

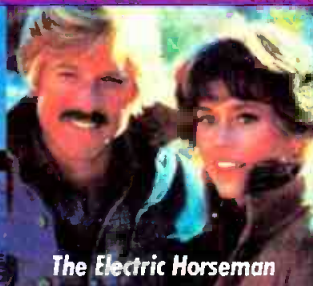
# Broadcasting Apr 25

*When the dust of NATPE cleared, the group of motion pictures that stood above the rest...*

## UNIVERSAL'S MOST WANTED LIST



*Jaws II*



*The Electric Horseman*



*Smokey And The Bandit II*



*The Jerk*



*Conan The Barbarian*



*The Four Seasons*

*Airport '79/The Concorde*  
*The Blues Brothers*  
*The Border*  
*Bustin' Loose*  
*Conan The Barbarian*  
*Continental Divide*  
*The Deer Hunter*  
*The Electric Horseman*  
*Fast Times At Ridgemont High*

*The Four Seasons*  
*The Harlem Globetrotters On Gilligan's Island*  
*The Incredible Shrinking Woman*  
*The Island*  
*It Happened One Christmas*  
*Jaws II*  
*The Jerk*  
*The Last Married Couple In America*

*Madame X*  
*Melvin And Howard*  
*Nighthawks*  
*Sgt. Pepper's Lonely Hearts Club Band*  
*Silence Of The North*  
*Smokey And The Bandit II*

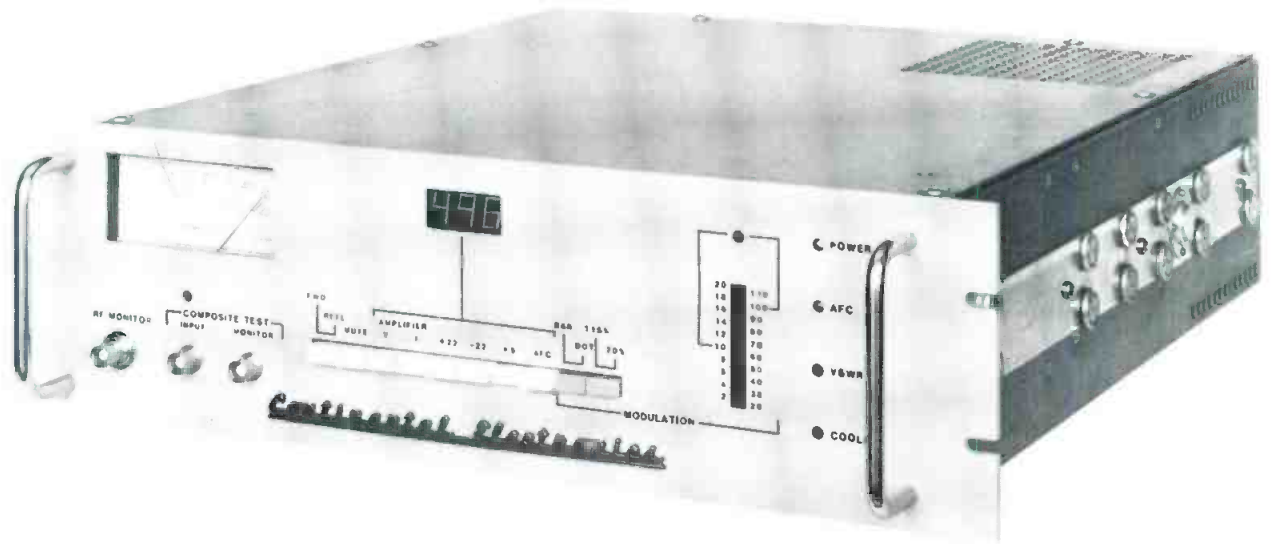
**MCA TV**

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Post-mortem on TV's season   
 Financial interest et al:   
 the network side   
 Paley era ends



# Introducing the ultimate FM Exciter

## Continental's Type 802A solid-state FM Exciter offers broadcasters unmatched performance.

The modulation performance of Continental's new FM Exciter exceeds all currently known/marketed FM exciters. State-of-the-art design includes modular construction and subassemblies: any subassembly within the exciter can be removed without removing the exciter from the transmitter. The Type 802A accepts a composite base-band signal from a stereo generator, STL system or monaural audio and SCA programming.

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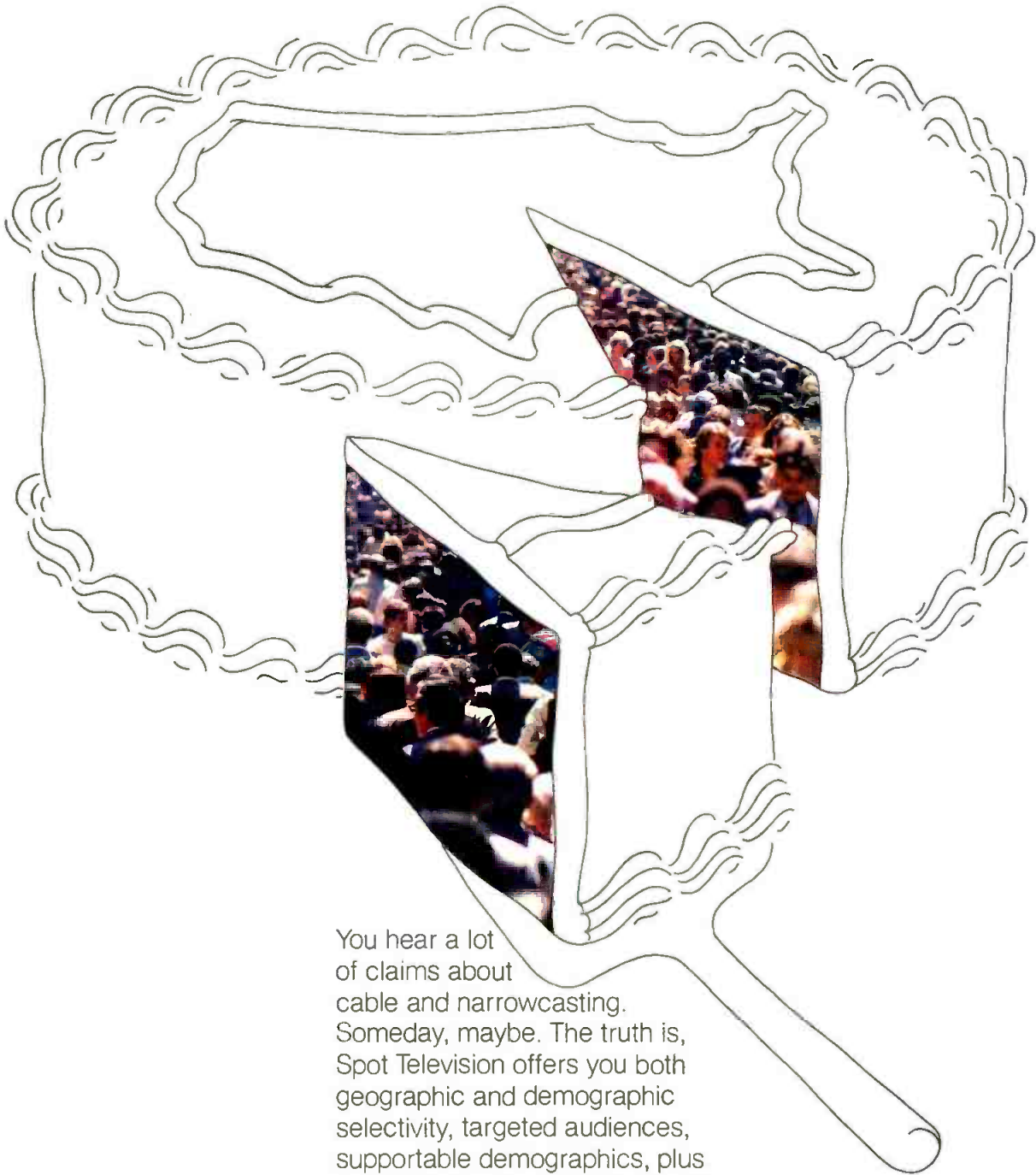
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The Original Station  
Representative



# CAPTURE YOUR MOST WANTED AUDIENCE!

Angie Dickinson is **POLICE WOMAN**, the key to capturing young urban adults 18-49 like no other crime drama on TV!  
**POLICE WOMAN**. 91 hours.  
Available now!

## POLICE WOMAN



A David Gerber Production  
in association with





# Broadcasting Apr 25

## End of an era: Paley steps down at CBS □ Post-NAB technology on parade □ S. 66 passes Commerce Committee □ CBS wins prime time ratings season

**WINNER'S CIRCLE** □ CBS wins the prime time season by a half point over ABC, and by three points over NBC. **PAGE 23.**

**TOP-LEVEL ANALYSIS** □ Network observers say strong comedy lineup and made-for-TV movies put CBS over the top, but season showed value of mini-series, evidenced by ABC's successes. **PAGE 24.**

**LIVING LEGEND** □ William Paley, 37 years as chairman and over 50 as boss, hands over the reins of CBS to Thomas Wyman, at shareholders meeting in St. Louis. **PAGE 25.**

**CABLE VICTORY** □ S. 66, cable deregulation bill, sails through Commerce Committee, although some NLC members oppose legislation. **PAGE 26.**

**CBS SETBACK** □ Judge rules CBS News must release Benjamin report connected with Westmoreland libel case. **PAGE 27.**

**COWBOY FEVER** □ CBS buys Dallas AM and regional networks from Metromedia for \$27 million in cash. **PAGE 30.**

**NETWORK REBUTTAL** □ In comprehensive "At Large" interview with BROADCASTING editors, CBS Washington Vice President Donald Wear explains network position and rebuts opponents' arguments in financial interest and syndication rules. **PAGE 36.**

**CABLE PENETRATION** □ January ratings show pay cable making inroads into broadcast network viewing. **PAGE 52.**

**'V' ROCKET** □ NBC set for next week's \$23-million, two-night drama about aliens. **PAGE 52.**

**LUMP SUM** □ Nonwired network selling is a growing, and to some controversial, method of spot radio selling. **PAGE 60.**

**FCC BACKED** □ Appeals court rules commission acted properly in adding four VHF drop-ins to allocation table. **PAGE 66.**

**HILL BARRAGE** □ House Telecommunications Subcommittee's Leland blasts FCC for poor minority hiring record. **PAGE 68.**

**CAMERA MOVEMENT** □ Votes of three undecided Republicans seem to be key to passage of resolution on admitting TV cameras into Senate chambers. **PAGE 68.**

**PUBLIC CONFEREES** □ National Public Radio conference hears news of Mankiewicz stepping aside and budget shortages increasing. **PAGE 76.**

**TOOLS OF THE TRADE** □ Technology on parade at NAB in Las Vegas included a strong challenge to half-inch by quarter-inch videocassette manufacturers. **PAGE 82.** CBS's Joe Flaherty discusses the state of the HDTV marketplace and the ongoing need to establish standards before the fruits of technology can be appreciated. **PAGE 84.** Sansui's multisystem AM stereo tuner capable of decoding all four competing systems draws the most interest from the radio industry. **PAGE 86.**

**FEISTY COMPETITOR** □ The personality of William McGowan and the company he runs are synonymous. MCI has fought its way from the minor leagues to the majors by becoming AT&T's chief long-distance competitor. **PAGE 103.**

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# ROBERT WAGNER IS AVAILABLE NOW!

Robert Wagner, currently one of network television's hottest and bankable stars, is available *now* on an advertiser-supported basis in the sizzling, suspense-filled action adventure series, *Switch*.

The switch is on as more than 90 stations—representing approximately 70% of all U.S. TV homes—have already cleared *Switch*. And no wonder, for in addition to Robert Wagner and



great demographics, *Switch* stars Eddie Albert and Sharon Gless (*Cagney & Lacey*) and delivers extra star power with such guests as Jacqueline Smith, Margot Kidder, Morgan Fairchild, Joan Collins, Ricardo Montalban, Pernell Roberts, Susan Anton and more!

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**SWITCH**  
**HOLIMS**

50 weeks, beginning Fall 1983.

Advertiser-supported programming from

**MCA TV**

## That Jones vacancy

Word is that FCC Commissioner Stephen Sharp, Republican whose seat along with Democrat Joseph Fogarty's will be abolished June 30, has indicated willingness to take on remaining two years of term of departing Commissioner Anne Jones (BROADCASTING, April 11), even if that willingness has been tempered by desire to look for opportunities in private sector. But although two weeks have passed since Jones's announcement, Chairman Mark Fowler has not sought commitment. "I personally haven't asked anyone if they're interested in it [the seat], nor have I focused on it," Fowler told BROADCASTING last week.

Worthy of note: Sources last week said White House had no objection to Sharp, and indications were that Senate Commerce Committee would have no objections either. If White House ultimately opts to nominate candidate from private sector—and doesn't do that soon—time consumed by background checks and confirmation process could lead to FCC's operating with four commissioners after June 30. Jones has announced she'll leave by May 31.

## Cable and HDTV

Now that broadcasters have had chance to see high-definition television at National Association of Broadcasters convention, it's cable operators' turn. Sony has agreed to demonstrate its 1,125-line system as part of opening ceremonies of National Cable Television Association convention in Houston June 12-15.

## Dead center

There has been little if any progress in cable franchise negotiations between targeted companies and city of New York in last four months since dispute between Cablevision and Warner Amex over geographical makeup of their Brooklyn areas was finally solved. Outstanding issues include franchise fees and how much companies should put up for performance bonds. City is said to want full 5% of gross revenues itself, which would require franchisees to shell out another 1% or 2% to state, proposition they resist. City is also said to have demanded initially that companies put up close to entire amount of construction costs for performance bond, which companies rejected out of hand.

Source with one of targeted companies

blames current stall on apparent preoccupation of Morris Tarshis, New York's chief franchise negotiator, with opposition to S. 66, legislative compromise that was passed by Senate Commerce Committee last week (see page 26). Tarshis has criticized compromise's 5% lid on franchise fees. "He's got a notion that cities have a right to 8% or 10% off the top," source said.

## For the record

National Association of Broadcasters is pleased with outcome of Senate Commerce Committee markup of cable deregulation bill, S. 66 "We got what we wanted," said NAB President Edward Fritts, in reference to "colloquy," submitted for hearing record, between Committee Chairman Bob Packwood (R-Ore.) and Senator Nancy Kassebaum (R-Kan.) on FCC's must-carry rules. Colloquy sends message to FCC, Fritts stated, to "leave rules alone."

Packwood went on record this way: "While I believe that the answers to this issue may ultimately be found in the marketplace, under the current regulatory framework and existing copyright laws, we need to continue existing must-carry rules to protect the public interest." Packwood added that must-carry had no place in S. 66.

## Running interference

FCC Chairman Mark Fowler, Commissioners James Quello and Henry Rivera and engineers from FCC's Mass Media Bureau were treated to private briefing last week on commission's pending proposal to create additional FM's in Docket 80-90. Tutorial was conducted by Wallace Johnson and Jules Cohen, engineers in private practice representing Advisory Committee on Radio Broadcasting, whose engineering study purports to demonstrate that FCC proposals would create interference to existing facilities. Mass Media Bureau's own engineering studies are said to have arrived at different results.

## Early on bird

Although RCA Americom's Satcom I-R is still drifting toward its permanent geostationary orbit at 139 degrees west longitude after successful launch two weeks ago, RCA marketers already have takers for many of satellite's 24 transponders. RCA's policy is not to name customers, but Netcom International has

announced deal for four slots, and industry sources say Home Box Office, Warner Amex Satellite Entertainment, Holiday Inn, Rainbow Communications (Tim Flynn) and Joseph Corazzi, president of SMATV programmer, Telstar, have signed aboard.

## Half billion plus

Now that Chicago-based, closely-held Tribune Co. has obtained stockholder approval to go public ("In Brief," April 11), what's company worth? Latest inside evaluation sets \$80,500 as value per share as of March 31, up from \$73,750 as of end of 1982 ("Closed Circuit," Jan. 31; see also BROADCASTING, March 21). With 7,395 shares outstanding among 378 stockholders, total company value was \$595,297,500 at end of 1983 first quarter.

Proxy letter issued last month said company would consider move to public ownership under favorable market conditions.

## Ganging up

Some network TV affiliates are getting antsy about kind of technical set-ups and business deals their networks will offer when program distribution goes satellite. They're still worried that networks will come up with elaborate systems permitting regional feeds in competition with national spot ("Closed Circuit," April 4). There's serious talk that ABC, CBS and NBC affiliate bodies will together hire expert to dissect and evaluate whatever formal plans are ultimately advanced by networks.

## Microcommercials

Number of leading advertising agencies and their clients are exploring use of two 15-second piggybacks in 30-second commercials advertising two unrelated products, as proposed by Alberto-Culver (BROADCASTING, April 18). NBC-TV has agreed to experiment with twin 15's but reports A-C has not yet bought time. Agencies say two 15's may increase clutter but point out it poses larger problem that must be resolved: Can agency creative departments fashion effective TV commercial within 15-second length? Agencies say they will study effectiveness of A-C spots, once they are aired. CBS denied reports that it had completed deal to carry Alberto-Culver 15-second spots, saying its standards and practices department is reviewing proposed commercials.



# Cable castings

## Upcoming

It appears the exhibit of the National Cable Television Association's annual convention—June 12-15 in Houston—will be at least as big as it was last year. According to NCTA spokesman Ed Dooley, using data based on signed or soon-to-be-signed contracts, the number of exhibitors and square footage for this year's show in Houston's Astrodome already matches last year's totals—398 and 200,000. Dooley said companies yet to be heard from could push the total square footage up to 210,000 or 215,000.

Total registration, however, may not reach the high-water mark of 16,000. Ac-

ording to Dooley, the recession and the fact that Houston is not likely to draw as many "drop-in" registrants—those who register for one day only—as Las Vegas should conspire to keep the crowd down. "If we get 13,000 or 14,000 total registrants," said Dooley, "I'd be mighty pleased."

Featured luncheon speakers at the convention will be Senate Communications Subcommittee Chairman Barry Goldwater (R-Ariz.) and House Telecommunications Subcommittee Chairman Timothy Wirth (D-Colo.). Organizers, determined to keep delegates at the convention to the end, have scheduled a dinner-dance and a concert featuring singers-songwriters Burt Bacharach

and Carol Bayer Sager for Wednesday night, to wrap up the convention.

NCTA has planned the convention to give registrants ample time and opportunity to explore the exhibit floor. The convention opens Sunday (June 12) afternoon with a four-hour "sneak preview," during which time the exhibitors will have early registrants all to themselves. What's more, the Monday morning opening session and the Tuesday and Wednesday afternoon general sessions will be held in a huge six-sided room being built in the middle of the exhibit floor.

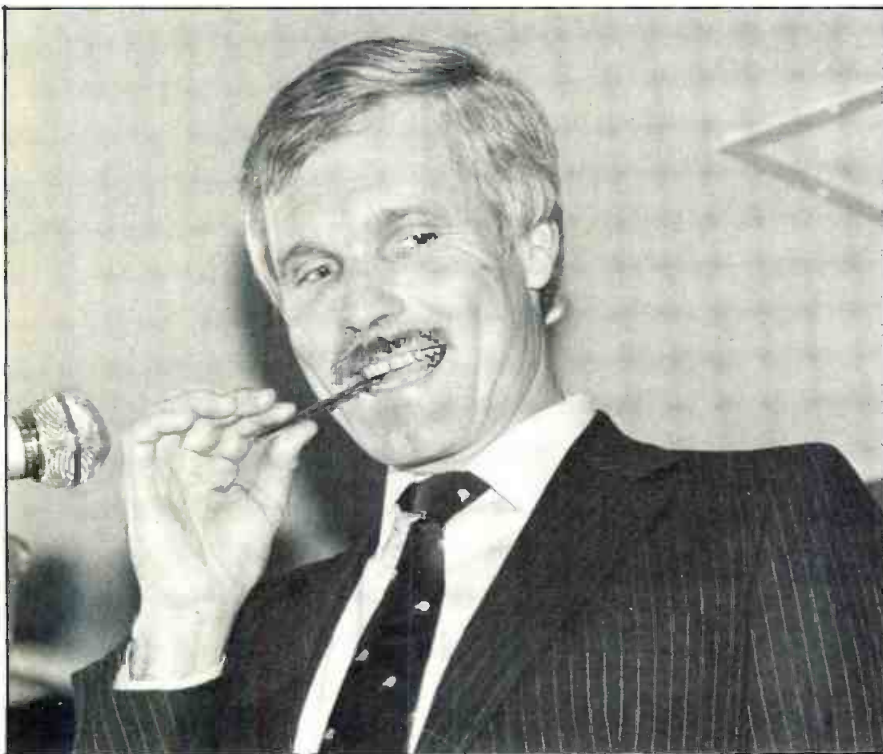
## Breaking away

Reese Schonfeld, who has served as a consultant to the Cable News Network since quitting as president over differences with CNN owner Ted Turner, is cutting all ties with the network May 1 to help lead the Cox Enterprises newspaper chain into the electronic future as its director of development. After leaving the CNN presidency in May 1982, Schonfeld set up a consulting firm, Campobello Inc., which counted CNN and Cox among its clients. To take the job with Cox, Schonfeld said, he will forfeit the last two years of his consultancy agreement with CNN. "It's a good time for a total separation," Schonfeld said he began advising Cox about five months ago about ways the company might exploit the electronic media. Schonfeld declined to discuss specifics, but said Cox is prepared to go ahead with two of his ideas and has hired him to help implement them. According to Schonfeld, the ventures can be broadly defined as "video information services." Cox, he said, should make an announcement on one of them within the next three to five weeks. Cox, owned by the Cox family, has substantial interest in Cox Communications.

## HBO Kid is nabbed

Following an intensive investigation, Pennsylvania authorities have arrested a man who allegedly headed an extensive HBO piracy operation in the Scranton-Wilkes Barre area. According to Bob Gentzel, a spokesman for Attorney General Leroy Zimmerman, 23-year-old Frank Cardamone of Taylor, who calls himself "The HBO Kid," is accused of building and installing equipment that permitted some 2,700 homes to tap into local cable systems and receive HBO without paying for it. The homes paid Cardamone between \$100 and \$150 for the hookups. Cardamone and his associates, cost local cable systems a minimum of \$250,000 over the past five years, according to Gentzel. The affected systems are Adams Cable TV, Blue Ridge Cable TV, Northeast Cable TV, Service Electric Co. and Verto Cable TV.

Such activity is a violation of state's conspiracy, theft and "theft of television services" laws, Gentzel said, and a conviction



**Same old song.** Cable programming entrepreneur and superstation owner Ted Turner did his oratorical thing before a virtually sold-out crowd of 300 attending a Federal Communications Bar Association luncheon last Thursday in Washington. The remarks were vintage Turner, and the audience responded with bursts of laughter to the familiar sallies against the broadcast networks and their executives. (There was the unnamed network official who defended the networks against Turner's charge that 70% of the material they present is "pure trash" with the estimate that the ratio is more like 50-50, and Turner's rejoinder: "When I went to school, 50% was failing.") He also held up the programming offered by his superstation, WTBS(TV) Atlanta, as proof of the "high road" he is taking—the programming includes *Leave It To Beaver*, *That Girl* and *The Brady Bunch*—while the networks travel on the "low road." And he credited his 24-hour news services—Cable News Network and CNN Headline News—with forcing the networks to increase by "four times" the amount of news they present daily, a claim that was not disputed. "Even people without cable are better served" as a result of the Turner news services, he said. He also said the success he claims for his operations has not been at the cost of any other element of the industry. "Even the networks haven't been hurt—damn it."

One point he made might have troubled some in the audience. "I'm in favor of the fairness doctrine," he said in response to a question. "Anyone who owns a television station can really take someone to the cleaners." He said that even Fidel Castro has "two sources of news—Moscow dispatches and CNN." One matter he did not touch on was the status of efforts he initiated two months ago to sell his media holdings to, among others, the three networks (BROADCASTING, Feb. 28).



carries a possible sentence of 14 years and fine of \$30,000.

Cardamone's operation is remarkable for its boldness. In a prepared statement, Zimmerman called it "literally businesslike; they even made service calls." According to Gentzel, Cardamone and his associates sometimes rented trucks similar to those used by the cable companies so they could tamper with outdoor line traps without calling attention to themselves. Cardamone emblazoned "HBO Kid" on his business cards and on the license plate of his Corvette.

According to Gentzel, Cardamone's associates and customers are culpable under Pennsylvania law. It's anticipated that some of the associates will be arrested. "But we and the five cable companies have agreed," said Zimmerman, "to offer a 30-day grace period during which buyers can turn in their illegal equipment and avoid prosecution." In the course of their investigation, authorities discovered a list of names and addresses of all of Cardamone's customers.

Cardamone has been released on his own recognizance and is scheduled to appear for a preliminary hearing tomorrow (April 26). William I. Arbuckle III is the state's prosecutor.

## All the same

Cable TV viewers aren't much different from viewers in cableless households in their attitudes toward TV. That conclusion was reached by the Television Information Office last week after analyzing some of the results of the latest Roper Organization public opinion survey (BROADCASTING, April 11).

Seventy-four per cent of the total sample and 72% of the cable homes agreed that "having commercials is a fair price to pay" for TV programs, TIO said. Similarly, 88% of the total sample called television's overall news coverage either excellent or good and 87% of the cable subscribers concurred. And 86% of the cableless homes and 84% of cable homes rated local TV newscasts either excellent or good.

## Disney grows

With the signing last week of American Television & Communications to carry the Disney Channel on some of its systems, the newest pay service now claims to reach five million homes. At last count, some 40,000 homes had signed up for the service. And a Disney Channel spokesman said that subscribers were being added continually. TCI alone signed up 21,000 subscribers two weeks prior to the launch, he said.

## The TCI hub

Tele-Communications Inc., the Denver-based MSO, is using the Disney Channel launch to inaugurate a project of its own—the TCI Addressable Center. The center, known as TAC, will be used to control the addressable converters of subscribers in 142 of TCI's approximately 440 systems. The addressable signals will be transmitted from Denver to Stamford, Conn., where they will be beamed to the TCI systems over a sub-carrier on a Satellite News Channels transponder aboard Westar IV. The 142 TCI systems will be phased in gradually. So far, four of the systems are on line—Charleston,



**Employment service.** Vice President George Bush (at far left) last week taped a spot for Group W Cable in Jamestown, N.Y., for presentation over the weekend to promote that city's job fair. The Vice President urged employers and the unemployed to participate in the fair, which seeks to match job openings with qualified applicants. Others in the picture, taken in the Vice President's office in the Old Executive Office Building are (l-r) Alixe Reed, of the Vice President's staff; Group W Vice President Jerry Udwin, who supervised the taping, and Group W cameraman Charles Towne. Group W Cable was the only cable system among the group of broadcasters President Reagan met with last Thursday to thank for the jobathons they have been conducting in an effort to combat unemployment (see "Top of the Week").

W.Va.; Lebanon, Pa.; Jefferson City, Mo., and Hobbs, N.M. Any TCI subscriber ordering the Disney Channel, which debuted last Monday (April 18), will be given a free addressable converter.

Eventually, TCI plans to establish a national customer service center at TAC. Subscribers will be able to call a toll-free number

to request service changes, and TAC will be able to make them immediately with the addressable system, thus saving the substantial costs of sending technicians to individual homes to make the changes manually. TAC will be used in May for TCI's first pay-per-view events, a Frank Sinatra concert and a boxing match.

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Visit our booth at NCTA-BPA/BDA

TV ONLY

**Ocean Spray Cranberries Inc.** □ Campaign for Ocean Spray grapefruit begins in May in six test markets. Test will run six weeks in day, prime and late fringe times. Target: women, 25-54. Agency: Kenyon & Eckhardt Advertising, Boston.

**Knudsen Corp.** □ Campaign for Knudsen yogurt begins in early May in five markets. Flight will run four weeks in day, fringe and prime access times. Target: women, 18-49. Agency: Dailey & Associates, Los Angeles.

**Shoney's Big Boy Restaurants** □ Breakfast bar campaign begins in May in Atlanta; Nashville; Charleston and Huntington, both West Virginia; Roanoke, Va.; Charleston, Columbia, Greenville and Spartanburg, all South Carolina, and Asheville, N.C. Three-week flight will air in day, fringe, prime and prime access times. Target: adults, 25-54. Agency: Ogilvy & Mather, Atlanta.

**Fayva Shoes** □ Product promotion campaign begins in May in 23 markets. Flight will run three weeks and target women, 18-34. Agency: Arnold & Co., Boston.

**Sunmark Industries** □ Campaign for One Pump gasoline begins this week in 10 markets. Three-week flight will run in prime, late fringe and sports times. Target: adults, 25-54. Agency: Wells,

## Advantage

**ACT complaint.** Action for Children's Television has filed complaint at Federal Trade Commission against General Mills for "promoting an unfair and deceptive game of chance to children." ACT charged that General Mills' TV ads for six of its cereals (Trix, Cocoa Puffs, Lucky Charms, Count Chocula, Frankenberry and Booberry), "urge" children to play Watch 'N Play game of chance, and are "unfair and deceptive to children" by convincing them they will "win a miniature TV." Additionally, ACT claims, statement conveys "no information about a participant's chance of winning a prize, even to an adult listener, and nowhere in the commercial are the actual odds of winning revealed."

**Katz radio analysis.** During first quarter of 1983, 25-54 age group retained first place with 42% of all spot radio requests, up from 34% in first quarter of 1982, according to Katz Radio. Second most requested demographic was 18-49, representing 16% of requests, followed by 18-34 and 25-49, tied with 11%. Katz study indicated most requested daypart was Monday to Friday, 6 a.m.-7 p.m. with 31%, leading Monday to Friday 6 a.m.-7 p.m. plus weekends, 21%, and full rotation, 20%. Study also shows 78% of requests were for 60-second announcements; average number of weeks per campaign was five and average number of markets per campaign was six.

**TVB tape.** Television Bureau of Advertising has prepared videotape presentation entitled "Television: Reaching People Like You," to demonstrate that TV has outstripped newspapers, magazines and other traditional advertising media in reaching affluent market. Presentation, directed to creative media and account staff at advertising agencies, was originally requested by National Sales Advisory Committee of TVB, which is composed of TVB's station representative and spot TV sales groups. Tape also explains how affluent market has increased as family demographics have changed and "baby boom" generation has grown up to represent major portion of that market.

**DDB expands.** Doyle Dane Bernbach International, New York, has reached agreement to acquire Kallir, Philips, Gross Inc., New York, specializing in medical and pharmaceutical advertising. KPR, which billed \$55 million last year, will become wholly owned subsidiary of DDB International through exchange of its capital stock for common stock of DDB. DDB has worldwide billings of \$1.3 billion, and U.S. billings of \$925 million.

**Agency compensation.** Association of National Advertisers reported last week that its latest survey shows that traditional commission system is still predominant form of agency compensation. Survey of association members during November and December of 1982 is intended to update similar reports published in 1972 and 1979. It covers both media commission and fee compensation arrangements. Although survey found that commission system was most prevalent, there was trend to modify that system toward fee arrangements. Other highlights of survey: About one in four advertisers has made change in compensation arrangements in three years prior to survey; three-fourths of all advertisers have formal procedure for auditing agency charges and procedures, and 45% said they used cable television. Copies of 140-page report are available to ANA members for \$15 per copy and to nonmembers at \$25.

**Settlements.** National Advertising Division of Council of Better Business Bureaus resolved 10 challenges in March to advertising campaigns, including four on television. Reviewed and substantiated were TV campaigns conducted by General Motors (Chevrolet/GMC "Buy now and Fly" promotion) and Norwich Eaton Pharmaceuticals Inc. (head and chest cold medicine). Modified or discontinued were advertising for CBS Toys Inc./Ideal Toys Corp. (Slam Shifters racing cars) and Tristar International Ltd. (M\*A\*S\*H unit military base toy).

**CBN to FCB.** CBN Cable Network, Virginia Beach, Va., has chosen Foote, Cone & Belding, New York, as its agency. Billings are expected to be in \$4-million range. Advertising was previously handled in-house.

Why Accu-Weather?

Because

Accu-Weather is the authority. The final word. The one you can rely on when you've got to be right.



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**THE PEABODY AWARD, THE MOST RESPECTED AWARD IN BROADCASTING, HAS BEEN WON BY A GEORGIA TELEVISION STATION FOR THE FIRST TIME IN 30 YEARS.**

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**Storer Communications Inc.**

The award, for public service programming, was won for our *5 Presents* special, *Paradise Saved*, a look at the unique beauty of Georgia's Cumberland Island and the controversy over a proposed change in the management plan.

*5 Presents* is a continuing series of locally produced prime time specials. And we at WAGA-TV pledge to continue to offer our viewers programming of this quality. The heart of a television station's service to its community is in its locally produced programming, a fact we never intend to forget.

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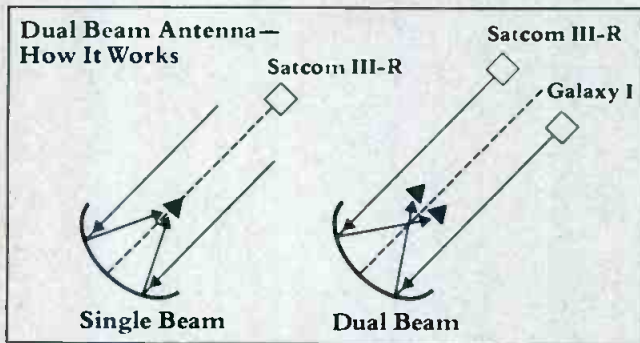
Represented By Storer Television Sales



# TECHNOLOGY THAT WAS AHEAD OF ITS TIME IS NOW RIGHT FOR ITS TIME

## The Dual Beam TVRO Modification

With the launch of Galaxy I this June, an idea originally developed by Hughes Aircraft Company will achieve widespread application. The FCC has assigned the two major cable birds, Galaxy I and Satcom III-R adjacent slots. Forty-eight channels of quality cable programming will be available on these two satellites.



Cable operators can receive all of this quality programming without investing in a second TVRO antenna or additional real estate. By simply installing the equally effective but far less costly dual beam TVRO modification, cable operators will be able to provide expanded tiers of service to their customers.

Dual beam modifications for existing feed systems are now being marketed by manufacturers across the country. The modification involves pointing the boresight of the dish between two adjacent satellites, and placing the feeds off the focus so that signals from the two satellites are received simultaneously. The result is two beams independent of one another, so that signals even on the same frequency and polarization have an adequate amount of isolation.

Since Galaxy I and Satcom III-R are only a few degrees apart, there will be an imperceptible decrease in the signal-to-noise ratio on the order of 0.5 db. Such differences are so small they are difficult to measure, and virtually impossible to see in a TV picture.





## BENEFITS

- There is no perceptible difference in performance between a modified dish and two separate dishes.
- The modification costs a fraction of the total expense of installing an additional dish.
  - No new real estate is required.
- Cable operators will be able to provide expanded tiers of service with more diversified programming.
  - Galaxy I and Satcom III-R are the only satellites totally dedicated to cable and feature the strongest programmers in the cable industry.
- Even small operators with 12 channel systems will be able to use this low cost modification to maximize profits.

## THE LINEUP

Next June Galaxy I will join Satcom III-R in providing the best cable programming the industry has to offer. 19 of the 24 transponders on the Galaxy "Cable Shopping Center" have been sold to the top programmers in the industry.

These leaders are already beginning to announce their innovative programming plans. A major sports network, leading box office hits, and original entertainment are just the first part of the programming spectrum that is beginning to unfold. The five remaining transponders will be sold to other major cable programmers to provide the most attractive mix of quality cable programming possible.

## GALAXY I PROGRAMMERS

*Home Box Office, Inc.*  
*Group W Broadcasting Company*  
*Times Mirror Satellite Programming*  
*Viacom International*  
*Turner Broadcasting System*  
*SIN Television Network*  
*C-SPAN*

## MANUFACTURERS

At the present time, four hardware manufacturers are offering retrofit kits for their existing single-feed antennas. In some cases, kits are also available for other competitors' dishes.

For more information regarding technical specifications, test data, prices, contact these leading manufacturers:

**COMTECH ANTENNA CORPORATION**  
Glenn F. Higgins  
Vice President  
P.O. Box 428  
St. Cloud, FL 32769  
(305) 892-6111

**M/A-COM VIDEO SATELLITE, INC.**  
Duke Brown  
National Sales Manager  
32 3rd Avenue  
Burlington, MA 01803  
(617) 272-3100

**MICRODYNE CORPORATION**  
Earl Currier  
Sales Manager  
491 Oak Road  
Ocala, FL 32672  
(904) 687-4633

**SCIENTIFIC ATLANTA**  
Pat Miller  
Marketing Manager  
P.O. Box 105027  
Atlanta, GA 30348  
(404) 925-5000

For additional information contact:  
Cindi S. Whalen, HUGHES COMMUNICATIONS  
P.O. Box 92424, Los Angeles, California 90009 (213) 615-1000

**HUGHES**

HUGHES AIRCRAFT COMPANY



Rich, Greene, New York.

**International House of Pancakes** □ Restaurant chain begins campaign May 9 in Chicago; Kansas City; Milwaukee; St. Louis; Detroit; Indianapolis; Columbus and Dayton, both Ohio; Grand Rapids, Mich., and Madison, Wis. Spots will run through May 29 in all dayparts. Target: adults, 25-54. Agency: Brooks Advertising, Palos Heights, Ill.

**John Morrell & Co.** □ Manufacturer of fresh and processed meats begins campaign in May in two markets. Flight will air three weeks in all dayparts. Target: women, 25-54. Agency: Clinton E. Frank Advertising, Chicago.

RADIO ONLY

**Pierre Frozen Foods Inc.** □ Campaign for Rib-B-Q begins May 9 in Cincinnati and Omaha, Neb. Flights will run 20 weeks in all dayparts. Target: adults, 25-54. Agency: Griswold-Eshleman, Cincinnati.

**Hertz Corp.** □ Campaign for Hertz rent-a-car begins in May in 20 to 30 markets. Flight will run through year in morning, evening and weekend drive. Target: adults, 25-54. Agency: Scali, McCabe, Sloves, New York.

**Quaker Maid Meats** □ Campaign for sandwich steaks begins in second quarter in Norfolk, Richmond,

Harrisonburg and Charlottesville, all Virginia. Flight will run 9 to 12 weeks in morning, afternoon and evening drive. Target: women, 25-49. Agency: Edward C. Michener Associates, Harrisburg, Pa.

**Barclay's American Bank** □ Savings and loan campaign begins this week in about 200 markets. Flight will run eight weeks in all dayparts. Target: adults, 25-54. Agency: Faller, Klenk & Quinlan, Charlotte, N.C.

**Mission Jewelers** □ Mother's Day promotion begins this week in 20 markets. Two-week flight will air during morning and afternoon drive. Target: adults, 18-34. Agency: Saunders, Lubinski & White, Dallas.

RADIO AND TV

**Stateline Co.** □ Campaign for potato chips begins in May in two TV markets and in Worcester, Mass., radio market. Flight will run nine nonconsecutive weeks in all dayparts. Target: women, 18-49. Agency: Arnold & Co., Boston.

**Flav-O-Rich Inc.** □ Campaign for full line of dairy products (milk, cottage cheese, yogurt and sour cream) begins May 16 in 28 Southeastern television markets and 150 to 175 Southeastern radio markets. Three-week flight will air in early morning news, news, early fringe and prime time on TV, while radio air time

will be morning and afternoon drive. Target: women, 25-54. Agency: D'Arcy-MacManus & Masius, Atlanta.

**Bayles Sleep** □ Bedding store chain is currently running campaign in Rochester and Syracuse, both New York. Spots use theme "Are your springs about to launch you through the ceiling?" and will run into early May. Target: adults, 25-54. Agency: Herb Gross & Co., Rochester, N.Y.



**"Steeler" of an ad.** Ketchum Advertising, Pittsburgh, has created new 30-second television spot for Pittsburgh Paints. Campaign, running on network television and supplemented with 70 spot markets, emphasizes slogan "Nobody beats Pittsburgh" and stars Pittsburgh Steeler middle linebacker Jack Lambert. In spot, Lambert, clad in his Steeler uniform in locker room setting, reinforces quality and performance of paints. Network TV will run through September 15, while spots will run through September 11.

# ASSET APPRAISAL

If you're involved in the acquisition of a broadcast station, you know the importance of recapitalizing assets. And in a business where the values of intangible assets so often outweigh the tangibles, you need an appraisal firm that knows both areas.

At Frazier, Gross & Kadlec, we've spent 35 years in financial and management consulting to the broadcast and cable industries. Our engineers and



economists have a firm grasp of the concepts of valuing both the tangible and intangible assets—a grasp that ensures your station is appraised at its full value.

To find out more about a broadcast station asset appraisal, call or write:  
Jim Bond, Vice President  
Frazier, Gross & Kadlec, Inc.  
4801 Massachusetts Ave., N.W.  
Washington, DC 20016  
(202) 966-2280.

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**FRAZIER,  
GROSS & KADLEC**

**Broadcast and Cable Management Consultants**

**More and more.** Television stations are enlarging sales staffs and spending more to train them, according to the Television Bureau of Advertising.

In a presentation preceding TVB's panel discussion of commercial acceptance in an industry without a code (at the NAB convention two weeks ago), TVB's President Roger Rice reported partial results of a 1983 survey of sales department compensation and composition. The word on compensation will be given in confidence to general managers at TVB member stations.

Rice reported that responding stations in 1983 employed an average of 6.1 sales people, compared to 4.6 employed in 1976, the first year of such TVB surveys. The presence of women in sales staffs has increased from 21% in 1978 to 36% now, Rice said.

Nine out of 10 stations now report paying for sales training for their staffs. The figure was 50% in 1981, 74% in 1978.

As to compensation, Rice released the following types: for sales management, salary and bonus were paid by 38% of stations in 1983, compared to 33% this year and 32% in 1981; salary and bonus and commission by 15% both years; salary only by 5% in 1983 and 10% two years earlier. Still other combinations of compensation were reported by 5% of stations this year and 10% in 1981.



# "I believe in what works. And DCC works for us."

"For example, the DCC financial packages enable us to pull and consolidate financials from each station quickly, and save manpower both at the stations and here at headquarters."

Leroy Paul, Chief Operating Officer  
American Family Broadcast Group  
Group Headquarters, Columbus, Georgia

Stations:  
WAFF-TV, Huntsville-Decatur, Alabama  
KFVS-TV, Cape Girardeau, Missouri  
WTOG-TV, Savannah, Georgia  
KWWL-TV, Waterloo-Cedar Rapids, Iowa  
KTIV-TV, Sioux City, Iowa

American Family Broadcast Group has used DCC broadcast systems since 1978. One reason for their choice was the belief that DCC would expand to cover the whole spectrum of broadcast operations. Today DCC offers independent yet fully-integrated systems for everything from sales and master control to accounting and electronic mail.

**MASTER CONTROL AUTOMATION** automatically receives the daily program log and allows automation of on-air switching, streamlining your station's operations.

**BUY LINE** generates avails quickly and accurately. Demographics and research materials are instantly available to local and national sales reps.

**FEATURE FILM** manages film inventory, scheduling, amortization, and contract information easily, accurately.

**NEWSROOM MANAGEMENT SYSTEM** keeps up-to-date with the resources of newsgathering and program preparation.

**BIAS TRAFFIC** is the undisputed leader for sales, traffic, and accounting automation for any station.

**FINANCIAL PACKAGES** enhance standard accounting methods with cash flows, foldups, and more.

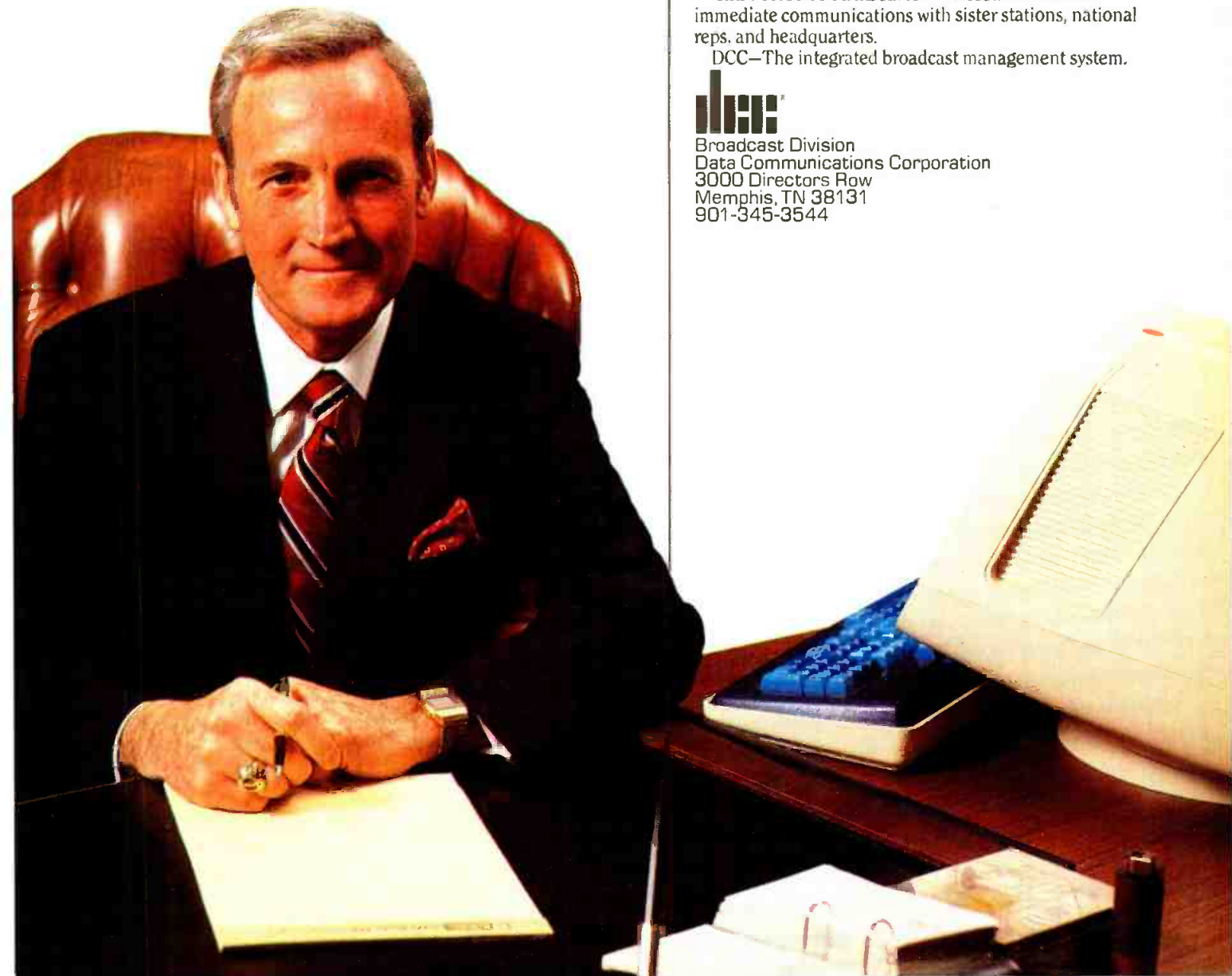
**WORD PROCESSING** can be added to your DCC system for a fraction of the cost of other available products.

**ELECTRONIC MAIL** saves telex costs and allows immediate communications with sister stations, national reps, and headquarters.

DCC—The integrated broadcast management system.



Broadcast Division  
Data Communications Corporation  
3000 Directors Row  
Memphis, TN 38131  
901-345-3544





# OPENING NOW

**CENTURY 11** Presenting the latest feature films from 20th Century-Fox.

With 41 Oscar nominations, 7 Academy Awards and proven network ratings successes, Century

11 is one of the strongest film collections ever offered.

**23 BIG HITS** • An Unmarried Woman • 9 to 5 • Norma Rae • The Rose • Julia • The Turning Point • The Omen • Omen II—Damien and • Omen III—The Final Conflict • The Bible • Breaking Away ...and more.



**"9 to 5"  
Year's Top Rated  
Network Feature**



# NATIONWIDE.

**HOLLYWOOD'S MOST FAMOUS STARS** • Charles Bronson • Sally Field • Lee Marvin • Dolly Parton • Lee Remick • Burt Reynolds • Gene Hackman • Kirk Douglas • Jane Fonda • William Holden • Shirley MacLaine • Gregory Peck • George C. Scott • Vanessa Redgrave • Gene Wilder • Peter O'Toole • George Peppard • Jason Robards...and many, many more.

**AUDIENCES ARE LINING UP** Let the box office magic of Century 11 go to work for your station.

At Presstime—  
**SOLD**



Television's Big Movie Company.

- Cox Broadcasting
- Tribune Co. Broadcasting
- Corinthian Broadcasting
- Golden West Broadcasters
- Hubbard Broadcasting





# Datebook

## This week

**April 24-26**—*West Virginia Broadcasters Association* spring meeting. Oglebay Park, Wheeling, W. Va.

**April 24-27**—Eleventh annual "Telecommunications Policy Research Conference." Annapolis Hilton, Annapolis, Md. Information: Professor Vincent Mosco, department of radio-TV-film, School of Communications and Theater, Temple University, Philadelphia, 19122; (215) 787-8473.

**April 25**—*National Academy of Television Arts and Sciences, New York chapter*, 10th anniversary drop-in dinner. Copacabana, New York.

**April 25-27**—*Satcom '83*, sponsored by *International Association of Satellite Users*. Hyatt Orlando, Orlando, Fla.

**April 25-27**—*Minnesota Broadcasters Association* annual spring convention. Sheraton Northwest, Minneapolis.

**April 26**—*Academy of Television Arts and Sciences* "forum series" luncheon. Speaker: Grant Tinker, NBC chairman and chief executive officer. Century Plaza hotel, Los Angeles.

**April 26**—*Advertising Research Foundation's* fifth annual business advertising research conference. New York Hilton.

■ Indicates new or revised listing

**April 26-27**—*Public Service Satellite Consortium* workshop, "How to Video-Teleconference Successfully." University hospital, London, Ontario.

**April 27**—47th annual *Ohio State University* awards presentation dinner. National Press Club, Washington.

**April 27**—*National Association of Broadcasters* metro market radio committee meeting. NAB headquarters, Washington.

**April 27**—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: George Vradenburg III, vice president-deputy general counsel, CBS, on "Financial Interest/Syndication Rules: The State of the Debate." Copacabana, New York.

**April 27**—*Women in Communications, New York chapter*, meeting. Speaker: Sue Simmons, co-anchor, WNBC-TV New York. Essex House hotel, New York.

**April 27-28**—*Illinois Broadcasters Association* spring meeting. Springfield, Ill. Information: (217) 787-6503.

**April 27-29**—*Indiana Broadcasters Association* spring conference. Executive Inn Rivermont, Owensboro, Ky.

**April 28**—*Michigan Association of Broadcasters*

Washington dinner. Madison hotel, Washington.

■ **April 28**—*International Television Association's* annual Communications Day of Washington and Baltimore chapters. FCC Chairman Mark Fowler to be named "Communicator of the Year." Center of Adult Education, University College, University of Maryland, College Park, Md.

■ **April 28**—*New England Broadcasters Association* meeting. Speakers: Bill Livek and Pete Megroz, Arbitron Ratings Co. Fifty-Seven Park Plaza hotel, Boston.

**April 29**—Deadline for applications for *Society of Broadcast Engineers'* certification exams. Information: Certification Secretary, Society of Broadcast Engineers, P.O. Box 50844, Indianapolis, 46250.

**April 29-30**—*Society of Professional Journalists, Sigma Delta Chi*, region 11 conference. Los Angeles Air port Hyatt, Los Angeles.

**April 29-May 1**—*Foundation for American Communications* conference, cosponsored by *Colorado Broadcasters Association*, "Economic Issues for Rocky Mountain Journalists." \*Keystone Lodge, Keystone, Colo. Information: (213) 851-7372.

**April 30**—*Radio-Television News Directors Association* region 12 meeting with Syracuse University, Syracuse University campus, Syracuse, N.Y.

## Major Meetings

**April 22-28**—*MIP-TV* international TV program market. Palais des Festivals, Cannes, France.

**May 3-7**—*American Women in Radio and Television* 32d annual convention. Royal York, Toronto. Future conventions: May 30-June 2, 1984, Palmer House, Chicago; May 7-11, 1985, New York Hilton, New York, and May 27-31, 1986, Loews Anatole, Dallas.

**May 9-11**—*ABC-TV* affiliates annual meeting. Century Plaza hotel, Los Angeles.

**May 15-18**—*NBC-TV* affiliates annual meeting. Century Plaza hotel, Los Angeles.

**May 18-21**—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

**May 22-25**—*CBS-TV* affiliates annual meeting. Century Plaza hotel, Los Angeles.

**May 28-June 2**—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

**June 11-15**—*American Advertising Federation* national convention. Hyatt Regency, Washington.

**June 12-15**—*National Cable Television Association* annual convention. Astro Hall, Houston. Future conventions: 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.

**June 13-July 15**—Regional Administrative Radio Conference for planning of broadcasting-satellite service in Region 2, sponsored by *International Telecommunication Union*. Geneva.

**June 23-26**—*Broadcasters Promotion Association/Broadcast Designers' Association* annual seminar. Fairmont hotel, New Orleans. Future seminars: June 10-15, 1984, Caesars Palace, Las Vegas; June 5-9, 1985, Hyatt Regency, Chicago, and June 10-15, 1986, Loews Anatole, Dallas.

**Aug. 7-10**—*CTAM '83* annual convention. Town & Country, San Diego. Information: (404) 399-5574.

**Aug. 28-31**—*National Association of Broadcasters' Radio Programming Conference*. Westin St. Francis, San Francisco.

**Sept. 8-10**—*Southern Cable Television Association* Eastern show. Georgia World Congress Cen-

ter, Atlanta. Future shows: Sept. 6-8, 1984 and Aug. 25-27, 1985, both Georgia World Congress Center.

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

**Sept. 25-28**—*Broadcast Financial Management Association* 23rd annual conference. Hyatt, Orlando, Fla. Future meetings: May 20-23, 1984, New York; May 12-15, 1985, Chicago; May 18-21, 1986, Los Angeles.

**Oct. 2-5**—*National Radio Broadcasters Association* annual convention. Hilton hotel, New Orleans.

**Oct. 2-5**—*Association of National Advertisers* annual meeting. Homestead, Hot Springs, Va. Future meeting: Nov. 11-14, 1984, Camelback Inn, Scottsdale, Ariz.

**Oct. 29-Nov. 3**—*Society of Motion Picture and Television Engineers* 125th technical conference and equipment exhibit. Los Angeles Convention Center.

**Nov. 7-10**—*AMIP '83, American Market for International Programs*. Fontainebleau Hilton, Miami Beach. Information: Perard Associates, 100 Lafayette Drive, Syosset, N.Y., 11791, (516) 364-3686.

**Nov. 14-16**—*Television Bureau of Advertising* 29th annual meeting. Riviera hotel, Las Vegas. Future meetings: Nov. 7-9, 1984, Hyatt Regency, Chicago; Nov. 11-13, 1985, Hyatt Regency, Dallas; Nov. 17-19, 1986, Century Plaza, Los Angeles, and Nov. 18-20, 1987, Washington Hilton, Washington.

**Dec. 13-15**—*Western Cable Show*. Anaheim Convention Center, Anaheim, Calif.

**Jan. 29-Feb. 1, 1984**—*National Religious Broadcasters* 41st annual convention. Sheraton Washington, Washington.

**Feb. 12-16, 1984**—*NATPE International* 21st annual conference. San Francisco Hilton and Moscone Center, San Francisco.

■ **April 29-May 2, 1984**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas, April 12-15, 1987.

## May

**May 1**—Deadline for applications for *William Benton Foundation* and *University of Chicago* fellowship program for broadcast journalists to "study fundamental problems that underlie the news." Information: William Benton Fellowships, University of Chicago, Room 501, 5801 South Ellis Avenue, Chicago, 60637.

**May 2-3**—"Professional Interview Days" sponsored by *radio-television department, Southern Illinois University at Carbondale*. Information: Ed Brown, (618) 536-7555. SIU campus, Carbondale, Ill.

**May 2**—*World Institute of Black Communications* deadline for entries in CEBA (Communications to Black Audiences) Awards. Information: Linda Bowie, executive director, WIBC, 10 Columbus Circle, New York, 10019; (212) 586-1771.

**May 3**—Second annual "Media Access Showcase," sponsored by TRAC (Telecommunications Research and Action Center) and National Federation of Local Cable Programers. Rayburn House Office Building, Washington. Information: Deborah Hollander, (202) 544-7272.

■ **May 3**—"Excellence in Media Awards" luncheon, sponsored by *Institute of New Cinema Artists*. Plaza hotel, New York. Information: (212) 695-0826.

**May 3-7**—*American Women in Radio and Television's* 32d annual convention featuring presentation of Silver Satellite Award to *M\*A\*S\*H* star Loretta Swit. Luncheon speaker (Wednesday): Jessica Savitch, NBC correspondent. Royal York, Toronto.

**May 4**—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: Terrence Elkes, president, Viacom International, on "Telecommunications in the 1990's." Copacabana, New York.

■ **May 6**—Reception honoring winners of "Henny Penny Playwriting Contest" of *Children's Radio Theater*. Rayburn Building, Washington.

**May 6-8**—*Society of Cable Television Engineers* first cable hardware exposition, "Cable-Tec Expo." Dallas Convention Center, Dallas.

**May 6-8**—*Carolinas UPI Broadcasters Association* spring meeting. Holiday Inn, Wrightsville Beach, N.C.

**May 7**—*Radio-Television News Directors Association* region 13 meeting with Virginia AP Broadcasters. Sheraton Fredericksburg, Fredericksburg, Va.

**May 7**—*Georgia AP Broadcasters Association* annual meeting and awards banquet. Omni International hotel, Atlanta.



**May 8-11**—*International Television Association's* 15th international conference. Keynote speaker: Dr. Frederick Williams, Annenberg School of Communications, University of Southern California, Los Angeles. Royal York hotel, Toronto.

**May 9**—*International Television Association's* second teleconference. Royal York hotel, Toronto.

**May 9**—*National Academy of Television Arts and Sciences, New York chapter*, dinner. Theme: "New Jersey Film Commission—A Salute to Creative New Jersey." Copacabana, New York.

**May 9-11**—*ABC-TV affiliates* annual meeting. Century Plaza hotel, Los Angeles.

**May 10**—*Television Bureau of Advertising* regional sales training seminar. Hilton Airport, Detroit.

**May 10-11**—*Massachusetts Broadcasters Association* annual legislative trip to visit Massachusetts congressional delegation. Washington.

**May 10-12**—*Jerrold division of General Instrument Corp.* technical seminar. Holiday Inn, Minneapolis.

**May 11**—*New England Cable Television Association* spring conference. Sheraton Tara, Nashua, N.H.

**May 11**—*"A Study of Careers at Cable TV Programming Services,"* sponsored by *New York University School of Continuing Education Telecommunications Program.* NYU campus, New York.

**May 11**—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: Robert L. Turner, president, Lexington Broadcast Services, on "20 Questions (and the surprising answers the networks don't want to hear) About Television's Booming \$300,000,000 Advertiser-Supported Syndication Business." Copacabana, New York.

**May 11-13** *University of Wisconsin-Extension* seminar, "On-Air Promotion for Public Television." Lowell Hall, UW-Extension campus, Madison, Wis. Information: Heather Goldfoot. (608) 262-6512.

**May 12**—*Southwestern Broadcasting Representatives Association's* "Media Event of the Year." Big D Ranch, Dallas.

**May 12**—*Television Bureau of Advertising* regional sales training seminar. Adams Mark, Philadelphia.

■ **May 12**—"Videotech: Marketing and the New Communications Technologies" conference sponsored by *University of Baltimore marketing department* and *Baltimore chapter of American Marketing Association.* Speakers include Harry Smith, CBS Inc.; Albert Crane, CBS's Extravision; Mike Coniff, NBC-TV, and Ben Smyly, Keycom Electronic Publishing, Baltimore Convention Center, Baltimore.

**May 12-13**—*Federal Communications Bar Association* conference on international communications, co-sponsored by Georgetown University's International Law Institute, "New Developments in International Telecommunications Policy." Speakers include: Cornelis Jansen Van Rosendaal, Commission of European Communities; Diana Lady Dougan, U.S. State Department; Abbott Washburn, chairman of U.S. delegation to Regional Administrative Radio Conference on direct broadcast satellite service; FCC Commissioner Anne Jones; Marie-Monique Steckel, France Telecom Inc.; Miguel Sanchez Ruiz, Ministry of Communications and Transportation, Mexico; Jonathan Soloman, Post and Telecommunications Division, United Kingdom, and Dr. Joao Carlos Albermaz, Ministry of Communications, Brazil. Capital Hilton hotel, Washington.

**May 12-14**—*International Broadcasters Idea Bank* convention. Host broadcaster: Tad Fogel, WINH(AM)-WGMB(FM) Georgetown, S.C. Myrtle Beach Hilton, Myrtle Beach, S.C.

**May 13**—*Bay Area Cable Club* toast to cable television industry of northern California. "Nuit d'Elegance." Fairmont hotel, San Francisco. Information: Lou Soucie, Gill Cable, (408) 998-7333.

**May 13-14**—25th anniversary celebration of

## Errata

In **February sweeps** chart in April 4 issue, household figure for **ABC affiliate in Corpus Christi, Tex.**, market should have been **37,000.**

## Stay Tuned

A professional's guide to the intermedia week (April 25-May 1)

**Network television** □ PBS: (check local times) *Wings* (play) [Arthur Kopit], Tuesday, 9-10:30 p.m.; *Mark Russell Comedy* (special), Wednesday, 9-9:30 p.m.; NBC: *NBC White Paper: Crime and Insanity*, Tuesday, 10-11 p.m.; *American Heroes: The Sports Chronicle* (sports magazine), Sunday, 7-8 p.m.; V (part one of a four-hour mini-series), Sunday, 9-11 p.m., [conclusion to air 5/2]; CBS: *I, Leonardo: A Journey of the Mind* (chronicle of da Vinci's life), Tuesday, 8-9 p.m.; CBS: *Life's Most Embarrassing Moments* (comedy special), Wednesday, 10-11 p.m.

**Operation Prime Time** □ *Blood Feud... Kennedy vs. Hoffa* (two-part mini-series), to air in 91 markets (46 of top 50) throughout this week, four hours in length.

**Radio** (check local times) □ CBS Radio: *Newsmark: "A Lock on the Golden Door"* (an overview of U.S. immigration), Friday, 9:15-9:45 p.m.

**Cable** □ HBO: "Missing" (movie), Sunday, 8-10 p.m.; "Victor/Victoria" (movie), Sunday, 10:15-midnight.

**Museum of Broadcasting** □ (1 East 53d Street, New York) *Contemporary German Television*, a festival of programming, now through April 30.

\*indicates a premiere episode

WDCR(AM)-WFRD(FM) Hanover, N.H., stations at Dartmouth College, Dartmouth campus, Hanover, N.H.

**May 13-15**—*Florida Associated Press Broadcasters* 35th annual meeting/RTNDA region 14 annual meeting. Busch Gardens, Tampa.

■ **May 13-15**—Denver Satellite Expo and Private Cable Conference. Sheraton Denver Tech Center, Denver. Information: '83 Sat Expo, 805 East Cornell, Englewood, Colo., 80110.

**May 14**—*Radio-Television News Directors Association* region 14 meeting with Florida AP Broadcasters. Busch Gardens, Tampa, Fla.

**May 14**—"Public Access to Cable TV: A Do-It-Yourself Workshop," sponsored by *UCLA Extension.* UCLA campus, Los Angeles. Information: (213) 825-0641.

**May 15-17**—"Telecommunications in the Caribbean Basin" conference sponsored by *Caribbean/Central American Action and Private Sector Organization of Jamaica*, to "identify and act upon ways that the telecommunications revolution can help Caribbean nations achieve their goals for economic growth and development." Ocho Rios Sheraton, Ocho Rios, Jamaica.

**May 15-18**—*NBC-TV affiliates* annual meeting. Century Plaza hotel, Los Angeles.

**May 15-18**—National Indian Communications Conference (formerly National Indian Media Conference), sponsored by *Native American Public Broadcasting Consortium,* Downtown Holiday Inn, Minneapolis.

**May 16-18**—*Central Educational Network/Eastern Educational Network's* spring workshop for instructional television professionals. Fawcett Center for Tomorrow, Columbus, Ohio. Information: Ted Lucas, (312) 545-7500

**May 16-19**—*Arbitron Radio Advisory Council* meeting. Homestead, Hot Springs, Va.

**May 16-19**—*Canadian Cable Television Association* 26th annual convention and "Cablexpo." Convention Center, Calgary, Alberta.

**May 17**—*Radio Advertising Bureau* "Idearama" for radio sales people. Concourse, Madison, Wis.

■ **May 17**—*Southern California Cable Club* meeting. Speaker: Brian Lamb, president, C.SPAN. Proud Bird restaurant, Los Angeles.

**May 17-18**—*Ohio Association of Broadcasters* sales managers conference. Dublin Stouffer's, Columbus, Ohio.

**May 18**—*Women in Cable, New England chapter*, meeting. Speaker: Kay Koplovitz, USA Cable Network, Hyatt Regency, Cambridge, Mass.

**May 18**—*International Radio and Television Society*

newsmaker luncheon. Waldorf-Astoria, New York.

**May 18-19**—*Ohio Association of Broadcasters'* spring convention. Speakers include William Baker, president, Westinghouse Broadcasting; Elmer Lower, former ABC News president, and Tom O'Brien, vice president, Mutual Broadcasting. Dublin Stouffer's, Columbus, Ohio.

**May 18-20**—*International Radio Festival of New York* week. Information: 251 West 57th Street, New York, 10019; (212) 246-5133.

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

■ **May 18-21**—*Concert Music Broadcasters Association* annual meeting. Executive House, Chicago. Information: (313) 476-5555.

**May 19**—*Hollywood Radio and Television Society* luncheon. Guest speaker: actor Robert Redford. Beverly Hilton hotel, Beverly Hills, Calif.

**May 19**—*Radio Advertising Bureau* "Idearama" for radio sales people. Registry hotel, Minneapolis.

**May 19-20**—*Kentucky Broadcasters Association* spring convention. Speaker: Eddie Fritts, president, National Association of Broadcasters president, Ramada Inn East, Louisville, Ky.

**May 19-20**—*University of Wisconsin-Extension* "Broadcast Engineering Management" seminar. UW campus, Madison, Wis. Information: Heather Goldfoot, (608) 262-6512.

**May 19-21**—*Minorities in Cable Inc.* annual conference. Columbia University, New York. Information: (212) 683-5656.

**May 19-22**—*Michigan State University's* "International Conference on Television Drama." Kellogg Center, MSU campus, East Lansing, Mich.

**May 20**—Awards presentation ceremonies for second annual *International Radio Festival of New York.* Sheraton Center, New York.

**May 20-22**—*Pennsylvania AP Broadcasters* annual meeting (with region 12 of Radio-Television News Directors Association). Pittsburgh Hyatt hotel, Pittsburgh.

**May 21**—*Society of Motion Picture and Television Engineers, Hollywood chapter*, seminar, "Production Lighting Techniques." Universal Studios, stages 43 and 44, Los Angeles.

**May 24**—*Women in Cable, New York chapter*, meeting. Doral Inn, New York.

**May 22-25**—*CBS-TV affiliates* annual meeting. Century Plaza hotel, Los Angeles.

**May 24**—*Radio Advertising Bureau* "Idearama" for

radio sales people. Holiday Inn-Woodlawn, Charlotte, N.C.

**May 24**—Radio Advertising Bureau "Idearama" for radio sales people. Holiday Inn Holidome, Sacramento, Calif.

**May 24**—Radio Advertising Bureau "Idearama" for radio sales people. Ramada Inn, Evansville, Ind.

**May 25**—Massachusetts Broadcasters Association annual spring seminar. Tara, Framingham, Mass.

**May 25**—National Academy of Television Arts and Sciences, New York chapter, luncheon. Speaker: Joe Stuart, producer of ABC-TV's *Loving*. Copacabana, New York.

**May 25-26**—"How to video-conference successfully," sponsored by Public Service Satellite Consortium, Washington. Information: (202) 331-1154.

**May 26**—Women in Communications, New York chapter, annual business meeting. Tavern-on-the-Green, New York.

■ **May 26**—Radio Advertising Bureau "Idearama" for radio salespeople. John Marshall hotel, Richmond, Va.

■ **May 26**—Radio Advertising Bureau "Idearama" for radio salespeople. Ramada Renaissance, Atlanta.

■ **May 26**—Radio Advertising Bureau "Idearama" for radio salespeople. Hyatt-Airport, Los Angeles.

■ **May 26**—Radio Advertising Bureau "Idearama" for radio salespeople. Hyatt Des Moines-Airport, Des Moines, Iowa.

**May 28-June 2**—13th Montreux International Television Symposium and Technical Exhibition, Montreux, Switzerland. Keynote addresses on high-definition television. Information: International Television Symposium, P.O. Box 122, CH-1820 Montreux, Switzerland. Telephone: (021) 62 32 20 or 61 33 84, until March 12, 1983.

**May 30-June 4**—25th American Film Festival sponsored by Educational Film Library Association. Roosevelt hotel, New York.

## June

**June 2-4**—Arizona Broadcasters Association spring convention. Sheraton El Conquistador, Tucson, Ariz.

**June 2-5**—Alabama Association of Broadcasters spring convention. Holiday Inn, Sheffield, Ala.

**June 3-5**—Foundation for American Communications conference, co-sponsored by Gannett Foundation, "Economic Issues for Midwestern Journalists." Marriott hotel, Columbus, Ohio. Information: (213) 851-7372.

**June 3-5**—Chesapeake AP Broadcasters convention. Henlopen hotel and Rehoboth Country Club, Rehoboth Beach, Del.

**June 5-7**—Microwave Communications Association annual convention, "MCA '83: Opportunities in New Technologies." Washington Marriott hotel, Washington. Information: Chris Selin, Suite 705, 145 Huguenot Street, New Rochelle, N.Y. 10801, (914) 576-6622.

**June 6-8**—Television Bureau of Advertising/Sterling Institute, "Introduction to Television Sales." Georgetown Inn, Washington.

**June 7-10**—1983 Clio Awards Festival Week. Sheraton Center, New York.

**June 8**—International Radio and Television Society newsmaker luncheon. Charles Kuralt, CBS News, to be honored as "Broadcaster of the Year." Waldorf-Astoria, New York.

**June 8-10**—CBS RadioRadio affiliates board meeting, New York.

**June 8-10**—Oregon Association of Broadcasters spring conference. Inn of the 7th Mountain, Bend, Ore.

**June 8-11**—National Translator/LPTV Association low power television seminar and open house for studios of K26AC Bemidji, Minn. Speaker: Minnesota Governor Rudy Perpich. Information: (801) 237-2623.

**June 9-11**—South Dakota Broadcasters Association annual convention. Holiday Inn, Spearfish, S.D.

**June 9-11**—Utah Broadcasters Association convention. Sun Valley, Idaho.

**June 9-11**—Upper Midwest Communications Conclave. Raddison Plymouth hotel, Minneapolis.

**June 9-12**—Missouri Broadcasters Association meeting. Rock Lane Lodge, Branson, Mo.

**June 9-12**—Mississippi Broadcasters Association annual convention. Royal d'Iberville hotel, Biloxi, Miss.

**June 11-15**—American Advertising Federation annual convention. Speakers include Vice President George Bush; Daniel Ritchie, chairman, Group W, Westinghouse Broadcasting and Cable; James C. Miller, chairman, FTC; Allen Neuharth, chairman, Gannett Co., and Ted Koppel, ABC News commentator. Hyatt Regency, Washington.

**June 12-15**—National Cable Television Association annual convention. Speakers include Senator Barry Goldwater (R-Ariz.) and Representative Timothy Wirth (D-Colo.). Astro Hall, Houston.

**June 13-14**—"Home Satellite TV Conference and Exposition," sponsored by University of Wisconsin-Extension. Exposition will include outdoor display of satellite dishes. Wisconsin Center, UW-Extension campus, Madison, Wis. Information: Heather Goldfoot, (608) 262-6512 or (608) 262-8953.

**June 13-17**—National Association of Broadcasters board of directors meeting. NAB headquarters, Washington.

**June 13-18**—"Television and Society: The Effects of the Medium," workshop sponsored by American Film Institute in cooperation with American University, Directors Guild of America, Sony Video Center and Louis B. Mayer Library. American University, Washington. Information: AFI, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, 90027.

**June 13-July 15**—Regional Administrative Radio Conference for planning of broadcasting-satellite service in Region 2, sponsored by International Telecommunication Union. Geneva.

**June 14-17**—National Broadcast Editorial Association annual meeting. Sir Francis Drake hotel, San Francisco.

**June 15**—Deadline for entries in 26th annual "Cindy" awards for documentaries, public service and public affairs, sponsored by Information Film Producers of America. Information: Wayne Weiss, IFPA, 750 East Colorado Boulevard, Suite 6, Pasadena, Calif., 91101; (213) 795-7866.

**June 15-17**—SCC 1983, first Canadian and international satellite communications conference. Co-sponsors: Canadian Department of Communications, Telesat Canada, Teleglobe Canada, University of Ottawa, Canadian Petroleum Association and Ontario Ministry of Industry and Trade. Kent Street Holiday Inn, Ottawa. Information: Information Gatekeepers, 167 Corey Road, Suite 111, Brookline, Mass., 02146; (617) 739-2022.

**June 15-17**—Television Bureau of Advertising national sales advisory committee meeting. Montauk Yacht Club, Montauk, N.Y.

**June 16-17**—Broadcast Financial Management Association/Broadcast Credit Association board of directors meeting. Grand Hyatt hotel, New York.

**June 16-18**—Maryland/D.C./Delaware Broadcasters' Association annual convention. Sheraton Fontainebleau Inn, Ocean City, Md.

**June 16-18**—Iowa Association of Broadcasters convention. Clear Lake, Mason City, Iowa.

**June 17-19**—New Hampshire Association of Broadcasters and Vermont Association of Broadcasters joint annual convention. Woodstock Inn, Woodstock, Vermont.

**June 17-21**—Georgia Association of Broadcasters annual convention. Ironworks Convention Center, Columbus, Ga.

**June 17-July 22**—"Television Criticism Workshop" sponsored by American Film Institute in cooperation with American University, Directors Guild of America, Sony Video Center and Louis B. Mayer Library. AFI campus, Los Angeles. Information: AFI, P.O. Box 27999, 2021 North Western Avenue, Los Angeles, 90027.

**June 19-23**—International Conference on Communications. Theme: "Integrating Communication for World Progress." Sheraton-Boston hotel, Boston.

**June 21**—Women in Cable, New York chapter, meeting. Doral Inn, New York.

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# Monday Memo

A television advertising commentary from Hal Rosen, North Castle Partners, Greenwich, Conn.

## Getting out of the New York-L.A. ad production rut

**Q**—Why don't we shoot these test commercials in Bushville?

**A**—You got to be crazy!

Crazy like a fox, maybe. We haven't checked Bushville yet, but if you travel to cities like Albuquerque, N.M., Denver or Atlanta you'll find facilities that provide first-quality production of test-level commercials. And at a substantial savings. Until recently, though, I wouldn't have dreamed of using a production house outside New York or Los Angeles. Here's what changed my mind.

At a meeting with one of our large packaged-good clients, its coordinator for TV production suggested using a facility in Albuquerque. Albuquerque! Our first reaction, admittedly shortsighted, was that if these guys were any good, why weren't they in New York? Or Los Angeles?

Feeling a little like George Steinbrenner asked to check out a girls softball league in Peoria, we agreed to meet with the Albuquerque people. Almost instantly, we were impressed with their extraordinary competitive spirit as well as their highly professional approach to production planning.

They were eager to find the answers. And, ultimately, when we asked for anything unusual or difficult during the actual shooting, they came up with the solution. We never had to put pressure on them. They simply concentrated on getting the job done without allowing any distractions to interfere.

You don't always get that kind of effort in New York or Los Angeles. You know the scenario. You're working on a 12-hour budget with the 11th hour approaching. Everybody's flagging. Everybody wants to call it a wrap. And even the production crew has lost its enthusiasm, despite knowing that it could lead to some generous overtime pay.

No such problem in Albuquerque. Those people were just as enthusiastic at the end of the shooting and all through the final editing as they were when we began.

Of course, these local companies get psyched up when they get an assignment from a New York agency. Naturally, they welcome the opportunity to stretch their abilities, to solve challenging creative problems. And, no question, they realize that their work is the best sales tool they can use to attract new business.

The results we got in Albuquerque couldn't have been better nor could we have made the commercials at less cost. On a \$100,000 package, I estimated we easily saved 25%. And that \$100,000 figure in-



Hal Rosen, co-creative director and partner in North Castle Partners, a Greenwich, Conn.-based advertising agency, began his career as art director with Benton & Bowles, New York, in 1965. He later worked as creative group head with McCann-Erickson, New York; senior art director and producer, Ogilvy & Mather, New York, and associate creative director, Clyne-Maxon, New York. In 1979, he joined North Castle Partners. He has won awards from the Art Director's Club, CLIO and the International Film & TV Festival of New York.

cluded travel and other per diem expenses for the agency. In addition, it was gratifying to get a final bill without being numbed by the 'extras.'

Prior to Albuquerque, I had felt that commercials made in such places would, necessarily, look as if they were made there. They didn't. The quality easily compared with, or surpassed, commercials I have made at the finest test production houses in New York. For a lot less money.

The hard work, talent and enthusiasm of the director, the crew and everyone else in the production company had really paid off for us.

These commercials never appear on spot or network television. They are never exposed to creative people who often track down the production house if impressed with the work they see. For this reason, the people who make these commercials rely heavily on word of mouth appraisals by sales representatives and by the creative people for whom they do the work. They sensed

that upon my return to New York I would report on my experience to other creative people at our agency and at other agencies as well. They were right.

I enthusiastically recommended using them. Perhaps this one example illustrates why:

We needed a prop that would have cost \$4,000 to \$5,000 to build in New York. In Atlanta, we had it constructed for one-fourth of that amount. And the prop was everything I had hoped for when I designed it. Furthermore, I was able to check each stage of its construction.

On these locations, agency creative people have much more production responsibility and control than they would have in New York. That's another plus.

The technicians themselves are outstanding. We were surprised that many of them had worked on feature films in Hollywood. They weren't 'burnt out' cases. They had a complete grasp of the entire production process in film. It was simply that they preferred where they lived and worked to the often frenzied life style of the West Coast.

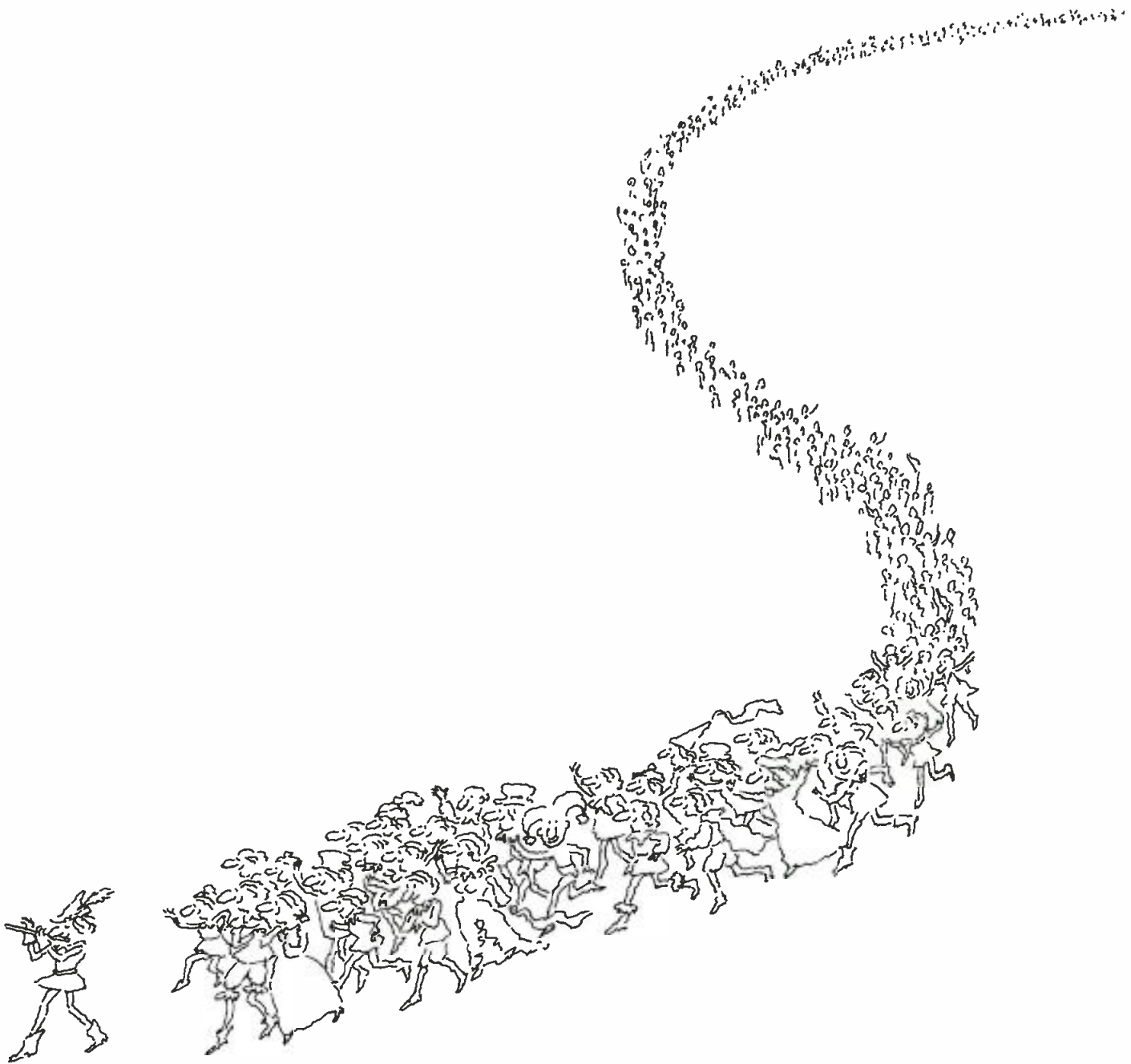
Despite this kind of high-level professionalism, we continue to depend on the best New York facilities for finished on-air production. The reason is simple. The directors, lighting men, stylists, gaffers and actors—you name it—are here. And in greater numbers.

For example, we do many food commercials. There are times when I won't shoot a food commercial until I've found the right stylist, who is as essential to making appetizing food *look* appetizing as the lighting man or even the director. This kind of exceptional talent is what makes New York the headquarters. And, of course, it is imperative to make no compromises when we get to the finished stages of a commercial slated for national television exposure.

But this takes nothing away from those out-of-town production facilities. And when we next produce three or more commercials for use in focus groups or other testing formats, I won't hesitate to use them.

Like other agencies with packaged-goods accounts, we make a large number of spots. And at a time when agencies and clients are justifiably concerned about the soaring costs of TV commercial production, it is a hugely effective way of helping to deal with the problem.

Not only do creative people have greater participation and responsibility in these facilities (to the extent that they almost become part of the production crew), but also the opportunity to produce truly outstanding work is there. And the overall saving for the agency and our clients is significant. That's the bottom line.



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# Broadcasting **4** Apr 25

Vol. 104 No. 17

TOP OF THE WEEK

## The prime time honors go to CBS

**It wins prime time ratings with help from 'M\*A\*S\*H'; ABC captures second with 'Winds' and 'Birds'; NBC's 'A Team' biggest new series**

For the fourth year in a row, CBS-TV emerged the prime time ratings winner when the 1982-83 season closed on April 17.

Over the 29-week period, CBS averaged an 18.2 rating/29 share in the Nielsen measurements, while ABC-TV placed second again with a 17.7/28 and NBC-TV ran third with a 15.1/24.

For CBS it was a narrower win—half a rating point ahead of ABC, which it had topped by nine-tenths of a point in 1981-82. ABC had big help from two record-setting mini-series, *Winds of War* and *Thorn Birds*, but no help at all from the National Football League players' strike, which wiped out *Monday Night Football* for much of last fall. CBS was the beneficiary of a record-setter of

of [1983] the networks have actually delivered a higher collective rating than last year—52.0 versus 51.8—translating to a 3% increase in homes . . . While continuing growth in cable penetration and the proliferation of video marketplace competitors will further gradually reduce the network's share of audience, the events of this season have demonstrated that the networks can effectively stem this erosion through creative programming."

For the 29 weeks, the three-network share of audience slipped to 81 from 83 a year ago.

All three networks dropped in average rating, but NBC slipped less than the others, although it reached a new season low. CBS was down eight-tenths of a rating point, ABC was down four-tenths and NBC down one-tenth.

CBS researchers emphasized the strength of their regular series, reporting that they averaged an 18.0 rating as compared with a

more than two months ago, tied for 10th among series, averaging 20.1/30. CBS's *Newhart* and *Gloria*, introduced last fall, came in 13th and 19th, respectively.

ABC had three of the top five short-flight series, fewer than seven episodes, but CBS had the top two: *Mississippi* (19.4/36) and *Goodnight, Beantown* (18.7/29), according to the CBS research. ABC's high performers were *Ryan's Four* (18.4/29), *High Performance* (16.0/24) and *Amanda's* (15.5/24).

The top five entertainment specials were led by the *M\*A\*S\*H* finale with its 60.2/77. Next came ABC's coverage of the Academy Awards two weeks ago (38.0/59), *All Star Party* on CBS (25.9/38), *TV Censored Bloopers* on NBC (25.3/36) and CBS's coverage of the Country Music Awards (24.4/38).

CBS's calculation of the top five made-for-TV movies: *Drop-Out Father* on CBS (23.8/37), *Intimate Agony* on ABC (23.5/



CBS's M\*A\*S\*H



ABC's Winds of War



NBC's A Team

its own, the extravaganza that wrapped up *M\*A\*S\*H*.

The three networks slipped again in a combined average audience, although researchers detected an upturn since the first of the year.

A report by the national television research unit of the CBS/Broadcast Group blamed the NFL players' strike last fall for "lower-than-estimated three-network performance during the fourth quarter of 1982," leading to an average combined rating of 51.0 for the full season, down from 52.2 a year ago.

"Due to the larger homes base," the report added, "the overall audience in homes was essentially unchanged."

Better yet, the report said, "since the start

16.7 for ABC's regular series and 14.6 for NBC's. In addition, according to CBS's calculations, CBS had the top four regular series, six of the top 10 and 12 of the top 20, plus three of the top five made-for-TV movies, two of the top five theatrical movies and two of the three new series that ranked in the top 20.

CBS News's *60 Minutes* was again the highest rated prime time show, taking over that spot from *Dallas*, also on CBS, with which *60 Minutes* has been swapping first and second positions for the last three seasons. CBS researchers said *60 Minutes* was the first program to regain the top spot after losing it since *I Love Lucy* did it in 1956-57.

NBC had the highest rated new series of the season: Its *A Team*, introduced a little

35), *A Team* on NBC, (23.0/35), *Forbidden Love* on CBS (22.8/37) and *GE Theater: Something So Right* on CBS (22.6/35).

The top five theatrical films: "9 to 5" on CBS (28.6/42), "Oh God! Book II" on NBC (23.0/36), "The Sting" on ABC (21.9/38), "Wizard of Oz" on CBS (21.7/34) and, tied for fifth, "Escape from Alcatraz" on ABC (21.3/34) and "Black Stallion" on CBS (21.3/33).

NBC claimed the top five sports events: the Super Bowl football game (48.6/69), World Series game seven (38.2/56), Super Bowl postgame show (34.0/48), World Series game five (33.1/58) and World Series game two (29.1/45).

NBC researchers also compiled a list of the top 15 new series of the season. After

## What they'll know better next time

NBC's *A Team* at the top, they were as follows (with network and number of episodes presented shown in parentheses): *Newhart* (CBS, 24) 20/29; *Mississippi* (CBS, four) 19.4/36; *Gloria* (CBS, 26) 18.8/26; *Goodnight, Beantown* (CBS, three) 18.7/29; *Ryan's Four* (ABC, two) 18.4/29; *High Performance* (ABC, four) 16.0/24; *Matt Houston* (ABC, 25) 15.7/29; *Condo* (ABC, eight) 15.5/24; *It Takes Two* (ABC, 24) 15.5/24; *Silver Spoons* (NBC, 28) 15.3/26; *Knight Rider* (NBC, 27) 15.2/25; *Amanda's* (ABC, six) 15.2/23; *Family Ties* (NBC, 24) 15.1/23, and *Square Pegs* (CBS, 22) 15.1/23.

The top 20 programs of the season (from Sept. 27, 1982, through April 17) were compiled by ABC researchers as follows:

CBS's *60 Minutes* (25.5/40), *Dallas* (24.6/39), *Magnum P.I.* (22.6/35) and *M\*A\*S\*H* (22.6/32); ABC's *Dynasty* (22.5/32) and *Three's Company* (22.6/32); CBS's *Simon and Simon* (20.9/32) and *Falcon Crest* (20.7/35); ABC's *Love Boat* (20.4/34) and *Monday Night Football* (20.1/33); CBS's *Jeffersons* (20.1/29); NBC's *A Team* (20.1/30); ABC's *Fall Guy* (19.9/30); CBS's *Newhart* (19.9/29) and *Mississippi* (19.4/35); ABC's *9 to 5* (19.3/29); CBS's *One Day at a Time* (19.1/28); ABC's *Hart to Hart* (18.9/32); CBS's *Gloria* (18.8/28), *Trapper John, MD* (18.7/31) and *Goodnight, Beantown* (18.7/29).

The five lowest-rated series: NBC's *Monitor* (7.8/14), ABC's *Renegades* (9.2/14) and *Quest* (9.6/17), and NBC's *Devlin Connection* (10.0/18) and *Voyagers* (10.2/16).

CBS won 19 of the season's 29 weeks; ABC won seven and NBC, three.

Although the focus was on prime time performance, CBS researchers also reported that the daytime ratings gap between CBS and first-place ABC had been narrowed to seven-tenths of a rating point during the season (and to less than three-tenths of a point over the last six weeks); that CBS "maintained its leadership in late night," with a 13% rating advantage over NBC and 38% over ABC, and that "*CBS Evening News With Dan Rather* won all 29 weeks of the season," leading ABC's *World News Tonight* by 19% and NBC *Nightly News* by 24%.

### Some of the things learned during the 82-83 prime time season include the value of mini-series and backup shows

There wasn't much doubt—even before the February sweeps—that CBS would probably win its fourth consecutive prime time season the Sunday before last (April 17). And, in fact, CBS did just that. Discussions with network and agency executives, affiliates and representatives reveal that several lessons were learned during the 1982-83 season.

Lesson number one: that a well promoted mini-series guarantees a network big ratings numbers. But that was followed immediately by lesson number two that a well-promoted mini-series is no substitute for strong regular-series programing, as evidenced by the fact that CBS went back to its winning ways in the weeks immediately following ABC's presentations of *The Winds of War* and *Thorn Birds*.

Another lesson learned by the networks, and one learned the hard way by ABC, is the need for backup programing. ABC was caught off guard when the National Football League strike arrived last fall, forcing it to dip frequently into its cache of theatrical films for substitute programing—films which the network had hoped would be far more effective from a ratings standpoint at other times in the season.

A fourth lesson that seemed apparent was that it's not essential to lead off the nighttime program schedule with a sitcom. All three networks successfully led off one night with an action/adventure program—CBS's *Magnum P.I.*, ABC's *The Fall Guy* and NBC's second-season entry, *A Team*.

Harvey Shephard, senior vice president, programs, CBS Entertainment, noted perhaps a fifth lesson learned this season: the ever-increasing importance of made-for-TV movies. Essentially, Shephard suggested, there were two factors that led to CBS's victory: "the strength of our regular schedule

and the fact that we were the clear leader in made-fors." He added that growing cable penetration had made theatrical films "less attractive." That's a lesson that certainly won't be wasted on Brandon Tartikoff, president of NBC Entertainment. He told BROADCASTING several weeks ago that the network would make or commission 25 made-for-TV movies for the 1983-84 season and perhaps 50 for the year following that (BROADCASTING, April 4).

Shephard also noted that CBS's success on Thursday nights hurt ABC tremendously in that ABC was initially predicted to take that night. "We won every single Thursday night outside of *Winds of War*," he said, as well as completely dominating Friday and Sunday nights. ABC also had counted on a strong Tuesday night showing, said Shephard, but experienced significant erosion, due largely to NBC's *A Team*.

There are those who would suggest that had there been no football strike, ABC might have walked away with a victory this season. "It's conceivable that they [ABC] might have won," said Robert Rice, president and general manager of WRAU-TV Peoria, Ill., and president of the ABC Television Affiliates Association, noting estimates that the strike cost ABC a full rating point. But with the strike, he added, ABC "lost out with a double barrel" because it "siphoned off movies that might have been useful in other parts of the prime time schedule."

But Shephard countered that CBS's research appears to refute the theory that ABC could have taken the season without a football strike. Even if ABC is given the Monday night ratings it could have expected during the two-month-long strike, he said, "our research department calculated that we would have won by three-tenths of a point instead of five-tenths."

Kim Schlotman, director of network information for Katz Television, said the strike experience has made all the networks acutely aware of the need to develop back-up programing, which has been "traditionally poor at the networks."

But what about next season? Are such long-running and successful series as CBS's *Dallas*, *Archie Bunker and Alice* and ABC's *Laverne and Shirley*, *The Love Boat* and *Fantasy Island* about at the end of their network runs? Schlotman thinks so. But CBS's Shephard disagrees. *Dallas* may not be getting the share levels it once did (40's and even 50's), but it's still the number two rated show in prime time (averaging a 24.6/39 over the season just ended) and may still have a long life ahead of it. A pattern has emerged, he said, "Where people are really locked into their nighttime soaps. As long as [Dallas] remains compelling and viewers are caught up with the characters, there is no concern whatsoever" about the show. As for *Archie Bunker and Alice*, Shephard said, "they can't be used aggressively," as *Archie Bunker* proved in its current Monday timeslot, "but if protected they'll perform well."

WRAU-TV's Rice said he was pleased with the performance of ABC's *Winds of War* and

**Mini-series musings.** Michael Dann, consultant to ABC Video Enterprises, and former head of programing at CBS, told BROADCASTING he felt that far and away the biggest lesson learned by the networks this season was the impact of the mini-series. The long-form drama, he said, "may have changed the face of television programing more than any other single [form] since the inception of television."

Successful trends in television programing are not new, Dann noted. "Television has always gone through cycles," where, at one time or another, westerns or varieties or mysteries and the like have dominated the prime time landscape. "But they were just successful forms. Movies [and mini-series] made for television may become a very important basic staple."

The fact that there are currently 161 made-for-TV movies in production, speaks to their prominence in future network programing plans, said Dann. And with mini-series generating "three times the ratings of any other new programing," he added, "they are bound to influence programing for the next several years." Dann also sees the advertising rates for mini-series skyrocketing. "They may become a premium buy," he said, maybe even priced "close to Super Bowl rates."

As to why the long-form has emerged so successful, Dann can't say. "It's impossible to predict why the public" has been drawn to the mini-series the way it has. "The networks didn't know they were going to be that good. People like the form—you can't explain it." Nevertheless, *Winds of War* and *Thorn Birds* became "national events," said Dann, that dwarfed the impact of a hit series like *Dallas*. *Winds of War* "was like a 'Who Shot J.R.' episode of *Dallas* every night of the week."



*Thorn Birds*, although he noted some disappointment among ABC affiliates that *Thorn Birds* was not scheduled during the May sweeps. But "the network was trying to show numbers for the season, and they did, and possibly they were trying to beat CBS, and they didn't."

As to ABC's new programming, Rice said, "there was not much innovation," noting that perhaps the strongest of the new programs was a short-flight series entitled *Ryan's Four*. But the biggest disappointment to Rice this season was the new sitcom programming. "You can almost peg a producer by the music he uses," said Rice, suggesting that each new attempt seemed like all the rest.

CBS's Shephard echoed those feelings. "It has been terribly difficult for new programs to make it this year," he said. "It has been a great frustration for all three networks." The remedy? "We should be far more experimental," he asserts. "And that's a great risk," but in today's world of fragmented audiences, "it's a greater risk to play it safe." □

## Paley relinquishes CBS chairmanship

**Wyman takes over; network's founder will continue as director and executive board chairman; Minow elected to board; Frank Stanton given title of president emeritus**

William S. Paley, 81, chairman of CBS Inc. for the past 37 years and its president for 17 before that, officially stepped down last week. Stepping up to the chairmanship was Thomas H. Wyman, CBS president since 1980. The passing of the scepter occurred at the annual CBS shareholders meeting in St. Louis Wednesday (April 20) where the CBS board of directors also conferred upon Paley the title of Founder Chairman.

The ceremonial stage was set well in advance when Paley announced last September he would finally relinquish the chairmanship in favor of a less active role (BROADCASTING, Sept. 13, 1982). But Paley is not retiring. He will stay on as a director of CBS and chairman of the board's executive committee and remain the company's largest shareholder—6.51%. Paley also has a long-term consulting arrangement with CBS and will keep his 2,000-square foot office suite on the 35th floor of Black Rock, CBS headquarters.

In an address to CBS shareholders in St. Louis, Paley spoke proudly of CBS's role in the modern communications revolution that "so greatly enriched the lives of so many people." Of all the things that contributed to CBS's growth, Paley said, "what mattered most was the quality of our programming." Successful programming, Paley explained, is grounded in a "gut instinct" about what the audience will enjoy, a "kind of mystical connection between the broadcaster and his audience."

Paley repeated he wanted to keep "reason-

ably active" in CBS affairs and "be available to the executive staff at any time they think I might be of help." In a personal expression Paley reflected, "It's difficult to tell you what a jumble of emotions I feel at this time," because "memories crowd in."

But potential memories already seem to be crowding Paley's future. Last year he became a general partner in Whitcom Investment Co., which owns Whitney Communications Corp. and a one-third interest in the *The International Herald-Tribune*. Whitcom's interests include newspapers, printing plants, cable systems in Maine and New Hampshire serving a combined total of 23,000 subscribers, and a 10% interest in

tic." The decision was reached to shut it down, Paley explained, rather than degrade the service. Switching it to a pay service was considered, but existing contracts with advertisers and cable systems made that a prohibitively expensive alternative. "It will come back in one form or another," Paley predicted, "the timing may have been wrong, but the idea is sound."

According to CBS's 1983 proxy statement, Paley's consulting fee will be \$200,000 annually, one-half his base salary as chairman at retirement. (His consulting agreement runs through Dec. 3, 1992). In addition, he will receive an additional retirement benefit payment of \$250,000 annually,



Paley



Wyman

Cablecom General, the principal cable subsidiary of Capital Cities Communications.

In a recent issue of *Columbine*, a CBS in-house publication, Paley shared some thoughts about his past and future. "I have always been interested in the newspaper business," explained the broadcaster, of his new relationship with Whitcom. Paley also admitted to a "special family feeling toward it" because it was owned by his brother-in-law, the late John Hay (Jock) Whitney. When asked where he would channel his energy, given the changing marketplace and multiple forms of communications outlets, Paley was unequivocal: "I would go right back into broadcasting. It's in my blood. I love broadcasting. It's important. I believe in it. There are great ups and downs. That is the kind of life some people like, and I like it very much." As for his relationship with CBS from last Wednesday on, Paley said it is not defined but will "evolve."

Paley also had some words in the interview about CBS Cable, which he described as one of the company's "most hurtful failures." It met his standards of programming excellence, he said, "but the business projections turned out to have been too optimis-

on top of his other retirement benefits plus "office space, secretarial assistance and other facilities and services." His approximate 1,930,767 shares of CBS stock last week had a market value of \$135,153,690. In 1982, Paley earned about \$5.4 million in dividends from his CBS stock.

CBS President Thomas H. Wyman reassured shareholders that the company is "in good health and well-positioned competitively and financially." In 1982, Wyman said, "the economy handed us a number of disappointments, but in relative terms, our industries fared reasonably well." Wyman repeated his walk-through of CBS's business segments that he presented to analysts in New York last month (BROADCASTING, March 21) and explained that CBS is reviewing its present business portfolio and making selected investments in new businesses.

Besides major restructuring in the Record and Columbia Groups, Wyman said, CBS strengthened its financial position last year by extending the maturity on its total debt by issuing \$150 million of 10-year notes. It also broadened its capital base, Wyman reported, by selling 1,650,000 shares of common

stock, thus raising its debt capacity.

Wyman told shareholders that "overall we are ahead of our budget and we are confident that the full year 1983 will show a solidly improved performance. . . and for both the short term—1983—and the long term—the 1980's and beyond—we are comfortable with the way we are organized, and with the skills and talents we bring to the opportunities before us."

(Earlier this month, CBS reported first-quarter 1983 earnings declined 17% per share, to 60 cents against 1982's 72 cents per share. Declines, which principally occurred in the Broadcast and Publishing Groups,

were in part blamed on the absence of Super Bowl revenues, increases in network costs, and the timing of the NCAA playoffs [BROADCASTING, April 18].)

Also at the shareholders meeting, Newton Minow, a partner in the Chicago law firm of Sidley & Austin and former chairman of the FCC, was elected to the CBS board of directors. Minow takes the place of William A. M. Burden, who has been on the board since 1964 and did not seek reelection.

The CBS board also conferred the title of president emeritus on Frank Stanton, former CBS president and vice chairman ("Closed Circuit," March 14). □

## S. 66 passes Commerce markup

**Latest compromise between NCTA and NLC gives cities 5% franchise fee ceiling, cable gets full control over big city basic rates; some cities still oppose measure**

S.66, the cable deregulation bill, emerged from a Senate Commerce Committee markup by a 15-2 vote last week. The bill reflects the newest compromise between the National Cable Television Association and the National League of Cities, reached only days before the markup, but it is opposed by several big-city members of the league. One amendment was added to the compromise during the markup: the insertion of a clause granting franchising authorities the power to censor pornography. At the last minute, AT&T entered the proceedings with a plea for equality of regulation for cable and telephone companies in the provision of similar services. AT&T attracted some support from the committee.

The two dissenters to the bill were Senators Frank Lautenberg (D-N.J.) and James Exon (D-Neb.). Lautenberg charged that the bill fails to promote competition. "The bill would impose heavy burdens on a franchising body that wanted to remove a franchise—that had good reason to remove a franchise," Lautenberg said. "The bill invites litigation and delay; moreover, it precludes the consideration of competing franchise applicants. So, as it stands, the bill does not promote competition. It limits it," Lautenberg said. He also spoke against a provision that permits deregulation of the rates cable systems charge for basic service in major markets. "That would deregulate just about all my state—including areas long served by classic systems—that is, systems created to provide clear reception, systems with penetration rates of 70%, 80% or 90%. Certainly, until those people have a reasonable alternative to cable-fed reception, their rates should not be deregulated," Lautenberg argued.

Exon disliked the bill because it does not address the rising cost of individual telephone service likely to occur with the divestiture of AT&T. But he said he will support it on the floor if it is amended. Committee members agreed to study the issue further but separately from S.66.

Lautenberg's concerns have been echoed

by the dissident faction of NLC members led by: Cincinnati; Dallas; Dekalb, Ill.; Denver; Fort Worth; Glendale, Ariz.; Lexington, Ky.; Lincoln, Neb.; Madison, Wis.; Miami; Nashville; New York; Omaha; the city and county of Sacramento, Calif., and Tucson, Ariz. They have been dissatisfied since the NLC and NCTA reached the first compromise on the bill in March (BROADCASTING, March 14). They met again last week in Washington, their numbers increased to about 35, to oppose the new compromise.

NLC President Charles Royer, mayor of Seattle, defended last week's agreement with the NCTA as reflected in the amended S.66, and joined Thomas Wheeler, NCTA president, in urging adoption.

"In our view, this new draft not only substantially reflects the NLC-NCTA compromise agreement on federal cable legislation but also resolves the issues which forced the NLC to call for clarification to that agreement," wrote Royer and Wheeler to the bill's author, Senator Barry Goldwater (R-Ariz.).

Roughly 20 members of the dissenting members of the NLC attended the markup wearing badges bearing S.66 crossed out by an X. They voiced strong displeasure over the committee's action. New York State Cable Commission Chairman William Fineran charged that the measure would have "profound consequences" in both large and small cities. He claimed that not a single provision represents the public's interest. One angry representative from the rebel group said that they hadn't "lost the war yet," and that they can win once the public realizes it is being "shafted."

There is industry concern that the "renewal" cities could halt the bill's passage on the Senate floor, although none of the Commerce Committee members indicated an interest in leading that effort. Lautenberg's office denied that he was acting on the dissenters' behalf, and Senator Slade Gorton (R-Wash.), who represented the NLC's concerns about the bill in the last Congress, praised S.66 and called it a "vastly more balanced bill now."

An NLC spokesman predicted that the revolt in its ranks will subside once the group understands what's in the legislation. The spokesman noted that the new compromise is supported by the league's board.

In the compromise cities got a 5% fran-

chise fee ceiling—higher than cable wanted but more than the cities would have received in the original S.66. It also eliminates ceilings on public access channels and allows for access set-asides to be established by individual contract between the cable operator and franchising authority. It contains a definition of basic service more suitable to the NLC. For the cable industry S.66 would grant systems full control over the rates they charge subscribers for basic service in large markets and would allow cable operators to pass through the total franchise fee on a subscriber's cable bill as a separate item. It also calls for timely consideration of a cable system's renewal application and establishes a renewal test that prevents cities from arbitrarily refusing to renew franchises.

A major gain for the NLC is a clause that grandfathers all existing franchise agreements requiring the cable operator to provide programming services, facilities, equipment, or access channels effective on the date of enactment of the bill. The cities also received a better deal on the franchise renewal process. In a franchise renewal test, the burden of proof for cities seeking to deny renewal was reduced. The jurisdiction of a state franchising authority over local matters was reconfirmed in the latest agreement. The newest compromise also provides that existing state laws that are in conflict with the federal legislation will become inoperative six months after enactment of the federal law. The amendment that would grant franchising authorities the authority to censor pornography on cable was offered by freshman Senator Paul Trible (R-Va.) and was adopted unanimously. The amendment states: "Nothing in this act shall be construed as prohibiting a franchising authority and a cable operator from specifying, in a franchise agreement or renewal thereof, that certain cable services shall not be provided or shall be provided subject to conditions, if such cable services are obscene or are otherwise unprotected by the United States Constitution."

Wheeler said during a press briefing following the markup that Trible's amendment appears to be a "political fact of life" that clearly had the committee's support. Wheeler said that the fate of the amendment would ultimately be settled in the courts.

Last month the committee attempted to mark up the measure but postponed action when Democratic committee members requested more time to consider the bill (BROADCASTING, March 28). Senator Ernest Hollings (D-S.C.), ranking minority member of the committee, voiced concern about certain aspects of the original bill, but the latest version of S.66, said a Hollings aide, satisfied the senator. The senator primarily wanted to insure that the FCC retain its authority over ownership. Language in the bill that prevented the FCC from looking at cross-ownership was removed. The aide also noted that Hollings's interest in the measure's basic telephone service definition will be included in the report language of the bill.

A letter to Commerce Committee Chairman Bob Packwood (R-Ore.) from Charles Brown, AT&T board chairman, sparked another element of controversy over S.66.



Brown asked that the bill be revised to include equal treatment of telephone companies providing the same services as cable systems that are being deregulated. Brown noted that S.66 permits cable companies to provide common carrier services, such as data and voice transmissions, but without state or federal regulation, such as that applied to telephone companies. "We are not opposed to competition in telecommunications from the cable industry, nor do we oppose lifting the hand of government regulation over the marketplace," Brown wrote. "But it should be done on an equal and even-handed basis. One of the stated purposes of S.66 is broadband cable competition on an equal basis without a competitive disadvantage with other providers of telecommunications services..."

Hollings suggested that an amendment might be offered to authorize state regulatory bodies to deregulate the phone companies. Both Packwood and Goldwater noted that AT&T's concern is legitimate but questioned whether it should not be addressed separately from S.66. They are both anxious to get S.66 out of the Senate and may be reluctant to attach to it any legislation that would slow down the process. Committee staff members

say the bill will move to the floor soon.

NCTA's Wheeler was pleased about the bill's passage but noted that phone company issues and the dissenting cities "continue to be with us." Wheeler said the dissidents were "cable administrators who are defending their own perceived ability to build bureaucratic empires." He maintained that the NLC is clearly "on board," and that the rebel group is only a small portion of a large organization. "They are like the poor," Wheeler said. "They are always going to be with us." He claimed that AT&T's legislative request is not applicable to S.66. Wheeler maintained that "cable is not the dominant carrier." NCTA plans to have over 100 cable operators in Washington this week lobbying the measure, as part of a three-day legislative conference.

If the Senate passes S.66 with a possible amendment or two, a different version of cable regulation will probably emerge in the House. A spokesman for Representative Tim Wirth (D-Colo.) chairman of the House Telecommunications Subcommittee, said that the subcommittee is on its "own track" and will produce its own legislation. The subcommittee plans to hold hearings in May on cable deregulation. □

imperative that journalists be able to conduct post-broadcast and post-publication examinations of their work. And confidentiality is important if those efforts are to be meaningful."

The Benjamin investigation and report stemmed from a *TV Guide* article, "Anatomy of a Smear," dealing with the production of the documentary. Afterward, President Sauter said in a publicly released memo that CBS News "stands behind this broadcast" but thought, in hindsight, it would have been better "if it had not used the word conspiracy, if it had sought out and interviewed more persons who disagreed with the broadcast premise and if there had been strict compliance with CBS News standards" (BROADCASTING, July 19, 1982).

General Westmoreland also claims that this Sauter memo defamed him. Judge Leval denied CBS's motion to dismiss this part of the libel suit.

Several news organizations had joined CBS in opposing the court's release of the report. Among them were ABC, NBC, the Radio-Television News Directors Association, *Newsweek* and the *Wall Street Journal*.

A few hours after Judge Leval released his decision, PBS's *Inside Story* broadcast its own report on the documentary, finding it flawed.

Following *TV Guide's* lead, and with admittedly little if anything new to add, PBS's *Inside Story* aired last week what could be described as a video version of the *Guide's* "Anatomy of a Smear," which ran last July. Essentially, the *Inside Story* piece, like "Anatomy," lambasted CBS for leaving much of General Westmoreland's side of the story on the cutting room floor or for not even bothering to contact key sources who may have sided with Westmoreland.

*Inside Story* anchor Hodding Carter concluded that it is still unclear as to whether or not Westmoreland was at the center of conspiracy to deceive the public about the enemy's headcount in Vietnam, and that in any event the entire affair was "not the clear-cut morality tale spun out by CBS."

The *New York Times* coverage of the *Inside Story* episode, which ran last Thursday (April 21) attracted some attention. It ran a 700-word story (spanning six columns) on the day of the program aired, quoting Carter in the piece as having said no new information had been uncovered, but that *Inside Story* had turned up "a lot of old information that was not included in the documentary."

The next day (Friday, April 22), in its Editor's Note department, the *Times* ran a five-paragraph story that said the previous day's story describing the *Inside Story* program was overblown. "Nothing in the *Times* account suggested that the criticism of CBS by *Inside Story* was fresh, substantive or otherwise newsworthy," the Editor's Note item said. "Nevertheless the *Times* devoted some 700 words to *Inside Story*, displayed across six columns at the top of the page. By its length, the *Times* article seemed to imply that the criticisms of CBS were fresh or newly substantiated. By the *Times's* standards of news judgment and fairness, the article was too long and too prominently displayed." □

## CBS hit from two sides over Vietnam documentary

**Judge says network must turn over Benjamin report; PBS airs 'Inside Story' critical of original show**

CBS suffered two setbacks last week, one in court and a lesser one on the air, in its defense of the controversial documentary *The Uncounted Enemy: A Vietnam Deception*.

U.S. District Judge Pierre Leval ruled Thursday that CBS must turn over to General William Westmoreland the report on its in-house investigation of the documentary. General Westmoreland is suing CBS for \$120 million, charging that the documentary falsely implicated him in an alleged conspiracy to misrepresent enemy troop strength in Vietnam.

CBS, opposing release of the report both on First Amendment grounds and because it purportedly contains information obtained under promises of confidentiality, said it would ask Judge Leval to stay his order and permit CBS to appeal his decision.

The dispute over the report, commonly called the Benjamin report because it stemmed from the in-house investigation conducted by CBS News senior executive producer, Burton Benjamin, is part of the pre-trial maneuvering in the Westmoreland libel suit before Judge Leval in district court in New York.

Libel authorities say that courts have never ruled on whether such a report must be made available to a libel plaintiff or whether it may be privileged information.

Judge Leval ruled, however, that Van Gordon Sauter, president of CBS News, had

cited the report in publicly defending the controversial documentary last summer, and thus in effect had waived any protection the report may have had.

"CBS," he said, "cannot at once hold out the Benjamin report to the public as substantiating its accusations and, when challenged, decline to reveal the report, contending it is a confidential internal study utilized solely for self-evaluation and self-improvement."

Judge Leval also said that since the report dealt with the making of the documentary, it "may well lead to evidence of degree of care for accuracy, concern for truthfulness and possible bias, prejudice or malice." To make his libel suit stick, General Westmoreland, as a public figure, must show that CBS produced the program with malice or without caring whether it was false or not. Judge Leval also said Westmoreland "has demonstrated, and defendants do not seriously dispute, that the Benjamin report is likely to lead to the discovery of relevant evidence."

Last Friday, following Judge Leval's decision, CBS said it "continues to believe that is



Benjamin



Carter



## What happened to Mankiewicz?

**His reliance on private funding and resulting budget problems led to his leaving; he's still hopeful various money-raising plans will bear fruit**

Frank Mankiewicz, the president and chief executive officer of National Public Radio, looking typically rumpled and relaxed, was in his office on M Street in Washington on Friday, reflecting on a week that was hectic, even traumatic, in his life and NPR's. It was a week in which the NPR conference in Minneapolis heard of another shortfall confronting the association, this one of \$3 million, and heard as well that Mankiewicz and the board of directors had agreed that the time had come for Mankiewicz, after six years on the job, to move on (see page 76).

Nor was that the last jolt. That came on Friday morning, when Thomas Warnock, executive vice president, announced his resignation effective July 1. Warnock, who was in charge of budgetary matters for NPR and had been hired by Mankiewicz, said he felt that "under the circumstances," he would be more effective elsewhere.

NPR is not without ideas for regaining economic health. A principal one is the Corporation for Public Broadcasting. Mankiewicz said he hopes CPB, with the \$390 million it is guaranteed over the next three years, could guarantee a loan to tide NPR over the next year and a half. How much? Mankiewicz would not say—but \$3 million would be a minimum. A loan guarantee was only one way he said CPB could help.

According to Mankiewicz and Myron Jones, chairman of the NPR board, there was probably less to the coincidence of timing regarding word of the new shortfall and Mankiewicz's announcement of an intention to leave than met the eye. The shortfall, announced after the board thought its financial problems were behind it when the organization took steps to meet a \$2.775 million shortage (BROADCASTING, March 21), undoubtedly shook the board members. And, Mankiewicz said, "Somebody has to take

the blame, and it happened on my watch."

But Jones made it clear Mankiewicz was not forced out. "He could have stayed, if he wanted to," Jones said. "It was unfortunate that it [the shortfall] happened, but he did his job, and it was time for him to move on, if he wanted to." Besides, Jones said, the board itself, "participated in that optimism" that led to the miscalculations.

Mankiewicz's job, Jones said, had been "to put NPR on the map." And, he added, he succeeded in that. Mankiewicz did not disagree. "The audience tripled," he said. "The number of stations increased, from 189 to 279. The amount of programming has increased substantially at lower cost. We put *Morning Edition* on the air, an excellent show . . . I'm proud of all that."

What went wrong?

In a sense it was the "optimism" to which Jones had referred. It was a belief that private sources would make up the gap in funding created by declining federal revenues. "We took the President at his word"—that private sources would replace government—said the former press secretary to Senator Robert Kennedy and presidential campaign manager for George McGovern, giving NPR's problems a political spin. The reliance on private funds was misplaced because of the recession, Mankiewicz said. "It lasted too long and cut too deep."

But Mankiewicz also conceded some of the new programming ventures were not as successful as had been hoped. Station participation in NPR Plus, in which stations pay \$5,000 for the programming—music and news—was not as great as expected (105 of the 150 needed had signed up). And the two Share projects, in which underwriters purchase shares in programs rather than subsidize programs entirely, generated only \$3 million of the \$6 million expected.

Warnock, who sounded drained by the experience of the past week, was almost fatalistic in discussing the situation: "It was one of those things. You try to make it through a tight time taking risks, and you don't always come through."

Mankiewicz will spend his remaining time with NPR—no more than six months, he said—lobbying Congress, dealing with the business partners NPR has obtained for the business ventures it has created as a result of some of Mankiewicz's more imaginative initiatives, and helping to raise the funds needed to bring the NPR books into balance. ("There is no deficit," Mankiewicz said, rejecting a reporter's characterization. "There are six months to go [in the fiscal year], and we'll have a surplus at the end of the year, as always.")

The day-to-day operations will be handled by Ronald Bornstein, of the University of Wisconsin's WHA-AM-TV Madison, on a part-time, temporary basis. Bornstein, with the title of acting chief operating officer, will serve until Oct. 1, devoting five days every two weeks to the assignment. Mankiewicz said he thinks the appointment of a chief operating officer is long overdue. Any organization with a budget of more than \$20 million—NPR's was \$26 million but is being cut to \$20 million—should have one, he said. And everyone, he said, suggested Bornstein for the acting COO post.

Mankiewicz believes the \$3-million gap will be closed by further budget cuts and by an infusion of new money. The NPR finance committee and a special committee appointed by Jones will meet in Washington on Wednesday to consider the various money-raising options that have been discussed and settle on a recommendation for the board.

But Mankiewicz was hopeful last week that CPB would help bail out NPR, possibly with a guarantee of a loan that would carry NPR over the next two years and that would be paid back with the aid of member stations and fundraising. He said he had discussed the matter with CPB President Edward Pfister and David Bruggar, director of CPB's broadcast services, and "received a substantial indication CPB will give some assistance." A loan guarantee is "one possibility."

Mankiewicz was hopeful that by the time of the joint committee meeting he would have an indication from the CPB officials that they are prepared to recommend that the CPB board offer NPR support. The CPB board is scheduled to meet on May 5. Mankiewicz sees a package being developed, one in which NPR's willingness to take certain actions will tie into a CPB commitment to aid NPR. The amount of assistance, Mankiewicz said, would depend on the level of programming CPB would want NPR to maintain. The \$3 million he offered as a minimum, Mankiewicz said, would require some cuts in programming.

Mankiewicz, after the conference of representatives of more than 500 stations and the three board meetings held in connection with it, was experiencing the sense of "relief" he says he always feels when such weeks are over. The intensity of feeling during the week is wearing emotionally as well as physically, he said. But he seemed ready to take on the new challenge of closing the budget gap. After that, though, he does not know.

"Maybe," he said, reflecting the kind of Potomac fever endemic at this time, "I'll run for President—everybody else is." □



## Program 'impact' focus of new TV ratings system

A new program rating system that measures the attitudes rather than the size of TV audiences was announced last week by Television Audience Assessment Inc., which developed it.

Specifically, the system seeks to gauge the "appeal" and the "impact" of programs—factors often found not to be proportionate to audience size.

If a program's impact is high enough, TAA said, viewers tend to stay with it and with the commercials.

TAA, based in Cambridge, Mass., is a nonprofit company headed by Elizabeth J. Roberts, former director of the FCC's children's television unit, who has also worked as adviser to a number of organizations including the Public Broadcasting Service, National Association of Broadcasters, Annenberg School of Communications and National Council on Children and Television.

Funding for the \$350,000-study behind last week's report, titled "The Audience Rates Television," came principally from the John and Mary R. Markle Foundation. Additional backing was supplied by eight leading cable TV companies.

The study was conducted among 3,000 persons aged 12 or older living in two areas, Kansas City, Mo., and New Haven, Conn.

Some conclusions:

- "The TAA's program appeal ratings show that Americans enjoy television: On a 0 to 100 scale, the average appeal scores of more than 300 programs rated was 73; and 90% of all shows were scored at 50 or above by their viewers. The highest-rated program in the survey received an appeal score of 91 [*A Woman Called Golda* and *Saudi Arabia*], while the lowest appeal rating was 46 [*Baker's Dozen*].

"A program's appeal rating can vary noticeably among different audience subgroups—providing programmers and advertisers with clear-out information on whom the program is satisfying most effectively."

- "Programs with small audiences frequently are rated highly satisfying by those who watch them, and programs with large audiences may rate relatively low on appeal." Examples: *Fame*, no great shakes in the conventional ratings, had an appeal score of 80, while *Love Boat* had a 69 and *Laverne and Shirley* a 57.

- Impact scores tended to run lower than appeal scores, though in general there was a strong correlation. Highest impact score was 86 (*Golda* again) and lowest was 15 (*Baker's Dozen* again, and *No Soap Radio*), with the average at 44. "High impact programs cause viewers to set aside distracting activities," TAA said, "remain in a room throughout the program and give the program their undivided attention," and to be "more likely to [remain] during commercials; 46% of viewers who rate a program low in impact leave during commercials, compared to only 26% of viewers who rate a

program high on impact."

- "Fewer than half of all programs were selected in advance of watching—programs often are chosen from sampling what is available at the time of viewing."

- "On the average in cable markets, only one-third of the audience for one week's episode returns to watch another episode of the same series the following week."

- "Viewers living in households with cable television switch channels more often than viewers in nonwired areas, and viewers with premium pay cable services show even less channel loyalty, watching a different channel almost every hour."

Some examples of appeal and impact scores cited by TAA:

*Cousteau Odyssey*, 85 appeal and 76 im-

act; *Hill Street Blues*, 86 and 65; *Little House on the Prairie*, 83 and 63; *60 Minutes*, 82 and 67; *Nova*, 81 and 67; *MacNeill/Lehrer Report*, 81 and 61; *M\*A\*S\*H*, 81 and 43; *Dallas*, 78 and 44; *Magnum P.I.*, 76 and 37; *Real People*, 71 and 48; *Bret Maverick*, 69 and 28; *WKRP in Cincinnati*, 68 and 29; *Dukes of Hazzard*, 66 and 29; *Entertainment Tonight*, 64 and 40; *Alice*, 62 and 32; *Newhart*, 61 and 20, and *Hogan's Heroes*, 58 and 21.

Cable companies helping to underwrite the study, were American Television & Communications, CBS Cable, ESPN, Group W Satellite Communications, Home Box Office, United Cable Television, USA Network and Warner Amex Satellite Entertainment Co. □

## Reagan praises broadcasters for jobathon activities

**In reception at White House, President thanks stations for their voluntary efforts in fight against unemployment**

President Reagan speaks often of his belief in the value and practicality of volunteerism on the part of members of the private sector in helping to deal with the country's problems. Last week, some 75 broadcasters, most representing television stations, were invited to the White House for a meeting with the President who wanted to thank them for their volunteer effort to deal with the country's unemployment problem. The White House credits the jobathons and other activities in which they have engaged since last year with generating 20,000 jobs. "I could stand here forever and keep on saying, 'Thank you for what you have done,'" the President told those assembled in the East Room.

The gathering had been put together on short notice. The White House Office of Private Sector Initiatives began working on the project only on Tuesday. But the President wanted the meeting held last week, which was National Volunteer Week. And the time period was not so short that many of the stations could not arrange to have camera crews on hand to record the event on Thursday afternoon for presentation on their local news.

The stations have employed different forms of jobathons. Some have presented men and women who were looking for work, allowing them to describe their job qualifications. Others have presented representatives of business and industry who discussed jobs that were available. Some, like WPIX(TV) New York, did both as well as present specialists who offered advice on preparing resumes and how to get ready for a job interview.

According to Edith Westermann of the Office of Private Sector Initiatives, who arranged the meeting, the jobathon idea was originated by KGAN-TV Cedar Rapids, Iowa, in mid-1982. It did a five-hour program that



Reagan with Tom Goodgame of KDKA-TV Pittsburgh

led to the employment of 319 job seekers. After the idea began to spread, Taft Broadcasting's six TV stations did a simultaneous jobathon that, Westermann said, led to employment for 2,000 people.

"The President has wanted to say, 'Thank you,' to the stations and to the people participating" in the volunteer effort, Westermann said. He also wanted to ask them to continue, she said. And she understands that they will. She expects many to use one- and two-minute segments to announce job opportunities. "This is a very creative way to deal with unemployment," she said.

The President made it clear he thought that, too. "Many fine people are being helped by your efforts," he said. "You have acted in the finest tradition of American volunteerism."

Those who attended included:

Oliver Peters, WBRC-TV Birmingham, Ala.; Lois Hinkle, WKRC-TV Cincinnati; Sue Schwartz, WTVN-TV Columbus, Ohio; Vicki Gregorian, WGR-TV Buffalo, N.Y.; Janeen Bjork, WDAF-TV Kansas City, Mo.; Farrell Meisell and John C. Rose, both WDCA-TV Washington; Mick Bock, Alan Oldfield and Barry Norns, all KGAN-TV Cedar Rapids, Iowa; Tom L. Goodgame, KDKA-TV Pittsburgh; Leavitt J. Pope and Kathy Shepherd, both WPIX(TV) New York; Mary Alic Tierney, Jeffrey G. Nettesheim and Richard Vance, all WISN-TV Milwaukee; Truman B. Taylor

and James E. Williams, both WLNE(TV) Providence, R.I.; Charles E. Sherman, WTRF-TV Wheeling, W. Va.; Robert C. Dix Jr., *Eastern Ohio Times Leader*; Louis E. Gallo, WTRF-TV Wheeling, W. Va.; J. Taber Bolden Jr., NBC, New York; William H. Kroll, WTU(TV) Bloomington, Ind.; Father Tom Hartman, Diocese of Rockville Center, N.Y.; Steve Roye, KHJ-TV Los Angeles; Ronald Curtis, Louis Gulino and Dave Tinsch, all WTVH(TV) Syracuse, N.Y.; John Spain, John Mahaffey and Jay Young, all WBRZ(TV) Baton Rouge, La.; Duane Harm, Roger Cooper and William Miracle, all KWTW(TV) Oklahoma City; Ray Alexander and Enrique Diaz, both KRGV-TV Weslaco, Tex.; Bill Cunningham and Tom Brown, both KRON-TV San Francisco; James M. Hart, Bill G. Williams, Edythe Louis Ellis and James D. Martin, all WBIR-TV Knoxville, Tenn.; Thomas Powell, Katherine Collins and Jean Reap, all WDAU-TV Scranton, Pa.; John Lamar Pruitt III, Kyle Eppler and John H. Darnell, all Gannett Co., Rochester, N.Y.; Robert A. Brunner and Charles E. Hill, both WSAZ-TV Huntington, W. Va.; Guy Hempel, Gary Stine and Cathy McKinnon, all WTOL-TV Toledo, Ohio; Paula Maes and Ralph Green, both KOB-TV Albuquerque; Robin Mackintosh, Larry Bossone and Lauren Lipton, all KYW-TV Philadelphia; Robert S. Petrick and Patrick J. Branigan, both KHJ-TV Los Angeles; Terrence Connelly, Grant Light, Charles Mechem and Robert Taft Jr., all Taft Broadcasting Co., Cincinnati; Judd Hambrick, WKYC-TV Cleveland; Herman Land and James B. Hedlund, both Association of Independent Television Stations, New York; Spencer Wiles, NBC-TV New York; Jerry Udwin, Westinghouse Broadcasting & Cable, Washington; Alexis Sarkisian, WMAQ-TV Chicago; Carlo Capra Boggiano, Group W, Washington; Hanna Gutmann and Brooke Bradley, KTAR(AM) Phoenix; David Chase, Peter Fragoyannis, both WSB-TV Atlanta; Gene M. Aversa, Group W Cable, Jamestown, N.Y.; Merrill G. Rosen, WJTN(AM)-WSEE(FM) Jamestown, N.Y.; Michael J. Felice, WHUG(AM)-WKSJ(FM) Jamestown, N.Y.; Steve Stockmeyer, National Association of Broadcasters, Washington; Judy Cairo, Kenneth R. Heinen, Suzanne Lynn and Lester F. Strong, all WSB-TV Atlanta; Gary Felder, Group W, Washington; Ward Chamberlin, WETA-TV Washington; Paul Paolicelli and Estel Dillon, both WKYC-TV Cleveland. □

## CBS buys KRLD(AM) for \$27 million

### Deal also includes Texas State Networks; CBS spinning off WEEI(AM) Boston to make room

CBS has agreed to buy KRLD(AM) Dallas and Texas State Networks from Metromedia Inc. for \$27 million in cash. Metromedia is believed to be selling the station to make room under FCC rules for its purchase of Spanish-language KNBN-TV (ch. 33) Dallas from National Business Network Inc. for between \$10 million and \$15 million ("Closed Circuit," April 4).

CBS, which already has the full complement of seven AM and seven FM stations allowed by the FCC, is planning to spinoff WEEI(AM) Boston to make room for the acquisition. According to CBS Radio President Robert Hosking, WEEI has the least growth potential of the company's AM properties due to its limited signal—5 kw during the day, 1 kw at night. While both KRLD and WEEI pulled in fairly good 12-plus metro audience shares in the winter Arbitron report, (5.2 and 6.0, respectively), CBS is excited about the Dallas purchase because of KRLD's 50 kw full-time signal, modern studio facilities and news and sports format.

CBS has operated WEEI since 1936. The company's last major station purchase was in 1958 when it bought WCAU-AM-FM-TV Philadelphia from *The Philadelphia Bulletin* for \$20 million. CBS will retain its Boston FM outlet, WHTT, which airs a top 40 format.

The \$27-million purchase price to be paid by CBS also includes four regional networks that make up the Dallas-based Texas State Networks (TSN). The networks, which are satellite-delivered over Westar III, transponder 2, have 257 affiliates in 20 states—many of which pick up more than one service. The largest is the Dallas Cowboys football network which broadcasts games in both English and Spanish to 225 stations in 16 states. Other program services include the Texas News Network, providing hourly newscasts to 160 stations; the Agri-Business Network, feeding farm and weather reports to 60 stations, and the Spanish Information Service, offering news and information to the Hispanic audience on 25 stations.

Metromedia bought KRLD from the Jonsen family in 1977 for a reported \$10.75 million and purchased the Texas State Networks (then a news and Houston Oilers football network) from Swanson Broadcasting in 1980 for about \$1 million. Last year, however, the Texas State Networks acquired the exclusive network broadcast rights to the Dallas Cowboys football games.

KRLD currently airs an all-news format with a sports talk show during the evening. Prior to Jan. 15, however, the station had a program mix of all news during the day and Toby Arnold's "Unforgettables" nostalgic format during the night and on weekends. KRLD also serves as the originating station for the Dallas Cowboys football network. □

## ASCAP, BMI fight district court ruling outlawing blanket licenses

ASCAP and BMI told a federal appeals court in New York last week that a district court misconstrued both the facts and the law in ruling that their blanket music licenses for television stations are illegal.

Their briefs, filed in the U.S. Second Circuit Court of Appeals, sought to overturn the ruling by U.S. District Judge Lee P. Gagliardi, who held that the licenses should be outlawed on antitrust grounds (BROADCASTING, Aug. 23, 1982 et seq.). The suit was initiated by members of the All-Industry TV Stations Music License Committee, who want to replace the blanket licenses, paid for by stations, with at-the-source licensing, in which music rights would be acquired by program producers at the time of production.

Broadcast Music Inc. told the appeals court that, among other errors, the lower court misread the so-called CBS case, in which CBS sought—and ultimately failed to get—a ruling that ASCAP and BMI blanket licenses for networks are illegal. Judge Gagliardi distinguished between networks and stations, holding that stations lack the clout

that a network could bring to negotiations with program suppliers and hence are powerless, on their own, to get the at-the-source licensing they want.

What this comes down to, BMI argues, is that Judge Gagliardi interpreted the CBS case to mean something it was never intended to mean. BMI also contended that Gagliardi reached erroneous conclusions based on "the incredible proposition that the local stations [in whose behalf the suit was brought]—750 of the largest and most successful institutions in America—have been forced for 30 years to take and hold blanket licenses."

Gagliardi's decision, BMI said, "reflects a judicial predilection to legislate a result—to tinker with a system that has worked effectively and create instead an untried, 'brave new world' for music licensing."

"The district court's misreading of CBS, its disregard of the Copyright Act, its failure to deal with the merits of [BMI's and ASCAP's] economic evidence and affirmative defenses and its distortions of the record to achieve a restructuring of an entire industry are among the major errors" of the lower court's decision, BMI asserted.

The American Society of Composers, Authors and Publishers' brief argued that "at point after point after point" the lower court's decision "cannot be squared with the undisputed record facts, and is refuted by the most basic legal principles:

"Plaintiffs are barred by the position they

took in the 1969 proceeding [in which blanket rates were held "reasonable"].

"The blanket license does not restrain trade.

"The restraint, if there be one, is reasonable.

"And the court below did not find, and plaintiffs did not prove, any injury, past or threatened."

ASCAP said that "probably the most fundamental flaw" in the lower court decision "is its indifference to its consequences"—that it "would destroy business and cultural arrangements which have existed for decades under the attentive eyes of the Congress, the Executive and the Judiciary."

In short, ASCAP urged, "If it ain't broke, don't fix it."

The schedule calls for the all-industry committee to reply to the ASCAP/BMI briefs by June 15, with the music licensing organizations then having until July 15 to answer and with oral arguments to be held on or after Aug. 8.

The appeals court decision, when it comes, is not expected to be the end of it, for both sides have said they will appeal to the Supreme Court if necessary. Meanwhile, Judge Gagliardi has deferred the effective date of his judgment to at least Feb. 1, 1984, and specified that TV stations during this period pay ASCAP and BMI amounts approximately 25% below those paid in 1982. (BROADCASTING, Jan. 10). □



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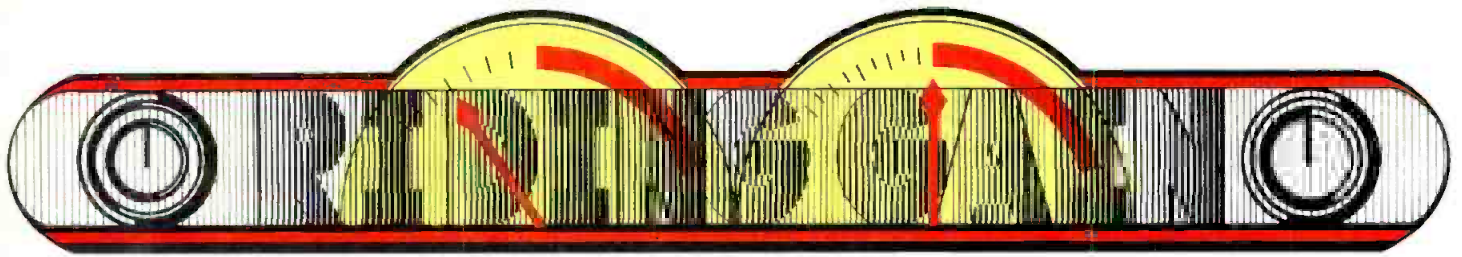


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## ABC options

Affiliates of ABC Radio's six networks, in all time zones, who own an earth station or have access to one, were able to receive, for the first time, different satellite-delivered live news feeds simultaneously. The event occurred last Tuesday (April 19) between 10 a.m. and 11 a.m. NYT when, according to a company spokesman, ABC Radio News transmitted network newscasts as well as President Reagan's remarks on the MX missile from the East Room of the White House and a hearing of the House Government Operations Subcommittee on drug abuse—the latter geared for the youth-oriented networks. Currently, there are just over 100 ABC affiliates receiving programming via satellite.

## Country facts

A new Country Music Association survey shows 2,266 U.S. and Canadian radio stations airing country music full time—up 7% from last year's survey count of 2,114. When stations that air country only part of the day are added, the total becomes 3,187. Of that figure, 34% or 1,088 are FM outlets, an increase of 73% since 1980 when country was aired on only 630 FM stations, according to

the CMA. The CMA survey lists the number of responding stations that can receive satellite transmissions at 1,028. Other results include the number of stations that use a syndicated and/or satellite-delivered music programming service (326). Information was gathered by the CMA through questionnaires sent to over 8,000 commercially licensed radio stations, 500 of which were in Canada.

## Spanish goes nationwide

The Spanish Satellite Network (SSN), an outgrowth of the Los Angeles-based World Latin Entertainment Co. which recently launched a live satellite-delivered sports/talk broadcast called *Charla Deportiva* (BROADCASTING, Dec. 13, 1982), is planning to offer national and international news via Westar IV, transponder 2, beginning in July. The network will offer stations, on a bartered basis, five-minute newscasts from 6 a.m. to 6 p.m. in all time zones. Stations may elect to air the feed on the hour, half-hour or five minutes before the hour, according to LuAnn Holland, vice president of the network.

Rounding out the news feeds will be separate sports and business reports. Five-minute sports reports will be fed live at 15 min-

utes after each hour (between 6 and 10 a.m.) and five-minute business reports will be fed live at 15 minutes before each hour (between 2 and 6 p.m.). Holland says the network expects most of the 28 stations that are already receiving *Charla Deportiva* to clear the newscasts.

## Behind the mike

Long-time Ronald Reagan adviser Lyn Nofziger, now a partner in the Washington consulting firm of Nofziger & Bragg, has become a regular commentator on *American Voices*, a daily 90-second commentary series distributed to 70 commercial radio stations by The Broadcast Group, a Culver City, Calif.-based producer/syndicator.

Nofziger served on and off as a political and press aide to Reagan since 1966, most recently as assistant to the President for political affairs during Reagan's first year in the White House. Nofziger promises to give "an insider's view of Washington and the current administration" during his occasional radio reports.

Nofziger joins more than 200 individuals and organizational representatives delivering commentaries on *American Voices*. The segments, made available at no cost on a market-exclusive basis to stations in the top 100 markets, are jointly funded by The Broadcast Group and the Los Angeles-based Foundation for Independent Broadcasting, a nonprofit organization "concerned with the education of the public through radio."

## California date

The California Radio Network has set today (April 25) as the debut date for its first "California lifestyle-oriented" features, to be distributed on a barter basis to an ad hoc network of commercial stations in the state ("Riding Gain," Feb. 7).

Editors/experts signed to contribute reports include: Robert Osborne, Hollywood-based film critic; wine expert Dennis Overstreet; astrology editor Joyce Jillson; James Brown, *Los Angeles Times* columnist; Roger Bingham, contributor to PBS science programming, and Pat Hilton, managing editor of *Beverly Hills People* magazine.

## Bonneville boost

Bonneville Broadcasting Systems continue to build up its roster of beautiful music client stations with the purchase of San Diego-based Noble Broadcast Consultants' beautiful music format, currently airing on 50 stations. The purchase price is reported to be just under \$100,000. Richard Wood, Noble's



**Nostalgic signing.** Jack Thayer, vice president and general manager of Metromedia's WNEW(AM) New York (center), signs a contract to broadcast Narwood Productions' one-hour weekly big band/MOR nostalgic series, *The Music Makers*. Music conductor Skitch Henderson, host of the series (l), and Narwood President Ted Levan (r) look on. *The Music Makers* currently airs weekly on a network of 210 stations.



vice president of programing, will work for Bonneville as a consultant. Last August Bonneville purchased the FM-100 Plan beautiful music service from Darrell Peters for \$5.6 million.

## NBC's new Law

NBC Radio has signed Al Brady Law, president of Denver-based Surrey Communications Research, as programing consultant to the company's KNBR(AM)-KYUU(FM) San Francisco, as well as for its young adult network, The Source. NBC says that consultants Kent Burkhart and Lee Abrams, who have been advising The Source on news and music research since its inception in 1979, will continue in that capacity.

Law is no stranger to NBC, having served as vice president of program and audience development for the network's eight owned-and-operated radio stations before joining Surrey last year. Currently, Law consults NBC's New York stations, WNBC(AM)-WYNY(FM) and its Chicago outlets, WMAQ(AM)-WKQX(FM).

## AFTRA wins one

The Ninth Circuit Court of Appeals in San Diego has granted the American Federation of Television and Radio Artists an expedited appeal in the union's long-running legal battle with Tuesday Productions, a San Diego-based commercial production house which won a \$10.5-million antitrust judgment against AFTRA last July. The court also denied a motion by Tuesday asking for a 30-day extension in which to respond to AFTRA's appeal brief, filed March 21.

AFTRA had asked for an expedited appeal based on its belief that "irreparable harm" would be suffered by the union if it had to wait for the court's calendar to clear. An AFTRA spokesman said the action means the appeal may be heard as soon as this summer.

AFTRA filed for bankruptcy under Chapter 11 proceedings last November to protect its assets pending the appeal. The union had expressed concern that its assets might have been liquidated by the bankruptcy court if the appeal had not been expedited.

## Renewal reopened

The FCC Review Board has remanded a comparative renewal case involving the application of Peoria Community Broadcasters Inc. for renewal of WWCT(FM) Peoria, Ill.

In an initial decision released last year, Administrative Law Judge John Conlin ruled that PCB was unqualified to remain a commission licensee, finding that it had transferred control without authorization and had "repeatedly and deliberately" misled the commission about the station's actual ownership and control, and he granted the mutually exclusive application of the Central Illinois Broadcasting Co.

At PCB's request, however, the Review Board agreed to reopen the hearing record to include letters that PCB said constituted "newly discovered evidence" that ran counter to Conlin's finding of intentional wrongdoing. Although the Mass Media Bu-

reau opposed reopening the record, the Review Board asked Conlin to determine whether his original decision should be modified.

## Rock awards

D.I.R. Broadcasting, a New York-based radio program production and distribution company, has scheduled the fifth annual *Rock Radio Awards* special for Wednesday, May 11. The two-hour broadcast, which is being sponsored exclusively by Sansui Electronics, will air on approximately 200 stations nationwide.

The awards ceremony was taped April 20 at Elaine's, a New York restaurant. Serving as hosts were Ron Wood, guitarist for The Rolling Stones, and Linda McGuinness, on-air personality for ABC's KLOS(FM) Los Angeles. What makes this awards presentation different from the previous programs, according to D.I.R., is that winners were chosen by the public through ballots available at Sansui dealers rather than by station program or music directors.

## In the marketplace


Gladney Communications Ltd., New York, reports it is in discussion with several national sponsors to fund its new public service radio series, *Getting Off the Hook*, which features Art Linkletter as host. The program will deal with drug abuse and with other types of addictions, including alcohol, excessive sleep, nicotine and diet fads. Each

episode is three-and-one-half minutes in length. The series will be available five days per week.

"The Rock of the 80's," a new-music format programed by Rick Carroll and distributed by San Diego-based Noble Broadcast Consultants, was picked up last week by KOAK(FM) San Francisco, the ninth station to adopt the format. "The Rock of the 80's" originated at KROQ-FM Los Angeles.

The United Stations, a New York-based producer and syndicator of three weekly radio programs—*Dick Clark's Rock, Roll and Remember*, *The Weekly Country Music Countdown* and, its latest addition, *The Great Sounds*—is marketing its first rock special—*Daryl Hall and John Oates Golden Decade*. The three-hour program, which will be nationally sponsored by Canada Dry ginger ale, is being offered to stations on a market-exclusive basis and is scheduled to air in July.

Mutual Broadcasting has obtained exclusive radio simulcast rights to the 90-minute annual Country Music Association Awards show, which is slated to air live over CBS-TV on Oct. 10. Before the program, Mutual will air a 30-minute preview of the awards ceremony highlighting the nominated performers. Immediately following the special, a live broadcast from the Opryland hotel ballroom, in Nashville, featuring interviews with both the winners and losers interspersed with many of the nominated songs, is planned.




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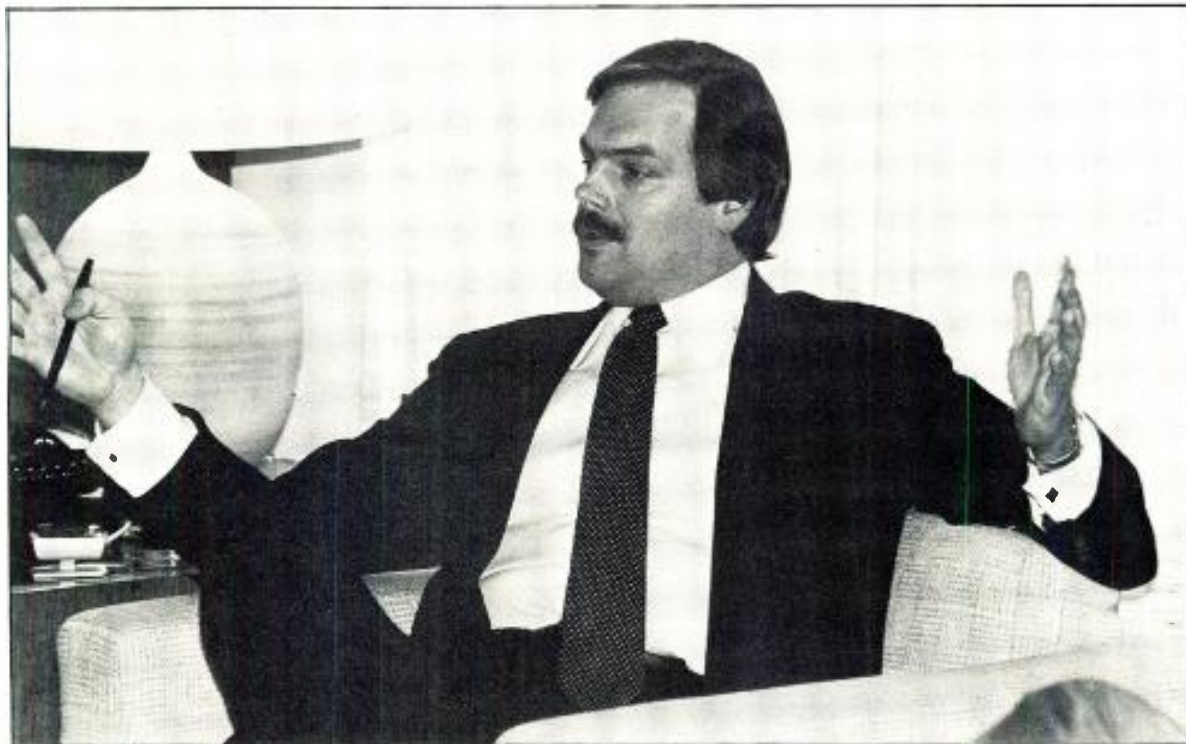


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CBS Washington Vice President Donald Wear

## The case for repeal

*In the minds of many, the most important policy issue on this year's FCC agenda has to do with repealing the financial interest and domestic syndication rules that bar the three largest television networks from participating in a significant segment of the nation's show business. The debate thus far has included uncounted speeches, thousands of pages of filings and 11 hours of oral presentation before the commission. Unofficially, BROADCASTING contributed a chapter to that debate with an "At Large" interview with Motion Picture Association of America President Jack Valenti on Feb. 14, speaking in behalf of producers and independent stations. In the spirit of equal time, editors talked over the network position last week with CBS Washington's Donald D. Wear Jr.*

**Let us start out with a general question, in which we have a special interest. It's fairly clear after all the testimony on this issue in the last couple of months as to where the network interests lie and where the interests of the producers and the independent stations lie. But where does the public interest lie in this proceeding?**

I think the public policy interest lies in the commission making a decision that helps to insure the maximum abundance, diversity and quality of the viewing choices of the consumer. That is part of a long history—for the last decade—of a bipartisan effort by Republican and Democratic chairmen going back to Dick Wiley and Charlie Ferris and now Mark Fowler, to have commission policies that increase competition in marketplaces [and thus] insure the service of

the public interest through the abundance, diversity and quality of viewing choices.

**Why wouldn't the producers argue that your re-entry into the field would lessen competition rather than increase it?**

Well, they allege that, but I don't understand why that would be true. Almost every prominent economist that has filed in the proceeding [has concluded] that the networks do not have "monopsony" power—that's the term of art that's being used—in the program supply market; that they don't have the means by which to coerce program suppliers into unfair terms and conditions. So I don't think that the networks' ability to acquire financial interests is going to lead to



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Climb aboard!

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anticompetitive effects in the program supply market. It would, rather, lead to procompetitive effects. It would permit the networks to make financing available to small, new, or risk-averse producers who now have trouble finding financing and are forced either to go to the studios or some other financial mechanism.

With regard to entry into the syndication market: that is now a pretty robust market. It is difficult for me to understand how the entry of the networks into that market is going to make it less competitive. And one of the things that you have to realize is, if on the one side, we don't have any special buying power that lets us extract rights from producers in an anticompetitive way, then you cannot satisfy the conditions that the Committee for Prudent Deregulation and its economists (ICF Inc.) establish as being necessary for warehousing. And if there is no warehousing, if you don't have the possibility for that, then there is no anticompetitive effect from the networks' being in that market, and the entry of the three networks into that market can only be procompetitive.

**You say the syndication market is competitive now. There may be those who would say it's competitive now because the networks have been kept out. If you are allowed to come back into it—the producers and syndicators say—you might have the power to control this and to demand syndication rights, financial interest rights that would force them out of business—or if not out of business, certainly to a position where they couldn't compete with you.**

But see, the argument is made that the networks ought not to be in the syndication market because they would warehouse. It's not said that letting them in would make it a less competitive market per se, but only because they would warehouse. So you have to address the warehousing question in order to determine whether or not network entry into the syndication market is going to be procompetitive or anticompetitive.

I think it's important to recognize that the debate has come that far. We started out with a much broader range of issues that were really being debated in the proceeding. And we've now come down to almost a consensus that the single biggest element of contention right now is whether or not the networks would warehouse in the syndication market.

The reason I don't believe in the warehousing argument is because it never happened when CBS was in the syndication market to begin with. FCC Commissioner [James H.] Quello during the oral testimony said he doesn't believe that the networks would warehouse in the syndication market, that their business interest would lie in exploiting that market as vigorously as possible and that they had too much social responsibility to engage in that kind of anticompetitive behavior.

What ICF, the economists for the Committee for Prudent Deregulation, has done is construct a very complicated, very interrelated, very sophisticated economic theory that depends on a number of very improbable assumptions about network behavior and about the structure of the market.

**I know what you're saying about the argument coming down to warehousing, but I'm not sure that the other arguments have been left behind. I know Quello believes that the old fashioned syndication issue is still alive. He is known to feel, for instance, that the networks would have a dominance not only in buying power over the independent stations but in the facilities for distributing syndicated programs through their affiliates over the network lines. So he's not just talking about warehousing.**

But take a look at where the record is. You have the Department of Justice. You have the Bureau of Competition in the Federal Trade Commission. You have the Department of Commerce. You have a number of prominent economists in the field. You have the ICF economists themselves saying that the networks do not have monopsony power in the program supply market; Jim Edwards was quite clear on that during the oral argument. You have Jack Valenti, the spokesman for the Motion Picture Association of America, and Dean Burch during the oral testimony saying what the proceeding is all about is the extent to which the networks would act anticompetiti-

vely if they entered the syndication market, expressly for the purpose of jeopardizing the viability of independent stations. So the issue really has narrowed down to that—not by our insistence, but by the way the debate has gone, and by the statements of other parties. And I think the overwhelming weight of evidence on the record.

But also take the monopsony question and just analyze it for a second. Commissioner Dawson, for example, said in her Katz programming speech, [during the National Association of Television Programming Executives conference] that she feels the networks are in a unique position because they're the only three buyers of programs. I respectfully disagree with that.

First of all, just take the networks themselves. Mel Blumenthal, when he made his presentation on behalf of MTM during the oral testimony, conceded that the program competition among the three networks is intense, and very, very vigorous. And the intensity of that competition among the three networks was one of the predicates of people like the Justice Department, the Department of Commerce and the Federal Trade Commission, in concluding that there is not monopsony power in the networks.

But go beyond that to take a look at the competition from the new technologies. You can't pick up a paper or a trade press article or a general publication without reading about the competition from the new technologies.

**What about Valenti's statement that you *are* the new technologies?**

Let me answer that, but let me first quote you one thing to round out my point. Here's an article by Sally Bedell in the *New York Times* that is headlined "Pay TV Challenges the Networks." Let me read a quote from it:

"But this year HBO, and to a lesser extent Showtime, which reaches a more modest four million subscribers, are for the first time meeting ABC, CBS and NBC head-on by offering program fare that until now has been the exclusive province of the networks—original made-for-television films, mini-series, and continuing comedy and drama series. And also for the first time, these two pay television services are earning enough revenue for their base of subscribers to spend comparable amounts of money on such programming as the networks, which rely principally on income from advertisers to finance their programs."

It really is competition that's there, and it is competition for all program formats.

As to Jack Valenti, his comment implies that we are in the new technologies in a dominant way. But CBS has only one cable system with 20,000 subscribers; it would take an incredible amount of money to establish an important market position in that business. We are but one of eight DBS applicants, seeking three out of 24 channels and we're the only one proposing HDTV service. We have no SMATV's. We are not applicants for any LPTV service. Our one basic cable service had to be closed down. No. We're not the new technologies, but we would like to be able to compete on the same playing field with them.

**We seem to be getting ahead of ourselves. Your first statement talked about how the public interest lay in creating the maximum programming diversity to consumers. I'm not sure I understand how dropping this rule is going to insure that diversity.**

Let me walk you through that. First, one of the important predicates for eliminating the financial interest rule side of the coin is that there is a category of producers whose biggest barrier to market entry is the lack of available financing. These are mostly small, new producers who are, because of their position, risk-averse. They cannot bear the risk of producing a program and speculating on whether it's going to be a success on the network or in syndication. So they, as a completely acceptable business proposition to themselves, are willing to transfer some of that risk to a more efficient risk-bearer. And the networks are very efficient risk-bearers.

In exchange for that transfer of risk, we give them something in the negotiating process. So one of the reasons why we believe that it would increase the abundance, diversity and quality of viewing choices is because it would let producers of that kind into the mar-





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ket—new producers, small producers, traditionally risk-averse producers, producers with riskier program formats or ideas. It would provide them additional sources of financing, which would give them the means by which to realize their projects. That's point one.

**Why would the networks be more likely to deal with unknown quantities?**

Because the single biggest thing driving a network program decision is putting a good program on the air—a program it thinks is going to be successful and responsive to a popular audience. Given that driving force, we will seek out good quality program projects from whatever source. And some of those sources—

**And right now these small guys would have to go to the big producers?**

They would have to go to a source of financing. And the most available source of financing to them right now are the studios or the major independent producers. And I think the suggestion that if you get a network commitment, then you can go to any bank and get a loan in order to finance your program, is a myth. There are two people that we've talked to, at least, who have publicly stated their position on the record—David Ochoa and Sam Cooper. Sam had a network commitment for a made-for-television movie—in this case, from CBS—then had to go out and find financing for the project, was unable to find financing for the project notwithstanding the network commitment, and the project failed as a result.

Now, the second reason why I think it would contribute to consumer welfare is because it would permit a company like CBS or a similar company to exchange creatively various elements of its enterprise. CBS Records, for example, is doing a lot with music programs these days because of CBS artists. We can't syndicate those or put those on the network or distribute them internationally. The CBS Publishing Division is doing a lot with telecoursing.

**You could put your programs on MTV—and indeed you do.**

But why should people who do not subscribe to MTV be denied the opportunity of access to that program, if a local station would be willing to do some kind of a syndication deal? Why should they be kept out of syndication? I don't see any public benefit for doing that.

Another example is first-run syndication produced by our owned-and-operated stations. There were two examples that we cited in oral testimony—a Chicago Symphony series and a series done in St. Louis. The *Muppets* was a program created by WBBM-TV Chicago, but they couldn't syndicate it so they dropped the project and it was subsequently picked up by ITC and put into syndication. I don't see the public interest benefit in preventing us from making those contributions to the syndication market, and particularly the first-run syndication market; nor do I see the public interest benefit of preventing us from taking the creativity that we have in CBS Records or CBS Publishing, and transferring that to the video marketplace. That's point two.

Point three, in participating in the profitability of a program project, over its natural life, and participating in the syndication market we will be given additional revenues. And I believe it's already been publicly stated on a number of occasions that those additional revenues would give the networks an opportunity to consider more originals instead of more repeats, would give the networks an opportunity to consider more original summer programming, would give the networks an opportunity to continue to invest in mini-series programming, which has proven to be very popular recently, but which is also extraordinarily expensive to produce.

**Why should the business of more shows or fewer summer repeats, why should that be very persuasive now? When you had syndication, and when you had financial interest, you were still doing a lot of summer repeats. And the networks are making a great deal of money now. You don't need this additional revenue to survive or to be viable.**

It's not a question of survival or viability. It's a question of abundance, diversity and high quality. And you can't tell me that if we

have greater financial resources, greater resources to do any of those things, you can't tell me that that's less abundance, less diversity and less quality. One of the things that I think has been overlooked in this whole thing is what has happened since the rules have been in place. The number of program suppliers to the networks, using ICF figures, has declined. You have gone from an average of 65.5 suppliers during the pre-rule period to an average of 47 suppliers during the post-rule period. Now that, to me, is not increasing diversity. It's not necessarily increasing the abundance or quality of programs.

The rules have had a counterproductive effect. Removing the rules could have a productive effect in these three ways.

**But you're looking at diversity from the supplier side. You're saying that if you have more of the sources of program supply you're going to have more diversity. But what do you say to your opponents who say the effect upon diversity is that the independents will suffer, and therefore you're going to have fewer viable options?**

Again we're drawn to the narrow question. The one that is now being debated, and that is that the only anticompetitive effect that people have focused on is the potential of networks to warehouse for the purpose of crippling independent stations. That's why you have to focus on the warehousing question.

Tom Wyman [the president of CBS Inc.], during the oral presentation, said the last thing we think would be in anybody's interest is a liquidation of the independent stations, and that is not our intent or objective. And, during a *Washington Post* interview, he said we are aggressively in favor of the new distribution technologies, and if that means an erosion of the networks' share, so be it. But it's ultimately in the public interest. But you have to focus on the warehousing question as the only clearly identifiable potential anticompetitive effect of letting the networks into the syndication market. It has nothing to do with the financial interest rule side of it.

**Would you accept what NBC and ABC are ready to accept regarding a policy statement limited to warehousing?**

Well, as I understand what ABC and NBC said is that they don't think a problem exists. Therefore, if the commission issued a policy statement saying don't do it, they would find no objection to that. We come at it from a slightly different perspective. We think good government says, if a problem doesn't exist, why have any rules or policy pronouncement about it? It seems very redundant and perhaps superfluous.

**But politically it might help you get what you want. Why not take it?**

Right now we are focusing on the merits of the issue. The warehousing question has been drawn into debate. We have spent a lot of time and a lot of research and analysis addressing that question. It's going to be the focal point of our reply comments. It will be the focal point of a lot of people's reply comments. And I think you can only make a judgment as to what the commission's decision can or should be after that round is completed.

**Well, without accepting your characterization of the debate having been narrowed down to that point, I would like to discuss just the warehousing issue alone.**

**For example, there was testimony given by Jim Victory that while he was an officer at CBS Films there was warehousing, in particular on the *I Love Lucy* show. Norman Horowitz also at the Association of Independent Television Stations meeting spoke about his time, also at CBS, when warehousing was a regular part of the repertoire of an executive who worked for that firm. So how can you say that warehousing did not take place at the time when the networks had both feet in this business?**

It is very difficult for me to rebut the anecdotal recollections of people who may have worked for any of the networks at a given point in time. I mean, you'd have to ask them an awful lot of questions about what practices it was that they engaged in or observed that they now call warehousing, and whether or not it is the kind of anticompetitive behavior that would genuinely distort com-

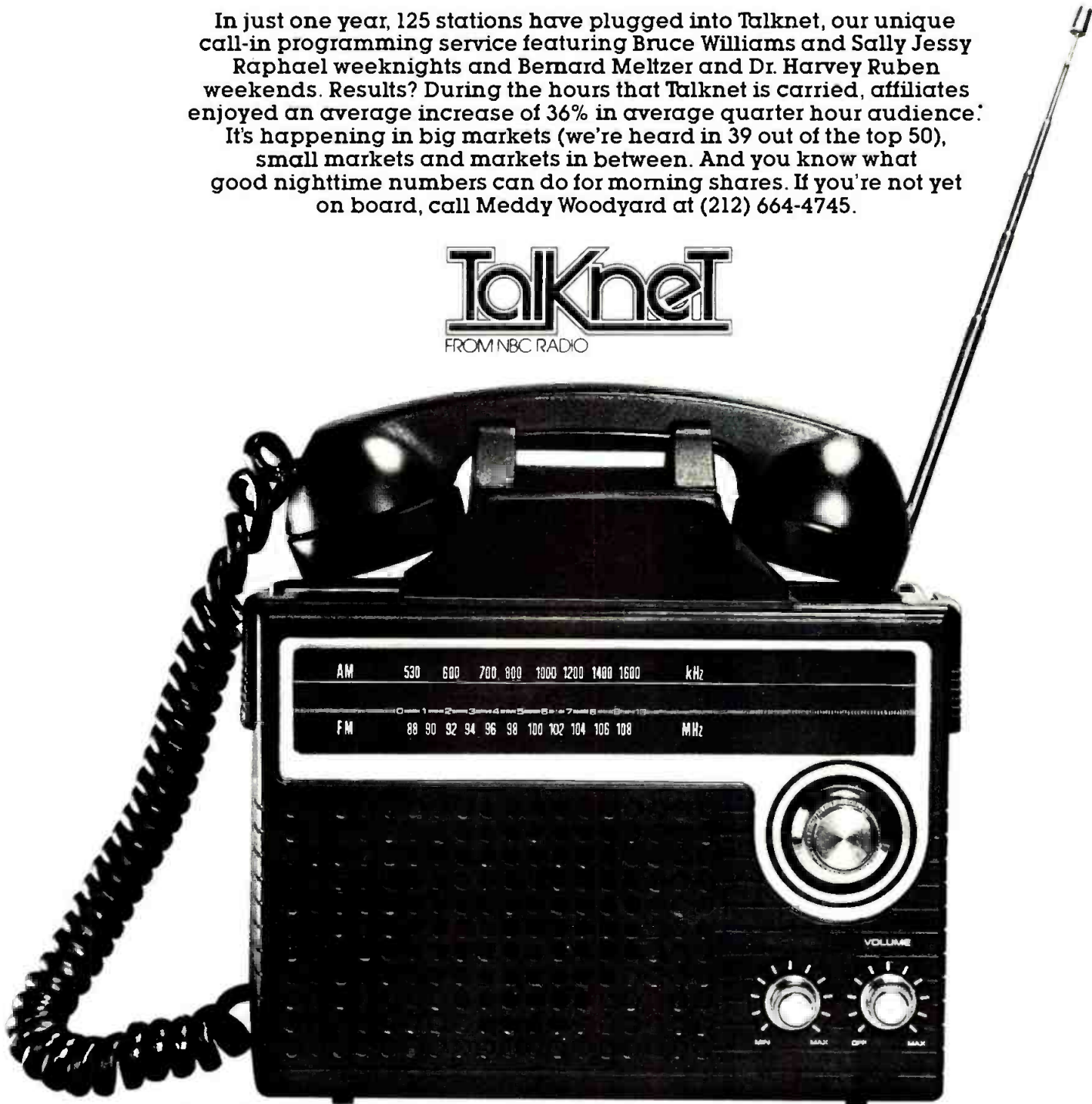


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petition in the syndication marketplace.

**Is it difficult for you to rebut the statements that have been made about Jim Babb having communicated to CBS affiliates that one of the advantages to them of repeal of the rule would be permitting the network to withhold what he called the "premature release" of off-network series?**

I can rebut that by saying that it was drawn completely out of context. Jim sent a letter, a memorandum, to the affiliates as part of a survey that they were taking of what the affiliate position would be; and in that letter he raised a full range of hypothetical pros, cons and reasons for neutrality that hypothetically might lead one to support or not to support a rule. I don't know that his statement in that regard is anything more than that kind of conjecture.

**How would you define warehousing?**

Let me define it the way that ICF and the Committee for Prudent Deregulation have defined it. And interestingly enough, they do not suggest that we would withhold programs like *M\*A\*S\*H*. They don't fear that we would withhold the highest quality programs. The complicated theory that they've constructed is that we would withhold marginal, second- or third-echelon programs from the market in order to drive up the prices of the first-run programs. Now, they suggest that we would do that by constructing a model that has a number of assumptions. First, that we would be able to acquire a monopoly share of syndication rights to recent off-network series of marginal quality. Second, that we would have an incentive—and a particular incentive that a nonnetwork company would not have—to withhold those programs, to deny them from going to market in a timely way in order to specifically cripple the health of independent stations, and that we would act as a three-network cartel in order to do that.

Now, if you take a look at each of those, there are good reasons why none would exist. If you take my suggestions that the record is very clear that the networks do not have excessive buying power in the program supply marketplace, then how can we acquire, extort rights, and particularly extort rights to a monopoly share of syndication programming? If we are buying syndication rights in a competitive marketplace, the more we buy, the more those prices increase as the scarcer those rights become, and the more expensive it becomes to engage—prohibitively expensive—to engage in that kind of strategy, even if we wanted to.

But the facts contradict the theory that they propose. During the pre-rule period we only acquired approximately a 25% share of syndication rights, and we did not acquire syndication rights with any measure of success from major Hollywood studios, who have now become even more entrenched in the syndication market and therefore more anxious to hold on to those rights. So the fundamental predicate that we would be able to acquire a monopoly share of those rights simply doesn't exist in reality.

Second, that we would have some special incentive to cripple the independent stations. We've said that we don't have any such intention. We have said that it's in the public interest to insure the development of all media. The incentives that are ascribed to us are very kind of esoteric and complicated incentives about driving down program prices in one instance and raising advertising rates in another instance. It ignores the fact that during the time period that people say we would particularly warehouse—4 to 8 p.m.—the networks aren't programming at all. We have no direct economic incentive to manipulate that time period to our economic advantage, so there's no special incentive for us to engage in these allegedly anticompetitive practices.

**The fact that you may be out of 4 to 8 today doesn't mean you'll be out of 4 to 8 tomorrow. And isn't it clear that the biggest erosion of network audience has been at the gain of the independent stations?**

No, that is not true. Three-quarters of the erosion of network shares has gone to nonbroadcast media, to a combination of cable and other technologies.

**This question has been addressed before but I want to ask it again—about the use of small producers. I would think the conventional wisdom is that the networks—and the producers—keep going back to the same sources over and over again, and that's why we get such sameness in television programming. And that when you've got such a huge risk as a network vehicle, you just can't afford to go to independent, untried producers. Where can there be any empirical or any other kind of evidence to suggest that you would suddenly open the doors to small, untried producers?**

I don't know I am saying there is going to be an opening of floodgates for new and untried producers. What I am saying is that the single greatest barrier to entry of a small or a new producer is the ability to finance their program idea. And that if you eliminate the financial interest rule, you make available to producers of that kind, to all producers, additional kinds of financing of those program projects.

If you go back to the pre-rule days, we funded a young producer like Norman Lear or a young company like Mary Tyler Moore, or took chances on all of those producers who were first time to market when they brought their first programs to the networks. They have subsequently become very successful companies, but at one point in their development they were a new-to-market producer.

**Of course the question of syndication works both ways, apparently. The producers and syndicators say they don't make money on something when they sell a program to the networks, that they make their money through the syndication of it, and if you insist on a piece of the syndication rights, they're not going to be able to make a profit.**

I have not had the privilege—nor have any of us—of examining the books of any of the production companies. And we can only take their statements in a variety of forums at face value. So the only thing I know is what they tell various people. And you have to sometimes judge the veracity of what they tell a particular audience by the insistence that the statements be accurate.

So we tend to rely on the statements that they make to the Securities and Exchange Commission, because if you are misleading or inaccurate to the SEC there's a severe penalty for being so. We have examined annual reports and 10-K statements, and we find a consistent set of admissions.

From Metro-Goldwyn-Mayer's 1981 annual report: "Television has the potential for being a very rewarding and profitable business. Cost of production is essentially assumed by networks. MGM generally will not produce a series unless it expects that its direct production costs will be recouped even if only the minimum number of episodes is ordered."

MCA's 10-K in 1981 has a similar statement: "Generally, television films are produced under contracts that provide for license fees covering a substantial portion of the anticipated production costs."

Columbia Pictures, the same thing. Take a look at any studio 10-K or annual report, and they will tell the SEC that their production costs, their direct production costs, are recouped by payments from the network.

**But they don't claim they make a profit too.**

But see, there's another myth—that if the networks are able to acquire a financial interest that it's automatically going to be a 100% financial interest and that there isn't going to be some sharing in the downstream profitability by all the people involved in a production. So if the network compensates a production company for its direct costs of producing a program, and we add on top of that the distribution, promotion, marketing and popularization of that program, and we both wind up participating in the profitability of that product in the syndication marketplace, I fail to see how that is unfair or unconscionable.

**If you can get as much of a financial interest in a program as you want, why would you also want to have control of its syndication?**

If you think that you can do a business well and that your entry into a market is going to make that market more competitive, why should you not want to be in that market, and why should you be excluded



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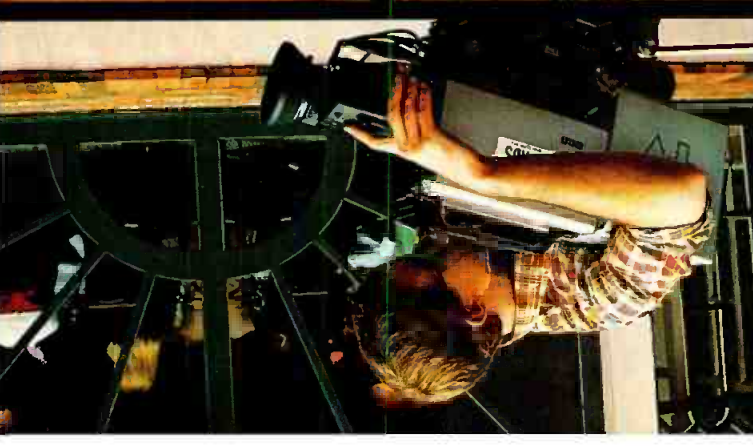
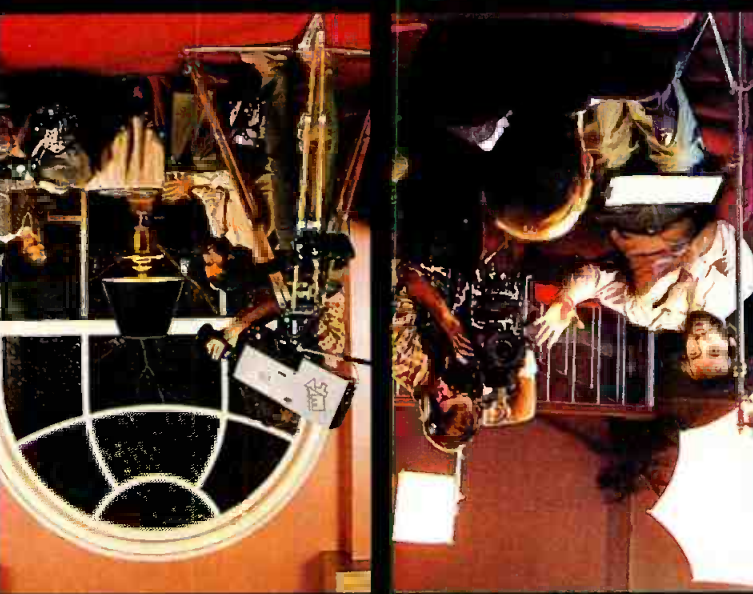
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from it? And the only anticompetitive behavior that's been suggested is warehousing as a means to jeopardize independent stations.

**We've never really discussed what warehousing is. Some people say warehousing is just holding it back altogether, or just holding back the date that you would let go of a program. One of the examples they were using was *I Love Lucy*, which was held back for several years.**

You could interpret that conduct in a variety of ways. I mean, if you look at the record of an independent syndicator, in terms of when it releases product into the market, I'm sure that it makes some business judgments about when is the appropriate time to do so so as to maximize the return on it. And if a Viacom or a 20th Century-Fox were to hold a program out of the marketplace for an additional year or two years because they felt there was a sound business reason for doing that, I don't know that that is anticompetitive behavior.

**So you're saying that—without these rules—if you had a program like, say, a modern *I Love Lucy*, and you ran it for two years or something on your network, then you'd feel that it should be up to you to hold back the program until you felt it was right to release it, even if that was five years later?**

I don't see any reason why we shouldn't be able to exercise that discretion. The only reason people have said that we should not is because we would withhold it not for business reasons, but as a means of jeopardizing the viability of independent stations, and that is a theory that we are presently analyzing and we think are in a position to rebut.

**Well, I'm not a businessman, but it seems to me as though that might be a business reason in a particular market. Like saying, 'Well, heck, they're kicking our butts at such and such a time, and why would we want to sell them, give them more ammunition?' Or the other charge**

**is, what would prevent you from favoring your affiliates in a market or something?**

Sound business practice. If we put a program into syndication, a network, like any other company, would try to make sure that that program went to the highest bidder in the market.

**And then we get back to Quello's concern about the structural business. That these independents are mostly UHF's, and that they don't have as much money as the affiliates, even granted that there's no warehousing or anything like that, and that the networks are completely upfront in doing this, the question seems to be, if the independents are at a disadvantage in the market, shouldn't the FCC have a concern to try to balance things out in the interest of creating a broader number of choices for the consumer?**

Well, I guess it was Commissioner Dawson who, during the oral presentation, said to former Chairman Burch, how long should the commission be in the business of lovingly nurturing independent stations? I think that is part and parcel of the same question. I am not sure that the disparity of profitability on a market-by-market basis is as great as Commissioner Quello believes it to be, and that the disparity of purchasing power between an independent station and an affiliate station in a market is as great. And in addition, you have got to consider the existence of the prime time access rule, as giving independent stations a commission-imposed advantage on bidding for product in the top 50 markets.

I think it would be in CBS's best interest to act as a rational business person and put that product into the market and have it go to the highest bidder on a competitive basis. I really just don't believe the suggestion that there is going to be all of this smoke-filled room, backdoor dealing between affiliates and a network syndicator. I think it completely misperceives the nature of the network-affiliate relationship right now. There is a great interdependence between net-

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work and affiliated stations. There also is a great deal of independence and tension between an affiliate and a network in that relationship. And as I say, I think it completely misconstrues the nature of that relationship to believe that there is going to be all of this backroom deal-making, whereby networks come away with sweetheart deals for certain programs.

Moreover, I believe there are a lot of other reasons behind independent station growth. The continuing increase in quality of UHF transmission and reception. Detente tuning requirements. The growth of cable systems retransmitting UHF stations. And the fact that the video marketplace itself has expanded and become more profitable.

**But you're saying that without the rules, even if the independents are at a competitive disadvantage with the affiliates in the market, maybe it's time that we stopped coddling them?**

But don't you see also the irony here when we're talking about diversity? We're talking about diversity, and we're saying that independent stations ought to be given some special advantage to buy reruns. That to me contributes to the homogeneity of product available to the viewer, not to the heterogeneity of it. If the commission were interested in the diversity of viewing choices to the public, it would adopt rules that would encourage first-run syndication. And we think first-run syndication would be encouraged by the repeal of these rules. I've cited several examples of first-run syndication projects in which the networks might engage.

**Are you interested more in first-run than in off-network syndication?**

I think our interest is in syndication in general. I think our interest is in insuring that whatever commission regulations there are, across the board, are consonant with the video marketplace of the present, and the future, not the video marketplace as it existed in 1970. And that video marketplace is robust. It is characterized by a great deal of interchangeability between media and program services, and for the commission to intervene as it has in the case of the financial interest and syndication rules. I think, is fundamentally incompatible with the telecommunications world that we have now.

**You can make every one of those arguments regarding the prime time access rule.**

Is that a statement or a question?

**It's a statement, but it's subject to your challenge.**

Our opposition to the prime time access rule is a matter of record. But the commission, and the chairman in particular, have emphasized that PTAR is not at issue. And I think experience proves how difficult it would be for the commission to address that issue. When CBS filed its petition for an hour-long news and requested a minor modification of the prime time access rule, a firestorm of criticism from stations, affiliate and independent alike, deterred the commission from ever considering that issue. And as I said, the chairman has emphasized that the prime time access rule is not in any way practically or intellectually bound up with this proceeding.

**I'm interested in the question of first-run versus off-network syndication because I wonder if anyone in the industry would object at all to your re-entry into the first-run syndication market alone.**

As I read the record, the only objection seems to be to our entry into the syndication of off-network series. Underscore "series." Not other kinds of off-network programing but off-network series. That seems to be the focal point of objection.

**How would you respond to a suggestion that that might be part of a compromise, that the networks be allowed into first-run syndication but not into off-network?**

The difficulty I have with responding to that is that I firmly believe there has not been a record constructed that shows that there is a danger of anticompetitive behavior, such as warehousing. If we were to be in the market of syndicating off-network series programing, if there is no danger there, if there is no reason for a rule or a policy,

then I don't see why there should be a rule or a policy.

**Regarding a compromise on warehousing policy, I think you sort of left your answer hanging, something about "Let's see the reply comments." Does that suggest that you are open—that CBS might be open to compromise once the reply comments are in?**

Well, I think it would be foolhardy to be intransigent about anything. Hopefully we would be open-minded about anything, but having said that, I've got to re-emphasize the fact that we think when the record closes that it will be very clear that there is no danger of warehousing and therefore no justification for a narrow rule. But I think the most noteworthy point is the fact that right now that is the focal point of debate and discussion—that narrow rule—and that is whether or not there ought to be a protection against a network syndicator warehousing off-network series programing.

**You keep sliding off the fact that the people on the commission who are going to make the decision—never mind the arguments you hear—seem to be concerned about syndication in general, and also about the financial rule, and they're not ready to wipe it all off except for possibly a narrow policy on warehousing.**

No, but I hope as they become more and more familiar with the record, they will come to understand that there seems to be a pretty broad consensus that there are not problem areas in the financial interest rule side of it, that there are not problem areas in the syndication of everything except series programing, and that we should focus the concern on series programing and the syndication thereof, to see whether or not—as Justice said, when it filed its original comments, tentatively suggesting that there may be a problem there, and that it may be possible to construct a narrow rule that would eliminate that problem and not impose significant costs on society—and if so, a narrow rule may be called for. That's what we're trying to determine right now.

There's a third prong in the warehousing thing that I never got to. If you assume that the networks acquire a monopoly share of syndication rights and you assume that they have a special incentive to withhold those in order to hurt independent stations, they still have to act in concert to do that, because the benefits from cheating on that kind of cartel arrangement are substantial. If one network sees prices of these programs being withheld drive up, it means that the foregone benefit from warehousing gets greater and greater, and at some point they're going to say, "I can't participate and forego these benefits any longer," so holding this idea together that you're going to have all of this collective action, which is necessary to make a warehousing argument work, is a very dubious proposition.

**One of the things that Dean Burch has said is that the current rules are the most cost effective. Or, to turn it around, there are no maybes and gradations that you have to study and have to have people examine to determine whether they've crossed the line. Would that present an incredible problem with any kind of compromise position? Would there be all this second guessing of where you're drawing lines?**

I don't think so. If you isolate a narrow problem you can find a narrow solution for that problem. To use the excuse that the present rules must be maintained because they're the least-cost alternative I think is frivolous.

**One other question. The other side has gone to Congress and has been getting support for its position. They want a law preventing the commission from doing anything about this, at least for the time being. Have you gone to Congress, too, and talked to your friends for support?**

We have talked to people in the Congress. We have not, quote, gone to friends, unquote, to seek any favorable legislation on our side. I've talked to people who are co-sponsors of the bill to better understand their position, and to let them know what our position is. But we have not made any kind of systematic campaign to drum up congressional support for our position because we earnestly believe that it is a matter that the FCC is qualified to deal with, that it's a matter that has been under study for over five years, that has a very



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comprehensive record, and that whatever decision the commission comes to is going to be consistent with telecommunications policy as expressed by the government in every quarter.

**I understand, but I mean there are people in Congress who might feel various pressures that would override the logical and intellectual considerations you express, and that's what you have to deal with.**

We're mindful of that and we trust that they will have the wisdom to resist those pressures and let logic prevail.

**How about the consent decrees? There's no gain without repeal or revision of the consent decrees, is there?**

Both have to happen in order to have relief from constrictions of the rules. I think that's why people take great interest in what the position of the Justice Department is, because I would think that, once they adopt a set of policies with regard to this proceeding, that they would be consistent in whatever policies they ultimately bring to bear on the consent decrees.

**How do you respond generally to statements that it's too soon to release the networks from whatever burden is placed on them by these two rules, and that as long as they have 80% dominance of the industry that the rules ought to be left in place, perhaps until you get back to 50%.**

I think that focusing on audience share as a measure of dominance is a completely misdirected analytical tool in this debate. The real analysis has got to be with regard to purchasing power, the extent to



Wear with BROADCASTING editors

which the networks or other technologies have the resources to compete for creative product. Once you focus on that perspective, you understand that the advertiser-supported services like the networks are on a completely different economic base than the subscription services. The latter can generate a phenomenal amount of purchasing power on the basis of a much smaller subscriber base—or audience share, if you will—so that if we're talking about how competitive the program supply marketplace is and whether or not any particular entity has any kind of excessive bargaining power in that relationship, you've got to look at purchasing power. And when you look at that basis, in the pre-rule period the networks accounted for 74% of the program expenditures. In the post-rule period, in the 1980-81 season, that had dropped to a little over 50% of the expenditures.

But more importantly, you can take a look at the qualitative aspects of that competition. As I said, you can't pick up a newspaper article or trade press report that doesn't show that services, like HBO and Showtime, are competing across the board with networks for sports events, theatrical movies, and, more and more, for what people have in previous years considered uniquely network program formats, such as made-for-television movies, mini-series and series programming themselves, and that the, quote, new technologies, close quote, are paying comparable prices for those programs.

I think it really does misperceive the nature of competition in the video marketplace today to say that there is not sufficient competi-

tion for creative product, sufficient to justify relief from these kinds of rules. As things stand now, 59.9% of TV households are passed by cable; 57.3% of homes passed subscribe to basic cable; 93% of basic cable subscribers have access to pay TV, and 56.9% of basic subscribers also subscribe to one or more pay TV services. Revenues from pay cable services grew from \$41 million in 1976 to over \$1.1 billion in 1981 and are expected to be \$1.7 billion by the end of 1982. It is estimated that pay cable revenues will climb to \$16.3 billion by 1990. Moreover, original programming now represents 50% of HBO's scheduled titles.

So, I think it again ignores the current state of the video marketplace to suggest there isn't competition for program product—a vigorous competition among the three networks and competition from the new networks that are now paying comparable prices for almost every form of programming.

**What about series?**

Even for series they're paying comparable prices. *Paper Chase* is costing Showtime about \$600,000 an episode, compared to about \$800,000 for a one-hour series episode on, say, CBS. Even more critical: Each of the films for HBO is budgeted at \$3 million to \$4 million, which is comparable to what the networks pay for original made-for-television movies.

So, the prices are comparable, the competition is there for every program format, creative talent is increasingly seeking out opportunities on other networks.

**Assuming that you got everything that you've asked for of the FCC and there was total, complete repeal of the financial interest and syndication rulings, how do you think the world would change—the world of broadcasting and television would change—in the next year or two, or how long do you think it would take to make a discernable difference, and what would the world look like then?**

I think I would answer the question in a slightly different way and to say that the telecommunications world has changed, is now changing, and will change, and removal of these rules is more a question of the extent to which network companies, or companies that own networks, will be able to participate in that change and make their business practices consistent with that change.

The change that has been taking place is that you have moved from scarcity, stability and separateness, where media were different, and where there was little substitutability, and where certain technologies seemed to have a preeminence over other technologies, to a world in which the commission, largely through commission policies, has encouraged the development of existing technologies, has authorized the development of still newer technologies and services, and in the process of creating that kind of abundance, has made all of these services that we offer more and more competitive and interchangeable. And we are now in a world, and will be increasingly in a world, in which only the companies that own television networks are segmented out of that competitive and interchangeable marketplace. And I believe that removal of the rules is the next step in commission policies designed to encourage that kind of competitive, multimedia, video marketplace.

The commission has undertaken regulatory reform in cable and subscription television. It has authorized new services in the form of DBS, and SMATV's, and low-power television, and is considering multichannel MDS. It has adopted all of these procompetitive, regulatory reform policies designed to encourage a robust competition in distribution technologies.

Now, removal of these rules, I think, will contribute not only to more competition in the distribution technologies—more competition, for example, in the syndication market—but more importantly, it will stimulate and enhance the creation of program services of greater diversity and of higher quality that are going to interact very favorably with the competition emerging in the distribution marketplace, and that's where we need to go. People don't subscribe to a technology to receive static. They subscribe to a technology to receive a program service that satisfies a taste or a need. And it is that public interest objective that we have got to insure proceeds apace. Removal of these rules, I think, is a step in that direction. □



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## Nielsen's January cable report: Pay cable is making dent

**Survey finds network viewing off sharply in pay cable homes; indies do best in basic cable homes**

According to the latest available monthly cable status report by A.C. Nielsen, the network share of prime-time audience is 20 points less in pay-cable households than in noncable households. The average rating of network-affiliated stations was off 7.2 points in pay-cable households as compared with noncable households.

Those were the differences reported in Nielsen's January 1983 cable status report, based on its national metered Nielsen Television Index. For that month, the NTI sample was composed of 1,165 households nationwide, including 668 noncable households and 477 cable households (187 basic and 290 pay.)

In prime time (Monday-Sunday, 8 p.m.-11 p.m.) among noncable households, TV usage in the NTI sample averaged 61.1%. Affiliated stations as a whole averaged a 53.4 rating and an 87 share. (The breakdown among networks: CBS, 18.5/30; ABC, 18.2/30, and NBC, 16.1/26.) (Totals for affiliates exceed the sum of individual network figures because of multiple affiliations by some stations.) In pay-cable households, however, total TV usage was higher (68.7%) and the affiliates scored only a combined 46.2/67 (ABC, 15.5/23; CBS, 15.2/22, and NBC 14.2/21). In basic-cable households affiliates averaged a 50.1/78 in prime time. CBS performed better among basic cable-households, scoring an average 19.6/31, than in noncable homes. In basic-cable households, ABC had a 15.1/24 and NBC a 14.2/22.

On a 24-hour basis in noncable homes, where total TV usage among the NTI sample was 29.8%, affiliates drew an average 24.1/81, but in pay-cable homes, where total usage was 36.4%, affiliates mustered only a 21.4/59—almost three rating points and 22 share points lower than in noncable homes. In basic cable households on a 24-hour basis, where TV usage averaged 31%, affiliated stations drew a 23.2/75.

Independent stations, according to the status report data, fared best in basic-cable households. During prime time among basic-cable homes, independent stations (including superstations) scored an average 9.3/15, compared with an average 8.9/13 in pay-cable households and a 7.5/12 in noncable homes. On a 24-hour basis, however, the independents performed highest in pay-cable homes, with an average 7.5/21, compared with an average 5.7/18 in basic-cable households and a 5.5/18 in noncable homes.

The January status report reveals that in pay-cable households during prime time,

pay services averaged a 13.0/19, while cable-originated services (such as advertiser-supported cable networks and local access channels) averaged a 6.1/9. On a 24-hour basis in pay households, pay services averaged a 5.9/16 and cable-originated services averaged a 3.4/9.

In cable households (combined basic and pay homes), during prime time, all cable services averaged a 13.7 rating and a 21 share, compared with the average 47.7/71 garnered by broadcast affiliates. On a 24-hour basis, in that universe, cable services averaged a 6.6/19 compared with the 22.1/64 averaged by the affiliates. When broken out of the cable-originated services category, superstations by themselves scored their highest ratings in the basic-cable universe, where, in prime time, they averaged a 3.3/5. Among all cable homes (both basic and pay) in prime time they averaged a 2.9/4, and in pay-cable households, a 2.7/4. On a 24-hour basis, the superstations performed best in pay-cable homes, with an average 2.8/8, compared with an average 2.5/7 in all cable homes and 2.2/7 in basic-cable households.

From January 1982 to January 1983, the report indicates, total U.S. HUT levels in prime time declined about by 2.2%. In the same period, the average rating for the three networks in total U.S. households dropped 1.7% from a 52.0 to a 51.1, while viewing of independents was up 5.2% to an average 8.1 rating, and pay services registered a ratings increase of 27.7%, from a 2.8 to a 3.5. The average prime-time rating for public stations increased by one-tenth of a point to a 3.0 and cable originated services improved their average rating from a 0.6 to 1.0.

Although viewing of pay services as a whole has increased over the past year, the ratings of the largest pay service—HBO—have declined considerably. Nielsen began reporting HBO ratings in January 1982. Over the course of the first seven months, within its own universe, HBO had averaged a 12.1 rating. In August of 1982, however, the pay service's rating dropped more than one full point to 11.0 with an 18 share, and in February of this year it registered its lowest rating/share since Nielsen began HBO measurements—an 8.8/12. Over the 12-month period ending Feb. 28, 1983, HBO's prime-time rating declined by 27% while its prime-time share was off 29%.

Bob Maxwell, vice president, research, HBO, downplayed the network's ratings decline. While HBO's average audience may be down according to Nielsen, he said, the network's cumulative audience is "roughly the same."

Maxwell also touched on the need for a pay-cable service to address viewer satisfaction levels—so that subscribers don't can-

cel—whereas the networks tend to concentrate more on simple delivery of audience numbers to advertisers. "We have to look at [ratings] in a pay environment," he said. "We ask viewers how they liked the movies each month, how many movies they watched and how many of those movies they liked." He added that viewer satisfaction levels, for the network's roster of movies anyway, was the same for both February 1982 and February 1983.

He also talked of HBO's ratings in terms of fluctuation, suggesting they would start to rise again in the spring and summer months. "People time shift so much more on [pay] cable than they do on network television," he said, that "it is impossible to use the same measurement criteria for network and pay channels." He noted also that HBO is by and large a "convenience service," which makes no attempt to program so that viewers will watch all day.

Maxwell said that increased competition within the universe of cable-programming services had an impact on HBO's ratings. Prime-time cable viewing in HBO homes was up four rating points over the 12-month period through February 1983, he said, to an average 16 rating. And the percentage of multipay homes on the Nielsen meter increased from 25% to 45% since February 1982. And although numbers may not mean as much in the pay-cable universe, Maxwell pointed out that for the year through this past February, HBO's daytime ratings within its own cable universe increased from a 1.0 to a 3.4. □

## 'V' mini-series set to air on NBC

**Drama about aliens on earth to run on two consecutive nights, May 1-2; production cost totals \$23 million, exceeding that of ABC-TV's 'Thorn Birds' last month**

NBC-TV will open the May sweeps with a \$23-million mini-series titled *V*, a two-part drama about beings from another planet who attempt to impose a new order on Earth. Since the beginning of this month, NBC has been waging a major campaign to promote *V*, including on-air spots, billboard campaigns in six major cities and advertisements in magazines and newspapers—but the mini-series hasn't been shown to Madison Avenue, agency people report. Indeed, according to NBC, there are no major sponsors and advertising was sold on a scatter basis.

NBC reports that all 56 commercial spots are "sold out," although agencies are skeptical. At an average rate of \$125,000 per 30-second spot, it would yield NBC \$7 million. NBC cautioned against comparing the \$7 million in advertising revenues against the



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## All Head-to-head Competition vs. Family Feud PM

		THE PEOPLE'S COURT			FAMILY FEUD PM				
		HOMES	WOMEN 18-49	MEN 18-49	HOMES	WOMEN 18-49	MEN 18-49		
PHILADELPHIA	7:30PM	KYW	415	187	137	WCAU	397	149	90
MINNEAPOLIS	6:30PM	KMSP	129	54	58	WTCN	117	46	30
TAMPA	7:30PM	WTSP	142	53	46	WXFL	170	42	28
WILKES BARRE	7:00PM	WBRE	60	22	25	WDAU	50	11	7
JACKSONVILLE	7:30PM	WJXT	97	39	37	WJKS	46	18	14
ROANOKE	5:30PM	WSET	53	23	18	WDBJ	51	20	11
TRI-CITIES	7:00PM	WKPT	27	17	12	WCYB	96	35	27
BATON ROUGE	6:30PM	WAFB	65	29	27	WRBT	27	15	8
YOUNGSTOWN	7:30PM	WFMJ	52	15	15	WYTV	42	15	12
EL PASO	5:00PM	KTSM	20	9	4	KVIA	11	6	3
SAVANNAH	7:30PM	WSAV	43	21	26	WTOC	55	28	18
ROCKFORD	6:30PM	WTVO	27	12	8	WORF	13	4	3
TALLAHASSE	5:30PM	WCTV	43	22	15	WECA	5	4	2
ERIE	7:30PM	WSEE	23	11	11	WICU	31	9	6
<b>TOTALS</b>		<b>1,196</b>	<b>514</b>	<b>439</b>	<b>1,111</b>	<b>402</b>	<b>259</b>		

**THE PEOPLE'S COURT ADVANTAGE +8% +28% +69%**

## All Head-to-head Competition vs. Tic Tac Dough

		THE PEOPLE'S COURT			TIC TAC DOUGH				
		HOMES	WOMEN 18-49	MEN 18-49	HOMES	WOMEN 18-49	MEN 18-49		
DETROIT	7:30PM	WXYZ	325	127	117	WDIV	309	117	72
BALTIMORE	7:30PM	WBAL	165	86	69	WMAR	123	36	26
CHARLESTON	7:00PM	WOWK	104	55	46	WCHS	85	25	16
WICHITA	4:00PM	KAKE	31	12	10	KTVH	32	5	4
KNOXVILLE	7:00PM	WATE	99	51	42	WTVK	48	11	9
OMAHA	6:30PM	KMTV	46	19	25	KETV	68	22	13
HUNTSVILLE	5:00PM	WHNT	49	20	21	WAFF	30	11	10
LAS VEGAS	4:30PM	KTNV	14	7	4	KVBC	19	4	3
BAKERSFIELD	4:00PM	KERO	14	6	3	KPWR	5	1	1
<b>TOTALS</b>		<b>847</b>	<b>383</b>	<b>337</b>	<b>719</b>	<b>232</b>	<b>154</b>		

**THE PEOPLE'S COURT ADVANTAGE +18% +65% +119%**

## All Head-to-head Competition vs. PM Magazine

		THE PEOPLE'S COURT			PM MAGAZINE				
		HOMES	WOMEN 18-49	MEN 18-49	HOMES	WOMEN 18-49	MEN 18-49		
SAN FRANCISCO	7:30PM	KGO	303	117	104	KPIX	307	121	101
DETROIT	7:30PM	WXYZ	325	127	117	WJBK	115	47	35
MINNEAPOLIS	6:30PM	KMSP	129	54	58	WCCO	172	51	47
BALTIMORE	7:30PM	WBAL	165	86	69	WJZ	197	81	61
CINCINNATI	7:30PM	WCPO	89	35	30	WKRC	124	56	36
CHARLOTTE	7:30PM	WPCQ	55	31	29	WBTV	171	66	56
OKLAHOMA CITY	6:30PM	KWTV	105	32	32	KTVY	90	32	26
SAN ANTONIO	6:30PM	KENS	83	36	29	KSAT	108	59	38
CHARLESTON	7:00PM	WOWK	104	55	46	WSAZ	121	48	45
WILKES BARRE	7:00PM	WBRE	60	22	25	WNEP	120	34	31
SHREVEPORT	6:30PM	KTBS	85	43	33	KSLA	97	30	26
SYRACUSE	7:00PM	WIXT	34	16	10	WTVH	82	32	30
TOLEDO	7:00PM	WDHD	59	31	22	WTOL	74	27	20
BATON ROUGE	6:30PM	WAFB	65	29	27	WBRZ	77	42	33
<b>TOTALS</b>		<b>1,661</b>	<b>714</b>	<b>631</b>	<b>1,855</b>	<b>726</b>	<b>585</b>		

**THE PEOPLE'S COURT ADVANTAGE -10% -2% +8%**

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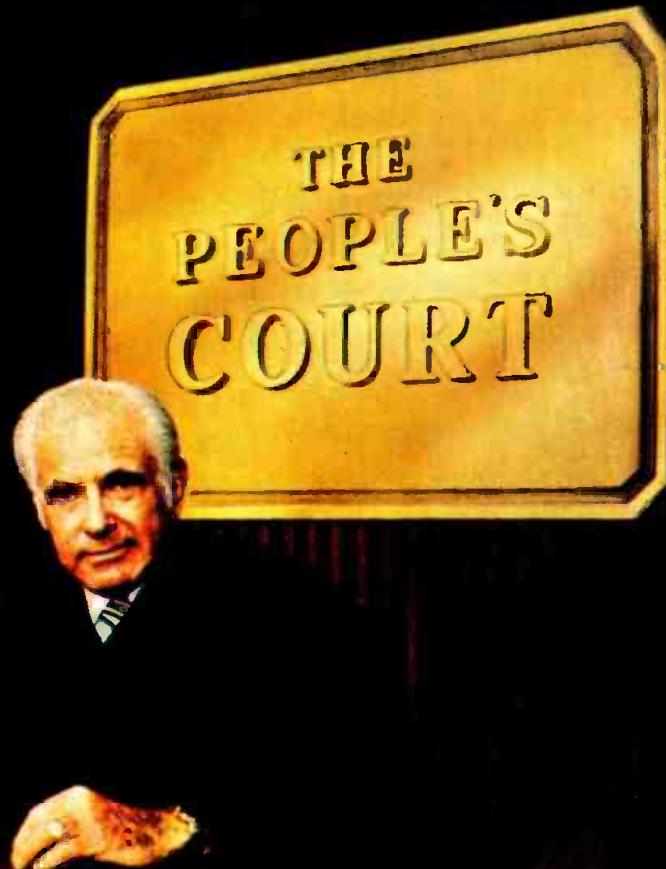
# COURT IN FEBRUARY

## All Head-to-head Competition vs. Entertainment Tonight

		THE PEOPLE'S COURT			ENTERTAINMENT TONIGHT		
		HOMES	WOMEN 18-49	MEN 18-49	HOMES	WOMEN 18-49	MEN 18-49
SAN FRANCISCO	7:30PM	KGO 303	117	104	KRON 155	61	82
MINNEAPOLIS	6:30PM	KMSP 129	54	58	KSTP 131	66	57
TAMPA	7:30PM	WTSP 142	53	46	WTVT 210	53	47
PORTLAND, OR	7:00PM	KOIN 139	61	62	KGW 117	57	43
CHARLOTTE	7:30PM	WPCQ 55	31	29	WSOC 99	47	40
COLUMBUS, OH	7:00PM	WCMH 103	48	38	WTVN 101	47	33
OKLAHOMA CITY	6:30PM	KWTV 105	32	32	KOCO 55	29	17
HARRISBURG	5:30PM	WHP 34	14	13	WGAL 62	23	17
TOLEDO	7:00PM	WDHO 59	31	22	WTVG 64	27	20
YAKIMA	7:00PM	KAPP 27	7	7	KNDO 9	4	4
ABILENE	5:00PM	KRBC 28	9	5	KTXS 6	2	1
<b>TOTALS</b>		<b>1,124</b>	<b>457</b>	<b>416</b>	<b>1,009</b>	<b>416</b>	<b>361</b>

**THE PEOPLE'S COURT ADVANTAGE +11% +10% +15%**

Source: Arbitron FEB83



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NBC's 'V'

\$23 million in production costs, most of which were covered by Warner Bros. Television, and not evenly split with NBC. The elaborate and complicated special effects of *V* were offered as one reason for the production cost, which was \$3 million more than that of ABC's *Thorn Birds*.

NBC said *V* is not to be considered another *Winds of War* (ABC) or *Thorn Birds*. But the network has said previously (BROADCASTING, April 11) that it hopes it will be a successful pilot for a fall series. "We're very hot on it," emphasized an NBC spokesman who declined to divulge the network's rating estimates.

One agency network media director, who has not viewed the mini-series, predicted *V* will garner a rating in the high 20's. Others were not so sure and tended to think it would follow NBC's recent history with made-for-TV movies and theatricals: hovering in the middle 20's. Another criticized its science fiction base as having "limited appeal." Not so, disputed Steve Sohmer, NBC's senior vice president, entertainment. Sohmer, who is in charge of promoting the series, said the promotion would emphasize the mini-series as a drama rather than as a piece of science fiction. Ken Johnson, the writer, director and executive producer and formerly the producer of *The Six Million Dollar Man* and *The Bionic Woman*, "has made this so that it's so much more than a science fiction story," Sohmer said. "It is the real, genuine human drama about America as an occupied country, and the heroic men and women who fight back." Sohmer wouldn't reveal the cost of NBC's promotion campaign except to say it was "a lot."

Scheduled for Sunday and Monday, May 1-2, from 9 p.m. to 11 p.m., *V* will be up against movies from ABC and the regular lineup of CBS. Sunday night, ABC will show, for the first time on network television, "1941", starring Dan Ackroyd and the late John Belushi. On Monday, it will counter with *Legs*, a made-for-TV movie about aspiring Radio City Music Hall Rockettes. □

**Reupped.** NBC-TV announced last week the renewal of three of its comedy series—*Diff'rent Strokes*, *Facts of Life* and *Silver Spoons*—for the 1983-84 prime time season. The network previously announced the return of six other series this fall: *Real People*, *Hill Street Blues*, *Cheers*, *Mama's Family*, *Knight Rider* and *The A Team*. In other programming announcements, NBC scheduled the premiere of a short-order comedy series, *Buffalo Bill*, this June. Dabney Coleman stars as the "outlandish, flamboyant talk-show host at a small television station in Buffalo, N.Y." The network said production is being completed on *Six Pack* (working title), a one-hour comedy project being developed by Cy Waldron, creator of CBS-TV's *The Dukes of Hazzard*.

## Boston marathon: Local stations give it their all

**Stations compete for viewers by providing wall-to-wall coverage using top on-air talent for three hours of programing and pre- and post- race features**

Start-to-finish coverage of the Boston marathon was provided Boston viewers last week by the stations in that hotly competitive market—coverage that ranged from a runner's frijoles recipe to the noncoverage of a critical moment of the race when a camera-equipped helicopter went down to refuel.

"We've prided ourselves on wall-to-wall coverage of live events," said Jim Thistle, who produced WCVB-TV's three and a half hours of live viewing with 22 cameras from

the commitment."

WBZ-TV used 19 cameras, one in a helicopter, to provide its three and a half hours of coverage.

WNEV-TV, still a distant third in the Boston ratings race, gave viewers seven hours of live coverage, complete with a "running couple," a marathoning meteorologist, a podiatrist and top marathoner Alberto Salazar's recipe for frijoles. Michael Fields, executive producer of the station's marathon coverage, said: "We made a lot of points with the viewing audience" and asserted that the three hours of pre-race programing built momentum for all-day TV watchers.

All three stations trotted out top on-air and running talent for the occasion. WCVB-TV anchors were joined by ABC sportscaster Marty Liquori and three world-class runners. WBZ-TV had 1972 Olympic Marathon champ Frank Shorter; Kathy Switzer, the first woman to run the Boston Marathon, and Bill Squires, coach of this year's winner, Greg Meyer, as commentators. And CBS sportscaster Jim Kelley and Salazar bol-



Marathon coverage

11 locations. "We've conditioned viewers to expect it, so now we'd better deliver." The station gained momentum after massive coverage of Queen Elizabeth's visit in 1976, Thistle recalled, and has prided itself on such special productions ever since.

At WBZ-TV, tied with WCVB-TV for first place in the 6 p.m. March Arbitron and in a virtual dead heat with the leader in the 11 p.m. Nielsen ratings, assistant news director and marathon coverage executive producer Stan Hopkins said there's an equal effort to be known as the "big event station. Momentum builds: it's very important that you make

stered the WNEV-TV commentary.

The three stations all provided half-hour marathon wrapups at 7:30 p.m., and WCVB-TV's parent company, Metromedia, syndicated a one-hour special that night to 68 stations (BROADCASTING, April 18).

Some snags occurred. The camera in the pool truck witnessed marathon runner Meyer taking over the lead after 19 miles of the 26-mile race, but viewers didn't—not until the 6 p.m. newscast. During that moment, the WBZ-TV helicopter, which picked up and relayed signals from the pool truck, was on the ground refueling.

Was it, as the *Boston Herald* claimed, a "three-station, 18-hour overkill?" The *Herald* itself devoted 10 of its tabloid pages to post-race coverage; the *Boston Globe* gave the race eight pages the day before, six pages the day after.

"There's a tendency, in a town where it's so competitive that coverage can get out of hand," Thistle said. "But with the improvement in technology, with the ability to get live pictures of the men's and women's leaders, it makes sense to carry three or three-



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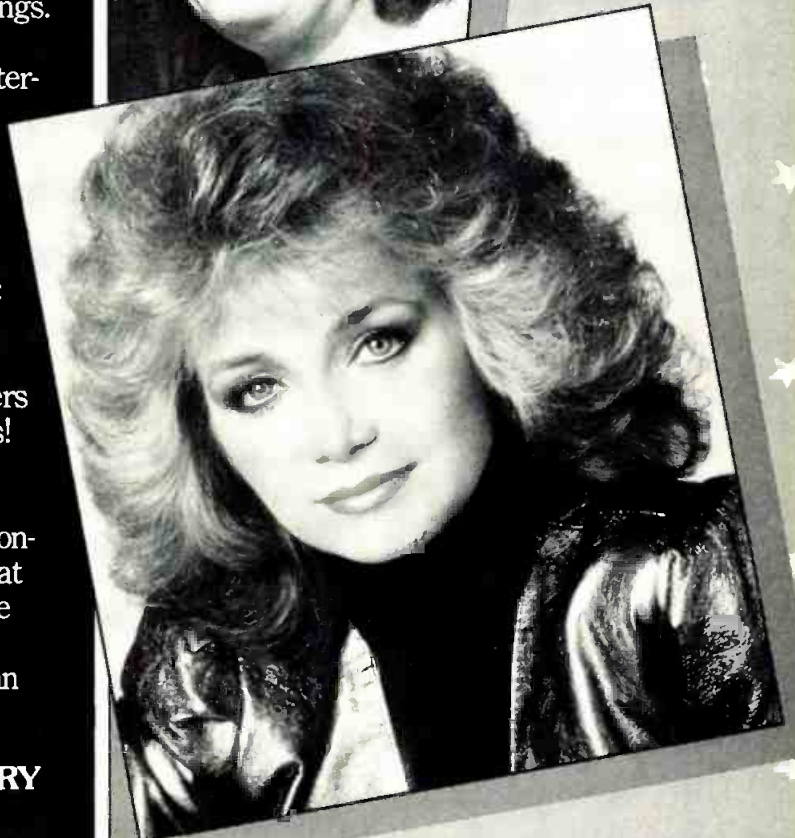
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## Ratings Roundup

With the help of the highest rated Academy Awards broadcast in 10 years (BROADCASTING, April 18), ABC-TV captured the final week of the prime time season and pumped another 10th of a point into its overall average, finishing the season just five-tenths of a point behind first-ranked CBS-TV. For the week, ABC averaged an 18.4 rating/29.8 share, against CBS's 16.9/27.5 and NBC-TV's 13/21.1

The three-hour Academy Awards broadcast (38/59), paired with a lead-in Barbara Walters special (24/38) gave ABC an average 33.3/49.6 for Monday. That virtually demolished the competition on the other two networks, including a CBS News special, *Eye on the Media* (6.2/10), and the movie, "The Capture of Grizzly Adams" (13/19) on NBC.

A made-for-TV movie, *Summer Girl* (20.5/33) helped CBS win Tuesday night (with an average 17.4/27.5). ABC, which usually wins Tuesdays, averaged a 15.9/25 for the night, with a lineup that included reruns of *Happy Days*, *Laverne and Shirley* and *Three's Company*, while NBC continued to score above its average for the night on the strength of its new hit series, *A Team* (22.2/34). Another made-for-TV movie, *The Mountain Men* (17.5/28), helped ABC to a higher-than-average rating for Sunday night (16.6/26.6)

ABC won Monday, Wednesday and Saturday, while CBS won Tuesday, Thursday, Friday and Sunday. Among the week's top 30 programs, ABC and CBS both had 14 while NBC had three. In the evening news races, CBS averaged a 13.4/24 for the week, compared with an 11.2/20 for ABC and 11/20 for NBC.

### The First 20

1. <i>Academy Awards</i>	ABC 38.0/59
2. <i>60 Minutes</i>	CBS 24.8/41
3. <i>Dallas</i>	CBS 24.0/39
4. <i>Barbara Walters Special</i>	ABC 24.0/38
5. <i>Magnum, P.I.</i>	CBS 23.7/37
6. <i>Dynasty</i>	ABC 23.2/39
7. <i>A Team</i>	NBC 22.2/34
8. <i>Trapper John, M.D.</i>	CBS 21.5/38
9. <i>CBS Tuesday Night Movies</i> —"Summer Girl"	CBS 20.5/33
10. <i>Simon &amp; Simon</i>	CBS 20.2/32
11. <i>Love Boat</i>	ABC 19.5/33
12. <i>Fall Guy</i>	ABC 19.0/30
13. <i>Alice</i>	CBS 18.8/29
14. <i>Matt Houston</i>	ABC 18.4/28
15. <i>Country Music Association Salute</i>	CBS 18.3/29
16. <i>Mississippi</i>	NBC 18.2/34
17. <i>Jeffersons</i>	CBS 17.7/26
18. <i>ABC Sunday Night Movie</i> —"The Mountain Men"	ABC 17.5/28
19. <i>Three's Company</i>	ABC 17.4/26
20. <i>Facts of Life</i>	NBC 17.3/27

### The Final Five

70. <i>Bare Essence</i>	NBC 8.9/16
71. <i>Teachers Only</i>	NBC 8.9/15
72. <i>Casablanca</i>	NBC 8.6/15
73. <i>Monitor</i>	NBC 6.9/13
74. <i>CBS News Special</i> —"Eye on the Media"	CBS 6.2/10

and- a-half hours. It's not overkill when it's a major Boston tradition."

Ratings will not be available for at least another month. □

## SEC clears HBO for Nova project

The Securities and Exchange Commission last Tuesday (April 19) concluded that Home Box Office's partnership in the so-called Nova studio project would not conflict with its central role in the formation of Silver Screen Partners, a limited partnership offering that could raise up to \$125 million for production of theatrical films that would be seen exclusively on the pay TV services.

The agency's action clears the way for public sale of limited partnership units by this Tuesday (April 26), according to E.F. Hutton & Co., which is handling sales for Silver Screen Partners.

The SEC had raised questions about whether SSP would conflict with HBO's involvement in the formation of a major motion picture studio, dubbed Nova, with Columbia Pictures and CBS Inc. The pay TV service assured the SEC that it would actively generate product only for SSP, while retaining the right to require Nova to distribute a limited number of HBO-financed films to theaters in return for a fee from HBO. Columbia Pictures is expected to distribute Nova's films, although the new studio will do its own marketing.

In Los Angeles last week, staff investigators for the U.S. Department of Justice continued interviews with studio and corporate executives regarding the antitrust implication of Nova, as well as the proposed partnership of Warner Brothers, Paramount Pictures and Universal Studios to take over ownership of Showtime and The Movie Channel, the second- and third-largest pay TV services. If all the proposed partnerships go through as planned, only MGM/UA Entertainment and 20th Century-Fox among the major motion picture studios standing will lack ownership involvement in pay TV services. Studio executives were reluctant to comment, even off the record, about the Justice Department probe last week. A government decision on Nova is expected some time next month. □

## AMPTP stats show minorities still underrepresented in films, TV shows

Employment statistics compiled by the Alliance of Motion Picture and Television Producers for the Screen Actors Guild, indicate that minorities continue to be underrepresented in casting for television and motion picture roles.

The survey, compiled by the alliance in

compliance with its current contract with the Screen Actors Guild, contains data supplied by NBC-TV, MTM Productions, Lorimar Productions, Aaron Spelling Productions, Paramount Studios, Columbia Studios, Universal Pictures, 20th Century-Fox Film Corp, Warner-Brothers Studios and MGM/UA Entertainment Co. for a 15-month period ending last Sept. 30.

The statistics show blacks were cast in less than 5% of feature films and prime time television programs, although they make up more than 12% of the population. Hispanics, who constitute 6.4% of the population, were cast in less than 3% of prime time television and theatrical productions.

Of the three commercial networks, only statistics from NBC-TV were available. The report said that out of 1145 roles, 93.7% of parts went to white actors, 5.9% to blacks and .35% to Hispanics. The survey noted that the figures are for all parts, but that most leading roles went to white actors.

The largest percentage of minorities hired was at MGM/UA, which last year signed an affirmative action agreement with the National Association for the Advancement of Colored People. The studio placed blacks in 8.5% and Hispanics in 4.2% of the 1,817 parts cast for theatrical features and prime time television programs. □

## Networks announce Saturday morning lineups for fall

NBC-TV, the underdog in prime time ratings but the leader in the Saturday morning sweepstakes, will begin the fall season in September with five returning series and three new programs on Saturday morning.

Back on the NBC-TV schedule are *The Flintstone Funnies* (8-8:30 a.m.), *The Shirt Tales* (8:30-9 a.m.), *Smurfs* (9-10:30 a.m.), *The Amazing Spider-Man* (noon-12:30 p.m.) *Thundarr the Barbarian*. New to the Saturday morning schedule are *Alvin and The Chipmunks* (10:30-11 a.m.) and *Going Bananas* (11:30 a.m.-12 noon). Another new program is to be announced.

ABC-TV is introducing three series to its Saturday morning lineup. They are *Monchichis* (9-9:30 a.m.), *Rubik The Amazing Cube* (10-10:30 a.m.) and *The Littles* (10:30-11 a.m.). Returning this fall are *The Best of Scooby Doo* (8-8:30 a.m.), *The Little Rascals-Richie Rich Show* (8:30-9 a.m.), *Pac-Man* (9:30-10 a.m.), *The Puppy's Further Adventures* (11-11:30 a.m.) and *Scooby and Scrappy Doo with the Fonz* (11:30-noon). CBS-TV will unveil five new shows in the Saturday morning period. They are *The Biskitts* (8-8:26 a.m.), *Saturday Supercade* (8:30-9:30 a.m.), *Dungeons and Dragons* (9:30-9:56 a.m.), *The Charlie Brown and Snoopy Show* (10:30-10:56 a.m.) and *Benji* (11-11:26 a.m.). Returning shows include *The Dukes*, *Captain Kangaroo*, *The Bugs Bunny Road Runner Show*, *The New Fat Albert Show*, *The CBS Children's Film Festival* and *In the News*, two-minute newscasts presented throughout the schedule. □





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The Probe 5 Investigative Team spends months uncovering the hidden, but very significant, events that directly affect Utahns.

Of course, maintaining an investigative unit such as this is difficult, time-consuming, and expensive. But it does pay off.

For example, the report "The Needy Vs. The Greedy," exposed the ease with which anyone could

cheat the unemployment system — and resulted in tighter restrictions and nearly eliminated the problem.

And the "Ponzi or Profit" report revealed an alleged multi-million dollar swindle that exposed hundreds to financial disaster. But once in the open, saved thousands of others.

The reasons these reports were cited by duPont-Columbia as outstanding is simple: "That they serve to teach and inspire, and advance the ideals of our society through responsible journalism."

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KSL-TV is a division of Bonneville International Corporation.

## Coming on strong with nonwired selling

**It is becoming popular spot selling tool for radio, but not everyone is sold on idea**

Nonwired networking, a controversial method of selling spot radio that involves the packaging of client as well as nonclient stations in a single buy, is now the fastest growing segment of national radio advertising-sales. Although the practice appears to be dramatically reshaping the business of selling national radio time, it continues to generate strong disagreement among rep firm executives and broadcasters, who question whether nonwired selling benefits their industry by attracting new accounts, or harms it by depressing rates.

Nonwired networks are now estimated to be a \$50-million business—up significantly from an estimated \$15 million five years ago, but still a small portion of the over \$1 billion national spot radio volume reported today.

As a method of selling, nonwired networking shifts the burden of assembling a lineup of stations from the advertising agency to the rep firm enabling the agency to

place a single order, at one pre-established price, for a spot buy. The practice has changed over time from one in which reps package primarily their own client stations in a nonwired network to one in which firms are increasingly including nonclient stations, often several in the same market, in a buy.

What seems to have fueled the growing controversy among the reps on nonwired network selling is that Interep, the holding company formed by McGavren Guild Radio to oversee four rep firms—Major Market Radio, Hillier/Newmark/Wechsler & Howard, BH Radio Sales as well as McGavren Guild—has captured a large portion of that market by combining the nonwired network divisions of all four Interep companies under one sales force. "The rep industry needs to take a marketing approach to selling radio time in the 1980's by looking at the customer's needs," said Interep President Ralph Guild. "By grouping radio stations into rep networks, we make radio as profitable to buy as other media," he said.

Although some in the industry argue that nonwired selling encourages too much dis-

counting of rates, Guild maintains that the "grouping of like demographic stations into one buy for an advertiser raises rates because a rep can deliver more impressions per station." Guild predicts that within the next three years there will be only three to four major "rep forces" selling national radio



Guild



Swetz

time through a marketing approach, with many of the existing reps either merging or folding.

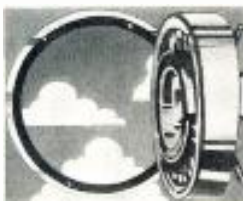
Strongly disagreeing with Guild on this approach to selling radio is Katz Radio President Ken Swetz, who argues that nonwired networking, by promising an advertiser one discount price, forces stations to lower their rates unnecessarily to participate. A rep should be in business to fully serve his client stations, Swetz said.

Young & Rubicam has been using nonwired networks successfully for many years, according to Leonard Stein, vice president and regional supervisor, network radio for Y&R. Its main attraction is the built-in discount structure, he said.

However, Stein cautioned that it's easy for an agency to be beguiled by an attractive cost-per-thousand buy produced by a nonwired network. He suggested that beyond the C-P-M, the agency buyer should be looking for qualitative dimensions of a station.

At SSC&B, Phil McGibbon, vice president, spot broadcast, said nonwired radio networks have the potential of delivering better rates. But he said that those networks are used only after research indicates that greater efficiency is achieved by going this route rather than conventional spot. Nonwired networks are particularly useful for

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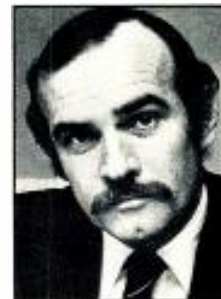
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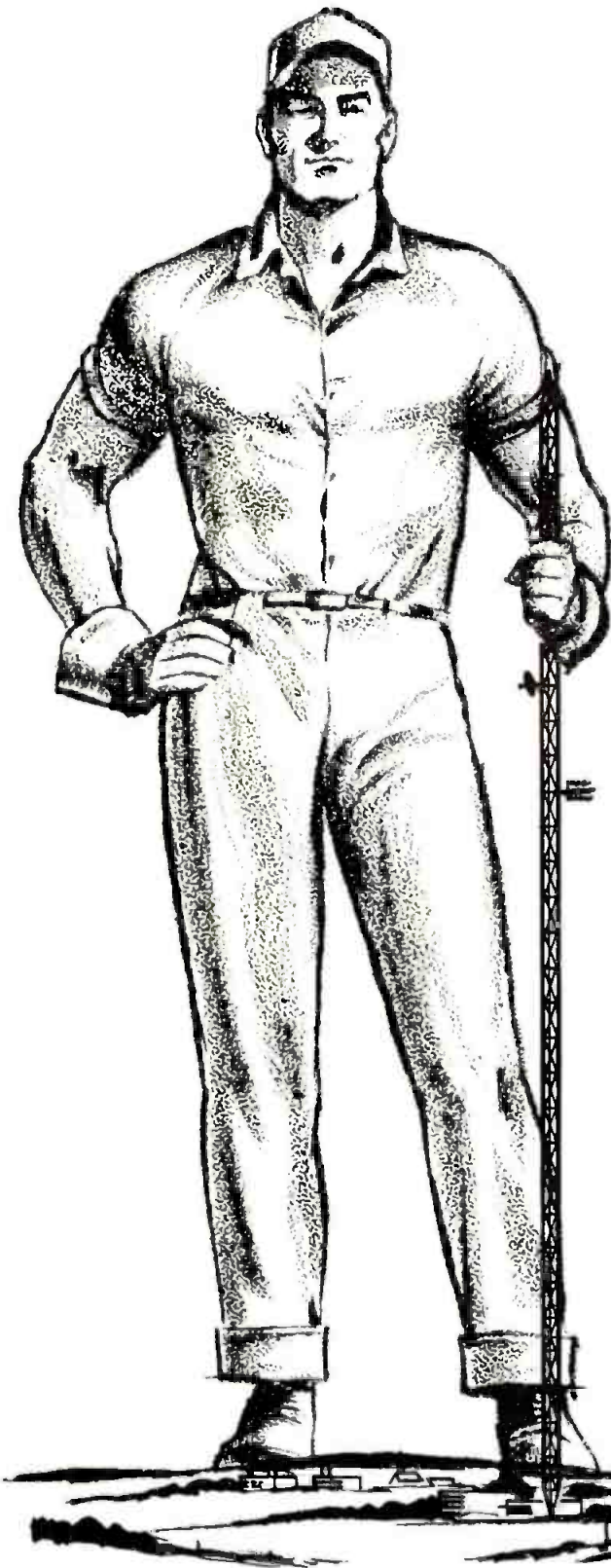
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advertisers desiring to reach a long list of stations, he added.

Do nonwired networks bring new accounts into radio? Yes, says Torbet Radio President Peter Moore, whose rep firm combined its client list with that of Jack Masla & Co. in May 1982, giving it the second largest rep network next to that of Interep. Bill Hogan, executive vice president. RKO Radio division (formerly RKO Radio Sales president) maintains, however, that some advertisers currently using nonwired networks are becoming disillusioned and are slowly switching back to market-by-market spot orders. Post-buy analyses often show that advertisers are not getting spots placed in the best possible time periods when using non-wired networks, Hogan said.

Group owners and local broadcasters appear to be divided on whether this type of selling serves the industry. Doubleday Broadcasting President Gary Stevens, who has been using Interep's networks on most of the company's owned properties for the past year and a half, says nonwired network buys have increased business by 20% in fiscal 1982. Stevens noted that nonwired network

networks," he said.

The controversy over nonwired networking surfaced recently when the FCC denied Blair Radio's request to find McGavren Guild Radio in violation of commission policy against combination sale of advertising time on two or more separately owned stations in the same market (BROADCASTING, March 7). At the time of the complaint, Blair Radio President John Boden maintained that McGavren Guild's nonwired network offered to advertisers time on two or more stations in the same market which are not under common ownership. McGavren Guild Radio President Ralph Guild noted that each network rate is negotiated individually with each station (BROADCASTING, Sept. 27, 1982).

The commission last month said that the "use of a single contract between the rep and the advertiser that represents the aggregation of individually negotiated sales between stations and the rep reduces administrative burdens and transactional costs" and is not "violative of our combination rate policy." The FCC move has prompted Blair, which currently doesn't use nonclient stations in the same market as client stations for a network buy, to re-evaluate its entire representation policy, according to Boden.

But the FCC was not the only place non-wired networks were debated. Nonwired network selling was the main topic at Station Representatives Association meetings late last year when Guild proposed the formation of a nonwired network association to set uniform guidelines for reps who sell by a non-wired network method. At SRA meetings this year, rep firm heads gathered to discuss a proposal of a rep network report to be submitted to Radio Expenditures Reports Inc., as a separate entry in spot business. However, after much talk and airing of opinions on both concepts, it appears that neither an association nor network report will materialize in the near future.

In addition to being easier and more cost effective for the advertiser to buy, the strength of nonwired network selling can be traced to a trend which became dominant about five years ago—dual representation (repping two or more stations with different formats in the same market not commonly owned). When rep firms began to represent several stations in a single major market, they were provided with a solid base from which to build strong nonwired networks. But rep firms didn't realize the full potential for nonwired selling back then, said Guild.

Industry executives say what is really happening in the rep business today is that many of the firms are involved in the nonwired network process and are using stations from each other's represented client list to complement buys in an effort to "catch up" to Katz and Blair, both of which are said to have been successfully selling through non-wired networks, including nonclient stations, in the past.

It's the direction of the radio selling marketplace, according to Christal Radio President Bob Duffy, who sees nonwired network selling eventually causing a shift of the top five billing reps.

Although the industrywide debate continues on whether nonwired network selling

dramatically cuts stations rates, there is no doubt among most rep executives that non-wired networking is here to stay, coexisting with market-by-market spot selling. □

## Ad experiment doing well

A progress report on the advertising experiment now under way at nine public TV stations reveals mostly positive results. The National Association of Public Television Stations released the report showing the public is accepting the commercials, local sales remain "steady" and national sales are increasing. It is the second study conducted by NAPTS: Results of its first survey in December were also upbeat.

According to the report, the gross advertising billings for the first three quarters of fiscal 1983 totaled \$2,883,033 for the seven public stations broadcasting conventional advertising. Two other stations are carrying "extended underwriting credits." The seven advertising-carrying stations earlier reported advertising revenues of \$982,198 from when each station began the experiment (March-Sept., 1982) through early November. "Direct sales expenses continue to run at about 25%-30% of gross; indirect costs (administrative, engineering, accounting) further lower the yield in dollars available for public service purposes," the report stated. Additionally the report showed that six of the seven stations (WPBT(TV) Miami, WHYY-TV Philadelphia, WYES-TV New Orleans, KCSM-TV San Mateo, Calif., WIPB(TV) Muncie, Ind. and WTTW(TV) Chicago), predict their advertising income will equal from 5% to 15% of their 1983 operating budgets. The seventh, WQLN(TV) Erie, Pa., projects a net loss from advertising.

Combined new income for the two public TV stations experimenting with extended underwriting credits (WNET(TV) New York and WQED(TV) Pittsburgh), was listed at \$588,750 with direct expenses running at roughly 15% to 20%, which according to the report, "would project a net 'dollars for service' yield of roughly \$470,500." The report notes that WSKG(TV) Binghamton, N. Y., has withdrawn from the experiment. WSKG planned to "exchange nonprofit promotional announcement broadcasting time for nonprofit organization discount and other incentives" for the station's subscribers.

According to the report, all nine stations say community reaction to the advertising has been "minimal," and that there has been no drop-off in subscriber income. From "total phone and letter volume of 60,000 reported by the stations, only about 1.5% of the contacts concerned the advertising test," the study reported.

All the stations are also experiencing significant rises in national sales, NAPTS said. Advertising rates for a 30-second spot are ranging from \$30 to \$1,440. "Premium prices have proved successful for time periods that yield a particularly attractive demographic group, for times adjacent to programs delivering audiences with specific interests," the report stated. □



Stevens



Boden

selling tends to work well for the younger 18-to-34 demographic, which Doubleday's seven owned FM properties targets. On the subject of lower stations rates, Stevens said, "If your station is strong, you'll get a comparable rate." Stevens admitted, however, that for stations in smaller markets or with lower ratings, rates are often discounted.

"We are very much in favor of nonwired network selling," said Dennis Israel, a former rep executive and current president of Sky Corp., a New York-based group owner of four AM and two FM stations. Israel agreed with Stevens that nonwired network selling seems to bring in more money for stations with younger demographic targets. "It also helps to attract more television ad dollars into the medium," Israel said.

But Martin Beck, chairman of Beck-Ross Communications, the Rockville Center, N. Y.-based group owner of four FM and two AM stations, sees the overall national spot business suffering as a result of the rate cutting that can occur with nonwired network buys.

A major market station vice president and general manager who would like to see the nonwired network concept "go away" is Dom Fiorvanti of WNBC(AM) New York, which is repped by Hillier/Newmark/Wechsler & Howard. Fiorvanti believes nonwired network selling is being done at the expense of market-by-market spot buys. "It's not developing new business and it doesn't aggressively compete with the wired



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# TELECASTINGS

## Olympic shrinkage

ABC has told its affiliates that it will cut back by some 20 daytime hours the time it plans to devote to coverage of the 1984 summer Olympics in Los Angeles. A total of 187 hours are now planned for coverage of the summer games. During the first week, July 30 to Aug. 3, 1984, the 2 p.m.-4 p.m. block will be reserved for daytime serial programming, and in the following week, Aug. 6-10, the 1 p.m.-3 p.m. block will be devoted to the serials. ABC has been the daytime (10 a.m.-4:30 p.m.) leader for the last 21 quarters and led the first quarter of 1983 with a 7.5 rating/25 share, over CBS which registered a 6.9/25 and NBC which had 4.4/16.

The purpose of the Olympic coverage cut-back is said to be the protection of ABC-TV's lead in daytime, which is the network's most profitable daypart.

## International News

Telepictures Corp. has acquired the international distribution rights to *Not Necessarily the News*, a half-hour comedy series currently airing on Home Box Office. The package contains 18 episodes. Telepictures has also acquired the rights to three two-hour musical specials, produced for this year's MIDEM International Musical Market in Cannes, France. A *Concert of the World* includes performances by Aretha Franklin, Melissa Manchester, The Commodores and

Jean Luc Ponty while *The World Music Festival*, parts one and two, features Cheap Trick, Laura Branigan, Evelyn King, Rickie Lee Jones and French star, Nicole.

## Kennedy remembered

A seven-hour mini-series on the White House years of John F. Kennedy as seen from his family's viewpoint will be presented by NBC-TV across three nights next November, the 20th anniversary of his assassination. NBC said the production of *Kennedy* by England's Central Independent Television in association with Alan Landsburg Productions, Los Angeles, will star Martin Sheen as JFK, Blair Brown as Jackie Kennedy, E.G. Marshall as John Kennedy's father, Joe, Geraldine Fitzgerald as mother Rose and John Shea as brother Robert. Andrew Brown will produce and Jim Goddard will direct from an original script by Reg Gadeny, author of a forthcoming book about the Kennedy family. NBC sources linked the three-night showing to the anniversary of the assassination but declined to specify the air dates "for competitive reasons."

## Ol' Mickey

The Supreme Court has denied film star Mickey Rooney review of his claim that major motion picture studios owed him payment for the sale of his pre-1960 films to cable television and other nontheatrical markets. Rooney sued eight studios in 1981, alleging that he was entitled to all revenues received from the sale of his old films to cable, pay television, videocassettes and disks. The studios involved—Columbia Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, 20th Century-Fox, United Artists Corp., Universal City Studios and Warner Brothers—said the standard contract Rooney signed entitled them to all revenues from the exhibition of films in any medium. Rooney had argued that the contracts he signed before 1960 were the result of an industrywide antitrust conspiracy to deprive him of the rights to his films.

## Offshore activity

The Association of Maximum Service Telecasters last week asked the FCC to sink a proposal aimed at reallocating UHF TV channels 15 and 16 to the offshore radio telecommunications service along the Gulf of Mexico.

AMST said no "hard evidence of demonstrable need" had been presented for the additional spectrum (the service already uses UHF channel 17). It also said there were more spectrum-efficient alternatives available, and called evidence that expanded ORTS zones would not cause interference to on-land UHF broadcast stations "flimsy" at best.



**WVIT honored.** UPI's Lee Nelson Award for best TV newscast in New England was presented to WVIT-TV Hartford-New Britain, Conn., and its *30News*, at awards banquet in Worcester, Mass. Panel of Ohio broadcasters who served as judges for UPI New England awards, said to be oldest regional broadcast awards in nation, cited WVIT-TV's half-hour 6 and 11 p.m. reports as "completely yet tightly produced," "fast-paced without leaving the viewer breathless," "a no-nonsense half-hour of competently produced news." In photo above (l-r): *30News* anchor Bob Mayer and WVIT News Director Mildred McNeill accept award from UPI President William Small, along with Mary Nelson, widow of veteran New England broadcast journalist for whom award was named.

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## Appeals court backs FCC on VHF drop-ins

**It overrules appeals by existing stations in affected areas, saying commission decision was both technically and economically sound**

The U.S. Court of Appeals for the 10th Circuit says the FCC acted properly when it modified the table of television allocations by adding four short-spaced VHF drop-ins to it, requiring only that the occupants of the new channels afford "equivalent protection to short-spaced stations." The decision—affirming an order issued on Oct. 20, 1980, and holding that the commission action rests on "prediction within the institutional competence of the FCC"—is particularly significant in view of the pending rulemaking aimed at opening the table of allocations to new VHF assignments wherever they can be added without "a net loss of service to the public."

At issue was the commission order adding VHF assignments to Salt Lake City (ch. 13); Johnstown, Pa. (ch. 8); Charleston, W. Va.

(ch. 11), and Knoxville, Tenn. (ch. 8). They were the surviving proposals of 96 suggested by the United Church of Christ (in a filing in 1974) and others. The commission staff had weeded out the 92 others for a variety of reasons.

In its decision, the court dealt a blow to what was left of a commission policy of favoring UHF broadcasting. The National UHF Broadcasters Association, among others, had maintained that the commission action contravenes a congressional directive that the FCC achieve UHF-VHF comparability. But, the court said, "We find nothing in the 1962 [All-Channel Receiver] Act requiring the FCC to correct the competitive inequalities between UHF and VHF or to foreclose it from changing the Table of Assignments." "The controlling factor is, and should be," the court said, "the public interest."

The court showed considerable deference to the commission throughout the opinion, seldom questioning its judgment on issues. The court reviewed the questions that had been raised in connection with increased interference, terrain shielding, translator disruption and protection of future facilities—and said the commission had acted reasonably in the conclusions it had reached re-

garding those technical issues. "Determination of where the public interest lies involves prediction and that prediction has been reasonably explained," the court said, adding, "We will not reject the FCC expertise and substitute our own judgment."

Each of the four drop-in assignments was opposed by licensees of stations in the affected area. In each case, the court rejected their arguments.

In connection with the Salt Lake City drop-in Springfield Television of Utah, licensee of a new UHF, KSTU(TV) Salt Lake City, attacked the econometric studies of the FCC showing the new station would provide new service to 800,000 viewers and would cause interference to existing translators. But the court deferred to the commission's "expertise" in the use of econometric studies. And it took a detached view of the harm rural viewers would suffer as a result of interference to the translators. That "harm," the court said, "must be balanced against benefit to the urban viewers to determine where the public interest lies."

In seeking court review of the Johnstown drop-in, Storer Broadcasting, licensee of WKJW-TV Cleveland, complained that the commission erred in basing its decision on a staff study that did not become part of the record until after the 1980 decision was issued. The court acknowledged that such failure to disclose may warrant reversal. But it said that the failure in the Johnstown proceeding was not fatal. It noted that the commission's notice of rulemaking, in 1977, disclosed the methodology the commission would apply and that the 1980 order says it was followed. Storer, the court said, should have sought reconsideration by the commission instead of waiting to present the issue for court review.

West Virginia Telecasting Inc., licensee of a new UHF in Charleston, WVAH-TV, and Roy H. Park Broadcasting Inc., licensee of WJHL-TV Johnson City, 155 miles south of Charleston, objected to the Charleston drop-in. The commission had dismissed as "speculative" a report WVT had submitted contending the drop-in would put the new UHF out of business. And the commission, in response to Park's expression of concern about interference to the Johnson City station, had estimated that 834,200 people would gain service as a result of the drop-in, while 249,865 would suffer interference—1,754 of them in areas receiving "no alternative, like-program source." The court said the commission in dealing with both oppositions, had offered a "rational explanation for its policy founded on a predictive judgment well within its authority."

The court also affirmed the commission's rejection of the procedural and substantive arguments of South Central Broadcasting Corp., licensee of WTVK(TV) Knoxville, a UHF, in opposing the drop-in proposed for that city. Among other things, South Central

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said the Knoxville drop-in differs from the others because a much greater degree of interference will be caused. One study showed that 45,265 persons "who have no access to an alternative like-program source" will suffer interference, while the most in any of the other drop-in markets would be 2,500 in Johnstown. The court said the commission "applied its balancing test, and found that the benefits, service to over one million people, exceeded the costs and detriments. . . Its policy decision was neither arbitrary nor capricious." □

## FCC under fire in the House

### Telcomsubcom criticizes commission action on common carriers and financial interest at oversight hearings

FCC Chairman Mark Fowler may be doing plenty right. But it would be hard to figure out what from the record of the House Telecommunications Subcommittee's FCC oversight and authorization hearings last week.

For, in an almost-four-hour session, subcommittee members let it be known that they weren't enthralled with a broad array of FCC activity. Several members, for instance, expressed doubts about commission decisions in the common carrier area that might lead to stiff increases in consumers' telephone bills. Several more let it be known they weren't happy with the FCC's proposal to repeal its network syndication and financial interest rules. And one member in particular—Representative Mickey Leland (D-Tex.)—let it be known that he wasn't happy about Fowler's expressions of disapproval over the concept of granting minority preferences.

Outside the common carrier area, the FCC's proposal to repeal its network syndication and financial interest rules drew the most attention. Subcommittee Chairman Timothy Wirth (D-Colo.), who has co-sponsored a bill, H.R. 2250, which would prohibit the FCC from repealing those rules for five years, said he was "deeply disturbed by the vigor" with which the commission was moving on proposed repeal, maneuver he said could have the effect of "undermining" any trend toward diversity and competition.

Wirth, citing an FCC memorandum purporting to demonstrate that the FCC had used four times more manpower on the financial interest proceeding this year than it had on authorizing new services, said the commission should be focusing its attention on creating more "outlets" instead. FCC Commissioner Henry Rivera concurred. "I agree with you 100%," Rivera said. "I think our priorities are all screwed up."

Representative Henry Waxman (D-Calif.), who introduced H.R. 2250 and said 50 representatives had thus far "joined" him on the bill, called the proposed repeal "pure folly." Waxman also alleged the networks had used "scare tactics" to gain the support of others. For instance, he said, he had heard that the networks were rallying charitable groups to their side of the issue by telling them that the status quo would lead to the



**FCC presents almost-united front.** Representing FCC at House Telecommunications Subcommittee oversight and authorization hearing last week were (l-r): Commissioners Stephen Sharp and Henry Rivera; Larry Harris, chief, Mass Media Bureau; Chairman Mark Fowler; Gary Epstein, chief, Common Carrier Bureau; and Commissioners James Quello and Anne Jones.

evaporation of time for public service announcements. He added he would forward his information on those allegations to the commission.

Representative Carlos Moorhead (R-Calif.), among others to express concern on the same issue, said repeal "might have a detrimental impact" on competition. "Why are these rules, and not other actions the FCC could take, getting so much attention?"

Leland, noting that minorities currently own less than 2% of all commercial radio and TV stations, and less than one-third of one percent of all cable franchises, said he was "very troubled" by Fowler's questioning of the propriety of minority preferences. Fowler, however, said he wasn't a racist, but did think that "as a matter of the Constitution, you can't put one man over another because of the color of their skins" (BROADCASTING, April 4).

Representative Edward Markey (D-Mass.) said he was concerned about the commission's proposal to reallocate channels from the instructional television fixed service to the multidistribution and operation fixed services. "Though ITFS has been underutilized to date, new technology and new interest have produced an explosion of proposed ITFS uses," he said. "Loss of ITFS spectrum would be loss of a valuable national resource which will be developed over time. In its place we are offered more HBO, more ESPN, more Showtime—all valuable services—but all services which other technologies like cable, DBS and LPTV will eventually bring into every American home."

In other testimony:

■ Fowler said the commission hoped to address its proceeding aimed at creating additional FM stations (Docket 80-90) by the end of the second quarter of this year.



Wirth and Rinaldo

■ Fowler said he didn't think the FCC would address its VHF drop-in proceeding until the fall.

■ Mass Media Bureau Chief Larry Harris said that with computer processing, and use of lotteries, the commission would be able to grant from 25 to 35 low-power television applications per month. In the process, the FCC expects to reduce its 12,000-application backlog by 250 to 350 mutually exclusive applications per month. Those are the applicants that will be losers.

■ Fowler also said he hadn't placed a June 30 "deadline" on voting out the proposal to do away with the syndication and financial interest rules, but would like to get an order out on it some time this year. He also said that while he currently had no plans to hold further oral presentations on the rules after the reply comments are filed this week, he wouldn't "rule out" the possibility of holding a second round.

■ Fowler said he would like "to at least ask the question" on TV deregulation before midyear.

■ He also said the FCC's proposal to permit daytime-only AM stations to operate a bit longer should be up for FCC consideration this summer. □

## S. Res. 66 looks for votes

### Three undecided senators on Rules Committee hold key to whether measure will be marked up

The fate of S. Res. 66, which would permit television and radio coverage of the Senate, continues to hang in the balance. After a series of hearings two weeks ago on the issue (BROADCASTING, April 18), the Senate Rules Committee is now wrestling to schedule a markup on the resolution. There remains a sharp division among members on the issue and the committee also is reportedly having trouble reaching a quorum for a markup.

Committee Chairman Charles McC. Mathias (R-Md.), who introduced the measure, is determined to schedule a markup, and proponents of the measure say there are enough votes to get it out of committee. The committee needs seven of its 12 members for a quorum and at least five committee members (Howard Baker [R-Tenn.], James



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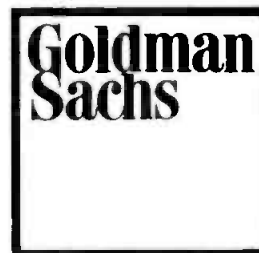
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McClure [R-Idaho], John Warner [R-Va.], Dennis DeConcini [D-Ariz.] and Mathias, support the resolution. (Baker is a co-sponsor of the measure and led the effort in the last Congress to pass the same resolution.)

But the opposition is stiff and is being led by Senator Wendell Ford (D-Ky.), ranking minority member on the committee. Ford's support includes Claiborne Pell (D-R.I.), Robert Byrd (D-W.Va.) and Daniel Inouye (D-Hawaii). The fate of the measure may rest with a few undecided Republicans on the committee—Oregon's Mark Hatfield, Kansas's Bob Dole and North Carolina's Jesse Helms—whose votes, sources said, Baker and Mathias should be able to deliver.

S. Res. 66 calls for both gavel-to-gavel radio and television coverage of the Senate, with TV cameras operated by Senate employees. All news organizations would have free access to the footage.

Ford is opposed to any TV coverage and favors radio-only broadcasts of the upper chamber. He maintains that TV cameras would be too costly and that radio coverage would have better exposure. Other senators complained that because of the Senate's unique rules, which include unlimited debate, gavel-to-gavel coverage would not work. Ford will probably offer an amendment during the markup calling for radio

coverage only.

If the resolution gets through the committee, a Baker aide said the senator will schedule the measure for a floor vote immediately, a move that may draw a filibuster from Ford and others. Senator Russell Long (D-La.) repeatedly threatened to filibuster the resolution in the last Congress and has declared his intention to do so in this Congress as well. Baker would like to get the measure on the floor by early May.

The resolution's opponents may also attempt to delay action by asking the Rules Committee to consider TV coverage in the Senate when it looks at a much larger study of Senate rules and procedures. The study, released in early April, addresses the question of TV cameras in the Senate and recommends that there only be limited coverage.

The report, prepared by former Senators James Pearson and Abe Ribicoff, suggests that only debate on major issues confronting the country be televised instead of day-to-day legislative business. "The leaders could be authorized to work out a program that would schedule debate on a major issue or issues one or two times each week for a period of two or three hours each time. Such broadcasts would occur only when Congress was in session and the Senate was meeting all or most of that week," it said. □

to the CBS report, the syndication and financial interest rules had originally been based on the fear that Hollywood producers needed protection from network buying power. But that rationalization for the rules had been abandoned, with both sides of the debate agreeing that the networks have no monopoly power over Hollywood and pay competitive market prices for the program rights they buy, the report said.

The CBS report was prepared by Robert W. Crandall, senior fellow at the Brookings Institute, Washington; Roger G. Noll, professor, California Institute of Technology, and Bruce M. Owen, president, Owen Greenhalgh & Myslinski Economists, Washington.

Opponents of repeal, the report said, were now attempting to rationalize the rules as the "least cost" method of preventing the networks from warehousing some or all of the syndication rights they might acquire. Those opponents are also arguing that the rules enhance diversity, but both of those assertions are unfounded, the report said.

According to the report, the warehousing theory calls for the withholding of certain programming from the market to restrict supply. The report points out that programming that is withheld earns no revenues, and since a station that would have bought that programming would have to buy another program instead, it makes no sense to withhold a program, unless the owner also owns most or all of the programs that could be substituted for the one being withheld.

"It would not be enough for a monopolist merely to acquire all rights to syndicate off-network reruns," the report said. "Television stations have available to them, and use, substitutes for off-network programs, including movies, sports and first-run syndicated and locally produced programs," it said. "If a monopolist of off-network programs withheld shows or raised prices above competitive levels, stations would simply substitute these other sorts of programs. The monopolist of off-network shows would therefore need to monopolize these substitute programs as well, before he could gain from warehousing."

According to the report, moreover, first-run programs aren't of inferior quality to off-network, and don't draw smaller audiences. Of the about 200 syndicated programs broadcast between 4:30 and 7:30 p.m. in May 1981, the report said, only 10 had average ratings above 10, and eight of those 10 were first-run.

Also, according to the report, opponents of repeal have "conceded" that even if the networks had a monopoly, they wouldn't warehouse very popular shows, but only "marginal" shows (to drive up the prices of the more popular programming.)

The networks couldn't profitably monopolize syndication rights unless they could get them at lower than competitive prices, the report said. Otherwise, the process of monopolization would drive up the prices the networks would have to pay for syndication rights to reflect their increasing scarcity, the report said.

"The prices paid for the rights would be as high as the prices that the networks could charge for selling them. There is no mecha-

## CBS counters warehousing arguments

**Network offers study to offset contentions by Committee for Prudent Deregulation and others in financial interest, network syndication repeal proposal**

Putting yet another twist on the FCC's proposal to repeal its network syndication and financial interest rules, CBS last week unveiled another economic study—this one purporting to demonstrate that the networks wouldn't warehouse programming to deny syndication to independent stations if the rules were repealed.

At a seminar in Washington last week, the economists who worked on the report said their findings disproved conclusions of reports prepared by the Committee for Prudent Deregulation, which has been arguing for retention of the rules. CPD, however, was quick to dispute that assertion. "They have not done any damage whatsoever" to the

findings of the CPD-sponsored report, Philip Verveer, an attorney for CPD, said after the meeting.

The CPD-sponsored economic study had concluded that there was considerable reason to believe that the diversity available to television viewers would decline if the rules were repealed, both because networks would be given the ability to control all or most new off-network programming and because the financial strength and creative freedom of producers would be sapped. The CPD-sponsored report, submitted with CPD's comments in the proceeding (BROADCASTING, Jan. 31), also argued that repeal of the rules would lead to reduced economic efficiency by creating the opportunity for the networks to control the market for off-network syndicated programming.

The CBS report, however, concluded that the networks would have neither the power nor the incentive to warehouse. According



**CBS special.** At network syndication and financial interest rules seminar in Washington last week were (l-r): David Boies, counsel to CBS; Paul Joskow, professor of economics, Massachusetts Institute of Technology; Donald Wear, CBS Washington vice president; Bruce Owen, president, Owen, Greenhalgh & Myslinski Economists Inc.; Robert Crandall, senior fellow of The Brookings Institution in Washington, and Richard Wiley, also counsel to CBS.



nism permitting the networks to pay less than competitive prices, and opponents of repeal have admitted that the networks do not have monopsony (buying) power in the markets where program rights are acquired," the report said.

But even granted all of that, the networks wouldn't be able to monopolize the market without collusion, because an effort by one network to withhold programs would simply increase the demand for the programs of the other two. "Collusion among television networks to withhold 'marginal' programs or to avoid price competition is very unlikely," said the CBS report. "First, it would be illegal. Second, it would be virtually impossible to obtain and police an agreement because off-network syndicated series are highly differentiated products, sold at different times, on different terms and in different markets," the report said. "The antitrust division [of the Department of Justice] is more than capable of detecting and prosecuting the complex, overt antitrust offense necessary to establish and police collusive agreement. Private remedies are also available."

At the seminar, Paul Joskow, an econom-

ics professor at the Massachusetts Institute of Technology, said another study he is doing for CBS had arrived at many of the same conclusions.

Although representatives of independent stations have said that the rules worked to their benefit—preventing them from having to seek off-network programming from their competitors, the networks—Joskow said it was "quite clear" that the rules hadn't been responsible for the growth of the independents.

Instead, Joskow said, there had been a general improvement in UHF, cable carriage had eliminated the UHF disadvantage in many areas, and there had been a general increase in advertising revenues.

Joskow also contended that, even if the networks could abuse the syndication market, problems wouldn't be rapidly forthcoming. The networks wouldn't be able to get a "dominant" share of the syndication market until 10 to 15 years after they were allowed back in. The networks don't have any part of that market now, but others do, and it would take the networks a "long-term effort" to get entrenched, he said. □

## Greene OK's AT&T settlement changes

**Judge approves modifications in local service areas; five church groups request hearing on competence of BOC's**

The plan for breaking up AT&T in accordance with the settlement of the Justice Department's antitrust suit against the company moved another step toward realization last week. U.S. Judge Harold Greene, who is supervising the divestiture plan, approved with some modifications most of the geographic areas for local service AT&T would establish under the plan.

But while Greene is reducing the number of issues to be resolved, five church groups that are intervenors in the proceeding have asked Greene to hold another hearing, which would be designed to determine whether the local Bell operating companies (BOC's) that are to be divested can meet their obligations to provide "universal service at reasonable rates." Despite the mountains of pleadings already filed in connection with AT&T's reorganization plan, the groups maintain, the information on which the court can judge the impact of the plan on the companies' viability is incomplete.

Greene's action, coming in a 162-page opinion, affects a major element in the plan for reorganizing the world's largest private company. The plan calls for spinning off the 22 Bell operating companies and reorganizing them into seven regional operations, each of which would service a Local Access and Transport Area, or LATA. Service between the LATAs within the companies' areas of responsibility would be provided by long distance carriers, such as AT&T and MCI.

The plan is to go into effect in January. And Greene noted that the local operating companies will assume the responsibility provided basic and affordable telephone service. Accordingly, he said, the court will

approve LATA's "which tend to preserve the effectiveness and the viability of the operating companies."

Greene approved:

■ Five of the LATAs proposed for New England, and ordered a division of the LATA proposed for eastern Massachusetts.

■ Sixteen LATA's proposed for the mid-Atlantic region, but ordered the division of the proposed New York metro area into two regions.

■ Fifty-seven LATA's proposed for the South, but ordered the division of the Birmingham, Ala., area and the consolidation of two areas in Kentucky.

■ Forty of the regions proposed for the midwest, but ordered the division of the Cleveland-Davenport, Iowa, regions, consolidated two LATA's proposed for South Dakota and consolidated one Illinois region.

■ Twenty-one of the LATAs proposed for the West, consolidated two regions in Utah, and ordered a modification of the Los Angeles LATA.

■ Greene delayed action on several areas pending the receipt of additional information. These included Albany, N.Y.; Syracuse, N.Y.; St. Louis; Detroit; southeast Wisconsin; Chicago, and proposed state line crossings in the New England states. The church groups' motion for a new hearing argues that AT&T is in no position to represent the views of the 22 local companies that are to be reorganized into seven regional concerns. "AT&T," they say, "has an inherent conflict of interest in developing the plan." They also say that the BOC's have not placed in the record—for review by the intervenors and the court—"their full and candid assessments" of the plan's likely impact on them.

As for the possible conflict of interest between AT&T and the local companies, the church groups cite, among other things, the competing desires of Bell and the companies

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The groups also rejected AT&T's contention that, even if a conflict appeared, the parent company could not manipulate the plan. They say there were several examples of such manipulation, including AT&T's assignment of certain switching systems to itself, despite what the groups say is the requirement of the plan that those systems go to local operating companies where use of the equipment "predominates" over Bell's.

"The most glaring information void," the groups contend, "concerns the views of the newly designated regional BOC's. They said that the chief executive officers of the regional companies apparently expressed concerns [to the Department of Justice, as it prepared its comments on the plan] that are not even hinted at in the affidavits they filed with this court." The groups say that, with minor exceptions, the CEO's "reported concerns only of extreme significance or responded only to the issue of whether AT&T imposed its will on them."

Given AT&T's "actual and potential conflict" and the BOC's "limited disclosure," the groups say, the court should hold another hearing "to flesh out as much information as possible within the time constraints" of the plan, which calls for implementation next January. They suggest that each BOC be required to submit written statements and that BOC representatives be made available for cross-examination by parties in the case. The groups also say the parties should be allowed to file statements on whether the new information developed warrants changes in the plan.

The groups filing the motion were the United Church of Christ's Office of Communication, Reformed Church in America, National Council of Churches' Communications Commission, National Catholic Broadcasters Association and United Methodist Church's General Board of Global Ministries. □

## AT&T and RCA urge slow going in Orion matter

Those comments are in addition to Comsat petition to deny

The deadline for comment on the Orion Satellite Corp.'s application for FCC authority to build and operate a private international communications satellite system passed on April 15, with only one petition to deny filed. However, two sets of comments were also filed, by AT&T and RCA Global Communications, both urging the commission to take a cautious approach to the application.

The Communications Satellite Corp., the U.S. link to—and 24% owner of—the International Telecommunications Satellite Organization, petitioned the commission to deny the application (BROADCASTING, April 18). It said the application is "inconsistent with the U.S. commitment to the Intelsat system," since Intelsat provides or is in the pro-

**FCC to consider children's programming.** The FCC has announced that it will conduct an open meeting for oral presentations on Thursday (April 28) to update records on its children's television proceeding (Docket 19142). Three panels will comprise the hearing:

1. (9:30-10:45 a.m.)—National Association of Broadcasters, CBS Inc., Action for Children's Television, Robert Keeshan (*Captain Kangaroo*), Romper Room Enterprises, Jerome and Dorothy Singer, Association of National Advertisers, United Church of Christ's Office of Communication and Gilmore Broadcasting.

2. (10:55 a.m.-12:20 p.m.)—American Broadcasting Cos., Association of Independent Television Stations, Washington Association for Television and Children, Francis M. Palumbo, M.D., Corporation for Public Broadcasting, National Association of Public Television Stations, Public Broadcasting Service, Susan Greene, Bruce Watkins and National Education Association.

3. (2:00-3:20 p.m.)—National Association of Television Program Executives, NBC, Radio and Television Commission of the Southern Baptist Convention, National Black Media Coalition, Roy Menninger, M.D., National Association of Elementary School Principals, Robert Abramovitz, M.D., International Reading Association, Citizens Communication Center and National Coalition on Television Violence.

Each party will be allowed five minutes with a 30-minute question period set aside for each session.

cess of implementing the services Orion proposes to offer.

Comsat acknowledged that the Satellite Act creating Comsat leaves open the possibility of additional communications satellite systems—but only "if required to meet unique governmental needs or if otherwise required in the national interest." The Orion application, Comsat added, does not "acknowledge, much less address, whether its proposal meets those standards."

Comsat also attacks a major contention of Orion's application, that it need not meet an Intelsat test of avoiding "significant economic harm" to the international consortium. Orion contends that only "public telecommunications services," which Orion defines as common carrier, must meet the test. It says it intends to offer "specialized" or noncommon carrier services. However, Comsat says, the public telecommunications services to which the Intelsat agreement refers applies to such fixed satellite services as telephony, television and data, which Orion intends to provide.

Comsat said the application would, if granted, represent "a significant departure from established national policy." It would also, Comsat said, cause Intelsat serious economic harm, encourage other countries to seek to establish their long-haul, high-density intercontinental satellite systems, and diminish the U.S. leadership role in Intelsat and U.S. credibility as a strong proponent of the world organization.

Neither AT&T nor RCA Globcom came down on either side of the question of whether the application should be granted. But AT&T said that, as a heavy user of Intelsat, it regards it as essential that, whatever action the commission takes regarding the application, "it must assure that such action will not erode or endanger the vitality of the Intelsat system."

AT&T also said that the commission should act in accordance with the guidance the State and Commerce Departments have told the commission will be provided (BROADCASTING, April 11). AT&T made one other point: "The commission should insure that Orion, alone, will bear all risks and rewards arising from its venture." AT&T said the commission should make it clear that, if the market does not develop as Orion expects, the commission will not compel

common carriers to use spare capacity in the system.

RCA Globcom contended that grant of the Orion application would constitute a major change in existing policies under which Comsat and Intelsat have become "the monopoly provider of communications satellite service" between the U.S. and overseas points. Accordingly, it said, a rulemaking—in which relevant issues and proposed policies affected by the application could be identified for public comment—should be a prerequisite to commission action on the application itself. □

## House hearing reviews age old question on TV violence

Social researchers draw connection between TV and societal violence in children; network disputes claim

The old argument over violence on TV and whether it leads to violence in real life was revived again in an April 13 hearing before the House judiciary subcommittee on crime ("In Brief," April 18).

In varying degrees, academic social research specialists took the position that a connection exists, while social research specialists representing the major networks argued that competent research doesn't justify those conclusions and, indeed, shows it to be wrong.

The subcommittee, headed by Representative William J. Hughes (D-N.J.), conducted the hearing as part of its oversight of crime in America. It had previously held hearings on unemployment and drugs as they relate to crime. This time the subject was TV, and much of the focus centered on the National Institute of Mental Health's controversial 1982 report concluding that "televized violence and aggression are positively correlated in children" (BROADCASTING, May 10, 1982, et. seq.).

David Pearl, chief of the behavioral sciences research branch of NIMH, was one of



the NIMH report's strongest defenders, and he got some seemingly unqualified help from Leonard D. Eron of the University of Illinois at Chicago. "There can no longer be any doubt that heavy exposure to televised violence is one of the causes of aggressive behavior, crime and violence in society," Eron said, asserting that it affects youngsters of all ages, of both genders, at all socioeconomic levels and all levels of intelligence."

On the other side, J. Ronald Milavsky, NBC vice president for news and social research, reviewed NBC's three-year study of TV and aggression, concluding that the "relationship between television exposure and serious acts of aggression is clearly within the bounds of chance and provides no evidence of a consistent significant association. Nor did supplementary analyses produce any evidence of television effects."

"We found," he said, "that living in low socioeconomic circumstances, and in neighborhoods and in families where aggression is commonplace, and, for teen-agers, having friends who use drugs, are factors which do lead to increases in aggressive behavior over time. Such factors clearly deserve attention in future research efforts aimed at understanding the causes of aggressive behavior."

Thomas D. Cook of Northwestern University disagreed with the NBC analysis, but he didn't think TV had been proven guilty of major long-term harmful effects, either.

Cook said he was "willing to conclude" that "(a) viewing violence on television usually contributes to the aggressiveness of children... (b) the effect of television violence on aggression is larger, the longer the time period over which aggression is measured."

"However," he continued, "these demonstrated effects are very small in magnitude, and it is not likely that three years [the time period covered by the studies] of viewing violence on TV is a major cause of violence in our society. Over longer periods the effects may be larger, but we do not know that. Also, it is worth noting that the measures of aggression by children reflect more boisterousness and incivility than the inflicting of physical harm that many people in our society consider to be central to definitions of children's violence or aggressiveness."

Alan Wurtzel, ABC's director of news, developmental and social research, attacked the NIMH report—and defended NBC's. He said the studies in the NIMH report show little or no evidence of a relationship between violence on TV and violence in society, and that the report mistakenly interprets them to reach "sweeping conclusions regarding the impact of television on aggressive behavior."

"In fact," he said, "the only new study in the entire report is [NBC's], and it actually demonstrates that the NIMH conclusion of a casual relationship is simply incorrect."

Philip Harding, director of special projects research for the CBS/Broadcast Group, noted that most research had dealt with real life "aggression" rather than real life "violence," and that in some cases aggression has been defined as "instances in which a child may have carelessly knocked into other children's toys or disrupted games," or in which they "give people dirty looks."

"If so little of the available research has

dealt with violence, still less has focused on real life crime. In short, then, the types of behavior discussed in the NIMH report and the research on which it is based simply do not afford the basis for a scholarly conclusion as to whether violence on television leads to crime or violence in the streets... CBS believes that after years of hearings and official government reports, there is still no convincing evidence that television violence creates criminals or increases crime in our society."

Thus, he said, it is "all the more important that we not allow our concern about crime to lead us into actions inconsistent with the First Amendment... It is difficult to imagine any role for the government in this area which would not be fundamentally at odds with our traditions of free speech and a free press."

While other witnesses concentrated primarily on crime depicted in entertainment programs, Cable News Network Correspondent Daniel Schorr, speaking for himself, dealt with violence on network news. He reviewed a number of violent incidents covered extensively by television—from the Attica riots in New York in 1971 to the Reagan assassination attempt two years ago by John Hinckley. He said his experience with CBS in the 1960's was that "threatening rhetoric tended to overpower moderate rhetoric because it was regarded as more newsworthy."

Schorr was not advocating legal remedies but did suggest television news departments should examine the degree to which they cover violent or terrorist acts, as they did after the Democratic convention in Chicago in 1968. He also said broadcasters needed help from the public, by providing "incentives for a different kind of competition than the current ratings race. I would like to see the reaction to the first station that announces, on the air, 'We will report developments on this hostage situation as they occur, but we will not keep cameras posted there in order not to encourage these and other terrorists.'" □

## Dawson urges print journalists to join Fifth Estate in fight for deregulation

**In age of merging media publishers are urged to join broadcasters in fighting fairness and political broadcasting laws**

Now that technological advances are blurring the distinctions between the printed press and electronic media, it's important for print journalists to take an active interest in deregulation. So said FCC Commissioner Mimi Dawson before the Society of Professional Journalists, Sigma Delta Chi, in Portland, Ore.

As newspapers are increasing their use of electronic technology, which is substantially regulated by the FCC, the question is whether regulation will be expanded to include

print, she said. "It is time for print and broadcast journalists to recognize that full freedom for both is much better than regulation for both," she said.

Teletext, for instance, can be used to transmit electronic versions of daily newspapers to subscribers, she noted. In authorizing teletext, the current commission ruled that such transmissions are broadcasting, not "newspapering." She noted that the commission also ruled that neither the fairness doctrine nor the political broadcasting laws would apply, but that ruling could be reversed by a future FCC.

"Will a future commission take the opposite position and decide that content regulation must be applied—even to news articles transmitted to a home television screen by a newspaper?" she asked.

The FCC can't amend the First Amendment to clarify that broadcasters should enjoy full First Amendment rights, nor can it repeal the fairness doctrine and the political broadcasting requirements (even though it has asked Congress to do so), Dawson noted. But the commission can and "must" start to remove some of the "regulatory baggage" that surrounds the fairness doctrine and political broadcasting, she said.

"Taken separately, each of those pieces of baggage may have merit. But taken together, the baggage of content regulation represents a major intrusion by the government upon the rights of free expression of all Americans. And that is true whether the regulations are applied to broadcasting, to cable or

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to newspapers," she said.

Dawson also contended that the FCC has been "generally restrained" in its approach to content regulation, and that restraint has "fostered the myth" that federal regulation of the electronic media is a healthy exercise of government responsibility.

"But history tells us that government cannot be trusted," she said. "Sooner or later, those in power will seek to impose their beliefs upon the public. In this age of mass communications, that could be accomplished only by restraint of free expression."

Dawson added that it was ironic that the "scarcity rationale"—that is, the argument that the broadcast spectrum is a scarce public resource that must be allocated with care—used to limit broadcasters' First Amendment rights—is based on a scarcity created in "great part" by the federal government. □

## Florida fairness feud

The question of how far a broadcaster may go in taking a stand on an issue is before the commission again.

At issue this time is a complaint by the Florida Power and Light Co. FPL has alleged that WINZ(AM) Miami violated the fairness doctrine and the FCC's personal attack rule in airing what it termed a "barrage" of announcements and editorials opposing a rate increase FPL was seeking last year.

According to FPL, WINZ, from Sept. 29 through Oct. 20 last year, had broadcast more than 200 "attacks" on the rate increase and FPL management. "WINZ's over-the-air vendetta against FPL is unprecedented and constitutes a gross abuse of WINZ's public

trusteeship responsibilities," it said.

FPL asked the commission to force the station to provide a "reasonable opportunity" to provide contrasting views, asked that the commission fine the station up to \$40,000 for violations of the fairness doctrine and personal attack rules, and requested that WINZ's license be revoked. The commission, it said, should also launch an on-site inspection to determine whether WINZ had "slanted" its news, editorials and public affairs programming to advance its own business interests and whether WINZ had launched a petition drive against the increase and a "campaign against FPL, its management and the FPL-requested rate increase for the purpose of harassing FPL and its management and for commercial self-promotion and audience hype."

In reply, however, WINZ denied any wrongdoing and charged that FPL has "entered upon a calculated plan to harass and intimidate WINZ in retaliation for WINZ's editorial position."

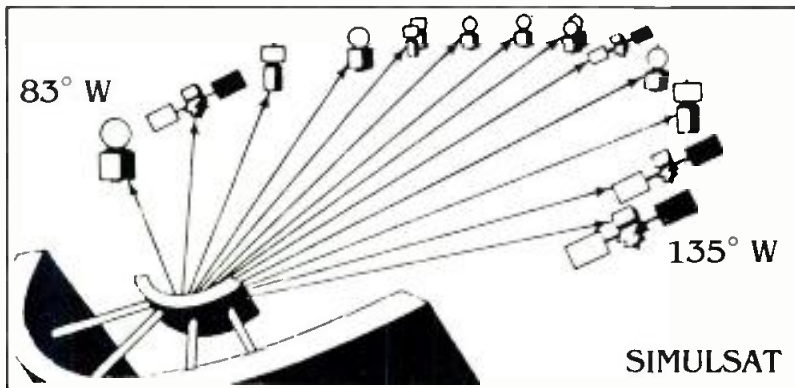
WINZ agreed that the proposed rate increase was a controversial issue of public importance, but it also contended it had provided "more than a reasonable opportunity for the presentation of significant contrasting viewpoints." WINZ, for instance, noted that while it had run 330 75-second editorials opposing the rate increase, it had also run, free of charge, 198 90-second spots written by FPL that argued for the increase from Oct. 8-25.

WINZ also said that the allegations of personal attack were not founded on FCC rules. "Even in cases not involving public officials, the commission has long recognized that mere unfavorable comments do not constitute personal attacks," WINZ said.

"WINZ opposes FPL's rate hike. FPL opposes WINZ's right to say so. FPL in essence opposes WINZ's right to editorialize. However, this right is well established," it said.

Milton Grossman, chief of the FCC's fairness/political broadcasting branch, said the bureau hopes to have a decision on the complaint within a month. □

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**Finally finished.** The Supreme Court wrote the final chapter in the 13-year license renewal saga of WESH-TV Daytona Beach, Fla., last week in refusing to review an appeals court decision in the case. Central Florida Enterprises Inc., Cowles Broadcasting Inc.'s competitor for the channel 2 facility, had sought a review of the decision by the U.S. Court of Appeals in Washington, affirming an FCC order renewing Cowles's license (BROADCASTING, July 19, 1982). The appeals court decision was regarded as particularly significant, since it upheld the commission policy holding that licensees are entitled to "renewal expectancy." M.C. Whatmore, chairman of the board of Cowles, said that with the Supreme Court action behind it, Cowles can devote its "entire energies to continuing to build a thriving, dynamic company."



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# PHILIPS

## Mankiewicz steps down at NPR

Radio service also is hit with news of more budget cutbacks

Most of the 500-plus public radio broadcasters traveling to the Hyatt Regency hotel in Minneapolis last week for the 12th annual Public Radio Conference (April 17-20) expected to hear talk of budget tightening after last month's \$2.775 million staff and program cuts by the network (BROADCASTING, March 21), but few were braced for the news of another \$3 million deficit and the announcement by Frank Mankiewicz last Tuesday (April 19) of his intention to leave National Public Radio as president and chief executive officer by year's end.

Broadcasters spent most of their time discussing the future of NPR while the network's board of directors huddled in closed-door meetings and decided to delegate Mankiewicz's day-to-day operational duties to a new chief operating officer. Ronald Bornstein, director of the telecommunications division of the University of Wisconsin and general manager of its WHA-AM-TV



Mankiewicz



Bornstein

Madison, Wis., accepted the position within 24 hours after it was offered to him by the board, but only on an interim basis until Oct. 1. Bornstein, who was formerly an NPR board member and vice president for telecommunications for the Corporation for Public Broadcasting, will report directly to the board, according to its chairman, Myron Jones.

Jones confirmed that the board did not dismiss Mankiewicz but rather that discussions about a new chief operating officer along with Mankiewicz's decision to leave were being held simultaneously.

Mankiewicz, who retains the title of president and chief executive officer, said he will

work with Bornstein to see NPR through the financial crisis, devoting his time to fund-raising, advancing political initiatives with Congress and maintaining relationships with current and prospective business partners.

Mankiewicz, a former press secretary for the late Senator Robert Kennedy and presidential campaign manager for George McGovern, became head of the NPR in 1977 soon after it merged with the Association of Public Radio Stations.

In an effort to close the growing deficit gap, the board last week called upon the 276 NPR-affiliated stations to pay an annual programming fee of varying amounts, depending on market size. NPR's membership flatly rejected the proposal and recommended that the board study several other funding options including one year's advance payment of membership dues, a loan from stations or other organizations, channeling back to NPR the CPB community service grants that local stations receive, launching national on-air fund raisers and establishing a direct mail campaign soliciting contributions from the public. The NPR finance committee, comprising members of the board, is scheduled to meet this week in Washington and discuss the proposals.

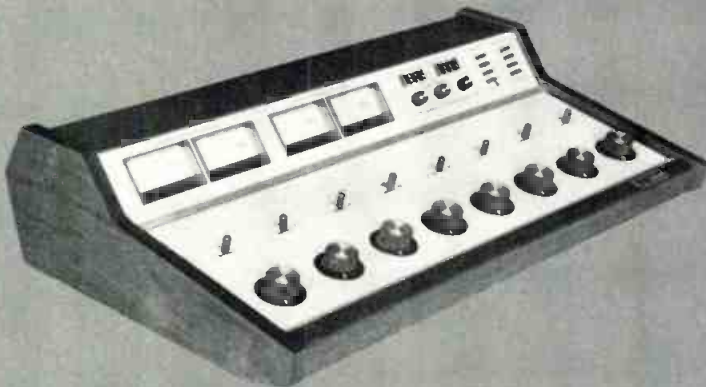
NPR member stations also passed a resolution asking the board to reserve its two news programs, *Morning Edition* and *All Things Considered*, a "as the number-one programming priority."

NPR maintains that the primary reason for the continuing budget problems stem from the lack of private sector contributions since the beginning of the year coupled with the slow start of its new technological business enterprises relying on FM subcarrier channels, which, only recently, were deregulated by the FCC (BROADCASTING, April 11). In March NPR canceled *The Sunday Show*, a five-hour, live arts program launched last spring, put the future of *NPR Playhouse* and *Jazz Alive* in question and, at the same time, dismissed 35 staffers, in order to resolve its first budget deficit. Mankiewicz noted that the new budget crises will force the cancellation of some of the NPR Plus programming package—subscribed to by 105 stations—including hourly afternoon newscasts and *Dateline*, a 30-minute news/information program that precedes *All Things Considered*. Mankiewicz added that NPR is seeking special underwriting funds to keep *Jazz Alive* on the air. However, definitive programming and staff cuts are not expected to be made for another week.

Jones told BROADCASTING that the new budget deficit of \$3 million was discovered the first week in April, although no formal announcement was made to stations until the start of the conference on April 17.

Although the focus of the conference was on the new managerial direction of NPR, many of the attendees were present to hear an opening session speech by FCC Commis-

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**The brighter side.** The FCC's decision to permit public broadcasters to offer teletext and FM subcarrier services for a profit have the potential for creating "a tremendously bright future for noncommercial stations," FCC Commissioner Mimi Dawson said before the National Public Radio Conference in Minneapolis last week.

"The importance of these decisions to noncommercial broadcasters can hardly be overstated," she said. "These decisions sound a new policy that broadcast licensees get something more than a certificate allowing them to operate a broadcast station. Rather, [what] this commission is saying, although perhaps too gingerly for me, is that broadcast licensees get a package of spectrum. If the technology develops to use a piece of the spectrum for a purpose other than broadcasting, then I believe the commission—as a general matter—should look favorably on such uses. Such spectrum packaging can only promote the innovative and efficient use of the spectrum," she said.

sioner Mimi Weyforth Dawson as well as a Tuesday luncheon address by NAB President Eddie Fritts (see above and below).

**Fritts tells NPR conference of need for commercial and noncommercial broadcasters to continue to cooperate**

National Association of Broadcasters President Eddie Fritts took his "industry unity" theme one step further last week. In a luncheon address to the National Public Radio annual conference in Minneapolis, Fritts called for continued cooperation between commercial broadcasters and their noncommercial colleagues.

He said that the NAB was pleased "to have played a role in working with the FCC which last week opened up FM subcarrier facilities which will present even additional income opportunities for all of us."

He commended the NPR for seeking new revenue sources through its NPR Ventures program. Fritts said the association also supports efforts by House Energy and Commerce Committee Chairman John Dingell (D-Mich.) and House Telecommunications Subcommittee Chairman Timothy Wirth (D-Colo.) to increase public broadcasting's authorization levels, and he added that "recently we have been on Capitol Hill working hand-in-hand with your representatives to generate support for these measures. I'm happy to report that the initial response has been very positive."

Fritts discussed the NAB Task Force on Public Broadcasting Funding Alternatives, which a year ago issued a series of recommendations. And, Fritts said, "this task force has actively gone to Capitol Hill and elsewhere to seek implementation" of five pro-

posals:

- Restoration of adequate federal funding.
- Encouraging commercial stations to assist in appeals for subscribers and funds.
- A national fund raiser on commercial stations.
- A long-term tax check-off for individual tax returns.
- Tax credits for contributions to public broadcasting.

"A government relations effort—which is the NAB's strong suit—was recognized as the first priority and the effort was launched," Fritts said. □

**Wirth gives NPR hopes for more reauthorization funds**

Amidst last week's turmoil over NPR's unexpected budget deficit of \$3 million, came words of hope for the future of the network from House Telecommunications Subcommittee Chairman Timothy Wirth (D-Colo.). In a letter addressed to NPR President Frank Mankiewicz, Wirth outlined his plan to support the inclusion of a provision in a to-be-introduced FCC authorization bill that would raise funding levels set by Congress in 1981 for the Corporation for Public Broadcasting from \$130 million for FY 1984, 1985 and 1986 to \$145 million, \$153 million and \$162 million, respectively. Wirth said the money would compensate for public broadcasting's unexpected loss to inflation and cost increases over the next three years.

The subcommittee is scheduled to mark up the bill this week. "It is my intention to take this measure through the House Energy and Commerce Committee by May 15 and secure its passage in the House of Representatives as soon as practicable," Wirth said.



**Blair's Caribbean odyssey.** Why would a major U.S. television and radio representative want to purchase WKAQ-TV San Juan, P.R.? "We picked it," said Jack Fritz, president and chief executive officer of John Blair & Co., New York, "because it's the number-one station in San Juan, and that market to our mind is a very strong growth-oriented market, and it's a station that produces most of its own programming." Fritz also noted that a number of the station's programs are currently sold in other Latin American countries and that Blair hopes to expand that distribution throughout appropriate markets in the U.S., and Central and South America.

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# Changing Hands

## PROPOSED

**WKAQ-TV San Juan, P.R.** □ Sold by Tele-mundo Inc. to John Blair & Co. for \$55 million cash ("In Brief," April 18). **Seller** is owned by Argentina S. Hills and Angel Ramos Foundation. (Ramos was late husband of Hills and founder of *El Mundo*, San Juan daily paper.) **Seller** also owns co-located WKAQ-AM-FM which it will keep. **Buyer** is New York-based, publicly traded station representative, headed by Jack W. Fritz, president. It also owns two AM's, two FM's, three TV's and printing and couponing business. WKAQ-TV is independent that takes some CBS newscasts. It is on channel 2 with 11.9 kw visual, 2.36 kw aural and antenna 2,830 feet above average terrain. *Broker: Howard E. Stark.*

**WVCG(AM) Coral Gables, Fla.** □ Sold by Broad Street Communications to Jordan Ginsburg & Associates for \$1.5 million. **Seller** is principally owned by Richard Geismar, chairman. It also owns WELI(AM) New Haven, Conn.; WGSO(AM)-WQUE(FM) New Orleans, and KTOK(AM)-KJYO(FM) Oklahoma City. It recently sold WYOR(FM) Coral Gables for \$3.6 million (BROADCASTING, April 18). **Buyer** is principally owned by Jordan Ginsburg, president. It also owns WAVS(AM) Fort Lauderdale, Fla. WVCG is on 1080 khz with 50 kw day and 10 kw night. *Broker: Blackburn & Co.*

**WTTO(TV) Birmingham, Ala.** □ Fifty percent sold by Chapman Radio and Television Corp. to Byron H. Lasky, owner of other 50%, for \$1 million. **Seller** is owned by William A. and George K. Chapman, brothers. They have no other broadcast interests. **Buyer** also owns 80% of KNXV-TV Phoenix and 20% of WCGV-TV Milwaukee. WTTO(TV) is independent on channel 21, with 1,042 kw visual, 104.2 kw aural and antenna 1,342 feet above average terrain.

**WDZZ-FM Flint, Mich.** □ Seventy-nine percent sold by Flint Metro Mass Media Inc. to Vernon Merritt Jr., owner of other 21%, for \$500,000. **Seller** is owned by Martin L. Beard (15.8%), Samuel R. Dismond Jr. (15.8%), Clarence B. Kimbrough (31.6%) and Warren E. Southall (15.8%), who have no other broadcast interests. **Buyer** has no broadcast interests beyond 21% of WDZZ-FM. WDZZ-FM is on 92.7 mhz with 3 kw and antenna 254 feet above average terrain.

**WLOV-FM Washington, Ga.** □ Sold by Better Broadcasting Inc. to G&O Inc. for \$435,000. **Seller** is headed by B.L. Williamson, chairman. He also sold, subject to FCC approval, WMRL(AM) Portland, Tenn., for \$206,594 (BROADCASTING, March 14). **Buyer** is owned by Oscar Wiseley, president (86%), and wife, Dorothy B.H. Wisely (14%). Oscar Wisely also owns 90% of

WJIC(AM) Commerce, Ga. WLOV-FM is on 100.1 mhz with 2.4 kw and antenna 200 feet above average terrain.

□ Other proposed station sales include: WYOR(FM) Coral Gables, Fla. (BROADCASTING, April 18) and WSBM(FM) Jefferson City, Tenn. (see "For the Record," page 87).

## APPROVED

**WILX-TV Onondaga, Mich.** □ Sold by Figgie Communications to Adams TV of Lansing Inc. for \$20.5 million. **Seller** is subsidiary of Figgie International Inc., publicly traded, Willoughby, Ohio-based company with interests in recreation and safety equipment which bought WILX-TV four years ago for \$12 million (BROADCASTING, Oct. 23, 1978). Harry E. Figgie Jr. is chairman and 6.52% owner. He has no other broadcast interests. **Buyer** is principally owned by Stephen Adams, who is principal in KIVA-TV Farmington, N.M., and KKCS-AM-FM Colorado Springs. He also is part of group that bought WGTU(TV) Traverse City and its satellite, WGTQ(TV) Sault St. Marie, both Michigan, for \$1.8 million (BROADCASTING, June 14, 1982). Adams also recently bought WTWN(AM)-WLAV(FM) Grand Rapids, Mich.; WRTH(AM) Wood River, Ill., and KEZK(FM) St. Louis. WILX-TV is NBC affiliate on channel 10 with 309 kw visual, 61.7 kw aural and antenna 970 feet above average terrain.

## CABLE

**Cable system serving Asheville, N.C.** □ Sold by Thoms Cablevision to American Cable TV Investors for \$12-\$15 million ("In Brief," April 18). **Seller** is owned by Miriam Thoms. It also owns WCOG(AM) Greensboro and WKLM(AM) Wilmington, both North Carolina, and WEAM(AM) Arlington, Va. **Buyer** is \$25-million partnership, headed by Bill Kingery. Managing general partners are Integrated Resources Inc., New York financial services company, and Daniels & Associates Inc., Denver-based MSO and cable broker. Asheville system serves 16,000 basic subscribers and passes 31,500 homes with 27 channels and 400 miles of plant. *Broker: Daniels & Associates.*

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4/25/83

## USIA accused of hiring relatives, friends of Reagan administration

The U.S. Information Agency's hiring practices came in for an unusual amount of attention on Capitol Hill last week, amid reports that the agency was guilty of nepotism. Senator Edward Zorinsky (D-Neb.), a member of the Senate Foreign Relations Committee, said he understands USIA is giving choice overseas assignments normally filled by career personnel to the children and other relatives and friends of prominent members of the Reagan administration. And Representative Dante Fascell (D-Fla.), chairman of the House International Operations Subcommittee, said he would look into the matter. The agency defended its practices and said some



of the allegations were based on incorrect information.

But the charges of nepotism were not the worst news USIA heard on Capitol Hill. That came during a Senate Foreign Relations Committee mark up of the administration's proposed authorization of \$711 million for the agency, when Senator Nancy Kassebaum (R-Kan.) offered an amendment cutting the request by \$134 million. The remaining \$572 million would still represent a 5% cut over 1982. And Kassebaum said the cut was justified in view of the "overall budget situation." She noted that domestic programs were being slashed and said everyone has to "share the pain."

Zorinsky made his charges in a letter mailed on April 15 to USIA Director Charles Z. Wick, who was asked to respond. Two days later, United Press International published a report making the same charges. It quoted "critics" as referring to the USIA's hiring practices, when a freeze in many areas of the federal government is in effect, as "Kiddiegate."

Zorinsky said he had information regarding the appointments, among others of Caspar Weinberger Jr., son of the Secretary of Defense, and Monica Clark, daughter of National Security Adviser William Clark, as assistant cultural affairs officers in Bonn: Daniel Wattenberg, son of Ben Wattenberg, a member of the Board for International Broadcasting, as an assistant cultural attache in Paris, and Barbara Haig, daughter of the former secretary of state, an assistant in the office of the USIA counselor.

UPI, which reported that its sources said at least 150 political appointees have been placed on the USIA payroll since the Reagan administration came to power (USIA disputes this number), contributed some additional names. It said Steve Gergen, a Duke University student and a nephew of White House director of communications, David Gergen, served as a college intern with VOA last year, and Laurette Conkling, daughter of James B. Conkling, the Reagan administration's first director of VOA and a personal friend of Wick's, is in a clerical position at the USIA.

The issue was aired briefly during the International Operations Subcommittee mark-up of the USIA budget, after Representative Lawrence J. Smith (D-Fla.) referred to the "disturbing" reports regarding USIA in the press. Fascell said the impact of the reported practices on the Foreign Service "is important," and said, "We will take a look" at the situation.

The USIA made its response through Wick and other spokesmen. Wick, who was in Bangkok, Thailand, on an official visit, was quoted in an agency press release as saying the stories in the press were exaggerated. Instead of the 150 noncareer appointees mentioned in the UPI account, there are actually only 62 either working or proposed, he said.

As for those named in the stories, Wick said, "We don't think it serves the nation's interest to discriminate against a few highly qualified people who happen to be related to outstanding national leaders serving their country with commitment and at a personal sacrifice."

The agency also said some of the information in Zorinsky's letter is incorrect. A spokesman said Clark and Wattenberg are getting "junior officer trainee appointments," which are not slots filled by career employees, and that Weinberger is not being assigned to Bonn but to USIA's television section in Washington. □

## 'Inside Story' looks at immolation

*Inside Story*, Hodding Carter's series that examines the news media and is now in its third season on PBS, on Thursday (April 28) will examine the controversy that began March 4 when a news camera crew from WHMA-TV Anniston, Ala., alerted by a man threatening to set himself on fire, went to the Jacksonville, Ala., town square and taped the act (BROADCASTING, March 14). The half-minute of flames sent the man, Cecil Andrews to the hospital, where he remains seven weeks later. Criticism of the two-man crew, the Jacksonville police department, which was also alerted to the man's intentions, and of the cable news and broadcast networks for their handling of the story will be looked at in the half-hour show beginning at 8:30 p.m. EST.

The conclusion that the program is expected to reach is that the news crew did what was expected of it. Tom DeVries, producer of this segment of *Inside Story*, said: "Most of the attention to what happened in

Jacksonville in early March has been about what the camera crew did or did not do. Hodding [Carter] and I think this attention missed the point . . . that what the crew did, was inside, not outside the modern news formula and a part of the tradition. We may not like that, but what they did is what we expect them to."

A segment of the show will cover a symposium, initiated by a WHMA-TV owner, H. Brandt Ayers, a few days after the Andrews incident. Held at Jacksonville (Ala.) State University, the symposium, entitled "The Police and the News Media in Crisis Situations" featured a 13-member panel, equally divided between law enforcement and media authorities, included Bill Arthur, executive director of the National News Council; Zeke Segal, director of special projects for CBS News; James Evan, district attorney for the 15th Judicial Circuit of Alabama, and George Watson, vice president of ABC-TV News.

On the symposium platform and before the cameras of *Inside Story*, H. Brandt Ayers, was in familiar company. The WHMA-TV owner is one of eight media members on the National News Council and is an editorial adviser to *Inside Story*. *Inside Story* Executive Producer Ned Schnurman, said Ayers had removed himself from his advisory role in connection with the program.

DeVries said the program will include the first broadcast interview with Cecil Andrews who says, according to the interviewer, "he wished the man had just ripped the matches out of his hand." □

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## Upbeat Capcities

**Analysts hear Murphy report rising revenue and profits; cellular radio may be company's next area of involvement**

Capital Cities Communications, basking in the warm glow of its 28th consecutive year of record revenues and earnings, also reported record revenue and earnings for the first quarter of 1983. Capcities Chairman Thomas S. Murphy told analysts in New York last week that consolidated net income for the first quarter of this year reached \$21,116,000, up 17% over \$18,010,000 in 1982. First-quarter earnings per share were \$1.58, a 15% gain over \$1.37 in the same period the year before. Revenue was up 14% to \$170,128,000 compared to \$149,250,000 in 1982.

In broadcasting, where Capcities owns six network affiliated TV's and 14 radio stations, operating income increased 14% in the first quarter of this year to \$22,166,000 from \$19,518,000 in 1982. In its 325,000-basic subscriber cable TV division, Capcities reported operating income increased 81% to \$727,000 from \$401,000 the year before. (The cable TV division ran into the black for the first time in 1982, when its operating income was \$1.7 million for the year, compared with a loss of \$3.1 million in 1981.) In publishing, where Capcities owns the *Kansas City Times* and *Star* and the *Fort Worth Star-Telegram*, among other newspapers, plus the Fairchild Publications Group, its operating income was up 12% to \$20,583,000.

Among the broadcasting and publishing divisions, Capcities did not break out revenue and earnings figures between the TV and radio groups or between the general circulation newspapers and trade publications. However, it did indicate that for both its radio and TV groups operating income was "up significantly"—between 11% and 20%—while operating income among trade publications was "up slightly"—zero to 5%—and at newspapers "up very significantly"—21% or more.

The Capcities' meeting with analysts also focused on the company's future strategy. In response to analysts' questions, Murphy said that Capcities may consider getting into the cellular radio business, possibly by acquiring another company's applications pending at the FCC. Cellular radio is attractive, Murphy explained, because "there'd be only two players in each market." Capcities reduced its interest-bearing debt by \$53,923,000 to \$48,449,000 in 1982, and its debt-to-equity ratio is 8%, down 20% in four years. Noted Murphy: "We have a lot of borrowing leverage that we would like to take advantage of."

When asked if Capcities is looking to buy

more cable systems, Murphy answered in the affirmative but added that the multiples sellers are currently asking are too high. Murphy said that Capcities would consider systems that are selling for \$600 to \$700 per subscriber, but finds it difficult to justify paying \$1,000 per subscriber. Also, Murphy reported that Capcities has not given up its search for another UHF since its negotiations to buy Christian Broadcasting Network's WXNE-TV Boston collapsed (BROADCASTING, "Closed Circuit," Dec. 6, 1982).

Analyst John Reidy asked whether Capcities, with four ABC affiliates and two CBS, would consider pre-empting the network schedule to carry occasional fourth network programming.

Murphy said no. "We're their junior partner," he said. "They've been very good to us. . . You have an obligation." Asked how Capcities felt about the expansion of network commercial inventories, President Daniel B. Burke replied the company preferred not to have the networks take more time, but noted "they've been moderate." □

## RCA reports drop in quarter

**But that comes after extraordinary gain in comparable '82 period; NBC records 24% revenue increase**

RCA reported record revenue for the first quarter of 1983, but earnings suffered a 47% drop to \$32.3 million, or 18 cents per share, from \$60.5 million, or 57 cents per share, in the comparable 1982 quarter. RCA stressed that first-quarter 1982 earnings were unusually inflated because of \$38.6 million in nonrecurring gains from the sale of tax credits and certain businesses excluding those nonrecurring gains, first-quarter earnings in 1983 increased by 47%.

RCA subsidiary NBC recorded a 24% increase in revenue for the first quarter along with "sharply higher profits." The advances were posted in the TV network and owned TV stations divisions, RCA said. The network performance was bolstered by the Super Bowl, which NBC carried this year. RCA did not report on the performance of NBC's radio network or owned radio stations division.

RCA also said that it sold twice as many videodisk players to dealers in the first quarter of this year as in the same period last year. Factory sales of videodisk albums, RCA said, rose 40%, and 450 titles are on the market.

In other RCA divisions, the financial services division (C.I.T. Corp.) "showed significant increases in earnings" in the first quarter, while earnings in electronics, transportation (Hertz) and communications divisions all experienced declines. □

## MGM/UA's Leslie sees boom ahead in international video marketplace

MGM/UA Home Entertainment Group Inc. Chairman Seymour Leslie confirmed estimates that the pay cable and home video supplier company should earn between \$1.20 and \$1.35 per share for the second half of this year. The remarks were made in New York last week at a meeting of MGM/UA Entertainment Group executives and Wall Street analysts. Leslie also cited the recent RCA-NBC study (BROADCASTING, April 18) as evidence that the home video market will become a \$6.2-billion business by 1990. He would not confirm, however, that MGM/UA Home Entertainment Group was considering launching a "classics" pay cable channel or expanding its association with Home Box Office beyond that of a supplier of motion pictures.

MGM/UA Home Entertainment Group has an exclusive worldwide 40-year licensing agreement to distribute the existing and future library of MGM/UA Entertainment Co. The library currently holds more than 4,000 titles.

MGM/UA reported that the three months ended Feb. 28, its net income was \$10,082,000, or 35 cents per share, on revenues of \$40,392,000. For the six months ended Feb. 28, net earnings were \$18,084,000, or 68 cents per share, on revenues of \$73,613,000. No comparable figures for fiscal 1982 are available since the company was a division of MGM/UA Entertainment Co. until its initial public offering on Dec. 22, 1982.

Leslie said the MGM/UA Entertainment Group seeks to serve "cable in all its forms and opportunities" and will do that by "profitably exploiting our film and tape product." Leslie also cited figures from the Television Bureau of Advertising and Paul Kagan & Associates that say pay TV subscribers would increase from 23 million today to 70 million by 1990. Leslie described the pay cable and home video businesses as serving "infant markets" that "if anything, are product limited." Citing figures from the Video Marketing Research Service and Link Resource Corp., Leslie estimated that the number of homes using VCR's by 1986 would hit 17.5 million with videodisks in an additional four million. But what MGM/UA is especially looking forward to, Leslie said, is the international video marketplace. Leslie said VCR penetration currently stands at 10% in Europe, where no significant numbers of pay cable systems exist. There is "an incredible built-up hunger for entertainment" abroad awaiting satisfaction, Leslie reported. □



# Stock Index

Exchange and Company	Closing Wed. Apr 20	Closing Wed. Apr 13	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
<b>BROADCASTING</b>						
N ABC.....	67	64 5/8	+2 3/8	+ 3.67	12	1,943
N Capital Cities.....	146 7/8	140	+6 7/8	+ 4.91	20	1,932
N CBS.....	70	69	+1	+ 1.44	17	2,064
N Cox.....	48 3/4	45 1/4	+3 1/2	+ 7.73	21	1,382
A Gross Telecasting.....	58	48	+10	+20.83	14	46
O LIN.....	36 1/2	36 3/4	- 1/4	- .68	20	379
N Metromedia.....	500	450	+50	+ 11.11	33	1,396
O Mooney.....	4	3 3/4	+ 1/4	+ 6.66	5	3
N Outlet Co.....	49 1/2	48 3/4	+ 3/4	+ 1.53	36	134
O Scripps-Howard.....	23	22 1/2	+ 1/2	+ 2.22	14	238
N Storer.....	28 7/8	29 1/8	- 1/4	- .85	21	473
N Taft.....	54 3/4	51	+3 3/4	+ 7.35	15	498
O United Television.....	13 1/8	13 3/8	- 1/4	- 1.86	16	155

## BROADCASTING WITH OTHER MAJOR INTERESTS

A Adams-Russell.....	26	24 5/8	+1 3/8	+ 5.58	26	157
A Affiliated Pubs.....	40 1/2	40 1/2			20	316
O A.H. Belo.....	43 1/2	40 3/8	+3 1/8	+ 7.73	20	407
N American Family.....	17 7/8	17 3/4	+ 1/8	+ .70	12	242
O Associated Commun.....	24	23 3/4	+ 1/4	+ 1.05	10	225
N John Blair.....	62 1/2	57	+5 1/2	+ 9.64	14	244
N Charter Co.....	11 5/8	11 3/4	- 1/8	- 1.06	11	251
N Chris-Craft.....	20 1/2	20 1/4	+ 1/4	+ 1.23	19	127
N Cowles.....	18 1/2	17 3/4	+ 3/4	+ 4.22	20	73
N Dun & Bradstreet.....	126 1/2	125	+1 1/2	+ 1.20	25	3,426
N Fairchild Ind.....	24 1/8	22 1/2	+1 5/8	+ 7.22	13	316
N Gannett Co.....	69 1/4	68 5/8	+ 5/8	+ .91	20	3,688
N General Tire.....	34	34 1/8	- 1/8	- .36	30	817
O Gray Commun.....	45	45			11	22
N Gulf United.....	26	27 1/8	-1 1/8	- 4.14	8	719
N Harte-Hanks.....	44 1/2	43 3/8	+1 1/8	+ 2.59	16	439
N Insilco Corp.....	24 3/4	24	+ 3/4	+ 3.12	28	395
N Jefferson-Pilot.....	32 7/8	33 3/4	- 7/8	- 2.59	8	705
O Josephson Intl.....	18 3/8	15 5/8	+2 3/4	+17.60	13	88
N Knight-Ridder.....	54 1/2	53 3/8	+1 1/8	+ 2.10	17	1,769
N Lee Enterprises.....	42	43 7/8	-1 7/8	- 4.27	29	573
N Liberty.....	18	17 3/4	+ 1/4	+ 1.40	15	176
N McGraw-Hill.....	95 1/4	92	+3 1/4	+ 3.53	22	2,372
A Media General.....	49 1/2	45 3/4	+3 3/4	+ 8.19	11	343
N Meredith.....	112 7/8	106	+6 7/8	+ 6.48	12	352
O Multimedia.....	39 3/4	38 3/4	+1	+ 2.58	21	607
A New York Times Co.....	70 5/8	67	+3 5/8	+ 5.41	16	888
A Post Corp.....	39 1/4	38 1/2	+ 3/4	+ 1.94	19	72
N Rollins.....	13 1/2	14 3/8	- 7/8	- 6.08	10	350
N Schering-Plough.....	43	43 3/4	- 3/4	- 1.71	13	2,288
N Signal Cos.....	31 3/8	31 1/8	+ 1/4	+ .80	20	3,325
O Stauffer Commun.....	43	43			10	43
A Tech Operations.....	25 1/2	24 1/4	+1 1/4	+ 5.15	16	21
N Times Mirror Co.....	72 1/4	69 1/2	+2 3/4	+ 3.95	18	2,468
O Turner Bcstg.....	17	17 1/2	- 1/2	- 2.85	65	347
A Washington Post.....	68 1/4	66 7/8	+1 3/8	+ 2.05	18	964
N Wometco.....	22 7/8	32 5/8	-9 3/4	-29.88	15	394

## CABLE

A Acton Corp.....	7	7 1/8	- 1/8	- 1.75	23	35
N American Express.....	67 3/4	66 1/4	+1 1/2	+ 2.26	15	8,651
O Burnup & Sims.....	7 7/8	7 7/8			8	69
O Comcast.....	19 3/4	20 1/2	- 3/4	- 3.65	21	139
N General Instrument.....	50 3/8	52 1/4	-1 7/8	- 3.58	15	1,563
N Heritage Commun.....	11 1/8	11 3/4	- 5/8	- 5.31	18	82
O Rogers Cablesystems	10 1/8	9 1/2	+ 5/8	+ 6.57	10	223
O Tele-Communications	27 1/2	27 3/4	- 1/4	- .90	49	575
N Time Inc.....	60 1/4	57 5/8	+2 5/8	+ 4.55	25	3,379
O Tocom.....	6 7/8	7 1/4	- 3/8	- 5.17	6	45
N United Cable TV.....	17	19 3/8	-2 3/8	-12.25	24	186
N Viacom.....	35 1/2	34	+1 1/2	+ 4.41	17	407

Exchange and Company	Closing Wed. Apr 20	Closing Wed. Apr 13	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
<b>PROGRAMING</b>						
O Barris Indus.....	5 3/8	5 1/2	- 1/8	- 2.27	49	30
N Coca-Cola.....	55 5/8	55	+ 5/8	+ 1.13	14	7,547
N Disney.....	83	83 3/4	- 3/4	- .89	28	2,854
N Dow Jones & Co.....	45 1/4	42 1/2	+2 3/4	+ 6.47	32	2,887
O Four Star.....	6	6 1/4	- 1/4	- 4.00	33	3
N Getty Oil Corp.....	66 3/4	65 1/2	+1 1/4	+ 1.90	8	5,402
N Gulf + Western.....	24 3/4	23 3/8	+1 3/8	+ 5.88	12	1,874
N MCA.....	38	37 1/4	+ 3/4	+ 2.01	10	1,812
N MGM/UA.....	14 1/4	12 7/8	+1 3/8	+10.67	25	709
N Orion.....	24 3/8	21 1/8	+3 1/4	+15.38	5	168
O Reeves Commun.....	20	20 3/4	- 3/4	- 3.61	10	246
O Telepictures.....	16 1/8	15 1/8	+1	+ 6.61	22	93
O Video Corp. of Amer..	7 7/8	8 3/8	- 1/2	- 5.97	18	13
N Warner.....	27	25 5/8	+1 3/8	+ 5.36	7	1,722
A Wrather.....	31 3/4	28 1/2	+3 1/4	+11.40	31	71

## SERVICE

O BBDO Inc.....	39 1/2	41	-1 1/2	- 3.65	15	230
O Compact Video.....	9 3/4	8 5/8	+1 1/8	+13.04	6	32
N Comsat.....	67 3/4	68	- 1/4	- .36	13	610
O Doyle Dane Bernbach	24	25 1/2	-1 1/2	- 5.88	15	139
N Foote Cone & Belding	43 5/8	44	- 3/8	- .85	11	119
O Grey Advertising.....	89	89			8	51
N Interpublic Group.....	54 7/8	51 1/4	+3 5/8	+ 7.07	13	256
N JWT Group.....	32 1/4	31 1/8	+1 1/8	+ 3.61	52	170
O MCI Communications.	46 7/8	44 5/8	+2 1/4	+ 5.04	30	5,466
A Movielab.....	4	4			4	7
O A.C. Nielsen.....	35	35 3/4	- 3/4	- 2.09	9	393
O Ogilvy & Mather.....	49	48 3/4	+ 1/4	+ .51	14	211
O Telemation.....	5 1/2	5 1/2			14	6
O TPC Communications	1 5/8	1 3/4	- 1/8	- 7.14	1	2
O Unitel Video.....	10	8 1/2	+1 1/2	+17.64	16	14
N Western Union.....	37 3/4	40 5/8	-2 7/8	- 7.07	11	895

## ELECTRONICS/MANUFACTURING

O AEL.....	28 1/4	28 1/2	- 1/4	- .87	18	55
N Arvin Industries.....	20 5/8	20 1/4	+ 3/8	+ 1.85	15	143
O C-Cor Electronics.....	17 1/4	17	+ 1/4	+ 1.47	13	60
O Cable TV Industries..	5 3/4	6	- 1/4	- 4.16	27	17
A Cetec.....	9 3/4	9 3/4			23	21
O Chyron.....	27 3/4	25 3/4	+2	+ 7.76	30	113
A Cohu.....	7 1/8	7	+ 1/8	+ 1.78	15	12
N Conrac.....	34 7/8	30 7/8	+4	+12.95	10	79
N Eastman Kodak.....	82 1/8	81 1/2	+ 5/8	+ .76	12	13,608
O Elec Missile & Comm.	11	12	-1	- 8.33	79	32
N General Electric.....	112 1/8	108	+4 1/8	+ 3.81	14	25,476
N Harris Corp.....	42	43 5/8	-1 5/8	- 3.72	21	1,321
O Microdyne.....	14 1/8	14 7/8	- 3/4	- 5.04	31	65
N M/A Con. Inc.....	25 1/8	24	+1 1/8	+ 4.68	34	1,018
N 3M.....	84 1/4	77 3/8	+6 7/8	+ 8.88	16	9,927
N Motorola.....	110 7/8	108	+2 7/8	+ 2.66	24	4,233
N N. American Philips..	65	61 1/4	+3 3/4	+ 6.12	12	899
N Oak Industries.....	10 1/8	10 1/2	- 3/8	- 3.57	41	165
A Orrox Corp.....	6 1/8	5 3/4	+ 3/8	+ 6.52	7	14
N RCA.....	25 1/4	23 1/2	+1 3/4	+ 7.44	12	2,057
N Rockwell Intl.....	55 1/4	53 1/8	+2 1/8	+ 4.00	12	4,240
A RSC Industries.....	5 5/8	5 7/8	- 1/4	- 4.25	563	18
N Scientific-Atlanta.....	16 1/4	16 1/4			125	383
N Sony Corp.....	14 3/4	14 7/8	- 1/8	- .84	18	3,403
N Tektronix.....	65 7/8	66	- 1/8	- .18	17	1,247
O Telemet (Geotel Inc.)	3 1/4	3 7/8	- 5/8	-16.12	19	10
A Texscan.....	25 1/4	22 1/8	+3 1/8	+14.12	30	150
N Varian Associates.....	46 1/2	41 1/4	+5 1/4	+12.72	30	942
N Westinghouse.....	44 3/4	44 3/4			9	3,918
N Zenith.....	17	16 1/2	+ 1/2	+ 3.03	15	322

## Standard & Poor's 400

Industrial Average 180.00 175.52 + 4.48

Notes: A-American Stock Exchange, B-Boston, M-Midwest, N-New York, P-Pacific, O-over the counter (bid price shown, supplied by Shearson Loeb Rhoades, 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 two for one. + Stock traded at less than 12.5 cents. \*\*\*\* Stock inactive due to limited bidding.

## Technological cornucopia at NAB '83

**The engineers had plenty to look at and listen to in Las Vegas with quarter-inch ENG gear, HDTV and AM stereo among the biggest draws**

Look out half-inch, here comes quarter-inch.

While the proponents of the two incompatible half-inch videocassette formats continued their race to make inroads into the broadcasting market at the NAB convention, some broadcasters and equipment manufacturers began serious talks about "leapfrogging" the half-inch formats and moving to a standardized quarter-inch format.

A small (less than three-quarter-inch) videocassette format is the key to the recording camera, which combines camera and recorder into one compact, lightweight unit. By eliminating the cable between camera and recorder, half-inch recording cameras (the only kind now on the market) have proved to be reliable and mobile, highly sought after virtues in electronic news gathering.

Despite the virtues and picture quality (close to that of one-inch videotape recorders), most broadcasters have been reluctant to purchase half-inch recording cameras because of the existence of two incompatible standards—the Panasonic/RCA M format and the Sony Betacam format. They fear the logistical problems that they would derive from the inability to exchange tapes and equipment. And the many broadcasters that have invested heavily in three-quarter-inch equipment are not particularly eager to move to a new ENG format.

Behind the move to quarter-inch are ABC,

which has been strongly advising affiliates and any other broadcaster within earshot to put off the purchase of recording cameras until a standard is settled upon, and Bosch-Fernseh and Hitachi, which have developed quarter-inch recording cameras. As early as last fall, Julius Barnathan, president, broadcast operations and engineering, ABC-TV, went on the record favoring a quarter-inch format (BROADCASTING, Nov. 29, 1982) and last week, Verne Pointer, vice president, broadcast operations and engineering, confirmed that ABC supports the development of a quarter-inch standard and is actively encouraging other potential users and manufacturers to follow its lead.

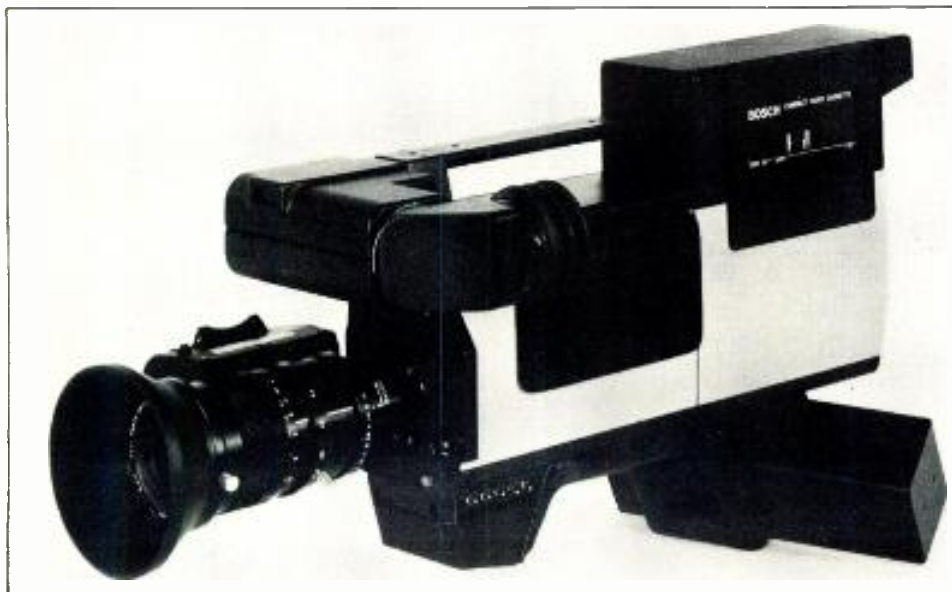
Although Bosch-Fernseh has shown prototypes of equipment with its unique quarter-inch Lineplex format at previous NAB conventions, this year's show was the first time it demonstrated a production model. The Quartercam (KBF-1) recording camera, priced at \$41,800 (considerably less than its Sony and RCA half-inch counterparts), is the centerpiece of its quarter-inch system. Complete with lens and battery pack, the Quartercam weighs just 16 pounds. The cassettes, which weigh less than two ounces each and which are much smaller than the half-inch cassettes, record more than 20 minutes of action. According to Pointer, the Lineplex format does not deliver close to one-inch resolution, but "we don't need that for news." Quarter-inch is a better format for ENG, he said. It's smaller, lighter, requires less power, he said, and yet is equal to or better than the three-quarter-inch format. Bosch-Fernseh also showed at the NAB studio (BCF-10) and field playback/recorders (BCF-20). Bosch-Fernseh spokesman Clair

Bello said each playback/recorder will sell for around \$21,000.

Hitachi demonstrated its incompatible quarter-inch format with a three-tube camera (SR-3) and with a CMOS solid-state camera (SR-1). It also showed studio and field playback units and adaptors for using the cameras with conventional NTSC recorders. Hitachi was not quoting prices.

Neither ABC nor any other broadcaster wants to see a repeat of the half-inch standards battle at the quarter-inch level. As a result, the Video Recording and Reproduction Technology committee (VRRRT) of the Society of Motion Picture and Television Engineers has sent out ballots to its members (comprising users and manufacturers) asking whether it should convene a working group to establish a quarter-inch standard. According to VRRRT Chairman Dave Fri-bush, chief engineer, audio-video systems division, Ampex, the VRRRT will meet June 16 in New York to evaluate the ballots and see if it can declare a consensus to launch the working group. If the consensus is there, he said, the working group, under the probable chairmanship of ABC's Bob Thomas, will hold its first meeting the following day. Fri-bush seems sanguine that the working group would be formed. Bosch-Fernseh and Hitachi "want it very much," he said, and they have indicated a willingness to make "significant technical changes" to their system to achieve a common standard. "The formats are mechanically very similar," he said. The major differences, he said, are the tape speeds and "the recording methods in terms of how they handle the color-difference signals."

The proponents of the half-inch formats



Bosch-Fernseh's quarter-inch Quartercam recording camera.



NEC's SPC-3 three chip CCD camera with half-inch Betacam recorder attached.



with the support of other manufacturers could deprive the VRR of its necessary consensus and put a halt to the quarter-inch working group. But at least one of the proponents, RCA, doesn't seem prone to lobby against the formation of the group. Bob Thompson, manager, video recording systems group, RCA, said he would like the working group to expand its purview to consider all small formats, but would be happy if it only agreed to include 8 mm (approximately one-third inch) in its deliberations. None of the manufacturers has done work on a format that size, Thompson said, so nobody has vested interests and everybody would be on an equal footing.

The advent of a quarter-inch standard would not necessarily mean the end of the half-inch formats. The superior quality of the half-inch picture may not be important to ABC's news department, but it may be to other broadcasters and other video users. As Fribush said, a quarter-inch standard may one day co-exist with the half-inch formats.

In any event, the vendors of half-inch equipment at the NAB convention seemed undeterred by any uncertainty in the marketplace spawned by the quarter-inch talk. Sony introduced what it called its "Phase Two" Betacam equipment: the BVW-40, recorder/editor (with digital built-in time base corrector) capable of interfacing with the Sony one-inch and three-quarter-inch videotape machines as well as to the previously introduced BVW-10 half-inch player; the BVW-20 portable field player; a Plumbicon version of the BVP-3 Betacam recording camera, and adaptors for interfacing any recorder with the half-inch recorders or any camera with the Betacam cameras. RCA introduced a field recorder (HR-3) with some editing capability for its half-inch Hawkeye system. Panasonic enhanced its Recam system with a programable nine-deck player (MVP-100) that can serve as a spot inserter, a TV program sequencer and a multisource editor of group roll systems. Since each Recam cassette holds up to 20 minutes of programming, the MVP-100 can automatically playback up to three hours of programming. Ampex, which has come out in support of the M format, showed a new medium priced ENG camera, the FPC-10, that can be coupled with an M format recorder and transformed into the ARC-10 recording camera. The three-tube camera is available with either Saticon or Plumbicon tubes.

Apparently trying to create some kind of bandwagon effect, Sony and RCA issued press releases during the show reporting sales of half-inch equipment. Although some of the sales were significant, neither company seems to have overcome the industry's resistance to their formats. RCA also announced that NBC-TV, a subsidiary company, had "acquired" 20 RCA Hawkeye cameras with NTSC adaptors, but a quick check with NBC revealed that RCA might have been better off keeping quiet about the deal. It seems that RCA sent NBC the cameras as replacements for TK-76 ENG cameras that RCA could no longer make work properly.

Ikegami is one M format proponent that might be having second thoughts about the format. Although it showed again an M for-



RCA's Hawkeye recording camera at work for WKBD-TV Detroit.

mat recorder coupled with its HL-83 ENG camera, according to industry sources, it is reconsidering its small-format plans and may have an entirely new recording camera by the time the next trade show rolls around.

The small tape formats were just half the story in ENG at the NAB. Advancements in cameras were the other half. The day of the solid-state camera may be much closer than many broadcasters presumed going into the convention. The technology that makes such cameras possible is the Charged Coupled Device, a silicon chip that replaces the camera tube by transforming an image focused on its surface into a stream of electricity. NEC America showed a production model of a three-CCD camera, the SPC-3, in its booth, but the camera that was getting all the raves was in a suite in the Riviera hotel. That three-CCD prototype belonged to RCA, which has been working hard at the technology for several years. According to Fred Himelfarb, senior staff engineer, NBC, the camera was "extremely impressive" and "the best thing at the convention." Although RCA still had some bugs to work out, he said, the camera was better than the NEC camera and "light years ahead" of CCD cameras that RCA has shown in the past. CBS's Richard Dunn echoed Himelfarb, saying that if RCA can transform the technology into the practical product, "it could revolutionize the business." Dennis Woywood, RCA's division vice president of broadcast video systems, said the first product using the extraordinary chips will probably be for ENG, but that they are good enough for all types of cameras. CCD cameras are particularly suitable for ENG, he said, because they are lighter and require less power than tube cameras. According to Woywood, the prototype delivers a signal-to-noise ratio of more than 65 decibels—five to 10 decibels greater, he said, than the best of today's three-tube ENG cameras—eliminates lag and boasts high sensitivity to light. Each of the three rectangular chips,

approximately one inch by a half inch, contains more than 200,000 light sensitive elements (512 vertical times 403 horizontal).

While RCA and NEC were ticking off the advantages of CCD cameras, other camera manufacturers were making the most out of conventional Saticon and Plumbicon tube technology. Ampex introduced the FPC-10. JVC reached for the high-end ENG market with the introduction of the KY-950 with three Plumbicons, 600 lines of resolution and 58-decibel signal-to-noise ratio and the KY-900 (a KY-950 with Saticon tubes and lower specifications). Ikegami showed another improved version of its popular HL-79. The HL-79E is smaller and lighter than its predecessors and boasts higher specifications. The signal-to-noise ratio is up to 59 decibels and the maximum resolution is up to 650 lines. Harris put some "smarts" (microprocessors) into its new TC-90 camera that facilitate camera set-up and permit the use of SMPTE time code and vertical interval time code.

Sony and Ampex continued their battle for dominance of the one-inch videotape recorder market at the convention. Ampex showed for the first time at an NAB convention its new top-of-the-line VPR-3. Among its many features is a highly sophisticated transport, which handles tape gently, regardless of the tape speed (when the tape is being shuttled, it can reach a speed of 500 inches per second). Ampex says it has already sold 300 machines, 100 of them to ABC in a single \$10-million deal. (Ampex also announced at the show that CBS had purchased six for its Hollywood production facility.) Ampex also demonstrated for the first time at an NAB the VPR-5, a portable VTR it co-developed with Kudelski S.A. of Switzerland. The machine, capable of recording two audio channels along with the video and of handling 60-minute reels, weighs just 15 pounds. Sony countered Ampex's new machines by reconfiguring its top-of-the-line BVH-2000 into the BVH-2500, a VTR with

some unusual capabilities. It can record up to 200,000 stills one-by-one and play them back without pre-roll at varying speeds: The machine could be used to produce a feature-length animated movie. Sony is continuing to market the BVH-2000.

Broadcasters have come to accept that their future is digital. The evidence at the NAB convention was not only in the many new digital special effects and graphics generators, still stores, frame synchronizers and time base correctors, but also the demonstration of the Sony developmental digital VTR based on the world digital-component production standard. The digital studio will be phased-in over the next several years and, during the transitional period, the studio may have analog-component and digital-component equipment existing side-by-side. Feeling that such a scenario of the future is likely, engineers at RCA reconfigured the

TR-800 one-inch VTR to record the analog components prescribed by the world digital standard instead of the NTSC composite signal. The machine was demonstrated at the show in RCA's hotel suite. RCA's Thompson said an analog-component VTR might come in handy since long-playing cassettes for digital-component VTR's are a long way from being practical. (It's assumed, Thompson said, that the next generation of VTR's will use cassettes rather than open reels.)

□

Slick and flashy graphics and enhanced character generating capability are rapidly becoming an integral part of most television news and sports departments. And judging from the reported traffic at the dozen or so exhibits displaying character and graphics-generating equipment, the trend is not diminishing.

Chyron Corp. was on hand with its top-of-the-line Chyron IV computer-driven character generator (priced at \$54,000) and enhanced Multimode Graphics Module (\$8,000). The system has a 512-color palette. The MGM serves two functions. First, it creates an array of graphics and multicolored logos, and, secondly, it can serve as a third channel for background graphics. The Chyron Digiflex (\$24,000) was also on display, which performs all the zooms, flips, tumbles and squeezes required of any state-of-the-art graphics system. Chyron was also displaying its less expensive RGU-2 system (\$26,900). A Chyron executive described the unit as a character generator with "strong graphics capability" and high resolution. The company also displayed its VP-1 and VP-2 units, both of which are priced under \$8,000. The VP-1 is a character generator that is driven by a personal computer, has 64

## Joe Flaherty reviews the passing parade

*NAB's engineering achievement award winner (and the CBS/Broadcast Group's vice president for engineering and development) met with BROADCASTING during the Las Vegas convention to compare notes on leading edge developments in radio and TV technology. He found much to cheer about—and some cause for concern.*

The movement toward high definition is accelerating at a rate that no one had expected. Philips has come out with a system based on the European standards that they're showing in Montreux. General Electric, in fact, has converted their Talaria projector to high definition, and will show what could be up to a 20-25 foot picture in Montreux. The projectors in the formal demonstration are about 110-120 inches in diagonal. So it is moving very fast.

The creative community has seen it and is ready to accept it; in fact [Francis Ford] Coppola's cinematographer, Vittorio Storeo, who did "The Godfather" and "Apocalypse Now," did the single camera motion picture style piece in high definition for the Montreux demonstration. It is the most spectacular photography you will ever see, and he called me to say, "I want you to know that I've been the biggest critic of electronic cinematography, and I'm sold. The camera is too big, and we need to do this and that." I mean, he's ready to build an electronic cinematography style camera, and he called Francis and said, "When you do your first electronic motion picture, I want to do it."

After Montreux we will bring our prints back and look at them on typical motion picture screens, and we'll decide whether 1,125 lines is good enough for the cinema. It probably is good enough for television, but not much less than that. I just feel that if we get much less than 1,000 lines we might as well not make the change. It has to be somewhere near

double the present resolution. Most of what's been shown so far in enhanced systems are really transmission systems. They haven't primarily been applied to production yet, although there are people talking about that. They're primarily transmission, and they're all based on 525 or 625. What they're looking at is not a basic improvement in the picture quality per se, coming out of the camera, but the elimination of distortions and losses through the system.

That's admirable, of course, because when you view at home or on a monitor, you see the sum of the picture anomalies from the camera itself, the limitations of the scanning system. And you see all the noise and the distortion and so on along the way. So enhancements offer the possibility of eliminating a lot of those losses along the way. So far they have not been applied to improving the basic picture itself.

But just the fact that there's this enormous amount of work being done on enhancements and high definition media makes the point: that HDTV is moving very much faster than anybody thought it would.

□

I think the most significant thing at this convention is that all the new systems being shown, everything, is based on some sort of a component signal. This ranges at the top level from the Ampex still store, which is based on the full world digital standard, 4-2-2 signal format, through machines that are running on analog

components, through machines running in time compressed analog components, and all the half-inch, both quarter-inch systems being shown, are all component systems; all the special effect machines on the floor— all the graphics systems on the floor— all are component.

So you might have to characterize the 1983 NAB by saying it was the year the NTSC composite signal was moved from seriously ill to critically ill. And next year it may be dead—in terms of signal processes. We're going to broadcast it for a long time, but it's just disappearing as a signal processing and production tool. And that's all in the direction of enhanced systems.

□

There are a lot of FCC regulations that probably are too onerous and should be relaxed or eliminated, but on the technical side, some of us believe that there are certain minimum specifications and standards that have to exist in order to make a marketplace possible. If all of those are abandoned, you either eliminate the marketplace or certainly damage it, you slow down progress and increase the cost to the consumer. He has to face multiple-standard machines of one kind or another, and he pays for it in the end.

In a business as complex as television, that's vital. Any place where you have a large interface with the public—as you do with mass communications—and the public is not really able to effectively take steps to either be informed or control that marketplace, then they are the



colors, six-font capacity (with a 44-font library) and three types of edges—offset (for a three-dimensional look), full-shadow drop (providing a block-letter effect) and surround-shadow drop (providing a border around characters). The VP-1 is priced at \$4,400. The VP-2 (\$7,500) is a stand-alone model with microdisk drive, a 512-color palette and multiple character planes. All of the Chyron products have a 60-90 day lead time for delivery. (Harris enhanced its Iris II still-store by offering a Chyron character-generator add-on containing standard fonts.)

MCI/Quantel showed some enhancements to its Paint Box digital art-graphics system and announced it had struck a deal with International Typographic Corp., Letraset and Monotype that will give Paint Box users access to "hundreds" of new fonts. According to MCI/Quantel, users in need of any of the type faces can purchase them on a floppy

disk from MCI/Quantel for a nominal royalty. The royalty entitles them to use the fonts for as long as they want.

The Bosch-Fernseh FPS-1000 is described as a "low cost, small scale digital arts/graphics system," that can stand alone or be hooked up with any other character generator. It's priced at a little under \$20,000, has a 64,000 color selection (16 of which can be used at any one time) and five "brush" sizes and styles. Bosch's top-of-the-line model, the FGS-4000 (\$250,000) is described as a "real-time 3-D graphics generator," with features that include 3-D effects, shading, translucency and real-time animation. The control panel includes roller-ball and joystick controls. It will be available in the third quarter of this year.

Dubner Computer Systems Inc. displayed for the third consecutive NAB its CBG-2 Digital Graphics System (\$100,000). New

options include expanded color palette (4,096 choices), a fader technique and halos using foreground and background images, a one-megabyte random access memory for real-time animations and new disk drive options for smaller size, faster speed and more storage.

McInnis-Skinner and Associates exhibited its Weather Graphics and Graphics Two systems. The Weather Graphics system (\$70,000) was shown at last year's NAB, but revisions include automatic drop shadowing and radar display on a regional basis. The Graphics Two is a custom-tailored system for news, sports and production art, which company officials are reluctant to price, but \$30,000 is given as a ballpark figure. With enhanced software and an added graphics module, the system is capable of simultaneous input from multiple work stations using the same central computer (a



unwilling victims of the lack of standardization.

If you have to buy a different set for each TV station, or a box to convert from one station to another, that increases the cost. The obvious examples are AM stereo and teletext. Perhaps next television stereo, high definition and DBS. What are they really going to do?

Mind you, I don't think it's absolutely necessary that the FCC set the standards, but somebody has to. We had a going operation, for better or for worse, that functioned—maybe too slowly and so on, but it functioned. And suddenly, one part

of our mechanism just stopped functioning. I think it was irresponsible to say, "We're just going to stop tomorrow." You need to say, "We're going to evaluate this and we're going to study it for a couple of years and we're going to seek advice from the other standards parts of the business, and then perhaps we're going to get out of this field." That's fine. But you shouldn't throw chaos into the operation by just stopping.

□

There are really three fields you have to consider. One is strictly the province of the

FCC, and I don't really see how anybody else can handle that—specifically, spectrum management and efficiency. There has to be some sort of body looking at that. You know, the buzzword now is "flexible allocations." But you can't replace an existing system or a plan with an ill-defined buzzword. Different wavelengths have different propagation conditions, and you're facing basic laws of physics that you can't just change because you'd like to change the name. On top of it, this is related to international treaty agreements that have to be dealt with.

The second one is really compatibility, and the third is minimum quality standards. You can compete within a certain range, and you may not want to put a limit on the upper quality, but you certainly want to put a limit on the poorest quality, because while it's nice to say the marketplace will decide if the picture is too bad, and no one will watch it—well, that isn't quite true because the public doesn't really have direct control over the quality of that picture. If that's the only picture of the Super Bowl, they're forced to watch it. So there have to be some minimum quality standards, I think.

Now, in compatibility—and even in the areas of minimum quality—they can and probably should depend on industry committees and advice. But you have to assume that that industry committee is not always going to come to a unique decision. In the case of AM stereo, it was may be the worst case: they had five. Teletext was a couple. Television stereo sound has three.

The commission has to be in a position to finally choose one of those, and then enforce it. Mind you, even if the industry comes to a unique recommendation, there's no enforcement. Is it worth all the effort to get the agreement if there's really no enforcement?

So they certainly have a role to play. It may be limited, and they may wish to reduce it. But I believe there's an irreducible point beyond which they can't go. □





Ikegami's HDTV camera and monitor

Genesco 3000). The system is driven by a Hewlett-Packard mini-computer and has a selection of up to 4,096 colors of which 256 can be used at any one time.

The Minneapolis-based Kavouris Inc. displayed its Triton Graphics System, featuring animation capability and a 32,000 color palette (64 colors can be used at a time). The Triton system uses a computer interpolation technique to eliminate or smooth out the rough curves often associated with computer graphics. The system is priced at between \$34,000 and \$70,000, depending upon the options selected.

Aurora Systems, based in San Francisco, displayed its Aurora/100 Videographic System, featuring a two-plane animation package that can animate foreground and background in real time, air-brush painting, automatic curve tracing and a new work station design. It is priced between \$115,000 and \$130,000 with delivery in 90 to 120 days.

□

The NAB convention brought high-definition television to the broadcasting masses. Although the Japanese version of HDTV has been shown in various cities and at other trade shows, never has it gotten such wide and quick exposure as it did in Las Vegas two weeks ago. Sony and Ikegami showed HDTV cameras and monitors, based on the 1,125-line standard developed by the Japanese Broadcasting Corp. In addition, Sony demonstrated its wideband, one-inch HDTV recorder, which displayed football highlights taped in 1981 by CBS on a 100-inch projection television set (BROADCASTING, April 18). The parameters of the NHK system: 1,125 lines, a two-to-one interlace ratio, a 60 hertz field frequency, a five-to-three aspect ratio and a 30 mhz video bandwidth. Much of the cameras' resolution, which, according to Ikegami, is around 1,400 lines at the center of the picture, is derived from their high-resolution Fujinon lenses.

CBS has been pushing the idea of a world HDTV standard that would be used for all program and movie production. The HDTV master could then be "downconverted" to a standard requiring a narrower transmission bandwidth for broadcast to the home or transferred to film for distribution to theaters. There is, however, at least one company that believes film should remain the production industry's medium of choice—the Eastman Kodak Co. According to Wil-

liam Koch, vice president and general manager of the Kodak division, today's 35 mm film can resolve at least 1,400 lines and as many as 2,000 lines. "This assures that programming produced on film today can exceed the best of the proposed HDTV display standards of the future." To make its point, Kodak showed in its NAB booth a single frame of 35 mm film simulated as 500-line, 1,000-line and 1,400-line video.

If HDTV is defined as a television system with higher scanning rate offering better resolution than any of today's standard, then Imagevision, a system developed by the Image Transform subsidiary of Compact Video and shown in the booth of Merlin Engineering Works, must be counted among proposed HDTV systems. The system, designed to facilitate transfers to and from film, features 655 scanning lines, 24 frames-per-second and a 10 mhz video bandwidth. It was first demonstrated at a Society of Motion Picture and Television Engineers convention in Los Angeles in 1981 (BROADCASTING, Nov. 2, 1981). Merlin was showing the system by way of demonstrating its ME-258 wideband, one-inch videotape recorder. Based on the Bosch-Fernseh BCN-51 Type B VTR, the ME-258, running at twice the speed of a normal BCN-51, is capable of recording the entire 10 mhz signal. For the demonstration, Merlin used a modified Ampex camera to generate the HDTV signal.

Because of the bandwidth constraints of transmission channels, there may be more immediate interest in "enhanced" 525-line systems than in HDTV. The enhanced system preserves the scanning and field rates and aspect ratio of NTSC but restructures the signal and expands slightly the bandwidth to improve picture quality. A popular way of restructuring the signal seems to be separating the luminance and color-difference components and transmitting (or recording them) sequentially. An analog-component transmission system designed for direct broadcast satellite service or satellite program distribution was demonstrated at the NAB convention by Digital Video Systems, a subsidiary of Scientific-Atlanta, in the S-A booth. Combined with a timebase encryption capability and several other features, the system was being marketed as the DPS-330.

□

There was new hope for AM stereo on the exhibit floor in the form of Sansui's multi-



MCI/Quantel's Paint Box digital graphics system.

system tuner that is capable of decoding all four AM stereo systems now vying to become the nation's de facto standard (BROADCASTING, April 18). Because the FCC declined to pick a national standard, choosing instead to leave the selection to the marketplace, AM stereo has been slow in coming. Even though there are 80 to 90 stations now broadcasting in stereo with one of the four systems (mostly Kahn or Harris), receiver manufacturers have been reluctant to market radios designed to decode one system in the absence of a standard. The manufacture of any single-system receiver would entail a certain amount of risk. By designing a multi-system tuner, which automatically senses which of the four systems a station is broadcasting and decodes it, Sansui has mitigated its risk—no matter what happens, the tuner will never become obsolete—and given broadcasters some hope that when they begin AM stereo service there will be an audience capable of receiving it.

Sansui had two multisystem decoders on display at the convention—a working component car radio and a nonworking AM stereo/FM stereo table-top tuner. Even though it wasn't ready to demonstrate at the show, Sansui said the table-top tuner (TU-S77AMX) would be on the shelves of local hi-fi stores in September with a price tag of around \$410. The car tuner would cost around \$250. The tuners will contain a multisystem chip developed for Sansui by another large Japanese consumer manufacturer. According to Jerry Lebow, a consultant to Sansui, the company may make the chip available to other manufacturers later this year.

Sansui was not the only receiver manufacturer to sense a market for multisystem receivers, at least until the industry settles on the standard. On the last day of the convention, Sony announced in New York that it had developed a multisystem chip and that the first product to contain it—a portable AM stereo/FM stereo radio (SRF-A100) with two three-inch speakers—would be available to consumers this August for \$89.95. The Sony radio, unlike the Sansui tuner, contains a switch, which the user must flip to one position to receive the Kahn stereo signal and to the other to receive Magnavox, Motorola or Harris signals. Sony spokesman Harry Machida said Sony has not yet decided whether to sell the multisystem chip to other manufacturers. "We have to see what type of reaction we get from the marketplace first."

Harris, Magnavox and Kahn are enthusiastic about multisystem receivers, believing they will spur both consumers and broadcasters to invest in the new service. Only Motorola, which feels it can persuade manufacturers to build receivers for its system alone, wasn't promoting the multisystem-receiver concept at the show. And although the Motorola executives dismissed the concept as meaningless, they stopped short of condemning it. Joseph Wu, president, TFT Inc., one of the newly-licensed makers of Motorola transmission equipment, was more blunt in his analysis: "The Japanese are trying to screw us again by bringing in these four-system receivers." Sansui and Sony will sell thousands of receivers in a "monopolized



market," he said, and one or two years from now broadcasters will still be using two or more systems. Broadcasters, he said, should unite around Motorola, which was endorsed by Delco Electronics after its extensive testing.

Proponents of all four systems were demonstrating (with low power in-booth radio stations) and selling AM stereo exciters on the floor. In addition to making exciters for its own system, Motorola has licensed four other manufacturers to make and sell exciters: TFT, Belar Electronics, Broadcast Electronics and Delta Electronics. However, none had product ready. Broadcast Electronics, for instance, demonstrated an exciter which was nothing more than a Motorola-made unit with its label on it. BE salesman Stan Salek said the BE version of the exciter

should be ready by the last quarter of this year. As it was last year, Continental Electronics was selling Magnavox exciters. Kahn and Harris, meanwhile, continued to be the exclusive purveyors of broadcast equipment for their systems. According to the proponents' latest counts, Kahn has over 30 stations on the air, Motorola has six and Magnavox three. Harris claims to be making the deepest inroads on the broadcasting side of the marketplace. Roger Burns, director of strategic planning, said Harris has shipped over 50 exciters and is currently putting stations on the air at a rate of 15 to 20 per month.

AM and FM broadcasters interested in high-quality audio at the source paid particular attention to the "professional compact disk" players shown by NEC America and

MCI/Sony. The players are a spin-off of the compact disks developed for the high-end consumer market by Sony and Philips. The digital optical-laser technology produces extraordinary sound in terms of frequency response, noise and dynamic range. Although the NEC player was demonstrated with a computerized equalizer, the Sony system seems closer to the marketable product. What makes the Sony CPD-5000 "professional" is that it is designed to permit rapid access to any segment on the four-and-three-quarter-inch disk, which holds up to 60 minutes of music on its one and only side. Specifically, the unit can access "signal frames" of 13.3 milliseconds anywhere on the disk in less than two seconds. According to MCI/Sony, the unit will be available in September to broadcasters and production houses. □

## For the Record

As compiled by BROADCASTING, April 11 through April 15, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications, ALJ—Administrative Law Judge, alt.—alternate, ann.—announced, ant.—antenna, aur.—aural, aux.—auxiliary, CH—critical hours, CP—construction permit, D—day, DA—directional antenna, Doc—Docket, ERP—effective radiated power, HAAT—height above average terrain, khz—kilohertz, kw—kilowatts, m—meters, MEOC—maximum expected operation value, mhz—megahertz, mod.—modification, N—night, PSA—presunrise service authority, RCL—remote control location, S-A—Scientific Atlanta, SH—specified hours, SL—studio location, TL—transmitter location, trans.—transmitter, TPO—transmitter power output, U—unlimited hours, vis.—visual, w—watts, \*—non-commercial.

### New stations

#### AM applications

Anchorage, Alaska—Christian Voice of Alaska seeks 880 khz, 5 kw-D, 5 kw-N. Address: 7118 Linden Drive, Anchorage, Alaska 99502. Principals: Equally owned by Jerry W. Nichols, Jack Gwainney and Bret Allard. None has other broadcast interests. Filed April 11.

■ Citrus Heights, Calif.—Kin Shaw Wong seeks 890 khz, 50 kw-D, 1 kw-N, unlimited. Address: 2700 Fruitridge Road, Citrus Heights, Calif. 95820. Principals: Kin Shaw Wong (100%), who is also applicant for 60% of CP for FM at Redding, Calif. Filed April 11.

#### FM applications

Hope, Ark.—FentCo Media Inc. seeks 101.7 mhz, 3 kw, HAAT: 288 ft. Address: 3rd and Walnut, Hope, Ark. 71801. Principals: Cynthia Creel Walker (47%), Mary Ann Butler (47%) and Lynelle Purcell Lehman (6%). None has other broadcast interests. Filed March 21.

■ Hannibal, Mo.—Hannibal-LaGrange College seeks 91.7 mhz, 50 kw, HAAT: 300 ft. Address: 2800 Palmyra Road, Hannibal, Mo. 63401. Filed March 21.

■ Libby, Mont.—Robert Johnson seeks 101.7 mhz, 3 kw, HAAT: minus 145 ft. Address: 25023 Peachland #150, Newhall, Calif. 91321. Principal has no other broadcast interests. Filed March 9.

#### FM action

■ El Dorado, Ark.—Inspirational Radio Co. dismissed application for 95.9 mhz, 3 kw, HAAT: 300 ft. Address: P.O.

Box 2060, El Dorado 71730. (BPH-810420AJ). Action Feb. 28.

■ El Dorado, Ark.—Sun Belt Communications Inc. granted 95.9 mhz, 3 kw, HAAT: 300 ft. Address: 2912 Dorset Drive, Little Rock, Ark. 72204. Principals: Charles B. Henderson (95%) and wife, Jann E. (5%), who have no other broadcast interests. (BPH-810629AF). Action Feb. 28.

■ Ottumwa, Iowa—Iowa Communications Co. granted 92.7 mhz, 3 kw, HAAT: 300 ft. Address: 114 1/2 South Broadway, Rochester, Minn. 55901. Estimated construction cost: \$141,910; first-quarter operating cost: \$42,345 and revenue: \$30,000. Format: Country. Principals: Howard G. Bill (51%) and John Bill (49%). Howard Bill owns KOLM(AM)-KWWK(FM) Rochester, Minn., and 45% of CP for new FM at Fergus Falls, Minn. John Bill has no other broadcast interests. (BPH-790328AQ). Action Feb. 7.

■ Ottumwa, Iowa—Ottumwa Broadcasting Co. application dismissed for 92.7 mhz, 3 kw, HAAT: 300 ft. Address: 5373 Sea Island Road, Memphis, Tenn. 38117. (BPH-790327AB). Action Feb. 7.

■ Rogers City, Mich.—Alpine Broadcasting Co. granted 97.7 mhz, 3 kw, HAAT: 300 ft. Address: P.O. Box 190, Gaylord, Mich. 20036. Estimated construction costs: \$47,500; first-quarter operating cost: \$27,500; revenue: \$85,000. Format: Music variety. Principals: John D. DeGroot (45%), Charles G. Catt, Robert K. Catt, Lemoine Noiret, Truman D. McNitt and Jerry P. Fox (11% each). They also own WKZY(FM) Escanaba, WWRM(FM) Gaylord and WGRY(AM) Grayling, all Michigan. (BPH-810403AC). Action Feb. 11.

■ Rogers City, Mich.—Huran Shore Broadcasters Corp. dismissed application for 97.7 mhz, 3 kw, HAAT: 300 ft. Address: 5667 West M 68 Highway, Rogers City 49779. (BPH-810819AS). Action Feb. 11.

■ Carthage, Tex.—East Delta Communications Inc. dismissed application for 98.9 mhz, 100 kw, HAAT: 549.36 ft. (BPH-801003AC). Action Feb. 3.

■ Carthage, Tex.—K-106 Inc. granted 98.9 mhz, 100 kw, HAAT: 620 ft. Address: 1725 Evangeline Dr. Vidor, Tex. 77662. Estimated construction cost: \$259,400; first-year operating cost: \$144,500; revenue: \$300,000. Format: Adult contemporary. Principal: Ken Stephens (100%). Stephens owns KIOC(FM) Orange, Tex. He was former general manager of WTCR(AM)-WHEZ(FM) Huntington, W. Va. (BPH-801003AB). Action Feb. 3.

#### TV actions

■ Quincy, Ill.—Believer's Broadcasting Corp. granted ch. 16: ERP: 179.2 kw vis., 31.5 aur., HAAT: 1,025.4 ft.; ant. height above ground: 947.8 ft. Address: 3610 S. 24th Street, Quincy, Ill. 62301. Principal: Nonstock corporation headed by Carl Geisendorfer, president. It has no other broadcast interests. (BPCT-811127KG). Action Feb. 7.

■ Ponce, P.R.—Amilecar Gandia dismissed application for ch. 20: ERP: 526 kw vis., 48 kw aur., HAAT: 104 ft.; ant. height above ground: 52 ft. Address: Route 2, Box 118A,

Harlingen, Tex. 78550. (BPCT-820810KH). Action Feb. 22.

■ Ponce, P.R.—Norman E. Parkhurst Rodriguez granted ch. 20: ERP: 102 kw vis., 10.2 kw aur., HAAT: 822 ft.; ant. height above ground: 76.6 ft. Address: Bayamon, P.R. 00619. (BPCT-820721KH). Action Feb. 22.

### Ownership changes

#### Applications

WTTO(TV) Birmingham, Ala. (ch. 21; 1,042 kw vis., 104.2 kw aur., HAAT: 1,342 ft.)—Seeks transfer of control of Chapman Radio and Television Corp. from Chapman Radio and Television Co. (50.2% before; none after) to Byron H. Lasky (49.8% before; 100% after). Consideration: \$1 million. Principals: Seller is owned by William A. Chapman and brother, George K. Chapman (50.2%). They have no other broadcast interests. Buyer also owns 80% of KNXV-TV Phoenix, Ariz., and 20% of WCGV-TV Milwaukee, Wis. Filed April 7.

■ WYOR(FM) Coral Gables, Fla. (105.1 mhz; 100 kw, HAAT: 600 ft.)—Seeks assignment of license from Inslico Broadcasting Corp. of Florida to EZ Communications Inc. for \$3.6 million (BROADCASTING, April 18). Seller is owned by Broad Street Communications Corp., and is headed by Richard Geismar, chairman. It also has interest in WELI(AM) New Haven, Conn.; WGSO(AM)-WQUE(FM) New Orleans; KTOK(AM)-KJYO(FM) Oklahoma City, and Oklahoma News Network. Buyer is owned by Arthur C. Keller, president, and James L. Draper Jr. They also own WEZB(FM) New Orleans; WEZC(FM) Charlotte, N.C.; WBZZ(FM) Pittsburgh, and WEZR(FM) Manassas and WEZS(FM) Richmond, both Virginia.

■ WLOV-FM Washington, Ga. (100.1 mhz, 2.4 kw; HAAT: 200 ft.)—Seeks assignment of license from Better Broadcasting Inc. to G&O Inc. for \$435,000. Seller is headed by B.L. Williamson, chairman. He also owns WMRL(AM) Portland, Tenn., which he is also selling. Buyer is owned by Oscar Wisely, president (86%) and wife, Dorothy B.H. Wisely (14%). Oscar Wisely also owns 90% of WJJC(AM) Commerce, Ga. Filed April 8.

■ WDZZ-FM Flint, Mich. (92.7 mhz, 3 kw, HAAT: 254 ft.)—Seeks transfer of control of Flint Metro Mass Media Inc. from Martin L. Beard, et al. (79% before; none after) to Vernon Merritt Jr. (21% before; 100% after). Consideration: \$500,000. Principals: Martin L. Beard (15.8%), Samuel R. Dismond Jr. (15.8%), Clarence B. Kimbrough (31.6%) and Warren E. Southall (15.8%), who are selling interests to Merritt, who has no other broadcast interests. Filed April 8.

■ WSBM(FM) Jefferson City, Tenn. (99.3 mhz, 3 kw; HAAT: 300 ft.)—Seeks transfer of control of Mossy Creek Broadcasting Corp. from Arlon France and others (64.3% before; none after) to James B. Mimbs (35.7% before; 100%

after). Consideration: \$74,000. Principals: Arlton France and wife, (35.71%). Dr. Kenneth Klinger (28.58% before; none after). None has other broadcast interests. Buyer: Mimbs has no other broadcast interests. Filed April 8.

### Action

■ WILX-TV Onondaga, Mich. (NBC, ch. 10; 309 kw vis., 61.7 kw aur.; HAAT: 970 ft.)—Granted assignment of license from Figgie Communications to Adams TV of Lansing Inc. for \$20.5 million. Seller is subsidiary of Figgie International Inc., publicly traded, Willoughby, Ohio-based company with interests in recreation and safety equipment which bought WLIX-TV four years ago for \$12 million (BROADCASTING, Oct. 23, 1978). Harry E. Figgie Jr. is chairman and 6.52% owner. He has no other broadcast interests. Buyer is principally owned by Stephen Adams, who is principal in KIVA-TV Farmington, N.M., and KKCS-AM-FM Colorado Springs. He also is part of group that bought WGTU(TV) Traverse City and its satellite, WGTQ(TV) Sault St. Marie, both Michigan, for \$1.8 million (BROADCASTING, June 14, 1982). Adams also recently bought, WTWN(AM)-WLAV(FM) Grand Rapids, Mich., and WRTH(AM) Wood River, Ill., and KEZK(FM) St. Louis. (BALCT-821209KP). Action April 8.

## Facilities changes

### FM application

Rendered

■ \*WMHB (90.5 mhz) Waterville, Me.—Seeks change of frequency to 90.5 mhz. Ann. April 11.

### AM actions

■ WMLB (1550 khz) West Hartford, Conn.—Granted MP (BP780829AE as mod) for reduction in antenna height and minor phase and field changes and change tower alignment for nighttime array. Action Jan. 31.  
 ■ WRDW (1480 khz) Augusta, Ga.—Granted modification of license to change SL and operate tran. by RC from proposed studio location. Action Jan. 31.

### FM action

■ WXYX (100.7 mhz) Bayamon, P.R.—Granted CP to change TL; increase HAAT to 691 ft., and make changes in ant. sys. Action March 31.

## Call letters

### Applications

Call Sought by

**New AM's**  
 WTCG H&H Broadcasting Co., Andalusia, Ala.

**New FM's**  
 KACH-FM Cache Country Inc., Preston, Idaho  
 KOOF Midwest Broadcasting Co., Coffeyville, Kan.  
 \*WNMH Northfield Mount Hermon School, Northfield, Mass.  
 KITM Mission Broadcast Enterprises, Mission, Tex.

### New TV's

WNEG-TV Stephens County Broadcasting Co., Toccoa, Ga.  
 WTJR Believer's Broadcasting Corp., Quincy, Ill.  
 KITF John W. Boler, International Falls, Minn  
 WNAC Television Corp. of Tennessee, Nashville

### Existing AM's

KCOT KLEL Marana, Ariz.  
 KDAN KBWA Williams, Ariz.  
 KJMB KYOR Blythe, Calif.  
 WJNS WPJY Yazoo City, Miss.  
 WRCP WICE Providence, R.I.  
 WJSQ WLAR Athens, Tenn.  
 KEAS KERC Eastland, Tex.

### Existing FM's

KXXI-FM KBCU, Van Buren, Ark.  
 KONQ KRBU, Pocatello, Idaho  
 KKZZ-FM KOTE, Lancaster, Calif.  
 WWIN-FM WBKX, Glen Burnie, Md.  
 WTKS WHFS, Bethesda, Md.  
 WPFB-FM WPFB, Middletown, Ohio  
 KLCY KALL-FM, Salt Lake City  
 WPED-FM WCMZ, Crozet, Va.

### Existing TV's

WSVN WCKT, Miami  
 KMCT-TV KNAN-TV, West Monroe, La  
 KNDX KDIX-TV, Dickinson, N.D.

### Grants

Call Assigned to

**New AM's**  
 KYXE Tri-Co., Selah, Wash.  
 KRMW Rifle Broadcast Co., Silt, Colo.

**New FM's**  
 KPSN Millard Orick Jr., Payson, Ariz.  
 KRIJ JIBO Broadcasting Corp, Paradise, Calif.  
 WCIC Area Youth for Christ Radio, Bath, N.Y.

**New TV's**  
 WTJP Sterling Associates Ltd., Gadsden, Ala.  
 \*KLEP Newark Public Schools, Newark, Ark.  
 WTRA Ramon Rodriguez Nieves, Mayaguez, P.R.  
 WJPR Lynchburg Television Associates Ltd., Lynchburg, Va.

**Existing AM's**  
 KABS KADL, Pine Bluff, Ark  
 KNWZ KEZY, Anaheim, Calif.  
 WBGB WHTZ, Mt. Dora, Fla.  
 WOCA WWKE, Ocala, Fla.  
 WQTK WKZY, St. Johns, Mich.  
 KLCO KBHM, Branson, Mo.  
 WSES WRZR, Raleigh, N.C.  
 WCWY WBGY, Tullahoma, Tenn.

**Existing FM's**  
 KADL KADL-FM Pine Bluff, Ark.  
 WGAQ WIFN Franklin, Ind.  
 WLOI WJCK, Rensselaer, Ind.  
 KGLS KWLS-FM Pratt, Kan.  
 WYMJ-FM WDJX Xenia, Ohio  
 WFNX WLYN-FM Lynn, Mass.  
 WGHN-FM WFMG Grand Haven, Mich.  
 KRZK KIRK-FM Branson, Mo.  
 WLAC-FM WJYN Nashville

**Existing TV's**  
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**Sales manager** for AM/Aspen, CO. Must be experienced, aggressive, creative and able to motivate. Send resume to David Johnson, 620 E. Hopkins, Aspen, CO 81611.

**Rapidly growing, aggressive 100,000 watt adult contemporary FM** and in a beautiful northern Wisconsin resort area, is looking for a bright sales-oriented station manager who can work with me in recruiting and training a sales staff. This is a rare opportunity. Call now. Confidentiality respected. Jim Hooker, 715-373-5151.

**General sales manager.** Suburban Minneapolis/St. Paul station seeks experienced radio time sales professional. You will join a seasoned management team in rebuilding a facility with excellent potential. Must have the ability to recruit, train, lead, and motivate local sales force, as well as coordinate regional and national marketing efforts. Managerial and strong people skills required. EOE. M-F Resume with references, detailed letter with salary requirements, and outline of sales philosophy to: Steve Moravec, President, Radio Station WVLE(AM), 104 N. Main, Stillwater, MN 55082. No phone calls, please.

**Metroplex needs** professional GM. Expanding radio group needs GM with proven track record in sales, cash flow management and staff motivation. This is a major career move which could lead to equity in a fabulous Sunbelt market. Send resume to: Robert C. Weiss, 1723 Ohio Savings Plaza, Cleveland, OH 44114.

### HELP WANTED SALES

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**Excellent opportunity** in sales for aggressive self-starter. Take over active account list. Salary plus commission. If now working in smaller East/Midwest market, your chance to move up. Call R.H. Riggs, WCIT Radio, 419-228-9248, for personal interview. EOE.

**Religious radio station** in Grand Rapids, Michigan, is looking for an aggressive, self-motivated individual for a permanent position, who is willing to build a sales force from the ground floor up. This is not a desk job. Salary commensurate with experience, plus commission. Call Fred Jacob, 616-452-3111. No collect calls. EOE. WYGR, 325 E. 28th Street, Grand Rapids, MI 49508.

**We're in the West** and you're not. We can put you here if you're a very good salesperson, career-oriented, want money. Major station, major market, must have major A/E. Don't kid yourself; it's hard work in the West, too. Only experienced, successful A/E's need apply. If you can't prove your track record, don't follow this one up. EOE. Full details to Box T-91.

**Advertising sales.** Northwest Wyoming radio station looking for aggressive salesperson with proven track record and management aspirations. Training by nationally known sales consultant. Must have at least two years' experience. If you desire to be more than an order taker, send resume to Dean Abbott, KPOW Radio, Box 968, Powell, WY 82435.

**New Vail, Colorado** AM seeking experienced sales manager. Unlimited potential in one of the nations' finest resort areas. Supply resume, salary requirements to: Manager, KRVV, PO Drawer V, Vail, CO 81658. EEO.

**Sales manager.** Southwest Texas fulltime AM. Opportunity to advance to manager with equity. Excellent incentive program. Resume to Box T-127. EOE/MF.

**Long Island radio station** looking for successful salespersons ready to move up. Send resume to Sales, WRCN, Box 666, Riverhead, NY 11901. EOE.

### HELP WANTED ANNOUNCERS

**Light contemporary Christian radio station** looking for experienced announcers who are also qualified in production, engineering or bookkeeping. Job can lead to assistant management position. Send resume and audition tape to WOLC, PO. Box 130, Princess Anne, MD 21853. EOE.

**Announcer interested in working in small market.** Congenial working conditions, must have one year experience. Send resume to WTTF, 185 South Washington, Tiffin, OH 44883.

**Midday announcer,** adult contemporary. Some engineering helpful, but not necessary. Tape and resume to: WSER, 192 Maloney Road, Elkton, MD 21921.

**Number one adult station** on Florida's beautiful treasure coast is seeking an experienced (4 yrs.) announcer, strong in news delivery and commercial production ability. Tapes and resumes to WRIT, Nick White, PO. Drawer 359, Stuart, FL 33495. EOE.

**Professional air personnel** needed for nostalgia station. Good production skills, experience necessary. Send resume and tape to Kevin O'Grady, WGCA, Box 2576, Charleston, SC 29403. EOE.

**Wanted: morning person—** conversational with production and writing skills. Bright-beautiful format in Florida. EOE. Tired of winter? Come on down! Resume only to Box T-125.

**May opening for versatile announcer.** Varied duties include production, remote broadcasts, some news reading/writing. Good voice necessary. Car required. Production/news tape, resume, salary requirements to POB 1, South Tamworth, NH 03883. EOE.

### HELP WANTED TECHNICAL

**Chief engineer for AM-FM** in the beautiful Arkansas River Valley. Must be capable of handling entire engineering responsibilities. \$15,000 salary, plus fringe benefits. Contact Kermit Womack, 501-968-4949.

**Midwest group owner** is expanding in Missouri and has a rare opportunity for an experienced person as a resident engineer. Requires 5 years' experience in all facets of broadcast radio. This will be a real challenge and a chance to participate in a system dedicated to state-of-the-art. Send resume to Jerrell Shepherd, KWIX/KRES, 300 West Reed, Moberly, MO 65270. or call 816-263-1230.

**Chief engineer needed** for 5-kilowatt AM directional on central California coast. Ideal location and working conditions. Send resume to Hammett & Edison, Inc., Box 68, International Airport, San Francisco, CA 94128.

**Chief engineer position open** in Sunbelt. Outstanding opportunity for someone who can maintain state-of-the-art performance of 100,000 watt fulltime classical station. The Engineering Department is a one-man show, responsible for broadcast facilities, studios, satellite downlink, production facilities and future SCA operations. Computer experience helpful. Salary range \$22,000, plus paid life and health insurance, tuition grants at local 4-year college for you and your dependents, retirement programs. Send complete resume, salary history to: Joe Martin, General Manager, WHIL, Box 160326, Mobile, AL 36616. No phone calls, please. Position open until filled. Affirmative Action/EOE. Women and minorities are encouraged to apply.

**Chief engineer** for no. 1 FM station in Omaha market. New equipment, negotiable terms. Contact General Manager, Box 31777, Omaha, NE 68131. 402-558-9898. EEO employer.

### HELP WANTED NEWS

**Florida network seeks** broadcast journalists. 3 to 5 years' experience. Strong delivery required. Prefer degree. No phone calls. Tape and resume to News Director, PO. Box 740, Orlando, FL 32802. EOE/MF/H/V.

**If you're a great talker, creative talent & would like** to do something different with your very own radio show on major northern New England station, send tape & resume to Duncan Dewar, WHEB-FM, Box 120, Portsmouth, NH 03801.

**KDKO, Denver,** America's No. 1 R & B radio station, has an opening for an experienced newscaster. Women encouraged to apply. Please send tapes and resume to General Manager, Rodney V. Loudon, 7880 E. Berry Pl., Englewood, CO 80111. KDKO is an equal opportunity employer. No phone calls.

**Are you a get-involved aggressive news person** looking for his/her break into management as AM/FM news director? Send tapes, resume, references, salary requirements to Dick Lambert, WKLA, Box 609, Ludington, MI 49431. EOE.

**Award Winning small market AM/FM** in greater New York City area looking for talented, quick thinking journalists for full and part-time openings. Good pay for challenging work. If you are a cut above the rest, you may be what we want. Call Paul Lester, 914-856-5185.

### HELP WANTED PROGRAMING, PRODUCTION, OTHERS

**WHCN, Hartford,** needs a great production director with strong copywriting skills. Tapes and resumes to Daniel Francis Hayden, Program Director, WHCN, 1039 Asylum Avenue, Hartford, CT 06105. EOE.

**Production/promotion director** for Alabama market. Have immediate opening for creative writer-producer to take charge of commercials and station promotions. Regular air shift also required. Top dollar for top talent. Send resume and written samples of work only to Box T-94.

**Producer/director—** America's most acclaimed broadcast production company (over 450 awards) adding staff for ad agency projects and radio syndication. If your production and direction skills are ready to go national, send tape of your best 6 spots, resume and salary requirements to: Bob Jump, VP/Production, Studio Center Corporation, 200 West 22nd Street, Norfolk, VA 23517.

**Operations manager** who understands that quality of overall sound has been and must continue to be the secret of success for this No. 1 beautiful music 100,000 watt FM Sunbelt station. Solid experience in supervision of staff, strong production skills, thorough knowledge of FCC regulations. Our company offers excellent benefits, our community offers top quality of life. Please send resume only to Box T-116. EOE.

**Promotion manager** with radio experience in production and programming. Creative individual to implement all station promotion events. Must have good voice. No. 1 country western station in Sunbelt. Send resume only to Box T-126. EOE.

### SITUATIONS WANTED MANAGEMENT

**Successful, enthusiastic, experienced professional** seeking challenging management opportunity in Midwest/Mid-Atlantic regions. Have built two great stations, one literally from scratch. Thirties, family, Christian. Randy Swingle, 703-743-4371; Luray, VA 22835.

**Small markets, west.** Country consultant seeks GM position. I know what has to be done: I do it. Bill Taylor, 213-791-4836.



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## SITUATIONS WANTED MANAGEMENT CONTINUED

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**14-year contemporary** hit radio broadcaster including major markets. Innovative sales and programming techniques. Aggressive promotions, training, leadership. Delivers high billing, collections, profits. Desire general management. Write Box T-52.

**Radio station manager.** Hands-on, 14 years' experience. Managed sales/programming. Now responsible for all station operations, \$3 million budget. Strong organizational skills. Street fighter. Presently employed. New East Coast challenge desired. New England preferred. Write Box T-89.

**General manager:** dedicated professional with 21 years as achiever with logistical know how. Aggressively consistent in producing sales and profits. Take charge individual with strong organizational skills. Experience includes managing AM/FM, all size markets. Want an achiever with excellent credentials? Write Box T-98.

**Confidence crisis**—is your manager out there getting you the business, or does he spend most of his time giving you the business? Doubts about the quality of leadership at your station cost money. Experienced GM can solve your problem. Honest, diligent, superlative credentials and multiple-market record of success. Box T-108.

**20-year broadcaster.** 11-years sales. Knowledgeable internal operations, news, promotion, station image, motivation. 601-932-5350. Employed.

**GM-small to medium** market. Sales and bottom line oriented. Solid track record. 502-554-9889.

**General manager** of combo operation. Consistently top ratings & sales. Turnaround or turn-key. Ready for a big 1983? Write Box R-135.

**General manager** with outstanding credentials seeking move within Southeast. Prefer small/medium market. Professional, sales oriented, all the tools and expertise. Stable, community involved. Interview, move—my expenses. No rush. Write Box T-109.

**15 yrs. of electronic** engineering, including broadcast, plus four years in broadcast sales. Make us a winning team for your start-ups. Knowledgeable in all phases of radio. Reply Box T-138.

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## SITUATIONS WANTED SALES

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**Nationally known female** account executive/co-op expert. Ten years' radio and television experience. Six years major market. '73 college degree. Willing to relocate. Would consider group offer. Write Box T-104.

**Dolbyized Tonsils Available now!** Call the published writer for tape/resume. Creative, eager beaver. 201-773-3492.

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## SITUATIONS WANTED ANNOUNCERS

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**Enthusiastic, stable, single.** Professional sound. Trained beginner. Anywhere. Available now. Any shift. Troy Sass, 414-242-2033.

**Available immediately.** Experienced announcer/DJ/production. Can work any music format, airshift. Relocate. References, aircheck, resume: Fred Lane, 612-777-9363. St. Paul, MN.

**Can wear 2 hats.** Nine years computer operator, now a trained broadcaster with writing skills. All markets. Salary negotiable. Guy Hamilton, 212-784-7484.

**Heavy experience** including internal operations, programming, promotion, public service, station image, sales. 601-932-5350. Presently employed.

**Highly literate broadcaster** looking for all sports position or combo with board work. PBP a must. Small/medium mkt. First phone. Currently working. Write Box T-113.

**Trained, experienced announcer,** newstalk formats. New York area preferred, but not mandated. Greg Gifune, 617-748-1485. Box 777, Marion, MA 02738.

**A lean and hungry** recent college grad is busting with creativity & enthusiasm. Experienced in A/C personality, country, news, and sports. Neil Isaacs, 616-798-4613.

**Attention medium markets:** 3 years' experience. Extensive live remote performances, news & sports director, skilled writer. Drive time jock-country music expert. Call Justin, mornings, 504-395-7042.

**Experienced.** Seeking Christian station: VA, Carolinas, East Coast. L. Crawford, 1108 Kan. Blvd. E., Charleston, WV 25301, 304-345-3291.

**Dependable individual** for afternoons or nights. Willing to work exceptionally hard. Tape and resume available upon request. Gerry Drees, 312-631-3467, or write 5846 Navarre, Chicago, IL 60631.

**Announcer/program director/traffic manager.** Desires change. Experience: 30 years and more. Big band knowledge. Write Box T-140.

**Attractive, personable 27-year** old male seeks announcing position, radio or TV. Graduated communications course in U.S. Originally from Paris, France. Perfect for late night romantic show Daniel Lasquier, 2030 Peachtree Rd. 7C, Atlanta, GA. 30309.

**Most unusual morning team:** 40-year old bachelor father (real) and 80 year old widowed mother (real). New wave humor. Contemporary music nonteam experience. NYC, Philadelphia, Boston, Network, syndication. For in person interview: 609-795-2089.

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## SITUATIONS WANTED TECHNICAL

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**Chief Engineer**—30 years' experience, all phases: AM-DA-FM-stereo. P.O. Box 22155, Knoxville, TN 37922.

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## SITUATIONS WANTED NEWS

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**NCAA Division 2 FB&BB PBP** man seeks SD position. Contact Pat Foss, 912-537-9716.

**34 years' news experience.** 14 NYC, 9 LA. Anchor and/or reporter. 914-271-3267.

**Spruce up your sports** department with a pro. Six years experience, news and play by play. Contact Rich, 12831 Collins St., North Hollywood, CA 91607. 213-980-9039.

**News caster with experience** and initiative seeks initial opportunity, Midwest, Great Lakes. East preferred. Larry, 313-732-1262.

**Black newscaster, BSJ, JD,** five years' major market experience. Seeks position in established news department in top 50 market. For tape/resume, phone Ken, 913-362-1052.

**Sports journalist looking** for PBP college/minor league baseball, college basketball/football and/or anchor/announcer position. Willing to relocate. Available immediately. Contact Bob Goodsell, 213-243-4309.

**Sports announcer** seeks position with stable corporation. Good writing skills; phones; some PBP 8 yrs' experience; real person; sense of humor; touch of aggressiveness; serious broadcaster. Write Box T-130.

**Anchor seeks medium market.** One year of experience as news director of a small market. B.S. in journalism from Ohio University. Warm delivery, professional writing skills. Strong background in sports. Call Greg, 216-969-1559.

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## SITUATIONS WANTED PROGRAMING PRODUCTION, OTHERS

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**CHR/hot tracks programer.** Bobby Christian, 8 years as PD/OM at WXXX (WHTX), WMET, KXXX (KPKE), KUPD. 16 years in radio. 10 years' experience in audience/market research. Excellent track record. Top references. 412-795-8296.

**PD/MD/announcer.** Eves.-late night. Relocate immediately in AR, LA, TN, OK, or MO. Interested? Call John McTyre, 901-274-0627.

**Program director** with excellent track record in various formats. Seven years' experience. Northeast preferred. Box T-135.

**Honolulu interviews** and actualities by retired newsmen. You designate the subject. \$10 per hour, \$20 minimum plus normal expenses. Bill Murphy, 808-262-4335.

**Chris Larko,** experienced 18-35 programmer and jock, seeks medium market position, CHR or CHR/hot tracks. Turn-around situation welcomed. Support staff and engineer also available. 219-745-3777.

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## TELEVISION

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### HELP WANTED MANAGEMENT

**Creative service manager.** Talented professional with previous TV promotion experience. Must be accomplished in writing, visual concept skills and on-air production and knowledgeable in graphic art, layout and design. Send resume, tape and writing samples to WPEC-TV 12, Fairfield Drive, West Palm Beach, FL 33407. EOE, M/F.

**Director of Community Relations** for University of Alabama television services and instructor for department of broadcast/film communication. Responsibilities include field production and editing of segments for weekly black public affairs program, supervision of all UTS promotional and community relations activities, and instruction of one course per semester in the area of broadcast production or news. Annual salary: \$18,000 plus liberal university benefits. Requirements: two years' experience in TV production or public relations, with demonstrable ability in the other area and a BA degree (preferred in field of communication or equivalent). Preferred: MA, experience in producing black public affairs programming, and teaching experience. For further information, contact Judy Stone, 205-348-6210. To apply, send resume with references to—University Employment Office, P.O. Box 6163, University, AL 35486. Application must be received no later than May 6, 1983. Starting date for successful applicant must be August 15, 1983. AA/EOE.

**WRCB is seeking** an experienced promotion manager. Must create, produce, and implement ad campaigns using television, radio, and print. 1-2 years' experience in advertising related field and B.A. degree preferred. Must submit samples of creative work in above media. Send resumes to Lawson Fox, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405, A Sarkes Tarzian station. An equal opportunity employer.

**Assistant chief engineer.** Minimum five years' experience, operation and maintenance. Top 20 market, Rocky Mountain area. KWGN-TV, P.O. Box 5222, Englewood, CO 80155.

**Director-creative services.** Growth-oriented company is seeking high energy person to supervise its newly-formed creative services department. Proven ability to develop creative and highly successful advertising/promotion campaigns. Want enthusiastic person who is strong in all areas of media placement and utilization. Good people skills are required to manage and provide on-going training for creative staff. Minimum requirement of five years print and broadcast, including management experience. Qualified applicants send resume to P.O. Box 4432, Madison, WI 53701. Applications not accepted after May 6. EOE/M-F.

**Research director needed.** If you have strong TV rating experience and are creative, our hard working TV operation wants you. Send resume to: GSM, WCIX-TV 1111 Brickell Avenue, Miami, FL 33131.

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## HELP WANTED SALES

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**Experienced lead sales director** is being sought for a low powered television station to be located in the Greenville-Sulphur Springs area of east Texas. If interested, send resume to TPC/Communications, 100 South College, Tyler, TX 75702, attention: Jim Runyan.

**National sales manager.** Major market affiliate showing tremendous gains seeking to hire a bright, aggressive, motivator. Is that person you? There is an unlimited future with one of the best groups in the country. National or rep. experience a must. Reply Box T-90. EO/AEE.

**Top 50 independent** looking for national sales manager. 3-5 years' national experience either at station or rep. Independent station sales a must. Send resume to Box T-119. EOE.

## HELP WANTED TECHNICAL

**Engineer/technician**—a Midwest CBS affiliate is seeking an engineer/technician to maintain studio, transmitter, and ENG equipment. If interested, send a resume and salary requirements to: Supervisor of Engineering, WEHT-TV, P.O. Box 25, Evansville, IN 47701. EOE/M/F.

**Telemation Productions** is now searching for a chief engineer for our fourth facility in Phoenix. Candidate should be an excellent maintenance engineer who can also perform systems design. Hands-on experience with Sony one-inch, CMX, Grass Valley, and Ikegami helpful. Send resume to: Dan Rogers, Telemation Productions, 834 N. 7th Ave., Phoenix, AZ 85007.

**Wanted: qualified chief engineer** for medium market. Get in on ground floor of construction of brand new studios in the South. Send resume to Box T-65.

**Radio and television engineer/technician.** Maintain college non-commercial FM radio station (WFOV-FM) and color television instructional facility. Heavy on maintenance. Hitachi cameras, Sony 3/4" VTRs, 3M video switcher and related electronic equipment. Send resume and three letters of reference to Dr. Finis E. Schneider, Department of Mass Media Arts, Hampton Institute, Hampton, VA 23668. Equal employment opportunity.

**Immediate opening in engineering** for MCO (1-3 years' experience) in SE top 40 market. Send resume and salary requirement to Director of Engineering, WPTF-TV, Box 1511, Raleigh, NC 27602.

**Throw that snow shovel away!** Use your talents to maintain our transmitter and studio equipment in sunny Phoenix! If you have a minimum of 2 years' experience with UHF transmitters, contact Bruce Sherman, 3722 East Chipman Road, Phoenix, AZ 85040. 602-243-4151.

**TV studio engineer** for ABC affiliate in West Palm Beach, FL. First phone required. Experience in videotape, camera control and switching. Send resume and salary requirements to Personnel, WPEC, Fairfield Drive, West Palm Beach, FL 33407. EOE, M/F

**High atop the Prudential Building** in beautiful downtown Boston is a transmitter awaiting tender, loving care. If you have a minimum of 2 years' experience with UHF transmitters, contact Bob Colford, 390 Commonwealth Avenue, Boston, MA 02215. 617-267-1530.

**Production-minded chief engineer** with sound technical qualifications and ability to train and supervise staff. South Texas VHF. EOE. Box T-117.

**ENG supervisor.** Pacific Northwest TV station seeking ENG supervisor with proven experience in operation and maintenance of ENG equipment. Experience managing people in news environment. Valid FCC general class license. Send resume to Personnel Director, King Broadcasting Company, P.O. Box 24525, Seattle, WA 98124. EOE/MFH.

**Video maintenance engineer**—videotape post-production company in Los Angeles area has immediate opening. Call Wolter Wolthers, chief engineer, 213-506-7714.

**Director of Engineering.** Southern market, Gulf Coast. Supervise studio and transmitter. Modern equipment. Knowledgeable FCC matters. Send resume and salary requirements to Box T-121. Strictly confidential.

**Technical Engineer.** Minimum three years' experience, strong maintenance background, electronics training, FCC license. Top 20 station, Rocky Mountain area. KWGN-TV, P.O. Box 5222, Englewood, CO 80155.

## HELP WANTED NEWS

**Anchor. Experienced.** Authoritative. Friendly. Good writing/communicating skills. Group owned, Midwest network affiliate offers good salary, excellent fringes, stability. Resume, salary only to Box T-78. An EOE.

**Sports Director.** Experienced. Enthusiastic sports nut for mid-America network affiliate. Pay's good. Benefits great. Resume, salary only to Box T-80. EOE.

**News director.** New UHF station in southern New Hampshire seeks energetic, experienced news director endowed with sensitivity and a strong sense of cooperation. On-camera background necessary. Please submit confidential resume and tape to CTV of Derry, Inc., 36 Commerce Way, Woburn, MA 01801.

**Quality group, looking for quality people.** We're looking for fresh talent with a firm commitment to news. If you're currently a reporter, anchor, producer or meteorologist ready to move up to a 50's market with a top 10 mentality, then rush resume and salary requirements only to Box T-93. Equal opportunity employer.

**Orlando's dominant station** needs another reporter-anchor. If you're really good, rush your tape and resume to: WFTV, Box 999, Orlando, FL 32802. No phone calls, beginners, or agents, please. WFTV is an equal opportunity employer.

**Sports anchor.** Growing Sunbelt, Gulf area. University town. Excellent opportunity. Good advancement possibilities. Latest equipment. Immediate opening. Send resume and salary requirements only to Box T-110.

**Reporter.** Dedicated, high-energy newsperson experienced in live and packaged reports. Good writing skills a must. Will cover all types of stories, with emphasis on enterprise reporting. Major market Sunbelt station with strong news department. Send tape and resume to KTVK-TV, Box 5068, Phoenix, AZ 85010.

**News photographer.** Great opportunity for experienced videographer in competitive Midwest market. Send resume and tape to Peg Donovan, WRAU-TV, 500 N. Stewart Street, Creve Coeur, IL 61611. EOE.

**Assistant news director** with excellent writing skills and good on-air delivery. Texas Gulf Coast VHF. EOE. Resume only to Box T-115.

**CBS affiliate seeks** experienced weatherperson who takes weather seriously. Degree, on-air experience preferred. Send resume, tape, and SS requirements to: Mark Robertson-Baker, Box 1400, Amarillo, TX 79189.

**News anchor-producer:** award-winning CBS affiliate in 109th market seeks strong anchor who can write, produce, and deliver the best newscast in the market. Present anchor moving to top 20 market. Our standards demand someone as good. No beginners. Tape and resume to Jack Keefe, WIFR-TV, Box 123, Rockford, IL 61105. EOE.

**News director** with excellent editorial skills and ability to motivate and train staff. VHF in good Texas market. Resume only to Box T-120. EOE.

**Consumer/investigative producer.** Emphasis on sound journalism and innovative, network-quality production skills. You need a reporter's instincts, the organization to plan and field produce stories all over the country, and a track record to prove it! Based in San Francisco, you will work with our on-air talent and staff researchers, direct the crew, conduct interviews and supervise editing and post production for national broadcast. Resume and letter with salary history to Box 42753, San Francisco, CA 94142.

**Openings soon:** strong utility player for news organization. Anchoring & reporting skills. Fill-in weather & sports. Experience a must. Be ready to hit the air. Know ENG & editing. No calls. Resume & audition tape to: Karen Adams, KOAM-TV, PO Box 659, Pittsburg, KS 66762.

**Sports director/anchor.** Medium market, excellent organization. We want a real fire-breather who is a sports fan himself. No beginners please. Resume and salary requirements only to Box T-141. EOE.

**Experienced TV news reporter**—needed July 1, 1983. Send VTR and resume to John Howe, KOLO-TV, PO Box 10,000 Reno, NV 89510. EOE.

**Reporter. WTOL-TV,** northwest Ohio's leading station, needs a strong field reporter to join our aggressive No. 1 team. Two years' previous experience. Resume only in first letter to Kirk Winkler, News Director, WTOL-TV, P.O. Box 715, Toledo, OH 43695. No calls. M/F, EEO.

**News director**—WSOC-TV, Charlotte, NC. Looking for highly experienced news professional to manage 55-person staff. Three million dollar news facility expansion near completion at this Cox Communications, Inc., station. Respond directly to PO Box 34665, Charlotte, NC 28234, c/o Greg Stone, Vice President and General Manager. An equal opportunity employer, M/F

**Researcher-associate producer** to join our team producing investigative/consumer reports for national broadcast. You'll live in San Francisco with an opportunity to travel when the story requires it. The person we need has a solid news background, is capable of contributing story ideas and innovative production suggestions and is dedicated to plenty of hard work. Rush resume and letter with salary history to Box 42753, San Francisco, CA 94142.

**Experienced TV news videographer**—needed July 1, 1983. Send videotape, resume and references to John Howe, KOLO-TV, P.O. Box 10,000, Reno, NV 89510. EOE.

**Wanted: director**—top 40 market in Southeast. Primary interest in daily news programming and news specials. Must be creative, not just button pusher. Knowledge of latest technology mandatory (digital effects, still store, line ENG, satellites, etc.) Minimum experience of two years in directing news shows required. Send resume/letters only to Box T-142. EOE, M/F

**Investigative reporter.** Must be experienced with proven track record. Send resume only to Box T-144. EOE.

## HELP WANTED PROGRAMING, PRODUCTION & OTHERS

**Local programming department,** WCCO-TV in Minneapolis, seeks creative photographer for PM Magazine, local programming, and special projects. Opportunities for professional growth. Send tape and resume to: Local Programming Photographer, 50 S. Ninth Street, Mpls., MN 55402, or phone 612-330-2558. An equal opportunity employer.

**Program director**—leading independent station in New England is seeking a program director with minimum 3 years' independent station experience. Send resume and salary requirements only to Box T-79.

**Wanted-promotion manager** with editing skills for number one station in market. Where? Beautiful Colorado Springs. If you fit the qualifications, send resume to Anthony Maisel, 2200 7th Avenue, Pueblo, CO 81003. We need a winner to be a part of our winning team.

**Director**—minimum 3 to 5 years' switch-directing experience necessary. Dual anchor newscast experience also a must. Send tape and resume to Steve Zappia, Production Manager, WKBW-TV, 7 Broadcast Pl., Buffalo, NY 14202. EOE.

**PM Magazine photographer:** opportunities with a top 15 market station. Seeking top-notch photographer w/outstanding proven track record in news & feature photography—minimum 2 years' exp. Please send resume and tape to: Tim Garrigan, c/o KIRO, Inc., 2807 Third Ave., Seattle, WA 98121. EOE. No phone calls, please.

**Program director,** promotion manager or program/promotion combination. Individual with creative ideas and administrative abilities to coordinate programming and promotion for a dominant network affiliate in the Sunbelt. Program/promotion manager preferred but will consider individuals with television expertise in either area. Send resume to Box T-100. An affirmative action, equal opportunity employer.

**Commercial director.** Production company seeks creative director with a minimum of five years' experience in studio, remote, and CMX post-production. Send resume/tape to Frank Matson, Image 9—KBTB, 1089 Bannock, Denver, CO 80204.

**WPVI-TV seeks a creative,** organized, specials producer to conceptualize, develop and produce on-air segments for AM/Philadelphia. Must have several years of television, video tape field production and a familiarity with video tape editing. An equal opportunity employer. Send resume and video tape to Charles R. Bradley, 4100 City Line Avenue, Philadelphia, PA 19131.



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## HELP WANTED PROGRAMING, PRODUCTION, OTHERS CONTINUED

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**One of the nation's** highest rated PM Magazines needs an associate producer. PM Magazine experience, strong story producing skills, and good organization required. (No beginners, please). Send tape and resume to: Bill Chapman, Executive Producer, WIS-TV, P.O. Box 367, Columbia, SC 29202.

**WBZ-TV, Boston.** We are looking for the best production manager in the country to supervise our studio production as well as all public affairs field production and editing. The person will manage all directors, associate-directors, videographer-editors and production assistants, maintain budgetary control over the production department and be responsible for overall program production values. The candidate is currently production manager in a medium or major market commercial television station that is actively involved in quality local programming. If you are interested and meet all of the above requirements, please send a confidential resume to Richard Kurlander, Program Manager, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. WBZ-TV is an equal opportunity employer.

**Freelance ENG crews.** We're compiling a list of the best crews around the country to shoot our syndicated investigative/consumer reports on a per diem basis. Send inventory of your top quality 3/4" gear, resume data for photographer and tech, along with current client references and complete rate card. Box 42753, San Francisco, CA 94142.

**Producer/writer** needed with two years' experience writing, producing, directing and editing television commercials, studio and remote. Send resume, tape and salary requirements to Janis Hudson, KGMC, Box 14587, Oklahoma City, OK 73113. EOE/M-F.

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## SITUATIONS WANTED MANAGEMENT

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**Operations manager**—young, aggressive individual, experienced in post production/duplication facilities management, seeks mid-Atlantic state location. Strong in operational systems development and troubleshooting. Good technical background. Write Box T-106.

**GSM-experienced,** leader, teacher, motivator. If you want a professional that will get the job done, let's talk. 502-554-9889.

**Strong television management** background. Good with people. Experienced in programming, news, promotion, public relations, station image, FCC, public service. Feel for sales. Seeking GM, station manager or strong programming position. Prefer East, Southeast. All replies considered. Write Box T-114.

**GM/GSM.** Experience in all areas of management including start up & station relocation, heavy sales emphasis. Proven record in increasing sales, ratings & recruiting achievers. Leadership creates successful teamwork & delivers improved bottom line. Depending on station, market & opportunity interested in GSM or GM. Write Box T-134.

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## SITUATIONS WANTED SALES

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**Nationally known female** account executive/co-op expert. Ten years television and radio experience. Six years major market. '73 college degree. Willing to relocate. Would consider group offer. Write Box T-105.

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## SITUATIONS WANTED TECHNICAL

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**ENG/studio cameraman.** Experienced in news, commercials, sports, and talk shows. Contact Henry Goren, 213-961-1409.

**Chief engineer,** thoroughly experienced in all phases of television: management plus hands-on maintenance of VHF, UHF and all phases of studio. Will travel if necessary. For resume, call or write William Taylor, 601-366-7526, 227 Gunter St., Jackson, MS 39216.

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## SITUATIONS WANTED NEWS

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**Solid anchorman**—40's. 8 yrs. Los Angeles VHF. Seeking quality situation, immediate challenge. Dean, 213-346-9522.

**News photog**—top twenties market, looking for news or mini-doc position in East Coast market. Write Box T-77.

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**Anchorman**—polished professional. Credibility, personality, looks, voice. Will make things happen in your market. 815-455-5797.

**Complete sports/anchor** with over five years' experience. Resume includes sports director, weekend anchor, reporter, and even photographer when necessary. Write Box T-83.

**Editor, photographer,** writer. Good experience and MA degree. Available immediately. Will relocate. Call Andrew, 813-446-3900.

**News executive** with extensive experience as manager and ratings winner seeks news director or other top management position in top 30 market. Write Box T-112.

**Broadcast meteorologist,** Commercial TV meteorologist looking for move into top 100 market. Try a tape, you'll like it. Write Box T-122.

**Anchor, male, 30,** dominates market. Master's degree, currently in 50 market. Top flight writer, producer. No agent. Knows how to turn a market around. An anchor who knows and understands the news. I can make the difference. Write Box T-123.

**Sportscaster seeks new** challenge in operation that justly rewards credibility and leadership. Solid anchor/reporting skills, coaches' programs, timely commentary, impressive involvement packages. Tape shows versatility. Box T-124.

**Versatile talent/producer** seeks new position. Prefer sports, but open to all offers. Let's talk. 305-763-1686.

**Meteorologist** interested in making a change to a large market. AMS seal. Write Box T-131.

**Creative, dedicated writer/reporter** for TV/radio (hard, soft news) seeking TV position. 4 years' behind-the-scenes experience. Will travel. Call Genevieve, 914-476-0717.

**Meteorologist** with television and radio experience desires full time on-air television weather position. Please inquire to Box T-133.

**Award winning news cameraman.** 17 yrs. chief cameraman at Los Angeles no. 1 independent station. Want to relocate to smaller market. Ed Clarke, 201 W. Vineyard, No. 40, Oxnard, CA 93030. 805-485-6153.

**Meteorologist seeking** weather only, weekday position in Southern or Eastern medium market. Experienced small, major markets. Write Box T-139.

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## SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

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**Emerson College '83 grad**—seeks entry level position in production, programming, technical operations or syndication. 5 years' experience in major Northeast market. Willing to relocate to California or elsewhere. Write or call Grad. c/o 617-389-5207, or reply to Box 1152, Chelsea, MA 02150.

**Director/T.D.** Degree with four years' experience including promotions and production management. Strong technical and creative abilities. Recently assisted construction and development of top 10 UHF independent. Available for relocation immediately. T-J, 216-492-6475.

**Overqualified**—seeks any entry position/wage in TV production. Knows all basics, strong audio, FCC 1st, experience. NYC metro only. Alan, 516-944-7096, 516-767-0212.

**Experienced-enthusiastic-creative-energetic!** Producer/director seeks more progressive situation. 3 years directing news, commercials, public affairs. Also set design and construction, camera, audio, quad and 3/4" editing. College degree. Resume and tape available. Call Dennis, 308-534-7749.

**Harvard Masters recipient** (1982) seeks position producing or researching information/entertainment show for mid-major station. East Coast preferred. Graduate coursework emphasized new technologies at M.I.T. and management/marketing at Harvard Business School. Producer/director for southern NBC affiliate with 5 years' extensive production experience. Recently, consultant to ABC senior VP on Saturday morning project. B.A. in television news. Please call 212-362-0097.

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**Ambitious college graduate** seeks an entry level position in television production. Have hands-on experience with video and audio production equipment. Willing to learn more. Call Ken Gordon, 814-234-2829.

**Assistant producer** with exceptional organization skills. Present film position utilizes hands-on experience with camera, lighting, editing and sound. Box T-136.

**Production-oriented operator** seeks challenging, creative, profitable position in major market. Specializing in sports graphics (Compositor 1, Chyron IV and RGU, vidifont) and computer videotape editing. Very meticulous work. Willing to travel. Write Box T-137.

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## ALLIED FIELDS

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### HELP WANTED NEWS

**The Tobacco Institute** has an opening on its team of national spokesmen to represent it on controversial issues. Responsibilities include: active participation in media interviews, addresses to live audiences, and appearances on radio-TV talk and call-in programs. The successful applicant will be bright, articulate, attractive and quick to assimilate new knowledge. Experience required in radio-TV, public speaking, and/or advocacy work. Extensive travel in the U.S. required. Salary open. Excellent fringe benefits. Reply in confidence with 3/4" audition VTR, resume and writing samples to: Walker Merryman, Vice President and Director of Communications, The Tobacco Institute, 1875 Eye Street, NW, Washington, DC 20006. No telephone calls, please.

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### HELP WANTED INSTRUCTION

**Manager, assistant/associate** professor to serve as director of university broadcast services, direct student-operated stereo FM noncommercial station to higher power and improved programming, and teach basic broadcast journalism course or two. Doctorate in journalism, broadcasting, communication, or mass communication preferred; Master's in appropriate field, two to five years of good professional experience, knowledge of FCC rules required. Unit and sequence are accredited. \$26,000 to \$32,000, depending on qualifications. This is a 12-month, tenure track position. Application letters and resumes by May 17 to Robert M. Ruggles, Dean, School of Journalism, Media and Graphic Arts, Florida A&M University, Tallahassee, FL 32307. FAMU is an equal opportunity/equal access institution.

**Mass communications** department at Xavier University of Louisiana is seeking three full-time tenure track faculty members. All are at assistant professor or instructor level depending upon qualifications. Position one requires teaching courses in radio-television, such as production, programming, management, writing, law; must have three years media, and two years teaching experience. Position two requires coordinating university produced documentaries and helping produce programs for new local PBS affiliate; acting as liaison between university and affiliate; teach combined course in TV production and directing; ENG experience necessary. Position three requires coordinating educational telecourses for PBS affiliate and possible syndication; conducting workshops to orient faculty and staff to scripting and studio performance; teaching two or three courses per semester in related areas; announcing, reporting, media history and criticism. All positions require M.A., Ph.D. preferred. Beginning date August 17, 1983. Salary competitive and dependent upon qualifications. Send letter and resume, and request transcripts and three references to be sent to Dr. Joe A. Melcher, Chairman, Communications, Xavier University, New Orleans, LA 70125, ASAP. Xavier University is a predominantly black, Catholic liberal arts institution. Affirmative action, equal opportunity employer.

**Telecommunications**—experienced professional sought to administer new graduate program in telecommunications, teach two courses. Some cable production expected. Ph.D. preferred. Send resume and supporting materials ASAP to: J. Patrick Lee, VPAA, Barry University, Miami, FL 33161.

## HELP WANTED INSTRUCTION CONTINUED

**The University of the Pacific**, Department of Communication, is seeking to fill a tenure-track position in broadcast media and management at the assistant professor level beginning Fall semester, 1983. Teach courses in radio production; broadcast journalism; practicums and internships. M.A. in broadcasting plus experience in applied radio production required. Ph.D. preferred. The university operates a 30KW NPR affiliate in a new facility with seven full-time professional staff. Applications will be considered as received. Send materials to: Dr. Alan L. Mikels, Department of Communication, University of the Pacific, Stockton, CA 95211.

**Department chairperson:** Dept. of Mass Communication, UW-Milwaukee, seeks a departmental chairperson for Fall, 1983. Duties also include teaching and community/professional relations. Dept. has three sequences: journalism, radio-television and mass communication. PH.D. required; media experience and administrative experience highly desirable. Tenure rank appointment—assoc. or full professor—and record of teaching scholarship, service must meet university's standards for tenure. Salary is competitive. Women and minorities especially encouraged to apply. Apply before May 15 to: Prof. E.S. Grow, Mass Communication, UW-Milwaukee, PO Box 413, Milwaukee, WI 53201. The University of Wisconsin—Milwaukee is an equal opportunity employer.

**Assistant professor:** Department of Radio-Television, Southern Illinois University-Carbondale, is continuing its search for Fall, 1983. Tenure-track, 9-month appointment with the possibility of a Summer appointment. Responsibilities include a three-course load per semester in the areas of management, programming, sales, or audience research on both the undergraduate and graduate level. An expectation of scholarly research or creative activity is included. Ph.D. in Radio-Television or related area and extensive relevant experience. Evidence of successful teaching and ability to undertake formal research required. Send letter of application, resume, and 3 references by May 1 to: Dr. Sam Swan, Chairman, Radio-Television, Southern Illinois University, Carbondale, IL 62901.

**Broadcasting—telecommunication full-time faculty position** beginning Fall semester, 1983, application deadline June 6, 1983. Teach undergraduate courses in basic-general speech communication, non-theory broadcasting including radio, TV, film, telecommunications, production, workshops and cinematography. Supervise locally produced radio-TV programs and internship programs for radio-TV stations. Master's degree, 4 to 6 years' practical experience in broadcasting industry, college level teaching in technology of broadcasting equipment required. Salary commensurate with training and experience. Submit letter of application, written resume, college transcripts (graduate and undergraduate), 3 or more letters of reference and portfolio of candidate's work to: W. Thomas Cook, Box 34, Metropolitan State College, 1006 Eleventh Street, Denver, CO 80204. Metropolitan State College is an equal opportunity employer.

**Washburn University.** Communication arts: Assistant professor/instructor of telecommunications. Tenure-track position. Ph.D. in broadcasting or telecommunications preferred with some university level teaching experience. Ph.D. required for assistant professor rank. ABD will be considered for instructor rank. Responsibilities will include teaching undergraduate courses in TV and radio production, advanced broadcast production, TV directing, writing, electronic news gathering techniques, portable video format, and introduction to radio/TV. Salary is competitive. Starting date is Fall semester, 1983. A complete application includes a professional resume, an academic transcript, and three letters of recommendation. Send to: Dr. Paul Salter, Dean, College of Arts and Sciences, and Acting Chairperson, Department of Communication Arts, Washburn University, Topeka, KS 66621. Application deadline May 20, 1983. Washburn University of Topeka is 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-highest prices** for your broadcast equipment. Urgently need towers, transmitters, antennas, transmission line, studio equipment. Call Bill Kitchen, Quality Media Corporation, 404-324-1271.

**\$1,000 Reward** for UHF transmitters—for information which leads to our purchase of a UHF TV transmitter. Call Bill Kitchen, Quality Media Corporation, 404-324-1271.

**Western Electric tubes,** mixers, consoles, amps, telephones, microphones, tweeters, drivers, horns, speakers, parts. 213-576-2642. David, POB 832, M.P., CA 91754.

**Good useable broadcast equipment needed:** all types for AM-FM-TV. Cash available! Call Ray LaRue, Custom Electronics Co., 813-685-2938.

**Wanted: Orban 8100A STL (PCL-505)** composite Harris MS-15. Write Joseph Bahr, WVIS-FM, Box 487, Frederiksted, St. Croix, VI 00840.

## FOR SALE EQUIPMENT

**AM and FM Transmitters—used,** excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

**Quad VTR's—**Clearance on Ampex, RCA, all models new and old. Unbelievably low prices! Bill Kitchen, Quality Media Corporation, 404-324-1271.

**UHF transmitters—**GE TT59 (55 kw), Emcee 1 kw translator, RCA TTU-1B. Several other available. Bill Kitchen, Quality Media Corporation, 404-324-1271.

**Remote cruiser for lease or sale—**beautiful 40 ft. cruiser with PC-70 cameras (3), Quad and 3/4" VTR's, all switching, audio, etc. Small deposit and \$5,000 per month. Can add 1" VTRs or modify entire unit to your specs. Bill Kitchen, Quality Media Corporation, 404-324-1271.

**New TV Startups—**Let us show you how to save a fortune when building a new TV station. Bill Kitchen, Quality Media Corporation, 404-324-1271.

**Character generators—**Vidifont, 3M, and Telemation models available, under \$4,000. Bill Kitchen, Quality Media Corporation, 404-324-1271.

**Color cameras—**clearance on RCA TK 630, Phillips LDH 20 and LDH 1, Norelco, PC-70, Ikegami HL33 & 35. Prices have never been this low! Bill Kitchen, Quality Media, 404-324-1271.

**Film camera—**Ferneh KCP 40 film camera and multiplexer, unbelievable low price. Bill Kitchen, Quality Media, 404-324-1271.

**VHF transmitters—**several available. GE and RCA, hi and lo-band. Bill Kitchen, Quality Media, 404-324-1271.

**Time base correctors—**Microtime 2020 with image plus. Quantel DFS 1500, low price. Bill Kitchen, Quality Media, 404-324-1271.

**1 KW FM Sparta 601 w/latest exciter.** new 6/80, mint condition. M. Cooper, 215-379-6585.

**1KW AM transmitters:** CSI T-1-A (one year old) & Gates BC-1G, both guaranteed. M. Cooper. 215-379-6585.

**Spring clearance sale—**make any ridiculous offer! Phillips LDH-1 camera, Ikegami HL 33 & 35 cameras, Ampex VR-3000 Quad recorder, RCA PCE-1 encoder, TEK 529 waveform monitors, Ball RM-21 waveform monitors, Grass Valley 771 enhancers, RCA Quad edit programmer, Conrac 9" and 14" color monitors (tube type), Panasonic 1/2" time lapse recorders, RCA TVM-6 microwave heads, Convergence ESC-1 editor, Telemet 3508 test generator, HFCH cam head, IVC 900 VTR, RCA BC-18 audio console. Take Advantage of Me! Bill Kitchen, Quality Media, 404-324-1271.

**Continental 510-R-1 FM exciter & Collins 310Z-2.** In stock. Less than 1 yr. old. Besco Internacional, 5946 Club Oaks Dr., Dallas, TX 75248. 214-630-3600.

**Quality broadcast equipment:** AM-FM-TV, new and used, buy and sell. Antennas, transmitters, VTR's, switchers, film chains, audio, etc. Trade with honest, reliable people. Call Ray LaRue, Custom Electronics Co., 813-685-2938.

**5KW AM Collins 21E (1962),** also RCA BTA-5H. Both w/proofs. M. Cooper, 215-379-6585.

**For sale:** 1-890-foot Kline tower, 7'-6" face. Coming down now. Call 901-274-7510.

**ENG unit:** Sony 300 camera, Fujinon lens, BVU 110 recorder, batteries. Call Videosmith, 201-467-5486.

**CMX 340x with Grass Valley 1600 switcher** including all I squares and interface for Ampex 1". Available immediately. 1 yr. old. Complete now working. S98-500.213-467-6272.

**Ikegami HL77,** broadcast plumbicons, low hours. 10:1 Canon servo zoom, all accessories, metal shipping case, asking \$12,000. 609-921-8900, ext. 205. Paul.

**Gates FM1-G with TE-3 Exciter.** Includes transmission line and circular antennae. Tuned to 102.3. Good condition. 503-396-2141.

**CDL switcher VS-14** with extended effects generator. \$12,900. 301-652-7800.

## COMEDY

**Free Sample** of radio's most popular humor service. (Request on station letter head). O'Liners, 1237 Armacost, 6C, Los Angeles, CA 90025.

## CONSULTANTS

**Why hire a production assistant** that can't troubleshoot when you could hire a VTI graduate? Video Technical Institute, Joe Clark-214-263-2613.

**New FM frequencies available.** Slash radio ownership costs. Sanford B. Cohen, P.O. Box 88864, Atlanta, GA 30338. 404-925-0055.

**Need Feedback?** Critiques by mail for TV reporters, anchors, producers. Feedback Unlimited, 1313 Williams No. 901, Denver, CO 80218.

**Need a boost?** Affordable, no-nonsense analysis and consulting about news programs and talent. Call. Second Opinion. 205-344-8244, mornings.

## INSTRUCTION

**San Francisco, FCC license,** 6 weeks 6/20/83. Results guaranteed. Veterans training approved. School of Communication Electronics, 612 Howard St., SF, CA 94105. 415-392-0194.

## RADIO Help Wanted Technical

### VOICE OF AMERICA

Has opportunities in Wash., D.C., for qualified radio broadcast technicians. These positions require technical experience in professional radio, or the audio portion of television broadcasting. Applicants must qualify in two of the following areas:

- Studio Control
- Tape Recording
- Field Operations
- Broadcast Equipment Maintenance

Starting salary: \$12.94 per hour, (depending on qualifications). U.S. citizenship required.

Submit Standard Federal Application Form SF-171, or resume, to:

VOICE OF AMERICA  
Rm. 1341

330 Independence Ave., S.W.  
Washington, DC 20547  
Attention: RBT-83-2  
Equal Opportunity Employer.



## Help Wanted Sales

### SALES PERSONNEL AND SALES MANAGER

South Florida sun and exceptional opportunity to join young group operation in one of the nation's most competitive markets, West Palm Beach-Boca Raton. Send resume and salary history to: Joseph Nuckols, Lappin Communications-Florida, Inc., P.O. Box 10386, Riviera Beach, FL 33404.

## Situations Wanted Management

### GENERAL MANAGER

22 years' large to small market experience. Seeking a challenging position with a progressive company. Knowledgeable in all phases of sales, programming and administration. Organized and aggressive leader with high broadcast standards. Community-active family man interested in long term association with a quality organization. Write Box T-143.

## TELEVISION

### Help Wanted Management

#### NEW YORK SALES MANAGER

KCPQ, Channel 13, independent in the nation's 14th market, is seeking applicants for a resident New York sales manager to supervise and coordinate sales activities in New York City. New York sales experience and residence a must. Major market independent experience extremely desirable. Send resume and salary requirements to:

Roy Albertson, GSM  
KCPQ-13  
4400 Steilacoom Blvd., SW  
Tacoma, WA 98499 EOE

### TV STATION MANAGER

needed for southwest U.S. network affiliate. Rare opportunity to grow with expanding broadcast group. Applicants should possess creative management skills, solid broadcast operations experience, and a commitment to the mission of the Catholic Church. Salary negotiable. Contact:

United Catholic Broadcasting  
P.O. Box 8034  
Ann Arbor, MI 48107  
313-665-0771

## Help Wanted Sales

### KBTB-ABC and No. 1

in Denver, Colorado, looking for an account executive with broadcast sales experience. List comprised of agency, direct, and new accounts. Contact Larry Deutsch, Local Sales Manager, 303-893-4460. KBTB, 1089 Bannock Street, Denver, CO 80204. KBTB is an equal opportunity employer.

## Help Wanted Programing, Production, Others

# TALK SHOW HOST PEOPLE ARE TALKING

An already successful one hour, daily, studio audience talk show format offers a rare opportunity for a proven, mature, versatile host.

Send resume and tape to:

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Executive Producer  
KYW-TV  
Independence Mall-East  
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**KYW-TV 3 TV** GROUP  
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### NEW TV START-UP HIRING ENTIRE STAFF

WNDS-TV 50 of Derry, New Hampshire, is accepting applications for personnel in sales, news, production, promotion, engineering, traffic, and operations, for a Fall '83 air date. If you are interested in joining a progressive broadcast team in beautiful southern New Hampshire, send resume to: CTV of Derry, 36 Commerce Way, Woburn, MA 01801. Please include salary requirements and specify position for which you are applying.

### WBZ-TV BOSTON

We are looking for the best production manager in the country to supervise our studio production as well as all public affairs field production and editing. The person will manage all directors, associate-directors, videographer-editors and production assistants, maintain budgetary control over the production department and be responsible for overall program production values. The candidate is currently production manager in a medium of major market commercial television station that is actively involved in quality local programming. If you are interested and meet all of the above requirements, please send a confidential resume to Richard Kurlander, Program Manager, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. WBZ-TV is an equal opportunity employer.

### TELEVISION PROMOTION MANAGER

KTSP-TV, Phoenix. Group-owned CBS station looking for experienced promotion manager to head department. Supervises four-person department plus 3-person art/print staff. Creative, planning, budgeting and management skills vital to this new challenge. New ownership places heavy commitment to promotion in this very competitive, growing market. Prior management experience mandatory. Written resumes and tapes to Business Manager, KTSP-TV, 511 W. Adams, Phoenix, AZ 85003. EOE, M/F.

## Help Wanted Programing, Production, Others Continued

### TOP-RATED STATION NEEDS

creative writer/producer for PM show with high ratings. Experience/proven record in magazine format show required. Send resume and tape to Program Manager, WFMY-TV, Box TV 2, Greensboro, NC 27420.

### PROMOTION MANAGER

Sunbelt VHF station seeks applications for promotion manager with a strong writing skills and a creative flair. Must be a self-starter and a team player with the ability to execute station projects, both in-studio and in the community. Individual must have 3-5 years' experience, be people-oriented and well organized. Send resume and salary requirements to Box T-118.

## Help Wanted Technical

### ENGINEERING SUPERVISOR

For transmitter and studio maintenance. 5 years' experience. Openings in Dallas and Houston. Join fast growing chain. You will be given authority and support to build a successful operation. \$30,000. Call or write Ed Reid, Director of Engineering, 1712 E. Randol Mill Rd., Arlington, TX 76011. 817-265-2100.

## Help Wanted News

### NEWS ANCHORPERSON

Top 30 network affiliate in Sunbelt needs co-anchor for major newscasts. Excellent salary. Must have proven track record as an anchor. We are looking for a credible, hard-working newscaster who can report and write as well as anchor. Send resume only to Box T-128.

## ALLIED FIELDS Help Wanted Instruction

### MARYCREST COLLEGE

Full time faculty position in communication-broadcast journalism. A Master's or PhD degree required. Minimum of 3 years' field experience in televised broadcast journalism. Editorial experience required, additional performance experience preferred. Demonstrated teaching experience required. Will be responsible for basic and advanced courses in broadcast journalism, both radio and television, editorial and on-mike/on-camera. Additionally responsible for beginning and advanced radio production coursework, communication theory coursework, internship supervision, curricular and extra-curricular radio and television program production. Starting date: August 15, 1983. Deadline for application will be May 1, 1983. Send letter of application, vita, placement file and three current letters of recommendation to Dr. James Lawrence, Sr. Vice President and Dean of the College, Marycrest College, 1607 West 12th Street, Davenport, IA 52804. EOE/AA.

**Help Wanted Programing,  
Production, Others**

**THE LIBRARY OF CONGRESS  
WASHINGTON, D.C.**

Chief, motion picture, broadcasting, and recorded sound division. GS-16: \$56,495-\$63,800. The Library of Congress has reopened its search to fill the position of Chief, motion picture, broadcasting, and recorded sound division. This division, of the library's research services department provides for reference services, collections development, preservation, processing, special services, and custody of the library's extensive holdings of motion pictures, radio and television materials, and sound recordings. In administering the division, the chief represents the library in national and international associations and conferences in the fields of motion pictures, broadcasting and recorded sound and maintains continuing professional contacts with the scholarly world.

Minimum qualifications include one year of high level specialized library or research experience which has demonstrated scholarly competence in one of the fields of communications (film, television, radio, recorded sound) sufficient to merit national recognition, ability to maintain effective liaison with the scholarly and library world and the professions concerned with these fields, and administrative skill.

To obtain application forms and copy of the vacancy announcement, interested candidates are invited to telephone the Library's Employment Office at 202-287-5620 regarding vacancy announcement 30255, or to write to the Recruitment and Placement Office, Library of Congress, Washington, DC 20540. Applications must be on forms provided by the library and be received no later than June 15, 1983.

Civil Service Status Not Required  
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with our exclusive safety sales campaigns, unlike any other, using your sales staff or our proven outside local sales recruitment. We feature distinctive, pre-recorded announcements, scripts, presentation, selling guide, and other aids. Memorial Day is next, followed by the 4th of July, Halloween, and others. For demo and details, contact Lewis Coleman collect at 806-353-1126, or write:

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MW Metro	Cl.IV/FM	2,100K	30%	Bill Lochman	(816) 254-6899
MW Medium	Fulltime	1,000K	Terms	Ernie Pearce	(615) 373-8315
FL Small	Cl.IV/FM	900K	300K	Bill Cate	(904) 893-6471
SE Major	Cl.IV	600K	Cash	Paul Crowder	(615) 298-4986
R.MtnSmall	Cl.IV	375K	80K	Greg Merrill	(801) 753-8090
SW Small	AM	375K	75K	Bill Whitley	(214) 680-2807
SE Small	AM	300K	33%	Paul Crowder	(615) 298-4986
SE Small	Cl.IV	248K	40K	Mitt Younts	(804) 355-8702

To receive offerings within your area of interest, or to sell, contact John D. Emery, President. Chapman Associates Inc., 1835 Savoy Dr. Atlanta, GA 30341. 404-458-9226.

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Asking price \$1,500,000. Favorable terms. Located in progressive medium metro market. Station increases gross & cash flow every year. Good property. An excellent buy!!

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and its affiliate AM in northern Northeast market. This is for the buyer looking for an underdeveloped "big" FM. Asking \$450,000, all cash.

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### CLASS A STEREO FM

in Western Indiana; new building. Studio and transmitter at same site; new equipment (Harris), 2 control rooms. 4 acres real estate; auxiliary generator power; two-way radio; remote pick-up equipment, including portable turntables. Beautiful layout with excellent billing, but surface only scratched. Dual city ID with Clinton, IN. Terms available to qualified buyers. Possible take-over of low interest bank loan to qualified parties—principals only. Contact Keith Spencer, R.R. 4, Box 144-A, Rockville, IN 47872, or phone 317-569-2026.

#### SINGLE STATION MARKET

Small Midwest market. Exclusive county coverage, only station in the county. Population over 35,000. Excellent opportunity for owner/operator or small group operator. Asking \$410,000 with \$135,000 cash, with balance to be seller financed. Gross billing at \$250,000 annual level. Write Box T-46.

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In the heart of Northwest Michigan's vacation land. Most equipment new within 4 years. Reduced to \$325,000, with low interest contract. \$300,000 cash. Sale includes real estate. Write Box T-111.

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East Coast:  
500 East 77th Street, Suite 1909, New York, NY 10021      212/288-0737

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For Sale Stations Continued



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Media Investment Analysts & Brokers  
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Profitable Southwestern fulltime 5,000 watt AM facility currently billing \$330,000. Real estate, including 10 acres of land, is included in the realistic price of \$750,000, with \$175,000 down. Possible favorable assumption of \$140,000.

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Best AM facility in top 50 market. Asking price in line with current AM multiples. Less than twice net revenues. Excellent coverage of metro. Write Box T-56.

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# Fates & Fortunes

## Media

In corporate management restructuring at Jefferson Pilot Broadcasting, Charlotte, N.C., **John Edgerton**, managing director, Jefferson Pilot's WBTV(TV) Charlotte, named to newly created post of VP, administration, for parent. **Cullie Tarleton**, senior VP in charge of radio stations, succeeds Edgerton as senior VP, managing director, WBTV. Radio stations will now report directly to executive VP, **James Babb**.

**Joseph Franzgrote**, VP and general sales manager, Gannett Co.'s KBTW(TV) Denver, joins Gannett's newly acquired WTCN-TV Minneapolis-St. Paul as president and general manager.

**George Thomas**, operations manager, Mutual Broadcasting System, Washington, named manager of broadcast operations.

**Michael Murphy**, general sales manager, WLAK(FM) Chicago, named general manager.

Appointments, Viacom Cable: **James Robbins**, VP and general manager, Viacom Cablevision of Long Island (N.Y.), to senior VP, Western district, responsible for systems in California, Oregon and Washington state; **Eric Kronen**, assistant general manager, Long Island system, succeeds Robbins as general manager; **Brett Rios**, from Tuff-Lite, Eugene, Ore., manufacturing company, to general manager, Salem, Ore., system; **Jim Stewart**, general manager, Seattle system, to same position, Nashville system, and **Arden Tyler**, general manager of proposed Multnomah county, Ore., system before Viacom's withdrawal from negotiations for that franchise, succeeds Stewart.

**Charles Saporito**, project engineer, Warner Amex Cable Communications, Columbus, Ohio, named group general manager, Olean, N.Y., and Bradford and Eldred, both Pennsylvania, cable systems.

**Alan Edwards**, program director, WNDE(AM) Indianapolis, named station manager, WNDE(AM)-WFBQ(FM) there.

**Steve Robinson**, sales manager, KJCT(TV) Grand Junction, Colo., named station manager.

**Patricia Sroka**, general sales manager, WIVB-TV Buffalo, N.Y., named station manager.

**Clyde Formby**, program manager, KHTV(TV) Houston, joins KBVO(TV) Austin, Tex., as station manager.

Appointments, Palmer Communications, Des Moines, Iowa: **Robert Engelhart**, executive VP, to additional post of secretary; **M. Wayne Wisheart**, controller and assistant treasurer, to treasurer and chief financial officer, succeeding **Wayne Blick**, retired, and **Ronald Fall**, auditor and assistant secretary, succeeds Wisheart.

**Charles Coleman**, director, production control and administration, NBC Enterprises, New York, named director, financial planning and control. **Kenneth Hirsch**, manager, TV network financial services, NBC-TV, New York, named director.

**Michael Packman**, VP and treasurer, Katz Communications, New York, named chief financial officer and elected to board of directors. **Edward Schnur**, controller, elected officer of company.

**Chuck Seegar**, from B.E.T. Genetics/Heritage Farms, Sacramento, joins KTXL(TV) there as business manager.

**Robert Hale**, VP, marketing, Cox Cable, San Diego, joins Cablentertainment, New York, as VP, marketing.

**JoAnne Adams Griffith**, manager of personnel, ABC-TV, Los Angeles, named associate director of personnel.

**Carl Vogel**, from Arthur Anderson & Co., Denver, joins Jones Intercable, Englewood, Colo., as controller.

**Kim Larsen-Vesley**, from KOB-TV Albuquerque, N.M., joins noncommercial KNME-TV there as fund raising coordinator.

**Carol Gillette**, accounting assistant, KTHI-TV Fargo, N.D., named director of data services.

**Elaine Koyles**, from H&L Sporting Goods, Everett, Wash., joins KPLZ(FM) Seattle as business manager.

**Jim Aldendorf**, internal audit supervisor, Gulf United, Jacksonville, Fla., joins Gulf's KTSP-TV Phoenix as business manager.

**Peter Frid**, director of programing, noncommercial WSBE-TV Providence, R.I., joins noncommercial WLIW(TV) Garden City, N.Y., as director of broadcasting.

**Sheldon Auerbach**, director of finance and chief financial officer, noncommercial KCET(TV) Los Angeles, named VP.

## Marketing



Jones

Appointments, Foote, Cone & Belding, New York: **Charles (Chip) Evans**, VP, account director, to senior VP and director of new busi-

ness. Named VP's: **Nancy Beck**, **Gary Bahl** and **Fidel Plantilla**, account directors; **Sam Gulisano**, VP and art director, to executive art director, and **Rob Austin**, VP and copywriter, to executive copy director.

**John J. Kelly**, VP, director of sales, RKO Radio Sales, New York, named president, succeeding **William J. Hogan** ("Fates & Fortunes," April 18).

**Dale Landsman**, senior VP, executive creative director, Marsteller, New York, named executive VP. **Ken Gilmartin**, account supervisor, and **Marty Schwartzberg**, associate media directors, named VP's.

Appointments, Campbell-Ewald, Warren, Mich.: **Hal Margolis**, VP and manager, information services, to senior VP; **Roderick Smith**, VP and manager, advertising research, to senior VP, director of research. Project directors named VP's: **James Ahee**, **James Hucho** and **Daniel Keifer**.

**Larry Iannuzzelli** and **Rein Luik**, senior VP's, Doyle Dane Bernbach, New York, elected group senior VP's.

**Ann Armbruster** and **Tom Finch**, account su-

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pervisors. W.B. Doner, Detroit, named VP's.

**Stephen Dolleck**, VP, creative group head, Dancer Fitzgerald Sample, New York, named senior VP.

Appointments, AyerDirect, New York, **Judith Liebman**, VP, account supervisor, to management supervisor; **Tracy Nieporent**, account executive, to account supervisor; **Erika Swartz**, assistant account executive, to account executive, and **Judy Harris**, group assistant, to account coordinator.

**Robert Blackmore**, VP, sales, NBC-TV, New York, named senior VP, sales.

**William Brinckerhoff**, account supervisor, Creamer Inc., New York, elected VP.

**Bob Moore**, account supervisor, Barkley & Evergreen, Kansas City, Mo., named VP.

**Judy Schwartz**, account executive, stations division, NBC-TV, New York, joins Air Media, New York media planning and buying firm, as VP, marketing director.

**Ann Nally**, senior account executive, and **Lois Kelly**, account executive, Creamer Dickson Basford/New England, Providence, R.I., named account supervisors.

**Jack Arslanian**, VP, office manager, Katz Independent Television Sales, Chicago, named national sales manager.



Hoyt

**Tom Hoyt**, consultant to Bonneville Broadcasting System, Tenafly, N.J., joins company as VP, sales and marketing.

**Edina Gillmor**, from Frankfurt Communications, New York, joins United Satellite Communications there, planned DBS service, as director of

marketing services.

**Sheri Lapidés**, member of ABC sales team, Avery-Knodel Television, New York, named research analyst.

**Al Devaney**, VP and general sales manager, Metromedia's WTCN-TV Minneapolis-St. Paul, joins Metromedia's WFLD-TV Chicago in same capacity.

**Gene Graham**, general sales manager, KFSM-TV Fort Smith, Ark., named VP.

**Lawrence Deutsch**, VP, local sales manager, KBTU(TV) Denver, named general sales manager, succeeding Joseph Franzgrote (see "Media" above). **Charles Bacon**, national sales manager, named VP, sales manager.

**Susan Shimmin**, traffic coordinator, WBBM-FM Chicago, named director of marketing and research. **Nancy Dietrich**, account executive, named national sales manager.

**Pam Masters**, from Group W Television Sales, New York, joins Group W's WBZ-TV Boston as sales manager.

**Kenneth Kline**, from Metro TV Sales, New



**Exceptional Rule.** The Elton H. Rule Lecture Series/Seminars in Telecommunications, named for the vice chairman of the board of ABC Inc., has been established at the American Film Institute's Center for Advanced Film Studies, Los Angeles. The series of post-graduate-level seminars was proposed by the institute to advance the curriculum in the field of telecommunications, and to "honor a distinguished citizen in the communications community." Rule will participate in the selection of topics and speakers for the series. Shown during a tour of the institute's facilities are: (l-r) Robert Wise, chairman of AFI's Center for Advanced Film Studies; Rule, and Jean Firstenberg, director of the AFI.

York, joins Seltel there as account executive.

**Leslie Kass**, from Rogers, Weiss/Cole & Weber, Los Angeles, joins McGavren Guild Radio there as account executive.

**Ted Weiss**, member of credit and collections department, Petry Television, New York, named credit manager.

**Karyl Janssen**, sales assistant, Selcom Radio, San Francisco, named account executive.

**Lucretia Langham**, local sales manager, KMJJ(AM) Las Vegas, joins KENO(AM)-KOMP(FM) there as general sales manager.

**Stuart Zuckerman**, New York sales manager, Metro TV Sales, joins Katz independent TV Sales there as manager, swords team.

**Paul Goldstein**, member of sales staff, WSHH(FM) Pittsburgh, named local sales manager.

**John Tamerlano**, local sales manager, WPGH-TV Pittsburgh, named national sales manager. **Ellen Robins**, account executive, succeeds Tamerlano.

**Bill Replinger**, account executive, KLIR-FM Denver, named co-op advertising manager.

**Tom Marciano**, from KTNV-TV Las Vegas, joins KTSP-TV Phoenix as account executive.

**Ardie Klement**, account executive TeleRep, New York, joins WKYC-TV Cleveland as account executive.

**Steven Livengood**, account executive, Selcom Radio, New York, joins WKTU(FM) there in same capacity.

**Michael Gloster**, local sales manager, WTAF-TV Philadelphia, joins WPVI-TV there as account executive.

**Kevin Smith**, from Christal Co., New York, joins KTSP-FM Minneapolis-St. Paul as account executive.

## Programing



Ivers

**Irving Ivers**, executive VP, worldwide advertising, publicity and promotion, 20th Century-Fox, Los Angeles, joins MGM/UA Entertainment there as president, worldwide marketing.

**Warren Baker**, director, programs, NBC-owned KNBC(TV) Los Angeles, named director, programs, television stations division, NBC, Los Angeles.

**Frank Cody**, director of affiliate relations and program development, NBC's Source Network, New York, named director of programing, succeeding **George Taylor Morris**, resigned.

**Richard Galkin**, senior consultant, Comsat, Washington, elected senior VP, programing for Comsat's Satellite Television Corp., there, with responsibility for acquiring programing for STC's planned multichannel DBS service.

**David Mumford**, director of research, Columbia Pictures Television, Los Angeles, named VP, television research, syndication and network. **Aaron Khristeus**, administrative assistant, business affairs, Columbia Pictures Television, Los Angeles, named manager, contract administration. **James T. Aubrey**, independent producer and former president of CBS-TV, joins Columbia Pictures Television, Los Angeles, to develop and produce series, movies and mini-series.

**William Saunders**, VP, TV international, 20th Century-Fox, Los Angeles, named senior VP.



international syndication, telecommunications division.

**Sam Schroeder**, VP, programming, Prism, Bala Cynwyd, Pa., regional pay cable network, named VP of Prism Productions, production subsidiary.

**Alex Horvitz**, director of administration, Orion Entertainment, Los Angeles, named VP.

**William Gross**, commercial producer, Wells, Rich, Greene, New York, joins Taft Television in newly created position of VP, television production.

**Lori Pinkerton**, technical producer, United Stations, New York, named manager, operations.

**John Jaxheimer**, general manager, special projects and new business development, *Family Circle* magazine, New York, joins Caravatt Communications, cable programmer, there as senior VP, network relations.

**Roger Staubach**, commentator, National Football League broadcasts, CBS Sports, leaves to devote more time to his Dallas real estate business.

Elected to affiliates board, Satellite Music Network, Dallas: **Bob Glassburn**, KROW(AM) Reno; **Rick Marcellan**, WAPE(AM) Jacksonville, Fla.; **Jim Torrey**, KUGN(AM) Eugene, Ore.; **Bill Wright**, WMOH(AM) Hamilton, Ohio; **Terry True**, WIVB(AM) Belleville, Ill.; **Jim Bundy**, KCMN(AM) Colorado Springs; **Donn Furr**, Gulf Central Radio Network, Columbus, Miss.; **Ed Fritts**, WPAD(AM) Paducah, Ky.; **Steve Dewault**, KBOR(AM) Brownsville, Tex.; **Chuck Larsen**, KTXV(FM) Jefferson City, Mo.; **John Garabedian**, WGTR(FM) Nantucket, Mass., and **Ron Sewell**, KECO(FM) Elk City, Okla.

**Riva Melniker**, Western regional director, Showtime, New York, named director of sales administration. **Arthur Overton**, from General Foods Corp., Los Angeles, joins Showtime, succeeding Melniker.

**Hilary Schacter**, director of programming, UTV Cable Network, Fair Lawn, N.J., joins USA Cable Network, Glen Rock, N.J., as senior producer.

**Don Golden**, from Golden West Television, Los Angeles, joins All American Television there as sales executive.

**Glen Meredith**, manager of scheduling research, SelecTV, Marina Del Rey, Calif., named manager of program acquisitions.

**Craig Haffner**, assistant program director, KABC-TV Los Angeles, named program director. **Mack Anderson**, producer, *Eye on L.A.*, KABC-TV, succeeds Haffner.

**Dan LaBorde**, from WKYT-TV Louisville, Ky., joins WHAS-TV there as producer and director of Video II, station's in-house production service.

**Scott Freeman**, from KSDO(AM) San Diego, joins KCNN(AM)-KGB-FM there as director-producer.

**Dan Dillon**, from KTVI(TV) St. Louis, joins KMOX-TV there as director-producer.

**Dick Sanford**, sports reporter-anchor.

WPTV(TV) West Palm Beach, Fla., named executive sports producer.

**Mark Lewis**, sports director, KLAS-TV Las Vegas, joins WBBH-TV Fort Myers, Fla., in same capacity.

**Lisa Tonacci**, director of audience research, WPLJ(FM) New York, named music director.

**Jane Whitney**, talk show host, WCAU-TV Philadelphia, resigns.

## News and Public Affairs

**Robert Franken**, bureau manager, NBC News, Pittsburgh, joins CBS News, Washington, as assistant news assignment manager.

**Fred Ertz**, from KELO-TV Sioux Falls, S.D., joins WNEM-TV Bay City, Mich., as news director.

**Patrick Dennis**, from KOCO-TV Oklahoma City, joins KYTV(TV) Springfield, Mo., as news director.

**Bruce Morton**, correspondent, CBS News, Washington, named contributor to *Newsnotes*, news correspondents' forum broadcast over CBS Radio Network.

**Tom Luljak**, editor-reporter, WTMJ-TV Milwaukee, named managing editor, *News Four*.

**Jerry Fedell**, from KMOX-TV St. Louis, joins WDVM-TV Washington in newly created position of executive producer, 11 p.m. news. **Jack Heinbaugh**, from KOCO-TV Oklahoma City, joins WDVM-TV as producer, 11 p.m. news.

**John Sandifer**, from KING-TV Seattle, joins KOMO-TV there as producer, 6:30 p.m. news.

Appointments, KGAN-TV Cedar Rapids, Iowa: **Mark Toney**, correspondent, to assignment editor; **Al Henkel**, correspondent, to anchor, morning cut-ins and noon news, and **Jim Strickland**, from KDUB-TV Dubuque, Iowa, to correspondent.

Appointments, WEWS(TV) Cleveland: **Tim Culek**, freelance photographer, to night assignment editor; **Dennis Goulden**, owner-president, Northcoast Productions, Cleveland, to special projects producer; **Paul Rae**, from WDHO-TV Toledo, Ohio, and **Catherine Valeriotte**, from KFSN-TV Fresno, Calif., to reporters.

**Mike Shapiro**, assignment editor and chief photographer, KTVI(TV) Sioux City, Iowa, joins WINK-TV Fort Myers, Fla., as assignment editor.

**Brenda Flanagan**, from New Jersey Nightly News, Trenton, joins WOR-TV New York as chief of newly opened Trenton bureau.

**Bob Salsberg**, from Grop W's WBZ(AM) Boston, joins co-owned WBZ-TV there as assistant, assignment desk. **Cynthia Collins**, public information officer, Massachusetts Department of Elder Affairs, Boston, joins WBZ-TV as public service director.

**Veeder Van Dorn**, producer-reporter, WOUR(FM) Utica, N.Y., joins KOVA(FM) Ojai, Calif., as public affairs director.

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**Larry Atteberry**, news director, KTTV(TV) Los Angeles, assumes additional duties as senior correspondent, *Channel 11 News*.

**William Monroe**, weekend anchor-reporter, KYW-TV Philadelphia, named 5 p.m. co-anchor.

**Dan Gray**, from KSDK(TV) St. Louis, joins KETV(TV) Omaha as reporter and co-anchor. **Jim Flowers**, meteorologist, KETV, named chief meteorologist.

**Gerry Dick**, reporter, WKJG-TV Fort Wayne, Ind., joins WPAT(TV) there as anchor-reporter.

**Brian Clark**, public affairs producer-host, noncommercial WSWP-TV Grandview, W.Va., joins WCHS-TV Charleston, W.Va., as reporter.

**Tom Miller**, from WNGE(TV) Nashville, joins WSTM-TV Syracuse, N.Y., as weekday co-anchor.

**Stu Nagurka**, reporter-anchor, WILM(AM) Wilmington, Del., joins WMDT(TV) Salisbury, Md., as reporter.

**Martin Morenz**, anchor-reporter, WABI-TV Bangor, Me., joins WVNY(TV) Burlington, Vt., as reporter.

**Mary Conway**, from WZZM-TV Grand Rapids, Mich., joins WXYZ-TV Detroit as reporter.

**Scott Pope**, anchor, Pikes Peak Broadcasting's KJCT(TV) Grand Junction, Colo., joins Pikes Peak's KRDO-TV Colorado Springs as reporter.

**Art Horn**, from WGAN-TV Portland, Me., joins WNEV-TV Boston as weekend meteorologist.

## Technology

**Newt Bellis**, from Complete Post, Los Angeles, joins Compact Video there as president.

Appointments, engineering department, KOMO-AM-FM-TV Seattle: **Richard Yeamans**, assistant chief engineer, to assistant to director of engineering for parent, Fisher Broadcasting; **Walter Jamison**, assistant chief engineer, transmitters, to assistant to director of engineering for research and planning for Fisher; **Jack Barnes**, electronic maintenance supervisor, to chief engineer, and **William Watt**, television operations supervisor, to assistant chief engineer, succeeding Yeamans.

**Adele Richert**, administrator, operating budgets, financial planning, operations and technical services, NBC, New York, named manager, financial control, studio/field. **Sheryl Lashauer**, administrator, payroll audits, operations and technical services, named manager, payroll and billing, operations and technical services division.

**Tina Mayland**, advertising supervisor, Scientific-Atlanta, Atlanta, named communications products group advertising manager.

**William Ordning**, Northwest district sales manager, Oak Communications, Seattle, joins Jerrold division, General Instrument, Hatboro, Pa., as account executive for Washington, Oregon, Montana, Idaho and Alaska.

Appointments, Excalibur Video Systems, Los Angeles: **Jim Kampschroer**, director of

engineering, Image Transform, Los Angeles, to chief engineer; **Jay Evans**, editor, Premor Inc., Los Angeles, to videotape editor; **Tom Kinyon**, from Record Plant, Los Angeles, to staff engineer, and **Al Solis**, from Educational Television Branch, Aberdeen, Md., to staff engineer.

**Jim Anderson**, general manager, Tidal Communications' Del Norte (Calif.) Cablevision cable system, joins McCaw Communications Companies' Yakima Valley cable system, Union Gap, Wash., as district engineer.

**Peter Prideaux**, manager of optical preform research and development, Valtec, Boylston, Mass., manufacturer of communications equipment, named director of optical fiber research and development.

**Karen Cody**, from WBZ-TV Boston, joins WXNE-TV there as air technician.

## Promotion and PR

**Gerald Nagler**, senior VP, Lewis, Gilman & Kynett, Philadelphia-based public relations subsidiary of Carl Byoir & Associates, named general manager.

**Mary Jane McKinven**, editorial associate, Public Broadcasting Service, Washington, named director of public information department.

**Ruth Rost**, from Avon Products, New York, joins Warner Amex Cable Communications there as director of product promotion.

**Philip Kriegler**, VP, public relations, broadcasting, West Coast, ABC-TV, Los Angeles, retires.

**Leslie Doubleday Heizman**, acting community relations director, KATV(TV) Little Rock, Ark., named community relations director.

**Donna Parkin**, creative and production assistant, Ogilvy & Mather, Los Angeles, joins Columbia Pictures Television Distribution advertising and promotion, as staff writer.

**Carol Lehr**, promotion manager, WTOV-TV Steubenville, Ohio, joins WAVY-TV Norfolk, Va., as producer, on-air promotion. **Sylvia Hodges-Melvin**, project manager, Consumers United Group, Washington, joins WAVY-TV as promotion assistant.

**Rick Read**, from noncommercial KCTS-TV Seattle, joins KTVL-TV Medford, Ore., as producer-director, creative services department.

## Allied Fields



**John Abel**, chairman, department of telecommunication of Michigan State University, joins National Association of Broadcasters, Washington, as senior VP, research and planning, succeeding Larry Patrick, who left to join research firm of Hiber, Hart & Patrick, Laurel, Md. ("Closed Circuit," Jan. 17).

Appointments, American Association of Advertising Agencies, New York: **Don Ambuhl**, VP, management services division, to senior VP; **Gloria Lanza**, staff executive and director of media services, to VP, media services, broadcast administration, education and equal employment activities, and **Jim Martucci**, executive treasurer, to VP, finance and administration.

**Gerald Goldstein**, from litigation division, Office of General Counsel, FCC, Washington, reassigned to legal branch, mobile services division, Common Carrier Bureau, to help process backlog of cellular telephone license applications. **John Garziglia**, program director, WPRW(AM) Manassas, Va., joins FCC, Washington, as attorney-adviser, AM branch, audio services division, Mass Media Bureau.

**Phil Hall**, program director, KGTO(AM)-KRAV(FM) Tulsa, Okla., joins Surrey Communications Research, Denver-based radio research firm, as director of consulting.

**Eric Kallgren**, staff writer, Satin Associates, New York training and management consultant to cable systems, named project coordinator.

**Ralph Justus**, from Mass Media Bureau, FCC, Washington, joins National Association of Broadcasters there as staff engineer, science and technology department.

**Linda Bowie**, administrator, Dance Theater of Harlem Library, New York, joins World Institute of Black Communications, New York-based nonprofit organization for expanded participation of blacks in communications industry, as executive director.

## Deaths

**Bernard Schaafsma**, 63, VP, properties, Amway Corp., parent of Mutual Broadcasting System, died of heart attack April 3 while jogging near his home in Grand Rapids, Mich. He was part of three-man transition committee for Mutual Broadcasting System when Amway purchased Mutual in 1977, and was member of NAB board in 1978-79. He is survived by his wife, Wilma, two sons and daughter.

**David Butler**, 44, VP and general manager, WHUT(AM)-WLHN(FM) Anderson, Ind., died of heart attack April 3 at St. John's Medical Center, in Anderson. He is survived by his wife, Joy.

**Richard Ferry**, 45, VP and general manager, WCII(AM)-WKJJ-FM Louisville, Ky., died of stroke April 7 at his home in Louisville. He is survived by his wife, Anna, and two children.

**Ewing Hawkins**, 66, former owner, president and general manager, WILM(AM) Wilmington, Del., died April 15, of complications resulting from stroke, at Wilmington nursing home. He is survived by his wife, Sally, president and general manager, WILM, and 8 children.

**David Hill**, 47, chief photographer, WCPX-TV Orlando, Fla., died of heart attack Feb. 14 at Florida hospital, Orlando. He is survived by his wife, Delene, and three children.



## MCI's McGowan: putting a crack in the Bell

According to some critical analyses of America's economic ills, the problems are, at bottom, structural and psychological—enterprises that are too unwieldy and bureaucratic to tolerate, let alone encourage, novel approaches to new problems, fear of taking chances, an unwillingness to rely on nerve. Those problems are not in evidence at the Washington-based MCI Communications Corp., the first and largest of the discount, long-distance telephone companies. The company is frequently referred to as "feisty" and "cocky," words that could also be used to describe its guiding spirit. William G. McGowan, chairman of the board and chief executive officer.

"I'm not easy to work for," McGowan says. "This is not an easy place to work. Everyone's kind of pushy. They want challenges and responsibility, and we give it to them. We open up one new location every day, and we send people there, and say, 'You've been here a year, and you probably have figured out a better way of doing this, right? So do it.' We give them confidence, and they do it."

What's more, he wants people who, as he says, "can cope with size." He talks of executives in large corporations who can't. "The business gets too big, so they put in procedures... or a committee to review, or to provide next year's capital expenditures, or the next two years' expenditures. And"—and here he mimics the sound of an old Victrola in need of rewinding—"the... whole... thing... slows... down. They've chickened out." That, he makes clear, doesn't happen at MCI.

McGowan, 55 years old, tall but somewhat egg-shaped, a chain smoker and a bachelor whose passion is the business to which he devotes most of his waking hours, discusses his views on business and life in an elegantly appointed office in downtown Washington, an office reached by a free-standing stairway after the visitor disembarks from an elevator at the 11th, and top-most, floor of the building on which MCI has taken a 30-year lease.

McGowan does not seem to fit into that setting. He works in shirtsleeves, and often away from his desk at a small table. But the scene of elegance grows out of McGowan's sense of the stage on which he thinks the company should be viewed. Until 1981, when MCI was in another building, several blocks away, the setting was more austere—all steel desks and glass partitions. "We were seeking venture capital then," he says. Now, the company that has taken on AT&T has not only survived; it is thriving in what McGowan calls the new "information economy."

Incorporated in 1968, MCI today is a \$1-billion company with 6,000 employees and



William George McGowan—chairman and chief executive officer, MCI Communications Corp., Washington; b. Dec. 10, 1927, Ashley, Pa.; BS, chemical engineering, Kings College, Wilkes Barre, Pa., 1952; MBA, Harvard Graduate School of Business (Baker Scholar), 1954; vice president and treasurer, Magna Theater Corp., New York, 1954-1956; management consultant, 1956-59; founder and owner of technology companies, including Powertron, Plainview, N.Y., U.S. Servicator Corp., Clifton, N.J., and Ultrasonics Corp. of America, Mineola, N.Y., 1959-68; present position since 1968.

competes, through wholly owned subsidiaries, in three segments of the industry—long-distance telephone service (MCI is second only to AT&T in that field), international services and personal communications (paging and mobile telephone). What's more, it has filed applications with the FCC for authority to establish cellular telephone service in 30 markets, is also part of a joint venture with American Express, Metromedia and Communications Industries seeking a license to establish a national paging system and will be in proprietary data communications before the end of the year. And it has begun a kind of trial marriage with cable television. In Omaha, in association with Cox Cable, it is testing the concept of plugging cable television subscribers into MCI's long-distance telephone network. Such energy—and the court and regulatory agency decisions releasing it—seems to excite Wall Street. MCI stock, which sold for less than \$4 in 1980, now is priced at over \$40.

MCI is not McGowan's creation. The original Microwave Communications Inc. was established in 1963 by John D. Goeken, the owner of a mobile radio equipment company in Joliet, Ill. He wanted to run a microwave line between Chicago and St. Louis enabling trucking companies to communicate with their trucks traveling between those cities. The service, he thought, might create a demand for the two-way systems he sold. That (to him) reasonable and uncomplicated idea pitted him in a battle at the FCC with the largest company in the world, AT&T, and several of its affiliates; they said

there was no need for the service. Goeken won an initial decision from an administrative law judge in 1967 and a final decision from the commission two years later. Between those two decisions, McGowan climbed on board.

McGowan was a business consultant who not only told companies in trouble how to get out of it but who moved in and actually did what he said needed doing, and who was a whiz at raising capital. Goeken's associate saw the company had potential but needed someone with skills like McGowan's. John Worthington, now MCI's general counsel, but then an attorney with a large Chicago law firm who had done work for both the Goeken group and McGowan, did the introductions. It was, according to Washington communications attorney Michael Bader, who had represented Goeken Communications in his battle with AT&T, and is today an MCI director, a perfect match: "The chemistry was beautiful."

Over the years, Bader had reason to learn how "beautiful." "The most important thing about McGowan is that he has mastery of all the disciplines with which he must deal," Bader said last week. Financing, engineering, telecommunications, even personnel, advertising and public relations—these are the things McGowan understands, Bader said. The law, too. "So all in all, you have a guy who involves himself in all things."

If Goeken, who left the company in 1973 with 500,000 shares of stock in a parting that was less than amicable, was in at the creation, most observers say McGowan was essential to MCI's survival as well as success. He led it through court battles with AT&T, when the latter sought to block MCI's progress by denying it interconnection with local operating companies, and later with the FCC, when it sought to block MCI's entry into the business of offering dial-up long-distance telephone service virtually anywhere in the country. And he held it on course when losses in the millions were forcing cuts in payroll.

But today, in its gleaming new home, MCI appears to be taking on the attitudes of the establishment it has been fighting. And there seems to be a touch of hubris in McGowan's letter in the 1982 annual report in which he talks of MCI evolving into the kind of company that "can lead the competitive U.S. telecommunications industry into the foretold land of free, full and fair competition."

But, McGowan says, in effect, not to worry. "We say we don't know how to run this business. There is no role model to follow. If we find we make a mistake, we'll change... You have to push the outer edges. Business"—and here he gets to the nub of what it is that drives him—"can be a terrible profession if done wrong, but a fantastic profession if done right, if it's pushed. If you enjoy doing things and accomplishing things and making things happen"—and here he releases a rush of air between his teeth—"whoosh, the process is very enjoyable." ■

# In Brief

**Knight-Ridder Newspapers Inc.**, Miami-based, publicly traded newspaper company, and owner of five other TV's, has **signed letter of intent with General Electric Broadcasting Co. to purchase ABC affiliate WNGE(TV) Nashville for reported \$35-\$40 million.** Last year, GE placed all of its eight radio stations and two of its three TV stations up for sale (BROADCASTING, Nov. 22, 1982). First of those sales, WRGB(TV) Schenectady, N.Y. and KOA(AM)-KOAQ(FM) Denver, were recently reported to be in final stages of negotiations (BROADCASTING, April 4, 11).

**Major league baseball owners** last week **ratified new six-year agreements** negotiated with **ABC and NBC** that call for two networks to pay more than \$1.1 billion for television rights over that period. "I am extremely pleased to be continuing our strong partnerships with NBC and ABC," said Baseball Commissioner Bowie Kuhn. "I feel these deals will work out well for all concerned with the dollar levels providing significant boost for our clubs."

**Warner Amex Cable Communications** said it will **link its interactive Qube systems by satellite to form interactive cable network between cities.** Launch date is set for **May 2** and programming will be supplied by all Qube systems fed from uplink in Columbus, Ohio. Network will enable subscribers in different cities to simultaneously vote and register opinions, Warner Amex said. Qube Network will feature program examining effectiveness of TV advertising, entitled *And Now a Word to Your Sponsor*. Warner Amex operates Qube systems in Columbus, Cincinnati, Houston, Dallas, Pittsburgh and St. Louis.

**House Telecommunications Subcommittee** is holding **mark up Thursday (April 28) on FCC authorization bill** for fiscal 1984 and 1985. Bill sets appropriations ceiling of \$91 million for each year, \$2.1 million increase over Senate authorization. Bill also includes provision to adjust funding for Corporation for Public Broadcasting (see story, page 77) and contains minor housekeeping amendments.

**NBC** has acquired **broadcast rights to Queen's Club Tennis Championship**, to be aired **Sunday, June 12**, which will mark first time tournament has been broadcast on network television in U.S. Tournament is scheduled between French Open and Wimbledon tournaments, first two Grand Slam tennis events of 1983.

**Trend breaker.** Just prior to the official word at last week's *Public Radio Conference* that NPR was faced with yet another budget crunch, the one-year-old *American Public Radio Network* was announcing new programming ventures during its two-day conference held April 16-17 at the Radisson hotel in St. Paul. **William Kling**, president of both APR and Minnesota Public Radio, told a panel session that the network will be importing several programs from Europe and plans to air a new 60-minute public affairs program being developed by the Christian Science Monitor. Kling also said he expects the network to have \$1.5 million in programming funds through contributions within the next year.

APR was launched last June as a new source for producing, marketing and distributing national programming to public radio stations via satellite. Since its inception, the network has offered 61 different programs and specials to 230 affiliates. Its most notable success is *Prairie Home Companion*. Subscribing stations, mostly NPR members, pay an annual fee of \$850 and receive most programming free.

Co-founding stations of the network each have one member on the board of directors. Three new board members were elected last week: **Kenneth Dayton**, chairman of the executive committee, **Dayton-Hudson Corp.**, Minneapolis; **Martin Segal**, chairman of **Lincoln Center for the Performing Arts**, New York, and **William Dietel**, president, **Rockefeller Brothers Fund**, New York.

Hour version of **MacNeil-Lehrer** will debut **Sept. 5**, under new name *MacNeil-Lehrer News Hour*, it was announced by Les Crystal, executive producer of program.

**Six media organizations are challenging constitutionality of federal court rules prohibiting television coverage of federal trials.** Groups are asking Supreme Court to review decision of U.S. Court of Appeals for 11th Circuit affirming order of trial judge banning television coverage of U.S. District Judge Alcee L. Hastings, who had been charged with bribery. Hastings, who serves in Miami and who later was found not guilty, had requested that trial be open to television coverage. Petition for review says that "rules of procedure that impose arbitrary and absolute bans on access violate the First Amendment." Rules invoked by trial judge in Hastings case, petition adds, "significantly diminish communicative activity yet are not supported by a 'sufficient' governmental activity to warrant exclusion of electronic media from every case." Participating in petition are Post-Newsweek Stations Inc., Wometco Enterprise Inc., Community Television Foundation of South Florida Inc., The Miami Herald Publishing Co., The Radio-Television News Directors Association and The National Association of Broadcasters.

In letter to its members, **NATPE International has urged support for H.R. 2250**, which would prohibit FCC from repealing either network syndication and financial interest rules or prime time access rules before June 30, 1988. "A five-year delay will enable the total television community to more expertly handle deregulation of these particular rules," letter said. "The smoke will have settled so that better and more reliable judgments can be made."

In statement released late last week, **Herman Land**, president of Association of Independent Television Stations, **said CBS-sponsored economic study on network syndication and financial interest rules** (see page 70) "completely misses the point." Land said it guarantees independents access to popular off-network programming, which he said independents rely upon for major portion of their revenues. "With this attack on the rules, the networks are clearly positioning themselves to be able to reprogram popular programming through their own rapidly expanding cable, satellite, videodisk and video tape services—and even pay cable—until the programming has lost its value to the independent. They will thus still make money while denying programs to independents," Land said. "The CBS economists failed to recognize



**Puss 'n' books.** ABC Entertainment and the Library of Congress have entered into a joint project to promote the love and appreciation of books and reading. "Cap'n O.G. Readmore," an animated cat represented as bright, articulate and always with a book in hand, will make its debut on ABC-TV's Saturday morning schedule Sept. 17 in 30- and 60-second spots, which will also accompany several family, prime time specials. Pictured at the press conference held last week at the Library of Congress in Washington are (l-r) **Squire Rushnell**, VP, long-range planning and children's TV, ABC Entertainment, **Daniel Boorstin**, the Librarian of Congress and **Cap'n Readmore**.



ze the driving force of television, market share and ratings. ie networks have lost share to independents. That lost share is 100 million dollars. The networks want it back and the easiest way to reduce the popular appeal of independents. That amounts to an overwhelming incentive to keep programming away from independent broadcasters."

**Office of Communication of United Church of Christ, Communication Commission of National Council of Churches of Christ in U.S.A. and World Productions** last week petitioned FCC to launch further review of proposed rulemaking on proceeding aimed at repeal of **network syndication and financial interest rules** to permit public to comment on "vague and nonspecific regulatory alternatives"—such as various compromise proposals—that appear to go beyond proposals contemplated in original rulemaking.

**CBS** announced it has given green light for production of **The Last Days of Pompeii**, seven-hour novel-for-TV **mini-series** based on Sir Walter Bulwer-Lytton's 19th Century novel. Series is being produced by David Gerber Productions in association with Columbia Pictures Television. Production will begin in June for broadcast in 1984-85 season.

**Hispanic Music Society (HMS)** is **new organization** being formed by Edward Gomez, president of **KABQ(AM)** Albuquerque and Spanish broadcasters of America, to **collect licensing fees** for all Spanish-language music aired on radio stations in the U.S. Gomez says Hispanic radio broadcasters have not been happy with way ASCAP and BMI channel fees back to appropriate Spanish music societies. Gomez, with help from Mexico City-based Society of Authors and Composers of Music (SACM), expects new organization to be operational by June 1.

**CBS** reported annual salaries and compensations of its top executives in 1983 annual proxy statement to shareholders. **Leonard H. Goldenberg, chairman, earned \$800,000** in salaries and fees, \$81,867 in securities and insurance benefits, plus \$370,796 in contingent forms of remuneration. **Elton H. Rule, vice chairman, earned \$720,000** in salaries and fees, \$73,067 in securities and insurance benefits, plus \$1,180 in contingent remunerations. **Frederick S. Pierce, president, earned \$640,000** in salaries and fees, \$68,000 in securities and insurance benefits, and \$195,925 in contingent forms of remuneration.

Final decision, FCC Administrative Law Judge Joseph Stirmer denied application of **Sinder Broadcasting of Ohio Inc.** for **new station (channel 45) in Dayton, Ohio**, denying competing applications of Dayton Telecasting Inc. and Channel 45 Co. Alfred M. Sinder is president, chairman and 83.98% stockholder of Sinder Broadcasting. Sinder and his wife own 60% of Daycom Corp., which runs telephone interconnect and flight information display business. Sinder and nine other stockholders have no other broadcast interests.

**Graphic Scanning Corp. and Unity Telecommunications Systems Inc.** announced last week they had agreed to jointly pursue **Graphic's digital radio** applications in Philadelphia, Detroit, Atlanta, Tampa and Miami. Under agreement, Graphic will hold 70% share in each partnership, and Unity will hold remaining 30%.

Los Angeles Superior Court Judge Bruce Geernaert last week **denied** for one month taking action on **request for release of outtakes from CBS News program, 60 Minutes**, filed March 31 by **Bruce Herschensohn, news commentator for KABC-AM-TV Los Angeles**. Geernaert said he was "disinclined" to grant Herschensohn's request, but would give him until May 20 to "augment" his request for material, which Herschensohn is seeking to determine whether series segment aired in late 1980 "was staged, rehearsed and contrived." CBS filed 66-page argument against motion. Outtakes at issue are a **60 Minutes** segment on medical insurance fraud and were

recently released to Bruce Friedman, attorney for Lynwood, Calif., physician who is suing CBS for defamation claiming he was wrongly named in broadcast.

**Prospects for movement on H.R. 2231, bill intended to make it easier for minorities to buy telecommunications properties, are described as promising.** FCC Commissioner Henry Rivera, at brown-bag lunch last week, said bill, introduced by Representative Mickey Leland (D-Tex.), and referred to House Ways and Means Committee, is expected to receive hearing. Bill, which evolved from recommendations by FCC's Advisory Committee on Alternative Financing for Minority Opportunities in Telecommunications, would permit use of tax certificates for nonbroadcast facilities and increase value of used equipment that can be written off when buying existing facilities. Rivera said backers of bill, which would require amendment of Internal Revenue Code, had met with Department of Treasury officials. Although Treasury disliked bill—on grounds that it would reduce tax revenues, Rivera hoped Treasury will change mind after hearings.

**Democratic National Committee** last week **picked San Francisco** as site of its July 16-20, **1984 national convention**. **Republican National Committee** previously chose **Dallas** as site for its national convention next year, Aug. 20-23.

**John Mohr** has been named **president of RSVP**, pay-per-view joint venture of **ESPN and ABC Video Enterprises**, effective June 1. Mohr joins RSVP from ON TV Los Angeles, where he was VP, sports programming.

**Clay T. Whitehead** has **resigned as president of Hughes Communications** "to pursue other interests," company announced on Friday, April 22. Resignation was effective that day. Whitehead, who helped organize communications subsidiary four years ago, declined to elaborate on future plans other than to say there are "a lot of exciting opportunities in the communications world." During Nixon administration, Whitehead headed old Office of Telecommunications Policy. **He will be succeeded at Hughes Communications by Steve Dorfman**, currently executive vice president.

**FCC Chairman Mark Fowler** has **hired Thomas Herwitz** as new legal assistant. Herwitz, communications attorney with Washington law firm of Hogan & Hartson, will be concentrating on private radio and broadcast matters.

**Postponement.** *The nomination of Harry O'Connor of O'Connor Creative Services, Los Angeles-based radio program production company, to the Corporation Public Broadcasting board was delayed last week. The Senate Commerce Committee held a brief hearing on his nomination during which Senator Larry Pressler (R-S.D.), who chaired the hearing, requested more written details on O'Connor's views on the differences between commercial and non-commercial broadcasting. But despite the delay, O'Connor's nomination is expected to be confirmed by the committee and will likely win full Senate approval. O'Connor will be the latest Republican appointment to the board. He is a close friend of President Reagan and is the syndicator of Reagan's former radio commentary series. CPB board member Diana Lady Dougan, who requested leave of absence to pursue post as coordinator for international communication and information at the State Department, has officially resigned from the CPB board.*



# Editorials

## It's put up or shut up

In all of the talk about deregulation at the National Association of Broadcasters convention two weeks ago, a significant change of course by an influential senator got less attention than it deserved. Broadcasters and, yes, cable operators have been given a cue for action in the decision by Bob Packwood (R-Ore.), chairman of the Senate Commerce Committee, to seek elimination of content regulation by statute instead of a constitutional amendment.

Packwood explained that his mind had been changed by the absence of broadcaster support for a constitutional amendment and by the fears of publishers that tinkering with the Constitution could lead to an abridgement of the First Amendment rights that publishers enjoy. The fact is that practically everybody but Packwood distrusted the constitutional amendment approach, including the most militant advocates of equal rights for print and electronic media. Now that he has opted for statutory repair, the guess here is that he will find plenty of supporters, assuming he gets the cooperation he solicited from media organizations.

The principal object of corrective legislation must, of course, be Section 315 of the Communications Act, which contains the fairness doctrine and the requirement to give political candidates equal access to the air and cable channels with no control over what they say. Nobody underestimates the difficulties to be encountered in an effort to obtain repeal of Section 315. The incumbent legislators who are clearly favored by the section cannot be expected to leap at the chance to get rid of it. They can be persuaded to take corrective action only if the public is brought to understand that it is cheated by Section 315 in operation.

Clearly an educational project on a massive scale must be undertaken. Packwood estimated that, with all the help he could get, the process could take three to five years. But "if you want it," he said of the corrective legislation in his speech to the broadcasters, "I'll help. I'll lead it in Congress. You have got to lead it in the nation."

He had said earlier, in an appearance at a regional meeting of the Society of Professional Journalists/Sigma Delta Chi, in Boston, that he hoped all media organizations would unite in the campaign (BROADCASTING, April 18). And so they should.

"I sometimes wonder deep down," Packwood mused at the NAB convention, "whether broadcasters really, really want out from under the content doctrines." Surely the broadcasters will seize the opportunity to relieve Packwood's doubts.

## First priority

A hundred or so cable operators are due in Washington this week for a legislative conference that, quite properly, is to be turned into a serious effort to attain enactment of the cable deregulation bill that emerged from the Senate Commerce Committee last week. As has been the case with broadcast deregulation, prospects in the Senate look promising; the outlook is at least clouded in the House. In the latter, the figure to be dealt with is, as always, Timothy Wirth (D-Colo.), chairman of the Telecommunications Subcommittee. Whatever Wirth's ultimate ambition (senator, President, receiver of AT&T?), he is happy now to exercise his chairmanly prerogatives and stick his foot out to trip any legislation coming from the Senate.

The cable operators face other obstacles on the way to Wirth. AT&T has belatedly discovered S. 66, which it wants to fix. The

renegades in the National League of Cities have vowed to fight S. 66 on the beaches of the Potomac until the statue of Winston Churchill in front of the British embassy comes to life. Odds are, however, that, with the support of the majority of National League of Cities members and the cable operators, S. 66 can be ushered through the Senate.

Nobody knows what kind of cable bill is on Wirth's mind. He has already stated a price for radio deregulation in his speech two weeks ago to the National Association of Broadcasters: a spectrum fee of undefined but obviously substantial size. Never mind what he has in store for cable. The focus this week is on the Senate. Good luck.

## Last original

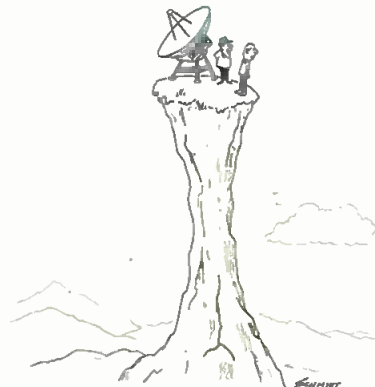
The Fifth Estate for a while will have to remind itself that William S. Paley is not the chairman of CBS. He passed that title to Thomas H. Wyman last week, as he had said last September that he would. The change will take a little getting used to.

For 54 years the Paley name has been synonymous with CBS. It has become synonymous, too, with the growth of radio and television from the barest beginnings to full maturity as arts and industries. He was not alone, of course, but for decades he was certainly a central figure in the mission that he deftly described, in his farewell to CBS stockholders last week, as "inventing the future."

That future has proved to be bigger and better and wider and deeper than anyone could have dared to expect. Now, with cable and teletext and videodisks and MDS and DBS and all the rest, another future is being invented. Paley has figured in the blue-printing of that, too, but taking it from drawing board to ultimate reality is in the hands of other generations.

For CBS's part, it is in the hands of Tom Wyman, and in the nearly three years he has been on the job he has demonstrated, as well as anyone can, that they are capable hands. He has had some rough financial news to report, but as chief executive officer he has taken steps to get CBS on firmer footing in tough times and gear up for the new future that is still in the process of invention.

It is no affront to Tom Wyman to say that for a while, anyway, it will be a challenge for a lot of us to write "CBS chairman" and not put the wrong name after it.



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6:30 PM CBS NEWS  
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Nielsen, Feb. '83

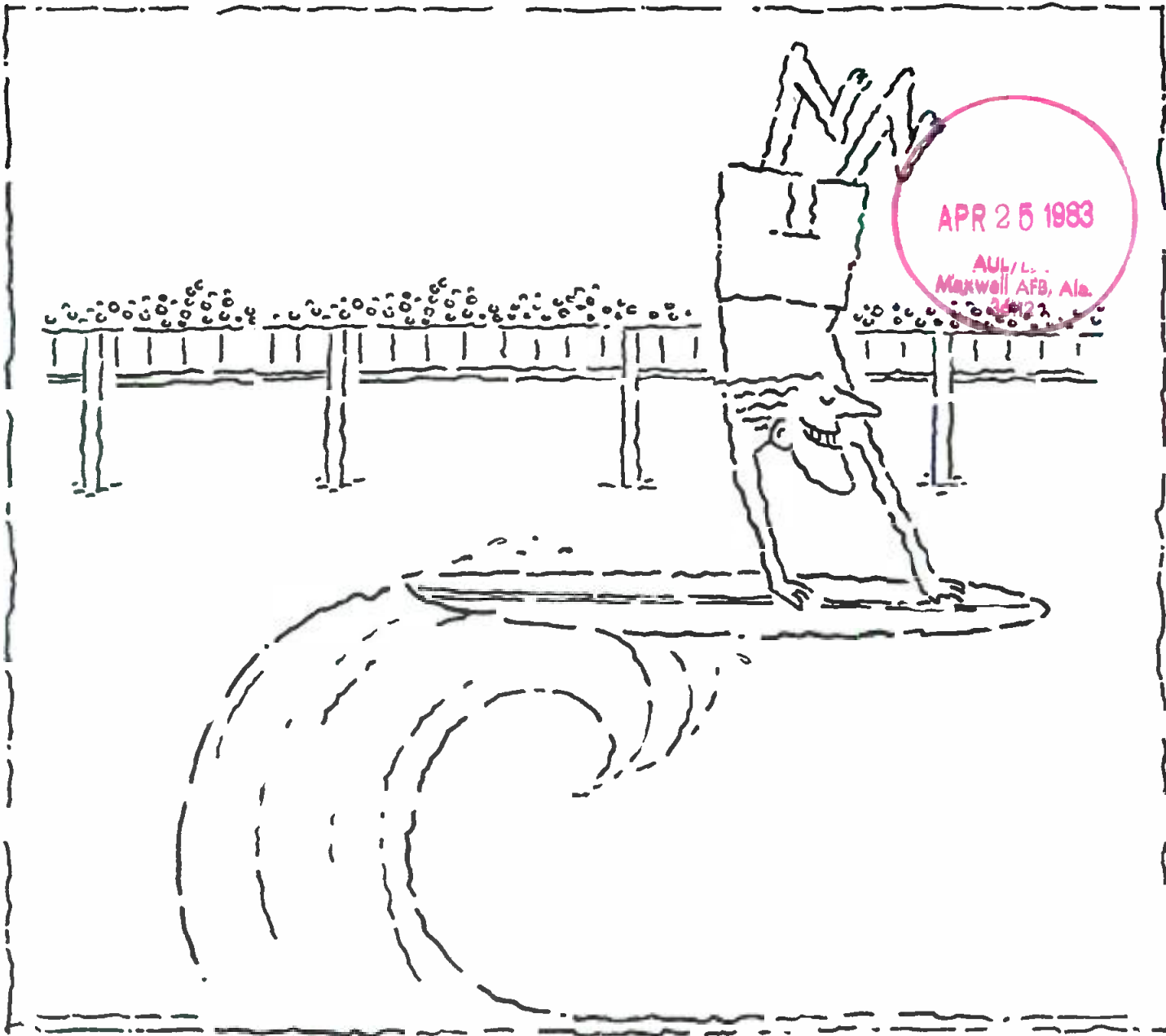
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