.52	20	10
N Conrac	17	16 7/8	+ 1/8	+ .74	27	34
N Eastman Kodak	48 3/4	48 1/4	+ 1/2	+ 1.03	9	7,867
8 Elec Missile & Comm.	2 1/2	2 5/8	- 1/8	- 4.76	23	6
N General Electric	46 1/4	46 3/8	- 1/8	- .26	9	8,536
N Harris Corp.	30 7/8	30 3/8	+ 1/2	+ 1.64	14	809
O Harvel Ind.	6 1/2	6 1/2			17	3
O Intl. Video*	7/8	7/8				2
O Microdyne	18 3/4	18	+ 3/4	+ 4.16	20	2
N M/A Com, Inc.	23 3/4	24 3/4	- 1	- 4.04	31	201
N 3M	50 5/8	49 3/4	+ 7/8	+ 1.75	10	5,896
N Motorola	45	45 3/4	- 3/4	- 1.63	11	1,284
O Nippon Electric	40 7/8	40 1/8	+ 3/4	+ 1.86	37	1,342
N N. American Philips	25 7/6	25	+ 7/8	+ 3.50	5	311
N Oak Industries	27 5/8	30 1/4	- 2 5/8	- 8.67	19	110
A Orrox Corp.	6 1/6	6 3/8	- 1/4	- 3.92	9	10
N RCA	20 1/2	20 5/8	- 1/8	- .60	6	1,536
N Rockwell Intl.	47 5/8	48 1/4	- 5/8	- 1.29	7	1,676
A RSC Industries	3 5/6	3 5/8				20
N Scientific-Atlanta	39 1/2	39 3/4	- 1/4	- .62	22	185
N Sony Corp.	6 1/4	7 3/4	+ 1/2	+ 6.45	14	1,778
N Tektronix	44 7/8	46 3/4	- 1 7/8	- 4.01	11	807
O Texscan	6 1/4	5 3/4	+ 1/2	+ 8.69	37	4
O Valtec	16 3/8	16 1/4	+ 1/8	+ .76	35	65
N Varian Associates	22	23 7/8	- 1 7/8	- 7.85	122	150
N Westinghouse	21 5/8	21 1/4	+ 3/8	+ 1.76	6	1,859
N Zenith	9 5/8	8 5/8	+ 1	+11.59	9	180
Standard & Poor's 400 Industrial Average						
	116.43	113.69	+2.74			

Notes: A-American Stock Exchange, 8-Boston, M-Midwest, N-New York, P-Pacific, O-over the counter (bid price shown, supplied by Shearson, Hayden Stone, Washington). P/E ratios are based on earnings per share for previous 12 months as published by Standard & Pooors' or as obtained by *Broadcasting's* own research.

Earnings figures are exclusive of extraordinary gain or loss. Footnotes: *Stock did not trade on given day; price shown is last traded price ** No P/E ratio computed, company registered net loss. *** M/A Com stock split three for two. + Stock traded at less than 12.5 cents.

Added Attractions

BROADCASTING's editors and writers are at work on a number of special reporting assignments scheduled (*) to appear during the next few months. Among the more prominent prospects:

- May 5  Not in alphabetical but in chronological order.
- May 12  **The three affiliate meetings of CBS, ABC and NBC,**
- May 19  respectively, in Los Angeles's Century-Plaza hotel—each greeted by a BROADCASTING "At Large" interview tracking the present fortunes and future prospects of the companies that continue to lead the way, and set the pace, of the over-the-air broadcast media.
- May 19  **NCTA.** Advance report on what's being billed as the hottest convention in the history of the National Cable Television Association. Including a "**Fifth Estate**" report on **Ted Turner**, television and cable's most exciting—and perhaps most controversial—media entrepreneur.
- Jun 9  **The Washington Lawyers.** Who's who among the influential legal elite populating the communications corridors of the nation's capital, who occupy so pivotal a role in affecting both the country's telecommunications policy and protecting their clients' interests.
- Jul 7  A long hard look at the prospects for **satellite-to-home TV**—whether, when, how and why.
- Jul 14  The annual **Awards Issue**, pulling together in one place all the major winners of the principal national awards competitions during the preceding 12 months.
- Jul 28  A special report on **local TV journalism**—a national canvass of extraordinary news coverage and public affairs efforts on the local firing line.
- Oct 13  The beginning of BROADCASTING magazine's celebration of its own **first 50 years**—with a companion, year-by-year celebration of the Fifth Estate with which its fortunes are joined. A major historical retrospective that will illuminate each issue of the succeeding 12 months, and climax in **BROADCASTING's 50th Anniversary Issue** on Oct. 12, 1981.

BROADCASTING will continue to update this schedule as appropriate, (a) to give readers an idea of what's upcoming, (b) to give sources due notice that we're at work in their territories and (c) to give advertisers a chance to plan their own marketing strategies in tandem with these editorial opportunities.

You Belong in Broadcasting Every Week

** Publication dates are subject to change, dependent on the progress of research and the pressures of and pre-emptions by other breaking news developments.*

Profile

Arno Mueller: Storer's steady hand at helm of frantic franchising

Storer Broadcasting's cable division has a reputation of being extremely aggressive in the rush to acquire cable franchises. And that's a little odd, considering the man who heads the division. Arno Mueller is hardly the single-minded executive, driven to succeed at all costs.

On the contrary, Mueller is soft-spoken and pleasant; his voice and his temperament are calm and steady. It is difficult to find the toughness one expects. There is, however, an underlying wariness of questions, as he instinctively remains guarded during an interview and casually evades questions he doesn't wish to answer.

Since taking over the cable division of Storer in 1977, the division has grown from 198,000 subscribers with no unbuilt franchises to a position today where it can project 600,000 subscribers on line by the end of this year. And while much of that growth has come through acquisition, much has come the hard way—through the procurement, city by city and town by town, of cable franchises.

Mueller said that although Storer had owned cable properties since 1963 and increased its cable holdings at "a steady but not accelerated pace," it was not until 1977 that Storer was ready to make the big commitment to the business and "learn how to franchise."

According to Mueller, the learning process was somewhat painful. "We lost quite a few applications that we filed in 1978. We lost them pretty regularly." But, he adds, "You learn something out of each one of them, and by 1979 we were starting to win a few."

Nineteen seventy-nine was indeed a good year for Storer and Mueller in the franchise hunt. Among many others the company picked up the rights to wire Minneapolis; Houston; Jefferson county, Ky.; Anaheim, Calif.; Little Rock, Ark., and Hollywood, Fla. In all, 1,065,400 dwelling units were added to the Storer universe.

When it comes to franchising, Mueller says his company has "no grand design," but he says "our pattern is to establish a presence and then try to build on that presence." He says in this way Storer has built a single system it bought in Monmouth county, N.J., into "a pretty interesting little complex."

Mueller, with little trouble, gives the exact dates his career took new directions.

The trick is easy, for, as he points out, he's only had "two primary employers"—the Texas State Network and Storer Broadcasting. On June 16, 1947, he joined TSN as chief accountant, upon being graduated



Arno William Mueller—president, Cable Communications Division, Storer Broadcasting Co., Miami, b. May 4, 1927, Fort Worth; BS, Texas Christian University, 1947; various capacities, Texas State Network, 1947-1961; director of budgets and financial planning, Storer Broadcasting Co., 1961-1964; vice president and treasurer of Northeast Airlines, subsidiary of Storer, 1965-67; vice president of finance and treasurer, Storer, 1967-77; vice president of finance and cable television, Storer, 1977-79; present position since November 1979; m. Betty Merlick, June 20, 1948; children—Mrs. Phyllis Cahoon, 30; Bonna Nicholson, 28; Paula Hilsendeck, 27, and David Mueller, 25.

from Texas Christian University. But as many have discovered, an employee of a broadcast operation is expected to perform above and beyond. Mueller says that he "did a little bit of everything," including some on-the-air work.

When TSN built KFJZ-TV (now KTVT) Fort Worth, Mueller joined it as its business manager. But when the program manager was fired—"barely after it was started,"—Mueller slid over to fill the void. As Mueller explains it, the transition from business to programming chief wasn't all that remarkable. He says in those days a large part of programming was film buying and administration, jobs he was as capable of doing as anyone. And besides, he adds, "There weren't any experts around."

Regardless, Mueller slipped back into the business side in local sales and finally as operations manager. His return to business became permanent when he decided to leave KFJZ-TV and TSN and take a job as director of budgets and financial planning with the only other employer he has ever had, Storer, on, to be exact, Dec. 10, 1961.

Instrumental in Mueller's move from TSN to Storer and from his native Fort Worth to Miami was Bill Michaels, a former TSN co-worker, who had joined Storer in 1953. Michaels, now chairman of Storer, said that it was coincidental and fortuitous that an opening for a financial

executive came up just as TSN was selling KFJZ-TV.

Michaels says that since 1961 Mueller has been "tremendously productive" and he credits Mueller and Storer President Terry Lee as being "the most responsible for Storer's entry into cable and its continuing expansion."

When asked whether Storer has other designs outside communications, Mueller doesn't hesitate: "No, we're just glad to be out of the airline business. We have plenty to keep us busy and plenty of places to spend our money."

One of Storer's more surprising moves was its decision to sell off its radio properties to help finance expansion of its cable operations. Mueller says that the spin-offs were not vital to its cable plans. "We would have had the capital available. We just felt that radio, for our company, wasn't the business we should be in any more." He says the decision was a solid business one made after the company compared "the return we made from our radio stations ... with what they would bring on the open market (\$30 million)."

Although the sale of the radio stations etched in stone Storer's commitment to cable, Mueller doesn't expect to see Storer's seven television stations serve the same cause. According to Mueller, conventional television remains a good business that "seems to be getting stronger." And Mueller doesn't see broadcasting suffering from the increasing competition. "If nobody gets greedy, there is a place for everyone in communications. Everybody can co-exist."

Cable franchising by its nature can be painful both for the company and the officers charged with carrying it out. As Mueller says: "There are a lot of frustrations that go along with it if you lose. You put so much personal effort" into it. But characteristically, Mueller accepts the frustrations as part of the game and is satisfied with a high batting average instead of a home run every time up.

"What you have to do is look at the over-all and hope that you're successful enough of the time that your total effort is justified."

Despite the demands of his business, currently magnified by the cable franchising fever, Mueller cannot be lumped in with the workaholics. His outside work with his church and civic and professional organizations as well as his affinity for golf and his collection of tropical fish attest to it. But whatever he does, he seems to do it well and that's no accident either. By way of explaining why he gave up the saxophone, which he played professionally in college, he says he won't do anything if he can't "maintain a certain degree of proficiency ... I don't like to do anything badly."

Edi orials

Photo finish

CBS-TV, as forecast two weeks ago and confirmed last week, has achieved an upset of considerable dimension by nudging ABC-TV out of its supposedly solid seat at the top of this season's prime-time ratings by a tenth of a rating point. CBS is to be congratulated, of course, but ABC is in no need of condolences.

Statistically, mathematicians tell us, there is no sure winner or loser when the ratings difference is a tenth of a point: The margin for error could easily let the balance swing the other way. Psychologically, of course, it is a stunning victory for CBS, because at the start of the season that network had been given no chance whatsoever of doing what it did. Financially, the experts say, it gives little or no advantage to either network except in the broad, almost indefinable sense that advertisers—who buy specific programs on specific dates, not networks as such—may now be a little more inclined than formerly to go along with untried CBS programs about which they may harbor minor reservations. The victory, in short, speaks well for the winner without speaking at all badly for the one in a very close second place.

It has been a costly contest. All three networks, ABC, CBS and NBC, have spent freely on program development in their struggle to attract audiences. The spending has been reflected in declining profit margins for all three, and for NBC, which made gains but not as big as management surely wanted, the price was especially high. The true winner, far beyond any margin for statistical error, was, as it almost always is, the American television audience.

Second chance

In agreeing last week to review the constitutionality of television coverage of criminal trials, the Supreme Court gave itself a reason to clear up one of its more ambiguous decisions, in the Billie Sol Estes case of 1965. It is chancy to predict how the court in its present composition will dispose of any conflict between the principles of free press and fair trial, but the guess here is that this is one case in which broadcast journalism may come out ahead.

The convicted burglars who have instigated the current appeal present the court with the classic argument invoked by the dwindling band of lawyers who oppose the advent of modern journalism. They assert that their Sixth Amendment right to a fair trial and 14th Amendment right to due process were abridged by the presence of cameras and microphones. The Estes case is cited. It may be their undoing.

It was a splintered Supreme Court that held that Estes, convicted of a huge swindle, had been denied due process of the law. The vote was 5 to 4, but the court was so divided that six justices felt compelled to write opinions. One, the late Chief Justice Earl Warren, who was joined by two others, excoriated television as a "desecration of the courtroom." Warren appended photographs of an immense television van parked outside the Tyler, Tex., courthouse and thickets of cameras inside to document his judgment. Texas broadcasters later complained that Warren had relied excessively on a disarray of people and equipment at a preliminary hearing and had given inadequate attention to the vastly less distracting arrangements for television coverage of the subsequent trial. No matter; it was obvious that the photographic record exerted a strong influence in the court's deliberations.

Techniques and technology have so dramatically progressed since 1965 that the Estes photographic record is grossly obsolete. Any number of photographs can be submitted to the court to

prove that modern television has entered many chambers without attracting notice.

The Supreme Court has changed too. Of the nine members who sat in the Estes case, only three remain—Justices William J. Brennan Jr., Potter Stewart and Byron R. White—and all three dissented in *Estes*.

In BROADCASTING's issue of June 14, 1965, it was noted on this page that the controlling vote in the Estes case was cast by Justice John M. Harlan with the stipulation that his was not to be counted as a vote for permanent exclusion of television. "The court should proceed only step by step in this unplowed field," he wrote. It was suggested here that "under proper circumstances television will have a chance to add another—and perhaps more welcome—furrow to the field." The circumstance is here.

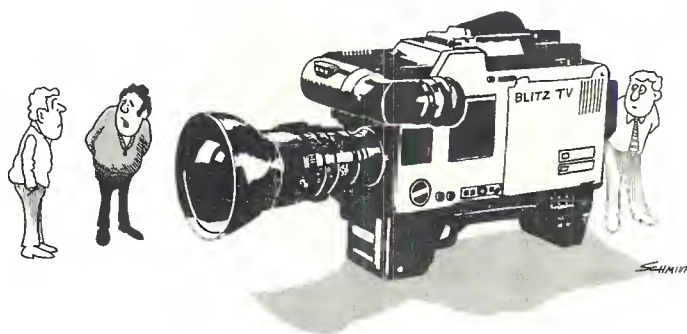
Treasures of technology

Whatever other reasons there may be for its existence, the annual convention of the National Association of Broadcasters has become the scene of a hardware display of enormous size and dazzling complexity. This year's display, reviewed at considerable length elsewhere in this issue, was the biggest yet. The spirited research and intensifying competition of manufacturers serving the radio and television market bespeak the vitality of growing media. If radio and television are doomed by other communications forms, the equipment suppliers are yet to hear of it.

No miracles were introduced this year on the exhibit floor. By the testimony of experts who were interviewed for this week's report, however, evolutionary improvement in components and systems in both radio and television is on every hand. Yesterday's revelation may already be obsolete. Both radio and television are rushing toward conversion to digital techniques that will enormously improve sound and signal clarity.

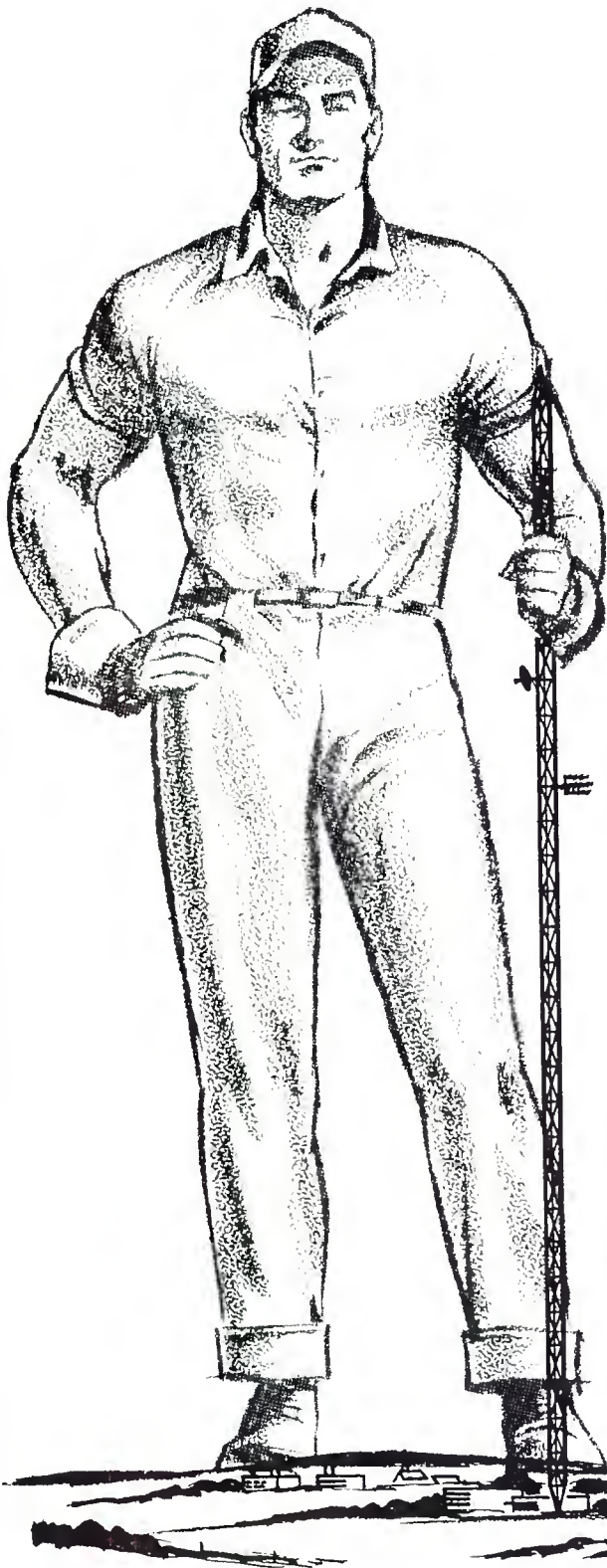
In and outside the exhibit hall were the new instruments of broadcasting mobility, helicopters to move facilities and crews to sites of action, earth stations to receive satellite feeds that may originate anywhere in the world, mobile land units with minicameras and their own transmitting stations. The range of tools available to modern broadcasters extends programing possibilities to limits undreamed of 10 years ago.

In the NAB exhibit hall and grounds, it was hard not to believe that broadcasting's future has just begun.



Drawn for BROADCASTING by Jack Schmidt

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