

Broadcasting Apr 19

213 years of broadcasting leadership

- 1923
KSTP-AM* begins serving the Twin Cities
- 1948
KSTP-TV begins serving the Twin Cities
- 1957
KOB-TV begins serving New Mexico
- 1957
KOB-AM begins serving New Mexico
- 1958
WGTO-AM begins serving Cypress Gardens
- 1965
KSTP-FM begins serving the Twin Cities
- 1967
KOB-FM begins serving Albuquerque
- 1968
WTOG-TV begins serving Tampa/St. Petersburg
- 1980
F&F Productions begins service nationwide



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51st Year 1982





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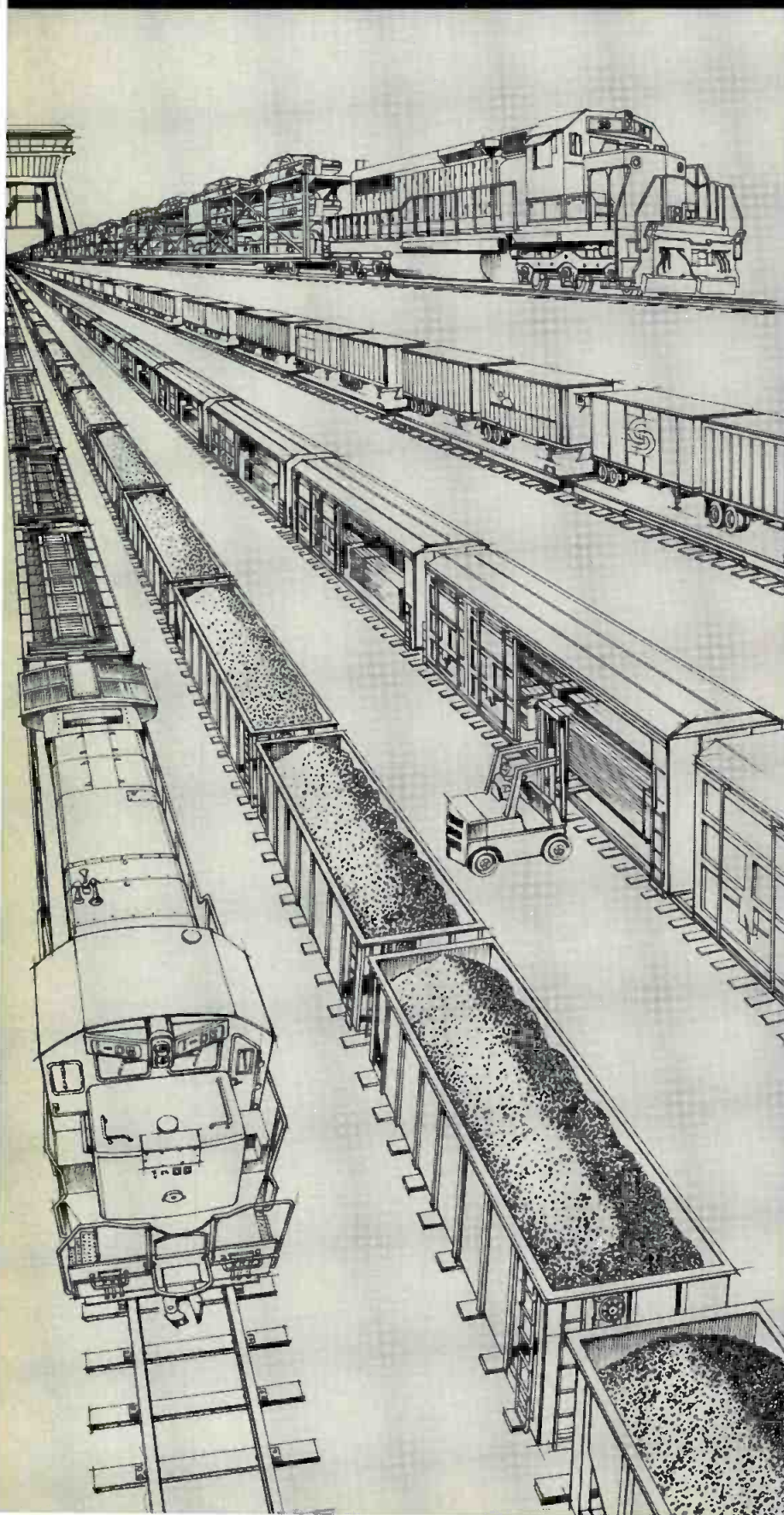
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Broadcasting **Apr 19**

The boom goes on in TV billings Post-NAB survey of broadcast hardware The Barnathan touch in broadcast engineering Fateful week for TV in the Senate

DAMNING THOSE RECESSION TORPEDOES TV business steams ahead with national and spot sales exceeding previous years. **PAGE 27.**

DECISION TIME ON SENATE TV Baker proposal to allow cameras in chamber could come up for vote this week, but it may face hobbling amendments. **PAGE 28.**

PROPHETS OF VCR DOOM Valenti and Eastwood testify at Los Angeles hearing that home taping without compensation will wreak economic chaos on movie and recording industries. Ferris and Wayman say it isn't necessarily so. **PAGE 28.**

CBS/FOX TOP TEAM Roberts becomes president and CEO of joint venture with three board members from each partner. **PAGE 30.**

FOI CHANGES ASSAILED Reporters Committee condemns Hatch legislation that would narrow range of information that must be released. **PAGE 31.**

PEABODY FOR HBO It's first time any cable production firm has won that award. Bill Leonard and Danny Kaye get individual Peabodys. **PAGE 31.**

SWEET AND SOUR While Warner Amex tastes success in cable wiring Pittsburgh, things are less palatable in Dallas where installation is far behind scheduled. **PAGE 32.**

NAB'S EQUIPMENT SHOWCASE Half-inch and quarter-inch VTR's, electronic cinematography and bubble memories are among highlights of gear displayed in Dallas. **PAGE 34.**

KEEPING IT SIMPLE ABC's Julie Barnathan's no-frills approach to broadcast engineering has created place for himself in Fifth Estate sun. In Dallas, where he received NAB engineering achievement award, he offered his thoughts in "At Large" interview with

BROADCASTING editors. **PAGE 42.**

PBS MAKES PROGRAMING WAVES Controversy over documentaries creates dissension in public broadcasting ranks, but Grossman refuses to back off. **PAGE 57.**

MIP '82 International television showplace opens Friday in Cannes, France, with about 4,000 program buyers and sellers from 110 countries. **PAGE 58.**

CLOSE, BUT NO CIGAR Appeals court concedes NAB made valid points in its request for redistribution of copyright royalty money, but says association's theories concerned interests "quantitatively de minimus." **PAGE 65.**

OUTLET DEAL OFF Coca-Cola says it evaluated audit of Providence-based broadcast group and then decided not to go ahead with purchase of company. **PAGE 67.**

OSBURN RAISES SIGHTS Texas-Louisiana broadcaster opts to run for chairmanship of NAB radio board, rather than vice chairmanship. **PAGE 69.**

RETALIATION White House's new rule that limits broadcast media to single reporter at photo sessions prompts ABC, CBS and Independent Network News to forgo pictures of President's meeting with religious leaders. **PAGE 73.**

NEWS EMMY WINNERS ABC takes 22, CBS 18, NBC six, PBS six. **PAGE 73.**

NEW WAVE COMMERCIALS Latest genre of ads is selling with surrealism, quick cuts and special effects, but with fewer words. **PAGE 75.**

IN PURSUIT OF 'NEAT' PEOPLE As senior vice president, programing, of Warner Amex Satellite Entertainment, Bob Pittman caters to growing "stay-at-home" society. **PAGE 95.**

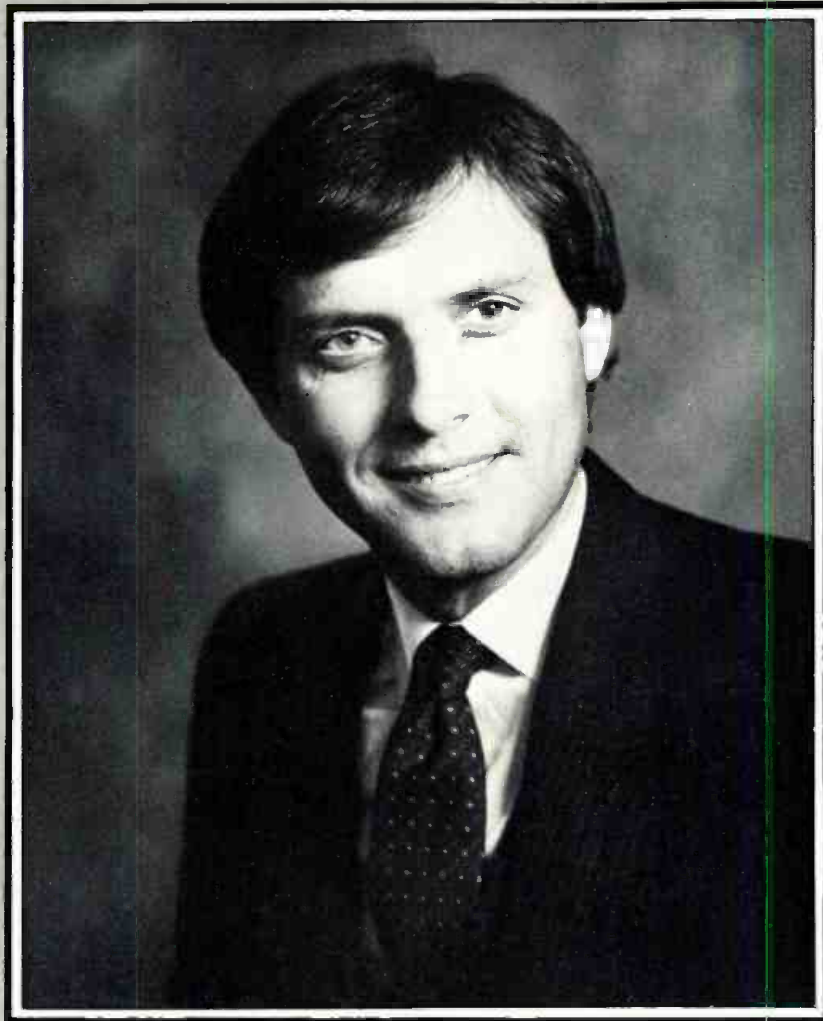
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Face to face

Because of political problems with Senate Commerce Committee, question of who is to be next FCC nominee is receiving personal attention of President Reagan. Senator Ted Stevens (R-Alaska) is to confer with President today (Monday) on issue. White House is believed ready to nominate FCC General Counsel Steve Sharp as successor to Commissioner Abbott Washburn, whose term expires on June 30. But Stevens is backing Marvin Weatherly, member of Alaska's Public Utilities Commission, for nomination. And Committee Chairman Bob Packwood (R-Ore.) is supporting Stevens to point of declaring publicly committee will not hold confirmation hearing on any nominee but Weatherly (BROADCASTING, April 13).

It's guessed that Reagan will try presidential charm and authority to persuade Stevens to avoid confrontation over issue. Those who know Stevens advise against betting on success of Reagan effort.

Touchy choices

Washington attorney Mickey Gardner, who headed Reagan's FCC transition team in transfer of power from Carter administration, is expected to be named chairman of U.S. delegation to International Telecommunication Union Plenipotentiary Conference, to be held in Nairobi, Kenya, beginning next September. Gardner has been backed by FCC Chairman Mark S. Fowler, who served with him during transition, and is now said to have won White House approval. Final decision by State Department, which makes appointment, is expected shortly, possibly this week.

Selection of Gardner would do little to improve relations, already strained, between Senate Commerce Committee and President Reagan (see above). Committee member, Harrison Schmitt (R-N.M.), has recommended Bernard J. Wunder Jr., head of National Telecommunications and Information Administration, to head delegation to Nairobi.

Real stuff

Solicitation letters, but with difference, were due to go out over weekend to country's radio broadcasters, seeking financial support for All-Industry Radio Stations Music License Committee in upcoming negotiations with American Society of Composers, Authors and Publishers and Broadcast Music Inc. Stations are asked to contribute 2% of what they paid ASCAP and BMI last year.

Difference is that committee seeks to put distance between itself and newly formed "Radio Broadcasters Music License Committee," which is launching own campaign against ASCAP.

Ad placed by RBMLC, urging stations to let it negotiate with ASCAP on their behalf, infuriated leaders of all-industry committee, which historically has negotiated for all broadcasters, whether they contributed to its support or not. New group's name is what's new about it. Group was formerly Religious Broadcasters Music License Committee, which has antitrust suit pending against ASCAP. All-industry committee's letter doesn't mention RBMLC, but cautions broadcasters in effect: Don't confuse us with any splinter groups that may offer panaceas.

6,468 to go

FCC, facing backlog of more than 6,500 applications for stations in low-power TV service it authorized early last month, has granted 32 so far, all in rural areas. (Not counted are 200 grants in past year in Alaska, which FCC handles separately because of vast distances and dispersed population.)

Race in making

Contest may be developing for chairmanship of National Association of Broadcasters television board. With election to take place at June meeting of NAB joint board in Washington, only declared candidate now is TV vice chairman, Gert H. W. Schmidt, Harte-Hanks Communications Television Group, Jacksonville, Fla. Said to be considering entering race, however, is TV director Eugene Bohi, president, general manager, WGHP-TV High Point, N.C.

Scratching around

Use of subsidiary communications authorization to transmit digital information as possible revenue-producing venture will be major topic of discussion today (April 19) at National Public Radio conference in Washington. NPR officials will explore number of possible ventures to close revenue gap created by reduced federal funds. NPR board will take up use of SCA's and may authorize NPR management to pursue it, although action is contingent on FCC ruling (BROADCASTING, Feb. 22). Other revenue potentials radio broadcasters will examine are development and marketing of cable audio and sale of NPR's excess satellite capacity.

Round peg, round hole

Senate Commerce Committee may gain new Republican member today, boosting majority-minority ratio from 9-8 to 10-8. Senator Nicholas F. Brady (R-N.J.), named last week to replace former Senator Harrison A. Williams (D-N.J.), who resigned after conviction in Abscam investigation, has asked for assignment to three committees, one of them Commerce, and is expected to be given two by Committee on Committees today. Brady, 52, is managing director of New York investment banking firm of Dillon, Read & Co., chairman of Purolator Inc. and director of Bessemer Securities and NCR Corp.

Slow growth

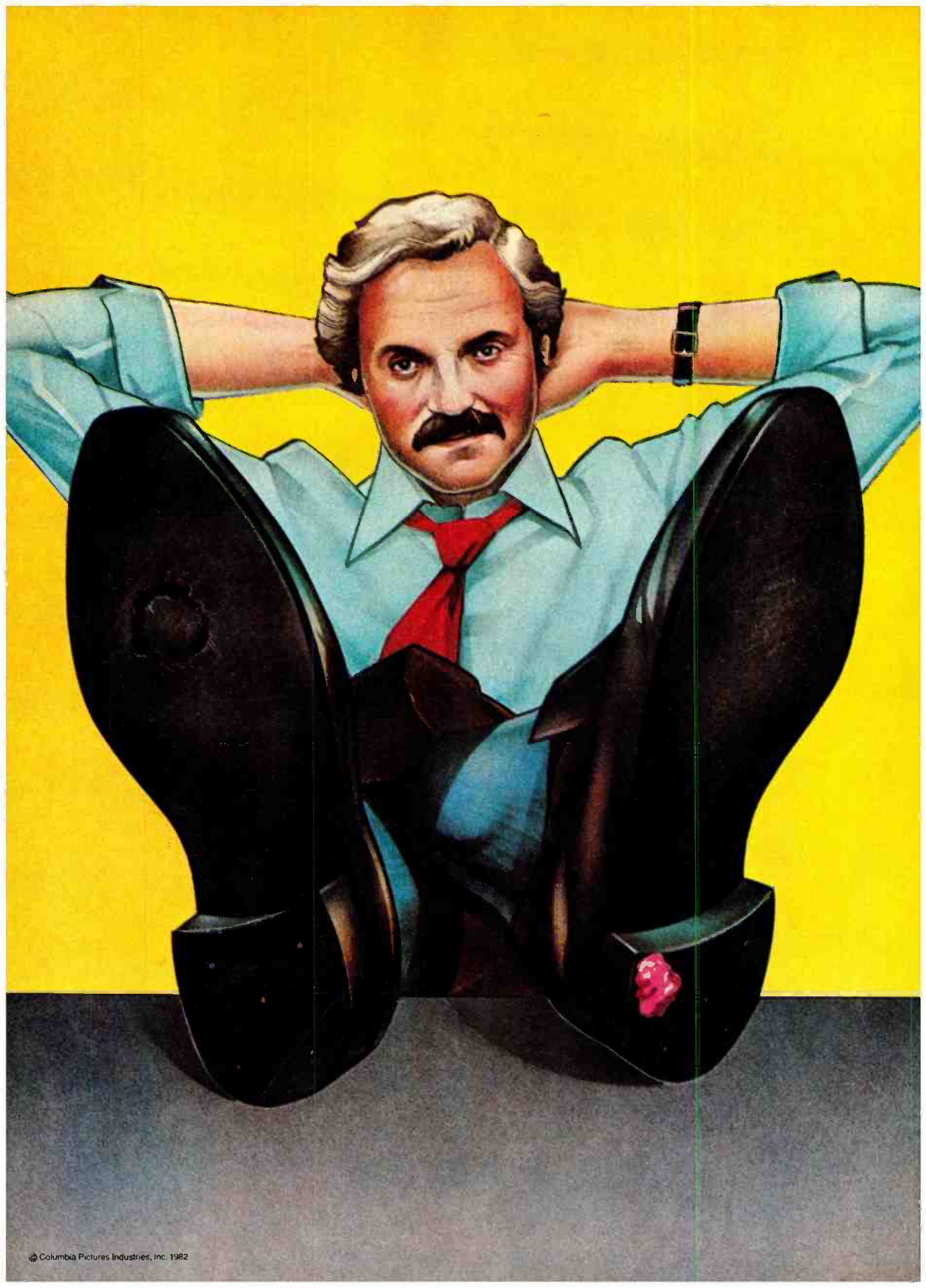
After three months of operation and seven of intense selling, Ted Turner's CNN2 now reaches some 1.1 million homes, about 300,000 more than at Jan 1 turn-on. At that rate, 24-hour-a-day headline news service will fall short of announced goal of four million subscribers by end of 1982. Growth has apparently been stunted by competition from Satellite News Channels, comparable service being offered cable operators by ABC and Westinghouse. SNC is expected to announce its status at National Cable Television Association convention in May.

Trib soars

Neither *New York Daily News* losses nor slowdown in newsprint production has diminished profitability of parent Tribune Co., owner of *Chicago Tribune*, six other newspapers, three VHF TV stations (New York, Chicago, Denver), three AM's, three FM's. Quarterly re-evaluation of parent Tribune Co. common stock, closely held, jumped from \$90,000 per share as of Dec. 31, 1981, to \$93,500 per share as of March 31, 1982.

Resistance movement

Agency program executives expect television networks to aim for 15% to 20% increases in prime-time network program rates for up-front selling in fall of 1982 and insist they'll resist. They say combination of declining ratings in prime time, particularly among 18-49 group, growing pinch of continuing recession and drop in inflation should result in only minimal price hikes. One agency man commented: "For years networks kept saying they needed double-digit raises to keep up with inflation; now that the inflation rate is down to less than 6%, why shouldn't increases be down to less than 6%?"



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Business Briefly

AdVantage

RAB backing. Radio Advertising Bureau reported last week it has raised \$115,000 from broadcasters in support of study looking into industry's options in radio ratings area. RAB's All-Industry Ratings Committee is seeking to encourage competition in radio ratings market, now dominated by Arbitron. More than 300 stations have contributed to study, RAB said, and additional funding from other stations is being sought.

USA takes account. USA Cable Network said sales gained last month for network surpassed \$1 million mark, in new business from renewals and first time advertisers. New clients in USA's sports and music programs are: Denorex shampoo, Irish Spring soap, Krylon spray paint, Columbia Pictures, Sony Betamax, Maxell audio tape, British Airways and *Home Video*. Limited ad buys included: Cadillac and Travellers Insurance for Grand Master's Golf Tournament. Paas easter egg coloring, RCA Records (Hall & Oates) and Columbia Pictures for "Cat People."

ESPN taps new agency. Entertainment and Sports Programming Network, Bristol, Conn., has named Kurtz & Tarlow, New York, as its new agency, replacing D'Arcy-MacManus & Masius, New York. Account is reported to bill almost \$5 million, and includes consumer and trade advertising and on-air promotion. D'Arcy has been agency since fall of 1979. In addition to K&T and D'Arcy, other agencies competing for account were Chiat/Day, Grey Advertising, Ogilvy & Mather, Rosenfeld, Sirowitz & Lawson and Warwick, Welch & Miller. ESPN also has announced \$2.5 million in advertising commitments were made last month. That figure includes eight, six-digit buys and 14 new sponsors, including Budget Rent A Car, Krylon, Nabisco, Wrangler, General Cigar, Control Data, British Airways and Hanes.

Sponsorship brewing. Anheuser-Busch, one of the nation's leading breweries, is full sponsor of Syndicast Services' *Lou Rawls Special*, slated for fall TV entry. Program will feature rhythm & blues artists Taste of Honey, Deniece Williams, Chuck Berry and Andrae Crouch in showcase of hit songs in that genre.

One market only. Cable entrepreneur Chuck Dolan's Sportschannel, Woodbury, N.Y., has plans to spend \$425,000 this quarter on spot TV and cable advertising for its pay-TV service. Peter Michaelson, director of marketing for Sportschannel, contends it is one of largest advertising efforts ever done for one pay cable service in single market for such brief time. Spots, which continue throughout second quarter, will run on superstation wovt. wCBS-TV and wNBC-TV in addition to Madison Square Garden cable network. Holland & Callaway Advertising, New York, created three commercials for campaign.

Most requested. According to research conducted by Blair Radio, most requested demographic in adults, ages 25-to-54. Data, which tabulates availabilities, showed 3% increase over same period last year; representing 30.9% of Blair Radio requests for first quarter. Next came adults, 18-49; adults, 25-49, and 18 plus.

TV ONLY

New York Telephone □ Phone Center stores. Begins late April for second quarter in seven New York markets. Agency: Young & Rubicam, New York. Target: adults, 25-54.

La-Z-Boy Chair Co. □ Begins April 28 for 13 weeks in over 20 markets. All dayparts. Agency: Ross Roy, Detroit. Target: adults, 25-54.

DHL Express Service □ Worldwide courier service. Begins June 7 for 12 weeks in about 15 markets. News and fringe times. Agency: Stern Walters/Earle Ludgin Inc., Chicago. Target: men, 25-54.

ALDI Foods □ Various products. Begins April 27 for 10 weeks in seven markets. All dayparts. Agency: Grant/Jacoby Inc., Chicago. Target: women, 25-54.

Cargill □ Country-Cut ham. Begins May 17 for nine weeks in Memphis and Oklahoma City. Day, fringe and prime times. Agency: The Bloom Companies, Dallas. Target: women, 25-49.

Gauga Lake □ Amusement park. Begins in May for four to 10 weeks in eight markets. News, prime access, prime, late fringe times, plus weekends. Agency: Mills, Hall, Walborn & Associates, Cleveland. Target: children, 6-11; adults, 25-49.

Coca-Cola Co. □ Mr. Pibb soft drink. Begins this week for seven weeks in over 10 markets. All dayparts. Agency: McCann-Erickson/Atlanta. Target: teenagers, 12-17; adults, 18-34.

New England Apple Products □ Various products. Begins May 24 for five weeks in Boston, Providence, R.I., Bangor and Portland, both Maine. All dayparts. Agency: Harold Cabot & Co., Boston. Target: adults, 18-49.

General Cigar & Tobacco □ Gold River brand. Begins May 24 for four weeks in 72 markets. All dayparts. Agency: Stuart Ford, Richmond, Va. Target: men, 18-34; men, 25-49.

Northwest Cherry Growers □ Begins June 21 for four weeks in 10 to 20 markets. Day and fringe times. Agency: Evans/Pacific, Seattle. Target: women, 25-54.

Flav-O-Rich □ Various dairy products. Begins May 17 for four weeks in 24 markets. Day, fringe, news, prime access and prime times. Agency: D'Arcy-MacManus & Masius, Atlanta. Target: adults, 25-54.

Dubuque Packing Co. □ Meat products. Begins May 17 for four weeks in 15

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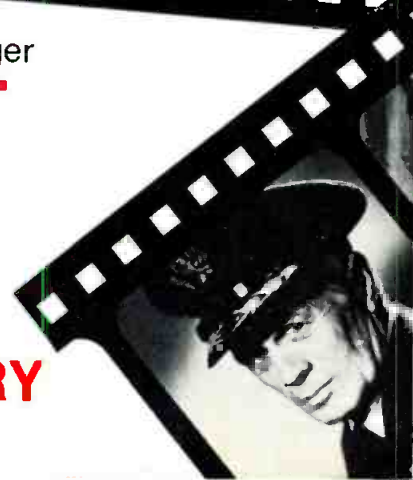
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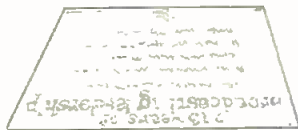
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Rep Report

W6KO(TV) Bowling Green, Ky.: To Katz Television Continental from Avery-Knodel Television.

□

KYYA(FM) Billings, Mont.: To Blair Radio (station previously had been handled by various Blair regional offices).

markets. Day, fringe and news times. Agency: Campbell-Mithun, Chicago. Target: women, 25-54.

La Quinta Motor Inns □ Begins this month for about three weeks in under 10 markets. Agency: Cunningham & Walsh, Chicago. Target: adults, 25-54.

Encap Products □ Soil test laboratories (garden product). Begins this week for three weeks in five markets. Day and fringe times. Agency: A. Eicoff & Co., Chicago. Target: adults, 18-49.

Nordicware □ Housewares. Begins April 26 for two weeks in about 10 markets. Day, fringe and weekends. Agency: Kelly, Scott & Madison, Chicago. Target: women, 25-54.

Michigan State Lottery □ Lucky Seven. Begins April 26 for two weeks in about five markets. All dayparts. Agency Yaffe-Berline, Southfield, Mich. Target: adults, 25-54.

California Milk Advisory Board □ Ice cream. Begins June 23 for two weeks in 11 California markets. Day, prime, and fringe times. Agency: Foote, Cone & Belding/Honig, Los Angeles. Target: women, 25-54.

RADIO ONLY

Kinney □ Footlocker stores (shoes). Begins May 3 for 12 weeks in over 20 markets. Agency: Sawdon & Bess Advertising, New York. Target: adults, 18-34; teenagers, 12-17.

Wisdom Imports □ Carta Blanca beer. Begins in mid-May for six to 12 weeks in seven markets. Agency: Wells, Rich, Greene, Newport Beach, Calif., Target: adults, 18-24.

Peoples Stores □ Begins in May for about three weeks in Yakima, Wash., and Seattle. Agency: Evergreen Media, Seattle. Target: men, 25-54.

Ohrbach's □ Clothing stores (spring sale). Begins April 22 for two days in Los Angeles and New York. Agency: Faran Media Services, New York. Target: adults, 18-54.

Taco Bell □ Fast food restaurant. Begins this week for one week in 15 Southeastern markets. Agency: Green & Burkhard, Atlanta. Target: adults, 18-34.

"Spellbinding!"*



"Best telecast: The CBS coverage of the Daytona 500. You didn't have to be a big fan of stock-car racing to appreciate the comprehensive, occasionally spellbinding pictures and descriptions of last Sunday's race won by Bobby Allison.



The telecast included many good moments, including the 180-degree, remote-control camera shots from inside the car of Joe Ruttman, who ran second much of the way before finishing third....

Cut! There was the chilling impact of the telephoto shot of the first-aid crew prying Tighe Scott from his crashed car and then dashing across traffic, carrying Scott's injured body. Cut! Then came an interview with Darrell Waltrip, who discussed the roasting his feet took after four hours on the accelerator during an earlier race."

—*Detroit Free Press*

"...last Sunday, CBS gave us a perspective that made all the difference in the world, showing us part of the race from two cameras suspended in the back of a couple of racecars belonging to Joe Ruttman (who finished third) and Harry Gant, who was somewhere in the top 10.

For a change, watching the race was fun."

—*New York Daily News*

"The car-mounted camera also captured a spellbinding angle of the crash that took Richard Petty and Neil Bonnett out of the race.... The TV viewer saw Ruttman go through

the smoke cloud, saw debris from Wawak's car hit Ruttman's windshield, then saw Ruttman maneuver by as Bonnett's car skidded into the wall, creating a flame of friction."

—*Dallas Morning News*

"The live, flag-to-flag broadcast by CBS-TV of yesterday's Daytona 500 was the most innovative, illustrative television coverage of any NASCAR race, according to a consensus of media and race officials watching both the live race and the TV monitors in the track boxes."

—*Palm Beach Post*

"Bobby Allison may have led three quarters of the race and been involved in the most controversial tangle of the day, but it was Joe Ruttman who emerged as the star of the show—at least to those who watched the race live on CBS-TV.

Ruttman was one of two drivers to have a camera mounted into his car. Since he was among the leaders the entire race, his camera, which was able to swivel 360 degrees and had a zoom lens was used quite a bit in the TV telecast.



And what the national audience... was able to see was informative. And fascinating. And frightening.

The viewers were suddenly riding in Ruttman's car at 200 mph watching him wrestle with the steering wheel in the turns. They saw Neil Bonnett's car hit the wall and then slide along the concrete, a trail of flames pouring from the bottom of the car."

—*The Miami News*

"An estimated 16 million people saw last Sunday's Daytona 500 on CBS. Nielsen numbers: 9.4 rating, 27 share... best since 1979 (10.5, 35) when the network began its live flag-to-flag coverage of NASCAR's season-opening event. Kudos in order, especially for use of in-car (Harry Gant, Joe Ruttman) cameras that gave viewers an intriguing perspective."

—*Richmond Times-Dispatch*



"The standard of excellence for televised motor racing events has been pushed to a new plateau with CBS' worthy Daytona 500 coverage. It was the most enjoyable "long" race presentation we have ever seen and probably more interesting than the race itself....

The fact that what CBS did was transmitted live makes the accomplishment even more remarkable...

Coverage of motor racing on television is a terribly complex undertaking... But if CBS had six months in which to edit their video, it is doubtful they could have produced a finer program."

—*Autoweek*

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World Series of Golf/Cotton Bowl/French Open Tennis

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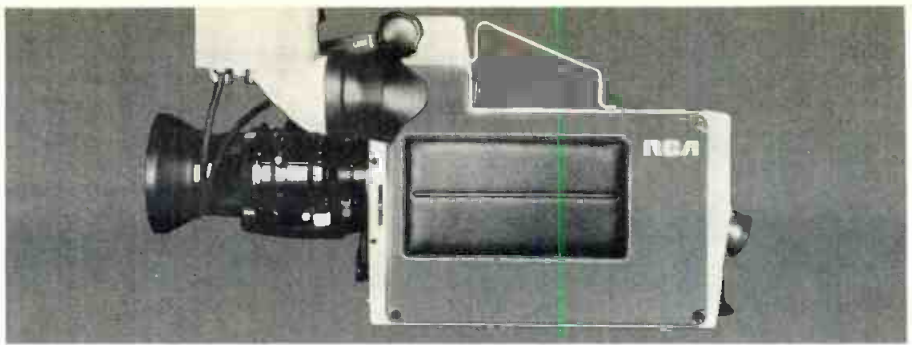
New Generation Camera, TK-47B

The TK-47B refines picture quality and cuts production time.

TK-47B's "Smart" remote control unit doubles the number of video controls. With its memory base, operators can file video decisions for up to 32 scenes and recall any scene at any time and in any order.

Registration is radically improved due to an asymmetrical correction scheme that reduces error throughout the entire raster. And a new preamplifier design virtually eliminates video noise for picture perfect results.

Other new features include selective auto set-up, an external chart checkout capability, and lens files that correct for lens optical path differences during auto set-up.



New TK-710 Goes to Work at KETV

"I'm convinced the TK-710 delivers better picture quality than any other camera in its price range." That's the opinion of Chief Photographer Scott Buer of KETV, the Omaha, Nebraska station owned by Pulitzer Publishing Co. The TK-710 is a low cost three-tube camera designed for ENG/EFP operations.

Buer was impressed with the camera's performance during evaluations which included side-by-side comparisons with three other manufacturers' models.

Here's what Buer has to say, "We've got those cameras operating four to six hours a day. I'm really impressed with picture edge definition in marginal light situations. The 6 dB gain offers excellent pictures in low light. The camera has wonderful color registration and low system noise. Subjectively, the picture just doesn't deteriorate in multiple generations."

The TK-710 is designed with the operator in mind. It's small, light, and well balanced. All controls are conveniently located, so it's an easy camera to control in the field. The gain lock switch is particularly handy.

Buer believes that the camera's performance and low price of \$12,995 brings his station's objective of operator-assigned cameras within closer reach. "The 710 would certainly be my recommendation for any future portable camera acquisitions."



All American TV25 Airs Show with three TK-47 Cameras

"We put our TK-47 cameras to the test every day." Those are the words of D. K. "Spec" Hart, Chief Engineer for All American TV25, KOKH-TV, the three year old John Blair Company station in Oklahoma City. "The TK-47s have come through with flying colors... are doing an outstanding job, day in and day out," is how he sums up the performance of the cameras.

In addition to a heavy commercial production schedule, the cameras are used for the satellite airing of the hour-long Richard Hogue Show produced by the station's production arm, Studio 25.

Mr. Hart, a veteran of 28 years in the business, first saw TK-47s in action at KDFW, Dallas, at the time of the 1979 NAB. He said the newsroom shots



RCA TK-47 cameras get daily workout on "Richard Hogue Show."

"... TK-47s have come through with flying colors ..."

D. K. "Spec" Hart, Chief Engineer at All American TV 25, Oklahoma City.



were the quietest he had ever seen. Turned out, they were the first TK-47s shipped (Serial No's. 1 thru 4).

Mr. Hart visited the Dallas station to talk to KDFW personnel and get first hand information on the TK-47s. He also conducted comprehensive performance comparisons with four other cameras. Results of all that groundwork ended up with the selection of three 47s for All American TV25 and Studio 25.

"We run the cameras through a daily check—it takes only a few seconds—every day before the live show and we know we're ready to go. The 47s have helped us grab an ever increasing share of production business, too. For a new station, that's a real bonus."

HAWKEYE Now Even More Versatile, More Compact



Applications versatility was a major design objective of the HAWKEYE system. Modular system design the inevitable result. Now the system is even more flexible to meet more of your field and studio needs. HAWKEYE is the most complete and adaptable recording camera system available today.

Compact Recording Camera With Field Playback

The HCR-1 one-person field production system has a built-in time code generator to save valuable post-production time. A new option permits playback of recorded material through the viewfinder for in-the-field confirmation of picture results.

New Remote Control Option

For electronic field production flexibility, HAWKEYE offers

triax remote control for the HC-1 camera. A triax adaptor provides power for the camera over cable lengths up to 5,000 feet. NTSC or PAL composite, Y-I-Q baseband or R-Y, B-Y signals may be transmitted between camera and base station.

New VTR Configurations

Field recorders are more compact. A four-channel microphone mixer is built into the baseband adaptor for added audio capability without bulk. The HR-2 studio VTR provides search and jog functions to allow quick location of recorded material. Accessibility is facilitated with a front panel that swings up to reveal all circuitry, even while the HR-2 is in operation.

A new brochure reveals all the HAWKEYE system advantages. Write for your copy today.

TR-800 Field Reports A-OK



Final testing is completed on the latest shipment of customer-bound RCA TR-800 VTRs.

Successful installation reports of the TR-800 one-inch helical scan video tape recorder are arriving daily at the RCA Camden assembly facility. The announcements have come from around the world

as the TR-800 proves itself in both the International and United States video production markets.

Multi-Feature Deliveries

Various configurations of the versatile TR-800, from the compact transportable to the multi-feature studio console with monitor bridge, have been accepted at customer locations. To meet specific broadcast and production requirements, many of the TR-800s have been equipped with AE-800 time code editing systems, TBC-8000 time base correctors and Multi Rate Video Controllers. The micro-computer controlled TR-800 will interface with existing RCA Quad and One-Inch recorders providing operations with versatile and cost-effective installations.

New Low Cost UHF Pylon Antenna

Type TFU-33JN designates a new low cost pylon antenna from RCA. Designed for intermediate power ratings (to 60 kW), the new antenna is a standardized omnidirectional which provides uncompromised quality performance at a lower cost.

The new offering is the result of RCA's extensive data bank on UHF antennas—more than 500 of which have been delivered. With computer-filed data, antenna performance is highly predictable; therefore the TFU-33JN requires only abbreviated testing on a turntable to check vertical pattern, null fill and beam tilt to verify performance and assure quality.

The TFU-33JN retains all of the characteristics which have made RCA pylon antennas the preferred year-after-year choice of UHF broadcasters: Simple design; slotted steel pole construction with no protrusions; low wind-loading, and immunity to lightning and icing. It is a highly reliable pylon antenna, offering excellent performance at lower cost.

TR-800 Performs Around the World

TR-800 shipments continue to customers in all corners of the globe. These include:

Arab Republic of Egypt
 ATV-10, Australia
 Australian TV & Film
 Ft. Bliss, El Paso, TX
 HSV-7, Australia
 KVUE, Austin, TX
 London Weekend TV, England
 P. T. Taju Puspa Ltd., Indonesia
 Radio Equipment, Paris, France
 Venevision, Venezuela
 WEHT, Evansville, IN
 WOR, New York, NY
 WOTV, Grand Rapids, MI
 WREX, Rockford, IL
 WRGB, Schenectady, NY
 WTRF, Wheeling, WV

RCA

This week

April 17-22—*National Public Radio* annual conference. Hyatt Regency, Washington.

April 19—*Florida Association of Broadcasters* "Broadcasting Day." University of Florida, Gainesville, Fla.

■ **April 19**—"The Future of Culture on Cable" symposium sponsored by *New York University*. Bobst Library, NYU, New York.

April 19-20—*West Virginia Broadcasters Association* spring meeting. Canaan Valley State Park Lodge, Davis, W. Va.

April 19-20—*New York State Cable Television Association* management conference. Albany Hilton, hotel, Albany, N.Y.

April 20—*Academy of Television Arts & Sciences* reception. Hosts: Herb Granath, ABC Video Enterprises; James Rosenfield, CBS Inc; Grant Tinker, NBC and Ethel Winant, ATAS. Plaza Hotel, New York.

April 20-21—*New York State Broadcasters Association* 28th annual meeting. Hilton hotel, Albany, N.Y.

April 20-22—*Advertising Research Foundation* fourth annual business advertising research conference and fair. New York Hilton.

April 21—*New York Women in Communications Inc.* luncheon. Speaker: Karen Gerard, deputy mayor for economic policy and development. Lexington hotel, New York.

April 21—*Southern California Broadcasters Association* 10th annual Radio and Television Career Awareness Day for Minorities and Women. California Museum of Science and Industry, Exposition Park, Los Angeles.

April 21—Fifth annual copyright law conference sponsored by Copyright Law Committee of Federal Bar Association, Hotel Washington.

April 21-22—*Advertising Research Foundation's* fourth annual business advertising research conference. New York Hilton.

April 21-23—*Indiana Broadcasters Association* spring conference. Speaker: Richard Wiley, Kirkland & Ellis, Washington. Vincennes Executive Inn, Vincennes, Ind.

April 22—*Philadelphia Cable Club* luncheon. Topic of discussion: Cable interconnects. Ovations Club, Spectrum, Philadelphia.

April 23—*National Citizens Committee for Broadcasting* seminar on "Copyright and Home Recording: The Betamax Case and Beyond." Westpark hotel, Rosslyn, Va.

April 23—*Audio Independents* seminar for producers "Inside Commercial Radio." New School for Social Research, New York.

April 23-25—*Alabama AP Broadcasters Association* annual meeting and awards banquet. Lake Point,

Lake Eufaula, Ala.

April 23-29—18th annual *MIP-TV* international TV program market. Palais des Festivals, Cannes, France.

April 24—*UPI* awards luncheon and annual meeting of *Montana UPI Broadcasters*. Jorgenson's restaurant, Helena, Mont.

April 24—*Radio-Television News Directors Association* region one meeting. Red Lion Inn, Jantzen Beach, Ore.

■ **April 24**—*Radio-Television News Directors Association* region 11 meeting. Curry College, Milton, Mass.

April 24—*Radio-Television News Directors Association* region 14 meeting. Reitz Union Building, University of Florida, Gainesville, Fla.

April 24—Fifth annual *Great Lakes Radio Conference*. Moore Hall, Central Michigan University, Mount Pleasant, Mich. Information: (517) 774-3852.

April 24—*White House Correspondents Association* annual dinner. Washington Hilton hotel.

April 24—"Cable Television Programming: The Future Is Now," presented by *UCLA Extension*, Department of Business and Management. Bonaventure hotel, Los Angeles.

April 24—*New York State AP Broadcasters Association* joint seminar with AP newspaper members. Sheraton-Airport Inn, Albany, N.Y.

■ indicates new or revised listing

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Major Meetings

April 17-22—*National Public Radio* annual conference. Hyatt Regency, Washington.

April 23-29—18th annual *MIP-TV* international TV program market. Palais des Festivals, Cannes, France. Future meeting: Oct. 15-20, 1982. 19th *MIP-TV* in conjunction with *VIDCOM* (International Videocommunication Exchange).

May 2-5—*National Cable Television Association* annual convention. Convention Center, Las Vegas. Future conventions: June 12-15, 1983, Houston; May 20-23, 1984, San Francisco; March 31-April 3, 1985, New Orleans; March 16-19, 1986, Dallas, and May 15-18, 1988, Las Vegas.

May 4-8—*American Women in Radio and Television* 31st annual convention. Hyatt Embarcadero, San Francisco. Future meetings: May 3-7, 1983, Royal York, Toronto; May 1-5, 1984, Renaissance Center-Westin, Detroit; May 7-11, 1985, New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 10-13—*ABC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

May 16-18—*NBC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

May 23-26—*CBS-TV affiliates* annual meeting. Nob Hill Conference Complex, San Francisco.

June 6-9—*Broadcasters Promotion Association* 26th annual seminar and *Broadcast Designers Association* fifth annual seminar. St. Francis hotel, San Francisco. Future seminars: June 22-26, 1983, Fairmont hotel, New Orleans; June 10-14, 1984, Caesars Palace, Las Vegas, and 1985, Chicago.

June 24-27—*Public Broadcasting Service/National Association of Public Television Stations* annual meeting. Crystal City Hyatt, Arlington, Va.

July 19-21—*Cable Television Administration and Marketing Society* annual meeting. Hyatt Regency, Chicago.

Sept. 9-11—*Southern Cable Television Association* Eastern show. Georgia World Congress Center, Atlanta. Future Eastern shows: Aug. 25-27, 1983; Aug. 2-4, 1984, and Aug. 25-27, 1985, all at Georgia World Congress Center.

Aug. 29-Sept. 1—*National Association of Broadcasters* Radio Programming Conference. New Orleans Hyatt.

Sept. 12-15—*National Radio Broadcasters Association* annual convention, Reno. Future conventions: Oct. 2-5, 1983, New Orleans, and Sept. 23-26, 1984, Kansas City, Mo.

Sept. 12-15—*Broadcast Financial Management Association* 22d annual conference. Riviera Hotel, Las Vegas. Future conference: Sept. 25-28, 1983, Hyatt hotel, Orlando, Fla.

Sept. 18-21—Ninth *International Broadcasting* convention. Metropole Conference and Exhibition Center, Brighton, England.

Sept. 30-Oct. 2—*Radio-Television News Directors Association* international conference. Caesars Palace, Las Vegas. Future conferences: Sept. 22-24, 1983, Las Vegas, and Dec. 3-5, 1984, San Antonio, Tex.

Nov. 7-12—*Society of Motion Picture and Television Engineers* 124th technical conference and equipment exhibit. New York Hilton, New York.

Nov. 17-19—*Western Cable Show*. Anaheim Convention Center, Anaheim, Calif.

Nov. 17-19—*Television Bureau of Advertising* 28th annual meeting. Hyatt Regency, San Francisco.

Jan. 30-Feb. 2, 1983—*National Religious Broadcasters* 40th annual convention. Sheraton Washington, Washington.

Feb. 6-9, 1983—*Association of Independent Television Stations (INTV)* 10th annual convention. Galleria Plaza hotel, Houston.

March 17-22, 1983—*National Association of Television Program Executives* 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

April 10-13, 1983—National Association of Broadcasters 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Las Vegas, April 20-23, 1986; Atlanta, April 5-8, 1987, and Las Vegas, April 10-13, 1988.

The Highest Share* In The Nation.



WCCO-TV is the #1 rated station in the top 20 markets. Anytime of the day. Every day of the week.

What more needs to be said?

*Source: Arbitron, February, 1982. 9AM to Midnight, Sunday-Saturday. Top 20 markets with VHF independent competition. Survey based on reports for individual markets.

WCCO-TV, Minneapolis & St. Paul. A CBS Affiliate. 

Represented by TeleRep.

April 25-27—*Minnesota Association of Broadcasters* spring meeting. Thunderbird motel, Bloomington, Minn.

Also in April

April 26—Deadline for applications for *Society of Broadcast Engineers*'s certification examinations. Information: SBE, P.O. Box 50844, Indianapolis, 46250.

April 26-May 1—Radio-TV Week at Southern Illinois University, sponsored by *Illinois Broadcasters Association* and *Illinois News Broadcasters Association*. SIU, Carbondale, Ill.

April 28—*Television, Radio and Advertising Club of Philadelphia* seminar on "Buying and Selling Radio and TV Using Reach and Frequency." Holiday Inn, Philadelphia.

April 29—*American Women in Radio and Television, Kansas City Chapter*, fifth annual broadcast awards luncheon. Alameda Plaza hotel, Kansas City, Mo.

April 29—*Women in Cable*, New England chapter, meeting. Newton Marriott hotel, Newton, Mass.

April 30—*New Jersey Broadcasters Association* program and news seminars. Cherry Hill Inn, Cherry Hill, N.J.

April 30-May 1—*Society of Professional Journalists, Sigma Delta Chi* region two conference, featuring Distinguished Service Award. Keynote speaker: William Small, former president of NBC News. Williamsburg, Va.

April 30-May 2—*Illinois News Broadcasters Association* spring convention. University Inn, Champaign, Ill.

April 30-May 2—"MDS—For the 80's and Beyond" seminar sponsored by *Dorason Corp.*, company involved in creative financing and leasing for telecommunications ventures. (Seminar concurrent with National Cable Television Association convention.) Aladdin hotel, Las Vegas.

May

May 1—*Georgia AP Broadcasters Association* annual meeting and awards banquet. Omni International, Atlanta.

May 2-5—*National Cable Television Association* annual convention. Convention Center, Las Vegas.

May 3—Deadline for entries in fifth annual Communications Excellence to Black Audiences (CEBA) Awards, sponsored by *World Institute of Black Communications*. Information: Terrie Williams, WIBC, 10 Columbus Circle, New York, N.Y., 10019.

May 3-7—*Community Antenna Television Association* advanced CATV technical training seminar. Best Western Thruway House, Albany, N.Y.

May 4-7—*American Women in Radio and Television* 31st annual convention. Speakers include Mimi Weyforth Dawson, FCC commissioner. Hyatt Embarcadero, San Francisco.

May 5—George Foster Peabody Awards luncheon, sponsored by *Broadcast Pioneers*. Pierre hotel, New York.

May 6—*Radio Advertising Bureau's* Idearama for radio salespeople. Sheraton Inn and Conference Center, Madison, Wis.

May 6-6—*California Public Broadcasting Commission* conference, "Taking a Lead in the New Frontier: Minorities and Telecommunications in California." Davidson Conference Center, University of Southern California, Los Angeles.

May 7-6—*Florida AP Broadcasters* annual convention. Hilton, Tallahassee, Fla.

May 7-9—*Texas AP Broadcasters* annual convention. Hyatt Regency, Austin, Tex.

May 8—*Radio-Television News Directors Association* Region 13 meeting, with Virginia AP Broadcasters Association. Fort Magruder hotel, Williamsburg, Va.

May 10-13—*ABC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

■ **May 10-13**—"The Public and the Media" conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington.

May 11—*Radio Advertising Bureau's* Idearama for radio salespeople. Holiday Inn Charlotte North,

Charlotte, N.C.

May 11—*Southern California Cable Club* luncheon meeting. Speaker: Tom Wheeler, president, National Cable Television Association. Holiday Inn, Long Beach, Calif.

May 12-15—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va.

■ **May 13**—*Television, Radio and Advertising Club of Philadelphia* communications seminar. Holiday Inn, Philadelphia.

May 14—*American Psychological Association/American Psychological Foundation* National Media Awards for reporting that increases public knowledge of psychology. Information: Public Information Office, APA, 1200 17th Street, N.W., Washington, D.C. 20036.

May 14—*Foundation for Accounting Education* Entertainment and Sports Industries Conference. Topics include accounting for motion picture companies, broadcasting, cable television records and music and sports. Sheraton Center, New York.

May 14-16—*Pennsylvania Associated Press Broadcasters Association* annual convention. White Beauty View Resort, Lake Wallenpaupack, Pa.

■ **May 15**—*Radio-Television News Directors Association* meeting with Pennsylvania AP Broadcasters Association. White Beauty View Resort, Greentown, Pa.

■ **May 15**—Deadline for papers for *Society of Cable Television Engineers'* fall engineering conference. Information: SCTE, P.O. Box 2665, Arlington, Va., 22202.

May 16-18—*NBC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

May 16-18—*University of Wisconsin-Extension* workshop, "Municipal Administration of Cable TV." Wisconsin Center, 702 Langdon Street, Madison, Wis. Information: Barry Orton, (608)262-2394 or (608)262-8953.

May 19—*Information Industry Association* workshops on "Opportunities—and Risks—in Today's Explosive Information Industry." Grand Hyatt hotel, New York.

May 20-21—Conference on "The Implications of the AT&T Settlement," sponsored by *TeleStrategies*, telecommunications consulting firm based in McLean, Va. Speakers include Tom Wheeler, National Cable Television Association; Richard Wiley, Kirkland & Ellis; Philip Vermeer, Pierson, Ball & Dowd, and Richard Neustadt, Kirkland and Ellis. Washington Hilton, Washington.

May 20-22—*First Amendment Congress*, comprising news media organizations, seminar on First Amendment values in changing information system. Steve Nevas, First Amendment counsel, National Association of Broadcasters, and Jean Otto, op ed page editor, *Milwaukee Journal*, are co-chairmen. Xerox International Center, Leesburg, Va.

May 21-23—*Carolinas UPI Broadcasters Association* spring meeting. St. John's Inn, North Myrtle Beach, S.C.

May 23-26—*CBS-TV affiliates* annual meeting. Nob Hill Complex, San Francisco.

May 24-25—Conference on "Future Directions in Information Policy," sponsored by *National Telecommunications and Information Administration*. Bernard Wunder, NTIA, will host conference. Commerce Department, Washington.

May 24-25—*Energy Bureau* conference "Satellite

Communications Systems." Stouffer's National Center, Arlington, Va.

May 25—*International Radio and Television Society* annual meeting with Broadcaster of the Year award. Waldorf-Astoria, New York.

May 25-27—*Ohio Association of Broadcasters* spring convention. Kings Island, Cincinnati.

May 26-27—*Federal Bar Association's* fifth annual telecommunications law conference. Shoreham hotel, Washington.

May 27-30—*Satellite Services Bureau* Northeastern Satellite-TV Exhibition. Howard Johnson's Conference Center, Windsor Locks, Conn.

May 31-June 3—*Canadian Cable Television Association* annual convention. Sheraton Center, Toronto.

June

June 1—Deadline for entries in Armstrong Awards for excellence and originality in radio broadcasting, sponsored by *Armstrong Memorial Research Foundation* in cooperation with *National Radio Broadcasters Association*. Information: Armstrong Foundation, 101 University Hall, Columbia University, New York, 10027.

June 1-3—Seminar on "Telecommunications Trends and Directions," sponsored by *Communications Division of Electronic Industries Association*. Dunfee's Hyannis hotel and conference center, Hyannis, Mass.

June 3—*Advertising Research Foundation* conference on "Key Issues Workshop on the New Media and Research Technology." Marriott's Essex House, New York.

June 3-4—*Northeast Cable Television* eighth technical seminar and exhibition. Empire State Plaza Convention Center, Albany, N.Y. Information: Bob Levy, (518) 474-1324.

June 5—*Radio-Television News Directors Association* region seven meeting. Medill School of Journalism, Northwestern University, Evanston, Ill.

June 6-9—National Indian Media Conference sponsored by *Native American Public Broadcasting Consortium* and *American Film Institute*. Old Town Sheraton hotel, Albuquerque, N.M.

June 7-9—Great Lakes Conference and Exposition, sponsored by *Illinois-Indiana Cable Television Association*. Indiana Convention Center, Indianapolis.

June 7-July 9—*Rochester Institute of Technology's* School of Photographic Arts and Sciences motion picture workshop. RIT, Rochester, N.Y.

June 6-9—*Broadcasters Promotion Association* 26th annual seminar and *Broadcast Designers Association* fifth annual seminar. St. Francis hotel, San Francisco.

June 10-12—*Montana Cable Television Association* annual meeting. Sheraton hotel, Great Falls, Mont.

June 10-13—*Missouri Broadcasters Association* spring meeting. Holiday Inn, Lake of the Ozarks, Mo.

■ **June 11**—"The Lawyer and the New Video Marketplace," sponsored by *Forum Committee on Communications Law* and *Forum Committee on Entertainment and Sports Industries* of American Bar Association. Speakers include: Richard Wiley, Kirkland & Ellis, Washington; William Lilley, CBS, New York; Irving Goldstein, Satellite Television Corp., Washington; William Baxter, Department of Justice, Washington; Henry Geller, Duke University; Larry Harris, FCC's Broadcast Bureau; Jack Valenti, Motion Picture Association of America, and Tom Wheeler, National Cable Television Association. Waldorf-Astoria, New York.

June 11-18—*Radio-Television News Directors Association of Canada* annual meeting. Mount Royal hotel, Montreal.

June 12—*UCLA Extension* program. "The Video Revolution: Opportunities and Prospects for Pay TV, Videocassettes and Videodisks." Coordinated by James Jimarro, president, Walt Disney Telecommunications. Beverly Hilton hotel, Los Angeles. Information: (213) 825-7031.

June 12-16—*American Advertising Federation* annual conference. Omni International, Atlanta.

June 13-14—*Radio-Television News Directors Association* board meeting. Mount Royal hotel, Montreal.

June 13-16—*Kansas Association of Broadcasters* 32d annual meeting. Halidome, Hutchinson, Kan.

Errata

NBC has not agreed to continue closed captioning until March 1983 as reported in "Where Things Stand," April 5. However, network is considering NCI proposal to keep it involved on limited basis until March 1983. NCI reports 50,000 decoders have been sold, not 43,000, and that it captions commercials for 150 advertisers and advertising agencies, not 70.

HARRY O

David Janssen stars as private detective Harry Orwell. He's not flashy, but he gets the job done.

So does the show. Its network ratings in late night are higher than Love Boat, Fantasy Island, Charlie's Angels, and Vegas. And in network prime time, Harry O was the number one program in its time period for its full network run.

Thirty-one stations are sold on Harry O. And millions of loyal viewers are sold on David Janssen. It's a powerful combination that makes Harry O a totally unique show.

**There's only one David Janssen.
And there's only one Harry O.**

**44 ONE-HOUR EPISODES
AVAILABLE JUNE 1982**



Warner Bros. Television Distribution
A Warner Communications Company

Source: Nielsen Television Index (NTI) special analysis late night, eight weeks ending 9/20-11/8/81; NTI Reports 9/15/74-8/22/76. Data are estimates subject to qualifications in reports used.

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Open Mike

Sporting debate

EDITOR: David Lehmkuhl's "Monday Memo" with the catchy first line "America has quit watching sports" (BROADCASTING, March 15) was clearly dated (apparently written at least five months ago).

First, an overview. There was in fact an increase—not a decline—in sports television viewing in 1981. A comparison of a total of some 1,400 hours of sports television programming on the three networks in 1981 with 1,365 hours in 1980 shows an average audience rating *increase*—albeit narrow—from 10.0 to 10.1. (The 1980 figure excludes the once-every-four-years winter Olympics, on ABC.) It clearly makes more sense to compare one full year—rather than six months—and thereby include *all* sports, particularly NFL football, which simply had the highest ratings in history in 1981, including record years for CBS and ABC.

Two examples of the uneven selectivity of the half-year study. Why weren't the substantially higher ratings for NBA and NCAA basketball included? And why was the Indianapolis 500 used as the sole event supporting the statement that "people watched less auto racing" when ratings for CBS's live four-hour coverage of the Daytona 500 were up in 1981, and, parenthetically, climbed again in 1982!

Another important point. The programming competition for a given broadcast—elementary in any comparison research—was ignored. The statement that "the Cotton Bowl [was] off an incredible 34%" was incredible in its own right. As football fans were aware, the 1981 Sugar Bowl was a battle for the national title between Notre Dame and Georgia. The Sugar Bowl—*opposite* the Cotton Bowl that afternoon—increased its rating from 1980's 15.7 to a 23.3. The Cotton Bowl, in which Alabama trounced Baylor, dropped from a 15.3 to a 10.1 rating. Plainly, more people—not fewer—were watching football during that part of New Year's Day, 1981, and most of those were watching the game for the national championship. Incidentally, the 1982 Cotton Bowl rating jumped back up to a 15.1.

Finally, some irony. "The big story (in football)," says the March 15 article, "is the continuing slide of the Super Bowl." No doubt most everyone is aware that Super Bowl XVI last January was the highest-rated Super Bowl ever (49.1), and the third-highest rated television program of all time.—*Jay Rosenstein, director, sports information, CBS Sports, New York.*

Editor's note: Lehmkuhl's response.

It is difficult to rejoin this letter since, in many instances, it asks for something from the Ayer study that it was never meant to provide. Whether or not it "clearly makes more sense to compare one full year—

(rather than six months) and thereby include *all* sports" seems to be a moot point. The study (as I stated) was meant to look at the first six months of 1981 versus 1980 and will be updated every six months. The facts, however, remain as I reported them: the 1981 Cotton Bowl (much to the chagrin of CBS) was off "an incredible 34%"; the Super Bowl had been on a four-year decline; and auto racing, as a sport, is down (even considering the surge in viewing of the Daytona 500 from 8.0 to 8.4).

The exact details, obviously, can be debated endlessly. Rather than abuse this forum, however, let me offer the complete study to anyone who desires a copy. In this way the reader can draw his own conclusions on the state of television sports.

What network news needs

EDITOR: Richard W. Jencks's "Monday Memo," "How Less Can Be More in Television News," in the April 5 issue, deserves comment.

History is a great teacher. From radio many lessons can be learned.

Network radio news absolutely had to change to survive, to accommodate its affiliates and their audience. When we told the network news people that we had to have eight to 10 stories in three and a half minutes, they said it couldn't be done. We said: "Listen to Paul Harvey." When we told them to get journalists and reporters and get rid of writers and readers, it "couldn't be done." So Jim Hagerty did it.

I won't agree with Mr. Jencks if he's suggesting there shouldn't be ways of providing more television news. Ideally the networks should feed one hour in the evening of hard news, the second half-hour being optional, probably on a co-op basis.

Otherwise, Mr. Jencks is right on target. The networks and most stations squander their precious news time on introductions, repeat of introductions, headlines, repeat of headlines, wrap-ups, inside jokes, to mention only a few rituals of the old format to which I believe Mr. Jencks refers.—*Robert R. Pauley, Wenham, Mass.*

Editor's note. Pauley is a former president of ABC Radio and of Mutual. He is now a financial consultant and investment banker.

More on Marti

EDITOR: I want to amplify the brief statement contained in BROADCASTING's March 15 story, "Will Radio Marti worsen the Cuban interference problem" where, during my testimony on behalf of Association for Broadcast Engineering Standards, I was referred to as a "Neville Chamberlain" by Congressman Andy Ireland. The article does not state that I took exception to this reference during my participation in the hearing, nor does it cover the points made during my testimony.

My statement to the House Foreign Re-

lations Committee recognized the increased interference presently being experienced by AM broadcasting stations in the United States as a result of Cuban operations. Also, if Cuba implements the assignments contained in its plan as proposed at the conference in Rio, the resulting interference to U.S. stations would be devastating. Cuban operations, without the benefit of directional antennas to restrict radiation toward other stations and with powers up to 500 kw, would cause widespread, severe interference to some 200 United States stations operating on our clear, regional and local channels. Most of the interference would be during nighttime hours, but some stations, particularly in Florida, would receive daytime interference.

United States stations are limited by the technical means they can employ to effectively counter Cuban interference. For instance, the powers necessary to recoup losses in primary service would in many cases be several times existing powers. Such increases in power would cause interference to other U.S. stations or stations in other countries, which would either have to accept the interference received or take steps to recover their lost service areas. There would be no way to recover the secondary service lost by several of our clear channel stations. Further, there is no assurance that Cuba will operate with the power levels specified, or change its operating frequencies, so adjustments made in the operation of U.S. stations may only provide temporary solutions.

ABES supports getting accurate information to Cubans and furthering open communication of information and ideas to them. The U.S. government has much more knowledge than we of our total problems and relations with Cuba and the security factors involved. All I did was to urge the Congress to consider the possible relationship between the Marathon Key and Radio Marti stations and the Cuban interference problem. We think there may be a relationship and we requested that it be evaluated carefully. — *Wallace E. Johnson, executive director, Association of Broadcast Engineering Standards, Washington.*

Consumers support

EDITOR: The reaction of consumer groups to the proposed AT&T settlement and related federal legislation is too often overlooked by the communications trade press. BROADCASTING should be commended for its attempts to remedy this oversight.

Unfortunately, your April 5 issue (pp. 138-139) incorrectly summarizes the views of the consumer community—and of Consumers Union in particular—on these important topics. While agreeing with the thrusts of the proposed settlement, Consumers Union strongly supports the prompt passage of H.R. 5158 which was recently unanimously approved by Representative Timothy Wirth's House subcommittee. This position has been stated consistently in public forums including appearances before the FCC and Congress.

In fact, all of the major consumer groups of which I am aware also favor prompt passage of the Wirth bill. Confusion may have arisen from the variety of reasons cited by groups for supporting the bill or from differences over provisions in the proposed settlement. Nevertheless, it is "unity" which properly characterizes the consumer position in support of the Wirth bill. — *Robert W. Nichols, legislative counsel, Consumers Union, Washington.*

Salute

EDITOR: Just a note to tell you how very proud I was to see you at the unveiling of your portrait before the Broadcast Pioneers in Dallas [BROADCASTING, April 12]. Your entire career attests to the award: from early advocacy for repeal of the fairness and equal time laws to your visionary leadership encouraging new technologies. Yes, in every sense, you are a . . . pioneer. Congratulations. — *Mark S. Fowler, chairman, Federal Communications Commission, Washington.*

Hide and seek

EDITOR: Someone at the NAB convention advised stations to identify themselves by their call letters more often, I think in order to get more credit for their good works.

There is another reason for doing so. Recently, I drove to the West Coast and back, tuning in many small and large stations along the way. It was frustrating, after waiting half an hour or more, to hear a station identified only as "Radio 91" or some such handle without a clue as to call letters or location.

It didn't matter so much where the news and music were coming from but in the case of winter weather forecasts we preferred to know whether the forecast we heard was for Salt Lake City or San Antonio, Las Cruces or Casa Grande, or maybe Chicago.

Even at home dialing around late at night it is helpful to know what you've tuned in. Stations used to identify themselves every quarter or half hour by call letters. I don't think it would be clutter. — *Layne R. Beaty, Washington, D.C.*

Mental note

EDITOR: We were certainly pleased to see our Dr. David Pearl included in your coverage of NATPE (BROADCASTING, March 22, 1982). Since Dr. Pearl is often called on to supply facts about the effects of TV on viewers, I'd like to bring to your attention a small omission in the designation of his institutional affiliation. It is the often overlooked "M" in National Institute of *Mental Health*, as distinguished from the National Institutes of Health—different government institutes often mistaken for each other. Thank you for mentioning Dr. Pearl's participation and the splendid way you consistently keep us informed of broadcast industry developments. — *Tom Bowers, public information specialist, Division of Scientific and Public Information, National Institute of Mental Health, Rockville, Md.*

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BUREAUS

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Phone: 212-599-2830.
Jay Rubin, senior correspondent—bureau chief.
Rocco Famighetti, senior editor.
Anthony Herrling, Stephen McClellan, assistant editors.
Karen Parhas, staff writer.
Marie Leonard, Mona Gartner, advertising assistants.
Hollywood: 1680 North Vine Street, 90028.
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A broadcast advertising commentary from Jack Myers, president, Jack Myers Inc., Pine Brook, N.J.

Retail and fashion advertising's influence on television ads

The innovators in television advertising today are not the traditional advertising agencies or their large packaged goods clients. Rather, it is retailers and direct response marketers who are the trend setters.

Department stores, supported by the fashion industries, are the largest local-market advertisers in the country and are becoming major national advertising forces. Although the retail and fashion industries now spend less than 5% of their combined advertising budgets on television, by 1990 television will have replaced newspapers as the primary advertising medium for fashion retailers and will equal magazines as the primary advertising medium for fashion manufacturers.

Television will also be an equal partner with catalogues for retail direct-response marketing. Hundreds of millions of dollars annually will be re-directed from print to television advertising and a large percentage of these dollars will be for cable television.

We can, therefore, look for the retailing and fashion industries to exert great influence on the broadcast and cable television industries and on general directions in television advertising.

Historically, the greatest stumbling blocks for the fashion industries in considering television advertising have been:

- An inability to generate next-day and/or seasonal sales.
- An inability to accurately pinpoint their target audience.

- The incompatibility of television programming content and its commercial content, as compared to the compatibility of a fashion magazine and even newspaper editorial.

Television advertising strategies have been traditionally designed to create a product image and achieve mass awareness over a long period of time. Marketers and their advertising agencies have relied on broad product distribution and mass television reach to build and maintain market share.

Broadcast media planning, buying and selling strategies and practices, as well as pricing structures and research measurements, have been developed by broadcasters and agencies to serve, and capitalize on, the traditional needs of packaged goods and general consumer services advertisers.

The growth of retail television advertising suggests significant changes in the in-



Jack Myers is president of Jack Myers Inc., Pine Brook, N.J., an electronic media consulting firm specializing in fashion and retailing industries. He was former director of marketing for the CBS-Owned Television Stations. At CBS, Myers was responsible for developing successful F.I.R.S.T. Marketing Program for retailers, and InfoMarketing, a program of television advertising strategies and forecast of electronic media directions for the 1980's.

cestuous relationship between the broadcast media and advertising agencies.

It is, of course, no mystery that many marketers are narrowing their attention to highly targeted audiences rather than trying to build a mass audience appeal. As their television expenditures increase, retail/fashion advertisers will demand—and receive—much more detailed demographic and psychographic information on television audiences, funded by the media and advertising agencies.

Another shift is away from long-term image building and toward advertising that gets a more immediate response. The promotion of automobile rebates, sweepstakes and retail “events” represents this kind of “return-on-investment” advertising.

The implications are significant:

- Frequency distribution is replacing audience reach as the primary focus of media buys. Once again, the trend setters have been retailers and direct-response marketers who use television to generate immediate response from their target audience. As they have competed for the viewer's attention, these advertisers have learned that successful advertising depends on affecting behavior to a great degree in a short period of time.

- With more in-depth audience data available to them, fashion advertisers will be highly selective and narrow in their

television programming choices. Retailers will measure these choices against their print counterparts rather than network vs. network or station vs. station. Television media efficiencies will be evaluated by “cost-per-strategy” rather than “cost-per-thousand” measurements. New media pricing strategies will be required.

- Broadcast and cable sales management will need to adapt to retail and fashion advertisers' demands for exclusive category advertising rights to particular programs, for which they will commit to long-term, high-frequency contracts at premium prices.

- Retailers will also seek selective spot positioning, such as the first spot in the late news. While broadcasters will resist at first, the print tradition of selling “positions” at premium prices will be adopted by the television medium at the insistence of retail advertisers and will result in significantly increased revenues.

- In an effort to dominate their target audience, retailers will lead the trend toward longer commercial formats (90 and 120 seconds) and will be aggressive sponsors of programming that appeals to their target audience.

Cable television will experience the most dramatic growth from this infusion of fashion advertising dollars.

Both network and local cable television services will be the most flexible and receptive to serving the unique needs of the fashion industries. Cable enables the advertiser to pinpoint his target audience and utilize innovative media buying techniques.

Retailers, who can instantly measure success or failure through the cash register, will not be restricted by a “wait and see” attitude on ratings. For fashion advertisers, a small, upscale audience of indeterminate size which is watching a program because it truly appeals to them, is more valuable than a large, measured audience watching the least objectionable programming.

For this reason, we can expect retailers to develop and fully sponsor cable programming, utilizing the cooperative advertising dollars of fashion manufacturers. Cable offers the ideal marriage between programming and advertising content which is attractive to both the retailer and the fashion manufacturer.

Both broadcasters and cablecasters should recognize the impact that fashion industry dollars will have on their business. Those who adapt to and actively solicit this business through both their programming and their sales practices will experience significant return on their investment.



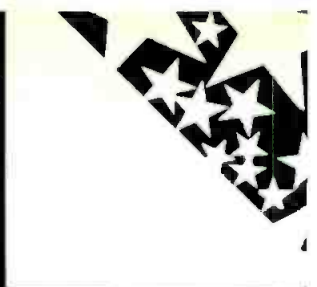
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TOP OF THE WEEK

TV: Business is better than ever

Both national and spot sales are exceeding previous years

Despite the national recession, high unemployment and moody outlook, television sales have never been stronger.

National sales in particular are soaring—and, for a change, significantly above the general rate of inflation evident in recent months. Though no clear barometer is currently available to gauge local sales, as a whole they appear to be advancing, too, but at a slower pace than national's.

Network sales, traditionally regarded as a bellwether for national spot, are moving about 15% faster than at the same time a year ago. And national spot may be climbing even faster—perhaps, some say, exceeding 1981 levels by as much as 20%.

This sort of performance in rocky economic times doesn't prove that television is 100% recession-proof. In spot and local, now as always, there are often wide and sometimes unaccountable swings from one market to another. But on the whole, long-time observers take it to mean that advertisers more and more have learned the old lesson: To maintain market share when times are tough, keep on advertising.

The networks clearly are benefitting.

Jack Keever, ABC-TV sales vice president, said business there is going "very, very well." How well is that? In the first quarter, he said, "we ran about 15% ahead of last year in total gross," while second-quarter costs-per-thousands have been 14%-15% higher than up-front C-P-M's.

In prime time, Keever said, second-quarter C-P-M's are "up 19% over a year ago." The strength, he added, is evident in all day-parts: "With a few exceptions, June availabilities are sold out."

Third quarter options, he continued, "were picked up well." Though it may be too early to tell how the third quarter will turn out, he said, "since the second quarter started the same way," the outlook seems good.

At CBS-TV, Paul Isacson, sales vice president, reported sales going strong. "Last year," he said, "we had a super first quarter. This year's was even better." And the second quarter is running solid, too.

That translates, he said, to increases of close to 20% for this year's first quarter over last year's, and of about 15% for the second. The first quarter, Isacson noted, included CBS's coverage of the always high-priced Super Bowl. "But," he added, "we did well even without counting that."

NBC-TV's Sales Vice President Bob

Blackmore was wary of putting precise figures on sales gains, but stressed that "business has been strong."

The first quarter, he said, "was much stronger than anyone had anticipated," and the second quarter is virtually sold out in all dayparts. "There's very little left," Blackmore said.

Unofficial sources were less reluctant about the kind of increases they said NBC has been getting. In terms of costs-per-thousands, they estimated, up-front sales in prime time ran 8%-10% ahead of a year earlier and the subsequent scatter market brought the increase to 15%-20%. Daytime was sold primarily up-front—at increases 8%-10% ahead of the year before.

NBC *Nightly News* was singled out as having experienced "a dramatic increase in demand," bringing scatter prices 20% to 30% higher than the up-front prices at which it was sold.

And spot business hasn't been as strong

in several years. Peter Ryan, executive vice president of New York-based Harrington, Richter & Parsons Inc., noted that for the industry as a whole, first-quarter spot business was probably up around 20%, although on the local level, activity is more erratic and harder to predict. The sunbelt markets, he said, are "continuing to run very hot." Ryan also said that gains in the second quarter will be substantial, although perhaps not as high as the first. Overall, he said that the last two quarters have been the strongest since 1978.

Bill Breda, vice president and national sales manager at Blair Television, agreed with Ryan's assessment of where things stand in spot television. While first quarters are generally up periods in the business, he said that the one just completed was "very bright" and better than most. Blair recently reported first-quarter spot gains of 21% on a comparable station basis. He too was hesitant to make a firm prediction about activity on the local level, noting that business there tends to fluctuate significantly, depending on local economic conditions. □

Closing in on S. Res. 20

Final vote on Baker's proposal to open the Senate to TV may come shortly; various amendments have been offered to defeat it

The final vote could come this week on a proposal to permit televised coverage of U.S. Senate proceedings. Although Majority Leader Howard Baker (R-Tenn.) is said to be "highly optimistic" that the Senate will approve the proposal, its opponents appeared to be lining up last week with a battery of amendments that could delay or severely limit any coverage permitted.

The resolution to allow televised coverage (S. Res. 20) has been pending business in the Senate since February, when Baker, its chief sponsor, withdrew the proposal from the floor, announcing he did not have the votes to break a planned filibuster against it by Senator Russell Long (D-La.). Baker appealed then to broadcast and cable news organizations to lobby in favor of a televised Senate (BROADCASTING, Feb. 15).

Last Monday (April 12) Baker opened debate on the issue again and Thursday afternoon filed a petition to close debate this Tuesday (April 20). Two-thirds of the Senate (60 of its members) must approve the motion to cut off debate. If the motion fails, Baker will most likely resubmit it to the Senate. Cloture is often ob-

tained after several successive votes.

If it carries, Long and his fellow opponents are expected to continue their efforts to kill the resolution by offering a variety of amendments. The first of those amendments has already been proffered by Senator Jennings Randolph (D-W. Va.). It would require the Senate to change its rules, upon permitting TV, to require Senators to vote from their desks instead of from anywhere on the Senate floor as they now do. Randolph, who has been in the Senate since 1959, has for years criticized the Senate for becoming more and more disorderly in its manner of casting votes.

Randolph's amendment could jeopardize Tuesday's cloture vote if it is accepted before that vote is taken. Because it would change the Senate's rules, it would require a vote for cloture by a wider margin (67 senators) than would an unamended S. Res. 20, which would not change rules.

Another amendment, to be offered by Senator Ernest F. Hollings (D-S.C.), would restrict televised coverage to major debates instead of permitting gavel-to-gavel coverage, as has been done in the House since early 1979 and as is proposed in S. Res. 20. Under Hollings's amendment, the majority and minority leaders of the Senate would decide which debates could be aired.

Senators Christopher Dodd (D-Conn.)

and John Danforth (R-Mo.) also plan to offer an amendment. Theirs would prohibit passage of S. Res. 20 until the Senate has evaluated how it will have to change its rules to accommodate televised coverage and has arranged to make those changes at the same time it admits TV. "Everyone recognizes that the Senate's method of operation must change if TV is admitted," said Danforth, last Thursday. "Let's not allow the decision to allow TV to drive future decisions on changing our rules."

Also planning to offer an amendment this week is Senator Wendell Ford (D-Ky.) who will propose that coverage be limited to radio on the grounds that radio is a cheaper, more universal medium than cable TV, which is now the only medium to offer gavel-to-gavel coverage of the House to some subscribers. Ford's amendment was defeated last year, when S. Res. 20 was still pending in the Rules Committee.

Most of last week's debate on S. Res. 20 centered on an unrelated amendment affirming U.S. policy against the exportation of communism by Cuba. Senator Steven Symms (R-Idaho) forced the Senate to consider that amendment, which is pending as a separate proposal in the Foreign Affairs Committee, by tacking it to S. Res. 20. After three days of debate, the Senate defeated Symms's amendment by a vote of 41-39.

When the Senate finally turned to the question of televising its proceedings late Wednesday, it was Long who led the opposition and Rules Committee Chairman Charles Mathias (R-Md.) who led those in favor.

It's getting more and more expensive for the public to find out what the government is doing, said Mathias.

The cost of an annual subscription to the *Congressional Record*, once \$2.50, rose "a short time ago" from \$75 to \$208, said Mathias. The price of the *Federal Register* rose in February from \$75 annually to \$300 annually, he said, and many government agencies, including the Drug Enforcement Administration, have announced recently that they will no longer supply subscribers with free bulletins about their proceedings.

"There's a government-wide trend of making information more expensive and therefore less accessible to the average citizen," said Mathias. "S. Res. 20 is the only opportunity I see in the near future to make more information—not less—available."

Joining Mathias was Senator William L. Armstrong (R-Colo.) who said televised coverage would force the Senate to become less sloppy in the way it passes major, controversial legislation. Major legislation is often finally approved by the Senate "in the middle of the night," and up against deadlines that have forced only cursory consideration of the issues at hand, said Armstrong, who recalled "scores of mistakes in major bills" since he started serving in the Senate in 1979.

"If I complained for 100 years it

wouldn't begin to change the way we do business," said Armstrong, "but one session like that on TV would end those procedures."

"The issue is transacting the public's business in an orderly manner," he said, "and more important, transacting it in public."

Long argued, as he has previously, that passage of S. Res. 20 would be "a historic mistake." The Senate is constituted to permit long debates on any issue, so minority views have a chance to try to sway their colleagues to their side, said Long. It must sometimes decide against popular opinion in favor of the long-term interests of the U.S., he said, but it will be less able to do that and to debate issues at length if TV carries its proceedings directly to millions of people.

TV will make the Senate a forum for presidential hopefuls who will monopolize the airwaves with speeches benefiting only themselves, said Long, who claimed that it will prevent the Senate from getting anything done. □

Home taping controversy goes Hollywood

House subcommittee hearings in Los Angeles hear Valenti and Eastwood predict economic ruin for movie industry if VCR use continues without compensation; that position is countered by Ferris and EIA's Wayman; audio taping blasted by Quincy Jones

Members of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice travelled to Los Angeles last week to hear members of the Hollywood creative community argue that home taping of prerecorded music, movies and television programs was endangering the motion picture and recording industries. Groups representing both video and audio artists asked the committee to support legislation that would require manufacturers of recording equipment and blank tape to pay a royalty fee that would be returned to the creators of programing. Opponents, meanwhile, argued that the harm suffered has been exaggerated, and said no royalty fees ought to be attached to manufacturers' products.

The subcommittee, headed by Representative Robert Kastenmeier (D-Wis.), met at the University of California-Los Angeles Law School to consider legislative solutions to the problems posed by last October's federal appeals court ruling that home videotaping is a copyright infringement. The so-called "Sony Betamax case" is on appeal to the U.S. Supreme Court by Sony Corp., one of the original defendants, and a decision on whether the court intends to hear the case is expected before

July. In the meantime, several bills have been introduced in the House and the Senate to exempt individuals from liability in taping for personal use. Some versions would establish a royalty fee along with the exemption while others would not, with producers of program materials generally lined up on one side and manufacturers and retailers on the other.

On Monday (April 12), a standing-room-only crowd heard Jack Valenti, president of the Motion Picture Association of America and spokesman for a group calling itself the Coalition to Preserve the American Copyright, argue that the movie business is being put in serious jeopardy by unrestricted home videotaping.

"The American movie, the one U.S.-made product that even the most advanced technologies from Japan cannot compete with, is an important U.S. asset now in jeopardy, unless Congress recognizes the right of the creative property owners to be protected," Valenti contended.

He estimated that the average total investment in a theatrical feature is now about \$20 million, yet eight out of 10 films, according to Valenti, do not recover their investment from theatrical exhibition and six out of 10 films never recoup their total investment.

Those statistics were backed up later in the session by actor/producer Clint Eastwood, testifying at Valenti's request, who called filmmaking a kind of "roulette, either in the red or in the black."

"It's very simple," Eastwood continued, "the more films are in the black, the more films are made, and the more men and women are employed in the film industry."

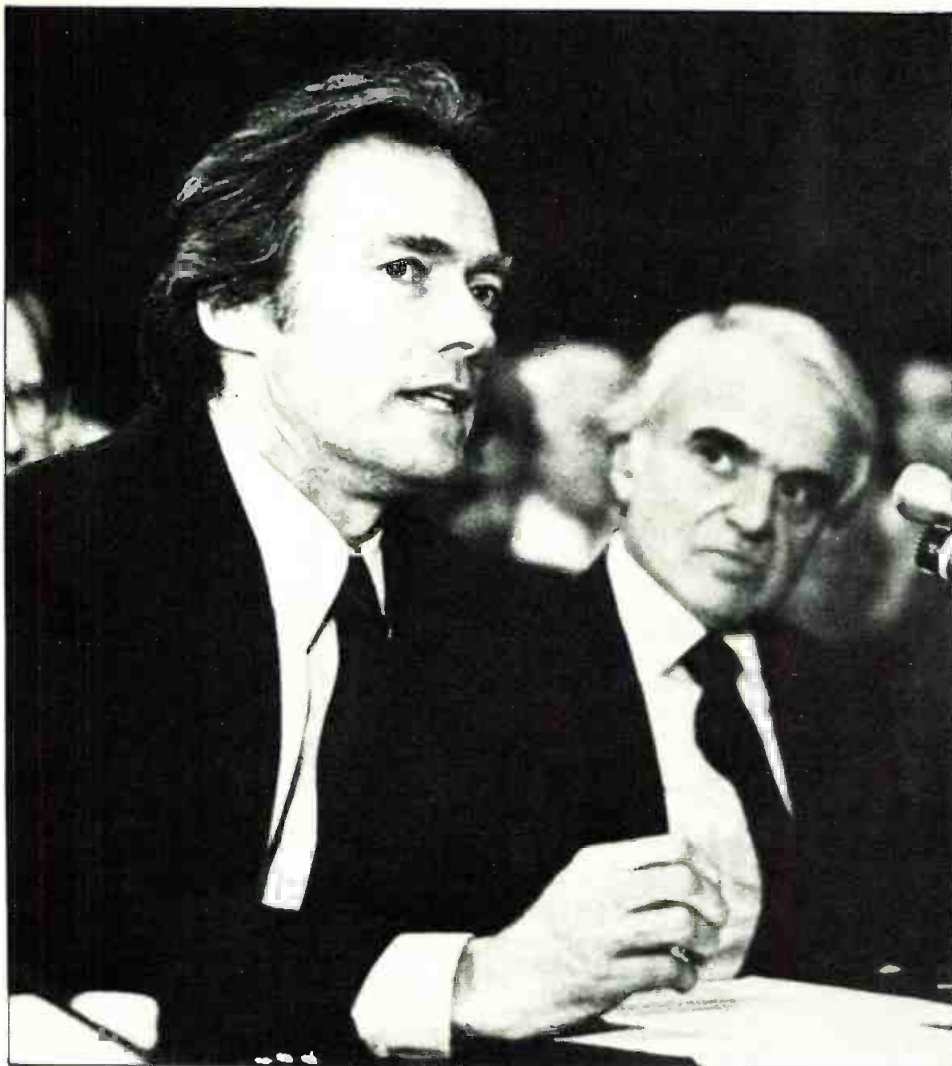
"If [home taping] continues at this rate and investors are turned off by the movie thing, there will be less films produced, less films to be shown, and less films to be taped."

Both Valenti and Eastwood voiced support for a bill (H.R. 5705) sponsored by subcommittee member Representative Don Edwards (D-Calif.) that would exempt home audio and video tapers from being prosecuted for copyright infringement while imposing a manufacturer's royalty fee.

Valenti emphasized that he was not speaking on behalf of the audio industry, but cited estimates that as much as \$3 billion worth of damage may have been done to the recording industry thus far as a result of audio taping. As for broadcasters, Valenti argues that they "are another group which would be harmed by a congressional reversal of the Ninth Circuit Court's decision without a mechanism to compensate owners of copyrighted works."

"Television broadcasters face a shrinkage in advertising revenues attributable to factors related to VCR [videocassette recorder] use."

"VCR manufacturers deliberately design their machines so that VCR owners can use 'pause' features to delete commercials while recording programs for their



Eastwood and Valenti testifying in Hollywood

home libraries and 'fast forward' features to skip commercials while viewing programs they have recorded, including 'time shift' tapings. We are also seeing widespread promotion of automatic electronic commercial 'killers,'" said Valenti, referring to devices that will delete advertisements prior to playback.

In the long run, he predicted "broadcast advertising revenues will certainly decrease as advertisement viewing predictably declines among 30 to 40 million VCR households in 1990. Without compensation from a copyright royalty fee, broadcasters stand to lose access to high quality programming, since copyright owners will be reluctant to release their best products to broadcast television," Valenti continued. As for cable, he predicted that subscription revenues as well as licensing fees for movies in that industry "are expected to decline with expanded VCR usage."

There are an estimated 3.5 million VCR's currently in use, representing less than 5% of U.S. television households. Valenti told the congressmen the number of home VCR's is growing by about two million per year, concluding, "We need to do something about this now."

Former CBS/Broadcast Group vice

president, Jay Eliasberg, reiterated Valenti's concern about the future of network advertising, stating that "extensive use of VCR's will have major negative effects on the size of TV audiences, which will eventually cause a decline in advertiser demand and the price the advertiser is willing to pay. Clearly, if the networks and stations take in less money from advertisers for their programs, there will be less available money to pay program suppliers for their costly product."

The presidents of the National Association of Theater Owners and Directors Guild of America, Richard H. O'Rear and Jud Taylor, respectively, stressed the possible negative impact of home taping on the workers they represent.

Gene Allen, vice president of the International Alliance of Theatrical Stage Employees put it this way: "Our members are out of work. The unemployment figures range from 40% to 60% ... [Meanwhile], profits in Japan by manufacturers of VCR's and blank tapes are soaring. We don't think it makes sense to export profits overseas at the expense of jobs at home. It's not fair. It's not right."

There was an almost point-by-point rebuttal before the subcommittee on Tuesday delivered by former FCC Chairman

Charles Ferris, now a senior partner in the Washington law firm of Mintz, Levin, Cohn, Ferris, Glovsky & Popeo. He appeared as chief spokesman for the Home Recording Rights Coalition, an association of VCR manufacturers, blank tape manufacturers, retailers, and retail and electronic trade associations. The coalition, which characterized the subject matter in a press announcement as "consumer rights versus studio greed," was formed shortly after last October's appeals court decision.

Producers are "crying wolf" and attempting to "smother in its cradle" the new home video technology, Ferris told the legislators. He compared the attitude of Valenti and others to an earlier era when producing interests "predicted that the advent of television would mean the end of movies, that television would spell the end of radio, or that cable television or over-the-air subscription television would destroy broadcast television.

"We should learn from the past, not be forced to repeat its mistakes. The Congress, the courts, and the FCC have spent the last decade removing ill-advised restrictions from other forms of communications that expand the public's access to creative products, such as pay cable and subscription TV. In this era of deregulation, it seems out of step to seek once again to interpose a governmental agency into a freely functioning marketplace, which is working, and will work, to compensate fairly all deserving parties," Ferris stated.

The coalition's position is in line with a bill introduced by Representative Stanford Parris (R-Va.) that would legalize home taping without imposing a royalty payment requirement, which Valenti estimated might average \$1 per blank videocassette and \$50 per videocassette recorder.

"We believe Congress should proceed to eliminate individual liability now," Ferris told the subcommittee, "since it is not an issue of controversy. If a royalty proposal is to receive attention, it must be thoroughly reviewed and debated separately. The need to remove the stigma of illegality from home taping should not be frustrated by this debate."

In effect, the former FCC chairman continued, "the Hollywood interests choose to hold the VCR-owning public hostage to their demands for a complicated, expensive, and totally unjustified royalty scheme. They concede that individual liability is senseless; indeed, their bill would also exempt individuals. But they demand this 'liberation' at a price."

Turning to Valenti's suppositions regarding television and broadcast advertising, Ferris argued that "VCR's have not in fact hurt the copyright holders' television markets but have actually helped increase their economic rewards." He maintained that most VCR usage is for "time shifting," playing television programs at a more desired time. Ferris believes time shifting, which he said accounts for about 80% of all VCR usage, "not only provides

compensation to the copyright holder but, in fact, increases the compensation that the market provides," through monitoring by ratings services.

Ferris discounted the impact of devices promoted for deletion of commercials, saying most of them don't work or aren't attractive to consumers. Countering the argument that VCR users build "libraries" of movies and other programming, Ferris cited one survey which found that 88% of the most recent recordings made by VCR owners involved recording over a previous recording.

A later witness, Eugene H. Hummel, chairman of the McCann-Erickson advertising agency, testified that he believes VCR usage increases the number of people actually watching commercials. "I do not believe that VCR will destroy free TV," he stated. Hummel told the panel he thinks the copyright owner had "already been compensated fairly for his labors" and is not entitled "to additional compensation when a home viewer records a TV program for his own use or his own convenience." He rejected the idea of imposing a royalty fee on blank tape or video recorders.

According to Ferris, VCR usage should increase usage of broadcast television programs by making it possible for viewers to record programs while away from home or watching a second channel. Children's programming, he said, might become more accessible by allowing families "to recover [a show] from the darkest recesses of the networks' schedules and move it to times when children are home from school or no longer asleep."

He said that the VCR might also "open up the graveyard portion of the broadcast spectrum to greater use. TV stations can broadcast programs in the early morning hours that can be taped through an electronic timer mechanism while the household is asleep and replayed during waking hours."

Representative Thomas Railsback (R-Ill.) asked Ferris if he could compare the potential harm caused by home taping to the audio (music) industry and that claimed for video entertainment, but Ferris "begged off," saying he was not an expert and was "unaware whether or not that industry has suffered financial harm."

Asked to respond to Valenti's argument that "audio is where video will be in five or six years," Ferris told Railsback there should be further study and the matter considered separately.

Representative Patricia Schroeder (D-Colo.) asked Ferris about possible adverse effects of home videotaping on the pay cable industry. He discounted claims that the taping had already begun to hurt pay cable services, maintaining that one measure of damage might be a drop-off in subscriber base, which has not occurred. "The [cable] marketplace can adjust," Ferris said.

In response to questioning from Edwards, Ferris also discounted the suggestion that much of the income generated by

videotape manufacturers goes to Japan (where all of the VCR's sold in the U.S. are made). "There are 25,000 [VCR] retailers in this country," said Ferris. "These are multinational companies with markets worldwide." The Japan aspect of the debate, he contended, "is not terribly relevant."

Following Ferris on Tuesday, the senior vice president of the Consumer Electronics Group of the Electronic Industries Association, Jack Wayman, described the movie industry as "triple or quadruple dippers in the economic pot." He said some of its member companies "may want to become further multiple dippers at the expense of the profit-squeezed consumer electronics industry."

Wayman chastised Hollywood for its late objection to the current sales approach taken by home video manufacturers.

"None of this was done in a vacuum or in a low-key fashion," he said. "Nor was it done without the full knowledge, and at times—in our opinion—the encouragement of the very same parties in the movie industry that eventually brought suit."

He noted that "no one else in the entire movie industry or among any of the other television and film production companies has been concerned enough to bring a suit but Universal and Walt Disney Productions. And Disney has dropped out of the subsequent suits against more than 40 VCR manufacturers, distributors, advertisers, and other interested parties."

Wayman said the VCR and videocassette industries currently contribute an estimated \$3 billion to the U.S. economy and reiterated Ferris's description of them as "the best friend(s) Hollywood ever had."

Wednesday's session was devoted to a discussion of the audio taping issue alone, with the president of the Recording Industry Association of America, Stanley M. Gortikov, speaking in favor of H.R. 5705.

Home taping, said Gortikov, "is costing our industry about \$1 billion in annual lost

sales ... in an industry whose total retail sales are \$3.6 billion." Gortikov told the subcommittee that the Edwards bill "can correct the imbalance that home taping creates between those who use music and exploit it on the one hand, and those who must create, perform and record it on the other."

Economist Alan Greenspan, chairman and president of Townsend-Greenspan Co. of New York, cited research indicating three-fourths of audio taping capacity is used to record music, and that 30% of this is used primarily to tape off television or radio, 30% is taping of borrowed records, and 40% involves making a copy or a new format for a record owned by the tapper.

Greenspan concluded from available data "that almost two-fifths of home taping was in lieu of the purchase of pre-recorded records or tapes last year. This represents approximately 28% of the total volume of record sales in 1981."

Other witnesses warned against possible negative effects of home taping on the radio industry, suggesting that a downturn in the record business could eventually lead to fewer artists and fewer recordings being available for airplay.

Composer/musician Quincy Jones told the congressmen that "if home taping had been popular 30 years ago, we in American music might not have been able to afford 'Porgy and Bess' or George Gershwin; Eubie Blake or 'I'm Just Wild About Harry,' Bing Crosby or Ray Charles or Ernest Tubb or Beverly Sills or Burt Bacharach or rock 'n' roll or the Mormon Tabernacle Choir." Warned Jones: "Take away their songs and their voices, and American music gets to sounding a lot like Otis Elevator Co. music."

The House is expected to hold additional hearings on the proposed legislation in June, following Senate committee hearings scheduled to begin this Wednesday (April 21) in Washington, on a bill proposed by Senator Charles Mathias (R-Md.), by the Senate Judiciary Committee.

Roberts to head CBS/Fox joint venture

Board members also named, three each from CBS and Fox, as directors of new company

Stephen Roberts, president of 20th Century-Fox Telecommunications Division, will be heading up the proposed CBS/Fox joint venture in cable and home video.

CBS and Fox last week announced the appointment of Roberts, 43, as president and chief executive officer. Named as well were the venture's board members—three each from CBS and Fox.

Serving as directors are Thomas H. Wyman, CBS president; Gene F. Jankowski, CBS/Broadcast Group president; Walter R. Yetnikoff, CBS/Records Group president; Alan J. Hirschfield, 20th Century-Fox chairman; Monroe M. Rifkin, Rifkin-Fox Communications

partner, and Norman Levy, 20th Century-Fox Entertainment vice chairman and president.

The appointments are to take effect "when the definitive agreement is executed." That is expected to occur early next month. Roberts last week explained that now it's "just the lawyers doing their thing."

Areas reporting to Roberts within the proposed venture include new cable activities, the CBS Cable cultural channel, home video and the CBS Studio Center production facility. Estimates of the worth of the venture's immediate assets are about \$300 million; auditors currently are working out the actual figure. The venture itself was first announced about two months ago (BROADCASTING, Feb. 22).

Roberts wouldn't be specific about the

new businesses in the works, saying only that "we obviously have some plans." However he did report that the company probably would start showing its hand "towards the latter part of this year," with "implementation early next year."

As for CBS Cable, where Dick Cox will continue as president, Roberts said, "I know of no plans" for a conversion from its current advertiser-supported status to a pay service.

On the home video side, the companies said that the "top priority tasks" are the merging of their businesses and the appointment of a unit president. Representing CBS's interests on home video matters will be Yetnikoff who "will collaborate closely" with Roberts.

A "primarily independent marketing force" will handle home video, according to Roberts, with support from CBS Records in areas such as warehousing and shipping. Both CBS and Fox plan to be independent suppliers of programming for home video to the venture.

The third aspect of the venture—CBS Studio Center—will be managed by a joint committee. Roberts said there should be "no substantial change in the current tenants."

Overall, Roberts characterized the CBS/Fox deal as "broad." He said a wide range of future CBS television programming plans (excluding those related to CBS-TV) would come under the venture, whether for direct broadcast satellite or other forms of transmission.

The venture, however, will be limited to software. While Monroe Rifkin will be serving on the board and providing his "know how," Roberts said, Rifkin's partnership with Fox for cable system ownership will not be part of the company.

The new CBS/Fox venture will be headquartered in New York, with other offices in Los Angeles and Farmington, Mich. Fox has its home video manufacturing plant in Farmington.

The Roberts appointment was well received by financial analysts following the field. David Londoner, with Wertheim & Co., for one, credited him with having been largely responsible for Fox's aggressiveness in the new media. Others cited his experience in the home video

field through Magnetic Video (now Fox Video) and in cable, particularly his efforts on behalf of Fox when the company, other movie makers and Getty tried to launch the ill-fated Premiere pay-cable service.

Roberts joined Fox in 1967 in the International Sales Division and has been president of Fox's Telecommunications Division since 1977. When Fox acquired Magnetic Video in 1979, he was named that company's chairman as well. Roberts also had served as president of Fox's International Theaters Division and president of 20th Century-Fox Licensing Corp. □

Reporters Committee assails FOI bill as 'unacceptable'

Hatch legislation limiting release of business, law information condemned; measure may go to committee this week

A proposal to significantly limit the kinds of information available to the public under the Freedom of Information Act could come before the Senate Judiciary Committee on Tuesday (April 20). Most media groups had not finished evaluating the latest version of the legislation last week, but the Reporters Committee for Freedom of the Press condemned the bill as "totally unacceptable" and changes made in it at the request of journalists "merely cosmetic."

Because media representatives other than the Reporters Committee have not yet commented on the latest version of the bill, its sponsor, Constitution Subcommittee Chairman Orrin G. Hatch (R-Utah) could withhold the bill from full committee consideration this week, according to a subcommittee spokesman. Hatch has been negotiating for several months with the National Association of Broadcasters, the Radio-Television News Directors Association, the Association of Newspaper Editors and the American Newspaper Publishers Association to try to achieve a bill they can support. He has warned those groups that without their support on a bill, the Senate will pass one that is far less to their liking.

Steve Nevas, First Amendment counsel to the NAB and chairman of the group working on the bill, praised Hatch for his efforts to accommodate concerns of the press, but withheld comment on the latest version of the measure, finalized Friday, April 9.

Hatch's proposal would replace a bill (S. 1730) passed last year by his subcommittee. It would permit government agencies to withhold from the public any information submitted confidentially by a business unless the party requesting the information could demonstrate that the public interest outweighs the business's proprietary interest in keeping the information secret.

The same standard would apply to the release of law enforcement information except that an automatic moratorium of five to eight years would be required before the release of any information relating to a particular case that has closed.

It is these new standards—for business and law enforcement information—that drew the heaviest fire from the Reporters Committee, which has monitored negotiations with Hatch but has not directly participated.

Hatch's bill "would create massive new secrecy in law enforcement, defense policy planning, consumer affairs, pollution and environmental threats, dangerous drugs, unsafe products and government legal settlements," said Jack Landau, chairman of the Reporters Committee, in a letter to Hatch sent last Tuesday.

Other provisions in Hatch's bill, however, drew tentative acceptance from media groups. They would permit agencies to charge higher fees for the processing of information released under FOIA requests and would set "more realistic" time limits on compliance to requests by agencies. □

HBO wins Peabody

Cable programmer is first nonbroadcast winner included in annual awards; Leonard and Kaye among individuals cited

For the first time a cable production has received a George Foster Peabody award. Home Box Office was one of 23 1981 Peabody award winners announced last week. HBO, along with *Ms. Magazine*, received the award for its production, *She's Nobody's Baby: American Women in the 20th Century*. The Peabodys are awarded by the University of Georgia's School of Journalism and Mass Communications for "meritorious public service."

Bill Leonard, former CBS News president, and actor Danny Kaye were two individuals awarded Peabodys—Leonard for his efforts at CBS and Kaye for his performance in two specials: *An Evening with Danny Kaye and the New York Philharmonic* (Zubin Mehta, music director), produced by the Lincoln Center for the Performing Arts, and *Skokie*, produced by Titus Productions for CBS.

All three commercial networks received Peabodys, but ABC was a two-time winner. One of the awards went to ABC News for: *Viewpoint, Nightline and America Held Hostage: The Secret Negotiations*. Special mention went to ABC anchor Ted Koppel. The Public Broadcasting Service, along with noncommercial WNET(TV) New York, also garnered an award.

Peabodys were given to the Canadian Broadcasting Corp., and the Societe Radio-Canada.

The complete list follows:

WJR(AM) Detroit □ *Newsfile: A Bankrupt Court*.
National Radio Theater, Chicago □ *The Odyssey of Homer*.
Canadian Broadcasting Corp. □ *Carl Sandburg at Con-*



Roberts

nemara.

Timothy and Susan Todd, Middlebury, Vt. □ *The Todd's Teddy Bears Picnic.*

WQDR(FM) Raleigh, N.C. □ *Our Forgotten Warriors: Vietnam Veterans Face the Challenges of the 80's.*

WLS-TV Chicago □ *Eyewitness News.*

Bill Leonard, CBS News □ In recognition of his outstanding role in developing the CBS News organization.

John Goldsmith, WDVM-TV Washington □ *Now That We've Got Your Interest.*

NBC and MTM Enterprises □ *Hill Street Blues.*

Nebraska Educational TV Network □ *The Private History of a Campaign That Failed.*

CBS-TV and Alan Landsburg Production □ *Bill.*

Danny Kaye □ *An Evening with Danny Kaye and the New York Philharmonic and Shokie.*

WNET(TV) New York and the Public Broadcasting Service □ *Dance in America: Nureyev and the Joffrey Ballet/In Tribute to Nijinsky.*

KJRH(TV) Tulsa, Okla. □ *Project: China.*

Home Box Office and Ms. Magazine □ *She's Nobody's Baby: American Women in the 20th Century.*

Societe Radio-Canada □ *The Lion and the Mouse.*

ABC and T.A.T. Communications □ *The Wave.*

WSMV(TV) Nashville □ Documentary series.

KATU(TV) Portland, Ore. □ Documentary series.

WGBH-TV Boston and Granada TV, London □ *The Red Army.*

A tale of two cities

Warner Amex finds smooth road wiring Pittsburgh, complete with Qube service; things are tougher in Dallas where the system is far behind schedule

As the crow flies, Pittsburgh is a little more than 1,000 miles from Dallas. But to the executives of Warner Amex Cable Communications, now in the middle of wiring both cities for cable, the distance must seem much greater than that.

In Dallas, the giant MSO has been beleaguered by an angry city council for

failing to meet construction deadlines for the downtown portion of the city.

In Pittsburgh, by contrast, Warner's construction is ahead of schedule and when it formally inaugurated its two-way Qube service last Tuesday, the mayor was prompted to declare Qube Day.

Warner's problems in Dallas came to a head two weeks ago (midway during the National Association of Broadcasters convention) when its deadline for wiring the city's central business district passed with only four of the 21 miles of underground construction completed. (It also managed to string seven-and-a-half miles of plant overhead.)

Claiming that the existing underground ducts it had hoped to use were unsuitable or badly in need of repair, Warner was able to persuade the Dallas Cable Television Board to adopt a revised construction schedule. According to Dallas public utilities head Tom James, the new schedule gives Warner until Sept. 30 to complete wiring where usable duct can be found. The cable company is also required, James said, to report to the city council by July 7 on how long it will take to build those areas where there are no usable ducts.

The chairman of the cable board presented the board-endorsed recommendation to the city council last Wednesday and the council took the opportunity to dress down Warner officials on hand for failing to keep their promises and keeping the council in the dark as to its problems.

The council will vote on the board's recommendation this week or next and could impose a fine or take steps to revoke the franchise if it decides not to adopt the recommendation. The latter action is considered unlikely, however.

"We don't have those problems," said Richard Emenecker, head of the cable office for the city of Pittsburgh. "We have

everyday nitty-gritty problems [with Warner], but we work them out. Overall, they are in compliance."

When top Warner executives and a group of hired celebrities went to Pittsburgh to celebrate Qube Day with Mayor Richard Caligiuri and other city officials, Emenecker was able to report that Warner met the first deadline by having 25% of the total plant built on Feb. 25. And, Emenecker added, he foresees no problem in Warner meeting its next two deadlines: 60% by Feb. 25, 1983, and 100% by Aug. 25, 1984.

If all goes well, Pittsburgh could become a showcase for the modern, big-city cable system. The system is the first operational 80-channel system in the country. (It should be noted, however, that only 62 channels are now activated and many of those will remain vacant until local programming efforts gear up.) With the launch of the Qube service, customers who pay an additional \$2 for the two-way capability can participate in Qube polls (more than 500 did the first evening) and chose from among a plethora of pay-per-view movies, including "Superman II" (which was discounted from \$4 to \$1 for Qube Day), "Mommie Dearest," "Body Heat" and "Only When I Laugh." □

Donahue-ABC deal

Network to use talk show host for interview segment on its new midnight news hour, scheduled to begin in October

Phil Donahue, host of the widely acclaimed and widely sold *Donahue* syndicated show, will be "a major contributor" to ABC-TV's new late-night news hour when the new series starts in October.

Donahue will interview "newsworthy guests" before a studio audience to provide approximately 15-minute segments on at least three and possibly all four nights that the series will appear each week. The series is scheduled from midnight to 1 a.m. NYT on Tuesday through Friday nights, with Monday nights omitted because of the likelihood of runovers from ABC's prime-time sports lineups (BROADCASTING, March 22).

The Donahue signing was announced Wednesday by Roone Arledge, president of ABC News, and Walter Bartlett, president of Multimedia Broadcasting, producer and syndicator of *Donahue*.

ABC said the contract extended for "several years" and gave ABC exclusive network news rights to Donahue's services, though spokesmen said they had no plans to use him except in the late-night series. The contract leaves him free to appear in entertainment shows elsewhere, but ABC sources said "that's not likely"—except that the syndicated show, currently in 217 markets, will continue.

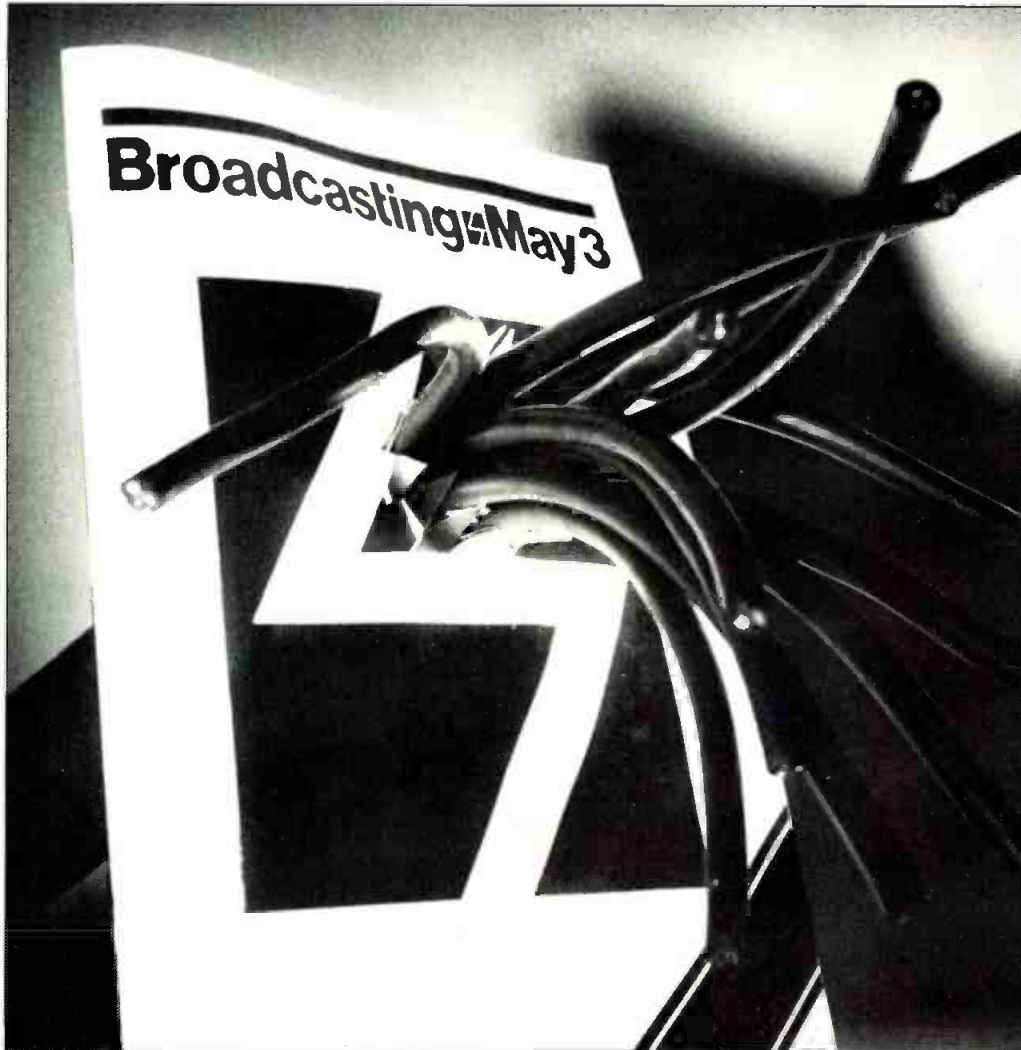
Donahue currently provides five-to-eight-minute inserts for NBC-TV's *Today*, but that contract expires May 7. □



Qubed again. Warner Amex Cable Communications turned on its two-way Qube service in Pittsburgh last Tuesday (April 13). Among the company and city officials on hand for the inauguration (l to r): John D. Lockton, president, Warner; Edward H. Campbell, president, Warner Cable Corp. of Pittsburgh (Warner's local subsidiary); Pittsburgh Mayor Richard S. Caligiuri, and Gustave M. Hauser, chairman and chief executive officer, Warner. Warner also provides Qube service in Columbus, Ohio; the suburbs of Cincinnati, and Dallas.

Broadcasting

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The entrepreneurial, managerial and operational weight of the wiring nation will shift westward two weeks from now for the 31st annual convention of the National Cable Television Association—and to be greeted by BROADCASTING's May 3 "State of the Industry" report on that booming segment of the Fifth Estate. (The stage will have been set in BROADCASTING's April 26 issue, a week from today, with its complete agenda, full listing of exhibitors and a "State of the Art" report on cable hardware issues and suppliers.)

Must reading on May 3: two special reports that will help cable and its

followers come up to speed on the latest developments affecting all segments of the industry. One will look at the wiring nation from the vantage of major MSO's. Another will present the most comprehensive look ever at the 60-plus programming services now populating (or soon to be) all those transponder channels overhead, and rapidly filling the nation's TV channels below.

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Innovations and improvements: NAB's equipment showcase

Half-inch and quarter-inch VTR's, electronic cinematography, bubble memories among highlights of gear on display in Dallas

Television and radio technology took its annual stride forward two weeks ago at the expansive exhibition of the National Association of Broadcasters convention. The proliferating recording cameras and their multiple, incompatible tape formats stole the show, but improvements and refinements in virtually every type of video and audio equipment were evident.

And the exhibition was a success not only as a showcase for the state of the art, but also as a marketplace. Perhaps because the show did not have to compete with the amusements of Las Vegas as it did the past two years, the traffic among the booths of more than 400 equipment manufacturers (spread out over 450,000 square feet on two floors of the Dallas Convention Center) was heavy and steady. And, more important, that traffic comprised a large portion of serious buyers.

Judging by the exhibitors' comments, the recession that is hobbling some of the nation's other industries is apparently not yet at the doors of the nation's broadcast stations and production houses. Several called the show the best in several years from a business standpoint and one even canceled its traditional post-NAB work hiatus to allow salesmen to follow up on contacts made at the convention.

Eight recording cameras, each combining camera and videocassette recorder into one compact, lightweight, easy-to-manage unit, were on the exhibit floor. RCA, Panasonic, Ikegami and Hitachi showed

cameras with the half-inch format developed by Matsushita and announced prior to last year's NAB show by Matsushita's subsidiary, Panasonic, and RCA. Sony demonstrated a production model of the Betacam (it had a nonworking prototype on hand last year) with its unique, half-inch format, incompatible with the Matsushita format. Adding another dimension, Fernseh, Ikegami and Hitachi showed recording camera prototypes with quarter-inch tape formats, incompatible with one another and the two half-inch formats.

From the start, the half-inch recording cameras have piqued the interest of broadcasters. The cameras' compactness and lightness permit one-man operation and promise to facilitate electronic news gathering. And the quality of the half-inch formats, which is better than that of the standard three-quarter-inch format and, according to some, close to that of the top-of-the-line one-inch formats, suggest uses for half-inch beyond ENG.

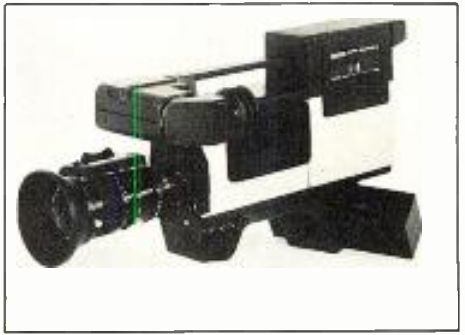
Today's typical ENG crew consists of two persons, one carrying the camera, the other carrying a three-quarter-inch videocassette recorder. The two pieces of equipment are tied together by a cable that restricts the mobility of the crew and, because the cable can pull out either camera or VCR, significantly reduces the reliability of the gear as a unit. By eliminating the "umbilical cord," broadcasters believe they will be more effective in covering the news.

That the half-inch Matsushita and Sony formats are superior to the three-quarter-inch format used extensively today, however, is what makes them appealing.

At a session of potential half-inch users held during the convention, ABC's Verne Pointer said the extraordinary quality of the formats suggests they could be used for nonnews applications. He mentioned shooting remotes for soap operas, and others suggested taping of commercials, documentaries or any other programing for which one-inch recording and editing would be too expensive.

What's holding many broadcasters back from investing in half-inch equipment at the moment is the existence of two incompatible standards. At the panel session the users stated emphatically the need for a single standard. In fact, Pointer and CBS's Bill Nicholls said that their networks would abstain from the purchase of any equipment until an industrywide standard is settled upon. Standardization is critical, they said, because it permits the exchange of tapes between the networks and their affiliated and owned-and-operated stations and among the networks, which often cooperate in news pools. They also noted that their crews count on being able to share equipment with other networks should their gear break down.

Any hope for a half-inch standard now resides with the Society of Motion Picture and Television Engineers. An SMPTE committee has been searching for some kind of industry consensus on a format. Although last week the group was able to issue a set of user requirements for recording cameras, the chances of its achieving its goal seem dim. RCA believes that with the wide support for the Matsushita format, a de facto standard already exists. "We won. It's over," said RCA's Robert Thompson after the user's session. "We are waiting



Take your pick. A proliferation of recording cameras and tape formats for the compact, one-piece items highlighted the equipment exhibition of the National Association of Broadcasters convention this year. The Panasonic Recam system's (left) half-inch Matsushita

format, is incompatible with the Sony Betacam system's (middle) half-inch format and both are incompatible with the quarter-inch format used in the prototype of the Fernseh (Bosch) recording camera, the KBF-1.

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A prominent audience-reaction testing corporation[®] reports that Madame registers a huge 64% more popular than the norm for series leads! In addition, viewers singled out three primary dimensions of “Madame’s Place”: **1.** funny and humorous **2.** risqué **3.** unique and imaginative!

*ASI, Los Angeles

Madame's Place

"Those cute station people are writing the most marvelous love-letters!"

"Most honestly funny thing I've seen in syndication in a long time, because it's properly executed." —Phil Oldham, VP Programming
Katz Television

"The most exciting and innovative half-hour developed for syndication in the last ten years! We intend to use it in access in both New York and Los Angeles." —James V. Marino, Executive VP
RKO General Television

"Madame is really amazing—she's funny, sexy and lovable. Madame's Place is bound to be a hit!" —Jack Matranga, President
KTXL, Sacramento

"Only show I've seen that has the potential to increase late-night viewing levels!"

—David Dodds, General Manager
WGAL-TV, Lancaster, Pa.

"Anyone who's met Madame knows Madame will play! What a comic actress!"

—John Chaffey, VP Programming
Malrite Broadcasting

"Hottest new show I've seen for next season! Paramount's experience in quality first-run production is evident on the screen—where it belongs!"

—Ted Baze, VP & General Manager
KGMC-TV, Oklahoma City

"I've been tested by professionals, honey, and I can make it any time—day or night! When you're hot, you're hot!"



Paramount Television Domestic Distribution

on Sony."

According to Neil Vander Dussen, president, Sony Broadcast Products, RCA may have a long wait. Although Sony is flexible, he said last week, it is not willing to give up what it views as the superior attributes of its format and adopt the Matsushita format solely for the sake of an industrywide standard. With proponents of each format aggressively marketing equipment, Vander Dussen conceded that "as time drags on, it becomes more difficult and costly to make the changes" a compromise standard would require.

The RCA Hawkeye recording camera is essentially the same unit shown last year. The RCA engineers have managed, however, to add some new features that should make it more appealing, including playback through the camera's viewfinder and a triaxial cable adaptor that allows remote operation.

RCA has taken the component approach in the marketing of its system. The Hawkeye recording camera (HCR-1) sells for \$49,000, but the camera (HC-1), which contains three newly developed half-inch tubes, can be purchased separately for \$35,000 and the VCR (HR-1) alone for just \$14,000. To enjoy the full benefits of the new format, the customers will have to buy two Matsushita-built studio playback/recorders (HR-2) at \$18,000 a crack and an edit controller (HE-1) for \$3,500.

RCA is the first company to have the recording camera and its accessories ready for delivery and it went to great lengths to impress that fact on its customers at the convention. Its booth contained 21 studio units and at least 10 complete recording cameras. Any order taken during the exhibition, promised RCA's Larry Chatman, will be filled by the end of the month.

The Panasonic Recam recording camera (B-100) goes for \$34,000 with three Saticon tubes, for \$42,000 with three Plumbicons. As with the Hawkeye, the camera (AK-100) and VCR (AU-100) elements can be purchased and used separately. The Panasonic studio playback recorder (AU-300) and edit controller (AU-A30) are essentially the same as their RCA counterparts and are comparably priced. Panasonic's Dan Weaver said the equipment is in production and expects that the first deliveries will be made in July.

Ikegami is getting in on the recording-camera action by configuring its existing HL-83 ENG camera to accept a Matsushita half-inch VCR. The HL-83 uses three two-thirds inch Plumbicon or Saticon tubes and weighs less than 10 pounds without lens. According to Ikegami's Craig Sloss, the HL-83, which is available now, costs around \$26,000. The clip-on half-inch VCR, which will not be available before October, will cost \$14,000, he said.

Hitachi was the fourth company at the NAB showing a recording camera incorporating the Matsushita technology, but, according to Bernie Munzelle, the company has yet to make a commitment to the format. It will put off a final decision on which system to market until a standard is

settled on, either by the SMPTE or the marketplace. Hitachi chose to couple the half-inch VCR at the show with another innovative product, the SK-1, a three-chip, solid-state camera, weighing less than seven and a half pounds and selling for less than \$20,000. The SK-1 should be ready for delivery in September or October, Munzelle said.

Sony was caught short last year by RCA and Panasonic announcements of recording cameras, but this year it was ready with a full line of gear built to its format. The Betacam, as its recording camera is called, is now available with two different camera elements. The one-tube Betacam sells for \$27,000, while the three-tube unit goes for \$47,000. The studio playback/recorder which contains a built-in time base corrector retails for \$18,000 and the VCR, which can be purchased separately and used with any ENG camera with the help of an adaptor, goes for \$15,000. Sony's Peter Lowten thought that a great advantage of the Sony system is its compatibility with existing Sony U-Matic three-quarter-inch gear that is pervasive in the broadcasting industry.

Although the quarter-inch recording cameras shown at the convention were generally smaller and lighter than their half-inch counterparts, few technical details were available on any of them and where they fit in among all the old and new tape formats—if anywhere—is unknown.

The Ikegami and Hitachi quarter-inch VCR's were coupled to the same cameras that were employed for the half-inch VCR's, the HL-83 and the SK-1, respectively. According to Hitachi's Munzelle, the Hitachi quarter-inch VCR was developed in cooperation with Japan's Nippon Television Network, and Hitachi is supplying the network with working units, dubbed the CV-One, which weigh less than 17 pounds.

The Hitachi quarter-inch cassette provides only eight minutes of recording time, good for spot news and not much else. Ikegami was using the quarter-inch format developed by Funai and marketed in a consumer incarnation by Technicolor.

Even lighter than the Hitachi's CV-One was Fernseh's quarter-inch recording camera, the KBF-1. The unit weighs just 15 pounds, including lens and battery pack. Each of the cassettes, which are one-third the size of a Beta cassette and one-fifth that of a VHS cassette, will record for 20 minutes, and the batteries contain enough power to record three cassettes. The camera, which can be separated from the VCR, employs three half-inch tubes.

Of the three, Ikegami was the only one conducting actual demonstration of the quarter-inch format at its booths; the others were merely displaying the gear.

Although attention was focused on the new tape formats, the exhibition was witness to some important new one-inch developments from Ampex, Sony and Fernseh, which markets Bosch products in the U.S. Ampex and Sony introduced smaller, lighter machines and Fernseh showed a new, portable, 20-pound VTR and a programmable tape deck that can han-

The one-inch VTR's



Sony's BVH-2000



TT-8000



Ampex's VPR-80

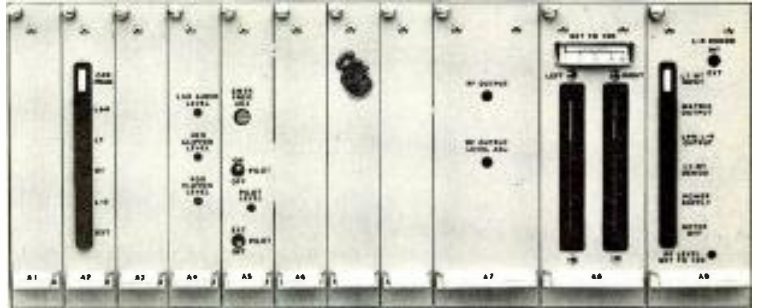
dle 32 one-inch cassettes.

The new compact Ampex VPR-80, which costs \$34,900 (as compared with \$55,000 for the company's top-of-the-line VPR-2B), incorporates Ampex's Automatic Scan Tracking system that permits playback at all speeds from stop to one-and-a-half times normal. It is also equipped with an edit controller and can interface with an array of Ampex VTR accessories, including the TBC-2B time base corrector, TRE-2 editing system, the ACE editing system and the SMC-100 slow motion controller.

The Sony BVH-2000 takes over the top

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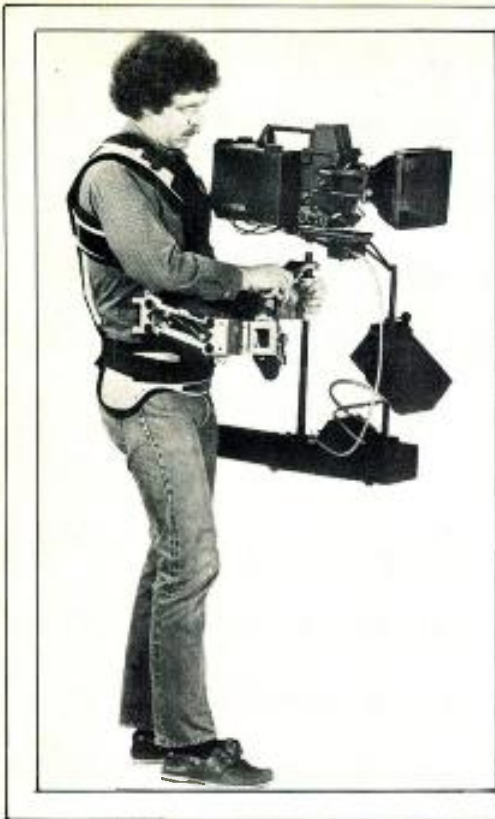


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Film surrogates. Capitalizing on the increasing interest among cinematographers in the exploding video technology, Panavision and Ikegami showed off their versions of electronic cinema cameras at the NAB. Each camera combines video technology with the operational flexibility inherent in 35 mm film cameras. The Ikegami EC-35 (at left, mounted on top of the Steadicam), for instance, accommodates neutral density filters. The Panacam (above) developed jointly by Panavision and CEI, a video camera maker, can make use of Panavision's broad line of prime and zoom lens.

spot in that company's lineup of recorders, replacing the BVH-1100. The new one-inch machine offers two-hour playback and record capability, a built-in time base corrector and is designed for maximum flexibility. Customers can choose from three types of control panels and a host of accessories. The most noticeable differences between the BVH-2000 and its predecessor are size and weight. The unit can almost fit into a two-foot cube and weighs 155 pounds. (The BVH-1100 tipped the scales at 268 pounds.)

The Fernseh BCN-21 is a one-inch VTR that can be slung on the shoulder and taken out into the field as if it were a three-quarter inch ENG VCR. According to Fernseh, the reel-to-reel unit is "shockproof, dust resistant and water protected" and includes editing capability and a search mode. The audio portion features a limiter and input mixing. The \$42,000 machine should be ready for delivery in early 1983, according to Fernseh's David Sargent.

Fernseh's high-budget item was the BCN-100, a computer-controlled multi-cassette deck that records, edits and plays up to 32 20-minute one-inch cassettes. The machine is available with two type B format tape decks for \$250,000 or three for \$310,000, Sargent said. All three decks can be used for duplication, editing or multiple-tape mastering. Because its operation can be programmed, the machine is capable of up to 16 continuous hours of automatic on-air playback or recording. As demonstrated at the convention, the machine can jump from one cassette to another in just a few seconds.

Two other VTR makers showed refinements to their one-inch Type C machines. 3M said its new TT-8000, which is built by NEC, is "a vastly improved one-

inch...recorder." Not only is the signal performance better than 3M's previous one-inch entries, but it offers several options including program time expansion and contraction, enhanced editing capability and color playback without the need for a time base corrector. Hitachi showed the HR-210, essentially last year's HR-200B with a door covering the tape deck and additional controls on the front panel.

The most revolutionary new product may have been the IVC-1 component recorder, developed by International Video Corp. and Cezar International, two companies that are in the process of merging. The companies took a different tack in the design of their machine. Instead of recording a composite television signal as existing Type-B and Type-C one-inch machines do, the IVC-1 records the red, green and blue components as they come out of the camera on three distinct tracks. The component recording gives the VTR operator some of the same control over color quality that the cameraman has. "The ability to do computer-controlled scene-by-scene color correction ultimately fulfills the long recognized necessity of laboratory treatment of visual imagery," according to product literature. The companies are offering optional NTSC, PAL and SECAM encoders for those who want the flexibility of the component recording with a composite output. The IVC-1, which uses standard one-inch tape and sells for \$29,500, should be available this July.

This year's digital video magic was supplied by MCI/Quantel. In its suite at the Loews Anatole hotel, the company demonstrated Mirage, a digital effects machine it's billing as "the ultimate illusion." In addition to performing the now standard

zooms, tumbles, spins and flips, the machine can rotate a picture on any axis with perspective or mold the picture into such three-dimensional geometric shapes as cylinders and cubes. It can then rotate the shape with perspective or make portions of it transparent for a look inside. Mirage can also simulate page turns; the back of the page is shown as well as the front. And it can swirl pictures into a whirlpool, with the outer elements turning faster than the inner.

Although the machine shown in Dallas was a prototype, MCI/Quantel said it hopes to deliver the first of the \$300,000 machines in the first quarter on 1983. "Creative work stations" that will allow effects to be programmed without tying up the main machine will be available for an additional \$150,000 each.

The Mirage, the Ampex ADO and other highly sophisticated effects machines contain more effects than most broadcasters need and cost more than most will ever be willing to pay. Consequently, NEC America came to NAB with new low-end effects gear for broadcasters who want a basic assortment of effects at a reasonable price.

Priced at just \$63,000, the NEC E-Flex system is an improvement of the company's previously introduced DME unit. It provides new options for on-line news, sports, features and documentaries and for post-production work. Among the new capabilities is a "trajectory system" that programs non-linear curved paths of movement from one screen location to another. E-Flex's border and background generators "create fully dynamic borders around compressed images and track through any movement, including flips and spins."

One of the system's unique features is a bubble memory system, which sells for an additional \$4,900. The tiny memory, which was passed around among reporters at the NEC press conference, can be used to store indefinitely standard opens, closes, transitions and complete sequences.

There was, of course, an array of new cameras on the exhibit floor, covering every application and the entire price range. Central Dynamics, which markets Philips products domestically, showcased the Philips LDK-6, an automatic set-up camera designed in cooperation with ABC. Each LDK-6 contains its own computer brain, giving a multiple camera system considerable flexibility. The camera is available with other 30-mm or 25-mm tubes.

Fernseh introduced the new Bosch KCI-90 automatic studio camera. By employing a one-inch diode-gun tube for the green channel and two two-thirds inch tubes for the red and blue, the camera, Fernseh claims, achieves the optimum balance of sensitivity, lag and noise performance. The central control unit can handle eight cameras simultaneously and set up 21 different camera parameters.

Ikegami showed some advances in its automatic set-up camera. The HK-322's use of a prism optical system and 30 mm

tubes results in "very high sensitivity and resolution with minimal lag." The camera is capable also of generating eight special effects that are stored in a computer memory and retrieved on command. The central control unit permits the setup and operation of up to 24 HK-322's simultaneously.

The Ikegami EC-35 electronic-cinema camera was being marketed at the NAB by Camera Mart (in the East) and Cinema Products (West). The market for such a camera, which combines video technology with operational features familiar to film makers, was being crowded at the convention by Panavision, which has developed with CEI over the past two years, another electronic cinema camera. According to Panavision, the Panacam is similar operationally to the Panaflex 35 mm film camera, "familiar to all cinematographers." And, it said, the Panacam can be used with all of Panavision's prime and fixed lenses. (Panavision, a division of Warner Communications, announced at the convention that it has purchased all of CEI's stock.)

Numerous low- and medium-priced ENG cameras were introduced at the show. Ikegami's ITC-730, designed for "cost-conscious TV stations, cable operators and industrial users," is priced under \$10,000. For an additional \$3,000, the same class of user can pick up the new Sharp XC-800, which features new Saticon II tubes that reduce highlight sticking. JVC replaced the KY-2700 with the KY-2700A. The new camera generates 600 lines of horizontal resolution and has improved overall frequency response.

Harris made its first play for the broadcast ENG market with its solid black TK-90. Weighing less than 14 pounds on the shoulder and selling for \$32,500, the camera uses three half-inch diode-gun Plumbicon tubes and boasts a signal-to-noise ratio of 57 db. Harris's Ron Frillman said that when a half-inch standard is settled upon, the TK-90 can be retrofitted to carry a half-inch VCR. RCA, which has discontinued its high-priced TK-86 ENG camera, made a play for the low-end market with the TK-710. It comes complete for \$13,000.

On the radio side of the marketplace, it seemed to be a year of "new and improved." One observer suggested that the industry may have reached the "toothpaste limits" in equipment technology, where the "state of the art exceeds the state of the need."

Nevertheless some innovations in radio equipment were evident. Harris's new line of solid-state AM transmitters known as the SX series, drew a lot of attention. Three versions were featured—1 kw, 2.5 kw and 5 kw models. Harris claimed that with improvements in the circuitry design, transistor technology and pulse duration modulation, the transmitters could save the broadcaster "up to 45%" on electrical power expenses. The company also claims that the new models have an "overall 75% A/C input to RF output efficiency." A feature that impressed some visitors to the Harris exhibit was the microprocessor-



Fernseh-Bosch's BCN-100

control capability of the new transmitters which automatically identifies on-line failures throughout the system. Harris officials point out that that capability aids the operator in troubleshooting equipment but is not a substitute for test equipment. The 5 kw model is priced at \$39,900 and the 2.5 kw and 1 kw models are priced at \$19,000 and \$14,900, respectively.

Singer Broadcast Products also introduced a new 1 kw AM transmitter, priced at about \$15,000. It is solid-state up to the RF power amplifier and modulator stages where pairs of 4-400AX tubes are employed. Singer also introduced a new 25 kw FM transmitter in which the basic RF portion is similar to early models but with improved control circuitry which allows for full overload protection. The 25 kw version is priced at about \$40,000.

McMartin introduced two new FM transmitters, a 30 kw model and 300 w model, the latter designed primarily for the international market. The 30 kw transmitter, priced at about \$50,000, features a self-contained power supply and an optional diagnostic center for monitoring FM noise modulation and carrier frequency. The 300 w transmitter, priced at about \$12,000, is completely solid-state and can change frequencies (as European stations often do) without the necessity of returning the transmitter.

Several companies introduced automation equipment for receiving satellite-fed programing. Broadcast Electronics displayed its new Sat-16 satellite program controller (\$23,000 and up) which allows for the automatic insertion of local commercials and station identification announcements in pre-programmed services received from satellites. The Sat-16 system interfaces with the satellite program service, which emits cue signals at the discretion of the programmer.

Microdyne was promoting its new MAPS II and antenna drive unit as a "complete turnkey operation" for satellite radio programing. It is priced at \$21,500, and comprises two microprocessor-controlled subsystems—a rack mounted data processor/control unit and a keyboard/display unit.

Cetec introduced its model 7000LS

satellite program automation system, a compact version of the System 7000. The smaller version is priced at \$19,700. Cetec says that the GLS system "gives the station up to seven days unattended walk-away time," and features a micro-processor-controlled, random access multicart system. It has up to seven random-selectable audio sources and a computer and speaks "broadcast English" so there is no need to learn function or program codes.

In the audio processing area a number of new products were being promoted.

Lexicon introduced a new digital reverb unit called the 224-X which costs \$12,000. The new unit is an enhanced version of the earlier model 224 but with a full 15 khz of bandwidth (expanded from 8 khz) which can be narrowed to as little as 170 khz. The new version also has a paging system so that sound effects can be created, stored and recalled at the push of a button. Lexicon also introduced its model 97 "Super Prime Time" digital delay-effect unit, which starts at \$2,950. It has eight built-in effects that can be stored and recalled, including flanging, resonant flanging, doubling, tripling, chorusing, and slap, short and long echoing, all of which can be produced on a cassette tape. The model 97 can produce a full one-and-a-half-second delay at a full 20 khz bandwidth.

Aphex Systems introduced a sound processing device (Aphex II) for restoring "realness" which is lost in the production or transmission processes. In essence, the Aphex II replaces minute "cycle acoustic" cue signals by highpassing a signal, feeding it into a harmonic generator and then back into the program. The price is \$2,950.

Audio & Design displayed its new F-601 Super Dynamic Limiter, designed for satellite links, radio and television transmitters and digital recorders. The new limiter has a dynamic range of over 100 db which compares to the typical 60 db dynamic range of most limiters on the market today, said an Audio & Design spokesman. The monaural version is priced at \$990 and the dual-mono/stereo version costs \$1,490.

Orban introduced its new gated compressor/limiter/de-esser (the Orban 224A) which performs all three functions simultaneously or in any desired combination. The monaural version costs \$569 and the stereo version is priced at \$899. The company suggests that the 224A can be used in recording and broadcast production studios, ahead of studio/transmitter links (STL's), in sound reinforcement, video production and "sweetening," or for preparing cassette duplicating masters.

Deltamod Corp., Berkeley, Calif., which exhibited for the first time at an NAB this year, featured its CNR-6, an automatically controlled, multichannel Dolby noise reduction system primarily for cart machines, but also with application with videotape recorders and ENG links. The CNR-6 offers sum-and-difference matrixing for full mono-stereo compatibility, a concern of AM broadcasters on the verge of upgrading to stereo. □



Julie Barnathan and the no-frills approach to broadcast engineering

The president of ABC Broadcast Operations and Engineering—and recipient of the National Association of Broadcasters' engineering achievement award—has created a place for himself in the Fifth Estate sun by insisting on keeping it simple. Not for him the chase after making the most of what might be; his energies are directed at making the most of what is—as described in this “At Large” interview with BROADCASTING editors, conducted during the closing hours of the NAB convention in Dallas two weeks ago.

Your background is certainly atypical of the engineering field. How did you get from there to here?

If you were to say it in one line: There was a need for someone like myself, and therefore I got the job.

By background I'm a statistician—research, audience measurements. When I first came to ABC in 1954 I was a supervisor of ratings, and I worked with audience measurements. We didn't have much rating power, but we didn't have any ratings. In 1959 I became vice president of research and ratings. I was a young kid at the time.

But being in research, being a mathematician, you become very analytical. I found it was easy for me to analyze where our strengths were, where our weaknesses were.

And, of course, in 1959, our biggest problem was that we

didn't have stations—we didn't have distribution. We *were* getting programs—we had the westerns, we had the detective shows, we were getting advertisers, we even had Procter & Gamble. The markets we had were high-band stations or they were not located in the city. It really was a patch-quilt setup. We had just gone into daytime, we hadn't gone into news, and we weren't on in the early morning and we weren't late night.

Well, what I did—because of my background in research—was to analyze the two-station markets, to find out where each of their weaknesses were, and help them counterprogram so that both of them came out well. My job wasn't to get 100%, it was to get 50%—to get 50% from my other show.

So that's what we did. And after they saw that I knew what I was doing, they used to call me up and say, “O.K., what do you



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think I ought to do and where?" So I became the doctor in getting clearances. In certain cases, I found out where it was really detrimental to be a CBS or an NBC station, because we really were better for them, particularly in areas where there was heavy overlap—such as Columbus, Ga., where NBC had so many stations around, including Albany, Ga., right next to it, when they could be ABC for a whole area. By that time, area ratings came about. The biggest coup I had was getting the Taft stations.

You were in station relations by then?

Yeah. I complained that the reason we weren't getting anywhere was that we didn't have an affiliate relations department. We had a sales service department which got the clearances, and the station relation guys held the hands of the stations. I felt the distribution should be together, it shouldn't be part of sales. What would happen was that the clearance guys would scream at the station, the station would go back and tell the affiliate relations guy and the affiliate relations guy would go back and scream at the clearance guy. I said: "They ought to be together." They said: "Fine, go do it."

And so that's what I did. I made the first stations relations department in which they were both together; every state affiliate relations guy was judged by how many clearances he got, how much distribution he got. It's really the name of the game.

And the next thing I knew we were doing very well. But our owned and operated stations weren't doing very well, and I used to say to the president: "Listen, you keep looking for the bluebird of happiness to find 40,000 homes." Well, one rating point in New York is 50,000 homes; if you can do better in New York by one rating point, you'd be that much better off. That's where your problems are. So they made me head of the owned TV stations. I'd just about gotten settled when they fired the president, who at that time was Oliver Treyz, and they asked me to come back and be general manager of the TV network, and I did.

Back then we were basically a film network, because of the lack of distribution. But as stations came on, we became a live network. Then we hired Jim Hagerty and Elmer Lower and we began to make our commitment in news. We went with the sports network which then became part of ABC, with Ed Scherick, and later with Roone Arledge, and we made a heavy commitment for sports. Then we made a heavy commitment in daytime.

So there we were, we were getting into more and more live and tape programing, yet we did not have the facilities and did not spend the money that was necessary for it. Then, of course, along comes color. By December 1964, when I was general manager, all three networks were even. The TV editor of the *New York Times*, Jack Gould, wrote an article saying that all three networks were tied and that NBC would be number one next year. And he was quoting Paul Klein, who said NBC was going to be number one because they were in color, and that color homes view more often, and that the growth in viewing was going to be in color and we were all going to watch NBC. When I was asked about that I said, "Yeah, it's true." So both CBS and ourselves decided that they were not going to have that advantage, and that we, too, were going to go to color.

We had had a terrible situation with our operations group. They had all kinds of problems, all kinds of errors, and they had hired a McKinsey to come in and do a study. And they asked how we could minimize errors. Well, they found that the organization wasn't oriented toward broadcasting, it was oriented toward trying to reinvent the wheel. To come up with laser cameras, for example. We didn't even have a transistorized camera and here we were looking at laser cameras. So the net of it was that the organization wasn't operationally oriented.

They looked around on the outside and they didn't find anybody, and then, lo and behold, I was asked to go in here and start it. And I said, "Well, I'm not an engineer—why me?" They said, "Well, you know what's needed." The truth of the matter was yes, that's what the problem was. The person at the top has to know what's needed.

And that's basically what I did. It was going to be for two years, I was told. Now it's 17 years later.

But it has proved to be an incredible challenge. Where the U.S. was my beat, now the world is my beat. I've participated now in

six Olympics. I have friends around the world, people that I find very interesting. That's probably the best thing about it; you get to know and meet more and more people. Just like when I got into the station field, I got to know what the United States was, now I know what the world is all about.

And I also find that this area has less politics. You know me, I'm a person who speaks my mind. I tell it like it is, or at least the way I see it. I'm not afraid to tell the emperor that he has no clothes. Of course, I may not be rich, but I believe I can get another job. So I'm not worried about covering myself and being afraid or always looking over my shoulder.

And that's how I got into starting this thing. We had to go to color, we had to build facilities, we had to build a news department and we had to build a sports department. It meant a tremendous amount of recruiting of people, acquiring of equipment—about \$100 million for color, which at that time was a lot of money, a tremendous amount of money. Going right from tubes to color; that was a monumental undertaking.

When you started out at ABC you were in an area of paucity; you really didn't have very much. And now we're sitting on the edge of enormity, in the sense that we just have so much. I mean, you have so many options now, with all of the new technology. What's the difference in your job now?

Well, the difference in the job is that it's a much larger organization and it needs the continual direction as to where we are going, with the kinds of commitments that we have in terms of size. We have to *evolve* into the future; it's very costly to do like we did with the color—not doing anything for 10 years and then suddenly doing it all. It's like what we did with ENG; we didn't evolve into it, we jumped into it. That isn't the best way to do things; the best thing is to continue to evolve, by buying a little here, then buying a little more—add on and keep adding and updating as you go, convincing manufacturers to build on the basis of not forgetting the guy you were with last year—that he also takes care of you in terms of either modifications or proposals.

When you're talking about a piece of equipment you're trying to get your life out of it, without being obsoleted by big technology as it goes. You've seen what's happened to switchers. Used to be you bought one switcher for 20 years. Now every year they come out with more things and more devices, some of which are not compatible.

Let me put it this way. You're not obliged to have the latest, but you're obliged to have "the look on the air." You know what a soft wipe is? It's the ability to have a soft transition, a picture with a soft edge. So that when you do a dream sequence, all right, it isn't round. Well, would you believe that switchers that are more than seven years old could not do that? Now all of a sudden, your competitor is doing a daytime show and he comes up with a dream sequence, and there's the soft edge. And you have that harsh edge. And the producer says, "Listen, I want to be able to do that." And you say, "I'm sorry, I can't do that." And he says, "What do you mean, you can't do it? They can do it across the street."

We have a fundamental philosophy. Our job is to meet the needs of our customers. We treat ourselves as a service organization, and our job there is not to invent the wheel or to put our name up on a plaque for being the first to do something. If it doesn't give us a better look on the air, if it doesn't increase our reliability, if it doesn't increase our efficiency, we're just not going to do it. If it doesn't do one of those things, we're not going to do it. And that's basically been our philosophy right from the beginning. And when we have been pushed into doing something other than that, it hasn't worked.

Somebody says to me, "I've got a digital tape recorder." I say, "So what? What does it do for you?" The guy says, "It gives me better sound," then I say OK. But just to say that it is a different form, that's not going to cut it.

Speaking of obsolescence, what about these new half-inch cameras, the new tape formats, VHS and Sony. Are they going to make obsolete all that three-quarter-inch machinery you just bought for Washington?

No, I don't think it will obsolete it. But I believe that if it is suc-

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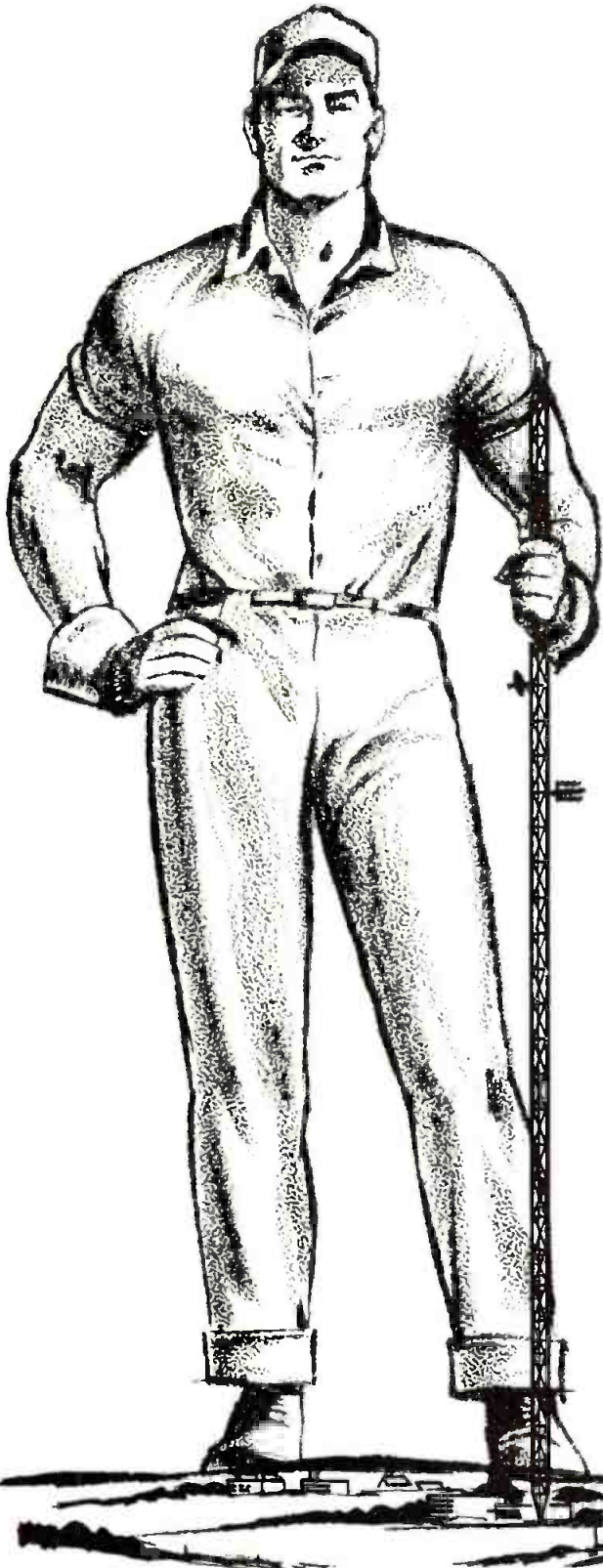
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cessful, within a short period of time—within four or five years—it will replace it all. I don't have to throw away everything that's three-quarter, any more than I had to when it's from one inch to two inch or two inch to one inch. You can evolve into it.

Well, it does meet one of your criteria; it does give you a better picture.

It may give you a better picture. It also may give you less weight. The reason we wanted it was because we can pay for the camera in less than a year in the shipping costs.

You must realize that most of our network crews are not standing in one place like the stations are; our crews are traveling all the time. They're in the air, they're really on the go. Our crews in Dallas, our crews in Miami—they're probably not in Dallas or Miami, they're just based there. It's funny, I was talking to the Fernseh people about ENG, and they said, "Maybe we'll just follow your crew around since it's based in Frankfurt." And I said, "No, no, they're based in Frankfurt. You may find them in Johannesburg."

And the biggest costs we have are shipping costs. Now you take the size of the three-quarter-inch equipment, and you take that and put in the shipping cases, and then they'll ship it to each place, and then take it out and put it together, as compared to these smaller tapes, smaller this, smaller that—you pay for that camera in no time.

Can you give us a ballpark figure, a yearly figure of what you spend to ship?

Shipping? Per unit in the field? I'd say over \$20,000. Easy. Not only that, but tips—whether they give them or not I don't know but they sure tell us they give them tips.

So weight means more than just what it weighs on the shoulder.

Absolutely. It's the flexibility, it's the ability to do things. Yes.

Well, let me say that there are not two standards; there are two manufacturers who are in on the battle of the Betamax versus the VHS. The problem has been going on between the half-inch formats in the home, but it's not so bad there because people don't do too much interchanging. We, of course, can't live with that. We didn't want it with the one inch, and we pushed very hard to get a standard on one inch, and we're going to push very hard to get a standard on half-inch. We have said we're not going to buy anything until there's a standard. Now it may be a *de facto* standard, by everybody buying one and not the other.

When you say "we," is that an SMPTE course?

"We" is ABC. ABC is not going to buy them. I can't speak for anybody else, but we indicated to the manufacturers we're not going to buy any.

First of all, we have never had it in our hands, so we really don't know if it is better or not. They say it's better, but believe me, we've seen some of these things that are "better." But until you get them into your hands and rough them up, put them through shake tests, put them in the spaghetti factory, turn them around, make repeat dubbings, you really don't know. You're looking at first generation tapes. We don't know how he's lit it. We see a picture, but we don't know whether that was with 50 foot candles or 200 foot candles. So until we're able to get our hands on one—which they will not give us because of the problem of copying—we can't do anything with them. So they're going to give us one now. Hopefully.

Secondly, they have not even decided on the formats they're going to use.

And then when you look around, you see the quarter-inch. Now, when you look at the quarter-inch and you see what *that* can mean in terms of really coming down in size, you start to say, "hold off." Maybe we'll just go from three-quarter right to quarter-inch, so let's go explore that aspect of it. I mean, that aspect is very, very intriguing.

Did you talk to Bosch about the new quarter-inch machinery?

Yes. We're going to work with them.

You know, everybody keeps looking at ENG, and people say

the reason that you want one piece is so that you can get rid of a person, and I say, "Well, that's not really the most important area." The reason you want one piece is because it's much more reliable. You don't have to have an umbilical cord—a person can be by himself in a crowd, and he doesn't have to have anything hanging on and going along which slows him down. Also, the cable connectors are the weakest links, and the tape drum of the three-quarter machine is all mechanical; it's very cumbersome.

It doesn't mean that you can go and do a thing like this with one person. You have to have audio. You've got to have microwave. You've got to have lighting. You have to have the truck parked, you know—two people can do a lot more.

Do you look at this with any hope of using it for teleproduction beyond ENG?

Well, it depends on the quality you come out with. But you see, they're contrary to each other; they're at cross purposes. And this is what I'm concerned about. I'm concerned that they may want to look at such great quality that they forget that we're in the news business, and that our objective is to get as good as the three-quarter is. As good as, I said—not better. That's my criteria.

That may not be the criteria of most other people, but I say if it's as good as, and it's smaller, I'll go for it.

One of the manufacturers is suggesting that it would be ideal for going remote for soap operas and commercials.

Well, we do that now. The current two-thirds-inch cameras that were shown at the NAB—the Sony 330, the Ikegami 79-D—they're very, very fine cameras.

What are you loaded up with?

Three companies provide us with all our cameras. Ikegami provides us with our ENG cameras everywhere except in Europe where we have RCA. Our studio cameras are all Ikegami and our field cameras are Philips.

Did you have any input into what the Philips LDK-6 studio camera looks like?

Yes. We had more than just some input, we had a lot of input into it. It was a camera that was basically designed to meet our future needs.

Do you do a lot of that, working with manufacturers?

Yes. Even in many cases where we don't buy, for example—the RCA TK-76, we had a lot to do with its design. Manufacturers come to us because we really don't have any manufacturing arm. So they don't have the concern of us taking it back to a parent company that is going to go into business to compete with them.

Is ABC's advance into other technologies going to put a technological demand on you?

It already has. We're in all the various things that are being worked on—particularly in the new areas, things like addressability and the satellite area.

What do you want to address?

We want to address a television set.

So you're getting into cable equipment?

Yes.

Are you up to speed on it?

Yes.

And is there addressability?

It's working. At least ABC is working on it.

Are you going to get there before the cable industry does?

I don't know. We're going to try to get there at the same time.

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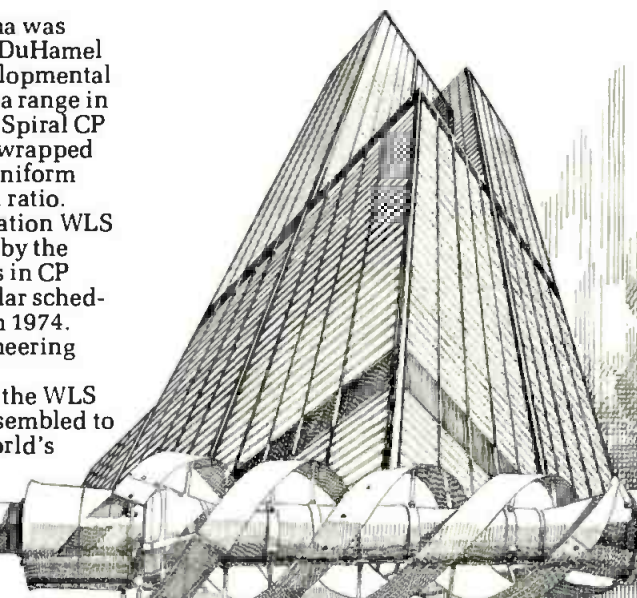
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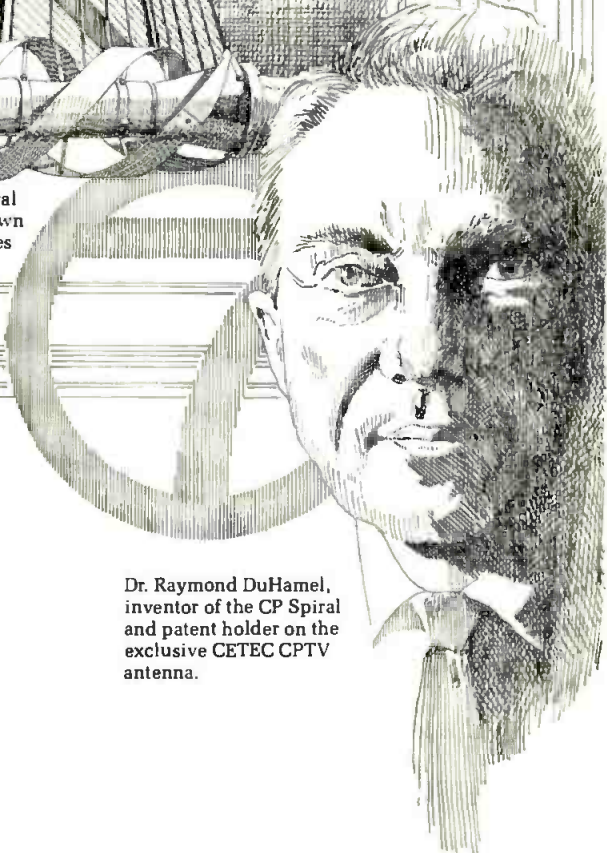
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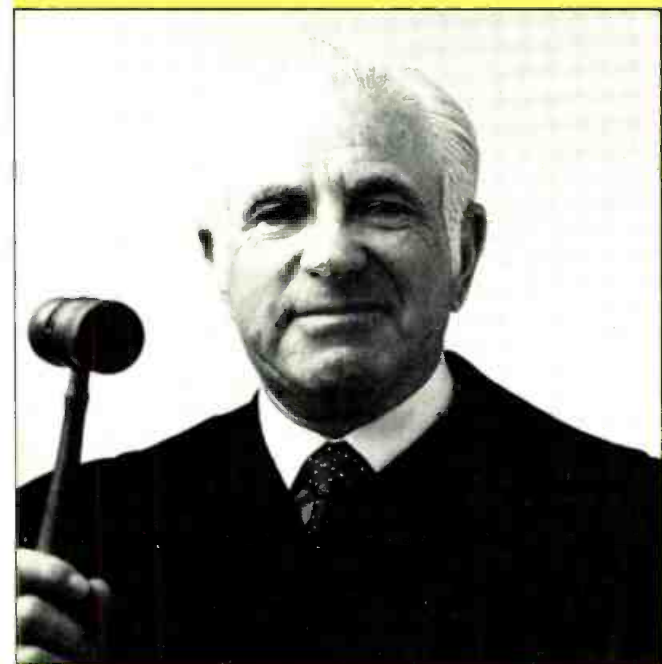
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Team!

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We're working for the cable industry, in doing this; we're not working this for ABC television itself.

Then are you sanguine about the possibility of there being addressability in the next two or three years?

No question about it. This is the most critical issue in that whole area. I think the whole thing will fall apart if they don't get addressability. I think cable has to have it.

You're aware of the churn problem that cable and pay TV has—the turnover problem. Everybody says, "Well, people are moving." I say: "They're not moving, there isn't something to keep them excited." And if there is something that will keep them excited like, you know, there's a picture coming or there's a fight coming or there's an opera coming or something. Something to make them keep it for one more month.

That's a programing question, isn't it?

Yes, it is. The biggest thing that the cable industry needs is to get subs. It's a whole different mentality than in television, you know. When we're asked how we can get more people, larger audiences, we say, "well, we can do it better than they do." But they're not interested in that. They're saying, "what's going to get me another subscriber?" You may have a service that may not be very popular, but if it can get them more subscribers, he's very much interested in you. That's why you see this health channel and this weather channel. Maybe there are enough hypochondriacs out there who would like to listen to health all day, so what happens? Maybe they'll get some subscribers with it. That's really the name of the game.

Are you bullish about cable?

Yes, I'm bullish about cable.

Are you being pushed into it?

Let me put it this way. I think it's going to have a tough time in the big cities, maintaining it. The cost is incredible. The cost to wire a big city is incredible. Even with lasers—it's just expensive; everything has got to be in the ground. I mean, it's not cheap to wire a city.

We're sitting here today with interest at 15% to 20%. How do you turn that around? How do you get it back? It's so very difficult. It's great if you've got a tax shelter—you know, you're going to buy a tax shelter, Uncle Sam is going to pay half. But cable ownership is a tough row to hoe.

We were all treated to Warner's problems here in Dallas, when they've had to ask for an extension on construction.

Tremendous. Try New York City, try Queens. Everybody's pushing for it—but do you know what it's going to cost you to get across the street? Do you know what it costs now? The street is loaded with all kinds of services; you can't touch anything.

What does it cost you to get across the street?

Over \$100,000. Just to cross a street with a conduit. Columbus Avenue. A skip from my studio across the street and it costs me over \$100,000. Just a hole so they can push cable through.

As a broadcaster, doesn't direct broadcast satellite make a lot more sense for delivering signals?

It's the chicken and egg thing again; it's like the problem with UHF. Scores of UHF stations went off the air because they couldn't develop the set ownership fast enough. Today you have a television set which is probably one of the most reliable pieces of equipment you have in your home. Just think about it. After the first 90 days, you'll probably never have a service man again. More service men are out of business. You don't need it. These things have incredible life. Now what's the incentive to go out and spend \$600 or \$700 to buy another set? I mean, teletext? I don't see it.

What do you mean, another set? I'm saying I can use that set by

just putting in a converter box that will be tuned to 12 ghz.

Okay.—How much is that going to cost?

About \$500 for the antenna and the box?

\$500. Now how many do we have to have? Let me say this. For a million, it's \$500 million. There's your answer. How do you roll this over? You're not going to put up \$500 million—I don't think there's a bank in the world today that's going to give you \$500 million. You say, O.K., take \$10 million and start rolling it over. Well, how are you going to do this? How much are you going to pay for the program to roll over for \$10 million—you're going to roll over how many? It's going to be 2,000 or 20,000?

Everybody says, "You've got the satellites, by God, you're going to get five networks, seven networks." Well, you're not going to get a network like you have today. You know, if we play a program twice, the critics say "repeat"—It's a rerun! That old cable, they're running the same things 100 times. It's a different mentality, talking about what we provide in programing, and how many times it's been run. Who can afford to do that? There's only one reason we can afford to do it—it's because we have distribution.

I'm not saying there's not going to be DBS. But there's got to be something that will have a big enough pot. That's going to take some of prime time; maybe something that is going to go both ways. You know, you take movies and the way they are now distributed—first in the theater and then a pay-per-view and then an HBO and then network and then syndication and so forth. So somewhere in this ladder, a DBS may be included—in that kind of a programing setup.

From a long range point of view, do you think cable will be here forever as a part of the mix, or do you think it could be obsoleted by DBS?

No, I think it will be part of the mix because I think it's in other areas that cable hasn't even scratched the surface—the stuff like telemarketing and teleshopping and so on. I think it's going to be here for awhile. I don't think it's going to be obsoleted any more than I think broadcasting is going to be obsoleted, because it's a matter of what they do. If they continue to provide local service, they provide it well, they provide the service and they do it well—then they're going to continue to be slick.

It's like stores, you know. Why does one store continue to succeed while others don't? Or why does one fail when the others come up? I said it [in accepting the NAB engineering award] and I'll say it again. It's not the quality of the picture that's going to make the difference, it's the quality of the programing. You could have 100 channels, and you can have high definition on 99 of them, but the guy that's going to succeed is the guy who has the best programs. And when I say "best" programs, I mean the ones that attract people for whatever reason it is.

That's really the name of the game—it's never changed. And I think we sometimes lose sight of what the targets are. In every format, every form of program, every medium—what you're really trying to say is: How do you get the attention of the people and how do you keep their attention?

We don't want to misread you—but are you enthusiastic or non-enthusiastic about the advent of DBS?

I am not enthusiastic about DBS because I don't see it doing anything different. If I could get a high-definition picture to every movie theater in the United States—or if I could have a good television picture on a large screen—it would fill a need that we don't have filled right now. That to me is very important because right now the movie theater is an archaic system. They ship a film in three or four cans, they have to have a big projector, and they can only run one film because it's so costly, and they have to run it quite often. Then it has to be sent out to the next person, so you can't have it simultaneously.

The movie house doesn't run efficiently, as they tried to do when they had this special network—remember when Eli Landau, was it, tried this Monday night thing? I thought it was a great idea, but he got killed in the cost for the film. The shipping of the

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film—he just couldn't do it. But could you see that if it were on television?

That idea is a terrific idea. What would be wrong with Monday night at the opera, live? No tape, no tape at all. Monday night at the theater, live. No tape, we never tape it, swear not to tape it. Just the way you sit in that studio, just the way you do, you know, when you're a coin collector—the guy says that at the end of the thousand, we tear it up. Exactly the same. We don't tape it. That's terrific.

Me? I'm going to be sitting in my neighborhood theater and I'm watching a live performance from Lincoln Center. I'm watching a live "Chorus Line." Terrific, that's great—and I'm there that night. Not at home, but in a theater, watching on a high-definition screen.

It sounds to me as though you're more enthusiastic about high definition than you are about DBS.

Yes.

Do you believe, as CBS does, that there is a way of broadcasting high-definition television terrestrially?

No. I don't believe it's going to be an efficient method. I think you can do it, but it's going to take a lot of frequencies on the ground to do that. We're making the tests now; I don't think it's a very practical solution. The tests seem to be encouraging. It's just that this takes a lot of repeaters and so forth to do it—and I don't think we're there on the technology yet. We don't know how to work with that.

We think that high-definition television has to be compatible with regular television in order to succeed. If it isn't compatible—and I mean real time compatibility, because if it doesn't have real time compatibility, it's never going to get off the ground. So compatibility is the only way I think that high-definition television can succeed.

Is that do-able?

Yes, I think so, through sub-sampling of data.

What about the here and now? What was on the NAB convention floor that turned you on?

Well, it's not an innovative year. It's a year for maturing. Products continue to mature. The one inch is a mature product now. ENG products are maturing. One of the areas that is growing is the new electronic graphics. That you see more and more of. More companies are getting into it. The palettes and the use of electronic devices—that's growing.

Is that appealing to the network?

Oh yes. "The look on the air." It is very, very appealing.

Would it be fair to guess that you're more interested in using the technology than in developing it?

Absolutely. I have no interest in developing anything. But we have developed many products because of what was needed. What we try to do is fill needs, and somebody says to me, "How about this?" then I say, "What are we going to do with it, what's it for, how do we use it, what do we need it for? If we don't need it, why are we doing it?" We've always been oriented to that.

Does operations take up most of your time? Keeping ABC running?

I would say it takes up about 70% of the time, yes. Worrying about the '84 Olympics always takes up part of your time. We'll have a tremendous year in 1984, logistically.

I don't develop, I don't believe in developing. But we are innovative in coming up with problem solvers. All the things that we've been involved in are things that meet one of our three criteria. The color slow motion that we developed with Ampex. The triax camera, which we developed with Philips; We developed Triax for the Grenoble Olympics, where we had to put cables on

the mountains. The hand-held wireless color camera which we developed with Ampex. The wireless microphone that was developed with NBC. We developed the sync generator; we developed a system for locking. That was developed for the Olympics in '68 so that we could lock more than one signal. That's one we got an Emmy for. That was a synchronizer, a multiple synchronizer. That's by sending out signals from a single standard. We developed the character generator, the Chyron Co. wouldn't have existed without us. We developed Grass Valley. Grass Valley was a company that had nothing [until] we developed the routing switcher with them because we needed them. Chyron was nothing—the products that they have today we developed. The Philips cameras, Ikegami cameras—the 77 was developed at ABC. It was called the ABC version, because CBS wanted a two-piece camera and we wanted a one-piece camera.

So we do a lot of development. Quantel is an ABC development. ABC developed the compressor, ABC developed the DVE, the digital video effect.

Developed it in the sense of demanding it?

It was our idea. Just like we developed the captioning for the hearing impaired.

That slides me right into the next question. Do you see any future for that with NBC's wavering?

I must say that I'm very disappointed and disheartened with the fact that it has not caught on more so than it has. It might have been a mistake to market it through a single organization. But we're amazed at the number of letters that we get from people who are using it. We know that the people who are involved are happy with it, and I'm continually prodding the deaf that they had better do something to make it happen.

Do you hold any bitterness toward CBS on it because of their nonparticipation?

No. I don't hold any bitterness to anybody on that. It's their decision, they have every right to make that determination. But no, I have no bitterness at all. I think they've hurt us—there's no question that they've hurt the ability for it to succeed. They have a lot of the programs that older people like, and more older people are hard of hearing than are younger people. If we could have gotten *All in the Family* captioned, it would have been terrific. So in that aspect, yes. But they have every right, it's a free country.

What about the future of teletext and videotext?

Videotext I think has a good future—off the telephone and two-way cable systems. I don't think that teletext over the air is in the interests of broadcasters.

I see a double standard by television stations. They come and tell us, as a network, "Now listen, the vertical interval belongs to us." And I say, "I agree with you." But by the same token, the program is ours, and the vertical interval is part of the program, and we don't want you to interfere with our program.

They say, well, it's their right to do what they want with the vertical interval, and I say, "Well, O.K., fine, if that's what your position is." Then I turn around and I see WGN-TV suing United Video because the cable companies are stripping their teletext. So they're saying to them, that's part of my program, you're going to carry my program. When I say it, they don't want to buy it that way. Somewhere along the line, there's got to be a resolution.

You don't believe in teletext at all as a profitable service?

Not for a commercial broadcaster, no. It interferes with my programs, it interferes with my commercials. I don't want anything touching, interfering with my programs. Share potential. Remember what we talked about? I want my advertisers to have impact; I don't want them affected by somebody else having "Eat at Joe's" on the screen. He says, "Well, they can go to another channel." Well, fine—if they want to go to another channel, they can do that right now, it's a free country. But on my channel,

when I bring them over to see my program, I want them to see my commercials, not some "Eat at Joe's."

Let us shift your head to radio if we can. What about AM stereo?

Well, let me say something about standards. I don't think people should be competing for standards; that's terrible. Everything we've done has been to try to get people to stop competing on standards. There should be one standard—that's the way it should be. Even though we disagree with CBS on teletext, we agreed with them that there should be one standard. The best thing they could do to hold off teletext is not to create a standard. It's going to kill them, and CBS so states it. They stated it right in the filing, that it may never get off the ground now because you don't have a system. And they're right.

A thing should not die because of the lack of standardization. That, I think, is a terrible mistake and that's the problem here.

Like UHF and VHF, almost.

Yes, it is; it's everything. This idea of the marketplace is nonsense.



“I wish they'd get off this technology kick, because nothing has changed. All you've got now are more ways of failing.”

The marketplace can't determine, a viewer can't determine, a consumer can't go to Radio Shack and determine whether he buys Joe's or John's. That's silly. That's not the job of the marketplace.

Well, that's real life now. So what do you do?

Nothing. What you do is try to determine what you think ought to be the one and then you have an ad hoc one. That's what you're going to do. You're going to go see which one is going to be the ad hoc one, and then go that way.

The problem is not what we do as a broadcaster. We'll go spend the \$10,000 that it takes, or the \$15,000 or \$20,000, but how do we get the viewers and the listeners to do it? And the radio receiver guys. They're going to ask, "Which one should I make? I'm not going to make one that takes all five."

That's the problem. You saw what happened to us with UHF and VHF. They had to legislate to get us UHF. Do you think we'd have UHF today if it weren't legislated?

Well, aside from the problem of which system, are you enthusiastic about the concept of AM stereo?

Yes. I think it's something that adds to the listener. I think that AM should have an opportunity to have stereo music just the way they have in FM. I don't know how successful or how meaningful it's going to be, but I think it should have that ability. At one time they gave it to FM as a cushion, as a bone, to help it compete. Well, now the handicap is on the other side when it comes to music, and I think that AM stations should have the right to have stereo. But I don't think they should put the albatross on the manufacturer for picking the standard. I think the commission should have set a standard.

Have you chosen one for the ABC stations?

We've been using the Kahn system. As you know, with WABC(AM) going nonstereo with them, I think only two of our O&O stations are left with music. So it is not as pressing an issue for us as it was at one time.

What about low-power TV?

It's interesting—it's another way of getting to the home. It could be part of the DBS system as well. You go to the low-power and then distribute out. We're an applicant in major markets. It could be used for whatever we feel the people at home want. It could be teleshopping, it could be marketing, it could be anything. Pay TV. Why not?

Could you tie them together and make it high definition?

Yes, but I don't think it's going to be too easy. That's what the CBS approach is—to have a multiple of these. But they don't have the range that the VHF and the UHF do—they don't go out 60, 70, 80 miles; they go 20 miles, and they are line of sight. Although we're finding that line of sight doesn't mean exactly that—you may be able to get a little farther than that. We're testing that now.

As broadcasters, we're concerned that they not interfere with us. They say, "Well, we're not going to do that," but you know that with a push of a switch you've got yourself a hell of a lot more power. How do you police it? We already have our problems with our daytime stations, and we have our problem with daytime stations across the border—it's a policing problem.

I want to ask you about Joe Flaherty [the vice president of development and engineering for CBS-TV]. We all know that you're two very competitive people. And you both wield a lot of clout in the engineering world. Quite often you're at odds in terms of competitive developments. And I can't decide whether it would be better to have the two of you in the same company or whether the world is better off having you across the street from each other. What do you think?

Well, Joe's got one area, engineering. I have the operations, as well. So we come to similar problems from a different way. When Joe is working on an operating problem in engineering, we're normally on the same wavelength. It's when Joe is working on an engineering problem that does not help operations that we are on

different wavelengths. Like the pushing of high-definition television. It's nice to say that high definition is there, but why are we aggressively pursuing it. I don't understand why and I wouldn't be the prime spokesman or try to be the prime spokesman because it doesn't help my operation. What I would be pushing hard to get is compatibility, which is what we're trying to do.

He wanted ENG and I wasn't exactly ecstatic about ENG because the crude tools that they were going to use were ridiculous. I mean, to take an \$80,000 tape recorder and a \$95,000 camera that weighed 80 pounds and then say they're going to go out and do ENG is ludicrous when you have a film camera that's, you know, four pounds. That's not my bag. That's not right. I said it was too early—and I was right. I never bought one of those machines, I never bought one of those cameras, and they died with them. I waited. I waited until we developed a tape machine. I said without a small tape machine, you can't do it—I wasn't going to spend \$70,000 for a tape machine for ENG crews when they sit there and they have 50 to 60 crews.

I said no, it's ridiculous. So I went to Ampex and I got myself a little Instavideo machine that they had for \$10,000 and I went to Akai, right, and I got a little camera. And here I was in Washington with this one little camera, and the news people were ready to kill me! I said, "Heck, this is the only way you can go—you can't go out with that nonsense." They're sitting up there with PC-90's, with hundreds of pounds on their backs, and they're looking at quality. I said never mind quality—you're crazy, you can't go out with that. You've got to start out with something like this.

Now that little Akai had almost as good resolution as a film camera. And we developed the time base corrector. See, that's another thing—we developed the time base corrector. We took the 500, which was a lousy time base corrector, and made a 504 and the 800. So again, innovation to solve a problem.

What CBS did was work on the camera. They were working with Ikegami on the camera while we were working on the tape machine. We were going to use any little camera we could get.

Some of the other things, you know—AVA, ESS—forget it. ESS [the electronic still store] was ridiculous to me. \$250,000 for a slide machine. Overkill. What the hell.

But on the other hand, you're talking about all these electronic graphics machines, they came out of the AVA development.

But we still don't own an AVA. Overkill.

What about the editor that was developed on the West Coast—a half-million-dollar editing machine. The CMX.

I didn't see any need for it. See, Joe has a death wish for film. I don't have a death wish for film.

On the other hand, didn't sophisticated electronic editing come out of CMX?

I don't want to say that's true. It was going to come anyway. Electronic editing came by itself, by Ampex, as soon as you didn't have to cut the tape, once we developed the time code. We had that without it.

What he needed was to do film-type editing. Little pieces at a time. That wasn't what we were talking about—that's different, much different. And he went backwards. We were editing in color—and had to edit in black and white. The producer said, "Well, this is crazy—why am I going backwards? I can edit in color. I have to edit in black and white?"

What do you think the broadcast system is going to be between now and the year 2000? I'm really thinking of the mix. How do you think these various pieces are going to fit together. Do you call that the short term or the long term?

Well, the short term I think is to the year 2000. I still think over-the-air broadcasting is going to be the dominant medium. It may not have as large a piece, but it will be a bigger pie. As long as the broadcaster continues to do a good job and keeps the movie house loaded with proper programs, I don't think we're going to have any problem.

I think the name of the game is programing. I wish they'd get off this technology kick, because nothing has changed. All you've

got now are more ways of failing than you had before.

But the audience isn't protesting, is it? That it's getting too much programing?

You know, the audience is the most amazing thing to me. I didn't think that they would pay for something they could get for nothing. I've got to be honest with you—I was wrong. And that's why I'm for pay TV now, because if they want to pay, I'll be glad to charge them.

Per event, too.

Per event, right. And if somebody were to tell me that they would have paid that much money to do some of the things they are—I'd have said no. They know that they're going to see it in two months, or three months later, and they're paying to get it now. Then fine, OK.

I'm no marketing man. If that's what they want, that's what we're here to give them, so long as it is not injurious to them. And I'm not going to play God in that aspect. I think that that's what we have to do—continue to be responsive. I think the local broadcasters have got to go after local advertisers and make sure that they're happy—keep them in the ballgame, keep them in the main stream, don't alienate your local viewer. That's one thing that we've got that they can't get. HBO does not have any local medium. That's why I say to you that—as a network we're no different from HBO or anybody else—but as a network with local programing intermingled, we've got a combination that can't be beat. And that's what I'm talking about. You've got one channel where both of you can operate together.

Can cable not duplicate that capacity?

No, sir. It's very difficult to do when you've got 10,000 small guys originating. They can't originate that easily. That's the problem. That's the beauty of having a place where you can get to a million homes at one time.

What do you think has been your own major contribution to the state of the art?

I think that my contribution has been to give the viewer the opportunity to see and hear more of what is going on—and quicker. In one visual, for example, we'll see a correspondent with a slash across the top that says "Cairo," and a slash across the bottom, it's got his name, and behind him he's got a picture of a place where he is and he's talking right from there. In one second, we've said: "Peter Jennings now in Cairo is there." You don't have to say a thing—it's there. So we have taken what used to be a drudgery of having to say all this to people—now you just see it. And we're providing far more information, visually and orally, in a shorter period of time. And the enhancement of audio—of being able to hear what's going on, the ambiance—and making that possible.

That kind of thing. Being able to do a live event, and being able to bring what happens in the world into the home so fast; I mean, the emotional pictures that I saw in Washington of that woman who was trying to hold on for life, and then when she fell—that wasn't an act, that was news in the making, news as it was happening, and the person going into the water, to have that wonderful ability to do that. That I think is tremendous, a tremendous accomplishment.

That is why I went with ENG, to have the ability to go live. To me, that's really my greatest single contribution. There are two things that I'm very proud of—the ability to bring the hearing impaired into the [television] community and the ability to bring special events and the events of our time to the American public. Those have been the most rewarding things that I've done. The Olympics, the conventions, the other major events that have occurred, the tragedies that have occurred—being able to bring them into the home, to the viewer at home, to the shut-in, to the person who can't do anything, to enhance the lives of people who really couldn't do anything before, who did not know how to read—illiterates. That's really a great feeling.

A great feeling always for me is when you do something good and you get a high rating—it's the greatest charge I could ever have.

Documentaries make waves at PBS

Controversy over shows has caused dissension among public broadcasting ranks; latest are 'Blood and Sand,' 'From the Ashes' and 'Middletown'

Once burned is not twice shy at PBS. Nor is three times burned, in fact—which is the current record at the Public Broadcasting Service, once for each of its last three documentary efforts. But President Larry Grossman isn't flinching: If the service is to be intimidated by controversy, "it doesn't deserve to be funded," Grossman told BROADCASTING. "If we start pulling in our horns and looking over our shoulder out of fear, we might as well disappear altogether."

The most recent of the three controversies involved a decision by PBS to reschedule a documentary that takes a critical look at U.S. foreign policy in North Africa. The film, *Blood and Sand: War in the Sahara*, was originally set to air during PBS's core schedule at 8 p.m., April 14, but was rescheduled for April 28 at 10 p.m. PBS maintains that the film's political nature had nothing to do with the decision. Instead the service says it reversed its earlier decision because the film's producer refused to make changes PBS says it requested in January.

Barry Chase, PBS director of current affairs programming, said that because the changes were not made the film was no longer suitable for prime time. The film reports on the guerrilla warfare being conducted in the western Sahara and the U.S. government's involvement. Chase emphasized that it was not a question of the film's accuracy, but one of "quality." He said it was not suitable for the broad general audience that PBS attracts at 8 p.m. The film, Chase added, was "not good enough for PBS's core schedule," but appropriate for outside that schedule. He cited two examples that he said PBS asked be changed in January: one was a close-up of a decaying corpse, the other a "gratuitous slaughter of a goat."

The program's producer, WNET(TV) New York's TV Lab, disagrees and is airing the film Wednesday at 8 p.m. Executive director of the TV Lab, David Loxton, argued that he and the film's producer, Sharon Sopher, had been asked to make some changes but that PBS later agreed the changes were not necessary. Loxton said he disagrees with PBS on what is appropriate for the core schedule. Public affairs programs examining major issues should be on during prime time, he said. Loxton complained that by rescheduling the program, fewer stations will carry it than if it remained on the core schedule.

Sopher, who is also a news writer with

NBC-TV, charged that PBS was satisfied with the film when it saw a fine cut in January, pleased enough, she stressed, "to place it in the core schedule." She contended that Chase was supportive of the film, "enough to approve an additional \$21,000 for final editing" in January. Sopher said that in March Chase suddenly asked for changes.

She said that only two minor clarifications were made, with the rest of the requested changes dropped. "It was a complete surprise to me when he changed his mind in April to reschedule," she said.

One way public broadcasting stations deal with films of a controversial nature is to prepare a follow up discussion program. A documentary on Nicaragua, *From The Ashes... Nicaragua Today*, that aired April 7 and drew fire from National Endowment for the Humanities Chairman William Bennett, was followed by a discussion program (BROADCASTING, April 12). WETA-TV Washington produced the program for PBS. The discussion program, according to WETA-TV programming director, Joyce Campbell, was prepared because public broadcasting officials felt the program might be construed as one-sided. In addition to showing both sides, the discussion program was used to update the film that was completed in July 1981.

Bennett criticized the program, which was funded in part by a grant from the

Wisconsin Committee for the Humanities, which in turn is supported by NEH funds. He called the film "propaganda" and an "unbalanced presentation," and said the program should never have received federal funds. The NEH chairman said he did not view the follow-up program. But said that if a discussion program was necessary it "proves the program was biased."

PBS said that it stands by the film.

A discussion program is also scheduled to follow the *Middletown* series which became the focus of national attention because of the controversial nature of its final episode (BROADCASTING, March 29, April 5).

Chase noted that there are several more documentaries in April and May on controversial issues. They are:

- *Who Will Protect the Family*, April 16 (10 p.m.), a look at the Equal Rights Amendment debate in North Carolina.

- *Bad Moon Rising*, April 21 (10 p.m.), an examination of the resurgence of bigotry in the U.S.

- *Thinking Twice About Nuclear War*, April 23 (10 p.m.), an investigation of the risks of nuclear war and how some Americans are working to prevent it.

- *Saudi Arabia*, April 27 (8 p.m.), a three-part series chronicling that nation through the reign of King Faisal in 1975.

- *Americas in Transition*, May 24 (tentatively 10 p.m.), U.S. relations in Latin America. □

PlayBack

Kiddie talk. Noncommercial WBEZ(FM) Chicago is offering live national talk show for children. *Audio Jam Live* airs every Saturday from 8 until 10 a.m. Live studio audience comprising Chicago school children participates in program that features call-ins from children across nation. In addition, program includes games, radio theater, talent shows, news, interviews and contests. Program aired Jan. 30 and is available to all National Public Radio stations. □

Merging. *Daily Insider*, entertainment news service to radio stations, has acquired *Starship*, competing music news service owned by Newsprint Dispatch Service. Both services are based in San Francisco. *Daily Insider* will now serve nearly 200 stations, including each of top 50 U.S. markets. □

Switching syndicators. Distribution rights to *TV Tonight with Ron Hendren*, daily 60-second television commentary series for radio, have been acquired by Watermark, Los Angeles division of ABC Radio Enterprises. Hendren had been syndicating program since last year through his Winterwood Productions, which will continue to produce series. Program is available on cash, market-exclusive basis and is currently heard in about 60 cities. Hendren is also co-host of Paramount's syndicated *Entertainment Tonight* television magazine and commentator for KNBC-TV Los Angeles. □

In the marketplace. Drake-Chenault Enterprises' *History of Country Music*, delayed from original April starting date by illness within production team, is re-scheduled to air in September 1982. Program, originally offered on barter basis, is now licensed to radio stations for cash... Five-hour special, *Johnny Mathis: The First 25 Years*, produced by Cross Country Communications, is being marketed by NKR Productions, Hollywood-based radio production/marketing firm.

MIP '82: The world's source for television programming

Annual event is expected to be largest ever with buyers and sellers from over 100 countries gathering at Palais in Cannes

Cannes, France, again becomes the international television showplace this Friday (April 23) when the 18th Marche Internationale des Programmes de Television opens at the Palais des Festivals.

A major contingent of the world's TV program buyers and sellers are expected.

MIP-TV organizers are anticipating record participation in the week-long marketplace. Some 3,800 to 4,000 people from close to 110 countries are expected, representing about 800 production and distribution companies and 300 networks and stations. Traditionally, the largest numbers have come from the U.S., United Kingdom and France.

U.S. distributors will be at MIP en masse. Larry Gershman, president of MGM/UA Television Distribution, offered a common assessment of the marketplace when he called it a "valuable asset . . . not only for the business you do" but also as "an international meeting place."

Whether for sales or public relations, MIP and the other international markets represent only one part of a year-round distribution business that keeps expanding for U.S. companies.

International sales revenues by U.S. program and film distributors are believed to have reached about \$470 million-\$480 million during 1981. That's up from 1980 estimates that put sales over the \$400-million mark for the first time.

The top-five buying countries of U.S. fare in 1981 were said to be Canada, Japan, Australia, the United Kingdom and Italy, followed in the top-10 by Brazil, France, Mexico, West Germany and Venezuela.

In general, sources estimate that revenue gains from English-speaking countries are up about 30%; Latin America, up about 15%-20%, and Western Europe up about 10%. While business was on the upswing overall, sales varied country-by-country.

Since Italy opened to private broadcasting in addition to its state-run system, sales revenues have skyrocketed from that country. And U.S. distributors are confident that will continue elsewhere. Bruce Gordon, senior vice president, international sales for Paramount Television points to Spain—which has announced that it will allow private television—as another country that can be expected to show "marked improvement" in the future.

Bert Cohen, senior vice president, international, Worldvision Enterprises, added cable and satellite as promising developments for distributors. "We're on the brink of the new technologies," he said, which will provide still more outlets for U.S. fare.

While the primary presence at MIP continues to be that of seller, U.S. buyers are

attending in increasing numbers, representing both broadcasting and cable.

On the cable side in particular, new services often mean new MIP buyers, among them this year The Entertainment Channel. Arnold Huberman, senior vice president, programming there, said that members of his staff will be looking for dramas and co-production opportunities. And like many services new to MIP looking for programming, the expectation is that they will return later wearing two hats. As Huberman said, "By next year's MIP, we'll be selling as well as buying."

Both commercial and public broadcasting interests from the U.S. will be represented. Phil Boyer, vice president and general manager, product development and planning for the ABC-owned TV's, for example, will be back at MIP for the second consecutive year scouting for material and ideas that can be integrated into the group's own production plans. MIP veteran noncommercial WGBH-TV Boston said it is looking to find co-production partners for 12 new dramas and public affairs series.

There will be a wide array of fare. MIP last year counted 12,043 programs and 3,570 films in the marketplace.

Some companies also will be taking stars along to promote their offerings. Worldvision Enterprises, for example, is taking Muhammad Ali to Cannes to call attention to his *Freedom Road* mini-series it distributes. Paramount Television will be playing off the Japanese theme in connection with its *Shogun*.

MIP this year is planning its first electronic data bank for co-productions. Instead of the simple board listing of the past, MIP plans to have terminals at various points in the Palais providing information on projects needing partners. A co-production screening room also will be set up.

MIP also will have its first seminar: "Television and Its Publics: New Expectations, New Programs," centering on new satellite distribution in Europe, other new techniques and the youth audience.

With a new larger Palais expected to open later this year, MIP '82 should be the last in the current facility. While distributors will continue to be spread out on four floors this year, the new Palais will have them all on the same level, with exhibition space increasing from 5,000 to 15,000 square feet. A list of U.S., Canadian, British and Australian exhibitors follows.

ABC Pictures International, Sports Worldwide Sales & Marketing

1330 Avenue of the Americas, New York 10019

American International Entertainment

ATA Trading Corp. 320
505 Eighth Ave., New York 10036

Winterworld, Miss Olympia, Music '79, feature film package. **Staff:** Harold Lewis, Susan Lewis, Michelle Lewis.

Bandera Enterprises A 137
Box 1107, Studio City, Calif. 91604

Thrillmaker Sports (56). **Staff:** Don Flagg, Helen Mazeika-Flagg.

BBC Enterprises A 004, A 111
Villiers House, Broadway, Ealing, London W5 2PA

Nancy Astor (9), By the Sea, Shogun Inheritance (3), Flight of the Condor (3), Woman in White (5). **Staff:** Bryon Parkin, Roy Gibbs, John Harrison, John Kelly, Michael Roles, Gillian Geering, Ray Stiles, Peter Davies, Steve Body, Margaret Macklin, Keith Owen, Alan Stoner, Peter Ballard, Jill Hawkins, Jackie Biggs.

CBC Enterprises 475
Box 500, Terminal A, Toronto, Ont. M5W 1E6

As Far As Man Could Go; Captain Vancouver*, Becoming Laura*, Blind Faith*, By Reason of Insanity*, High Card*, Kiss Me Better*, A Magic Way of Going: Thoroughbred*, May's Miracle*, Microscope: Making It Big*, On My Own*, Once*, Pianoforte*, Seeing Things*, Toller Cranston: Strawberry Ice*, Tipping the Scales*. **Staff:** Guy Mazzeo, Maxine Bass, Dennis O'Neill, Bob Burdett, Samuel Jephcott, Rob Straight.

CBS Broadcast International
51 W. 52d St., New York 10019

Chatsworth Television
97/99 Dean St., London W1V 5RA

Staff: Malcolm Heyworth, Peter Holmans.

Children's Television Workshop
1 Lincoln Pl., New York 10023

Colbert Television Sales B 040
1888 Century Park East, Suite 1118, Los Angeles 90067

Tic Tac Dough, Jocker's Wild, Bullseye, The Rifleman, Pia Zadora special, Juliet Prowse special, Bert Convy special, Frank Sinatra Jr. specials, Peter Marshall Big Band special, Soap World*, Jack Anderson Confidential*, News Inserts*, Tales of the Haunted, Evil Stalks This House*, Police Court. **Staff:** Richard Colbert, Meri Brantley.

Columbia Pictures International
15250 Ventura Blvd., Sherman Oaks, Calif. 91403

Comworld International
9000 E. Church St., Box 911, Brentwood, Tenn. 37027

William F. Cooke Television A 005, B 043
696 Yonge St., Suite 900, Toronto, Ont. M4Y 2A7

Pete's Place (52), Nashville Swing (104), Bourbon Street Parade (78). **Staff:** William Cooke,

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Cliff Wilson, Harry Bongers.

Coronet/Perspective Films

Cosgrove Hall Productions B 164
2 Albany Rd., Chorlton-Cum-Hardy,
Manchester M21 1BL

Danger Mouse*, Pied Piper, Cinderella. **Staff:**
B. Cosgrove, M. Hall, M. Robinson, C. Coupland.

**Embassy Telecommunications/TAT/
Tandem** 041
1901 Avenue of the Stars, Suite 666, Los
Angeles 90067

Archie Bunker's Place (72), Different Strokes
(94), Good Times (133), Maude (141), Sanford
(25), Sanford & Son (136), All That Glitters
(65), All's Fair (24), Facts of Life (50), Hello Lar-
ry (33), Highcliffe Manor (6), In the Beginning
(9), Joe's World (11), Mary Hartman, Mary Hart-
man (325), One Day at a Time (161), The Wave,
Please Don't Hit Me Mom, Who Are the
Debolts?, Can't It Be Anyone Else?, Rites of
Passage, Fall Line, Upon This Rock, Stepping
Out: The Debolts Grow Up, I Love Liberty, The
Other Broadway, Rock Show (36), Glen
Campbell specials (6), Presenting In Concert
(18), Palmerstown (18), War Years (22), Asking
For It, Eleanor: First Lady of the World, Band on
the Run, Billie Jean, Ishi the Last of His Tribe.
Staff: R. Brown, C. Egolf.

Enter-Tel Inc.

Filmways International B 281
1875 Century Park East, Los Angeles 90067

Cagney & Lacey, Brief Interlude, Lois Gibbs &
the Love Canal, In the Custody of Strangers.
Staff: Edward Cooper, Susan Cahill, John
O'Brien, Ron Hastings, Ernst Goldschmidt.

Four Star Entertainment C 454
19770 Bahama St., Northridge, Calif. 91324

Deadly Hunt, Della, Madron, Southern Double
Cross, America Screams, Big Valley (112), Loh-
man & Barkley (26), Magic Magic Magic,
Portrait (12), San Francisco Serendipity
Singers Special, 20 Years of Rock & Roll, Wild
Animal Men/This Final Refuge, World Cham-
pionship of Magic, Bixby's Wonderful World of
Magic (26), Boomerang (172), Boomerang
specials (3), Month Nash (14), Music Box,
Portrait: The New Breed, Target the Impossible
(26), Thrillseekers (52), Towards the Year 2000
(26), Amos Burke Secret Agent (17), Burke's
Law (64), The Detectives (30), Dick Powell
Theater (59), The Rogues (29), Saints & Sin-
ners (18), Stagecoach West (38), Target the
Corrupters (35), Black Saddle (44), Celebrity
Game (41), Dante (26), David Niven Show (13),
The Detectives (67), Ensign O'Toole (32),
Honey West (30), Johnny Ringo (38), June
Allyson Show (57), Law & Mr. Jones (45), Lloyd
Bridges Show (34), McKeever & the Colonel
(26), Mrs. G. Goes to College (26), Peter Loves
Mary (32), The Plainsman (30), Richard Dia-
mond (26), Smothers Brothers (32), Tom Ewell
Show (31), Turn of Fate (38), Wanted Dead or
Alive (94), The Westerner (13), Zane Grey
Theater (145). **Staff:** David LaFollette.

Sandy Frank
645 Madison Ave., New York 10022

Fremantle International B 379
660 Madison Ave., New York 10021

Sophisticated Gents*, Magic with the Stars*,
Kid From Nowhere*, An Evening With Gerry
Mulligan*, Herbie Mann*, American
Challenge*, Kennedy Center Honors*, Country
Comes Home II*, Barbara Mandrell and the
Mandrell Sisters, Pavarotti at Julliard, Live from
Lincoln Center, Who's Afraid of Opera? Ken-
nedy Center Tonight, Star Chart*, Fugitive
Samurai (79), National Geographic Specials
(35), That's My Line (13), Nana (6), One Last
Ride (5)*, Niko (6)*, Joey and Redhawk (5),
Diana Ross Special, 1980-82 Tony Awards,
Night of 100 Stars*, Jazz in America*, Country
Comes Home*, 50 Years of Country Music, Roy
Acuff: 50 Years the King of Country Music*,
Johnny Cash specials (10), Johnny Cash:
Christmas in Scotland*, Lynn Seymour: In a
Class of Her Own, Nureyev: In Tribute to Ni-
jinsky, The Nutcracker with Mikhail
Baryshnikov, Magic of David Copperfield*, It's
Magic*, Like Magic*, Price Is Right, Card
Sharks, I've Got A Secret, Password Plus,
Family Feud, Blockbusters, Beat the Clock, To
Tell the Truth, Match Game, Ryan's Hope, Take
Kerr, Greatest Sports Legends, Ali: A Living
Legend, Jack Johnson: Black Power in the
Ring, 1981 Masters' Water Ski Tournament*,
Family Hour Festival (43)*, Swiss Family
Robinson (26), Adventures of Black Beauty
(52), New Candid Camera (130), Hopalong
Cassidy (81), Woobinda Animal Doctor (39),
Kidsworld (150)*, Romper Room, Curious
George (104), Clangers (26), Noggin (6), Bag-
puss (13), Ivor the Engine (20), Really Rosie,
Tiny Tree, Little Brown Burro, Tukiki and His
Search for a Merry Christmas, Special Valen-
tine with the Family Circus, Christmas with the
Family Circus, Berenstain Bears features (3),
New Misadventures of Ichabod Crane, The
Trolls. **Staff:** Paul Talbot, Harriette Schwartz.

Global Video Communications
744 W. Church St., Orlando, Fla. 32805

Gold Key International B 393
159 W. 53d St., New York 10019

Poseidon Files (15)*, IPI Tompi, Main Events II,
Bitterend*, Christmas Carol, classic feature
package, George Minter Library (27)*, Interna-
tional Main Events II (18)*, Bill Burrud
Features*, International Galaxy Features (13),
Good Vibrations (11), Neptune Journals (12),
Beta Chronicles (15), Television Premieres
(13), Cisco Kid (12), Dick Tracy Features (4),
Rainbow Outdoor Adventures I-IV (40), Animal
Express (130)*, Last of the Wild (78)*, Mys-
teries, Myths and Legends (5)*, Our Incredible
World*, Sha Na Na (39)*, Portrait of a Legend,
America's Top 10, Camp Wilderness (78), Big-
foot and Wildboy (12), Bay City Rollers and
Krofft Superstars (13), Abbott & Costello car-
toons (156), Lidsville, Amazing World, Pinoc-
chio, Once Upon a Brothers Grimm, In the Attic,
Walt Wagner Show.

Group W
70 Universal City Pl., Universal City, Calif.
91608

PM Anthology, John Davidson Show, Fight for
Survival, We're Movin', Private Sides Of ...

Alfred Haber C 050
321 Commercial Ave., Palisades Park, N.J.
07650

Anne Murray Christmas*, Sesame Street
Christmas, All Star shows (7), Evening at
Moulin Rouge*, Ann Margret special,
Baryshnikov in Hollywood*, Bing Crosby
specials (3), Cheryl Ladd specials (3), Perry
Como specials (6)*, Country Gold, Dottie West
special*, Easter by the Sea, Festival of the
Stars: Mexico, GE All Star Anniversary, Goldie
Hawn and Kids*, Kenny Rogers special (3),
Lady Love In: Night and Day, Larry Gatlin and
the Gatlin Brothers*, Las Vegas Jubilee,
Mississippi Days and Southern Nights, New
Country from the Old Country, Olivia Newton-
John "Physical"*, Paul Anka special, Paul
Simon, Pavarotti & Friends, Rockette special,
Rockin in the USA, Shirley MacLaine special*,
Sinatra and Friends, 20th Anniversary of Rock
& Roll, Uptown: Story of Harlem's Apollo
Theater, Waylon, Circus of the Stars (6)*, Disco
Magic (27), Forum Presents (19), Tom Jones
(24)*, Coward of the County*, Gauguin the
Savage, Kimberly Jim. **Staff:** Alfred Haber,
Martha Strauss.

Intercontinental Communications
630 Fifth Ave., Suite 3007, New York 10111

International Program Consultants 318
Omni: The New Frontier. **Staff:** Russell Kagan.

Interprom A 331
95 Lots Rd., London SW10 0RN

Joe Cocker, Blood Sweat and Tears, Chico
Hamilton, Mike Mainieri, Johnnie Griffin,
George Shearing, Chaka Kahn, Ventures, Art
Blakey, Nat Adderly, Richie Cole, Angel
Romero.

ITN House A 321
48 Wells St., London W1P 4DE

Ace standards conversion*, videotape dupli-
cation, cassette duplication, outside broadcast
unit*. **Staff:** Jack Laidler, Mike Jessey, Val Hor-
ton, Anna Capel.

King Features Entertainment 150
235 E. 45th St., New York 10017

Popeye (220), Boston Pops*, Nova*, Great Per-
formances*, Flash Gordon, Bonaventure Travel
Shows*, Enterprise*, Genesis Project*, Vic
Braden on Tennis*, Julia Child and Co.*,
World*, Zoom (124), Cool McCool (20), Beatles
(39), Beetle Bailey (50), Barney Google,
Snuffy Smith (50), Krazy Kat (50), Blondie (28),
series and specials. **Staff:** Bruce Paisner,
William Miller, Sam Gang, Adrian Caddy.

Alan Landsburg Productions 154
1554 S. Sepulveda Blvd., Los Angeles 90025

That's Incredible (79)*, Those Amazing
Animals (23), In Search of ... (144), Between
the Wars (16), Chisholms (16), Ruby & Oswald,
Bill, Long Way Home, Jayne Mansfield Story,
Baby Comes Home, Marathon, Mysterious Two,

Mysterious Island of Beautiful Women, And Baby Makes Six, Torn Between Two Lovers, Terror Out of the Sky, Triangle Factory Fire, Tarantulas: Deadly Cargo, Ants: It Happened at Lakewood Manor, Oh Baby, Baby, Baby ..., Song of the Succubus, Rock a Die Baby, Murder in the First Person Singular, Death in Space, Murder: Impossible, 30 Years of TV Comedy's Greatest Hits, Alaska Wilderness Lake, Armies of the Ants, Book of Lists*, Blue Edge, Catastrophe! No Safe Place, The Future: What's Next, No Holds Barred, Success: It Can Be Yours, World's Most Spectacular Stuntman, Sharkhunters. **Staff:** Howard Lipstone, Stan Golden, Jane Lipstone, Jeremy Fox.

Lionheart 415
40 W. 57th St., New York 10019

Staff: Charles Benton, Mort Broffman, Wynn Nathan, Frank Miller, Nelsa Gidney.

Lorimar Television 065
3970 Overland Ave., Culver City, Calif. 90230

Falcon Crest, Kings Crossing, Knots Landing, Killjoy, Washington Mistress, Mistress of Paradise, Desperate Lives. **Staff:** Ken Page, Ray Lewis, Victoria Laughlin.

MCA TV International B 277
100 Universal City Pl., Universal City, Calif. 91608

No Soap Radio (5)*, Darkroom (7)*, Road to Los Angeles 1984 (20)*, Memories with Lawrence Welk (52)*, House Calls, Magnum P.I., Shannon, Simon & Simon, Incredible Hulk, Gimme A Break, Harper Valley, Quincy, Book Adventures, Sugar Ray Leonard's Golden Gloves. **Staff:** Bob Bramson, Colin Davis, Kamal Sayegh, Don Gale, Karl de Vogt, Hendrik van Daalen, Claude Perrier, Roger Cordjohn.

Media Lab Ontario group
20 Victoria St., Suite 403, Toronto, Ont. M5C 2N8

Littles Hobo, Stars on Ice, Kicking Around, The Titans, Waterville Gang, Fast Forward, Science International, Friends of My Friends, Planet of Man, Al Oeming: Man of the North, Cities, Portraits of Power, Greatest Journey. **Staff:** Maxim W. Engel, Isme Bennie.

Metromedia Producers Corp.
5746 Sunset Blvd., Hollywood, Calif. 90028

Strike Force (19)*, Dynasty (35), Vega\$ (68), Fantasy Island (87), Charlie's Angels (115), Starsky & Hutch (92), Family (86), S.W.A.T. (37), Movin' On (44), Dusty's Trail (26), Chopper One (13), Firehouse (13), Here We Go Again (13), My Favorite Martian (16), B.A.D. Cats, Primus (26), Undersea World of Jacques Cousteau (36), Cousteau Odyssey (12), Untamed World (156), Angel Death, Ambassador Ali, World Of Explorers (6)*, Sara Dane (8), Little Gloria ... Happy at Last*, A Gift of Music*, Singing Cowboys, Mr. Magic*, television movies. **Staff:** Alan Silverbach, Herb Lazarus, Susan Bender.

MGM/UA B 276
1350 Avenue of the Americas, New York 10019

Chips, World of Entertainment, Chicago Story,

Fame, Flamingo Road, James Cagney: That Yankee Doodle Dandy, Magic of the Stars, McClain's Law, Sean, Studs Lonigan, World of Mother Teresa, Evening with Gene Kelly, Courtship of Eddie's Father (73), How the West Was Won, Man/Girl from U.N.C.L.E. (128), Medical Center (170), Please Don't Eat the Daisies (58), Then Came Bronson (26), The Thin Man (72), Conquest (6), Daktari (89), Gilligan's Island (98), Patty Duke Show (104), Rat Patrol (58), Lucan (11), French Atlantic Affair (6), Casey Stengel, Dear Liar, Death of a Centerfold, Fantasies, Incident at Crestbridge, Marion Rose White, This House Possessed, Pink Panther (226), Tom & Jerry (263), New Tom & Jerry (45), MGM/105 (105), Bugs Bunny and Warner Bros. cartoon library (327), Popeye (234), Crime Does Not Pay (48), Our Gang (52), Passing Parade (69), Pete Smith (89). **Staff:** Lawrence Gershman, Joseph Tirinato, George Blaug, Sheryl Hardy, John MacDonald, Travis Wynne, Jean Viana, Bill Davis, Peter Press, Mary Jane Fournell, June Nacey.

National Film Board of Canada B 367
125 House St., Ville Saint-Laurent, Quebec

Animation, documentary and feature programs (35)*. **Staff:** Armand Cournoyer, Anthony Kent, Marc Parson, Marie-Therese Fornara, Jarvis Stoddart, Deirdre Simms, Hanna Kelson.

National Telefilm Associates 012
12636 Beatrice St., Los Angeles 90066

FDR: The Inner Circle (4)*, Enchanted Palace*, Arthur of the Britons (26), Theater Macabre (26), Billie Jean King (5), Blue Angels (39), Boots and Saddles (39), Californians (69), Captures (26), Car 54 (60), Continental Classroom (160), Falcon (39), Get Smart (112), Goldiggers (22), Great Gildersleeve (39), It's Your Bet (39), Jim Backus (39), Loretta Young (250), Not for Hire (39), Panic (31), Pony Express (39), Silent Service I & II (39), Steve Donovan-Western Marshal (39), T.H.E. Cat (26), Victory at Sea (26), Animal Secrets (24), Bonanza (430), Cameo Theater (26), High Chaparral (96), I Spy (82), Laramie (124), Laredo (56), Outlaws (50), Richard Boone (25), Greatest (7), Theater of the Stars (17), News Documentaries (20), Great Movie Cowboys (26), Best of Dean Martin (26), Flip Wilson (26), Third Man (39), Grand Jury (39), Man Without a Gun (52), How to Marry a Millionaire (52), This is Alice (39), African Patrol (39), Byline Steve Wilson (39), Christie Comedies (107), Commando Cody (12), Fireside Theater (100), Frontier Doctor (39), George Jessel's Show Business (26), Glen Cannon (39), Palmer Theater (35), Man from Cochine (156), Mantovanti (38), Schlitz Playhouse (26), Stories of the Century (39), Stryker of Scotland Yard (13), William Tell (39), International Playhouse (26), feature films (1,500), cartoons and short subjects (1,400). **Staff:** Aubrey Groskopf, Arthur Gross.

NBC International A 243
30 Rockefeller Pl., New York 10020

Staff: Jerry Wexler, Mike Perez, Eric Stanley, Weston Elliot, Bernard Shaw, Lea Shaw, Jose Augustin, Panos Spyropoulos, Regina Frederick, George Harper.

Paramount Pictures A 246
5555 Melrose Ave., Los Angeles 90038

Paramount features library (700), Best of the West (22), Bosom Buddies (35), Entertainment This Week (52), Fonz and the Happy Days Gang (24), Greatest American Hero (29), Happy Days (211), Laverne & Shirley (156), L&S, animated (13), Making the Grade (6), Mork & Mindy (95), Solid Gold (89), Taxi (88), Shogun (12), Smiley's People, A Woman Called Gloria, Inside the Third Reich, Winds of War, Evita Peron, Town Like Alice, Tinker Tailor Soldier Spy, Timeless Land, Last Outlaw, Washington: Behind Closed Doors, Top of the Hill, Flesh and Blood, Backstairs at the White House, The Moneychangers, Great Movie Stunts: Raiders of the Lost Ark, Ready When You are, Mr. DeMille, All the Way Home, Barefoot in the Park, Plaza Suite, John Denver, Pat Boone and Bee Gee specials. **Staff:** Rich Frank, Bruce Gordon, Randy Reiss, Joe Lucas, Peter Cary, Malcolm Vaughan, Jean Pullen, George Mooratoff, Malcolm Orme, Ramon Perez.

John Pearson International A 436
6330 San Vicente Blvd., Suite 301, Los Angeles, 90048

Osmond's Holiday Special, Portrait of Nightingale—Lili Pons, Mike Douglas Variety Show, Trick & Treat, UC Berkeley extension media center film/video catalogue, The World Outdoors. **Staff:** Arnold Frank, Steve Bratcher, Joan Frank.

Producer Services Group B 290
100 Winchester St., Brookline, Mass. 02146

Feature films, music programs, documentaries, series drama, family programming and short subjects. **Staff:** Louise Rosen, Robert Odell, M. Smerdel.

Polygram Television 054
3940 Overland Ave., Culver City, Calif. 90230

Staff: Norman Horowitz, Mark Kaner, Brian Pike, Bill Gilbert, Ann Gillham.

Rank Film Distributors 3105
127 Wardour St., London W1

Drama/adventure, comedy/musicals, arts/classics, horror and suspense features (500), children's film foundation (200). **Staff:** C. Towle, K. Bailey, D. Bromhead.

Representative Films A 005
120 Peter St., Toronto, Ont. M5V 2G7

Lively Country (78), 50's Connection (24), Sounds Good (78), Wayne Thomas Show (52), Lively Specials (26), Glitter (78), Backstage at the Center (26), Music 'til Midnight (130), Travellin' Music (26)*, Music Store (26), Music Circle (26), Backstage (39*), Superbook (52)*. **Staff:** Dorothy Janhevich.

Scottish Television
Cowcaddens, Glasgow G2 3PR, Scotland, U.K.

Airport Chaplain, Between the Covers, Charles Endell, Chez Madame Thompson, Hess, House on the Hill, Northern Lights/Something's Got to Give, McPhee the Mother and Me, Preview (6),

Skin Deep, Susanna's Secret, Take the High Road, You're a Good Boy Son, Allan Stewart Tapes, Altered Images, Christian Loves Children, Hoagy—the Old Music Master, In Concert, Jazz Series, Moira's Scottish Song Book, Remember Jack Buchanan, Scotland Sings, Showstoppers, Swingle Bells, Swingle II in Concert, Sydney Devine Time, For Club and Country Life in Focus, Long Winter's End, Mrs. Livingston, I Presume, Praise the Dog for Sitting, Time to Live, No Easy Way, Wilkie in Winter, Wilkie on Water, Cavern Deep, Wild Boy. **Staff:** David Johnstone, Michael Trotter, Doreen Paterson.

**TAT/Tandem/Embassy
Telecommunications**
(See Embassy listing)

041

Telepictures Corp.

One Dag Hammerskjold Plaza, New York 10017

The Hideaways, Pleasure Doing Business, Riding Tall, Savage is Loose, TV movies (27), World War III, Alcatraz: The Whole Shocking Story, Golden Moment, Guyana Tragedy: The Story of Jim Jones, Murder in Texas, the Sacketts, A Whale for the Killing, The Challengers, Caribbean Nights, Detective School, Fridays, Games People Play, Here's Lucy, Look at U*S, My Favorite Martian, People's Court, 24 Days of Christmas, Game of the Century, Real People, Billy Crystal, Kung Fu movies (14), documentaries (5), specials (24), children's series (11). **Staff:** Michael Solomon, Michael Garin, Stuart Graber, Christian Halsey.

Teleworld

10 Columbus Cr., New York 10019

Taverama of Florida

141

69 Merrick Way, Suite 203, Coral Gables, Fla. 33134

Spanish language novellas, mini-series, program shorts, comedies, cultural programs, color and black and white features. **Staff:** Angel Garcia, Benjamin Perez.

Thames Television International C 154
149 Tottenman Court Rd., London W1P 9LL

A Voyage Round My Father, Let There be Love, Dame Ninette de Valois, Nobody's Hero. **Staff:** B. Cowgill, H. Thomas, M. Sutherland, M. Phillips, T. Kenber, C. Butler, A. Hazell, P. Friswell, O. Gamgee, C. Blackadder, C. Lacy-Thompson, A. Dalby, S. Hickmott.

Thames Television Ltd. A 152
306 Euston Rd., London NW1 3BB

Stig of the Dump*, Never the Twain*, The Human Race*, The Brack Report*. **Staff:** B. Cowgill, N. Ryan, D. Cillimore, P. Jones, V. Lambert, T. Riordan, J. Goodman, P. Mahoney, P. Gallington.

Tomwil 029
649 Westborne Dr., Suite 201, Los Angeles 90069

Les Sorcery*, Essential, Mike Oldfield*, Mr. Shepard & Mr. Milne*, Sam Haskins*, Beach Boys*, My Heroes Have Always Been Cowboys*, Vanities*, Anton*, Preppy Couple of the Year*, Story of Bing and the Magic Rings*, Grandpa*, Pal 201*, Capital City*, Psychic Confession*, Road Dreams*, Drag Racing ...

on Two Wheels*, Challenge of a Champion* Duel in the Dirt*, Daytona Superbikers*, Little Racers*, Superbikers—A Breed, Apart*, John Muirs High Sierra*, Sugar Film*, Young Matadors*, Music Makers*, Our Last Frontier*, The Pit*, Summer's Children*, Exposure*, 20 Years of Skiing*, Vagabond Skiers*, High Cost of a Free Ride*, Canadian Mountain Odyssey*, Heli-skiing*, Winter Heat*, Sports of Balance*, The Performers*, Assignment K2, International Female Mudwrestling Championship, Penthouse Pet of the Year Special, Albert Whitlock—Master of Illusion, Local Colour, Scenic Route, Imposters, Last Escape of Billy the Kid, Five Summer Stories, Great American Lumberjack, Great American Hobo, Future, Arm Wrestling in America, Bicycle MX, Perfect Moment, Catch the Joy, Moods of Surfing, Magic Rolling Board, Las Vegas, Roy Clark in the Bahamas, 14th International Championship of Magic, Rick Nelson—It's All Right Now. **Staff:** James Rokos, Wilda Rokos.

Trans World International

One Erieview Pl., Suite 1300, Cleveland 44114

Wimbledon, U.S. Open and Toyota Tennis Championships, British Open, Masters, U.S. Open and PGA Golf, table tennis, skiing, basketball college. **Staff:** Michael Halstead, Maura Schwartz, James McNamara, John Siddall, Andi Keam, Laurie Ward.

20th Century-Fox A 427
10201 W. Pico Blvd., Beverly Hills, Calif. 90035

Open All Night*, 9 to 5*, Adam's House*, Stepping*, Fall Guy, Rooster*, Innocent Love*, Tomorrow's Child*, Rules of Marriage*, That's Hollywood, M*A*S*H, Making a Living, Trapper John M.D., The Olympiad, Olympic Minutes, Chuck Connors Great Western Theater, Roots of Rock 'n Roll. **Staff:** Robert Morin, William Saunders, Elie Wahba, Peter Broome, Gerald Ross, Maurice Aghion.

TV Globe Network of Brazil

Brazilian specials, novellas, musicals. **Staff:** Roberto Marinho, Luiz Borgerth, Roberto Fillipelli.

UPITN A 022
48 Wells St., London W1P 4DE

World news satellite services, Roving Report. **Staff:** K. Coyte, N. Quin, J. Crossland, L. Sa, Y. Durra, J. Loftis.

U.S. Public Television

International 328
1211 Avenue of the Americas, New York 10036

Devlin Connection, The Phoenix, Nurse, Lou Grant, East of Eden, Playing for Time, features, features for television, specials, terrytoons. **Staff:** Raul Lefcovich, Willard Block, Kenneth F. Gorman, James Marrinan, Howard Karshan, Bud Getzler, Benigno Nosti, Jiro Sugiyama, Clause Hobe, Margaret Catchick, Simona Calcagno, Lynden Parry.

Worldvision Enterprises A 105
660 Madison Ave., New York 10021

Freedom Road, An Act of Love, AFI Life Achievement Award—Frank Capra, Help Wanted: Male, Capture of Grizzly Adams,

Senior Trip, Nashville Grab, Two Lives of Carol Letner, Dallas, Love Boat, Little House on the Prairie, General Hospital, One Life to Live, All My Children, Holocaust, Against the Wind, Ordeal of Patty Hearst, Trial of Lee Harvey Oswald, Last Nazi, AFI 10th Anniversary Salute, Paragon Features, Prime I-V, Selznick Classics, ABC Pictures, Ruby-Spears, Casper the Friendly Ghost, Holiday Specials (12), Eight Is Enough, Kaz, Project UFO, Andros Targets, Spencer's Pilots, Man from Atlantis, Married, Pruitts of Southampton, Doris Day Show, Hunter, Mod Squad, The Invaders, Fugitive, Next Step Beyond, Thunder, Garrison's Gorillas, Cowboy in Africa. **Staff:** Bert Cohen, Hal Golden, Eugene Moss, Michael Kiwe, Brian Rhys-Jones, William Peck, Mex Hartmann, Rolande Cousin, Harrington Silva.

Ratings Roundup

Despite winning only two nights, CBS-TV pulled the highest prime time average for the week ended April 11. CBS earned a 17.0 rating and 28 share to ABC-TV's 16.6/27 and NBC-TV's distant 14.2/24.

CBS's nightly victories came from its regular Friday and Sunday lineups. ABC took three nights: Tuesday, Wednesday and Saturday, and NBC won two: Monday and Thursday.

Three new shows premiered during the week, all suffering low ratings. CBS's *Report to Murphy* and *Making the Grade*, half hours on Monday, managed only a 13.3/20 and 14.6/22 respectively. NBC introduced its *Shape of Things* hour on Tuesday, scoring a 12.5/22.

Outside of prime time, the week was NBC's first with the new Tom Brokaw/Roger Mudd co-anchor team. For the week the *NBC Nightly News* averaged a 13.0/23, beating ABC *World News Tonight's* 12.5/22 but second to the *CBS Evening News with Dan Rather* 13.6/24.

The First 20

1.	<i>Dallas</i>	CBS	27.9/46
2.	<i>Jeffersons</i>	CBS	25.6/41
3.	<i>Three's Company</i>	ABC	24.6/37
4.	<i>Too Close For Comfort</i>	ABC	24.2/37
5.	<i>NBC Monday Night Movie</i> "The Kid With The Broken Halo" (Movie)	NBC	24.1/36
6.	<i>Alice</i>	CBS	23.8/38
7.	<i>Falcon Crest</i>	CBS	22.0/39
8.	<i>Dukes of Hazzard</i>	CBS	21.8/38
9.	<i>Trapper John, M.D.</i>	CBS	21.7/38
10.	<i>Hart to Hart</i>	ABC	21.6/37
11.	<i>Joanie Loves Chachi</i>	ABC	21.2/31
12.	<i>Dynasty</i>	ABC	21.0/35
13.	<i>One Day At A Time</i>	CBS	20.6/34
14.	<i>60 Minutes</i>	CBS	20.4/41
15.	<i>Love Boat</i>	ABC	20.0/34
16.	<i>Fall Guy</i>	ABC	19.0/30
17.	<i>Happy Days</i>	ABC	19.0/28
18.	<i>ABC Monday Night Movie</i> "You Only Live Twice" (movie)	ABC	18.7/29
19.	<i>Archie Bunker's Place</i>	CBS	18.5/33
20.	<i>T.J. Hooker</i>	ABC	18.5/33

The Final Five

65.	<i>One Of The Boys</i>	NBC	10.3/18
66.	<i>Q.E.D.</i>	CBS	9.5/14
67.	<i>Inside America</i>	ABC	8.6/17
68.	<i>NBC Saturday Night Movie</i> (R) "Goldie And The Boxer" (movie)	NBC	8.5/15
69.	<i>NBC Friday Night Movie</i> "The Last Ride Of The Dalton Gang" (movie)	NBC	8.2/14

Taylor critiques problems of pay programers

In speech to NATAS, he urges colleagues to be sure their service delivers on promises; he also updates progress of upcoming Entertainment Channel

"The rumbles of discontent are beginning," according to Arthur Taylor, chairman of The Entertainment Channel, the pay service joint venture of Rockefeller Center Cable and RCA Cable Inc.

Referring to what he believes is a dwindling enthusiasm for pay TV, Taylor addressed the New York chapter of the National Academy of Television Arts and Sciences last week about the responsibility those services have to the subscriber. Also provided was a status report on The Entertainment Channel, which premieres June 6.

Drawing on his company's own research, Taylor claimed, "Pay subscribers tend to be happier with television than non-subscribers, but many report dissatisfaction with the high level of repeat showings and the padding of schedules with obscure titles." In spite of the repetition, Taylor believes that the viewers will "stick with [their] movie service through thick and thin" as "viewing options without a pay channel are so much worse."

On the other hand, Taylor expressed concern that pay TV may be failing in many of its promises, particularly if each service "strives for the largest possible audience by programing for the lowest common denominator." If this is the case, he warned that cable subscribers may abandon the service as quickly as they embraced it.

How the Entertainment Channel fits into the pay scheme of things was another point Taylor discussed. He claimed that the programing shown on that pay service will differ from what is currently on broadcast or cable TV. Half of the programing will be derived from the BBC; 25% theater productions; 20% exclusive movies, and 5% in-house produced programs.

Taylor hopes to have about 50 systems when The Entertainment Channel is launched, and noted that about half that number made initial agreements and three, Heritage Communications Inc., United Cable Television and New York Times Cable, have already signed on to carry the 24-hour, seven day-a-week service.

In an effort to avoid repeated showings of programs, Taylor said that new shows will debut on weekends since television viewing is heaviest then. Regarding family oriented shows, Taylor said that those offerings would be shown in a consistent time period, while programs that may include strong language or other objectionable material will be reserved for the late evening hours with a warning prior to the program. □



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Expanded use of microwave boosters urged in comments

Broadcasters support proposal by Marti Electronics to relieve crowded aural STL, intercity relay and TV auxiliary channels

To help reduce congestion in the spectrum allocated for aural broadcast studio-transmitter links, intercity relay stations and television auxiliary broadcast stations, the FCC should amend its rules to permit the use of microwave boosters for those services, according to comments filed at the FCC.

The comments address a rulemaking the FCC launched in response to a petition from Marti Electronics Inc. In its petition, Marti had contended that by authorizing the use of microwave boosters, the FCC could ease congestion on the 10 channels now allocated for aural broadcast studio-transmitter links and intercity relay stations. In its proposed rulemaking, the FCC noted that the TV auxiliary broadcast services faced similar congestion, and pro-

posed amending its rules to authorize the use of microwave boosters for those services as well.

According to the commenters, most radio relay devices receive a signal on one frequency and rebroadcast it on another, requiring the use of two separate auxiliary frequencies. An advantage of a microwave booster, they said, is that it can receive and retransmit on the same frequency, thereby reducing the amount of spectrum any one entity would need to relay signals.

In its comments, the National Association of Broadcasters urged the commission to adopt the proposals, which NAB noted would permit licensees to use a single frequency for transmission paths that require two hops to circumvent obstructions like buildings or hills.

Under the FCC's current rules, the NAB said, a licensee with a path obstruction, if he wants to bypass telephone company facilities, has to use either a translator that requires two frequencies for the two-hop path or a "passive" repeater to redirect the microwave signal around the path obstruction. The first option, which requires two frequencies to accomplish one task, is "spectrum inefficient," NAB said. The second option, NAB said, can only be used when a passive repeater can be built and the second hop isn't too long (because passive repeaters weaken the incoming signal). "Thus, authorization of microwave boosters would enhance the efficient utilization of... spectrum in situations where translators using two frequencies would otherwise be required," NAB said.

NAB also suggested that the FCC need not promulgate rules designed to guard against improper design or installation of microwave boosters. The proposed rules regarding prevention of improper design

or installation of microwave boosters "are inappropriate and inconsistent with similar provisions contained elsewhere in the commission's rules," NAB said.

NBC said it supported "the proposed rules to assist those broadcasters that may encounter STL problems because of the lack of a clear line-of-sight transmission path." □

EBU comes out for CCIR's digital VTR

The European Broadcasting Union has indicated it favors a digital videotape recorder format, based on the digital component studio standard adopted by the International Radio Consultative Committee (CCIR) in February. Convinced "that the digital video tape recorder will undoubtedly be the cornerstone of the future all-digital studio," the EBU, in a statement released following a meeting of its VTR committee, said that only a recorder based on the principle of recording the agreed digital component-coded signals can replace present-day analog machines.

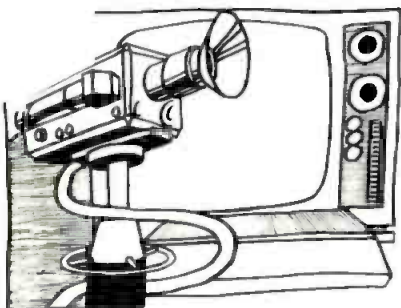
The union established a committee in 1980 to investigate the potential of digital VTR's. After 18 months of effort, the statement said, EBU hopes its work leads to "a definition of a single recording format for a digital video tape recorder designed to handle the component coded digital studio standard." The statement also said EBU members are optimistic that a digital VTR will be available when it comes time to replace existing analog one-inch machines with digital ones. Industry representatives who attended the meeting include: Ampex, Bosch, Marconi, Sony and Thomson. □

WASHINGTON, D.C.

TV STUDIO

Major organization in nation's capital has new, large 1,000-square-foot studio for rent at special rates on long-term basis in exchange for facility completion, percentage of gross income. Write in confidence to:

Box W-102
Broadcasting Magazine
1735 De Sales Street, N.W.
Washington, D.C. 20036



InSync

Joining the club. Latest to enter low-power television transmitter market that is expected to open up in wake of FCC authorization of LPTV last month is Satcom Inc., San Jose, Calif.-based subsidiary of Orrox Corp. Satcom, which was organized primarily to build and sell low-cost 12 ghz earth stations, has 100-w prototype and two- and 10-w units under development. It holds experimental licenses for three UHF channels and will begin tests this month. □

Finding the needle. Deluge of words gushing from United Press International should become more manageable with Newstrack, new information service from UPI and Dialcom Inc., Silver Spring, Md. By scanning UPI wire services for key words, Newstrack picks out and stores items of interest to each subscriber in computer file for retrieval by subscribers at their convenience. Service also provides up-to-minute listings of Washington happenings in daybook feature. "The needle in the haystack problem has finally been solved in a very practical way," said James Buckner, UPI marketing director, in prepared statement. "Newstrack is, in effect, a tailor-made newsletter for each individual user." □

Big rig. A.F. Associates says NBC has commissioned it to build "single largest, self-contained mobile video system ever built." It's to be first in new generation of mobile vans for that network; 45 feet long, van can accommodate 12 cameras and crew of 26.

Close, but no cigar

Appeals court, while denying NAB request to redistribute copyright royalty monies, says association made valid points but they weren't persuasive factors

The National Association of Broadcasters' failure to persuade a U.S. appeals court to reverse the Copyright Royalty Tribunal's ruling assigning what the NAB considered a paltry share of cable television royalty fees to television broadcasters was not for lack of good arguments. The theories "are well taken," said a panel of the U.S. Court of Appeals in Washington, in a 3-0 decision. But they do "not get broadcasters to the promised land."

The court affirmed almost intact the tribunal's first allocation of royalty fees since its establishment—those for 1978—which assigned 75% of the \$15 million available to program syndicators and movie producers and 12% to sports leagues. Television broadcasters received 3.25%, while the rest was divided between public television and music claimants. Nothing was allocated to radio, although the court directed the tribunal to review its decision regarding National Public Radio ("In Brief," April 12).

The NAB's Ad Hoc Committee on Cable Copyright Royalties will meet on Tuesday (April 20) to decide whether to appeal the decision.

NAB had attempted a novel definition of a copyrightable work in contending that commercial television broadcasters had been undercompensated. It had said that, in compiling a broadcast day, the broadcaster created a work that fell within the Copyright Act's definition of what was copyrightable. For the act defines "compilation" as "a work formed by the collection and assembling of pre-existing materials or of data that are selected, coordinated, or arranged in such a way that the resulting work as a whole constitutes an original work of authorship."

Another theory dealt with the telecast of sports events. NAB had disputed the tribunal's conclusion that copyright rests in the teams unless they agree that royalties should be paid to the broadcasters. NAB said the mere performance of a game could not be copyrighted at common law; it said that only the broadcaster's efforts made the event copyrightable, NAB also said that, because copyrights are divisible under the act, broadcasters as well as sports teams should receive some compensation.

"NAB's general theories are well taken," said the court, in the opinion written by Judge Abner Mikva. "Although there is some confusion in the legislative history, Congress clearly seemed to contemplate tribunal recognition of the

copyrightable interests claimed by NAB." The court noted that the House report accompanying the copyright legislation described the work of the cameramen and director in covering a football game as "authorship."

But, Mikva added, the fact "that the interests advanced by NAB are copyrightable does not get broadcasters to the promised land." He said the tribunal "still must address the value of these interests." And, "by any standard," Mikva added, "the theories advanced by NAB concern interests that are quantitatively de minimis."

The court accepted the tribunal's view that a station's work in broadcasting sports events has minimal value because "the public tunes in sports broadcasts mainly to see the sports performance, not the activities of the director and cameramen." As for the value of the work in compiling a

broadcast day, the court agreed the record was empty of any evidence indicating broadcasters are harmed by the retransmission of their programs in distant markets. (The harm caused to copyright owners by a cable system's retransmission of their work is one of the primary factors the tribunal considers in allocating royalty payments. Others are the benefit derived by the cable system and the marketplace value of the works transmitted.) In fact, Mikva wrote, such carriage may be beneficial in enlarging the audience the advertisers reach. The tribunal's award to commercial television broadcasters "clearly falls within the 'zone of reasonableness' in terms of compensating broadcasters for their activities," Mikva said.

The tribunal's refusal to allocate any funds to commercial radio broadcasters was justified, the court found, because of the failure of the claimants to make a showing of the marketplace value their signals had to cable systems, or to suggest they were harmed by the distant carriage of their signals. Indeed, Mikva added, "like television broadcasters, radio claimants" may have been benefitted by the distant carriage. □



Equal time on fairness. The debate over the fairness doctrine—whether to repeal it or keep it—moved onto national television last week, on CBS's *Morning News*. FCC Chairman Mark S. Fowler (l) restated the arguments he made in his speech to the National Association of Broadcasters convention, urging broadcasters to get behind the FCC effort to persuade Congress to repeal the political broadcasting laws (BROADCASTING, April 12). Sam Simon, executive director of the National Citizens Committee for Broadcasting, offered NCCB's argument that the licensing scheme sets broadcasting apart from newspapers and all other media. Fowler said the doctrine violates the First Amendment prohibition against censorship and is a "redundancy." Newspapers, he added, generally treat all sides of controversial issues despite the absence of a fairness doctrine regulating their behavior. He also said the doctrine discourages "robust and free discussion." Simon said that since only those licensed by the government are allowed to broadcast, licensees must "represent the views of the community." Licensees are not selected "because they're inherently better than anybody else," Simon said.

New technologies, new problems for international policymakers

FCC's Schaefer, in FCBA speech, says commission is ready to meet the challenges presented by Third World countries

The revolution in telecommunications technology which has opened new markets for industry and created new policy problems for governments domestically is doing the same for them in the international field. Telecommunications has moved to the top of the political agenda. And as technology breaks up old monopolies, companies are calling on their governments to help them innovate to win new world markets.

Kalman Schaefer, special assistant to the FCC for international communications, sketched his view of the growing importance of telecommunications in countries' international relations policies, in remarks to the Federal Communications Bar Association, last week. And it may be a recognition of the validity of Schaefer's thesis that up to 150 FCBA members turned out to hear him.

Schaefer cited three factors behind the enhanced political status of telecommunications: The computer and telecommunications industries each sees its main

growth prospects in the other s traditional market. Governments, like the British and French, realize their countries cannot participate in the full range of opportunities available without good telecommunications of their own. And multinational companies and banks realize their need for a round-the-clock, and global, flow of information and cash transfers, and recognize "the fragility of their present communications links."

He said the emerging technology, including microelectronics and the merging of telecommunications and computers, has created the pressures. And he noted that the world is expected to spend \$650 billion on telecommunications equipment over the next decade. Much of the new equipment will be in the form of mobile radio, including satellite-borne maritime communications, air-to-ground services and an infinite variety of telephone services between cars and public exchanges.

Schaefer noted that the issues the telecommunications revolution is generating will be discussed in some 20 international conferences in the next decade. And the U.S., he indicated, must brace for difficult negotiations. "In recent years, the United States has been experiencing increasing political and nationalistic pressure at international conferences, particularly from Third World countries," he said.

Those countries, he added, see an effort on the part of the developed countries to keep them "backward in perpetuity," and are seeking "a new communications and information order."

But the U.S.'s problems are not solely with the Third World. Schaefer said governments of other countries resent the flood of information from the U.S., in-

cluding that in the form of television programming, "even as they buy U.S. media products." What's more, they "fear being dependent on the U.S. in what they consider to be a vital new area of communications and information resources." Thus, they are considering various restrictions on the information that crosses their borders.

There are other problems too:

The U.S. is being challenged in a number of communications and information areas by other nations "who are catching up in electronics and computer fields and thus are threatening U.S. post-World War II technological leadership." He said the capability of France and Japan to launch their own satellites "has changed the status quo and could affect the functioning of Intelsat and other outer space activities.

"The principle of free flow of information, the cornerstone of U.S. information policy since World War II, is being challenged by developing nations as well as others," he said. "Developing countries are demanding a new international information order, viewing know-how as information, and insisting upon access to technological know-how on concessionary terms."

Schaefer said his review of the problems and issues raises two questions: Do and can the existing multinational organizations that have been designed to handle specific problems meet the needs for the multilateral resolutions of communications and information disputes? And do and can domestic institutions, such as the FCC, meet the challenges the issues will present? As for the FCC, Schaefer said he believes it "is well on its way to accepting that challenge."

FCC knocks down challenges to 29 stations

Finding that their equal employment opportunity profiles weren't inadequate, the FCC last week denied challenges to the license renewals of 27 Chicago-area—and two Washington-area—radio stations.

At an open meeting last Wednesday (April 14), the FCC also rejected a petition for reconsideration of its 1979 order concluding its fairness doctrine inquiry and launched the second phase of its investigation of AT&T's Wide Area Telecommunications Service.

The FCC rejected the Chicago license challenges unanimously (with Commissioner Anne Jones dissenting in part), without discussion.

In 1979, the Chicago Latino Committee on the Media had filed a petition to deny against 22 of the stations, alleging that their employment of Hispanics had been deficient. The group also filed an informal objection to the renewals of five of the stations.

Although RKO General Inc.'s WFYR(FM) Chicago was named in the petition to deny, the commission took no action on it, because its renewal has already been designated for evidentiary hearing in the wake of the FCC's finding that RKO was unfit to remain the licensee of WNAC-TV Boston.

The FCC, however, warned WFMT(FM), WRMN(AM) and WJKL(FM) to re-examine their EEO programs.

■ In a separate action, the FCC unanimously rejected a petition to deny filed by the National Black Media Coalition against the renewals of American University for its noncommercial WAMU(FM) Washington, and the Montgomery County Broadcasting Co. for WINX(AM) Rockville, Md.

In rejecting the petition the FCC said minority employment at both stations had improved since the reporting requirements were imposed and that minority employment at both stations bore a reasonable relationship to the minority population in Washington.

■ In still other action, the FCC in a 6-1 vote (with Commissioner Joseph Fogarty dissenting, and Anne Jones concurring) denied Henry Geller, former head of the National Telecommunications and Information Administration, reconsideration of its 1979 decision concluding its inquiry into the fairness doctrine.

■ And the FCC unanimously agreed to permit AT&T to launch its proposed Picturephone Meeting Service, a nationwide video teleconferencing service over a high-speed digital network. Nonetheless, the commission conditioned the authorization on AT&T not reserving digital channels for use only with Picturephone. If AT&T accepts the authorization, it must provide the service under its existing digital service tariff, the FCC said.

Washington Watch

Looking to plug leaks. FCC Chairman Mark Fowler, disturbed over leaks of agency documents to press, has launched investigation to determine source of leaks, promising to take "appropriate disciplinary action" against leakers. In memo to his fellow commissioners, Fowler said leaks have affected commission's "ability to effectively engage in open and frank discussion among ourselves" and could have "significant, adverse impact on the financial status of the companies involved."

□
Making peace. Having come to settlement, Hughes Television Network has dropped FCC complaint against Western Union Telegraph Co. John Tagliaferro, Hughes president, said that under settlement, Western Union has agreed to furnish Hughes with transponder on Westar III. Western Union also agreed to supply Hughes with transponder on Westar IV, and additional transponder on Westar V, after Westar V is launched, Tagliaferro said. Hughes already has one transponder on Westar IV.

□
Computer II addition. FCC last week issued notice of inquiry soliciting comment on procedures it should adopt for detariffing customer premises equipment and enhanced services under its Computer II decision. Notice requests comment on: possible impact modified consent decree between AT&T and Department of Justice might have on detariffing of CPE; options for detariffing embedded CPE; procedures for evaluating embedded CPE and procedures for accounting for sale of embedded CPE and related plant. Comments due June 4; reply comments are due July 9.

□
Blanket interference. FCC has proposed rulemaking to define FM broadcasters' responsibility for resolving blanketing interference to other stations. According to Association of Federal Communications Consulting Engineers, blanketing interference problems are more likely when FM station's signal is greater than 115 dbu. FCC said that though that value hadn't been justified, it appeared to be reasonable. It seeks comment on whether that value, or some other, should be adopted.

Bradshaw says RCA is back on right track

Chairman says company has found its direction, calls NBC an 'enormous resource,' gives Tinker full support, calls for joint venture for DBS

The NBC-TV network is "an enormous resource" that RCA will continue to support, the chairman and chief executive officer of the network's parent corporation told an entertainment industry audience in Los Angeles last Monday (April 12), throwing cold water on rumors that RCA might be planning to sell off the troubled company. Instead, Thornton F. Bradshaw told a luncheon audience of the Academy of Television Arts & Sciences he has confidence in NBC and its chairman, Grant Tinker, but sees "no quick fix for the [network's] problem. It's been a long time in the making."

Bradshaw said "the company [RCA] was once an ace of aces," but poor decisions were made years ago in taking it away from "what it knew best." He said most of RCA's unrelated operations have been sold off or soon will be, adding that RCA now has a "strategic concept" that will concentrate on communications, electronics and entertainment.

Bradshaw, who took over as RCA's top executive last July 1 after leaving a similar position with ARCO, feels the entertainment industry "is poised for the greatest growth era ever in its history." He cautioned that network television has matured and will grow "at a slower pace" in years ahead.

Combined over-the-air network revenues will increase from last year's \$5 billion to \$13 billion by 1990, Bradshaw predicted, making TV networking the medium of choice for mass-market advertisers. He estimated the viewing audience for network television will drop from 1981 levels of 85% of all viewers to about 60% in 1990. But the decline, said Bradshaw, will be more than offset by an increase in homes using television and the number of hours each home watches. Overall, he said, "the years of explosive growth are behind [network television]."

NBC's lackluster ratings performance is considered a major factor contributing to RCA's 83% decline in overall profits last year, and Bradshaw was blunt in his assessment of the network's also-ran status:

"By simply achieving parity with the other networks in the ratings—in other words, just by being average—NBC could generate an upswing of \$175 million an-



Bradshaw

nually in earnings," he said. The first goal of the network, Bradshaw continued, should be to do just that.

"Nine months ago I thought Grant Tinker was the right person for the job [of heading NBC-TV] and nine months later I still think so. He has done a remarkable job of settling the company down so he can begin the large task of regaining NBC's business," remarked Bradshaw.

He conceded that sales of RCA's SelectaVision videodisk players have not met

the company's predictions, but claimed sales of individual disks have been about triple what had been expected. Bradshaw predicted that the \$250 million RCA has invested in the system so far will be recovered within the next 10 years.

As for cable, Bradshaw predicted the industry "will be a formidable competitor," increasing its revenue from \$4 billion now to \$28 billion by 1990. He said that 60% of television homes will have cable by 1990, and that three-fourths of them will subscribe to some type of pay service.

"Pay per view will be the premiere programming innovation of the 1980's," Bradshaw maintained. It will fuel new productions and help to overcome the fairly flat revenues in the theater industry.

Bradshaw estimated it would cost at least \$750 million to develop the new direct broadcast satellite service and that "the logical response" to such a financial demand "is a pooling of resources." Joint ventures, he continued, "clearly [are] the pattern of the future. No single company has the cash flow to play this game over the next 10 years . . . None of us knows what the dominant distribution channels will be of the next decade."

After referring to RCA's diversification into "chicken plucking," greeting cards, and car rentals, Bradshaw concluded: "We now know where we're going." He added that RCA's "new strategy is not expected to produce an overnight turnaround. It is designed for the long haul." □

Coke-Outlet deal goes flat

Soft drink company says it's not going to go ahead with purchase of broadcaster

Coca-Cola won't be acquiring Outlet Co.

Without elaboration, Coke last week said that it had evaluated an audit of Outlet and its businesses and decided against buying the company.

In its announcement that acquisition talks had been terminated, Outlet's president and chief executive officer, Bruce Sundlun, said, "Outlet Company emerges as an even stronger major group broadcaster than when the negotiations began."

The Outlet/Coke negotiations stemmed from an earlier deal by which Outlet would have been acquired by Columbia Pictures Industries in an exchange of stock worth about \$185 million (BROADCASTING, Jan. 25 et seq.).

Coke later agreed to acquire Columbia and a deal was restructured to allow Coke to buy the Providence, R.I.-based group broadcaster. To clear the way for the Coke/Columbia purchase, Outlet then terminated its arrangement with Columbia.

After Tuesday's announcement that

merger talks had terminated, Outlet stock on the New York Stock Exchange closed at \$32 a share, down \$2.625 from Monday's closing price.

In previous negotiations, questions had been raised about possible Outlet liability on retail store leases it sold to United Department Stores, now in Chapter 11 reorganization.

Sundlun last week said, "With regard to the United Department Stores Inc. bankruptcy, we have written all accounts receivable from UDS to zero, and we have established reserves for the contingent lease liabilities which we feel are adequate and not significant."

While divesting itself of its retail holdings, Sundlun said, the company is positioned to continue with its "long-stated objectives of acquiring the legal limit of TV and radio stations and to expand through mergers or acquisition into media-related industries." Outlet currently owns five TV and seven radio stations.

According to an Outlet spokesman, no other merger talks are going on. He added, however, that "the door is always open" to discussion. □

Stock Index

Exchange and Company	Closing Wed. Apr 14	Closing Wed. Apr 7	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
BROADCASTING						
N ABC	35	34 1/2	+ 1/2	+ 1.44	7	988
N Capital Cities	74 5/8	74	+ 5/8	+ .84	13	971
N CBS	42 1/2	42 1/4	+ 1/4	+ .59	7	1,187
N Cox	30 1/2	31 3/4	-1 1/4	- 3.93	16	894
A Gross Telecasting	24 7/8	24 3/4	+ 1/8	+ .50	6	19
O LIN	22 3/4	21 3/4	+1	+ 4.59	15	232
O Metromedia	196 1/2	192	+4 1/2	+ 2.34	15	780
O Mooney	4 1/4	4 1/4			7	3
O Scripps-Howard	17	16 3/4	+ 1/4	+ 1.49	10	175
N Storer	29 1/8	28 3/4	+ 3/8	+ 1.30	17	462
N Taft	30 3/4	30 1/4	+ 1/2	+ 1.65	9	293
O United Television	8 1/2	8	+ 1/2	+ 6.25	14	102

BROADCASTING WITH OTHER MAJOR INTERESTS

A Adams-Russell	21 5/8	23 1/8	-1 1/2	- 6.48	17	84
A Affiliated Pubs.	24 3/4	25 3/8	- 5/8	- 2.46	9	128
O A.H. Belo	18 3/4	18 1/8	+ 5/8	+ 3.44	7	172
N American Family	8 3/8	7 7/8	+ 1/2	+ 6.34	7	113
N John Blair	29 5/8	31 1/2	-1 7/8	- 5.95	9	110
N Charter Co.	8 3/4	8 3/4			13	188
N Chris-Craft	39 5/8	37 1/8	+2 1/2	+ 6.73	12	99
N Cowles	33 1/4	33 3/8	- 1/8	- .37	21	131
N Dun & Bradstreet	63 7/8	61 3/4	+2 1/8	+ 3.44	15	1,791
N Fairchild Ind.	13 3/4	13 1/8	+ 5/8	+ 4.76	4	178
N Gannett Co.	36	35 1/4	+ 3/4	+ 2.12	12	1,909
N General Tire	19	18 3/4	+ 1/4	+ 1.33	5	438
O Gray Commun.	34	34			7	16
N Gulf United	17 1/4	17 3/4	- 1/2	- 2.81	6	462
N Harte-Hanks	26 1/4	26 3/8	- 1/8	- .47	10	255
N Insilco Corp.	15 1/4	15 3/8	- 1/8	- .81	7	217
N Jefferson-Pilot	29	28	+1	+ 3.57	6	633
O Josephson Intl.	7 3/4	7 3/4			7	31
N Knight-Ridder	30 1/2	30 1/4	+ 1/4	+ .82	10	978
N Lee Enterprises	25 1/2	25 5/8	- 1/8	- .48	9	177
N Liberty	13 5/8	13 1/4	+ 3/8	+ 2.83	6	173
N McGraw-Hill	51	49 1/2	+1 1/2	+ 3.03	13	1,266
A Media General	36 1/2	36 3/8	+ 1/8	+ .34	9	257
N Meredith	54 1/4	55 1/8	- 7/8	- 1.58	6	172
O Multimedia	30 1/2	30 3/4	- 1/4	- .81	13	309
A New York Times Co.	35 3/8	35 1/8	+ 1/4	+ .71	9	438
N Outlet Co.	35	33 3/4	+1 1/4	+ 3.70	103	92
A Post Corp.	30 1/2	25 5/8	+4 7/8	+19.02	18	55
N Rollins	14 1/2	14 3/8	+ 1/8	+ .86	9	398
N San Juan Racing	22 1/8	22 1/8			9	95
N Schering-Plough	30 1/8	30 3/8	- 1/4	- .82	9	1,601
N Signal Cos.	20	20 1/8	- 1/8	- .62	6	1,444
O Stauffer Commun.	44	44			11	44
A Tech Operations	18	18 1/2	- 1/2	- 2.70	8	18
N Times Mirror Co.	42	43	-1	- 2.32	10	1,433
O Turner Bcstg.	10	9 5/8	+ 3/8	+ 3.89	12	203
A Washington Post	31	31 3/8	- 3/8	- 1.19	15	435
N Wometco	25 7/8	24 5/8	+1 1/4	+ 5.07	14	348

CABLE

A Acton Corp.	7	6 3/4	+ 1/4	+ 3.70	9	33
N American Express	49	48 3/8	+ 5/8	+ 1.29	9	4,489
O Burnup & Sims	12	10 3/8	+1 5/8	+15.66	12	103
O Comcast	20 1/4	19 1/2	+ 3/4	+ 3.84	19	90
N General Instrument	37	36 1/2	+ 1/2	+ 1.36	13	1,136
O Heritage Commun.	8 1/4	8 1/2	- 1/4	- 2.94	28	59
O Rogers Cablesystems	6 7/8	7	- 1/8	- 1.78	57	132
O Tele-Communications	18 5/8	18 1/8	+ 1/2	+ 2.75	45	520
N Teleprompter	37 1/2	37 1/2			30	638
N Time Inc.	36 3/8	35 5/8	+ 3/4	+ 2.10	14	1,758
O Tocom	8	7 1/4	+ 3/4	+10.34	13	39
N United Cable TV	22 1/2	22 7/8	- 3/8	- 1.63	21	245
N Viacom	25	25 3/8	- 3/8	- 1.47	16	282

Exchange and Company	Closing Wed. Apr 14	Closing Wed. Apr 7	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
PROGRAMING						
O Barris Intl.	1 3/4	1 3/4			13	9
N Columbia Pictures	68 3/4	67 3/8	+1 3/8	+ 2.04	16	573
N Disney	56 7/8	56 1/8	+ 3/4	+ 1.33	15	1,844
N Dow Jones & Co.	46	47 1/8	-1 1/8	- 2.38	19	1,444
N Filmways	5 7/8	5 5/8	+ 1/4	+ 4.44	1	34
O Four Star	2 1/2	2 1/2			14	1
N Getty Oil Corp.	48 3/4	48 1/2	+ 1/4	+ .51	5	4,005
N Gulf + Western	15	15 3/8	- 3/8	- 2.43	4	1,136
N MCA	52	51 5/8	+ 3/8	+ .72	12	1,239
N MGM/UA	5 7/8	5 7/8			6	292
O Reeves Commun.	28	28 3/4	- 3/4	- 2.60	14	207
O Telepictures	8 1/8	7 5/8	+ 1/2	+ 6.55	15	37
O Video Corp. of Amer.	7 1/4	5 1/4	+2	+38.09	19	11
N Warner	56 5/8	54 1/8	+2 1/2	+ 4.61	18	3,472
A Wrather	26 5/8	25 3/8	+1 1/4	+ 4.92	21	62

SERVICE

O BBDO Inc.	42 3/4	42 3/4			9	114
O Compact Video	6 1/8	5 5/8	+ 1/2	+ 8.88	10	19
N Comsat	58 5/8	59 5/8	-1	- 1.67	15	469
O Doyle Dane Bernbach	15	15			8	82
N Foote Cone & Belding	31 1/4	29 3/4	+1 1/2	+ 5.04	9	84
O Grey Advertising	66	65	+1	+ 1.53	6	38
N Interpublic Group	28	27 1/2	+ 1/2	+ 1.81	8	129
N JWT Group	19 3/4	19 7/8	- 1/8	- .62	14	103
O MCI Communications	35	33 1/4	+1 3/4	+ 5.26	56	1,662
A Movielab	2 3/4	2 5/8	+ 1/8	+ 4.76	28	4
O A.C. Nielsen	48 7/8	47 1/4	+1 5/8	+ 3.43	15	548
O Ogilvy & Mather	30 3/4	30 1/2	+ 1/4	+ .81	9	131
O Telemation	2 1/2	2 3/4	- 1/4	- 9.09	15	2
O TPC Communications	1 1/2	1 1/2			2	1
O Unitei Video	7 1/2	8 1/4	- 3/4	- 9.09	15	3
N Western Union	31 3/8	30 7/8	+ 1/2	+ 1.61	14	498

ELECTRONICS/MANUFACTURING

O AEL	10 1/4	10 1/4			4	20
N Arvin Industries	14 1/8	14 3/4	- 5/8	- 4.23	6	96
O C-Cor Electronics	17 1/4	18	- 3/4	- 4.16	14	51
O Cable TV Industries	7	7 1/4	- 1/4	- 3.44	8	21
A Cetec	4 1/8	4 1/4	- 1/8	- 2.94	8	9
O Chyron	18	19 1/4	-1 1/4	- 6.49	16	47
A Cohu	4 5/8	4 5/8			6	8
N Conrac	22	22 3/8	- 3/8	- 1.67	13	47
N Eastman Kodak	73 5/8	74 1/8	- 1/2	- .67	9	11,882
O Elec Missile & Comm.	18 1/4	19	- 3/4	- 3.94	73	50
N General Electric	63 5/8	63 3/4	- 1/8	- .19	9	14,497
N Harris Corp.	30 7/8	29 7/8	+1	+ 3.34	10	965
O Microdyne	12 1/2	12 7/8	- 3/8	- 2.91	14	56
N M/A Com. Inc.	22 1/4	21 3/4	+ 1/2	+ 2.29	21	849
N 3M	54 7/8	54 1/8	+ 3/4	+ 1.38	11	6,432
N Motorola	62	60	+2	+ 3.33	11	1,956
O Nippon Electric	69 1/8	72	-2 7/8	- 3.99	26	2,670
N N. American Phillips	36 1/4	35 1/2	+ 3/4	+ 2.11	6	494
N Oak Industries	24 7/8	23 5/8	+1 1/4	+ 5.29	12	353
A Orrox Corp.	9 3/4	7 7/8	+1 7/8	+23.80	35	18
N RCA	22 3/8	21 7/8	+ 1/2	+ 2.28	13	1,686
N Rockwell Intl.	27 1/8	27 1/2	- 3/8	- 1.36	7	2,059
A RSC Industries	4 3/4	5	- 1/4	- 5.00	68	11
N Scientific-Atlanta	19 1/4	20 7/8	-1 5/8	- 7.78	20	410
N Sony Corp.	12 7/8	13 1/2	- 5/8	- 4.62	10	2,776
N Tektronix	53 1/2	50	+3 1/2	+ 7.00	12	996
O Telemet (Geotek Inc.)	1 5/8	1 5/8			4	4
A Texscan	14 3/8	14 5/8	- 1/4	- 1.70	20	65
N Varian Associates	33 1/4	32 3/8	+ 7/8	+ 2.70	25	264
N Westinghouse	25 1/4	25	+ 1/4	+ 1.00	5	2,150
N Zenith	15 1/8	15 1/8			14	102

Standard & Poor's 400

Industrial Average 128.34 125.30 + 3.04

Notes: A-American Stock Exchange, B-Boston, M-Midwest, N-New York, P-Pacific, O-over the counter (bid price shown, supplied by Shearson/American Express, Washington). P/E ratios are based on earnings per share for previous 12 months as published by Standard & Poor's 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. *** Stock split 2 for 1. + Stock traded at less than 12.5 cents. **** Stock inactive due to limited bidding.

Osburn enters race for radio chairmanship

Texas-based broadcaster faces Stakelin for top spot on NAB board; election set for June

Dick Osburn, president, Osburn & Reynolds Stations, Fort Worth, has decided to make a bid for chairmanship of the National Association of Broadcasters' 31-member radio board. In an election to take place during the annual June meeting of the NAB joint board, Osburn is likely to challenge one other candidate, William Stakelin, executive vice president, Bluegrass Broadcasting Co., Orlando, Fla., who is presently vice chairman of the radio board.

Osburn, who has been an NAB radio director since June 1981, had been considering a race for the radio board vice chairmanship. He is one of four radio directors said to have been campaigning for that office during the NAB's annual convention two weeks ago in Dallas. The other three were Martin F. Beck, president, Beck-Ross Communications Inc., Rockville Centre, N.Y., Charles B. Cooper, president, general manager, WKOR-AM-FM Starkville, Miss., and Robert H. Pricer, president, WCLT Radio Inc., Newark, Ohio.

The crowded field in the contest for the radio vice chairmanship may have been one reason Osburn decided to go for the top post instead. Far more important, he said, however, is his desire to see station licensees better represented on the NAB executive committee, which includes the TV and radio chairmen and vice chairmen, the joint board chairman, the NAB president and the immediate past joint board chairman, who sits ex-officio.

With the exception of Joint Board Chairman Edward O. Fritts of Fritts Broadcasting, Indianola, Miss., radio members of the executive committee have for the last two years been corporate executives rather than station owners, said Osburn, who said he has no complaints with the way Stakelin and current Radio Board Chairman Cullie M. Tarleton, senior vice president, Jefferson-Pilot Broadcasting Co., Charlotte, N.C., have served on the radio board. Nor is Osburn's complaint with the way NAB generally serves its member stations. "It's done a terrific job in the last few years," he said.

On the other hand, "every decision Congress or the FCC makes directly affects the station owner," said Osburn, and more owners should be in key decision-making positions at the NAB. It's because there are others on the NAB board

who feel the same way that Osburn says he decided by the end of the NAB convention to run for chairman rather than vice chairman of the radio board.

Another reason is Osburn's position at his company, of which he is 50% owner. "I'm not involved in day-to-day station management," he said, "so I'll be able to devote more time to the executive committee, which faces some important decisions in the coming year." Not the least of which, noted Osburn, is the possibility of having to choose a successor to NAB President Vincent T. Wasilewski, who is considering leaving the association by the end of this year.

Osburn has been a broadcaster for 31 years and has owned his own company since 1972. Osburn & Reynolds Stations has one AM and four FM stations. □

AWRT ready for 'Odyssey '82'

Group expects 500 delegates for its 31st annual convention in San Francisco; Swift to make satellite appearance on panel with Dawson, Hargrove

The American Women in Radio and Television's "Odyssey '82" weighs anchor May 4 in San Francisco.

But while an estimated 500 delegates to the association's 31st annual convention will remain land-bound at the Hyatt Regency Embarcadero, the mythical four-day voyage will touch the real-life ports of government regulation, technical progress

Intermedia

Expanding universe. Cable and subscription television will be added to list of media covered by Mediarnk Research Inc., New York, in its 1982 audience survey of product usage, encompassing 20,000 interviews across U.S., Robert L. Owens, MRI manager of broadcast services, has announced. Respondents will be asked whether they subscribe to basic cable, pay TV and subscription TV in field work starting in April, and data on their past week's viewing will be collected. Owens said net weekly circulation estimates for cable and STV will be reported in MRI's fall 1982 report, based on responses from first 10,000 interviews, and that data from another 10,000 will be added in spring 1983 report to provide product and brand usage estimates for cable and STV audiences in addition to those of media already covered by MRI: magazines, newspapers, radio and television. □

Fight over fight. Home Box Office has responded to \$25-million lawsuit filed by SelecTV and Arum Productions with countersuit filed in New York March 23, claiming it, not SelecTV, has exclusive rights to May 24 Hearn-Hagler fight. HBO is asking for \$2 million in damages and injunction preventing SelecTV and Arum from presenting bout. HBO claims promoter Bob Arum breached agreement between pay cable network and his Arum Productions that said he would exert his best effort to secure fight for HBO. HBO charges both SelecTV and Arum "knowingly and intentionally entered into a conspiracy and scheme maliciously to defraud and deceive HBO..." □

U-T looking good. Joint venture between United Cable and Tribune Company Cable has been selected by consortium representing communities in Oakland county, Mich., suburb of Detroit, to negotiate cable franchise. Paperwork is expected to be completed and award granted by late April. Consortium has 105,000 homes in area. □

One down. Agreement between Storer and Rogers cable subsidiaries to split Minneapolis franchise has passed first test, gaining approval of city council. Approved were revisions in four technical amendments that prevented earlier Storer award, and agreement that Storer subcontract roughly half of franchise territory to Rogers, which would eventually buy out that portion. Measure also must be approved by mayor and state cable board. Some cable companies have said agreement violates antitrust laws. Warner sent letter to that effect to city council and United and Teleprompter are expected to raise some argument in hearing before state cable board. □

Back on. On March 24, fire gutted facilities of WAFF(TV) Huntsville, Ala., completely destroying studio, transmitter, offices and equipment. Within week, with crews working around clock, 200 tons of debris had been cleared from site and new transmitter erected. Operating from local educational television facilities, and microwaving to transmitter site, station signed back on air April 12. Station spokesman praised cooperation of RCA, which provided new transmitter, and surrounding stations, which offered immediate assistance with production and loan of equipment.

and the bottom line businesses in communications.

The tone will be set at the opening business session, May 5, when a discussion of "Re-, De- or Un-Regulation" will afford convention attendees with the opportunity to hear leaders in the field and also witness a closed-circuit satellite conference.

Representative Allen Swift (D-Wash.) will participate in that panel from Wold studios in the nation's capital via the Westar satellite system. A giant screen, two-way audio and one-way video will permit him to exchange views with FCC Commissioner Mimi Weyforth Dawson and Wade Hargrove, executive director of the North Carolina Association of Broadcasters in the convention hall. Jane Cohen, vice president-television, National Association of Broadcasters, will be the moderator.

The Golden Gate chapter will host the convention under the direction of AWRT National President Muriel M. Kennedy, president of MMK Associates, Watertown, N.Y., and Jeanne Toncre, director of community affairs, KRON-TV San Francisco, who is AWRT convention chairman.

A full day (May 4) will be devoted to a tour of the nearby "Silicon Valley" where delegates will be indoctrinated in the latest technological developments in communications.

Sessions at convention headquarters will cover such issues as cable, financial management, personnel management,

time management, radio-TV news presentation, speech writing, salary negotiations and advertising.

A feature of the Friday night (May 7) closing banquet will be the presentation of AWRT's Silver Satellite Award to actress Jean Stapleton. In announcing the selection last week, AWRT President Kennedy said "it is Jean Stapleton's artistry, per-

sonal commitment to women and the image she projects that lends distinction to the industry."

At the convention conclusion Charlotte Tharp of WHAS Inc., Louisville, Ky., will take over the national presidency of AWRT whose membership includes 3,000 women and men in broadcasting and allied fields. □

Changing Hands

PROPOSED

WDRV(AM) - WLVV(FM) Statesville, N.C. □ Sold by Metrolina Communication Corp. to Capitol Broadcasting Inc. for \$1.75 million. **Seller** is owned by Bernard Kaplan (62.6%), James J. Shipley (17.9%), Kaplan's wife, Norma (10.5%) and Edward Englander (9%), who have no other broadcast interests. Kaplans and Shipley bought stations two years ago for \$660,000 (BROADCASTING, April 14, 1980) and are seeking waiver of three-year rule because of financial hardship. **Buyer** is Raleigh, N.C.-based group of three AM's, four FM's and one TV principally owned by James F. Goodman and brother, Ray H. Goodman, and estate of A.J. Fletcher. Capitol Broadcasting has acquired all except its Raleigh outlets since 1979 for total

of \$10.55 million WDRV is 500 w daytimer on 550 khz. WLVV is on 96.9 mhz with 100 kw and antenna 600 feet above average terrain.

WLKE(AM) - WGGQ(FM) Waupun, Wis. □ Sold by Coursolle Broadcasting of Wisconsin to Jack Ambrozic for \$1.1 million. **Seller** is principally owned by Jim Coursolle, who bought stations six years ago for \$335,000 (BROADCASTING, Sept. 20, 1981). **Buyer** is principal owner of WYBR(FM) Belvidere-Rockford, Ill., which has been sold for \$1.1 million, subject to FCC approval (BROADCASTING, Jan. 25). WLKE is 1 kw daytimer on 1170 khz. WGGQ is on 99.3 mhz with 3 kw and antenna 300 feet above average terrain. **Broker: Chapman Associates.**

KESE(AM) Monterey, Calif. □ Sold by Century Broadcasting Co. to Southern California Broadcasting Co. for \$650,000. **Seller** is Greentree Group, principally owned by Charles D. Powers. Greentree Group includes KVEC(AM) San Luis Obispo, Calif.; KTLG(AM) Twin Falls, Idaho, and WHPI(AM) Herrin, Ill. Earlier deal to sell station to Carolyn Wagnvoord family for \$650,000 fell through (BROADCASTING, Nov. 30, 1981). Greentree Group acquired KESE seven years ago for \$500,000 (BROADCASTING, March 31, 1975). **Buyer** is principally owned by William J. Beaton and family, who are also principal owners of KIEV(AM) Glendale, Calif. KESE is on 1240 khz with 1 kw day and 250 w night.

KNEN(FM) Norfolk, Neb. □ Sold (60%) by Gordon D. Adams and Herbert D. Feidler to Gene A. Koehn for \$500,000. **Sellers** are bowing out and remaining stockholder is assuming full control. None have other broadcast interests. KNEN is on 94.7 mhz with 100 kw and antenna 530 feet above average terrain.

WNBP(AM) Newburyport, Mass. □ Sold by New England Broadcasting Corp. to WNBP Broadcasting Ltd. for \$295,000. **Seller** is principally owned by Alvin Yudkoff, Joseph C. Smith, son, J. Charles Smith, George C. Bingham, Robert Dudley and Mary J. Mitchell, who are also principal owners of WSME-AM-FM Sanford, Me. **Buyer** is owned by Arnie Rubin, Jerome Kaplan, Nancy Anderson and Gilbert Weinberger. Rubin is Washington publishing executive. Kaplan is Philadel-

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FM - New York	Class A in rural college/university setting: Terms available.	\$ 250,000
AM - New Hampshire	Daytimer in single station market - price recently reduced: Terms.	\$ 275,000
AM - Wisconsin	Profitable fulltime AM opportunity in isolated market: Negotiable terms.	\$1,800,000

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4 19 82

phia attorney. Anderson is with Merrill Lynch Pierce Fenner & Smith, Boston. Weinberger is Clarks Summit, Pa., businessman. They have no other broadcast interests. WNPB is 500 w daytimer on 1470 khz. *Broker: The Keith W. Horton Co.*

WMCW(AM) Harvard, Ill. □ Sold by Obed S. Borgen to Mitchell Broadcasting Co. for \$245,000. **Seller** is Preston, Minn.-based group owner of six AM's and one FM. **Buyer** is principally owned by Forrest Mitchell and family, who also own KGRN(AM) Grinnel, Iowa. WMCW is 500 w daytimer on 1600 khz.

□ Other proposed station sales include: WKLN(FM) Cullman, Ala.; KXGO(FM) Arcata, Calif. (BROADCASTING, March 15); KTIE(TV) (CP) Oxnard, Calif.; WYBR(FM) Belvidere-Rockford, Ill. (BROADCASTING, Jan. 25); WFFT(TV) Fort Wayne, Ind. (BROADCASTING, March 29); WLYV(AM) Fort Wayne, Ind. (BROADCASTING, April 12); KJLS(FM) Hays, Kan. (BROADCASTING, April 12); WHIC-AM-FM Hardinsburg, Ky. (BROADCASTING, April 5); WTKC(AM) Lexington, Ky. (BROADCASTING, April 12); WLOX(AM) Biloxi, Miss. (BROADCASTING, March 15); KSOA(AM) Ava, Mo.; KBVD(FM) [CP] Ruidoso, N.M.; WTHD(FM) [CP] Columbia, N.C.; WAEB(AM)-WXXW(FM) Allentown, Pa. (BROADCASTING, April 5); WMAK(FM) Hendersonville, Tenn. (BROADCASTING, April 12); KMND(AM) Midland, Tex.; KANI(AM) Wharton, Tex. (BROADCASTING, April 5), and KXLE-AM-FM Ellensburg, Wash. (BROADCASTING, April 12) (see "For the Record," page 77.)

APPROVED

KATT-AM-FM Oklahoma City □ Sold by Sun Broadcasting Co. to Surrey Broadcasting for \$3.65 million. **Seller** is principally owned by John S. Tyler, president, who has no other broadcast interests. **Buyer** is group of investors headed by John W. Nichols, vice president and chairman, Howard D. Duncan, president and Campbell Stuckeman. They agreed to buy six radio stations from the Charter Co. for \$32 million (BROADCASTING, Dec. 14, 1981). KATT is 1 kw daytimer on 1140 khz. KATT-FM is on 100.5 mhz with 100 kw and antenna 600 feet above average terrain.

WISP(AM)-WQDW(FM) Kinston, N.C. □ Sold, respectively, by WISP Inc. and Smiles of Lenoir Inc. to Joyner Broadcasting Corp. for \$1,350,000. **Seller:** Corporations are both owned by Richard V. Surles, who also owns 90% of WRCS(AM)-WQDK(FM) Ahoskie, N.C. **Buyer** is owned by A. Thomas Joyner and David Weill (50% each). Joyner owns 50% of WCLE(AM)-WQLS(FM) Cleveland, Tenn. Weill is Goldsboro, N.C., real estate investor and has no other broadcast interests. WISP is on 1230 khz with 1 kw day and 250 w night. WQDW is on 97.7 mhz with 3 kw and antenna 228 feet above average terrain.

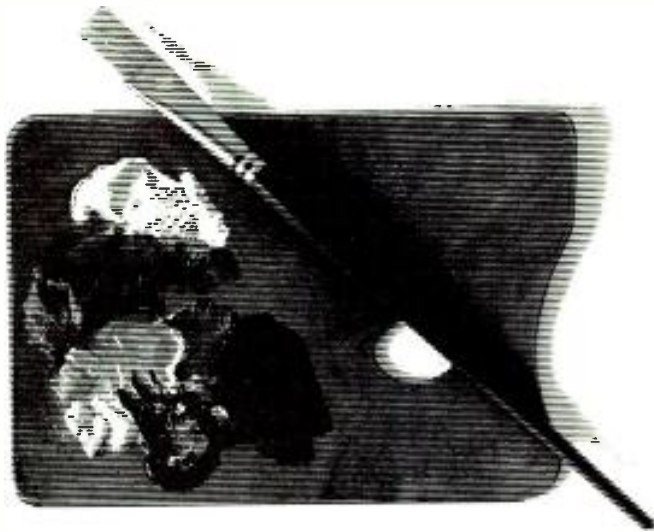
KEND(AM) Lubbock, Tex. □ Sold by Radio Lubbock Inc. to Lubbock Broadcasting Inc. for \$1,015,000. **Seller** is owned by Larry Ackers, who owns 11% of KRBC(AM) Abilene, Tex. **Buyer** is owned by James Thrash and John Frankhouser, who own KILL-AM-FM Lubbock and were granted FCC approval to buy KAMA-AM-FM El Paso, Tex., for \$2.79 million (BROADCASTING, Feb. 1). They have spun off, subject to FCC approval, KILL(AM) for \$200,000 to make room for KEND (BROADCASTING, March 1). KEND is on 1590 khz with 1 kw full time.

KLOV-AM-FM Loveland, Colo. □ Sold by KLOV-AM-FM Inc. to Aspen Leaf Broadcasting Corp. for \$975,000. **Seller** is owned by

Robert Langenwaller (51%), Daryle W. Klassen (48%) and wife, Marlene T. Klassen (1%), who have no other broadcast interests. **Buyer** is owned by Jerry L. Pound (51%) and Charles F. Jacobs (49%). Pound is vice president and general manager of KFML(AM) Denver. Jacobs is Denver real estate investor. KLOV is 1 kw daytimer on 1570 khz. KLOV-FM is on 102.3 mhz with 3 kw and antenna 145 feet above average terrain.

□ Other approved station sales include: KZUL(AM) Parker, Ariz.; KKBG(FM) Hilo, Hawaii; KSBC(FM) Redmond, Ore.; KJIM(AM) Fort Worth, and WWH(FM) Minocqua, Wis. (see "For the Record," page 78).

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Grossman stresses importance of public media

PBS president, in speech in Milan, says noncommercial TV and radio will become more vital as new media continue to fragment audiences

The new television technologies are more likely to "dilute the quality and character of the arts, education and information than improve them," according to Public Broadcasting Service President Lawrence Grossman. Grossman was speaking on the impact of the new technologies on public television at the International Communications Conference in Milan, sponsored by the Mondadori Foundation.

Grossman predicted that the new technologies will not improve the quality and diversity of television programming, contrary to arguments that it will. Therefore, he maintained that public television's role will become even more important. "As television expands exponentially, we shall have to take care that the babel of commercial voices filling its limitless channels will not drown out all the values we cherish most, which is why we shall continue to depend on public television to play a vital role," he said.

He likened the abundance of TV chan-

nels to "a gigantic supermarket of commercial programming that is slickly designed, carefully packaged, plentifully displayed, heavily merchandised, and overwhelmingly bland and easy-to-digest." Grossman then went on to compare what has occurred in radio over the past 25 years to what may happen to TV. Although the number of radio stations has increased "dramatically," he argued that "a technology of abundance, far from enriching and expanding radio's programming choice, has managed to shrink [programming] drastically."

The PBS president went even further with his comparison. He contended that the special-interest trend that has developed in publishing could also occur in television. Looking at today's magazine racks, Grossman said, "suggests the kinds of programs that will be filling the multiple new highways of television. They tend to be thin slices from the mainstream: movies, gossip, sports, pop entertainment, news, money, sex and other leisure-time pursuits."

In the future, Grossman prophesied, TV audiences will become fragmented, making it uneconomical for commercial broadcasters to provide "any major drama, quality children's programs, original performing arts, significant public affairs documentaries, or serious educational programming." Even the new cable services, Grossman said, fail to provide quality and diversified programming. "The new electronics

highways, even more than the old, are bringing up prizefights before prize drama and centerfolds before serious music," he said. □

Latest edition of broadcasting text

The fourth edition of "Broadcasting in America" (\$20.95) has been published by Houghton Mifflin Co., Boston. The author is Sydney W. Head with the assistance of Christopher H. Sterling. Head is retired from Temple University, Philadelphia, and Sterling is on leave from that school to serve as an assistant to FCC Commissioner Anne Jones. Like earlier editions since 1966, the book retains its basic goal of treating broadcasting as a bona fide academic subject, emphasizing its linkage with more traditional disciplines such as physical science, history, economics, political science, psychology and sociology. Material in this new edition has been reorganized: Programs and programming strategies are treated more fully; materials on public broadcasting have been put into a single, comprehensive chapter, and foreign broadcasting portions are treated on a comparative rather than descriptive basis. Added is information on new media and delivery systems, accounts of the extensive deregulatory actions of the FCC and courts in recent years, and an epilogue that discusses the future of communications. □

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Photo opportunity standoff: networks vs. White House

After White House announcement that only one 'pool' reporter for broadcast media may attend photo opportunities, ABC, CBS, INN boycott President's meeting with national religious leaders; CNN goes on 'just in case' basis

The White House flashed what it said was a photo opportunity for the networks last week—one featuring President Reagan—and four of the six networks that normally flock to such events, didn't. It was a boycott, of sorts, a fairly firm statement that the networks did not like what they considered an effort to close down reporting, as well as photo opportunities.

ABC, CBS and Independent Network News were not represented by crews when the President met with national religious leaders for a luncheon in the State Dining Room, on Tuesday. Cable News Network did have a crew in the room—but only for "protection." ("You never leave the President unprotected," said Jim Rutledge, chief of CNN's assignment desk.) The story was shelved.

The trouble stems from promulgation of a rule announced by the White House on April 5 that limits correspondents in attendance at "photo opportunities" to one "pool" reporter representing the broadcast media, instead of one from each organization, as had been the case, and bars surprise questions. The networks had grumbled about the rule when issued, letting the White House know it was unacceptable to them.

But when the "photo opportunity" announced on Tuesday turned out to be not a routine picture of the President shaking hands with someone or posing with a group of Girl Scouts—the four networks felt they had to make their positions clear. The President addressing a group in the State Dining Room, said CBS's Washington News Bureau chief, Jack Smith, "is not a photo opportunity. The President is giving a speech. Any freshman in journalism school knows the difference."

NBC was alone among the major networks in covering the event. Robert McFarland, Washington bureau chief, said, simply, "We feel the President is far too important not to be covered." NBC took the pool responsibility after it passed, by default, from CBS then to ABC and, finally to NBC. The only other network crew on hand was Independent Television News Association.

McFarland is hopeful that "photo op-

portunity" will not again be given the expanded interpretation the White House gave it on Tuesday. He said David Gergen, special assistant to the President on communications, said he would call a meeting with the bureau chiefs to iron out the difficulties. Other bureau chiefs reported similar signs the White House is searching for an amicable solution.

The White House originally said the purpose of the new "photo opportunity" rule was to maintain control over a situation getting out of hand because of the growth in the number of crews covering the President. Correspondents say the White House is concerned also about the questions shouted at the President and whoever happens to be with him during a photo opportunity. Then there are those who name the rule after Sam Donaldson, the uninhibited ABC White House correspondent who has raised hackles on White House aides in tossing questions—like

barbs—at the President at every opportunity. He feels such questioning is a legitimate part of his job.

What fell within most networks' interpretation of a photo opportunity occurred on Wednesday. Secretary of State Alexander Haig Jr., back from his efforts to ease tensions between Great Britain and Argentina, was sitting with the President in the Oval Office. All of the networks were represented by crews—and by "pool" reporter Lesley Stahl, of CBS—except ABC. George Watson, ABC News vice president, said the news team, operating on the instructions of ABC News President Boone Arledge, realizes it risks missing a story. But, he said, "We don't want to gain a picture and lose the opportunity we've had over the years to cover with a crew and a correspondent." He believes there is no time when the President might not make news. "We asserted a principle; we'll see how it comes out." □

ABC tops networks in news Emmys

It collects 22, CBS 18; '20/20' takes 11 itself

ABC News garnered 22 awards last week in the 1980-81 National News and Documentary Emmy competition of the National Academy of Television Arts and Sciences, topping all other news organizations.

CBS News was cited for 18 Emmys, followed by NBC News and PBS with six each. ABC News's prime time news magazine program, *20/20*, won 11 Emmys, the most given to an individual program.

Programs

Closeup: Soldiers of the Twilight □ Malcom Clarke, producer; Marshall Frady, correspondent (ABC).

20/20: Ghost Town □ Pete Simmons, Ellen Rossen, producers; John Laurence, correspondent (ABC).

20/20: Death in the Fast Lane □ Danny Schechter, producer; Catherine Mackin, correspondent (ABC).

Nightline: The War on Opium □ Tom Yellin, producer; Mark Litke, correspondent (ABC).

ABC World News Tonight: Libya □ Liz Colton, Denise Schreiner, producers; Lou Cioffi, correspondent (ABC).

60 Minutes: Grain □ Andrew A. Rooney, producer-reporter (CBS).

Magazine With David Brinkley: Inside AWACS □ Sid Feders, producer; Garrick Utley, correspondent.

CBS Reports: Murder With a Teenage Style □ Irwin Posner, producer; Ed Bradley, correspondent (CBS).

ABC World News Tonight: Italian Earthquake □ Dean Johnsos, producer; Greg Dobbs, Bill Blakemore, correspondents.

20/20: Moments of Crisis—Hyatt Disaster □ Stanhope Gould, Peter W. Kunhardt, producers; Tom Jarriel, correspondent (ABC).

Investigative Journalism

Closeup: Near Armageddon. Spread of Nuclear Weapons in The Middle East □ Christopher Isham, producer; Marshall Frady, William Sherman, correspondents (ABC).

20/20: Formula for Disaster □ John Fagger, producer; Geraldo Rivera, correspondent (ABC).

20/20: Unnecessary Surgery □ Peter Lance, Janice Tomlin, producers; Peter Lance, correspondent (ABC).

CBS Reports: The Defense of the United States: The War Machine □ Craig Leake, producer; Richard Threlkeld, correspondent (CBS).

News: Why America Burns □ Brian Kaufman, producer (PBS).

The Hunter and the Hunted □ Thomas F. Maddian, executive producer; John Oakley, Lis Cantini-Sequin, producers; Bill Bemister, correspondent (PBS).

CBS Reports: The Defense of the United States: Nuclear Battlefield □ Judy Crichton, producer; Harry Reasoner, correspondent (CBS).

Magazine with David Brinkley: Rockets for Sale □ Tony Van Wilsen, producer; Garrick Utley, correspondent (NBC).

Magazine with David Brinkley: Teen Models □ Beth Polson, producer; Jack Perkins, correspondent (NBC).

60 Minutes: Killer Wheels □ Allan Maraynes, producer; Mike Wallace, correspondent (CBS).

Informational, Cultural or Historical Programing

20/20: Moments of Crisis: Vietnam Withdrawal □ Peter W. Kunhardt, producer; Tom Jarriel, correspondent (ABC).

ABC World News Tonight: St. Paul's Beils □ Phil Bergman, producer; Hughes Rudd, correspondent (ABC).

20/20: Ray Charles □ Betsy Osha, producer; Bob Brown, correspondent (ABC).

20/20: Moment of Crisis: Berlin Wall □ Richard O'Regan, Rolfe Tessem, producers; Tom Jarriel, correspondent (ABC).

The Colonel Comes to Japan □ John Nathan, producer (PBS).

Close Harmony □ Nigel Noble, producer (PBS).

Sunday Morning: Louis Is 13 □ Lee Reichenthal, producer; Morton Dean, correspondent (CBS).

Outstanding Coverage of Single Story

ABC World News Tonight: Italian Earthquake □ Dean Johnsos, producer; Gregg Dobbs, Bill Blakemore, correspondents (ABC).

20/20: Moments of Crisis—Hyatt Disaster □ Peter W. Kunhardt, Stanhope Gould, producers; Tom Jarriel, correspondent (ABC).



ABC's award-winners for '20/20'.

Magazine With David Brinkley: Inside AWACS □ Sid Feders, producer; Garrick Utley, correspondent (NBC).

Outstanding Interview/Interviewers

Bill Moyers Journal: Clark Clifford on Presidents and Power □ Douglas Lutz, producer; Bill Moyers, interviewer (PBS).

Bill Moyers Journal: George Steiner on Literature, Language and Culture □ Douglas Lutz, producer; Bill Moyers, interviewer (PBS).

60 Minutes: Wanted □ Barry Lando, producer; Mike Wallace, interviewer (CBS).

60 Minutes: The Last Mafioso (Jimmy Fratianno) □ Marion F.

Goldin, producer; Mike Wallace, interviewer (CBS).

Outstanding Individual Achievements

Cinematography: Billy Wagner, Jan Morgan, John Boulter, John Peters □ **CBS Reports:** *The Defense of the United States: Nuclear Battlefield* (CBS).

Film Editing: John J. Martin □ *An American Adventure: The Rocket Pilots* (NBC); Mill Bonsignori □ **CBS Reports:** *The Defense of the United States: Call to Arms* (CBS); Ara Chakmayan, Christopher Dalrymple □ **CBS Reports:** *The Defense of the United States: The War Machine* (CBS); David R. Ward □ *20/20* segment *Jackie Gleason: How Sweet It Is* (ABC).

Audio: Ed Jennings (videotape sound editor) □ *Nightline* segment *Carter's Final Hours* (ABC).

Outstanding Individual Achievement

Writing: Philip Buton Jr., Larry L. King □ **CBS Reports:** *The Best Little Statehouse in Texas* (CBS); Walter Pincus, Andrew Lack, Howard Stringer, Bob Schieffer □ **CBS Reports:** *The Defense of the United States: Ground Zero* (CBS); Judy Crichton, Howard Stringer, Leslie Cockburn □ **CBS Reports:** *The Defense of the United States: Nuclear Battlefield* (CBS); Judy Towers Roemtama, Marlene Sanders □ **CBS Reports:** *Nurse, Where Are You?* (CBS); Perry Wolff □ *Inside Hollywood: The Movie Business* (CBS).

Direction: Craig Leake □ *The Defense of the United States: The War Machine* (CBS).

Technical Direction/Electronic Camera: Richard Jeffreys □ *CBS Evening News with Dan Rather* segment *The Assassination of Anwar Sadat* (CBS); Tom Woods □ *NBC Magazine* segment *Inside Afghanistan* (NBC); Rupun Vosgimorukian, Barry Fox □ *World News Tonight* live-carter *Italian Earthquake* (ABC); Stephen N. Stanford □ *20/20* segment *Monarch Butterflies* (ABC); Sheldon Feilman □ *President Reagan Shooting* (NBC).

Individual Achievement

Associate Direction and/or Videotape Editing: Neil Phillipson (senior associate director, post production); Jerry Chertak (associate director, post production); Ed Buda, Thomas R. Gubar (senior videotape editors); Sam Hadley, Robert Brandt, Alan Campbell, Henriette Huehne, David Harten, Robert Kerr, Vicki Papazian, Dave Rummel, Donna Rowlinson (videotape editors); Harvey Beal, Eileen Clancy, John Croak, Dean Irwin, Catherine Isabella, Conrad Kraus, Mike Mazella, Tom Miller, Peter Murphy, Erskin Roberts, Mario Schencman, Mike Seigel, Barry Spitzer, Chris Von Benge (videotape editors, post production) □ *America Held Hostage: The Secret Negotiations* (ABC); David G. Rummel Jr. (videotape editor) □ *20/20* segment *Monarch Butterflies* (ABC).

Graphic Design: Freida Reiter □ *America Held Hostage: The Secret Negotiations* (ABC); Gerry Andrea □ *World News Tonight* segment *Shooting of Pope Paul II* (ABC).

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New wave television commercials: agencies go with the flow

The latest genre of ads aims to sell with more flash, fewer words; some think trend has peaked, others see a permanent place for the technique

Ear-splitting and eye-popping TV commercials characterized as "new wave" are the latest trend adopted by the advertising community and are turning up with nearly every click of the TV dial.

They have been described as "surrealistic" and "sex-oriented" and are distinguished by quick cuts, bands of light, bright colors, loud rock music, optical illusion and a very minimal amount of dialogue.

But already some skeptics are wondering if the trend has started to recede. They reason that the rush into new wave has produced a surfeit of this type of commercial as hordes of advertisers climb aboard the bandwagon. They insist that the sheer volume of the spots has resulted in some imitative commercials that are ill conceived and poorly produced.

Agency creative officials say these "new mood" commercials, as they also are called, are useful to build up a product's image but are short on selling the distinct

restrained by Bon Jour's experience. Among new wave commercials mentioned by creative officials have been those for Lincoln-Mercury, Avon fragrance, Sasson



Candies shoes

sportswear, Magnavox, Chanel, Camaro, London Fog, Congoleum floor covering, Thom McAn, Finesse hair conditioner, Fiorucci fashions, and Fisher 8500 stereo system.

Jay Gold, president of Jay Gold Films Inc., New York, who served as director on the Sasson spots, happens to like new wave. But he believes it is on the downsweep and may peter out in about a year. Gold points out that "so many are doing them right now and not all producers are doing them well, and as a result, clients are starting to shy away."

Gold contends that new wave does not necessarily appeal only to younger audiences, but agrees that some advertiser categories would not find it appropriate. He cites life insurance and food and observes it "probably wouldn't be right" for a corporate-type campaign.

Dick Karp, executive vice president and co-creative director of Grey Advertising, New York, does not agree that new wave is slipping toward oblivion. He agrees that some of the new mood commercials are "atrocious," reflecting an advertiser's desire to keep up with the Joneses. (Grey recently completed a surrealistic commercial for Congoleum.)

"Some agencies think they don't need 'A Big Idea' and rely solely on the execution," Karp says. "New wave cannot be done cheaply; it needs the services of a good production house. And it's not true that you can skimp on the copywriter's talent. It's true that new wave is less a copywriter's medium. It relies more on mood, beauty and surprise. But a skilled

writer still is needed to make a visual contribution." Along with other forms, new wave spots can be effective if they are well conceived and produced, according to Karp. Those that meet these criteria will continue to be used in the future, but those that don't will disappear, he concludes.

A similar point is made by Jerry Siano, executive vice president, vice chairman and worldwide creative director of N W Ayer. He believes new wave can be effective where the content is relevant but he points out that "too often the technique out-performs the content—it's not part of the idea."

Ayer has produced new wave-type commercials for Breyers yogurt and Avon fragrance. Siano is convinced that new wave commercials that are produced "not just to be different" but that "have an idea" will flourish, while many others will fade away.

The proper blend of fantasy and realism is what Grace Kent Sage, president of her own New York ad agency, tried to achieve in various television spots for Candies shoes.

Sage observed that the "fast cuts" that dominate new wave television commercials often detract from the product and cause confusion among viewers. However, "slick and sophisticated ads" can be successful using an "eye-catching" approach, provided a basic story line exists, she contends.

The Candies spots, produced by Jennie & Co., London, use visuals such as a close-up of an alarm clock, people waking up and a closet filled with shoes to set the scene. In place of dialogue, the name of the product is repeated in the jingle. Sage believes, "you can say a product without lecturing."

Employing network television and spot in 20 markets, Sage claims that those ads have helped the shoe manufacturer achieve sales close to \$70 million, up from \$10 million in 1978. She attributes this to the "tremendous response" on the part of its target audience of women, 12-24, who perceive the commercials as representing the "young women of today—self-reliant and self sufficient."

"This is the beginning of a whole new way to show your market the product you want them to pay attention to," Sage suggested and concludes that new wave advertising will flourish if the message is clear, and the ads will take their place alongside the more traditional and formal advertising styles. □



Breyers yogurt

advantage of a product. The technique often works when a client is seeking a different look or when the category is suffering from a sameness of creative approaches.

The new wave commercial made a splash in Europe, particularly Britain, in the mid-1970's and was imported to the U.S. about three years ago. One of the first spots was for Bon Jour Action Jeans, described as "sinister" and "frenetic" and featuring a fearsome-looking man. The spot didn't work. Agency officials say it was memorable but viewers were turned off by the diabolical look of the commercial.

But other advertisers have not been

For the Record

As compiled by BROADCASTING, April 5 through April 9, 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. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New stations

AM application

■ Sisseton, S.D.—Lake Region News Corp. seeks 1530 khz, 1 kw-D. Address: 706 7th Street, Britton, S.D. 57430. Principals: John A. Adams, Larry Ingalls and Charles Card (one-third each). Adams is news announcer at KMSD(AM) Milbank, S.D. None have other broadcast interests. Filed March 25.

FM applications

■ West Memphis, Ark.—William Janks III seeks 107.1 mhz, 3 kw, HAAT: 300 ft. Address: P.O. Box 832, West Memphis, Ark. 75227. Estimated construction costs: \$112,800; first-quarter operating cost: \$22,800. Principal: Janks is Dallas, Tex., mortgage broker and 60% owner of applicant for new FM at Granbury, Tex. (BROADCASTING, May 18, 1981). Filed March 29.

■ Redding, Calif.—The Waterland Group seeks 97.3 mhz, 54 kw, HAAT: 3,593 ft. Address: P.O. Box 3511, Redding 96049. Principal: Applicant is principally owned by Robert D. Rodd, who has no other broadcast interests. Filed March 30.

■ *Alamosa, Colo.—Equal Representation of Media Advocacy Corp. seeks 88.7 mhz, 20 kw, HAAT: 2,450 ft. Address: 314 11th Street, P.O. Box 879, Alamosa 81101. Estimated construction costs: \$98,400; first-year operating cost: \$15,000. Principal: Noncommercial corporation; John Schwartz, president. He is program director at KBDI-TV Broomfield, Colo. Filed March 29.

■ Hilo, Hawaii—Hawaii Broadcasting Inc. seeks 94.7 mhz, 100 kw, HAAT: minus 330 ft. Address: 1145 Kilauea Avenue, P.O. Box 747, Hilo 96720. Principal:

closely held group of more than 50 stockholders. Richard Henderson is president and 32.3% owner. They are also applicant for new AM at Hilo. Filed March 26.

■ Lahaina, Hawaii—Gardiner Broadcasting Co. seeks 93.5 mhz, 3 kw, HAAT: 100 ft. Address: 264 West Carmel Valley Road, Carmel Valley, Calif. 93934. Principals: Charles R. Gardiner and L.E. Johnson Jr. (50% each). Gardiner is employed at KLRB(FM) Carmel, Calif., of which Johnson is former 30% owner. Filed April 2.

■ Canton, Ill.—Metrocom Communications Inc. seeks 100.9 mhz, 3 kw, HAAT: 300 ft. Address: 150 Wesley Road, Creve Coeur, Ill. 61611. Principal: F.W. Hannel (100%), who has no other broadcast interests. Filed March 31.

■ Tioga, La.—Tioga Broadcasting Corp. seeks 98.3 mhz, 3 kw, HAAT: 300 ft. Address: Box 248, Tioga, La. 71477. Principals: T.F. Tenney, G.A. Mangun, C.E. Cooley and Loren Yadon (25% each), who have no other broadcast interests. Filed March 31.

■ Belfast, Me.—S.G. Silverman seeks 104.7 mhz, 7.6 kw, HAAT: 1,226 ft. Address: Burnham Road, Troy, Me. 04987. First-quarter operating cost: \$27,000; first-year revenue: \$150,000. Principal: Silverman is vice president of WMGX(FM) Portland, Me., which is 100% owned by her husband, George A. Silverman. Filed March 26.

■ Hinsdale, N.H.—Brian Dodge seeks 104.9 mhz, 1 kw, HAAT: 490 ft. Address: Box 105, Hinsdale, N.H. 03451. Estimated construction costs: \$2,400; first-quarter operating cost: \$1,600. Principal: Brian Dodge (100%), who is director of noncommercial WTJJ(AM) Bellows Falls, Vt., and 15% owner of new FM for Waterbury, Vt. (BROADCASTING, March 2, 1981).

■ Newark, N.J.—Balkan Echo Inc. seeks interim operating authority for 105.9 mhz, 10 kw, Address: 545 West 59th Street, New York 10019. Principals: Emil Antonoff (90%) and wife, Velicha Antonoff (10%), who own 19% of WFTI-TV Poughkeepsie, N.Y. Filed April 2.

■ *Wayne, N.J.—William Patterson College Student Cooperative Association seeks 88.7 mhz, 200 w, HAAT: 275 ft. Address: 300 Pompton Road, Wayne 07470. Estimated construction costs: \$27,500; first-year operating cost: \$26,700. Principal: Noncommercial corporation; Seymour C. Hyman is president. Filed March 31.

■ La Luz, N.M.—Audrey Anderson seeks 92.7 mhz, 3 kw, HAAT: minus 172 ft. Address: Rural Route 1, Box 224A, Alamogordo, N.M. 88310. Estimated construction costs: \$10,000; first-quarter operating cost: \$9,000; first-year revenue: \$90,000. Principal: Audrey Anderson (100%), who has no other broadcast interests. Filed April 5.

■ Woodward, Okla.—Mark R. Norman seeks 102.3 mhz, 3 kw, HAAT: 291 ft. Address: 4508 55th Street,

Lubbock, Tex. 79414. Estimated construction costs: \$70,500; first-quarter operating cost: \$40,000; first-quarter revenue: \$50,000. Principals: Mark R. Norman (100%), who is general manager at noncommercial KTXN(FM) Lubbock, Tex., and has no other broadcast interests. Filed April 1.

■ Woodstock, Va.—Ruarch Associates seeks 95.9 mhz, 3 kw, HAAT: 49 ft. Address: 352-C Fort Valley Route, St. David's Church, Va. 22652. Principals: Arthur D. Stampler and wife, Virginia I. Stampler (50% each), who own Falls Church, Va., radio and television production company and are also applicants for new low power TV's at Woodstock, Va., and Falls Church, Va. Filed March 31.

■ Leone, American Samoa—Radio Samoa Ltd. seeks 101.1 mhz, 9.36 kw, HAAT: 1,368 ft. Address: P.O. Box 2567, Pago Pago, American Samoa 96799. Principals: Lawrence S. Berger, Ronald E. Pritchard (33.33% each), Marcus Loew II and Peter Reid Jr. (16.77% each). They own KUAM-AM-FM-TV Agana, Guam. Berger and Loew also own KHVH(AM) Honolulu. In addition, Berger owns 50% of KYOI(AM) Saipan. Filed March 30.

TV applications

■ *Tucson, Ariz.—Roman Catholic Church of the Diocese of Tucson seeks ch. 27, 1,191.4 kw vis., 119.4 kw aur. Address: 192 South Stone Avenue, Tucson, Ariz. 85701. Estimated construction costs: \$2,062,000; first-quarter operating cost: \$74,500. Legal counsel: Hogan & Hartson, Washington. Engineering: Alvin II. Andrus, Silver Spring, Md. Principal: Applicant in noncommercial corporation. Manuel S. Moreno is Bishop of Tucson. Tucson Diocese is also applicant for new TV on ch. 18 at Tucson, which will be dismissed upon grant of this application. Filed April 2.

■ Caldwell, Idaho—Caldwell TV Associates Ltd. seeks ch. 9; ERP: 170 kw vis., 17 kw aur., HAAT: 2,734 ft.; ant. height above ground: 295 ft. Address: 485 Central Avenue, Cleveland, Tenn. 37311. Estimated construction cost: \$224,500; first-quarter operating cost: \$204,000. Legal counsel: McCampbell & Young, Knoxville, Tenn. Consulting engineer: Sterling Communications, Chattanooga, Tenn. Principals: Forrest L. Preston, Philip B. Brooks, Carl W. Campbell (28% each), and Elmer W. Adam (16%). Preston, Brooks and Campbell have various interests in real estate and nursing homes. Adam is Boise, Idaho, real estate salesman and automobile dealer. They are also applicants for new TV at Portland, Ore. Filed March 29.

■ Campbellsville, Ky.—Green River Broadcasting Inc. seeks ch. 34; ERP: 588 kw vis., 149.6 kw aur., HAAT: 1,033 ft.; ant. height above ground: 945 ft. Address: Route 5, Box 264, Campbellsville 42718. Legal counsel: Schwartz, Woods & Miller, Washington. Consulting engineer: Charles T. Landers, Shelbyville, Ky. Principal: Billy Speer (100%), who has no other broadcast interests. Filed April 6.

■ Mayaguez, P.R.—Ramon R. Nieves seeks ch. 16; ERP: 90 kw vis., 9 kw aur., HAAT: 1,123 ft.; ant. height above ground: 133 ft. Address: Calle 1 No. 364 Hnas. Davila. Principal: Nieves is president of WRWR-TV San Juan, P.R. Filed March 31.

■ Ponce, P.R.—Ponce & Yanco UHF seeks ch. 14; ERP: 101.8 kw vis., 10.18 kw aur., HAAT: 781 ft.; ant. height above ground: 53.2 ft. Address: 10FF Portugal St. Res. Sultana, Mayaguez, P.R. 00708. Legal counsel: Baraff, Koerner & Olender, Washington. Principals: Hector Nicolau (60%) and P.R. Fermainit (40%). Nicolau is Mayaguez, P.R., consulting engineer. Fermainit is Miami radio consultant. Nicolau owns 16% of WVEO-TV Mayaguez. Filed April 1.

AM actions

■ Marana, Ariz.—Thomas G. Renteria granted 1110 khz, 2.5 kw-D. Address: 769 West Sepulveda Street, San Pedro, Calif. 90731. Estimated construction costs: \$53,000, first-year operating cost: \$12,400. Format: Hispanic 92%. Principal: Applicant is marine engineer and also is applicant for new AM radio station at Kernman, Calif. (BROADCASTING, Oct. 26, 1981). (BP-811006AB). Action March 30.

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■ DePere, Wis.—Hercules Broadcasting Co. returned application for 870 khz, 10 kw-D, 1 w-N. Address: 47325 Blossom Lane, Utica, Mich. 48087. (BP-810925AF). Action April 19.

■ Hudson, Wis.—Review Board granted Cornwall Broadcasting Co. 740 khz, 500 w-D, DA. P.O. address: 327 S. 7th St., Hudson 54016. Estimated construction and first-quarter operating costs: \$135,500. Format: adult contemporary. Principals: Milton and Lois Cornwall (40% each) and son, William (20%). Milton Cornwall is physician and has no other broadcast interests. BC Doc. 79-283. (BP020,365). Review Board action March 31.

FM actions

■ Payson, Ariz.—Review Board granted Millard Orick Jr. 103.9 mhz, 1 kw, HAAT: 486 ft. Address: 3414 N. 45th St., Phoenix, Ariz. 85018. Estimated construction cost \$63,331; first-quarter operating costs: \$9,684; revenue: \$15,000. Format: country/MOR. Principal: Orick is former general manager of KDOT(AM)-KSGR(FM) Scottsdale, Ariz. B.C. Doc. 80-559. (BPH-781227AE). Review Board action March 26.

■ St. Mary's, Ga.—Review Board granted Casey Broadcasting Co. 93.5 mhz, 3 kw, HAAT: 288 ft. Address: 100 Nancy Drive, St. Mary's 31558. Estimated construction costs: \$115,500; first-quarter operating cost: \$20,500; first-quarter revenue: \$22,500. Principals: Casey Broadcasting is principally owned by Lois V. Casey, who is part owner of Yulee, Fla., retail business and has no other broadcast interests. B.C. Doc. 80-381. (BPH-781212EA11). Review Board action March 31.

■ *Rochester, Minn.—Minnesota Public Radio Inc. granted 90.7 mhz, 2.82 kw, HAAT: 116 ft. Address: 45 East Eighth Street, Saint Paul, Minn. 55101. Estimated construction costs: \$21,360; first year operating cost: \$150,000. Format: Educational. Principal: noncommercial corp.; William H. Kling is president. Minnesota Public Radio holds licenses for eight stations throughout state. (BPED-810618AG). Action March 31.

■ *Greenville, S.C.—Evangel Christian School Inc. granted 89.3 mhz, 41 kw, HAAT: 140 ft. Address: 1350 East Main Street, Lakeland, Fla. 33801. Estimated construction costs: \$145,500; first-year operating cost: \$160,000. Format: Educational. Principal: nonprofit corp.; Joe Stuke, secretary. They also own WCIE(FM) Lakeland, Fla. (BPED-810403AB). Action March 30.

■ Randolph, Va.—Stokes Communications Corp. granted 102.3 mhz, 3 kw, HAAT: 300 ft. Address: Route 66, Randolph 05060. Estimated construction costs: \$64,000; first-quarter operating cost: \$2,200; first-quarter revenue: \$25,000. Principal: Edward H. Stokes (100%), who is joint owner with wife of WCVR(AM) Randolph. (BPH-810710A1). Action March 30.

Ownership Changes

Applications

■ WKLN(FM) Cullman, Ala. (92.1 mhz, 3 kw, ant. 155 ft.)—Seeks transfer of control of Jonathan Christian Corp. from Robert C. Haa to Donald H. Mosley. Consideration: \$72,000 less amount equal to 56% of debt. Principals: Seller is transferring his 56.25% interest in licensee. Buyer owns Birmingham, Ala., recording studio and has no other broadcast interest. Filed April 5.

■ KXGO(FM) Arcata, Calif. (93.5 mhz, 245 w, ant. 1,050 ft.)—Seeks assignment of license from Winters Broadcasting Co. to Record Plant Broadcasting Inc. for \$400,000 (BROADCASTING, March 15). Seller: Melvin Winters, who is also owner of KNGT(FM) Jackson, Calif. Buyer: Christopher Stone and wife, Gloria J. Stone (100% jointly). They own Los Angeles recording studio and have no other broadcast interests. Filed March 26.

■ WLOX(AM) Biloxi, Miss. (1490 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from WLOX Broadcasting Co. to La Terr Broadcasting Corp. for \$200,000 (BROADCASTING, March 15). Seller is principally owned by J.S. Love and sisters, Jo Love Little and Mary E. McMillan, who also own co-located WLOX-TV, WKXI(AM)-WTXY(FM) Jackson, Miss., and WAEV(FM) Savannah, Ga. Buyer is owned by Raymond A. Saadi, Kenneth Watkins and James J. Bu-

quet, who own KHOM(FM) Houma and KTIB(AM) Thibodaux, both Louisiana. Filed March 30.

■ KSOA(AM) Ava., Mo. (1430 khz, 500 w-D)—Seeks assignment of license from Floyd Broadcasting Inc. to Ava Broadcasting Inc. for \$125,000. Seller: W. Dave Floyd (100%), who acquired KSOA last year for \$125,000 (BROADCASTING, Aug. 17, 1981). Buyer: Joseph E. Jindra and wife, Susan K. (20% jointly), Roland H. Brummer and wife, Betty J. (20% jointly), Connie K. Chapin, Kenneth Holmes and Terri A. Black (20% each). Joseph Jindra is sales manager at KRJZ-AM-FM Beloit, Kan. Susan Jindra is restorative aide at Beloit nursing home. Roland Brummer is Beloit businessman. Chapin is librarian. Holmes is banker. Black is secretary. None have other broadcast interests. Filed March 22.

■ KBVD(FM)[CP] Ruidoso, N.M. (93.5 mhz, 3 kw, ant. 191 ft.)—Seeks assignment of license from Ruidoso Broadcasting Co. to Sierra Blanca Broadcasting Inc. for \$49,557.65. Seller is owned equally by Troyce H. Harrell, Douglas Stalker Jr. and Harrell's wife, Vivian M. Troyce Harrell owns KVOZ(AM)-KOYE(FM) Laredo, Tex. All are also part owners of KEPS(AM)-KINL(FM) Eagle Pass, Tex. Buyer: Edward D. Hyman (100%), who also owns KRRR(AM) Ruidoso. Filed April 2.

■ WTID(FM)[CP] Columbia, N.C. (105.7 mhz, 100 kw, ant. 256 ft.)—Seeks assignment of license from Flanagan, Flanagan and Cross Inc. to Success Communications Inc. for \$25,000. Seller has no other broadcast interests. Buyer: Thomas H. Campbell (100%), who is Elizabeth, N.C., real estate broker and businessman and vice president and director of WGAI(AM) Elizabeth City and WGTM(FM) Wilson, both North Carolina. Filed April 4.

■ WEED(AM)-WRSV(FM) Rocky Mount, N.C. (AM: 1390 khz, 5 kw-D, 1 kw-N; FM: 92.1 mhz, 1.7 kw, ant. 380 ft.)—Seeks transfer of control of Radio Station WEED Inc. from William A. Wynne (51.47% before; 48.97% after) to William A. Wynne Jr. (51.01% after). Principals: Elder Wynne is retiring and is transferring control of station to son. They have no other broadcast interests. No financial consideration is involved. Filed March 26.

■ WAEB(AM)-WJKW(FM) Allentown, Pa. (AM: 790 khz, 1 kw-U; FM: 104.1 mhz, 50 kw, ant. 500 ft.)—Seeks assignment of license from Rust Communications Group Inc. to CRB Broadcasting of Pennsylvania Inc. for \$5.5 million (BROADCASTING, April 5). Seller is Leesburg, Va.-based group owner of five AM's and five FM's owned by William F. Rust Jr. and family, who last year sold WRNL(AM)-WRXL(FM) Richmond, Va., for \$4 million (BROADCASTING, Dec. 21, 1981). Buyer is principally owned by Carter Burden, chairman Edward G. Rogoff, president, and Robert P. Connor, treasurer. They own WTCR(AM) Kenova and WHEZ(FM) Huntington, both West Virginia, which they bought last year for \$2.5 million (BROADCASTING, Nov. 2, 1981). Filed March 31.

■ WMAK(FM) Hendersonville, Tenn. (92.1 mhz, 1.5 kw, ant. 430 ft.)—Seeks assignment of license from Hendersonville Broadcasting Corp. to Phoenix of Hendersonville Inc. for \$1.35 million (BROADCASTING, April 12). Seller is owned by Mooney Broadcasting Corp., publicly traded, Knoxville, Tenn.-based group owner of four AM's and three FM's. George P. Mooney is president and 19% owner. Buyer: Phoenix Communications Group Inc. (100%), which is principally owned by Samuel H. Howard. Phoenix Communications owns 78% of WVOL(AM) Berry Hill, Tenn., and one-third of KTRK(FM) Topeka, Kan. Filed March 25.

■ WTNN(AM) Millington, Tenn. (1380 khz, 500 w-D)—Seeks assignment of license from The Moore Co. to L&M Media Inc. for \$360,000. Seller is principally owned by William E. Moore, who bought WTNN in 1973 for \$205,000 (BROADCASTING, Sept. 10, 1973). Moore also owns 50% of KEPT(FM) Shreveport, La. Buyer: Marvin Strin (45%), Mark T. Trub and Laura C. Harrollson (25% each) and Mark Trub's father, Charles M. Trub (5%). Strin is president of Eucino, Calif., hospital management firm. Mark Trub owns Austin, Tex., beauty salon. Harrollson is housewife. Charles Trub is 32% owner of KRIX(FM) Brownsville, Tex., which has been sold, subject to FCC approval (BROADCASTING, April 12). Filed March 31.

■ KMND(AM) Midland, Tex. (1510 khz, 500 w-D)—Seeks assignment of license from Tumbleweed Broadcasting Inc. to Bakcor Broadcasting Inc. for \$192,000.

Seller: Dale Palmer, Gary Willingham and Thomas L. Schuler (one-third each). Palmer owns 10% of Center Group Broadcasting, licensee of two AM's, two FM's and one TV which also bought, subject to FCC approval, WGTU(TV) Traverse City and satellite WGTQ(TV) Sault St. Marie, Mich., for \$1.8 million (BROADCASTING, March 29). Willingham owns one-third of applicant for new FM at Whitehouse, Tex. (BROADCASTING, Nov. 3, 1980). Buyer is principally owned by George M. Bakke and Michael J. Corey. Bakke is account executive with *Reader's Digest*, Chicago. Corey is Barrington, Ill., management consultant. None have other broadcast interests. Filed March 25.

■ KANI(AM) Wharton, Tex. (1500 khz, 500 w-D)—Seeks transfer of control of Radio Wharton County Inc. from stockholders (100% before; none after) to Ammerman Enterprises Inc. (none before; 100% after). Consideration: \$250,000 (BROADCASTING, April 5). Principals: Seller is owned by L.M. Preuss III, who owns several Texas weekly newspapers but has no other broadcast interests. Buyer is principally owned by Dan Ammerman, Houston public relations consultant, who has no other broadcast interests. Action March 29.

■ KESE(AM) Monterey, Calif. (1240 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from Century Broadcasting Co. to Southern California Broadcasting Co. for \$650,000. Seller is Greentree Group, principally owned by Charles D. Powers. Greentree Group includes KVEC(AM) San Luis Obispo, Calif.; KTLC(AM) Twin Falls, Idaho, and WHPI(AM) Herrin, Ill. Earlier deal to sell KESE to Carolyn Wagenvoord family for \$650,000 last year fell through (BROADCASTING, Nov. 30, 1981). Greentree Group acquired KESE seven years ago for \$500,000 (BROADCASTING, March 31, 1975). Buyer is principally owned by William J. Beaton and family who are also principal owners of KIEV(AM) Glendale, Calif. Filed March 30.

■ KTIE(TV)[CP] Oxnard, Calif. (ch. 53)—Seeks assignment of construction permit from Mekaoy Co. to Throne Donnelley Jr. Inc. for \$100,000. Seller: Lola G. Yoaken (100%), who has no other broadcast interests. Buyer: Throne Donnelley Jr. (100%), who is Aspen, Colo., real estate investor and has no other broadcast interests. Filed March 24.

■ WYBR(FM) Belvidere-Rockford, Ill. (104.9 mhz, 3 kw, 300 ft.)—Seeks assignment of license from The Broadcasting Corp. of Belvidere-Rockford to Sentry Broadcasting Inc. for \$1,050,000 plus \$60,000 for three year noncompete agreement. Seller: John J. Ambrozic (85%), brother Robert P. Ambrozic (5%) and Robert S. Goddertz (10%), who have no other broadcast interests. WYBR, formerly WKWL(FM), was purchased six years ago for \$150,000 (BROADCASTING, March 15, 1976). Buyer: Subsidiary of Sentry Insurance, Stevens Point, Wis.-based mutual insurance company and group owner of six AM's and four FM's. Filed March 25.

■ WFFT(TV) Fort Wayne, Ind. (ch. 55, 599.41 kw vis., 59.4 kw aur., HAAT: 788 ft.)—Seeks assignment of license from WFFT-TV Inc. to Great Trails Broadcasting Corp. for \$3.3 million plus assumption of \$450,000 in mortgages. (BROADCASTING, March 29). Seller is group of 46 stockholders headed by Van P. Smith, president and 36% owner. They have no other broadcast interests. Buyer is principally owned by Charles Sawyer family, Dayton, Ohio-based group owner of five AM's and four FM's which last year bought WHAG-TV Hagerstown, Md., for \$1.6 million (BROADCASTING, Sept. 7, 1981). Alexander J. Williams is president. Filed March 25.

■ WMCW(AM) Harvard, Ill. (1600 khz, 500 w-D)—Seeks assignment of license from Obed S. Borgen to Mitchell Broadcasting Co. for \$245,000. Seller: Borgen owns KFIL-AM-FM Preston, WMIN(AM) Maplewood, KWMB(AM) Wabasha, all Minnesota; 14% of WAGO(AM) Oshkosh, Wis., and 50% of WHHL(AM) Pine Castle-Sky Lake, Fla. last which has been sold, subject to FCC approval (BROADCASTING, Feb. 8). Buyer is principally owned by Forrest Mitchell and family, who also own KGRN(AM) Grinnel, Iowa. Filed April 2.

■ WLYV(AM) Fort Wayne, Ind. (1450 khz, 1 kw-D, 250 w-N)—Seeks assignment of license from Golden Bear Communications to Daisy Communications Inc. for \$200,000 (BROADCASTING, April 12). Seller: Subsidiary of Golden Bear Inc., which is owned by Jack W. Nicklaus, who has no other broadcast interests. Buyer: Donald A. Shive (85%) and Frank J. Nachazel

(15%). Shive is president of Fort Wayne-based group of nursing homes. Nachazel is Traverse City, Mich., advertising consultant. Neither have other broadcast stations. Filed March 29.

■ **KJLS(FM)** Hays, Kan. (103.3 mhz, 100 kw, ant. 463 ft.)—Seeks assignment of license from Lessco Inc. to Radio Inc. for \$1.35 million plus \$100,000 for five year noncomplete agreement. (BROADCASTING, April 13). Seller: Lawrence E. Steckline (100%), who owns KWLS-AM-FM Pratt, Kan., and KSL5-FM Liberal, Kan., and with his wife, Wah-leeta Steckline, WWLS(AM) Norman, Okla. Lawrence Steckline also bought, subject to FCC approval, KXXX-AM-FM Colby, Kan. for \$1.5 million (BROADCASTING, March 8). Buyer: Bruce W. Kent, Donald L. Buster, Norman W. Brandeberry (30% each) and Lloyd D. Nygaard (10%) Kent is Hays attorney. Brandeberry is Russell, Kan.-based oil investment company executive. Buster is Hays investor. Filed March 25.

■ **WHIC-AM-FM** Hardinsburg, Ky. (AM: 1520 khz, 1 kw-D, 500 w-CH; FM: 94.3 mhz 3 kw, ant. 290 ft.)—Seeks assignment of license from Breckenridge Broadcasting Inc. to H.I.C. Broadcasting Inc. for \$500,000 (BROADCASTING, April 5). Seller: Paul L. Fuqua (100%), who has no other broadcast interests. Buyer: Terry E. Forcht (100%), who owns WAIN-AM-FM Columbia, Ky., which he recently bought for \$400,000 (BROADCASTING, Feb. 1). Filed March 30.

■ **WTKC(AM)** Lexington, Ky. (1300 khz, 2.5 kw-D, 1 kw-N)—Seeks assignment of license from Triplett Broadcasting Co. of Kentucky Inc., debtor-in-possession to Group M Broadcasting for \$745,600 (BROADCASTING, April 12). Seller: Wendell A. Triplett and wife, Donna J. Triplett, who are Bellefontaine, Ohio-based group owners of three AM's and three FM's. They bought WTKC three years ago for \$800,000 (BROADCASTING, Sept. 24, 1979). Buyer: Walter E. May (100%), who owns WPKE(AM)-WDHR(FM) Pikeville, Ky., and is part owner of WJTT(AM) Jellico, Tenn. He is also applicant for new low power TV station at Pikeville. Filed March 29.

■ **WLPO(AM)** [CP] Pittsburg, Ky. (1600 khz, 500 w-D)—Seeks transfer of control of Q Radio Group Inc. from Tony M. Price (66.77% before; none after) to John B. Begley (none before; 66.77% after), Consideration: \$12,000. Principals: Transferor is relinquishing interest in permittee. Transferee is president of Lindsey Wilson (Ky.) College and former president of WAIN-AM-FM Columbia, Ky., which was recently sold (BROADCASTING, Feb. 1). Filed March 29.

■ **WCAS(AM)** Cambridge, Mass. (740 khz, 250 w-D)—Seeks transfer of control of Wickus Island Broadcasting Corp. from Melvin L. Stone and Daniel L. Murphy (100% before; none after) to Boss Communications Inc. (none before; 100% after). Consideration: \$211,500. Principals: Sellers are principal owners and are no longer able to provide sufficient capital to keep station running. Buyer is owned by Talbert T. Gray (51%) and Robert P. Wotiz (49%). Gray is general manager and Wotiz is operations manager at WCAS. Neither has other broadcast interests. Filed March 26.

■ **KXLE-AM-FM** Ellensburg, Wash. (AM: 1240 khz, 1 kw-D, 250 w-N; FM: 95.3 mhz, 1.4 kw, ant. minus 145 ft.)—Seeks transfer of control of KXLE Inc. from John R. DiMeo and others (100% before; none after) to Ellensburg Radio Broadcasting Corp. (none before; 100% after). Consideration: \$475,000 (BROADCASTING, April 12). Principals: Sellers are John R. DiMeo (75%) and Don L. Downing (25%), who also own KBKW(AM) Aberdeen, Wash. Buyer is owned by Sol M. Tacher, president (57%), Richard R. Gohman (22%), Tacher's nephew, M. Robert Tacher (18%) and James C. Cummings (3%). They are Seattle, Wash., station representatives. Tacher also owns 5.8% of KIMO-TV Anchorage, Alaska. Filed March 20.

Actions

■ **KZUL(AM)** Parker, Ariz. (1380 khz, 2.5 kw-D)—Granted assignment of license from O.M. Broadcasting Inc. to Scofield Broadcasting Inc. for \$225,000. Seller: William A. Olson (100%) who has no other broadcast interests. Buyer: Charles L. Scofield (99%) and wife, Lorraine A. Scofield (1%). Scofield is sole owner of KEYZ(AM)-KYYZ(FM) Williston, N.D., and owns cable system serving Williston. (BAL-820129GN). Filed March 24.

■ **KLOV-AM-FM** Loveland, Colo. (AM: 1570 khz, 1 kw-D; FM: 102.3 mhz, 3 kw, ant. 145 ft.)—Granted transfer of control of KLOV-AM-FM Inc. from stockholders (100% before; none after) to Aspen Leaf Broadcasting Corp. (none before; 100% after); consideration: \$975,000. Principals: Sellers are Robert

Lagenwaller (51%), Daryle W. Klassen (48%) and wife, Marlene T. Klassen (1%), who have no other broadcast interests. Buyer is owned by Jerry L. Pound (51%) and Charles F. Jacobs (49%). Pound is president and general manager of KFML(AM) Denver. Jacobs is Denver real estate investor. (BTC-820115HE). Action March 26.

■ **KKBG(FM)** Hilo, Hawaii (97.9 mhz, 35 kw (H), 29.5 kw (V), HAAT: minus 240 ft.)—Granted assignment of license from Mauna Kea Broadcasting Co. to Philip L. Brewer for \$205,000. Seller: Subsidiary of Mount Wilson FM Broadcasters Inc., which is owned by Saul Levine (80%) and F.F. Wilson (20%). They own KKGQ(FM) Los Angeles, and KSHO-FM Kailua, Hawaii, and KSHO-TV[CP] Honolulu. Buyer is president and 79% owner of KUAD-AM-FM Windsor, Colo. (BALH-820218GZ). Action March 30.

■ **WDLW(AM)** Waltham, Mass. (1330 khz, 5 kw-U)—Granted assignment of license from David J. Ferreri, trustee in bankruptcy to Acton Communications of Massachusetts for \$875,000. Seller: Anthony Martin-Trigona (100%), who owns WNHC(AM) New Haven, Conn. Buyer is subsidiary of Acton Corp., Acton, Mass.-based diversified company of more than 12,000 stockholders. Samuel J. Phillips is president, chairman and 3.865% owner. It owns WMYD(AM) Wickford, R.I., and WACZ(AM) Bangor, Me., plus cable systems in Florida, South Carolina, Michigan, Utah, California and Kansas. (BAL-810825EJ). Action March 24.

■ **WISP(AM)-WQDW(FM)** Kinston, N.C. (AM: 1230 khz, 1 kw-D, 250 w-N; FM: 97.7 mhz, 3 kw, ant. 228 ft.)—Granted assignment of license from WISP Inc. and Smiles of Lenoir Inc. to Joyner Broadcasting Corp. for \$1,350,000. Seller is owned by Richard Surles, who owns 90% of WRCS(AM)-WQDK(FM) Ahsokie, N.C. Buyers: A. Thomas Joyner and David Weill (50% each). Joyner owns 50% of WCLE(AM)-WQLS(FM) Cleveland, Tenn. Weill is Goldsboro, N.C. real estate investor and has no other broadcast interests. (BAL-820208EL, BALH-820208EM). Action March 23.

■ **KATT-AM-FM** Oklahoma City (AM: 1140 khz, 1 kw-D; FM: 100.5 mhz, 100 kw, ant. 600 ft.)—Granted transfer of control of Sun Broadcasting Co. from John S. Tyler and others (100% before; none after) to Surrey Broadcasting Co. none before; 100% after). Consideration: \$3.65 million. Seller is principally owned by John S. Tyler, president, who has no other broadcast interest. Buyer is closely held group of 19 stockholders. Howard D. Duncan is president and John W. Nichols is vice president and chairman. Major stockholders include Nichols and Campbell Stuckeman (25.65% each). (BTC-820211FG, 820211FH). Action March 26.

■ **KSBC(FM)** Redmond, Ore. (92.7 mhz, 2.5 kw, ant. 380.5 ft.)—Granted assignment of license from Sunshine Broadcasting Corp. to Dune Country Enterprises Inc. for \$162,000. Seller: Nonstock corporation; Robert T. Nash is president. It has no other broadcast interests. Buyer: Stephen D. Kenagy (80%) and V. Richard Good (20%). They own KDUN(AM) Reedsport, Ore. (BALH-8112229EM). Action March 25.

■ **KJIM(AM)** Fort Worth, Tex. (870 khz, 250 w-D)—Granted transfer of control of Fort Worth KJIM Inc. from William S. Hill and wife, Frances B. (100% before; none after) to James M. Shaffer (none before; 100% after). Consideration: \$140,000. Principals: Sellers are transferring 78% of station stock. Buyer is Fort Worth real estate broker and has no other broadcast interests. (BTC-82011GP). Action March 24.

■ **KEND(AM)** Lubbock, Tex. (1590 khz, 1 kw-U)—Granted assignment of license from Lubbock Radio Inc. to Lubbock Broadcasting Inc. for \$1,015,000. Seller: Larry Ackers, (100%), who owns 11.6% of KRBC(AM) Abilene, Tex. Buyer: James Thrash and John Frankhouser, who own KLLL-AM-FM Lubbock, and are spinning off KLLL(AM) to separate buyer (BROADCASTING, March 1). They also own KAMA-AM-FM El Paso Tex., which they bought earlier this year for \$2,070,000 (BROADCASTING, Feb. 1). Thrash also owns 25% of WGGT-TV Greensboro, N.C. (BAL-820216GD). Action March 29.

■ **WWWH(FM)** Minocqua, Wis. (95.9 mhz, 3 kw, ant. 173 ft.)—Granted assignment of license from Lake Communications Inc. to Lakeland Broadcasting Inc. for \$90,000. Seller: Geraldine A. Bierbaum (100%) who has no other broadcast interests. Her husband, Frederick Bierbaum, sold co-located WFBZ(AM) (BROADCASTING, Jan. 11). Buyer also bought, subject to FCC approval, co-located WFBZ(AM) (BROADCASTING, Jan 11).

(BAPLH-811215KH). Action March 5.

Facilities changes

AM applications

Tendered

■ **KNIM(AM)** Maryville, Mo.—Seeks CP to change hours of operation to U by adding 250 w-N and make changes in ant. sys. Ann. April 7.

■ **KKOL(AM)** El Paso, Tex.—Seeks CP to increase power from 1 to 5 kw. Ann. April 7.

Accepted

■ **WWIC(AM)** Scottsboro, Ala.—Seeks CP to change power from 250, ND-D, to 1 kw, ND-D; change ant. structure. Ann. March 25.

■ **KBNO(AM)** Denver—Seeks CP to change TL. Ann. April 8.

■ **KIIX(AM)** Fort Collins, Colo.—Seeks CP to change standard pattern and operating parameters.; change ant. sys. Ann. March 22.

■ **WMMW(AM)** Meriden, Conn.—Seeks MP of CP (BP-781116AJ) to change TL. Ann. March 31.

■ **WSBR(AM)** Boca Raton, Fla.—Seeks MP of CP (BP-810813AO) to change TL. Ann. April 5.

■ **KVDB(AM)** Sioux Center, Iowa—Seeks modification of CP (BP-810210AJ) to change ant. sys.; (increase height of No. 2 (SE) tower from 206 AGL to 290 ft. AGL for increase in HAAT). Ann. April 8.

■ **WAIN(AM)** Columbia, Ky.—Seeks CP to change ant. sys.; change TL. Ann. March 22.

■ **WMER(AM)** Westbrook Me.—Seeks MP of CP (BMP-810819BG) to change TL (move D site). Ann. March 31.

■ **KARS(AM)** Belen, N.M.—Seeks CP to add top-loading to existing tower; change TL. Ann. March 22.

■ **KLIQ(AM)** Portland, Ore.—Seeks MP of BP (20415, as modified) to change dir. ant. pattern. Ann. April 9.

■ **KMSD(AM)** Milbank, S.D.—Seeks CP to change ant. sys.; increase height of tower and reduce trans. power output. Ann. April 5.

■ **KNET(AM)** Palestine, Tex.—Seeks CP to change ant. sys. Ann. April 8.

FM applications

Tendered

■ **KYRE(FM)** Yreka, Calif.—Seeks CP to change TL; specify SL/RG; change HAAT to -161.5 ft.; change type transmitter and make changes in ant. sys. Ann. April 9.

■ **WCNI(FM)** New London, Conn.—Seeks CP to change frequency to 91.1 mhz; change TL; and increase ERP to 267 w; change HAAT to 169 ft. and make changes in ant. sys. Ann. April 9.

■ **WQCK(FM)** Manchester, Ga.—Seeks CP to change HAAT to 1250 ft. Ann. April 8.

■ ***WLMH(FM)** Morrow, Ohio—Seeks CP to change frequency to 89.1 mhz; increase ERP to 100 w; change HAAT to 46.4 ft. Ann. April 5.

■ **WOSE(FM)** Port Clinton, Ohio—Seeks CP to change TL; increase HAAT to 630 ft. and make changes in ant. sys. Ann. April 8.

■ **KNOK-FM** Fort Worth, Tex.—Seeks CP to change TL; change HAAT to 1585 ft.; change type trans. and make changes in ant. sys. Ann. April 9.

Accepted

■ **WZZK(FM)** Birmingham, Ala.—Seeks modification of CP (BPH-810119AU) to make changes in ant. sys.; change TL; change type trans.; change type ant.; increase HAAT to 1281 ft. and change TPO. Ann. April 5.

■ **KLPX(FM)** Tucson, Ariz.—Seeks CP to install aux. trans. and ant. at main TL; to be operated on ERP of 39.5 kw (H) and 16.9 kw (V); change HAAT to minus 54 ft. and change TPO. Ann. April 5.

■ **KCKS(FM)** Concordia, Kan.—Seeks CP to change TL; change type trans.; decrease ERP to 2.5396 kw; increase HAAT to 329.75 ft. and change TPO. Ann. April 5.

■ **WFUR-FM** Grand Rapids, Mich.—Seeks CP to make changes in ant. sys.; change type trans.; change type ant.; change ERP to 40 kw (H) and 35.3 kw (V);

increase HAAT to 500 ft. and change TPO. Ann. April 5.

■ KUDO(FM) Las Vegas, Nev.—Seeks CP to change TL; change SL and RC; increase ERP to 50 kw; increase HAAT to 102.9 ft. and change TPO. Ann. April 5.

■ KSRN(FM) Reno—Seeks CP to make changes in ant. sys.; change SL and RC; change type ant.; increase HAAT to 2925 ft. and change TPO. Ann. April 5.

■ KSRN(FM) Reno—Seeks CP to install new aux. ant.; increase ERP to 25 kw; increase HAAT to 2800 ft. and change TPO. Ann. April 5.

■ WVRM(FM) Hazlet, N.J.—Seeks CP to make changes in ant. sys.; change TL; change type ant.; change ERP and change HAAT to 126 ft. Ann. April 5.

■ KMLW(FM) Belen, N.M.—Seeks modification of CP (BPH-780822AA) to change TL; relocate SL and RC; change type trans.; change type ant.; decrease ERP to 1.8 kw; increase HAAT to 380 ft. and change TPO. Ann. April 5.

■ WMGK(FM) Philadelphia—Seeks CP to install aux. trans. and ant. at location other than main TL; to be operated on ERP of 8 kw; change HAAT to 1175 ft.; and change TPO. Ann. April 5.

■ WMGK(FM) Philadelphia—Seeks CP to install 2nd aux. ant. at location of proposed aux.; to be operated on ERP of 42.6 kw; change HAAT to 525 ft. and change TPO. Ann. April 5.

■ *WQSU(FM) Selingsgrove, Pa.—Seeks CP to make changes in ant. sys.; change type trans.; change type ant. and change TPO. Ann. April 5.

TV applications

Tendered

■ WBTV(TV) Charlotte, N.C.—Seeks CP to change TL; change ERP to 100 kw vis., 10 kw aur.; change HAAT to 1873 ft.; and change ant. sys. Ann. April 5.

Accepted

■ KUSI-TV San Diego, Calif.—Seeks MP (BPCT-3346 as mod.) to change ERP to 2,880 kw vis., 288 kw aur.; change ant. and change SL. Ann. April 9.

■ KSPR(TV) Springfield, Mo.—Seeks modification of CP (BPCT-800714KJ) to change ERP to 845.3 kw vis., 84.5 kw aur.; change HAAT to 1919 ft. Ann. April 5.

AM actions

■ WKEA(AM) Scottsboro, Ala.—Granted modification of CP (BP-791109AE, as mod.) to change TL, and change type trans. Action March 31.

■ KARS(AM) Belen, N.M.—Granted CP to add toploading to existing tower; change description of TL; and change ant. sys. Action March 25.

■ WKYK(AM) Burnsville, N.C.—Granted CP to increase D power to 5 kw. Action March 26.

■ KBMR(AM) Bismarck, N.D.—Granted modification of CP (21,160) to change TL; increase power from 10 kw-D to 50 kw, DA-D on 1130 kcs. Action March 26.

■ KGAY(AM) Salem, Ore.—Granted CP to change TL; change ant. sys. and add RC. Action March 25.

■ WKST(AM) New Castle, Pa.—Dismissed application for CP to increase D power to 5 kw. Action March 28.

■ KDRY(AM) Alamo Heights, Tex.—Granted CP to change hours of operation to U by adding 1 kw-N; increase D power to 2.5 kw; install DA-N; change frequency from 1110 to 1100 khz; change TL; and make changes in ant. sys. Action Feb. 26.

FM actions

■ KAAT(FM) Oakhurst, Calif.—Granted modification of CP (BPH-800303AC, as mod.) to make changes in ant. sys.; change TL; change type trans.; change type ant.; change ERP to 110 kw; increase HAAT to 1068 ft. and change TPO. Action March 30.

■ *KAZU(FM) Pacific Grove, Calif.—Granted modification of CP (BPED-790720AB) to change TL; change ERP to 4.18 kw; change HAAT to 491 ft. and make changes in ant. sys. Action March 31.

■ WBJW(FM) Orlando, Fla.—Granted modification of CP (BPH-10,065, as mod.) to change SL and RC; change type trans.; change type ant.; decrease HAAT to 1310 ft. and change TPO. Action March 24.

■ *KRIC(FM) Trexburg, Idaho—Granted CP to increase ERP to 209 w; change HAAT to 80 ft., and make

changes in ant. sys. Action March 31.

■ WSSH(FM) Lowell, Mass.—Granted CP to make changes in ant. sys.; change type trans.; change type ant.; decrease ERP to 32 kw; increase HAAT to 603 ft., and change TPO. Action March 30.

■ *WVMC(FM) Mansfield, Ohio—Granted CP to increase ERP to 834 w; change HAAT to 235 ft., and make changes in ant. sys. Action March 31.

■ WIZO-FM Franklin, Tenn.—Granted CP to change TL; decrease ERP to 800 w, and make changes in ant. sys. Action March 29.

■ WTID(FM) Suffolk, Va.—Granted modification of CP (BPH-8405, as mod.) to relocate SL and RC; (outside city limits). Action March 30.

TV actions

■ WLS-TV Chicago—Granted MP (BPCT-4877, as mod.) to change ERP to 55.59 kw vis., 11.12 kw aur., and make changes to ant. sys. Action March 25.

■ WSFJ(TV) Newark, Ohio—Granted CP to change ERP to 126 kw vis., 12.6 kw aur.; change frequency to 692-698 mhz, from ch-52, to ch-51; and change trans. Action March 28.

■ *WNET(TV) Newark, N.J.—Granted CP to install auxiliary ant. sys. at One World Trade Center. New York, N.Y. Action March 5.

■ WTKK(TV) Manassas, Va.—Granted MP (BPCT-790723KL, as mod.) to change ERP to 5,000 kw vis., 500 kw aur.; change trans.; and make changes to ant. sys. Action March 5.

In contest

Procedural ruling

■ St. Petersburg, Fla. TV proceeding (Bay Television Inc., et al.)—ALJ John M. Frysiak granted motion by Home TV Inc. for partial summary decision and resolved in its favor financial and one-to-a-market issues designated against it (BC 81-788-790). Action March 26.

Designated for hearing

■ Miami, Fla.—AM proceeding (The New Continental Broadcasting Co. et al.)—Review Board denied petition by Community Broadcasters Inc., for reconsideration of Review Board's decision to grant application of Radio America Broadcasting Inc. for deleted facilities of WFAB(AM) Miami, and granted petition and motion by New Continental for leave to amend and to strike (BC Doc. 79-305, 307, 308, 310, 312). Action March 13.

■ Los Angeles—New educational TV (ch. 68)—Competing applications of Creation House Research Institute of Science and Technology Inc., Jewish Television Network Inc., Black Television Workshop of Los Angeles Inc., and Corporation on Disabilities and Telecommunication Inc.: To determine whether JTN, BTW and CDT are financially qualified; whether tower heights and locations proposed by CHR and JTN would constitute hazard to air navigation; whether BTW qualifies as noncommercial organization; whether JTN's application is consistent with rules regarding cable-broadcast cross-ownership and, if not, whether waiver is warranted; which of proposals would best serve public interest; and which application should be granted (BC Doc. 82-189-192). Action April 1.

FCC actions

■ FCC denied ICBC Corp. review of March 24, 1981 Broadcast Bureau action which returned as unacceptable ICBC's application to change frequency of WLIB(AM) New York and operate on full time basis. FCC said that ICBC could not use grounds of minority ownership to have its application accepted for filing which would result in interference potential with Philadelphia station. Action March 11.

■ ALJ Walter C. Miller granted Bison City Television 49 Ltd. new TV at Buffalo, N.Y., and denied application of Unifac Broadcasting Co. of New York for same channel. In initial decision ALJ said that Unifac was not financially qualified. Issued March 11.

■ FCC Review Board granted Casey Broadcasting Co. CP for new FM at St. Mary's, Ga. Action reversed earlier one made by ALJ who made grant to competing applicant on grounds it proposed dual city licensing. However, Review Board said past FCC decisions have discouraged dual city licensing unless applicant proved

it would bear unnecessary economic or programing burden by being licensed to single community. Action March 21.

■ FCC Review Board granted Radio Portage Inc. CP for new FM at Portage, Mich., and reversed earlier decision made by ALJ awarding grant to competing applicant. Review Board found that Radio Portage deserved slight preference for integration and auxiliary power. Action March 29.

■ FCC ruled that applicants for CP's in broadcast services will now be required only to certify that they complied with rules governing local publication of application rather than submit evidence of such notice. Action April 1.

■ FCC prescribed interim interconnection arrangement for domestic and international record carriers and ordered interconnection agreement be filed 15 days after release order, and interconnection tariffs five days after filing of agreement. Action April 1.

■ FCC proposed rules to define FM broadcast licensee's responsibility for resolving blanketing interference caused to other stations. Action April 1.

■ FCC decided that in cases where more than one request for call sign is received on same day, requested call letters will be assigned to applicant with "longest continuous record of broadcasting operation under substantially unchanged ownership and control." FCC also affirmed staff approval of call sign change to WNCR from WLAB(AM) St. Pauls, N.C. Action April 1.

■ FCC amended its rules by delegating authority to its Broadcast Bureau to designate renewal and mutually exclusive construction permit applications for hearing, and to act on certain petitions to deny against applications for renewal, assignment or transfer of control. Action April 1.

■ FCC renewed licenses of WDMV-TV, WRC-TV and WJLA-TV, all Washington, and denied petition by Washington Association for Television and Children to deny renewals. FCC said WATCH's petition did not make strong enough case against licensee's compliance with existing standards. Action April 1.

■ FCC scheduled oral argument for May 12 to consider exceptions to Initial Decision granting license renewal of WABZ(FM) Albemarle, N.C. In 1979 ALJ found both WABZ and competing applicant fully qualified, but concluded WABZ should be preferred on comparative grounds. Action March 30.

■ FCC Review Board upheld ALJ grant to Ocean City Radio of New Jersey Inc. for new CP at Ocean City, N.J. Board said that OCR would receive slight preference for integration and slight preference for auxiliary power against competing applicant. Action April 1.

■ FCC scheduled oral argument for May 12 on exceptions to Supplemental Initial Decision involving WNYC(AM) New York. In 1978 ALJ granted WNYC's application for facilities changes despite interference with WCCO(AM) Minneapolis and denied WCCO's application to relocate and increase height of its antenna. Action April 1.

Allocations

Petitions

■ Glendale and Phoenix, both Arizona—Denied petition by Donald C. Jerome and Francis M. Blythe seeking reconsideration of order which assigned Class C FM, ch. 278, to Glendale as its second FM (BC Doc. 81-38). Action March 26.

■ Springerville, Ariz.—In response to petition by Round Valley Broadcast Associates: Proposed assigning 101.7 mhz to Springerville as its first FM; comments due May 20, replies June 4 (BC Doc. 82-171). Action March 29.

■ Ashdown, Ark.—In response to petition by Floyd W. White: Proposed assigning 92.1 mhz to Ashdown as its second FM; comments due May 20, replies June 4 (BC Doc. 82-172). Action March 29.

■ Copperopolis, Calif.—In response to petition by ZIDO Corp.: Proposed assigning 105.5 mhz to Copperopolis as its first FM; comments due May 20, replies June 4 (BC Doc. 82-175). Action March 29.

■ Hayden, Colo.—In response to petition by Z Broadcasters Inc.: Proposed assigning 95.9 mhz to Hayden as its first FM; comments due May 20, replies June 4 (BC

- Panama City and Apalachicola, both Florida—In response to petition by Sid McDonald and Rick Warren: Proposed assigning 103.5 mhz to Panama City as its fourth FM; and in response to petition by William R. Batteiger, proposed assigning 97.7 mhz to Apalachicola as its first FM; comments due May 24, replies June 8 (BC Doc. 82-188). Action April 1.
- Lewiston, Idaho—In response to petition by 4-K Radio Inc.: Proposed substituting 96.5 mhz for 96.7 mhz at Lewiston and modifying license of KOZE-FM to specify operation on 96.5 mhz instead of 96.7 mhz; comments due May 20, replies June 4 (BC Doc. 82-178). Action March 31.
- Wadena, Minn.—Dismissed petition by WCCO Television Inc.: Proposing assignment of ch. 42 to Wadena (BC Doc. 81-840). Action March 29.

- Scottsbluff, Neb.—In response to petition by Dakota Broadcasting Inc.: Proposed assigning ch. 16 to Scottsbluff as its third TV; comments due May 20, replies June 4 (BC Doc. 82-174). Action March 29.
- Bellefonte, Pa.—In response to proposal by Bald Eagle Radio Media Inc.: Proposed assigning 95.3 mhz to Bellefonte; comments due May 20, replies June 4 (BC Doc. 82-169). Action March 29.
- Huntsville, Pa.—In response to petition by Victor August Michael Jr.: Proposed assigning 103.9 mhz to Huntsville as its first TV; comments due May 20, replies June 4 (BC Doc. No. 82-173). Action March 29.
- Rock Springs, Wyo.—In response to petition by KAYS Inc.: Proposed assigning 95.1 mhz to Rock Springs as its third FM; comments due May 20, replies June 4 (BC Doc. 82-170). Action March 29.

Assignments

- Camden, Ala.—Assigned 102.3 mhz to Camden as its first FM; effective June 4 (BC Doc. 81-631). Action March 26.
- Cape Coral, Fla.—Assigned ch. 36 to Cape Coral as its first TV; effective June 4 (BC Doc. 81-715). Action March 31.
- Coeur D'Alene, Idaho—Denied petition by Idaho Broadcasting Co. for reconsideration of order which assigned 102.3 mhz to Coeur D'Alene (BC Doc. 80-50). Action March 23.
- Downs, Kan.—Assigned 94.1 mhz to Downs as its first FM; effective June 4 (BC Doc. 81-629). Action March 29.
- Ada, Minn.—Assigned 106.3 mhz to Ada as its first FM; effective June 4 (BC Doc. 81-636). Action March 29.
- Bozeman, Mont.—Corrected order adopted Jan. 28, 1982, to show assignment of 95.1 mhz to Bozeman (by erratum) (BC Doc. 81-594). Ann. April 7.
- Giddings and Nelsonville, Tex.—Assigned 101.7 mhz to Giddings as its first FM; effective June 4, and denied petition by J. Lee and Dinah L. Dittert to assign that channel to Nelsonville (BC Doc. 81-841). Action March 29.
- Raymond, Wash.—Assigned 97.7 mhz as its first FM; effective June 4 (BC Doc. 81-811). Action March 26.

Summary of broadcasting

FCC tabulations as of Feb. 28, 1982

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,641	0	0	4,641	127	4,768
Commercial FM	3,352	1	1	3,354	211	3,565
Educational FM	1,121	0	1	1,122	76	1,198
Total Radio	9,114	1	2	9,116	414	9,530
Commercial TV						
VHF	523	1	0	524	8	532
UHF	260	0	0	260	116	376
Educational TV						
VHF	103	1	3	107	9	116
UHF	160	2	4	166	17	183
Total TV	1,046	4	7	1,057	150	1,207
FM Translators	453	0	0	453	208	661
TV Translators						
UHF	2,708	0	0	2,708	164	2,872
VHF	1,574	0	0	1,574	406	1,980

*Special temporary authorization

**Includes off-air licenses

Call letters

Applications

Call	Sought by
New AM's	
WKYZ	Radio Salisbury Inc., Salisbury, Md.
WUUU	Promedia Communications Inc., Rome, N.Y.
KMHA	Fort Berthold Communications Enterprise, Four Bears, N.D.
New TV's	
KREN-TV	High Country Broadcasting Inc., Reno
KLMG-TV	KLMB Inc., Longview, Tex.
KLPH-TV	KLMB-TV Inc., Paris, Tex.
Existing AM's	
KNRY	KESE Monterey, Calif.
WAJE	WEND Ebensburg, Pa.
Existing FM's	
KOAS	KKON-FM Kealahou, Hawaii
KHEZ	KLCL-FM Lake Charles, La.
KTXI	KTMW Mercedes, Tex.
KMXL	KJKJ Logan, Utah
Existing TV	
WCPX-TV	WDBO-TV Orlando, Fla.
Actions	
Grants	
Call	Assigned to
Grants	
New FM's	
KEZA	Fayetteville Communications Co., Fayetteville, Ark.
WZYC	Emerald Communications Inc., Newport, N.C.
KJLC	Lewis-Clark State College, Lewiston, Idaho
WAAQ	James J. McCluskey, Big Rapids, Mich.
New TV's	
WBBS-TV	Hatco-60, West Chicago, Ill.
WSMK	Indianapolis Television Corp., Indianapolis
WTTE	Commercial Radio Institute Inc., Columbus, Ohio
KOWY	Chrysolom Corp., Landet, Wyo.
Existing AM's	
KDEF	KDRM Albuquerque, N.M.
KWAZ	KLLL Lubbock, Tex.
Existing FM's	
KBCE	KFQM Boyce, La.
KWKL	WYYY Kalamazoo, Mich.
KAMZ	KAMA-FM El Paso, Tex.
Existing TV	
KDOC-TV	KGOF Anaheim, Calif.

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RADIO

HELP WANTED MANAGEMENT

Sales Manager for contemporary FM station in a solid Midwest market. Need energetic, goal oriented individual who wants to grow with a dynamic broadcast group. Send resume to Box W-59. An equal opportunity employer.

Director of Radio Activities: Growing AM/FM public radio operation covering 700,000 persons. Good budget and excellent ratings. Management and radio programming experience required. Bachelor's degree in liberal arts or administration required. Salary competitive. Apply by June 1, 1982, to General Manager, KWSU/KFAE-FM, WSU, Pullman, WA 99164-2530. An EO/AA employer.

Public Radio: AM-FM. Unique opportunity for experienced manager with good leadership skills. Write or call for full job announcement. Affirmative action, equal opportunity employer. WILL Radio, 228 Gregory Hall—Ul. Urbana, IL 61801. 217—333-0850.

Join a proven winner!! Excellent opportunity for on-the-air and managerial level position at one of the Midwest's most exciting and innovative facilities. Format completely female-oriented with strong market acceptance. Desire individual with well-developed communication skills, sensitivity to contemporary female issues and attitudes and proven leadership capabilities. Send tape and resume to: Broadcast Management, P.O. Box 6410, Flint, MI 48503. An Equal Opportunity Employer.

Established group owner desires sales manager for country AM station in Midwestern market. Need motivated, empathy-oriented individual with solid personal and professional references, and a strong desire to be successful. An Equal Opportunity Employer. Write Box W-127.

Station Manager for a group-owned profitable Class B FM in vacation area of California. Must have strong sales background and desire community involvement. Reply to Radio Management Associates, 1050 Hancock St., Quincy, MA 02169. 617—770-0292.

HELP WANTED SALES

Experienced Salesperson. AM/FM station in oil boom area of SW Okla. Looking for someone who is willing to work, a self-starter, wanting to make money. Send resume & salary needs to Carolyn Riffel, KRPT, Anadarko, OK 73005. 405—247-6682.

Get out of the rat race. If you are an experienced radio sales person, WFAN in Mystic, CT. is looking for you. 203—536-9641.

Sales Manager wanted for small market Midwestern AM/FM programmed/sold separately. Must have minimum three years sales experience. Excellent opportunity for proven sales person to move up to management. Send resume, references and earning history with first letter. We offer salary, commission, override, insurance program. Write Box W-68. An equal opportunity employer.

Sales People needed for entry level sales position. Will RAB train you. 50,000 watt central California A/C FM station. Come and grow with us. EOE, M/F. Send resume to Jim C. Meeker, P.O. Box 2959, Merced, CA. 95344.

Ambitious Sales Person—Excellent market of 300,000 in Midwest; you must be a retail-oriented, hard working salesperson with a minimum of two years radio experience. Our group owned station has excellent training and motivating program. If you're good and ready to grow, send your completed resume to: Box W-133. EOE.

Carolina-Virginia group has two openings for sales persons. Good opportunity for persons who can sell, follow policy and stick to rates. Must do some production. One position in VA, one in Carolina. Send resume to Childress Group, Box 1044, Sylva, NC 28779. EOE.

Account Executive—Southern California. Newly acquired, top 25 combo, with aggressive management needs a professionally motivated, experienced account executive to take over leading account list, minimum three years experience. Draw against above industry standard commissions, with benefits. Phone calls accepted in AM, 714—885-6555. Send resume to Bette MacKinnon, GSM, KDIG/KBON Radio, P.O. Box 5066, San Bernardino, CA 92412.

Aggressive Salesperson. Expanding small market, good salary, base guarantee, must be able to do production, on-air. 907—586-3630, D. Egan, G.M.

HELP WANTED ANNOUNCERS

C&W AM/FM in oil boom area of SW Okla. needs big sound good air personality and production. Send tape, resume & salary needs to Dave Myers, KRPT, Anadarko, OK 73005. 405—247-6682.

New 100,000 watt FM needs community-minded announcer for combination morning talk show-sales position. T&R to WBWA, Box 207, Washburn, WI 54891. 715—373-5151.

Announcers wanted for 50,000 watt central California A/C FM station. Good voice communicators, strong in production and community involvement. EOE, M/F. Send tape and resume to: Jim C. Meeker, P.O. Box 2959, Merced, CA. 95344.

Dynamite jock for night slot on 100,000 watt contemporary giant in Tennessee. Salary open. Call Rich, 615—267-2323.

Production and news person needed for fast growing medium market. Good voice and experience required. No beginners. Call Lyle Richardson, KUDE/KJFM, Oceanside, CA 92054. 714—757-1320, pronto. EOE.

Wake up before the cows! Enjoy Colorado mornings! Become my sign-on announcer. You must be good, dependable, and experienced. Tapes and resumes to: KLMR, P.O. Box 890, Lamar, CO 81052.

Announcer for air shift and production work. Experienced only. Childress Group, Box 1044, Sylva, NC 28779. EOE.

Florida East Coast. Immediate opening for entry level announcer. Nights. Minorities encouraged. Need a start? Send air-check and resume to Jim Lord Chaplin, GM, WIRA, Box 3032, Ft. Pierce, FL 33454.

Small Market Country music station needs jock to also handle production. Call Dennis at WAFL, Milford, DE, 302—422-7575.

We hate blind ads, too. But, we need the best writers and anchors and this is the best way to do it short of casting calls. Major radio network. Long established and respected news operation. Send aircheck cassette and writing samples and tell us about yourself and your experience. 11 Waverly Place, Suite 3B, New York, NY 10003.

HELP WANTED TECHNICAL

Top FM radio engineer wanted. Maturity and experience a must. Disciplined approach to hands on maintenance and record keeping essential. KQDS, Box 6167, Duluth, MN 55806.

Experienced Chief Engineer wanted for AM/FM in large Midwest city. Excellent salary, benefits, engineering staff. Must have D.A. experience. Excellent opportunity for a qualified chief to improve his status. Group owner. Resume to Joseph Cunat, Mid America Media, 6 Dearborn Sq., Kankakee, IL 60901 EOE.

Maintenance Engineer. WINS, top all-news station in New York, has immediate need for a studio professional: FCC license and three to five years' maintenance experience required. Excellent benefits and competitive salary. Send resume and salary requirements to Ken Nealy, 90 Park Ave., New York, N.Y. 10016. We are an equal opportunity employer, M/F.

CA Univ. seeks Equip Tech II to perform all of the support technology for the radio station, theatre and associated support groups. Qualifications: equivalent of two years of journey-level or skilled experience. Must possess first class or general radiotelephone operators license. Application deadline: May 15, 1982. To apply, please request complete job announcement from Personnel Dep't, Humboldt State University, Arcata, CA 95521. The University is an equal opportunity employer.

FM/AM Chief with First or General license and two years experience in AM directionals, FM Stereo, automation and proofs. 50 KW state of art equipment growing FM No. 1 rated country station. 5 KW AM rock. Salary \$15,000-\$18,000 starting. Send resume to Engineering, WNWN/WTVB, 6123 South Westledge Ave., Kalamazoo, (Portage), MI 49002. Over 80 lakes in scenic area. EOE.

HELP WANTED NEWS

News Director. Top rated WLAP-FM/AM seeks capable leadership for information-oriented MOR-formatted AM and adult rock FM. Experienced applicants only. No phone calls. Resume/tape c/o Jim Allison, GM, Box 11670, Lexington, KY 40577. EOE/MF.

Group owner needs seasoned, professional morning anchor-reporter person at stations in 300,000+ market. Highly competitive and demanding environment. Must have minimum 2 years on-air experience, excellent, natural delivery, be able to take direction, and work well with others. Resume, references to Dick Forney, WQHK, P.O. Box 6000, Fort Wayne, IN 46896. An Equal Opportunity Employer.

All-News Reporter. WEBR, Buffalo, has a special opportunity for a good reporter. We require experience, plus strong delivery and writing skills. We offer high visibility and growth potential. WEBR is a strong, independent award-winning news service in a competitive major market. Non-returnable tape, resume, references to News Director, Drawer B, WEBR, 23 North Street, Buffalo, NY 14202. WEBR is an equal opportunity affirmative action employer.

Midwest medium market station seeks a talented, self-starting, original talk show host. Must be mature and experienced. Good salary and benefits with solid company. An Equal Opportunity Employer. Send resume to Box W-111.

We are looking for a sports journalist who is strong in basketball play-by-play to cover NCAA Division One basketball in a major basketball market. This full time position includes travel and excellent benefits. Send resume, salary requirements to Box W-110.

Afternoon drive reporter/anchor, minimum 2 years on-air commercial experience. Only self-starters need apply. Excellent working conditions, good salary. Send tape, resume, writing samples with letter, including 3 professional references to Dick Forney, News Director, WQHK/WMEE, PO Box 6000, Fort Wayne, IN 46896. No calls, please. EOE.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Program Director—Broadcast leader requires individual that possesses proven track record along with top-notch managerial skills. 3-5 years commercial radio experience in programming a must. Send resume to Personnel Department, WJLK, Press Plaza, Asbury Park, N.J. 07712.

SITUATIONS WANTED MANAGEMENT

Satellite Network GSM, 6 years GM, seeking top 100 GM challenge with progressive organization. Young, high achiever. Strong sales, goals, programing, planning, research, references. Available now. Joe, 912—924-4852.

32, aggressive, successful, community minded, sales/profit-oriented small market GM seeks new challenge. Sales manager position considered. Box W-84.

SITUATIONS WANTED MANAGEMENT CONTINUED

If a national-regional network or group owner is searching for an experienced, aggressive, hard-working, strong, organizational leader, with a proven industry-wide reputation for generating record sales and quickly turning bottom line figures from red to black—I possess all of these qualifications, as a former network CEO, owner and operator of successful major stations in the top 25 markets, with over 25 years of high-profit broadcast experience, and I would like to make my skills available to your organization as a top executive or as a consultant, with guaranteed results. I am available for an immediate interview. Write Box W-4.

Programmers make good managers!! Seeking position with management potential, at stable operation. Now programming A/C. Mike, 303-434-5549.

Sales Intensive, community-oriented, small market GM/GSM looking for new opportunity. Experienced in all phases of small market operations. Box W-82.

Radio management professional, 12 years in San Diego—looking to relocate as General Manager or Sales Manager. Excellent credentials and references. Jeff Guer, KJQY, San Diego, 714-238-1037.

Earn bigger profits with an ambitious GM who can create, coordinate and implement an effective sales, marketing, and programming plan. Well qualified for decision making position in medium or large market. Turnaround situation fine. Fifteen years with current employer in Northeast. Excellent references. Inquire confidentially to Box W-79.

GM available, 22 years experience, 10 years management experience. With present station 19 years. Can do the job for your station. Family man. Prefer the Carolinas. Let's talk. Box W-72.

News/Sports with an impact. Station went from last to first when I arrived, went from first to last after I left. Looking for small market management or middle market mid-management. If you are willing to make a commitment, so am I. Box W-132.

Group Owners/station owners. If you are looking for a general manager that's highly motivated, possessing top management skills, 18 years managing AM/FM, high achiever of goals and profit oriented, write now. Box W-122.

Assistant manager/PD with long history of success, AM/FM. Experienced in all phases, with superior strength in administration, organization and operations. Seeking responsible position with stable, quality operation. Box W-33.

Successful P.D. in top 50 market. Interested in larger market or national programming challenge. Long range goal: General Manager. Write Box W-105.

Clearwater, Tampa, Ft. Myers. Ohio broadcast veteran coming to Florida but not to retire. Seeking radio or TV sales. Agency/Direct local experience in both. Let's talk May 1-8. Box W-100.

Free sample. Creative radio station manager available. Will move anywhere. 20 years' experience in major and small market AM station. Proven sales and audience builder. Describe your problem, receive part of the solution by return. Write Box T-223.

SITUATIONS WANTED SALES

This is a 30 second commercial to station owners in any size market. I want to see if you're interested in a manager or sales manager who knows the latest marketing techniques and will be your best salesman; a sales coach who adapts the methods of the best known sales motivators to your market. You'll get more dollars, better programming and greater community involvement from all around broadcaster with over 25 years' experience, who can do it all. Reply today to Box W-104.

Sales Manager seeks immediate sales or management position with sunbelt, coast or NW station. Public/press relations, advertising background, news experience. Write Box W-106.

SITUATIONS WANTED ANNOUNCERS

Multi-Talented—news, sports, music (any format), engineering. My break is your break. B.A. in communications, will relocate. Mitch, 280 North Bowman Ave., Merion, PA 19066. 215-664-7644.

Mature veteran ... employed now. MOR or country only. State particulars first reply. All locations considered. Box W-91.

Good reader and ad-libber seeking first station. Prefer S.W. states. Have some radio experience 3rd phone. Write Box W-45.

Imaginative, hard-working sports director looking to move ASAP. 5 years PBP and sportscasts. Doug, 312-669-5868 after 5 PM.

Attractive, professional sounding, career oriented, personable, dependable. Charlene Nyren, 4416 W. Arthur Ct., Milwaukee, WI 53219. 414-543-9639.

Have Headphones, Will Travel. Young, hard-working pro with experience as DJ, copywriter and sportscaster is seeking small or medium market community-oriented station to grow with. Good pipes, great attitude. Call John, evenings, 609-397-2428.

Experienced Announcer with First Phone wishes to relocate to larger market. Looking for an opportunity to work with real radio pros. in medium or metro market. Good bucks and hours wanted!! Arizona, Nevada or Canadian markets reply to Box W-130.

9 year pro wants stable, full-time, permanent position. Excellent references, very dependable. Mike 904-255-6950.

Experienced, Creative Professional. Eight years radio, excellent production, on-air talent. B.A. Knowledgeable in business, programming, research, promotion, news, community affairs. Image-producer, will give/take direction. Management experience. Responsible, dedicated personality. Box W-119.

I am a lecturer, cinematographer, newsman, published author, discussion leader, weatherman, newsman. Is there some sort of position you'd like me to fill for you? Call 313-682-7798.

Experienced jock for hire. N.D., C&W, MOR, minor engineering and automation. 1st phone, loyal, dependable, prompt!! S.M. position wanted yesterday. Will relocate. After 6, Wally, 515-834-2483.

Responsible, dependable black male. Needs first job. Will relocate. ATS, New York, graduate. I work for you. I'm good, pipes supreme, greatness in 5 years., profitability yours. Take advantage of me, please. T&R, Johnnie, 919-748-1456.

Long hours and poor pay just does not cut it!! Experienced announcer seeks bigger markets and better pay. Formats include Country/MOR & oldies. Have worked with automation, done copy and production. Seek stable station. If you treat people like human beings, then I would like to hear from you. Arizona, Nevada, Canadian markets reply to Box W-131.

Sports Anchor—PBP major market, college experience in football, baseball, basketball. Enthusiastic, dedicated, most of all hungry to prove. Any market. Richard Clayton, Rt 1, Box 321, Alvin TX 77511, 713-331-7131.

SITUATIONS WANTED TECHNICAL

Innovative Technical Director available for major chain who believes in being number one in sound. Excellent technical and administrative abilities. Box W-90.

SITUATIONS WANTED NEWS

Top-notch working news pro wants new major-market challenge. Personality anchor with solid reporting skills. Prefer West coast or New York. Write Box W-30.

Experienced Sportscaster. Desires move to medium market. Six years PBP football, baseball, basketball; writing news and sports; interviews; production. Accustomed to rugged schedule. No sick leave in six years. Tape, resume available. Box W-15.

Sportscaster. Award winner for both play by play and general sports reporting. Available now. Call Russ, 717-561-0710.

Veteran anchor/reporter—good voice, well informed. Solid journalism experience. All offers considered. Hank, 617-679-6957.

Enthusiastic PBP announcer looking for move up ladder of success. Age 23. 5 years' experience high school basketball, baseball, and football. Would love to stay in Wisconsin, will go anywhere USA. Resume and tapes available. Write Box W-46.

Award-winning News Director with six years experience in determined, dependable reporting. Knows anchor, talk, and street reporting. Seeking important career move. 703-886-3073.

Experienced sportscaster looking for sports minded station. Exciting, descriptive play by play. Also have news background. Call 317-662-6208.

Experienced sportscaster (13 yrs), professional sound, college/H.S. PBP, football, basketball, baseball, golf. Call 512-656-3125.

Newsreader-Anchorman. B.A. in Radio, Television, Film. Seeking position as member of radio news team. Philadelphia/New Jersey vicinity preferred. Michelle Drumheller, 804 South Warnock St., Phila, PA. 19147. 215-928-1291.

Black Female Newscaster seeks first on-air job. Internship w/major NYC networks. WNBC-TV, WNEW-TV, WNYC-Radio. Good delivery, willing to relocate. Call Kathy: Days: 212-287-9272; evenings 212-856-1202 or 212-307-4524.

SITUATIONS WANTED PROGRAMING PRODUCTION, OTHERS

Midwest Personality seeking first PD/MD job. CHR, A/C, or country. Looking for a challenge with a stable & professional station with room to grow. Committed to win. Failure isn't in my vocabulary. All markets considered. West, Southwest or Midwest. Write Box W-12.

PD with AOR, AC success record and operations, production, promotion, air experience in medium market. Dedicated, cooperative, ready for right move. Box W-66.

Successful, knowledgeable radio pro seeks right medium market Program Director position. Six years experience, BA degree. Write Box W-83.

Big Band. Sinatra, ballads, blues, smooth jazz expert. Ten years programming. Great results. Marketing, sales expertise. Unique on-air communicator, 35. Large markets, please. Box W-125.

TELEVISION

HELP WANTED MANAGEMENT

Midwest TV station seeking station manager. Must be knowledgeable in production, sales, and everyday operation of a station. Salary commensurate with experience. EOE. Send resume with salary requirements to Box W-88.

KCTS/9 General Manager. Major market public television station in the Pacific Northwest seeks General Manager to direct the operational, programming, financial and administrative activities of a broadcasting and local production service with a \$5,000,000 budget. The station, located in Seattle, is licensed to the Board of Regents of the University of Washington. The General Manager reports directly to the Vice President for University Relations at the University of Washington, acts as Executive Secretary for the station's forty-member Community Advisory Board and is liaison for broadcasting with Simon Fraser University, the station's Canadian affiliate in British Columbia. Minimum qualifications: A Bachelor's degree in Communications or a related field; Master's degree is preferred. Ten years of experience in television including at least two years in production and two years in an administrative management and supervisory capacity, preferably in public television. Salary commensurate with qualifications and experience. Send resume and letter of application by May 7, 1982, to: Carol Van Natta, 400 Administration Building, Al-10, University of Washington, Seattle, WA 98195.

HELP WANTED MANAGEMENT CONTINUED

Business/Financial Manager. Major market television station seeks business/financial manager for news operation. Must be well-grounded in cost control, forecasting and budgeting. Knowledge of TV operations/production costs helpful. Salary: \$30,000/year. Please send resume to Box W-116. EOE.

WTCN-TV, an NBC affiliate, is looking for a Promotion Manager. The successful candidate must have knowledge and experience in all facets of television production; must be competent in establishing and adhering to budgets; and must have a managerial background. Additionally, the person hired must be creative and have the ability to work closely with advertising agency personnel. Salary is negotiable. If you meet all of these qualifications, please send your resume to Ray Schonbak, General Manager, WTCN-TV, 341 Boone Ave. No., Minneapolis, MN 55427. We are an Equal Opportunity Employer.

Public Affairs director—To supervise station ascertainment, FCC compliance and public affairs programming efforts. Send a resume and salary requirements to Program Manager, WTOL-TV, Post Office Box 715, Toledo, OH 43695. An Equal Opportunity Employer.

General Sales Manager. WDSU-TV, NBC-New Orleans is looking for a top-flight professional to lead a professional sales effort. If you have experience in leading, motivating and training a sales staff, if you know how to sell with and without numbers, if you know research, sales promotion and business development, write Jeff Williams, Asst. Gen. Mgr., 520 Royal St., New Orleans, LA 70130 with a resume and a salary history. We'll keep it confidential. EOE, M/F.

HELP WANTED SALES

Salesperson—Adding a sales position to local sales team. Applicant should have one year broadcast sales experience. Send resume and salary requirements to Bruce Lawrence, Local Sales Mgr., WTNH-TV, 135 College St., New Haven, CT 06510. Equal Opportunity Employer.

Local sales manager—40th market. WRAL-TV, the leading station in one of America's fastest growing markets, is looking for a creative, innovative person to further the progress of its local sales department. Send a letter or resume, in strict confidence, to Ron Jones, General Sales Manager, WRAL-TV, P.O. Box 12000, Raleigh, N.C. 27605-2000. No telephone calls, please. EOE/MF.

Experienced radio or television salesman needed to direct sales staff for new cable television venture by established communications company near St. Louis, Missouri. Creativity, enthusiasm, plus management and administrative skills essential. Pay commensurate with ability and performance. Write Box W-134.

Co-op Specialist. Small Southeast market network affiliate seeks experienced co-op specialist. Join an aggressive sales team with possible future in management. Send resume and salary history to Box W-136. EOE.

Account Executive—3-5 years' experience. 51st ADI, VHF-NBC. Send resume and salary requirements to Alan Harjes, Local Sales Manager, WXII, Box 11847, Winston-Salem, N.C. 27106 EOE, M/F.

Orlando/Daytona Beach new Indy interviewing for a national/regional sales manager. Experience a must. High priority given to ability and attitude. Reply Box W-114.

HELP WANTED TECHNICAL

Hands-on Chief - proficient in areas of: RF, Digital, Ampex Quad, RCA Telecine, BVU, Vidifont. New facility in beautiful Salisbury, Maryland. Salary commensurate with experience. Send resume to Box 321, Salisbury, MD 21801. AA, EOE/M-F.

Maintenance Engineer for rapidly growing south Florida market. Now building new transmitter facilities with Harris 110 KW and 1500' tower. Need a person with good background in control room and studio equipment. Transmitter and ENG experience desirable. Please contact Robert Cleveland, WBBH-TV, 3719 Central Avenue, Fort Myers, FL 33901. 813-939-2020.

Chief Engineer: New Christian family station in San Francisco area is seeking a CE to supervise transmitter and master control installation, organize engineering staff and maintain operations. Send resume and salary requirements to: KFCB, Box 6498, Concord, CA. 94524.

TV Engineer. UHF in Chicago needs a top flight engineering supervisor. Familiarity with transmitters a must. Forward resumes to R. Ashenfelter, Ch. 26, 141 W. Jackson, Chicago, IL 60604. Equal opportunity employer.

TV Engineer—Connecticut Public Broadcasting seeking TV engineer with FCC General, minimum 2 years technical schooling and broadcast experience. Salary range—\$12,948-\$23,244. EOE, M/F. Send detailed resume to Mary Sullivan, CPTV, 24 Summit St., Hartford, CT 06106.

Maintenance TV Technician. Major market VHF TV station is seeking top maintenance technician with three or more years of digital, ENG/EFP and TV broadcast experience. Please submit resume to Box W-69. An Equal Opportunity Employer.

University TV Studio Engineer in Washington. Supervise and help maintain instructional studio including two-way cable system and E.N.G. equipment. Uplink/downlink knowledge helpful. Good position for young, energetic person or retired video engineer. Work with students. Educational benefits. Send resume to Kate Hall, Dean's Office, School of Communication, The American University, Washington, D.C. 20016. Equal Opportunity Employer.

Chief Engineer: Responsible for technical/engineering operations for University television facilities, including dedicated cable TV channel. Minimum 3 years broadcast, cable and/or CCTV experience, including maintenance and supervision. Salary \$19,584-\$23,664, plus benefits. Send resume and letter of application to Personnel Services, Wichita State University, Wichita, KS 67208, by May 15. AA/EOE.

TV/Radio Maintenance Engineer. Looking for a relaxed atmosphere? Paid health, dental, life ins. and retirement plan + 14 paid holidays a year? This might not sound possible to you, but it is! We can also boast of current up-to-date equipment at our television production facility and FM radio station. First phone-min. 3 yrs. current broadcast maintenance experience. Filing deadline 5/21/82. Contact: Personnel Services, San Diego Community College District, 3375 Camino Del Rio South, Rm. 330, San Diego, CA 92108. 714-230-2110. Equal Opportunity Employer.

Wanted: both operations and maintenance engineers who can handle videotape, editing, master control and video. To work in large market, network affiliated station. We are a non-union, highly flexible operation oriented towards rapid growth in the production field. We continue to use the latest state-of-the-art equipment. Ike, G.V. Digital effects, 1" Sony tape with Convergence list, management editing, etc. Call if you qualify. T. Arthur Bone, WPRI-TV, East Providence, R.I. 02914, 401-438-7200. We are an E.O.E.

On-air switchers, master control. The SuperStation is looking for some special people; experienced, career minded on-air master control switchers. Our around-the-clock operation requires a consistent high quality on-air look on all shifts. Applicants must have a verifiable ability to work smoothly with all members of the operations team, have consistent work habits, good coordinating skills and be willing to work all shifts. We have an excellent staff and superb new facilities. This position offers good pay, benefits and working conditions for the right career minded individuals. First Class license not required. An equal opportunity employer (M/F). If qualified, send complete resume to: Bob Protzman, SuperStation, WTBS-TV, 1050 Techwood Dr., N.W. Atlanta, GA 30318. No phone calls, please.

Maintenance Engineer—Installation, preventative/corrective maintenance of technical equipment in the Nebraska Educational Television facility. Associate Degree in electronics plus a minimum of two years television and/or broadcast electronics. FCC operator's license required. Salary: \$8.38 min/hr. Apply by May 11 to Paul E. Few, Assistant Manager-Administration, University Television, Box 83111, Lincoln, NE 68501. Affirmative Action/Equal Opportunity Employer.

Technical Directors with FCC license apply today for work in a major market production house/TV station. Only those with CMX exp. need apply. Box W-109.

Experienced Media Engineer position. The University of Michigan School of Dentistry is seeking an experienced Media Engineer to perform complex work in the repair, installation and maintenance of quadruplex, 1" C and 3/4" videotape equipment. Must be up-to-date on TBC, film, editors in all formats and EFP equipment. Must also be experienced in studio camera setup. Associate in Engineering and/or considerable experience in maintenance, installation, repair and modification of television equipment and systems. Possession of FCC first class radio operator's license preferred. Send resume to: Tom Vines, 1020 Literature, Science and Arts Building, The University of Michigan, Ann Arbor, MI 48109, by May 7, 1982. A non-discriminatory, affirmative action employer.

Assistant Chief Engineer wanted immediately to work in East Coast major market television station. Starting salary \$30,000.00. Box W-108.

HELP WANTED NEWS

Weathercaster—Up and coming top 100 market station in Midwest seeks weather personality for early and late news programs. Resume to Box W-56. EOE.

Sports Director wanted to head two person department and anchor three sports show daily in Mississippi's capitol city. TV sports experience mandatory, degree also preferred. No beginners. Self-starters only. We're on the move and want someone who can contribute to our advancement. Send tape and resume to Jack Holgate, News Director, WJTV, P.O. Box 8887, Jackson, MS 39204.

Reporter for WRAL-TV—Aggressive, creative reporter for dominant, news-oriented Sunbelt station. TV reporting experience essential. Send tape and resume to Personnel Department, Capitol Broadcasting Company, P.O. Box 12000, Raleigh, N.C. 27605-2000. EOE/MF.

Sportscaster: We place a high value on local sports and we want someone who thinks the same. We are a small market Midwestern station an hour away from several pro teams. Send resume to Box W-86. EOE.

Reporter—Market leader seeks an experienced, innovative general assignment reporter. We want a self-starter who's a good writer and makes every story interesting. Live ENG experience helpful. No beginners. Send tape, resume to News Director, WOC-TV; 805 Brady Street, Davenport, Iowa 52808. No phone calls. An EOE employer.

Assignment Editor—Aggressive individual to head up assignment desk operations in this No. 1, top 15 station. Please send resumes to Jay Newman, KDKA-TV News, One Gateway Center, Pittsburgh, PA 15230. No calls, please. Equal Opportunity Employer.

ENG News/special feature photographer—Minimum one year experience. Shoot and edit for a top 100 market station in upper Midwest. Resume to Box W-57. EOE.

We're looking for an experienced, aggressive, knowledgeable co-anchor. Contact News Director, WLYH-TV, 1126 Park City Center, Lancaster, PA 17601. An equal opportunity employer, M/F.

TV News Assignment Editor. Top 25 Northeast affiliate seeking experienced assignment editor or producer to manage two-person assignment desk. The person we are looking for must be aggressive, skilled at motivating people and creative. Operation is all ENG with live capability and satellite down link. Experience with that equipment is desired. Station is an Equal Opportunity Employer. Please send resume to Arnold Klinsky, News Director, WWIT, 1422 New Britain Avenue, West Hartford, CT 06110. No phone calls.

News Director/anchor for top 100 market. Ground floor opportunity to build a top notch news operation. EOE. Send resume with salary requirements to Box W-89.

Anchor—Our top-rated 6 and 11 news needs a motivated leader. Strong personality conversational writing ability required. Small market, network affiliate, Sunbelt location. Please send resumes and salary history to Box W-112. EOE/M-F.

HELP WANTED NEWS CONTINUED

Reporter—Knowledgeable broadcast journalist wanted for statewide public TV network. Experience in legislative programming desirable. Resume by May 1 to: Ken Horseman, Florida Public TV, c/o House of Representatives, Suite 901, Tallahassee, FL 32301. Equal Opportunity Employer, M/F.

Sports play-by-play & TV host. The University of Florida seeks a full time sports play-by-play and TV host. Must have both play-by-play and TV experience. Duties also include network station relations, assist with sales and alumni activities. Resume, and references (no tapes) should be sent to Mrs. Marly Lyda, Personnel Director, University of Florida, P.O. Box 14485, Gainesville, FL 32604.

10pm Producer-Anchor is wanted for our 4-station statewide news network. A good second step! Our combined market size is 83! Some state capital reporting too! Solid writing and news judgement are musts. Tape and resume to: Ed Coghlan, MTN News, Box 1331, Great Falls, MT 59403. EOE.

Overnight Producer for 6:30 A.M. full newscast. Top five market station. Must be experienced writer and news producer, and awake. Resume and writing samples to Box W-117.

Assignment Editor. Creative, organized journalist needed. Familiarity with the Southeast very helpful. Small market network affiliate. Reply to Box W-113. EOE/M-F.

News Photographer. ENG and editing experience preferred, for small but competitive market in Alaska. Send resume, tape and salary requirements to News Director, KTVA-TV, 1007 W. 32nd, Anchorage, AK 99503. EOE.

Aggressive consumer reporter wanted for top ten market. Must be a self-starter and have the consumer's interests at heart. Send resume and tape to Carol Rueppel, WKYC-TV, 1403 East 6th Street, Cleveland, Ohio 44114.

HELP WANTED PROGRAMING, PRODUCTION & OTHERS

Television Producer-Director. Combine creative talents and teaching in a progressive academic environment. Five years production experience in television news and public affairs and a Master's degree. Work with commercial television stations and latest in ENG and studio equipment. Send resume to Personnel Department, Cooperative Extension Service, University of Georgia, Athens, GA 30602, by May 5, 1982. Refer to Position No. 3202. EEO/AA.

Film director—Top 20 Southeast independent is looking for an experienced film director or a number 2 ready to move up. Resume and salary requirements to John Lyons, P.O. Box 30028, Tampa, FL 33630.

Videotape editor for PM Magazine, WFAA-TV, Dallas, TX. Applicants must have minimum one year's experience editing PM Magazine stories or similar pieces. Others need not apply. Send tape and resume to: Producer, PM Magazine, WFAA-TV, Communications Center, Dallas, TX 75202.

Art Director. Dallas/Fort Worth network affiliate needs art director. Degree in commercial art or equivalent and at least three years experience as TV art director required. Will supervise small staff, design and produce all advertising materials, including on-air graphics and sales promotion pieces. Must be familiar with graphic arts equipment, experienced in 4-color mechanical preparation helpful. Send resume to Box W-60. Equal Opportunity Employer.

Our PM Magazine male co-host is moving. If you're interested in working with one of the top-rated PM Magazine shows in the nation, now's your chance. Our Midwest atmosphere is the best available. Previous experience with PM Magazine is an asset. Will be required to do daily wraps as well as produce own stories. Reply with salary requirements and resume to Box W-70. EOE.

Producer/Director for small PTV station. Best candidates will combine journalism skills with technical competence in field and studio. Send resume to Program Manager, WCFC-TV, PO Box 617, Plattsburgh, NY 12901, by 4/27. No calls, please. Equal opportunity/affirmative action employer.

Production Assistant. East Coast independent production company wants Radio/TV Engineering Production Assistant. Must be hardworking, able to perform PM on video, audio equipment. Send resume and salary requirements to Box W-107.

TV Photographer—No.1 station, top 50 market needs photographer, four years' experience in 35mm slide photography and processing, black & white negative and print processing; some 16mm color camera and processing. Contact Bill Kinnard, Operations Manager, WSAZ-TV, Box 2115, Huntington, WV 25721. EOE.

New Indy interviewing for a television broadcasting bookkeeper/computer specialist. Experience a must. Write Box W-115.

NewsCast Director/assistant production manager needed by aggressive small market station. Responsibilities include switching 6 & 10 pm newscast, commercial production, supervising night crew. Send resume, salary requirements demo tape to Production Manager, WXVT-TV, Box 5815, Greenville, MS 38701.

TV Director. Evangelical Christian ministry seeks qualified TV director who has a minimum of 5 years experience. Qualified applicant must possess hands-on experience in directing network productions. If you can qualify and feel led to serve, please send resume to: Christian Broadcasting Network, Personnel Division, CBN Center, Virginia Beach, VA 23463. CBN is an equal opportunity employer.

Producer/Director with 3-5 years in-chair directing experience needed. Applicant must have strong news background and be able to write and take charge producing special projects as well as staff work. We are a major league sports town and lead the market in studio and remote live local productions. Send resume, tapes, and salary requirements to: Personnel Manager, WLWT-TV, 140 West Ninth Street, Cincinnati, OH 45202. All replies confidential. No phone calls, please. Equal opportunity employer (M/F).

TV Producer-Director—Key teaching and production position. Teach regularly scheduled courses in television production and related areas in an expanding communications curriculum. Produce and direct educational and instructional programs, translating the needs of faculty into effective media presentations. Utilize "state-of-the-art" facilities. Collaborate with on-campus PBS affiliate. Many opportunities for professional growth. Master's required. Twelve-month salary competitive and negotiable. Excellent benefits. Beautiful area of New York close to Montreal and Olympic sports area. Write with resume, references and salary history by May 7, 1982 to: Mr. Harry Bowen, Box 50, SUNY College of Arts and Science, Plattsburgh, NY 12901. An EO/AA Employer.

Producer/Executive Producer for TV/radio news and public affairs. Must have solid background in both, be good on-air interviewer and host. Take-charge, idea person necessary. Able to work within limited budget. Resume and audition tape required. Salary range: \$16,500 to \$18,500. KEDT-TV/KKED-FM (PBS/NPR) P.O. Box 416, Corpus Christi, TX 78403. 512-855-2213.

SITUATIONS WANTED MANAGEMENT

Experienced GM available immediately. Specialize in making stations profitable. Outstanding references testify to capabilities. Write Box W-75.

Promotion Manager experienced in top 25 markets, (network affiliate and independent), national syndication and local promotion. Interested stations reply Box W-49.

General Manager/Group Director. This individual is hard working, energetic, and experienced in most phases of television. Available to organize, motivate, and lead station or group in Sunbelt medium or large market. If you want someone who is honest and sincere about helping your organization grow, please write to Box W-123 so we can meet and discuss our future together!

Business/Station Manager. Skilled in management, with expertise in budgeting, planning, forecasting, and personnel. Holds a technical and accounting degree. Major market experience including takeovers and new station construction. Write Box W-103.

SITUATIONS WANTED SALES

Clearwater, Tampa, Ft. Myers. Ohio broadcast veteran coming to Florida but not to retire. Seeking TV or radio sales. Agency/direct local experience in both. Let's talk May 1-8. Box W-101.

SITUATIONS WANTED ANNOUNCERS

I am a lecturer, cinematographer, newsman, published author, discussion leader, weatherman newsman. Is there some sort of position you'd like me to fill for you? Call 313-682-7798.

SITUATIONS WANTED TECHNICAL

Super Chief available soon and looking for new challenge. Write Box W-93.

SITUATIONS WANTED NEWS

Lead Anchor—managing editor. Mature, positive, w/ great presence, news judgement and writing. 10 years net news exp. Strong numbers in last market. Seeks challenge in serious operation. 813-360-7914.

I want to be seen! Award-winning radio news and sportscaster seeks the excitement and challenge of TV. Committed, self-motivated, anxious to learn. Also glib and very photogenic. Mark; 815-895-5887.

General Assignment Reporter. Not show-biz, but a solid visual journalist. Vietnam veteran languishing in top 100 market looking for that good move up! Box W-80.

Sports Journalist: Different to be better. Now seeking better job in different market. Box W-81.

Excellent writer/reporter!—Honors Broadcasting, one year Law. Experience Sports reporting, scriptwriting major college athletics. Solid background Communications Law. Creative, good voice, organizational skills. West/Southwest preferred, wants interview! Call Mike, 615-588-0769, after 6 PM E.T.

Meteorologist seeking weather only, weekday position in southeastern medium or major market. Experienced small, large markets. Write Box W-120.

Hire a reporter with moxie. Recent journalism grad with internships seeks entry level reporting position. I'm articulate, ambitious and know how to dig. Experienced in 3/4" ENG. Richard Mogelson, 612-377-5622.

Talented, Dedicated, experienced newsman. Excellent street reporter/editor. Currently employed, top 15 market. Excellent references. Box W-135.

Top 20 radio weathercaster hunting for first television job. AMS accredited. Willing to relocate in any size market. 301-484-8615.

Sharp minority male photographer—degreed, General License and radar endorsement seeks first job as news photographer or related field. Relocation no problem. Call or write: Hilliard Reeves, Jr., 5101 Wynnefield Avenue, Philadelphia, PA 19131. 215-879-0333.

Anchor-Male, 29, unbelievable numbers. Also one of the top local television producers in the country. I don't miss a trick. Write Box W-126.

TV Cameraman. Currently working NHL hockey and MISL soccer, have done NFL, baseball and shot some news. Will relocate anywhere, 716-648-1375.

Experienced News Director, looking for station with commitment and growth opportunity. Stable professional, solid background. Write Box W-17.

Reporter/Producer/Anchor at top-rated medium-market station seeks move up as reporter and/or anchor. Box W-121.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

T.V. news video cameraman and news production. Knowledge of TV, operations and news gathering. College background. Looking for start. Will relocate. Art Bengler, 390 Wadsworth Ave., N.Y. N.Y. 10040. 212-927-6197.

ALLIED FIELDS

HELP WANTED MANAGEMENT

Advertisement for Executive Secretary. The West Virginia Educational Broadcasting Authority is seeking an executive secretary. Qualifications: The candidate should have extensive experience in executive leadership, demonstrated administrative ability, knowledge of budget preparation, experience in and knowledge of broadcasting and an understanding of the problems of minorities. The candidate must be familiar with FCC rules and regulations and must possess a Bachelor degree from an accredited university. Responsibilities: The executive secretary will deal extensively with the state legislature and other state agencies and be responsible for statewide planning for public television and radio. He or she will be responsible for supervising the activities of two public television and six public radio stations and represent the Authority at national agencies dealing with public broadcasting. Applications should be submitted to: Executive Secretary, West Virginia Educational Broadcasting Authority, Suite B-424, State Building No. 6, Capitol Complex, Charleston, WV 25305.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Medical Producer/Director/Videographer. Immediate need for experienced multi-talented individual. Three to five years as producer/director with medical videography background. Central Florida location. Resume and current 3/4" tape to: Neumann Eye Institute, 650 West Plymouth Ave., DeLand, FL 32720.

HELP WANTED INSTRUCTION

Graduate Assistantships available to qualified graduate students in radio-television and in journalism. Assist in teaching and production while working toward M.A. Program designed to prepare students for managerial/professional careers in mass communication fields. Excellent facilities and congenial atmosphere. For more information contact Chairman, Department of Communications, Stephen F. Austin State University, P.O. Box 13048, Nacogdoches, TX 75962.

Broadcasting and Mass Communication: Assistant Professor of Communication. Responsibilities include teaching courses in the areas of broadcast journalism, broadcast management and regulation, and production. Competence in the new media technologies is desirable, professional experience is essential, and scholarly research is expected. Send letters of application, vita, transcripts, and three letters of reference to: Jennings Bryant, Head, Department of Communication, University of Evansville, P.O. Box 329, Evansville, IN 47702 Interviews will begin in early May. An Equal Opportunity/Affirmative Action 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 Broadcast Equipment: Urgently need good used: transmitters, AM-FM-TV, film chains, audio consoles, audio-video recorders, microwave; towers; WX radar; color studio equipment. Ray LaRue or Bill Kitchen, Quality Media Corp., 800-241-7878. In GA, 404-324-1271.

\$500 Reward for UHF Transmitters: for information which leads to our purchase of any UHF TV transmitter. Call Ray LaRue or Bill Kitchen, 800-241-7878. In GA, 404-324-1271.

Westrex, Western Electric tubes, microphones, mixers, amps, tweeters, drivers, speakers, others. 213-576-2642, David Yo, Box 832, Monterey Park, CA 91754.

Equipment wanted: Four, six or eight bay Batwing antenna on Channel 8 with 3 1/8" input fitting. Must be capable of handling average input power of 20 KW. Contact E. Doren, Director of Engineering, Donrey Media Group, POB 550, Las Vegas, NV 89125, or call 702-452-2060.

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

Five Q-TV prompting units including mirrors, hi resolution monitors and camera mounts, used sparingly for less than one year. Original cost, \$1600.00 per unit. For sale at \$1000.00 per unit. Landy Associates, Inc. Call 609-424-4660 or 617-877-9570.

5 kw AM Collins 21E w/spares, on air. M. Cooper, 215-379-6585.

Remote Production Cruiser: beautiful crown chassis, carpeted, full AC, camera platform on roof, 1600 mi. on diesel & drive train, good tires and brakes, includes (3) GE PE-350 cameras, working well, 10:1 & 2-18:1 lenses, motorized reels & TV-81 cables, Grass Valley Sync & line gear, new color prog. monitors, 12X 6 prod sw'r w/effects, 8x2 GE audio, well designed & professionally built. Other cameras available if preferred. \$150,000. Call Ray LaRue, Quality Media Corp., 800-241-7878. In GA, 404-324-1271.

VTR's. RCA TR-70, full Cavec, SS Rec amps, doc. (3) RCA TR-60 record only units 1000 hrs. total time each. Ampex 1200B Amtec, Colortec, Auto Chroma, Vel Comp, RCO, DOC; Ampex VR 3000 with metering and charger, IVC 870. Call Ray LaRue, Quality Media Corp., 800-241-7878. In GA, 404-324-1271.

Color cameras-new: special purchase! Brand new Thomson CSF MC-301, 3 tube Saticon cameras with 14:1 Fujinon F1.7 lens, 1.5" viewfinder, AC supply \$9,000.00. Studio accessories available. Call Ray LaRue, Quality Media Corp., 800-241-7878. In GA, call 404-324-1271.

1 KW McMartin (1977) like new, w/proof. M. Cooper, 215-379-6585.

CCA 12000E (1978) Exciter, stereo, exc. cond. Call M. Cooper, 215-379-6585.

RCA BTF-5D, 5 KW FM w/Moseley SS exc., stereo. M. Cooper, 215-379-6585.

Collins 831-F2, (1977), Z-2 exc., ster. & SCA. W/ warranty. M. Cooper, 215-379-6585.

Complete FM Station. Automation, studio, antenna, much new. Carls, studio, tape, cassettes, MSL. List Sase. Write Box W-8.

Used TV Transmitter Bargains: GE-transmitter package on Ch. 8, 35kw excellent condition, serving as operating standby now, with TY53B1 antenna and 3 1/8" transmission line; GE-transmitter 30kw (low UHF Ch. 14-34), operating with good useable klystrons; RCA-1kw Ch. 40, complete & operating; RCA-10kw Ch. 42, excellent condition; RCA 30kw Ch. 57, fine transmitter; RCA 1kw from Ch. 14 up. What do you need? Visual 55kw transmitter on Ch. 47, ready to go! Most of the above can be retuned! (4) Varian 30kw klystrons 4KM100LF good life remaining (Ch. 34-52). 6 1/8" and 3 1/8" transmission line with fittings and hangers. Call Ray LaRue, Quality Media Corp. 800-241-7878. In GA, 404-324-1271.

Color Cameras - used: GE Film Chain with Eastman 285 Projectors, Multiplexer, RCA TP-7, BEI Auto Light Controls, Cohu Encoder, CBS Enhancer, excellent condition; (1) Norelco LDH-1, RCU, 50' Cable; (1) GE PE-350; (3) GE TE 201 good operating condition; Ikegami HL-33, HL-35; Hitachi FP1020/JVC 2600 Battery Belts Charger-AC Supply, 100 hrs. total; Toshiba/GBC CTC-7X, Minicam, plumbs. Call Ray LaRue, Quality Media Corp., 800-241-7878. In GA, 404-324-1271.

Nagra IS-D, lightweight, portable, self-contained tape recorder with built-in loudspeaker, two microphone inputs: 7.5 IPS; non-sync; with batteries and instruction manual. Excellent condition, used one month. Value over \$3,800; only \$2,450. Call 215-399-0695, 4-8 PM EST.

Used Automation Systems. Three different stations have listed their systems with us for sale. Each is available on a low down payment and \$235 to \$800 a month depending on what new equipment you want added. All have 18 commercial minute per hour capability. Call Art Reed to discuss your needs with what is available. David Green Broadcast Consultants Corp., toll free, 800-572-2042, or 703-777-8660. Write for specifications-Box 590, Leesburg, VA 22075.

420 ft. self-supporting galvanized tower still standing in desert climate, excellent condition—as is, where is (Las Vegas, Nevada). Best offer. Lister Krestel Camera Crane, like new, w/field tires, 1 year old, used in studio \$17,500 or best offer. ISI 821 Master Control Switcher, 20 X 2 (PST, PGM) w/auto transition, keyer, clock, AFV plus 6 input breakaway/over/under audio system. Make offer. Contact: General Manager, KVBC-TV, P.O. Box 44169, Las Vegas, NV 89116, 702-649-0500.

COMEDY

Free Sample of radio's most popular humor service. (Request on station letterhead). O'Liners, 1448 C West San Bruno, Fresno, CA 93711.

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Artist Bio Information, daily calendar, more! Total personality bi-weekly service. Write (on letterhead) for sample: Galaxy, Box 20093-B, Long Beach, CA 90801. 213-595-9588.

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Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter or trade-better! For fantastic deal, write or phone: Television & Radio Features, Inc., Newberry Plaza, 1030 N. State, Suite 40-E, Chicago, IL 60610. 312-944-3700.

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No nonsense, aggressive general manager with solid radio background seeks opportunity with future. Presently GM, AM/FM, major market. Hands-on professional who understands cash flow and bottom line. Group operations, consulting or station level are all possibilities. Southeast preferred, but will consider all. Respond to Box W-129.

TELEVISION

Help Wanted Programing, Production, Others

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CBS

seeks strong combination writer/editor for videotex experiment in northern New Jersey to work now through mid 1983. If you desire the challenge of a developing medium that demands creativity, faith, enthusiasm and basic journalistic skills to make it succeed, a job with the CBS Videotex editorial group awaits you.

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We need a feature field reporter with a broad range for our new afternoon show. This person should be distinctive in both writing style, outlook, and on-air presence, and be able to field produce his/her own four to five minute packages, as well as handle live shots. Stories will range from light to serious, including "reporter experiences", events, people profiles, medical, etc. If you have at least two years' experience, please send tape and resume immediately to KSTP-TV, c/o Steve Edelman, Executive Producer, 3415 University Avenue, St. Paul, MN 55114. Equal Opportunity Employer.

Help Wanted Programing, Production, Others Continued



Wedding bells are breaking up that PM team of ours. We're seeking a bright, energetic co-host to work with established male co-host in attractive upstate New York beginning July. On-air experience in PM or magazine format and strong story producing skills desired. Send resume and tape to Program Director, WTEN-TV, 341 Northern Blvd., Albany, NY 12204.

PRODUCER/COPY EDITOR

Major career opportunity for middle or small market producer ready for a big break. Send resume to Box W-13. An Equal Opportunity Employer, M/F.



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Help Wanted News

EXPERIENCED TV NEWS DIRECTOR WHBQ-TV

Send resume to: Alex Bonner, General Manager
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Meteorologist or Experienced Weather Professional

West Coast Sunbelt market in Top 25 has position for weather professional. Weather is important in the market. Strong news commitment, stable environment, good benefits, and compensation. Exceptional place to raise a family. Our staff is aware of the opening. We're interested only in your personality and performance, not size of market you're in or what show you're doing now. An EOE employer, M/F. Write to Box W-26.

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Big ten market station looking for anchor who is personable on air, knowledgeable about all sports; a journalist, not a cheerleader. Outside play by play okay. Active sports market. Great place to live. Resume to Box W-76. E.O.E.

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News radio sports director in East looking for TV reporter/anchor position. Knowledgeable, professional, entertaining. Regular P-B-P, talk show, commentary. News background, exceptional writer. Handsome. Video cassette available. Will consider all markets. Write Box W-124.

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Public Notice

PUBLIC NOTICE

The Interconnection Committee of Public Broadcasting Service will meet at 8:30 p.m. on April 26, 1982 and reconvene at 9:00 a.m. on April 27 at the Lombardy Towers Hotel, 2019 I Street, N.W., Washington, D.C. Agenda includes: PBS Four budget; FY 83 interconnection contract; satellite transponder capacity and allocations; extension of PTV service; and composition of Committee.

Books For Broadcasters

**T5213 HANDBOOK OF RADIO
PUBLICITY & PROMOTION**, by Jack Macdonald. This handbook is a virtual promotion encyclopedia—includes over 250,000 words, over 1,500 on-air promo themes adaptable to any format; and over 350 contests, stunts, station and personality promos! One idea alone of the hundreds offered can be worth many times the small cost of this indispensable sourcebook. 372 pages, 8-1/2 x 11" bound in long-life 3-ring binder. **\$34.95**

**T5619 JOURNALIST'S NOTEBOOK OF
LIVE RADIO-TV NEWS**, by Phillip Keirstead, network news producer, adjunct prof., Fordham Univ. Written to provide broadcast journalists with a solid understanding of journalism concepts and techniques. Covers the techniques of gathering, processing, writing, and broadcasting live news, using the latest electronic equipment. Contains special sections on laws relating to journalism, documentaries, and editorials. 252pp., 29 ill. **\$12.95**

T5769 HOW TO MAKE NEWS AND INFLUENCE PEOPLE, by Morgan Harris and Patti Karp. The secrets of gaining publicity for any business from small local organizations to large national groups. Starting with the basics of writing a news story, the authors proceed to unveil the process of planning a full-scale publicity campaign. Relations with editors, photographers, correspondents, and other news people are highlighted. Sample radio announcements and correct formats for submission are a large part of the section on radio. There is a similar section on television. News releases, newsletters, and handbills can pack a meeting or event, and the authors have detailed pointers on their preparation and distribution. This volume is slanted towards fattening a group's treasury, increasing its membership, and getting those all-important messages over the airwaves or in print so they can reach the desired audience. 140 pages. **\$7.95**

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W	Small	Fulltime	\$375K	\$85K	Greg Merrill	(801) 753-8090
SE	Small	AM/FM	\$525K	29%	Bob Thorburn	(404) 458-9226
S	Medium	Fulltime	\$500K	\$200K	Bill Cate	(904) 893-6471
SW	Medium	AM/FM	\$1,150K	\$450K	Bill Whitley	(214) 387-2303
MW	Regional	AM/FM	\$1,000K	Terms	Bill Lochman	(816) 254-6899
S	Metro	AM/FM	\$3,000K	\$750K	Bill Cate	(904) 893-6471
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CONTACT

To receive offerings within your area of interest, or to sell, contact John Emery, General Manager, Chapman Co., 1835 Savoy Dr., Atlanta, GA 30341. (404) 458-9226.

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AR	FM	625K	Small
OK	FM	380K	Small
MS	AM	300K	Small
MO	AM/FM	300K	Small
WY	AM	225K	Small
VA	AM	325K	Small
GA	FM Downpayment	15K	
NC	AM Downpayment	25K	
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\$150,000 cash required

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The publisher is not responsible for errors in printing due to illegible copy. All copy must be clearly typed or printed.

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.

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*For Sale Stations, Wanted To Buy Stations, Employment Services, Business Opportunities, Radio Programming, Miscellaneous, Consultants, For Sale Equipment, Wanted To Buy Equipment and Situations Wanted advertising require payment in advance.

Publisher reserves the right to alter Classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended.

Word Count: Include name and address, Zip code or phone number including area code counts as one word. Count each abbreviation, initial, single figure or group of figures or letters as one word. Symbols such as 35mm, COD, PD, etc. count as one word. Hyphenated words count as two words. Publisher reserves the right to abbreviate or alter copy.

Fates & Fortunes

Media

Matt Mills, general manager, Metroplex's WHYI(FM) Fort Lauderdale, Fla., joins co-owned KEZK(FM) St. Louis as VP, general manager.

James Prude, president, raKel Communications, Hamilton, Ohio, and EZY Communications assumes duties as general manager of raKel's newly acquired WEZY(FM) Cocoa, Fla. (see "Changing Hands," April 12). **William Wright**, general manager, WMOH(AM) Hamilton, Ohio, elected executive VP of parent raKel Communications there.



Bates

Richard Bates, program director and management trainee, Metrovision, Lincoln, Neb., named manager of Metrovision's cable systems in Auburn, Fairbury and York, all Nebraska.

Carl Hamilton, VP and general manager, WGBF(AM) Evansville, Ind.-WHKC(FM) Henderson, Ky., joins

KAAY(AM)-KLPO(FM) Little Rock, Ark., in same capacity. **Randy Wheeler**, director of news and public affairs, WGBF(AM) Evansville, Ind.-WHKC(FM) Henderson, Ky., named station manager.

Daniel Berkery, station manager, WSBK-TV Boston, named VP and general manager.

Monteal Rimmer, supervisor, commercial operations, WJBK-TV Detroit, named manager, commercial operations.

Elizabeth Haig, administrative assistant, secretary for communication, United States Catholic Conference, joins Catholic Telecommunications Network of America, New York, as director of administration. **Brian Anderson**, chief compliance analyst, Passaic County (N.J.) Employment and Training Administration, joins CTNA as business manager.

Jonathan Mintzer, area manager, Eastern region, new markets development department, Teleprompter, New York, named attorney, legal department. **Michel Nardi**, attorney, Consolidated Coal Co., Pittsburgh, joins Teleprompter as attorney, legal department.

Walter Goldstein, director of corporate administration, Warner Amex Cable Communications, New York, joins noncommercial WNET(TV) there as VP, finance and administration.

Joanne Picone, sales coordinator, and **Lucy Brooks**, assistant supervisor, Viacom Cablevision of Long Island, Central Slip, N.Y., named customer service supervisors.

John Souza, production manager, KTVL(TV) Medford, Ore., named operations manager.

Karin Ericson, assistant promotion manager, KYW(AM) Philadelphia, joins WINS(AM) New

York as research director.

Thomas Axtell, development director, non-commercial KSPS-TV Spokane, Wash., joins Milwaukee Public Television as marketing manager.

Pat Macholl, account executive, KRE(AM)-KBLX(FM) Berkeley, Calif., joins KRON-TV San Francisco as research director.

Joe Rape, creative services director, KAKE-TV Wichita, Kan., joins WIVB-TV Buffalo, N.Y., in same capacity.

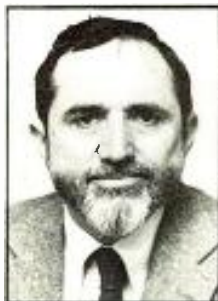
Grant Nielsen, announcer, KBIG(FM) Los Angeles, named operations manager.

Carol Stephenson, manager of financial planning, WBBM-TV Chicago, named director, financial planning.

John Butler, VP, Southern sales, Mutual Broadcasting System, joins Signal Media Corp., Tulsa, as VP, development.

Thomas Blinning, senior VP, plant facilities, American Television and Communications Corp., named VP, cable investments.

Advertising



Kover

Arthur Kover, VP, director of research, Cunningham & Walsh, New York, named senior VP, research.

Ram Ray, general manager, J. Walter Thompson, Calcutta, India, named deputy general manager of J. Walter Thompson U.S.A.'s San Francisco office.

Nan Bedford, and **Mary Lou Gorno**, Tatham-Laird & Kuder, Chicago, elected partners of firm.

Joy Duffy, media director, Colle & McVoy advertising, Minneapolis, elected VP.

Anthony Gregory, art director, Burrell Advertising, Chicago, joins Lockhart & Pettus, New York, as art supervisor.

Curtis Long, president, Long, Haymes & Carr advertising, Winston-Salem, N.C., elected chairman, chief executive officer. **Joseph Haymes, Jr.**, senior VP, succeeds Long. **Austin Carr**, senior VP, named executive VP. **Donald Adams**, **Loren Chamberlain**, **Robert Fly** and **Erling Tronnes**, VP's, named senior VP's.

Marty Damin, from Eastman Radio, joins The Christal Co. as senior VP and general manager of Christal Radio Network, New York. **Bonnie Press**, sales manager, Christal Radio Network, elected VP, sales manager.

Thomas McGarrity, account executive, NBC/green team, Blair Television, New York, named assistant sales manager.

Jillian Kauffman, account executive, TeleRep, Chicago, joins Blair Television there in same capacity. **Charles Dwyer**, account executive, Blair Television, Los Angeles, named assistant sales manager, NBC team there. **Jerry Goodwin**, account executive, Katz Radio, Los Angeles, joins Blair Television there in same capacity.

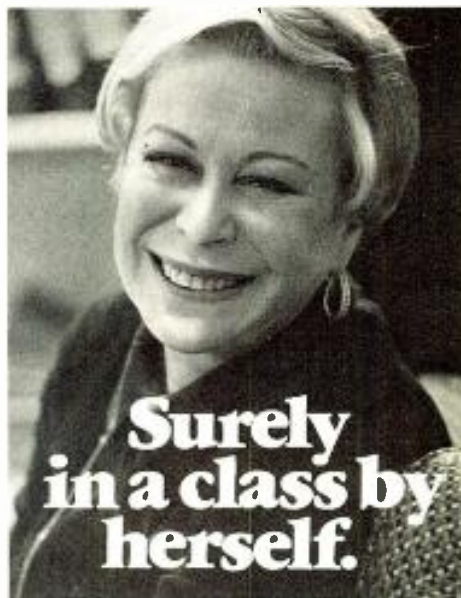
Brian McCullough, manager, CBS research team, Seltel, New York, named manager of independent research team. **Jo-Ann Balzarini**, manager, independent team, Adam Young, New York, joins Seltel there as account executive, independent team.

Mark Roffman, national sales manager, WNAB(AM) Bridgeport, Conn., joins Cablevision "A", programming service of Southern Connecticut Cablevision, Bridgeport, as senior advertising account executive.

Daniel Kalinowski, media director, Bozell & Jacobs, Atlanta, joins Eisaman, Johns & Laws advertising, Los Angeles, as associate media director.

Jack Donovan, account executive, KBHK-TV San Francisco, joins Harrington, Righter & Parsons, Chicago, as account executive, gold team.

Cathy Considine, from Top Market Television, New York, joins HRP Chicago as account executive.



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Tom Sullivan, from New Jersey Department of Treasury, Trenton, N.J., joins Weightman Advertising there as account executive.

Jim Wilcox, account executive, WTVM(TV) Columbus, Ga., joins WGXA(TV) Macon, Ga., as general sales manager.

Larry Taylor, national sales manager, KRGV-TV Weslaco, Tex., named general sales manager.

John Reiplinger, regional sales manager, WROZ(AM)-WIKY-FM Evansville, Ind., joins KLNG(AM)-KQKQ-FM Council Bluffs, Iowa, as general sales manager.

Jim Ballenger, account executive, WEZK(FM) Knoxville, Tenn., named sales manager.

James Lundgren, sales manager, WMAV(AM) Springfield, Ill., joins WCVS(AM) there in same capacity.

Mary Cali Gannon, copywriter, Griswold-Eshleman, Cleveland, joins Lord, Sullivan & Yoder, Marion, Ohio, in same capacity.

Brian Wheeler, account executive, KSFY-TV Sioux Falls, S.D., joins NTV Network, comprising four ABC affiliated Nebraska television stations, as assistant sales manager.

J. William Beindorf, general sales manager for Corinthian Broadcasting's WVEC-TV Norfolk, Va., named VP, sales for Corinthian Broadcasting Television Stations.

Jim Wilcox, account executive, WTVM(TV) Columbus, Ga., joins WGXA(TV) Macon, Ga., as general sales manager.

Paul Rogers, advertising co-op director, WGSO(AM)-WQUE(FM) New Orleans, named general sales manager, WQUE. **Patricia Quinn**,

director of research and co-op advertising, WSHO(AM)-WBWYU(FM) New Orleans, joins WGSO-WQUE, succeeding Rogers.

William Gilreath, VP, Major Market Radio, Los Angeles, joins KSFO(AM) San Francisco as sales manager.

Steven Fudge, general manager, Bexar County Cablevision, San Antonio, Tex., joins Capscan Cable Co., as West Coast sales manager, based in Fort Collins, Colo.

Frank Brady, local sales manager, WITN-TV Washington, N.C. named regional sales manager. **Frank Drake**, local sales manager, WAVY-TV Portsmouth, Va., joins WITN-TV, succeeding Brady.

Jeffrey Clark, general sales manager, WHWH(AM)-WPST(FM) Princeton, N.J., joins WGY(AM)-WGFM(FM) Schenectady, N.Y. as local sales manager.

Tom Michalk, account executive, KGBT-TV Harlingen, Tex., named local sales manager.

Tonina Grisanti, broadcast consultant, Data Communications, Memphis, joins WGN-TV Chicago as traffic manager.

Linda Silverstein, national sales manager, WHYI(FM) Miami, joins WWJF(AM) Fort Lauderdale, Fla., as account executive.

Paul Cimino, general manager, WOCH-AM-FM North Vernon, Ind.; **Art Grunewald**, VP-general manager, WKJJ-FM Louisville, Ky.; **Ann Braswell**, account executive, WJYL(FM) Jeffersonville, Ky., and **Paula DeMuth**, account executive, co-owned WVEZ(FM) Louisville, Ky., join WAKY(AM) Louisville, Ky., as account executives.

Programing



Vane

Edward Vane, president, Group W Productions, New York, assumes additional responsibilities for Filmation studios, Reseda, Calif.-based producer of animated and live-action programming. **Lou Scheimer**, president of Filmation, continues in that position and reports to Vane. Filmation was acquired by Group W as part of its purchase of Teleprompter Corp.

John Sie, senior VP, marketing and affiliates, Showtime, New York, assumes additional responsibilities as senior VP, sales and planning.

Jim English, director of feature films, Showtime, elected VP, programing planning. **Robert Catlin**, executive VP and director, N W Ayer, New York, joins Showtime as senior VP, marketing and creative services.

Stephen Broydrick, VP, sales, Home Theater Network, joins Spotlight, Santa Monica, Calif., as VP, affiliate relations and sales for satellite delivered pay-cable network.

Merritt Sticker, Eastern division TV manager, Avco Embassy Pictures, joins World Northal Television, New York, as director of sales.

James Burnette, VP, business analysis planning, ABC-TV Network, New York, joins NBC-TV as director, sports sales.

Martin Hara, from Avit Corp., Fort Lee, N.J.,

Robert Moran, from McMoran Associates, Greenwich, Conn., and **Janet Scabrin**, freelance artist, Stamford, Conn., join Satellite News Channels, Stamford, Conn., as graphic designers.

Jackie Mosher, associate director of business affairs for television, Marble Arch, Los Angeles, joins Columbia Pictures Television Distribution, Burbank, Calif., as associate director, business affairs.

Blaine Baggett, creative director, PBS, Washington, leaves to form Signature, Warrenton, Va.-based communications production facility.

Sharon Portin, Western regional affiliate manager, Showtime, San Francisco, joins The Entertainment Channel, Los Angeles, as Western regional director. **Pat Grotto**, VP, development, Hill Communications Corp., joins The Entertainment Channel, Chicago, as director, sales and affiliates, central region. **Jack Vikati**, general manager, Hudson Valley (N.Y.) systems, American Cable Systems, joins The Entertainment Channel, New York, as Northeast regional manager, sales and affiliate relations.

Concepcion Lara, from Home Box Office, joins GalaVision, Los Angeles, as Western regional manager.

Dan Gershon, sales manager, SMA Entertainment, joins ATI Video, New York-based video production firm, as director of sales.

Appointments, remote production department, Entertainment and Sports Programing Network, Bristol, Conn.: **Terry Lingner**, producer, from senior associate producer; **Steve Anderson**, senior associate producer, from associate producer; **Jed Drake**, senior associate producer, from associate producer; **Bob Feller**, senior associate producer, from associate producer; **John Wildhack**, associate producer, from production assistant; **Kate Youngdahl**, associate producer, from production assistant; **Neil Goldberg**, production assistant, from production secretary; **Libby Ladd**, production assistant, from production secretary.

Jim Zaccaro, independent director of television commercials and previously executive producer and founder of Z Productions, New York, joins Griner/Cuesta & Associates, commercial production firm there, as sales representative.

Jim Kraus, director of syndicated sales, Trident Television Services, joins Telepictures, Los Angeles, as account executive.

Richard Parrish, executive media director, radio division, Michael R. Ellison, Inc., Phoenix-based developer of broadcast ministries, named account manager.

Joan Konner, director of programing, metropolitan division, noncommercial WNET(TV) New York, named VP, programing.

John Michaels, operations director, WSEZ(FM) Winston-Salem, N.C., joins KING(AM) Seattle as program director.

Dave Bishop, program director, WLEE(AM) Richmond, Va., joins WBT(AM) Charlotte, N.C., in same capacity.

Scott Sheridan, air personality, KYOT(FM) Refugio, Tex., named program director.

Raymond Terchiak, producer-director of instructional and educational programing, King Faisal hospital and research center, Riyadh, Saudi Arabia, joins WTVc(TV) Chattanooga as commercial director.

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Lawrence Manne, operations director and assistant news director, WTNH-TV New Haven, Conn., named program manager.

Charles Darden, weekend director, WHEC-TV Rochester, N.Y., named director.

Ralph Jarrett, director, WISH-TV Indianapolis, joins KXON-TV Mitchell, S.D., as production supervisor.

Bob Kay, air personality and news anchor, WAVE-AM-TV Louisville, Ky., retires after over 40 years in broadcasting.

Nancy Platt Jacoby, former producer, investigations unit, KNXT(TV) Los Angeles, returns as director, station services.

Mildred Harris, film director, programming department, KMBC-TV Kansas City, Mo., retires after 22 years with station.

Jeff Blauvelt, news photographer, WXIA-TV Atlanta, joins WSB-TV there as producer-editor and photographer.

Bob Dolan, from WAND(TV) Decatur, Ill., joins WTMJ-TV Milwaukee, as sportscaster.

Kathleen Shepherd, program, production, WPIX(TV) New York, named director of program production and public affairs.

News and Public Affairs

Jim Ganser and **Jack Hubbard**, associate producers, weekend edition, *CBS Evening News*, named producers.

Steve Hess, senior producer, *File 7 Newsmagazine*, KGO-TV San Francisco, joins KCPQ(TV) Tacoma, Wash., as news editor, in charge of all news operations. **Adel Hauck**, acting news and current events director, KCPQ, named current events director.

John Irving, news anchor, WRC(AM) Washington, joins co-owned WKYS(FM) there as news manager.

David Glick, senior editor, Independent Network News, Washington bureau, joins ABC/Westinghouse Satellite News Channels there as videotape editor.

John Sharnik, senior executive producer, documentaries, CBS News, retires effective next September, after 27 years with CBS. He plans to enter independent production in cable and broadcast television.

David Finger, photographer-editor and assistant sports director, WCHS-TV Charleston, W. Va., joins WIXC(AM) Fayetteville, Tenn., as news and sports director.

Arthur Browne, news director, WTNH-TV New Haven, Conn., joins WLS-TV Chicago as assistant news director.

Jack Moore, from KENS-TV San Antonio, Tex., joins WGHP-TV High Point, N.C., as executive news director.

Mike Ehler, anchor-reporter, WING(AM)-WJAI(FM) Dayton, Ohio, joins WTVQ-TV Lexington, Ky., as assignment editor-producer.

Mike Robinson, from KDNT(AM) Denton, Tex., joins KYOT(FM) Refugio, Tex., as news director and air personality.

Nancy Helmick, from WLUK-TV Green Bay, Wis., joins WIFR-TV Rockford, Ill., as news producer.

Bruce Dunbar, anchor-producer and reporter,

WKJG-TV Fort Wayne, Ind., joins WJTV(TV) South Bend, Ind., as anchor-producer.

Joshua Mankiewicz, from WJLA-TV Washington, **Aviva Diamond**, from KTVI(TV) St. Louis, and **Chris Bury**, from KPRC-TV Houston, join ABC News as general assignment correspondents.

Rick Douglas, co-host and producer, *P.M. Magazine*, WFSB-TV Hartford, Conn., joins KOOL-FM Phoenix as reporter.

Kathleen Gerrow, freelance writer, KYW(AM) Philadelphia, joins station as writer-reporter.

Bill Sternoff, correspondent, NBC News, West Coast, joins KNXT(TV) Los Angeles as anchor-reporter.

Ted Randall, reporter, WERC(AM) Birmingham, Ala., joins WSGN(AM) there as anchor.

Sam Dick, co-host, *P.M. Magazine*, WKYT-TV Lexington, Ky., joins WCBSTV New York as reporter.

Adela Gonzales, reporter and special projects coordinator, KGBT-TV Harlingen, Tex., joins KHOU-TV Houston as weekend assignment editor-reporter.

Ti-Hua Chang, reporter, KYW-TV Philadelphia, joins KBTV(TV) Denver in same capacity.

Debi Faubion, anchor-reporter, KWTW(TV) Oklahoma City, joins KMOX-TV St. Louis as reporter.

Ann McClenathan, news director, WBTH(AM)-WXCC(FM) Williamson, W. Va., joins WNCT-TV Greenville, N.C., as reporter.

James Schroeder, from WPTV(TV) West Palm

Beach, Fla., joins WCMH-TV Columbus, Ohio, as reporter.

Jerry Martin, assistant general manager, WOR(AM) Worcester, Mass., assumes additional responsibilities as reporter.

Warren White, from WVOR-FM Rochester, N.Y., and **Toby Gold**, from WOKR(TV) there, join WHEC-TV there as reporters.

William Ratliff, from WFAA-TV Dallas, joins WFLA-TV Tampa-St. Petersburg, Fla., as anchor.


Technology

Abe Rolnick, from AES Data, Montreal, joins Digital Video Systems, Toronto-based manufacturer of video equipment, as president and chief operating officer. **Keith Lucas**, from Independent Broadcasting Authority, Winchester, England, joins Digital Video Systems as VP, engineering.

George Attridge, chief financial officer, Fairchild Industries, Germantown, Md., named VP, operations. **James Wilson**, chief financial officer, Wickes Companies, San Diego, joins Fairchild, succeeding Attridge.

Stephen Day, from duPont de Nemours, Geneva, Switzerland, joins Comsat General Corp., Washington, as VP, marketing and planning.

Tim Roberti, domestic-international sales manager, Christie Electric Corp., Torrance, Calif., joins Century III Electronics International, Anaheim, Calif.-based manufacturer of cable television equipment, as national sales manager.



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James Carnes, director, new products laboratory, RCA consumer electronics division, Indianapolis, named division VP, engineering.

Rolf Drucker, director of engineering and operations, noncommercial WNET(TV) New York, elected VP, operations, enterprises division.

Steve Flanagan, chief engineer, Post-Newsweek's WJXT-TV Jacksonville, Fla., assumes additional duties as director, engineering development, for parent.

Elected VP's, Harris Corp., Melbourne, Fla.: **Paul Brentlinger**, principal financial officer; **Jack Davis**, in charge of information systems; **John Lemasters**, in charge of communications; **Frank Lewis**, in charge of government systems; **Michael Maguire**, in charge of semi-conductors; **James Pruitt**, in charge of printing equipment.

Fred Zimmerman, VP, customer service, Mosley Associates, Santa Barbara, Calif., broadcasting equipment manufacturer, named VP, general manager.

R. Roy Martinez, Western regional sales manager, ITT consumer products division, joins RCA Americom as West Coast regional manager, commercial sales.

Art Ford, chief engineer, Telcab Communications, South Reno, Nev., joins Jerrold division, General Instrument Corp., as account executive, based in Kings Beach, Calif.

Norman Avery, chief engineer, WTRY(AM) Troy, N.Y.-WPYX(FM) Albany, N.Y., joins WBZ(AM) Boston as engineering manager.

Eugene Garnes, Jr., engineer, WNBC(AM) New York, named to advisory council, radio and television department, Elizabeth Seton College, Yonkers, N.Y.

Promotion and PR



Parker

Joan Parker, senior VP, N W Ayer, Inc., New York, named director, public relations department.

John Kirsch, VP and manager, Home Show, for St. Louis Home Builders Association, joins Kenrick Advertising there as director of public relations.

Linda Brown, manager, account services, Ferrari Communications, joins Arbitron, New York, as manager, advertising and promotion.

Reid Carter, VP, marketing, Vacuum Forming, Richmond, Va., joins Siddall, Matus & Coughter advertising and public relations, Richmond, as director of market research and planning.

Frederick Jacobi, from noncommercial WNET(TV) New York, joins Museum of Broadcasting there as director of public relations.

Jean Young, senior VP, John Adams Associates Inc., Washington, has formed public relations firm, Young & Associates, Rockville, Md. **Jack O'Grady**, account executive, John Adams, joins Young & Associates as senior VP.

Linda Lipman, publicity administrator, WNBC-

CBS Tragedy. Three longtime CBS-TV network employees were shot and killed after apparently stumbling upon an abduction taking place in a rooftop parking lot where they had gone to retrieve their cars after work at the CBS Broadcast Center in New York last Monday (April 12). The dead men were identified as Leo A. Kuranuki, 54, manager of studio maintenance for the network; Robert W. Schulze, 58, technician in engineering and development, and Edward M. Benford, 55, manager of videotape maintenance.

Police quoted a witness, as saying that the men were approaching their own cars when they saw a man dragging an apparently wounded woman into a van parked near one end of the lot. The man reportedly asked them if they had "seen anything" and then shot one, who had turned to flee, in the back of the head and gave chase to the others, shooting first one and then the other in the back of the head. The gunman escaped in the van with the woman and was still being sought by police later in the week.

CBS has offered a \$25,000 reward for information leading to the arrest and conviction of the slayer. Police said the three men had "acted heroically" in trying to assist the woman before turning to flee when confronted by his pistol.

A body, also shot in the head, and believed to be that of the woman, was later found in an alley. The woman reportedly had pleaded guilty and agreed to cooperate in a federal investigation into a \$6-million embezzlement from a diamond company, and there was speculation that her death was the work of a hired killer, with the CBS employees as incidental victims. Kuranuki, who lived at Great Neck, N.Y., had been with CBS for 28 years; Schulze, of Clifton, N.J., had worked there for 31 years, and Benford, of Hawthorne, N.Y., for 34 years.

TV New York, named manager, press and publicity.

Bert Gould, promotion director, WIOD(AM)-WAIA(FM) Miami, joins WPIX-FM New York as advertising and promotion director.

Peter Barnes, audience promotion manager, WISN-TV Milwaukee, named director of promotion.

Dee Myers, from National Multiple Sclerosis Society, joins WCAO(AM)-WXYV(FM) Baltimore as promotion director.

Anne Harer Parker, from Mission Valley Inn, Raleigh, N.C., joins WITN-TV Washington, N.C., as promotion coordinator.

Louis Willie, producer, creative services department, WVTM(TV) Birmingham, Ala., named promotion director.

Rick Herrmann, promotion manager, KHOU-TV Houston, joins KOTV(TV) Tulsa, Okla., as advertising/promotion manager.

Cll Frazier, recent graduate, University of Tennessee, Knoxville, joins WTVG(TV) Chattanooga as promotion manager.

Allied Fields

John Frazee, president, Centel Cable Television, Chicago, and group VP, Centel Video Services for Central Telephone & Utilities Corp., joins board of directors of Cable Satellite Public Affairs Network.

Dennis Lane, with communications law firm of Wilner & Scheiner, Washington, has become member of firm. **David D'Alessandro**, deputy assistant general counsel, Federal Energy Regulatory Commission, has joined firm.

Abe Herman, partner in Fort Worth law firm of Brown, Herman, Scott, Dean & Miles, and specialist in communications law, received The Blackstone Award, presented by Tarrant County Bar Association, for exemplifying qualities of excellence attributed to British jurist, Sir William Blackstone.

Richard Uray, chairman, broadcasting sequence, University of South Carolina College of Journalism, is recipient of Concerned Broadcaster of the Year award from national broadcasting society, Alpha Epsilon Rho.

Donna Coleman Gregg, David Fleming, Stuart Sheldon, Michael Pace, Frederick Cooke and Albert Turkus, with communications law firm of Dow, Lohnes & Albertson, Washington, have become members of firm.

Chris Gordon, of WJLA-TV, **Bob Strickland**, WDVN-TV, and **Stephanie Campbell**, WDCATV, all Washington, named to board of governors of Washington chapter of National Academy of Television Arts and Sciences.

Elected officers, Cable Television Administration and Marketing Society, Washington: **Arthur Dwyer**, VP, Cox Cable Communications, president; **Edward Bennett**, senior VP, Viacom Communications, president elect; **Toni Augustine**, president, Communications Trends, Inc., secretary; **William Fogarty**, VP, Daniels & Associates, treasurer.

Lee Fowler, program manager, KDKA(AM) Pittsburgh, resigns to form own broadcasting consulting firm, Lee R. Fowler Associates there.

Elected officers, Oregon AP Broadcasters: **Dennis Brodigan**, KYXI(AM) Oregon City, president; **John Doyle**, KVAL-TV Eugene, vice president.

Deaths

Louis Lyons, 84, broadcasting and print journalist, died April 11 of cancer, at Harvard Stillman infirmary, Cambridge, Mass. Lyons began his broadcasting career as news commentator on noncommercial WGBH-FM Boston and served radio and then WGBH-TV in news capacity for more than 25 years. Lyons is survived by his wife, Catherine, and son.

Burt Shevelove, 66, writer, producer and director for television, movies and theater, died April 8 at his home in London. Shevelove is survived by his mother, Betty, and sister.

Jennifer Lloyd, 26, program development assistant, National Captioning Institute, Falls Church, Va., died of injuries suffered in auto accident April 4, near Leesburg, Va. She is survived by her parents and four brothers.

Brenda Benet, actress on NBC daytime serial, *Days of our Lives*, died April 7 of self-inflicted gunshot wound at her home in Pacific Palisades, Calif.

WASEC's Pittman: cross-pollinating the new media age

"If I were at Procter & Gamble, I would be called a marketer. In this business, I'm a programmer."

So says Bob Pittman, one of programming's longest-running "wunderkinds" who now, at 28, is senior vice president, programming, for Warner Amex Satellite Entertainment Co.

Program director at NBC-owned WMAQ(AM) Chicago at 20 and at WNBC(AM) New York at 23, Pittman's early start on the fast track began in radio. At that time it was Pittman's "call-out research" that built ratings and his reputation. His research orientation continues.

Indeed, if Pittman, already a mover and shaker in the business, represents what it takes to leap ahead these days, analytical skills are the foremost credentials. Pittman isn't one to tout the "golden gut."

Today, Pittman employs those skills for WASEC with The Movie Channel and MTV: Music Television, both 24-hour cable services, among his prime responsibilities.

A student of sociology, Pittman is convinced that we're moving towards a "stay-at-home" society, with home entertainment through cable and other sources playing an increasingly larger role in our lives.

Pittman explains that it's no longer in vogue to go out like it used to be. "They think it's wasteful, they are bothered by crime in the streets. It's becoming a status symbol to stay at home where people have been investing in all types of electronic equipment and devices. The TV set is replacing the car as *the* status symbol. They're taking away dollars from the car, buying fewer new ones and fixing the older ones up."

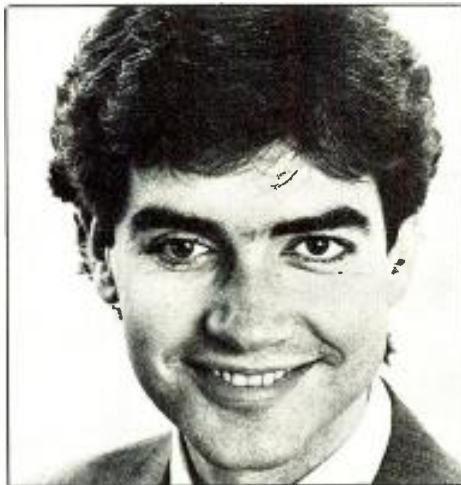
Pittman started in broadcasting at 15 as a part-time announcer at WCHJ(AM) Brookhaven, Miss., where he attended high school. He had no particular interest in radio at the time, he says; he simply wanted to earn money for flying lessons.

While finishing high school and attending four colleges in Mississippi, Wisconsin, Michigan and Pennsylvania, he worked as an announcer, research director, music director and program manager at various radio stations.

"I remember one of my old bosses telling me, 'Bob, don't worry about copying what other stations are carrying. Find out what the real people want to hear.'"

Pittman seems well equipped to deal with "real people." He is friendly and down-to-earth and confesses he is not the "show biz" type.

His move away from radio came in 1979



Robert Warren Pittman—senior vice president, programming, Warner Amex Satellite Entertainment Co., New York; b. Dec. 28, 1953, Jackson, Miss.; worked as disk jockey, music director, research director for various stations while attending high school and colleges, 1969-74; program director WMAQ(AM) Chicago, 1974-77; program director, WNBC(AM) New York, 1977-79; director pay TV, Warner Amex Satellite, 1979-80; VP, programming, 1980-81; senior vice president since November 1981; studied at Millsap College, Jackson, Miss.; Carroll College, Waukesha, Wis.; Oakland University, Rochester, Mich., and University of Pittsburgh from 1970 to 1974; m. Sandy Hill, 1979.

when he met John Lack, now executive vice president of Warner Amex, and they had several discussions. In December of that year Pittman joined WASEC and was named director of pay television programming in charge of The Movie Channel.

"I had had a good run in radio," he recalls. "I was fascinated by the future of communications, and I knew at my age, the new companies were where I should be."

He moved quickly up the ladder at WASEC, assuming the post of senior vice president, programming, last November. He is responsible for The Movie Channel and MTV (Cy Schneider continues as vice president of Nickelodeon and in charge of programming for the Young People's Channel).

Pittman is bullish on the future. He notes that the Movie Channel started in December 1979 with 120,000 subscribers and now has more than two million. MTV was launched last August and is now in 3.5 million homes and is aiming to reach the seven million mark by the end of 1982.

Pittman heads program development at WASEC, but is loathe to discuss in detail the new projects he is considering. He says WASEC is analyzing various music approaches with a view toward starting a new service but is not ready to talk about them.

He is grateful for his background in radio, he says, because it sharpened his skill in long-form programming, which he considers to be the essence of cable and pay cable. He observes that many services "are really one 24-hour program."

Under Pittman's aegis, The Movie Channel offers feature films on a rotating basis, so viewers have the opportunity of seeing major films in daytime as well as nighttime.

"This means if a person happens to watch TV on a regular basis between 9 a.m. and noon, he'll see the same movies as those who watch in prime time," he stresses.

Pittman credits John Lack with originating the idea of a music channel. Pittman describes it as a "visual radio station" and believes the rationale for such a service is sound.

"We're playing promotional clips provided by the record companies the way a radio station plays records," he explains. "A music service made sense. The audience we're seeking is 14 to 34 and more specifically, 14 to 24. They were raised on television and raised on music. MTV is organized to allow youngsters to watch it the way they always watched television—while they're doing other things."

MTV is advertiser-supported and has carried the commercials of more than 100 clients. Advertisers have been youth-oriented and categories have included automobiles, beers, soft drinks, motion picture companies, audio-video equipment and clothing.

Pittman thinks conventional forms of television will continue to flourish as the TV universe expands. But the broad contours of electronic communications, he says, will change.

"Having grown up with television, it is as integral to me as my foot," he remarks. "To those of my generation, it makes sense for television to provide more and more—video games, home shopping, home computers."

He added this was not true of his parents' generation, since they were not nurtured on television. They regarded TV as an extra service, in contrast with Pittman's own counterparts who regard TV as a vital part of their lives.

Pittman, a devotee of research, believes psychographics will be an increasingly important dimension of cable. He notes that 20% of the MTV audience skews older than its target audience and believes the common interests of viewers of varying age groups must be a research factor.

"I work from about 8 a.m. to about 7 p.m. and later and work a lot on weekends," he says. "It's exciting. I would have wanted to be in on the beginning of television. I'm excited about being in on the birth of a new industry."

It's spring and time for quarterly reports. **CBS Inc.** net income dropped 16% in first quarter to \$14.2 million, 51 cents per share—with blame put on consumer products business, notably recorded music and musical instruments, both of which suffered losses. CBS Broadcast Group did well—revenues rose 21% in quarter with profits up “sharply” and margins advancing (suggesting expense controls). Companywide revenues were up 3% to more than \$1 billion.

Down Sixth Avenue at **RCA**, profits were up 44% to \$60.5 million, 57 cents per share, thanks to net gain of \$29.1 million (\$16.3 million of that tax benefits) from business divestitures. Without that gain, profits would have been off 25%. Sales were almost flat, at \$1.96 billion. RCA's broadcast unit, NBC, “increased its sales slightly” and was “marginally profitable despite low audience ratings and increased programming costs.” Company Chairman Thornton Bradshaw claimed new lower-priced videodisk player has boosted sales—three times as many were sold to dealers in seven weeks after price cut than in “comparable pre-Christmas 1981 sales period.” **Warner Communications Inc.** was doing land-office business, with its Atari unit once again spurring profits, which this time were up 57.4% to \$77.9 million, \$1.20 per share, highest quarter in company's history. Revenues were up 63% to \$932.5 million. TV licensing—particularly pay—and increased TV production were credited for 14% increase in Filmed Entertainment division operating income. **Time Inc.'s** first quarter showed 31.8% drop in income from continuing operations, to \$27.7 million. But year earlier net income reflected loss of \$13.8 million from discontinued operations, so net comparison was slightly favorable in 1982, up 3.4%. Revenues were up 9.9% to \$805 million. **Viacom International** reported record first quarter, with earnings up 16% to \$4.8 million, 38 cents per share on revenues that advanced 34% to \$61.8 million. Company also announced agreement in principle for stock-swap acquisition of Video Corp. of America, video technology firm. VCA holders would get .44 of Viacom share for each VCA share—deal worth some \$18 million. Viacom also

gets limited option to buy 735,000 new VCA shares for cash equivalent of exchange ratio which could cost close to \$1 million.



Carlos Rafael Rodriguez
Vice President

Take Two, Cable News Network's midday news and interview program, originated live from Morro Castle, Havana. Hosted by Chris Curle and Don Farmer, broadcast featured interviews with variety of figures, including Cuba's Vice President **Carlos Rafael Rodriguez**, who spoke on U.S./Cuban relations. CN said broadcast was first live series of U.S. programs from Cuba in over 20 years.

Representatives of seven major broadcaster association moved Friday to fill gap created by FCC decision to stop collecting basic industry financial data (Form 324). Subject to expected approval by respective boards, they agreed to joint effort to compile from stations, through independent accounting firm to insure confidentiality, separate TV and radio revenue totals for 1981. Subcommittee headed by Betty Robertson of Cosmic Broadcasting was named to develop reporting form and accompanying specifications to submit to leading independent accounting firms—perhaps within 10 days—for bids on project. Organizations will urge their respective members to cooperate. Some thought final figures might be available by fall. Future years' surveys may seek data on expenses as well as revenue. Organizations participating: Television Bureau of Advertising, National Association of Broadcasters, Association of Independent Television Stations, Radio Advertising Bureau, National Radio Broadcasters Association, Station Representatives Association and Broadcast Financial Management Association.

Firestone Tire & Rubber was identified last week as one of companies talking to RCA about purchase of RCA's Hertz Corp put on market three months ago (BROADCASTING, Feb. 1). Some Wall Street sources called Firestone “most logical purchaser, since ownership would give it strong influence on choice of tires that would go on thousands of cars Hertz buy annually. Firestone disclosed it was discussing possible purchase; RCA confirmed but said Firestone was one of several that had expressed interest and refused to identify others. RCA would not say what price Hertz might bring; on Wall Street, estimates ranged from \$700 million to \$900 million on some thought, \$1 billion.

Columnist **Jack Anderson** broadcast tapes last Friday of radio telephone conversation between President Reagan and Secretary of State **Alexander M. Haig** on Falkland Islands crisis. Aired at 5:30 a.m. NYT on Mutual Radio Network, tape had Reagan telling Haig, who was airborne between England and Argentina, to go ahead and cast him as “heavy” in urging restraint from



In appreciation. William S. Paley (l), chairman of CBS and of the Museum of Modern Art in New York, was presented with the Gran Cruz de Isabel la Catolica by Spanish Ambassador Jose Llado at a dinner held April 15 at the Spanish embassy in Washington. The honor was given to show the Spanish people's appreciation of the Museum of Modern Art's guardianship of Picasso's painting, Guernica, and for the museum's aid in returning the painting to Spain. The embassy noted that Paley has “dedicated his professional life to the social communications media, promoting and actively participating in foundations, as well as cultural and educational activities.

Argentinians, who have invaded British-owned territory. Reagan was also heard to ask Haig if British would be appeased if one of its submarines sank an Argentine ship off coast of Falklands. Neither White House nor State Department would comment on conversation last Friday. Spokesman for Mutual said Anderson has not disclosed how he acquired tapes but that, apparently, conversation between Haig and Reagan had not been scrambled for secrecy.

Cliff Gill, chairman, El Camino Broadcasting Corp., Marina del Rey, Calif., is fourth director of National Association of Broadcasters now in running for vice chairmanship of radio board. Gill, who is beginning second term as radio director, believes NAB executive committee should have representation from West Coast. In election to take place in June, Gill will compete against three other radio directors for vice chairmanship (see story, page 69). Gill, 62, has been broadcaster since 1947, when he managed KSMV-FM (now KMET) Los Angeles. In 1959, he put KEZY-FM on air in Anaheim, Calif., and sold it in 1964. His company has operated KWVE(FM) San Clemente since 1977.

The Playboy Channel, cable programming venture of Playboy Programs Inc. and **Rainbow Programing Services Co.**, has struck deal to supply programming to **Oak Media Development Corp.**, largest STV operator in country. Under terms of one-year agreement, Playboy will provide Oak with 12 one-hour programs, described as "video adaptation of *Playboy* magazine." Programs will begin airing in June. Oak currently has STV operations in Los Angeles, Chicago, Dallas-Fort Worth, Miami-Fort Lauderdale, Portland and Phoenix and service planned for Baltimore and Houston. It has more than 600,000 subscribers nationally.

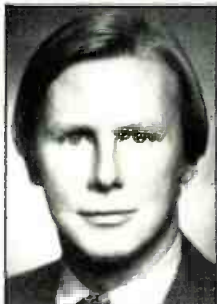
Jerome D. Wexler, VP-general manager, NBC Enterprises Division, has been named president. Wexler is first to hold title since June 1980 when Mike Weinblatt left company to join Showtime as president. Responsibilities within Enterprises Division include: international sale of NBC-owned television programming, worldwide licensing of NBC programming to home video market, and negotiations and sale of syndicated rights domestically.

John A. Dimling Jr., director of planning and analysis, Corporation for Public Broadcasting, Washington, has been named executive director, Broadcast Rating Council Inc., New York. Dimling, 44, has been with CPB since 1979. Before that, he was vice president of research, planning and development for Arbitron Co., New York. He was formerly VP-director of research for National Association of Broadcasters. His appointment with BRC is effective June 1.

Brian Conboy, Washington counsel for **Time Inc.**, has been selected **VP, government affairs**. He will take over job July 1, succeeding **John Steele**, who will retire but remain consultant to firm.



Wexler



Dimling



Conboy

Don Ohlmeyer, former executive producer for NBC Sports programming, has signed new contract with network. He will serve as program supplier and consultant for NBC Sports and produce

programs and movies for NBC Entertainment, in addition to forming his own consultancy.



Lawrence Haeg, 73, director, Midwest Radio-Television Inc., Minneapolis, died of heart attack April 15, at his home in Scottsdale, Ariz. Haeg began his broadcasting career in 1941 at Midwest's WCCO(AM) Minneapolis as station's first farm service director. He became general manager in 1952, and in 1969 became president and chief executive officer of Midwest Radio-Television. He retired as president in 1976, but remained director. He is survived by his wife, Helen, daughter, and four sons.

Upcoming

On Capitol Hill: Senate Judiciary Committee will hold hearing on video and audio cassette copyright on Wednesday, 9:30 a.m., in room 2228, Dirksen Senate Office building. □ House Appropriations Subcommittee on Labor, Health, Human Services and Education will hold hearing on FY 1985 funding for Corporation for Public Broadcasting on Wednesday, 10 a.m., in room 2358, Rayburn House Office building. □ Senate Appropriations Committee will hold hearing on budget of Presidential Commission on Broadcasting to Cuba in room S-146 of Capitol Tuesday, about 11 a.m. □ Senate Foreign Relations Committee will hold hearing on bill authorizing radio broadcasting to Cuba (S. 1853), in room 4221, Dirksen Senate Office building, Thursday, 10 a.m. □ FCC testifies before Senate Appropriations Committee at 9:30 a.m., Wednesday, in room S-146 of Capitol. □ House Subcommittee on Commerce, Consumer and Monetary Affairs will hold hearing on Federal Trade Commission's decision to shut down four of its 10 regional offices, in room 2247, Rayburn House Office building, Tuesday, 10 a.m. □ House Subcommittee on Commerce, Transportation and Tourism will hold hearing on Federal Trade Commission authorization Tuesday, 9:30 a.m. (location to be specified). **At FCC:** Open commission meeting Thursday will consider petition to deny renewals of group of Baltimore stations filed by National Black Media Coalition and petitions to deny WKKQ(AM) Hibbing, Minn., application to improve its facilities. **Also in Washington:** Larry Speakes, deputy press secretary to President, will address "Newspaper Day" luncheon of Advertising Club of Metropolitan Washington at Washington Marriott Tuesday. □ Federal Bar Association's Committee on Copyright Law will hold fifth annual copyright law conference on Wednesday at Hotel Washington. □ National Citizens Committee for Broadcasting will hold seminar on copyright and home recording on Friday at Westpark hotel, Rosslyn, Va. □ FCC Chairman Mark Fowler will address New York State Broadcasters Association in Albany, N.Y., via satellite at 11:30 a.m. Wednesday from National Press Club. □ Tom Wheeler, president of National Cable Television Association, speaks before Washington Metropolitan Cable Club at the Touchdown Club at noon Tuesday. □ Advisory committee on preparations for International Telecommunication Union 1983 Region 2 Broadcasting Satellite Service Planning will meet at Comsat Theater, L'Enfant Plaza, Tuesday, 9 a.m. □ National Public Radio's annual conference continues through Friday at Hyatt Regency. □ Annual Ohio State Awards of Institute for Education by Radio-Television will be presented at National Press Club dinner Wednesday. **In Cannes, France:** MIP-TV international TV program marketplace opens Friday at Palais de Festivals (see page 58). **In Gainesville, Fla.:** FCC Chairman Mark Fowler will speak today to 24th annual Broadcasters Day ceremonies at University of Florida.

Showdown

Three Republican senators are embarked on a course of action that exceeds their constitutional powers and collides with the President's. Senators Ted Stevens (Alaska), Bob Packwood (Ore.) and Barry Goldwater (Ariz.) have as much as told the President to abandon his choice of FCC nominee and substitute theirs. The Constitution puts it differently: It is the President who makes federal appointments with the Senate's advice and consent.

The politics of senatorial accommodation are in conflict with constitutional principle in this case. For the sake of the larger political process, principle must obtain.

As reported in detail in last week's issue of this magazine, Stevens and Packwood made a deal to trade FCC nominees. Stevens supported Packwood's principal aide, Mimi Weyforth Dawson, for the first appointment to the FCC under the Republican administration in exchange for Packwood's promise of support for Stevens's nominee, Marvin Weatherly, a member of the Alaska public utilities commission, to the second FCC vacancy. The President's choice for the second opening turned out to be someone else, Stephen Sharp, now the FCC's general counsel.

Packwood has said publicly that the Commerce Committee, which he heads, will hold no confirmation hearing for any FCC nominee except Stevens's. No President can back away from that kind of challenge without seriously weakening himself.

The qualifications of the rival candidates are not at issue. Sharp is a respected lawyer. Weatherly is an electronics engineer. Sharp is better known in the communications establishment in Washington and commands much support. Weatherly's credentials seem to be as good as those of others who have served on the commission.

But if Sharp is indeed the President's choice, he must not be sacrificed to the show of senatorial muscle. Not, that is, unless Ronald Reagan wants to let the Hill know he can be had.

Anachronisms

The annual Pulitzer Prizes for journalism were announced last week, to be followed as the day the night by complaints of some jurors who were overruled by judges and by losers whom the overruled jurors chose. The Pulitzers have not been on a winning streak lately. Last year a faked story won a prize.

The biggest defect of all in the Pulitzers is the omission of radio and television journalism from the competition. Year after year the Pulitzer apparatus goes on pretending that the world hasn't changed since Joseph Pulitzer (1847-1911) made a fortune from the *New York World* and endowed the prizes that are named for him. Year after year, radio and television have moved into dominance on the journalism scene without attracting the notice of the Pulitzer endowment. It is not without irony that the properties now in command of Pulitzer's heirs include a swelling group of broadcast stations.

Columbia University, which administers the awards, has explained that the duPont Awards for broadcast journalism, which it also administers, serve the broadcasters' cause. The real reason that the Pulitzers continue to exclude radio and television is that the Pulitzer advisory board is composed of newspaper people who think of radio and television as upstarts and don't want them in the club.

If they updated their rules, they would be in better company.

Tiptoeing in

CBS-TV has let its disappointed affiliates know that it will add seven weekly 30-second commercial positions to its prime-time schedule next fall, following the lead of ABC-TV. Officially NBC TV is standing pat, but the guess here is that it will add 30's to Network presidents, like sailboat skippers in a race, more often think it safer to tack when others tack than to take a chance on holding an individual course, however promising.

Stations and their national representatives are, of course, displeased. More network inventory means more competition for national advertising, which must be shared by network and spot. There are those who also fear that commercials cannot be added without testing the tolerance of the audience for commercial load. Talk of commercial clutter has subsided in recent years. A revival would be unwelcome.

There is this to be said of the ABC and CBS plan: Both networks are phasing in the added inventory to make the least disturbance in the program-commercial mix. The ABC intention is to add seven 30's for itself and two for stations in the fall, three more for itself and one for affiliates next April and four or five more for the network and one for stations in the fall of 1983. CBS will follow suit with seven and two next fall, with a future schedule still undecided.

As the load is increased, the networks will presumably be watching viewer and advertiser reaction. At signs of irritating wise networks would ease off.

Fast action

Now is the time for all good men and, yes, good women to come to the aid of Senator Howard Baker (R-Tenn.), the majority leader who is trying to open the Senate chamber to television coverage. The decisive vote could come this week.

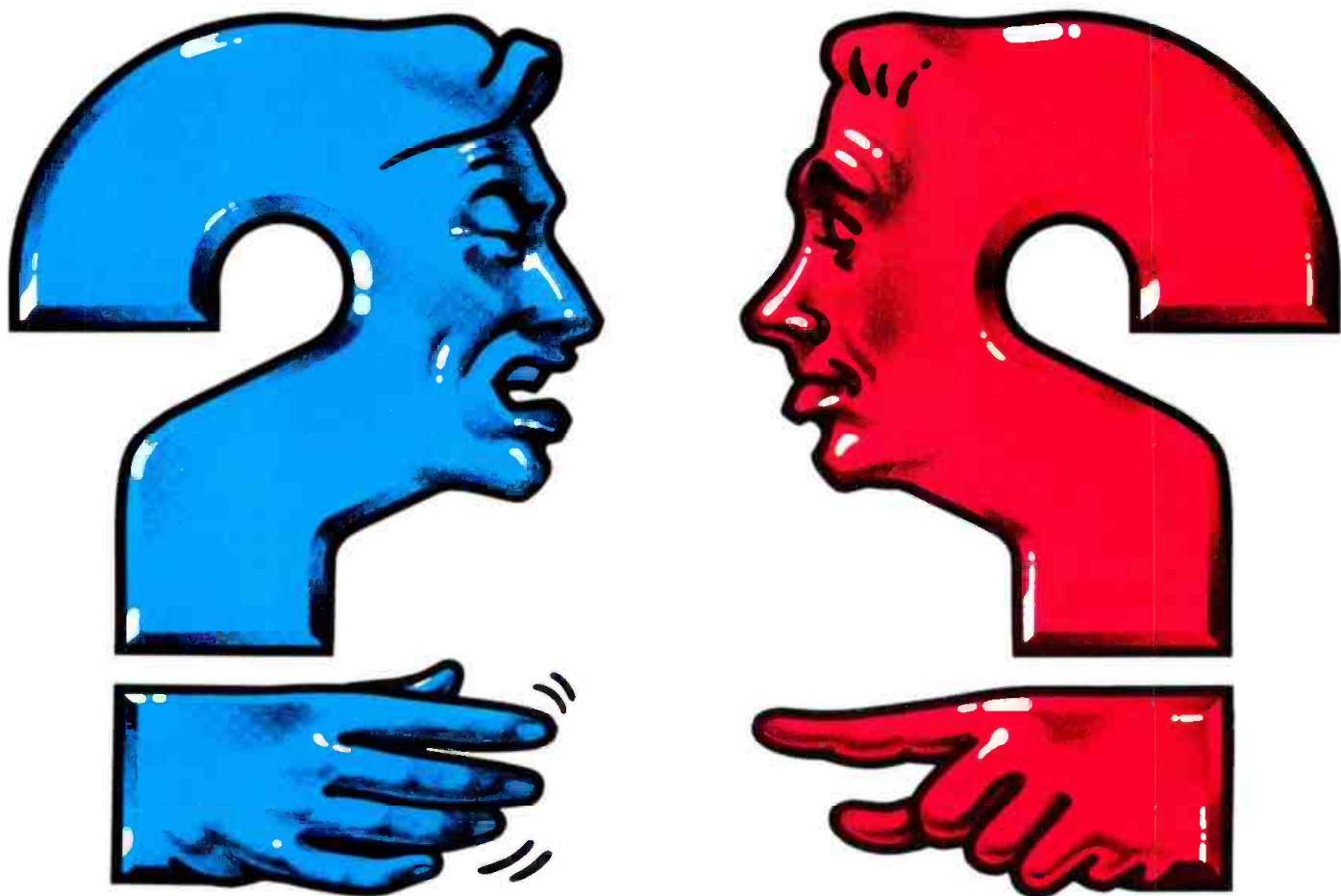
Baker faces formidable opposition among colleagues who hate the thought of being seen by the general public while conducting the public's business. They are raising all the arguments that have been discredited during the three years that television has been covering the House.

By the fastest means at hand, broadcasters and cable operators ought to let 100 senators know that television is wanted in the Senate as a public service.



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