

Milestone: Radio, TV
pass 10,000-station mark

NATPE

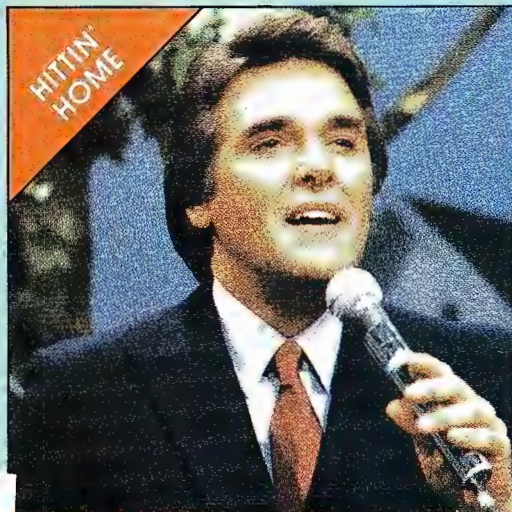
Good first report card
for Reagan's press corps

Broadcasting Mar 16

The News Magazine of the Fifth Estate □ Vol. 100 No. 11

Our 50th Year □ 1981

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The
TV Star



VIACOM
FEATURES VIII



GASP



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610

The First
50
Years Of
Broadcasting

1952

PAGE 231

Because...

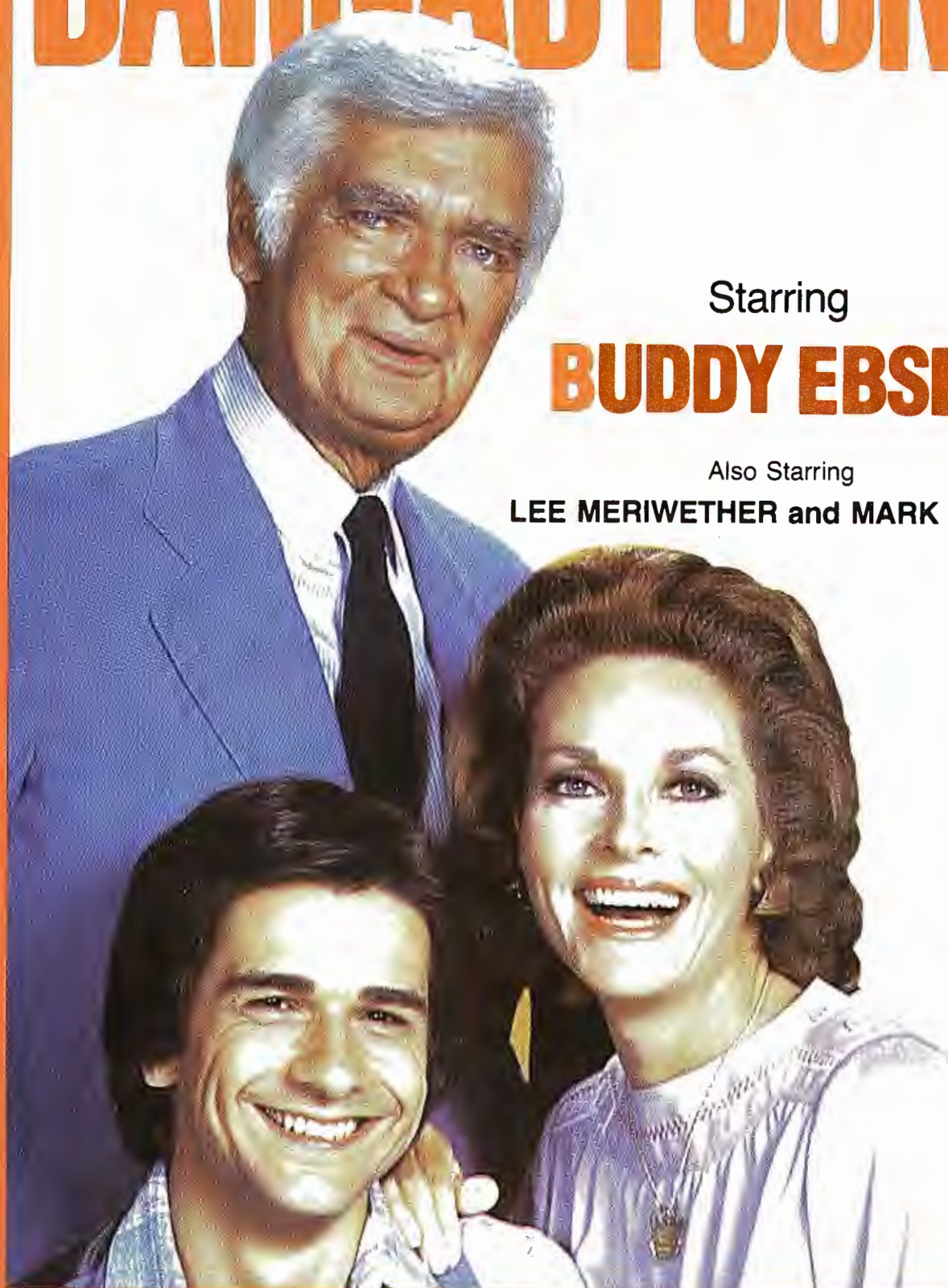
BARNABY JONES

Starring

BUDDY EBSSEN

Also Starring

LEE MERIWETHER and MARK SHERA



IS NUMBER ONE...

**on KNXT, Los Angeles, the nation's
most competitive market, other
CBS OWNED TELEVISION STATIONS
have picked it up!**

SOLD KNXT, Los Angeles. Now playing
in early fringe, and *number one!*

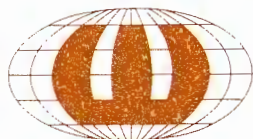
SOLD WBBM-TV, Chicago

SOLD KMOX-TV, St. Louis

**JUST
SOLD** WCBS-TV, New York

AND sold in many other key markets across the country.

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SECOND

A brand new, exciting
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Another audience-winning hit
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most personable host — Bob Eubanks.

With television's new
DOLLAR A SECOND, you can be
sure that the 10, 30 and 60-seconds
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more dollars — *lots more!*

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LITTLE HOUSE

SEVENTH SEASON

...AND STILL NUMBER...



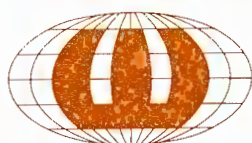
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STARRING MICHAEL LANDON



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25 Feature Films of Outstanding Quality

Glowing with many of the biggest box office stars of our time . . .

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The Return of Frank Cannon	Belle Starr
And Your Name is Jonah	Are You In The House Alone?

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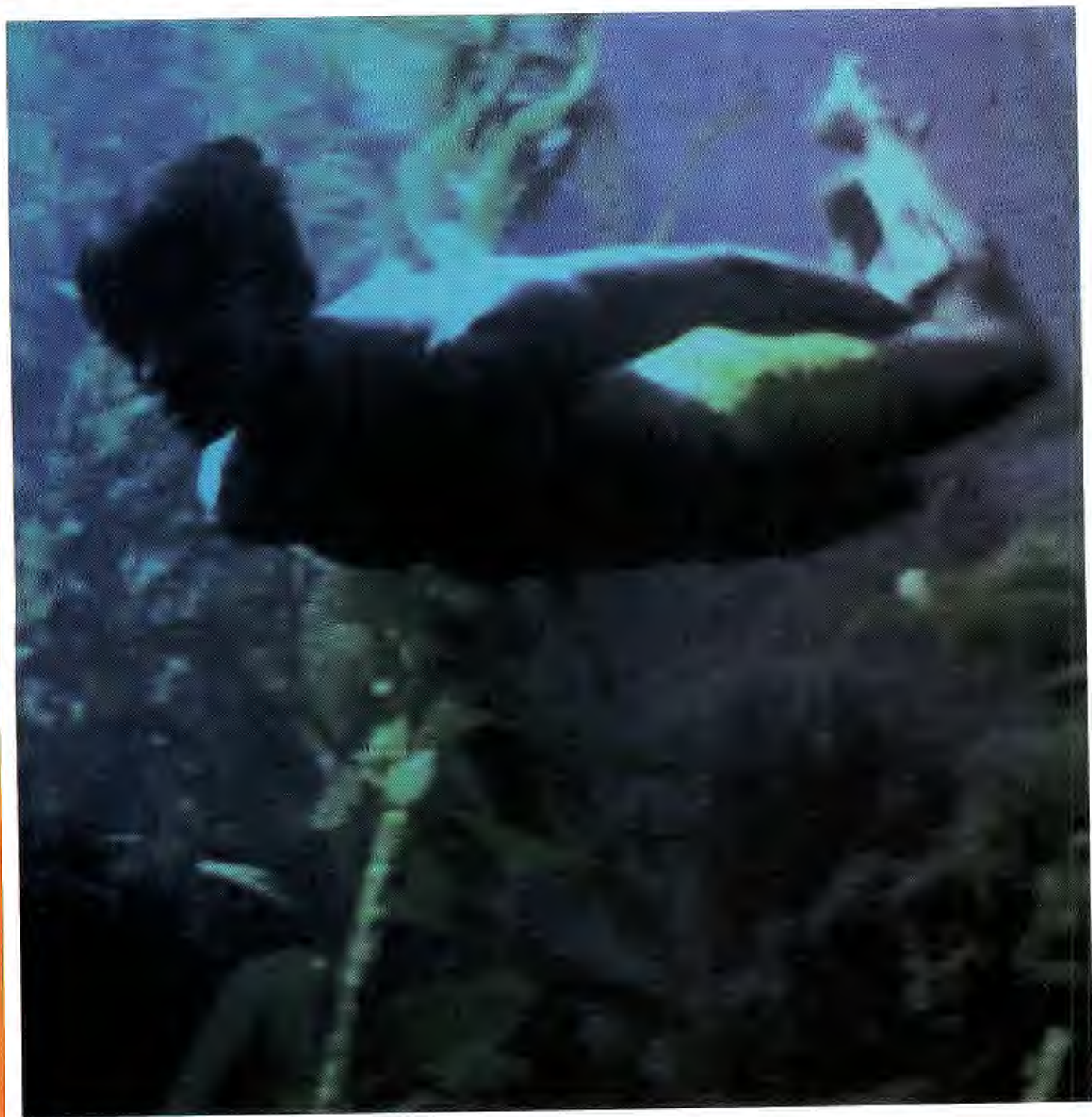
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MAN FROM



ATLANTIS

STARRING

PATRICK DUFFY



*He emerged from the sea . . .
this water-breathing alien.*

*He was swept out of his home . . .
the lost city of Atlantis . . .
and onto the beach.*

The best in adventure!

The best in action!

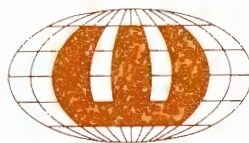
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*Flexibility—fitting
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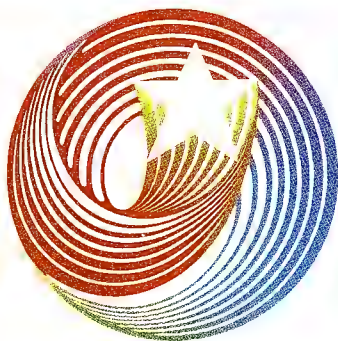


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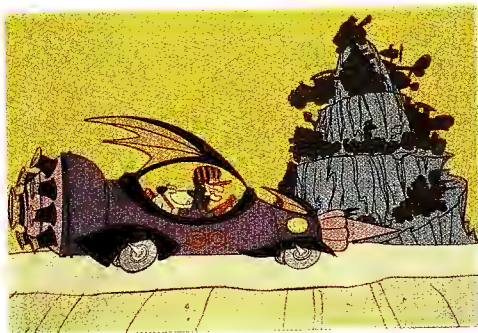
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13 FIRST RUN DRAMATIC HOURS



Romantic adventure set against the fierce backdrop of Australia's early struggles for freedom from a brutal military regime.

"Part history, part romance. The settings and costumes are impressive. And the historical details are fascinating. Most worthy.

"A real winner." — **VARIETY**

The performances are solid." — **The New York Times**

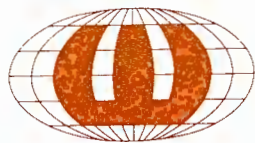
Programming flexibility! Can run as a movie in prime time, in early or late fringe . . . on consecutive nights as a one-week blockbuster . . . as weekly hours over a 13-week period.

SOLD!

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Chicago WFLD-TV
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San Francisco KBHK-TV
Boston WLVI-TV
Detroit WKBD-TV
Cleveland WUAB
Washington, D.C. WTTG
Houston KRIV-TV
St. Louis KPLR-TV
Miami WPBT

Seattle-Tacoma KSTW-TV
Denver KOA-TV
Cincinnati WXIX-TV
Milwaukee WVTM
Charlotte WSOC-TV
Oklahoma City KOKH-TV
Orlando WOFL
Louisville WLKY-TV
Norfolk WTVZ
Greensboro WFMY-TV
Madison WISC-TV
Las Vegas KVVU-TV

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The story of man's inhumanity to man.



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Received a record 16 Emmy nominations and 8 Emmy awards!

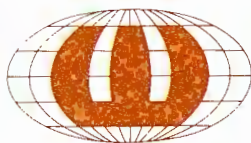
Filmed on location in Germany and Austria.

Starring a brilliant, international cast. 10 hours.

Sold in New York, Los Angeles, Chicago, San Francisco and Detroit to the ABC OWNED TELEVISION STATIONS . . . also in St. Louis, Miami, Denver, Oklahoma City and other leading markets across the country.

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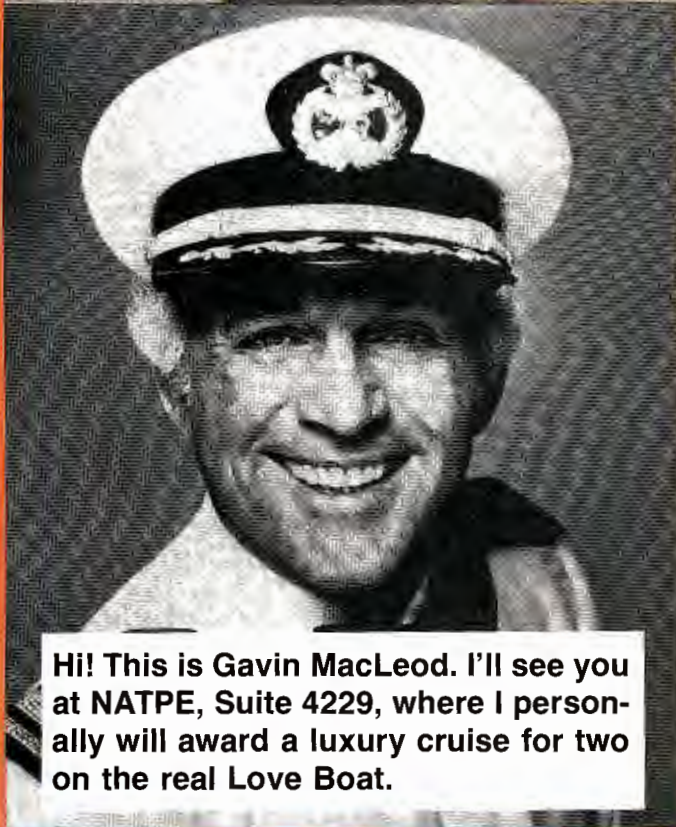
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THE LOVE



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CASPER[®]

The Friendly Ghost and his friends

**244 COLOR
CARTOONS**



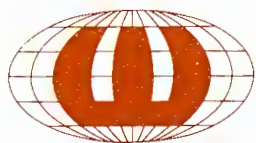
**A runaway hit,
year after year.**

CASPER is the official recruiter of America's Boy Scouts . . . the year-round spokesman for UNICEF as well as Grand Marshal of the annual UNICEF parades . . . the honorary astronaut who "flew" to the moon with the crew of Apollo 16 . . . good-will ambassador of baseball's National League, the National Basketball Association, American Dental Association.

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Added Attractions

BROADCASTING's editors and writers are at work on a number of special reporting assignments scheduled (*) to appear during the next few months. Among the more prominent prospects:

- Apr 6  **Pre-NAB.** Getting ready, getting set and ...
- Apr 13  **NAB ...** going on the National Association of Broadcasters 59th annual convention in Las Vegas.
- Apr 20  **Post-NAB.** Gavel-to-gavel report on the industry's yearly self-examination of where it's at within the radio and television media, and where those two continue to fit within the evolving context of telecommunications.
- Apr 27  The **post-post-NAB** issue, wherein BROADCASTING summarizes the equipment state of the art as demonstrated on the exhibit floors in the Las Vegas convention center.
- May 4  **ABC-TV affiliates meeting,** to be followed by ...
- May 11  **CBS-TV affiliates,** and finally ...
- May 18  **NBC-TV.** All three networks will hold their respective meetings at Los Angeles's Century Plaza hotel, greeted by BROADCASTING, as we track the present fortunes and future prospects of the companies that continue to lead the way, and set the pace, of the over-the-air broadcast media.
- June 1  **NCTA.** Advance report on what's billed as the hottest convention in the history of the National Cable Television Association, including a **special who's who in the field of cable TV equipment manufacturing.**

BROADCASTING will continue to update this schedule as appropriate, (a) to give readers an idea of what's upcoming, (b) to give sources due notice that we're at work in their territories and (c) to give advertisers a chance to plan their own marketing strategies in tandem with these editorial opportunities.

You Belong in Broadcasting Every Week

** Publication dates are subject to change, dependent on the progress of research and the pressures of and pre-emptions by other breaking news developments.*

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"—much cleaner on the air—"



M203 photo taken at KBHK, San Francisco, California

More than 100 GVG™ 1600-4S Master Control switchers, many with M200 modular Automation Systems, are giving broadcasters worldwide that sought-after better on-air look. Letter after letter praises system reliability, ease of operation, and smoothness of the 1600-4S/M200 combination.

One writer states, "—on-air discrepancies have almost been totally eliminated". Echoes another, our station's M203 system "—virtually eliminated operator switching errors".

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The Week in Brief

TOP OF THE WEEK

OVER THE TOP □ Number of radio and TV stations surges past 10,000 mark, stirring speculation as to how much, how fast and in what way will future growth be. **PAGE 51.**

UP IN ARMS □ Though they proceed from different premises, networks and occasional users protest to FCC about AT&T's proposed increase in TV transmission rates. **PAGE 53.**

REVVING UP DAYTONA BEACH □ FCC again votes renewal for WESH-TV but with new wording to satisfy appeals court. **PAGE 54.**

CPB FUNDING □ Administration recommends stiff cuts, but public broadcasting wants more money and counts on Schmitt's support. **PAGE 55.**

THE JELLY BEAN CONNECTION □ Brady's White House news staff gets generally good marks from press corps, though some grumble about absence of spontaneity in conferences, lack of access to some officials. **PAGE 57.** Behind the scenes of Reagan's communications policy. **PAGE 66.**

SPECIAL REPORT

THE NATPE ACTION □ New York becomes even more the TV capital as association opens annual conference for estimated 4,200. **PAGE 70.** A look at agenda that runs through Wednesday. **PAGE 74.** A conversation with NATPE leaders about this year's conference, on programming itself, and on NATPE role in "the decade of the programmer." **PAGE 84.** Katz previews its three-step plan to sweeten programming pot. **PAGE 94.** Handy directory of program and service exhibitors in Hilton. **PAGE 102.**

BUSINESS

TROUBLES FORE AND AFT □ RCA profits lag for year, and first-quarter slump is expected. Proxy statement spells out Bradshaw's contract and settlements with Valente and Pfeiffer. **PAGE 150.**

PROGRAMING

JUST FOR LAUGHS □ D-F-S study finds comedy dominating new TV shows in development for fall. **PAGE 174.**

LAW & REGULATION

CALL FOR RE-EVALUATION □ Chairman of Copyright Royalty Tribunal tells congressional committee that CRT is unworkable and impractical and tribunal's worth should be reassessed. **PAGE 196.**

TECHNOLOGY

ONE YEAR OF CLOSED CAPTIONING □ On first anniversary of system implementation, NCI finds lack of decoder sales and limited amount of captioned programs are interacting to suppress each's numbers. Also, CBS's teletext experiments are said to have retarded expansion. **PAGE 202.**

JOURNALISM

CALL TO ARMS □ Attorney Leonard Marks, former USIA director and current spokesman for World Press Freedom Committee, says broadcasters must assume more vigorous role in combatting restrictions on world journalists proposed to UNESCO. **PAGE 212.**

MEDIA

FLAK FOR PTV □ PBS's proposed pay network evokes mixed reaction in public broadcasting sector, but Grossman says it's largely deja vu and remains philosophical. **PAGE 222.**

1952

THE 'BROADCASTING' YEARS □ Television was liberated from the FCC's freeze on station grants. ABC and United Paramount Theaters went through agonizing months at the FCC on their proposed merger. **PAGE 231.**

PROFILE

ONE WORLD FOR PROGRAMING □ Taft's Lucie Salhany says the tremendous potential in programing in this decade goes beyond conventional media, to all fields. That's why, as president of NATPE, she espouses a software gospel of unity to attain common goals. **PAGE 255.**

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- For 5 seasons, the take-charge guy who turned-around NBC's toughest time periods! And he's still doing it!
- The #1 late fringe show of the week for CBS!
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Sold to all five CBS O&O's!

MCA TV

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Quincy or another appropriate title.

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Closed Circuit®

Insider report: behind the scene, before the fact

Favorite

With Mark Fowler's nomination as FCC commissioner and designation as agency's chairman fait accompli (see box, page 56), speculation is beginning to heat up over Reagan administration's choice to head National Telecommunications and Information Administration. Morning line last week had Bernard T. Wunder Jr., minority counsel on House Communications Subcommittee staff, as odds-on favorite. He has backing of key senators on communications matters—Bob Packwood (R-Ore.), chairman of Commerce Committee; Barry Goldwater (R-Ariz.), chairman of Communications Subcommittee, and Harrison Schmitt (R-N.M.), key member of subcommittee.

Odds on two other candidates—Hugh Donaghue, vice president and assistant to chief operating officer of Control Data Corp., of Minneapolis, and Dale Hatfield, now acting head of NTIA—are lengthening.

Staying on

With his contract coming up for renewal shortly, latest word is that George Back of George Back Associates is likely to continue as executive director of National Association of Television Program Executives. Papers haven't been signed and discussions still are under way, but both NATPE leadership and Back are understood to want to keep relationship going. Back joined NATPE last year as organization's first executive director.

Slow erosion

Network TV ratings and shares slipped again in February local-market sweep measurement. In Nielsens, researchers say, combined rating of network affiliates was 56.3, down 7% from 60.5 in February 1980. Combined share was 87, off 4.4% from 91 year earlier. Increases in cable viewing and in independent station audiences are assumed, again, to be major factors in slippage. Only CBS, which was clear winner, showed rating gain (1.5%).

Hawaii calls

NBC President Fred Silverman leaves this week on long-scheduled vacation that, if he's sensitive to spate of reports circulating lately, he can doubly use. If half those reports are true, he *is* sensitive to them. He reportedly was upset that Chairman-designate Thornton Bradshaw of NBC's parent RCA Corp., in press interviews, failed to give him hearty endorsement. Some sources say he was in

mood to resign in advance of RCA's annual meeting, set for May 5. He reportedly did stay away from office last Monday. But later word was that he "categorically" did not plan to resign, was concentrating on getting NBC-TV's 1981-82 prime-time schedule worked up.

In one of those interviews, Bradshaw said he and rest of RCA board were among country's foremost "Silverman watchers," because "we're very interested in the future of the network and we want the very best people running it—we watch closely. More than you do." He declined at that time to say whether he thought Silverman would still be president when Bradshaw assumes office July 1. But in another interview he was quoted as saying Silverman would be in job at least until July unless he resigned, and that he'd received no word of resignation plans.

New voice?

One-time head of Columbia Records who now heads BEI Productions Inc., subsidiary of Bonneville Corp., is said to be in line to be next director of Voice of America. He is James Conkling, of Sherman Oaks, Calif., who is old friend of Charles Z. Wick, President Reagan's nominee to head International Communication Agency, VOA's parent. Voice of America is due for increased budget under Reagan.

Conkling has experience in international shortwave. In mid-60's, he headed company that operated Radio New York Worldwide, commercial shortwave stations broadcasting out of Scituate, Mass., to Europe, Africa, and Latin America. BEI is active in developing motion picture scripts, book publishing and records.

Money due

Broadcast Capital Fund Inc., minority investment company founded by National Association of Broadcasters in late 1978, is quietly preparing to issue first loan by April 30. BROADCAST received Internal Revenue Service clearance as nonprofit enterprise Jan. 26. It has reviewed some 30 applications for loans.

Long lead

What are chances CBS-TV will be overtaken in prime-time ratings by end of season? Slim, according to CBS researchers. Assuming conventional end of season around April 19, they calculate NBC would have to beat CBS by average of 8 points per week, and ABC would have to win by 4.4 points per week, for next seven weeks. That's treating season as having

started Oct. 27, which is way ABC and CBS count it. NBC says it started mid-September. On that basis, with NBC and ABC currently tied in season-to-dates, either would have to top CBS by average of 4.1 points per week for next seven weeks to pull even.

Chairman who?

Featured speaker at closing session of National Association of Broadcasters annual convention, April 12-15, will be FCC chairman—but unanswered question is who. Acting Chairman Robert E. Lee is now scheduled but has suggested that he will step aside if new chairman (Washington attorney Mark Fowler was nominated Friday) has qualified. In that event, Lee will introduce new man.

Sturdy Oaks

Unheralded nomination of Utah Supreme Court Judge Dallin Oaks to another one-year term as chairman of Public Broadcasting Service gives campaign of PBS President Lawrence Grossman for Public Subscriber Network big boost despite intramural squabble with heads of ETV stations in New York, Los Angeles and Maryland (see page 222). Judge Oaks is expected to be re-elected at July 1 meeting of PBS board.

Grossman's grand design is for profit-oriented pay-TV service. It's his answer to Reagan administration cutbacks.

Coming home

"Bottom line" is more than cold number on corporate P&L, as several hundred CBS executives who participate in company's incentive plan found out. When 1980 earnings took dip, so did incentive awards. Some middle managers were cut 50%, upward of \$10,000.

Fifth estaters

Both annual Washington press banquets in honor of President of United States will this year be presided over by broadcast journalists. At White House Correspondents Association's event on April 25 Robert Pierpoint, CBS State Department chief correspondent and association president, will preside. And he will turn gavel over to fellow broadcast newsmen, Cliff Evans, chief of RKO General's Washington news bureau.

Radio-television correspondents' dinner, on March 26, will be headed by Marya McLaughlin, also CBS. Her successor will be Corrine (Cokie) Roberts, National Public Radio.

OUR HOURS

WONDER WOMAN



AND NOW SELLING FOR 1982

Warner Bros. Television Distribution

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DAVID JANSSEN IN HARRY O



A Warner Communications Company



Business Briefly

TV ONLY

Bullocks □ Rug promotion. Begins March 23 for one week in Phoenix, San Diego, Los Angeles and Las Vegas. Agency: Janik & Associates, Los Angeles. Target: women, 18-49.

PVO International □ Saffola magazine. Begins April 3 for 14 weeks in 10 West Coast markets. Daytime. Agency: Chiat/Day/Hoefer, San Francisco. Target: women, 25-54.

Daisy Manufacturing □ Air rifles. Begins April 16 for seven weeks in Kansas City, Mo., and Richmond, Va. News, prime, sports and late fringe times. Agency: Marsteller Inc., Chicago. Target: men, 25-49.

Esmark □ Vigoro lawn and garden care products. Begins March 30 for seven weeks in nine markets. Prime access, fringe and news times. Agency: Cunningham & Walsh, Chicago. Target: men, 25-54.

MJB Co. □ Coffee and tea. Begins April 13 for about seven weeks in 14 West

Coast markets. Day, early fringe, late fringe and weekend times. Agency: Carlson, Liebowitz & Olshever, Los Angeles. Target: women, 25-54.

Gloria Vanderbilt □ Murjani jeans. Begins April 6 for varying flights in 25 markets. Prime, news and all fringe times. Agency: Fisher/Feld, New York. Target: women, 25-49.

Lone Star Brewing Co. □ Lone Star beer. Begins this month for 13 weeks in



various Texas markets. Agency: Key/Donna/Pearlstein, Beverly Hills, Calif. Target: men, 18-24.

Dollar General Store □ Various products. Begins this week for 12 weeks in 22 markets. All dayparts. Agency: Buntin Advertising, Nashville. Target: women, 25-54; men, 25-54.

Chic-Fil-A □ Fast food restaurants. Begins mid-March for five weeks in about 100 markets. Day, early fringe, news and prime access times. Agency: McCann-Erickson-MIS, Atlanta. Target: women, 18-49.

Southern Union Gas □ Gas pricing. Begins this week for four weeks in seven markets in Texas, New Mexico, Oklahoma and Arizona. Fringe and prime times. Agency: Styler Communications, Dallas. Target: total adults.

Allstate Insurance □ Begins this week for six to 10 weeks in 22 markets. News, early fringe, late fringe, fringe and weekend times. Agency: Leo Burnett & Co., Chicago. Target: men, 25-54; total adults.

Air Florida □ Air travel. Begins March 30 for 13 weeks in New York, Washington, Dallas, Houston and Florida markets. All dayparts. Agency: Romann & Tannenholz, New York. Target: total adults.

Tropicana □ Orange juice. Begins March 30 for nine weeks in 17 markets. Late fringe times. Agency: MCA Advertising, New York. Target: women, 18-49.

Affiliated Computer □ Impact telemachines. Begins late March/early April for five weeks in five Texas markets. All dayparts. Agency: The Richards Group, Dallas. Target: total adults.

American Cyanamid □ Andro insecticide. Begins mid/late March for eight weeks in about 15 markets. Early and late fringe. Agency: Tucker Wayne & Co., Atlanta. Target: adults, 25-54.

Wisconsin Pharmaceutical □ Repel insect spray. Begins March 25 for 16

WESTWOOD ONE SALUTES

One of over 1500 Great Radio Stations carrying Westwood One programs. Programs like: The Dr. Demento Show, Off The Record with Mary Turner, Off The Record Specials, Live From Gilley's, The Concert of the Month, The Rock Years: Portrait of an Era, The Great American Radio Show, Daybook, Spaces and Places, Ace and Friends, Star Trak, Special Edition, Shootin' the Breeze, Tellin' It Like It Was.

WGCI

WESTWOOD ONE

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Culver City, CA 90230
(213) 204-5000

America's Number One Producer of Nationally Sponsored Radio Programs

Rep Report

WIBB(AM) Macon, Ga.: To Bernard Howard & Co. (no previous rep).

□

WKOP(AM) Binghamton, N.Y.: To Bernard Howard & Co. from Pro Radio.

□

KISM(AM)-KTSM(FM) El Paso.: To Bernard Howard & Co. from Pro Radio.

□

WAKR-TV Akron, Ohio.: To Spot Time from Seltel.



"Family Feud" is the highest rated access game in its first strip season.

Chief among the admirers of Goodson-Todman's "Family Feud," and its Emmy Award-winning host Richard Dawson, are women. Both young (18-49) women and total women.

They choose "Family Feud" as their favorite of all first-run access strips. Game or otherwise.

If your market is one of the few without this Number One first-run strip, take a cue from the women of America.

Family Feud



Source: NSI. 11 / 80 Cassandra rankings. Audience estimates subject to qualifications available on request.

AdVantage

Animated sound. Mel Blanc, famed voice of Bugs Bunny and other Warner Bros. cartoon characters will lend voice to radio campaign for Rivet Jeans Stores beginning this month. Playing part of frog whose main line is "Rivet, Rivet." Blanc takes light approach in spot that advertises "tops and bottoms for the entire family." Marcus Advertising, Cleveland, developed campaign which will run throughout year in Ohio and various Pennsylvania markets.

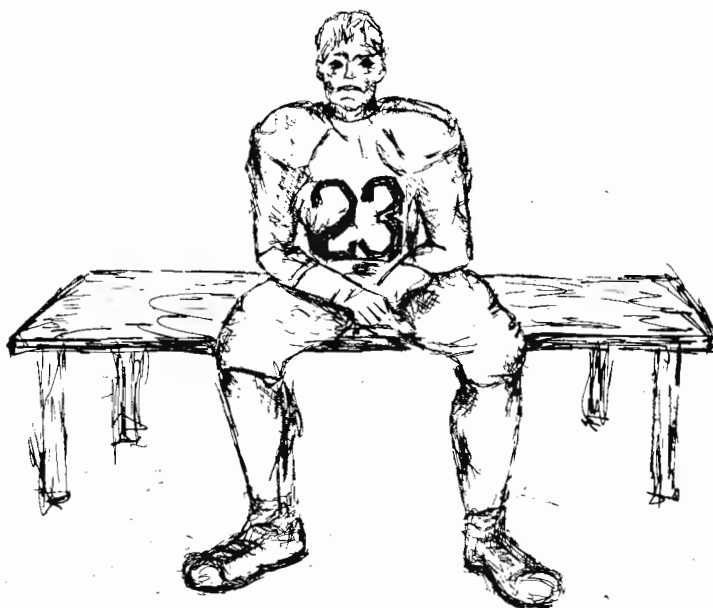


Regional setup. Television Bureau of Advertising has held first of nine scheduled regional sales meetings, focusing on competition from cable television, local commercial production, creative local selling ideas and trends in automotive and supermarket advertising. First session in Atlanta on Feb. 26 concluded that cable television penetration is limited; cable markets are fractionalized; viewing of cable-originated programming is low, and national advertisers are experimenting with cable, not using it to replace television. Other one-day meetings will be held in Portland, Ore., tomorrow (March 17); in Los Angeles on Thursday (March 19); in Dallas, March 24; in St. Louis, March 26; in Cleveland, April 7; in Boston, April 9; in Chicago, April 14 and Philadelphia, April 16.

Big buy. ESPN has announced "seven-figure investment" for next year from Nissan Motors, Datsun manufacturer, calling it first commitment of its size from auto company. Placement is by William Esty agency. Cable sports programmer says advertising commitments logged so far for 1981 already top total 1980 billings.

Objection. In apparent response to move by Coalition for Better TV (BROADCASTING, Feb. 9), board of directors of American Association of Advertising Agencies has issued position paper opposing boycotts of advertisers. AAAA said objective of such groups to promote better television may be noteworthy but it disagrees with their methods. Four A's said it believes boycotts represent "serious long-range danger to proper functioning of a commercially supported broadcast system in a free society."

TIRED OF SITTING ON THE BENCH? Get in the game with Spot Time Ltd. Station Reps!



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NATPE Convention

New York Chicago Los Angeles Atlanta Dallas Detroit San Francisco

SPOT TIME LTD.
366 Madison Avenue
New York, N.Y. 10017
(212) 687-9660

weeks in about 65 markets. All dayparts. Agency: R.L. Meyer Advertising & Promotions Inc., Milwaukee. Target: women, 18-49; men, 25-54.

Laker Airways □ Skytrain service. Begins this week for five weeks in Miami, New York and Los Angeles. Prime, news, early fringe and weekend times. Agency: D'Arcy-MacManus & Masius/DeGarmo, New York. Target: adults, 25-54.

Lykes Meats □ Begins April 5 for two weeks in about nine markets. All dayparts. Agency: Barney & Patrick Advertising, Mobile, Ala. Target: women, 18-64.

Allied Chemical □ Baking soda. Begins May 18 for one week in St. Louis. Fringe times. Agency: Gilbert, Whitney & Johns, Morristown, N.J. Target: total men.

Kroy Industries □ Kroy type lettering. Begins April 6 for two weeks in 10 markets. Day, news, prime, late fringe and sports programming. Agency: Grey Advertising, Minneapolis. Target: men, 25-54.

Allen Products □ Alamo dog food. Begins April 13 for about 11 weeks in 20 markets. Agency: Weightman, Philadelphia. Target: adults, 25-54.

RADIO ONLY

Johns Manville Corp. □ Roofing. Begins in May for varying flights in 24 markets. Agency: Broyles, Allebaugh & Davis, Englewood, Colo. Target: men, 35 and over.

American Dairy Association of Wisconsin □ Wisconsin cheese festival. Begins this week for two weeks in North Carolina. Agency: GreatCom Advertising, Madison, Wis. Target: adults, 18-49.

Dannon □ Yogurt products. Begins this month for second quarter in 25 markets. Agency: Marsteller, New York. Target: adults, 18-49.

Great Waters of France □ Perrier. Begins in April for second quarter in 18 markets. Agency: Mathieu, Gerfen & Bresner, New York. Target: adults, 18-34.

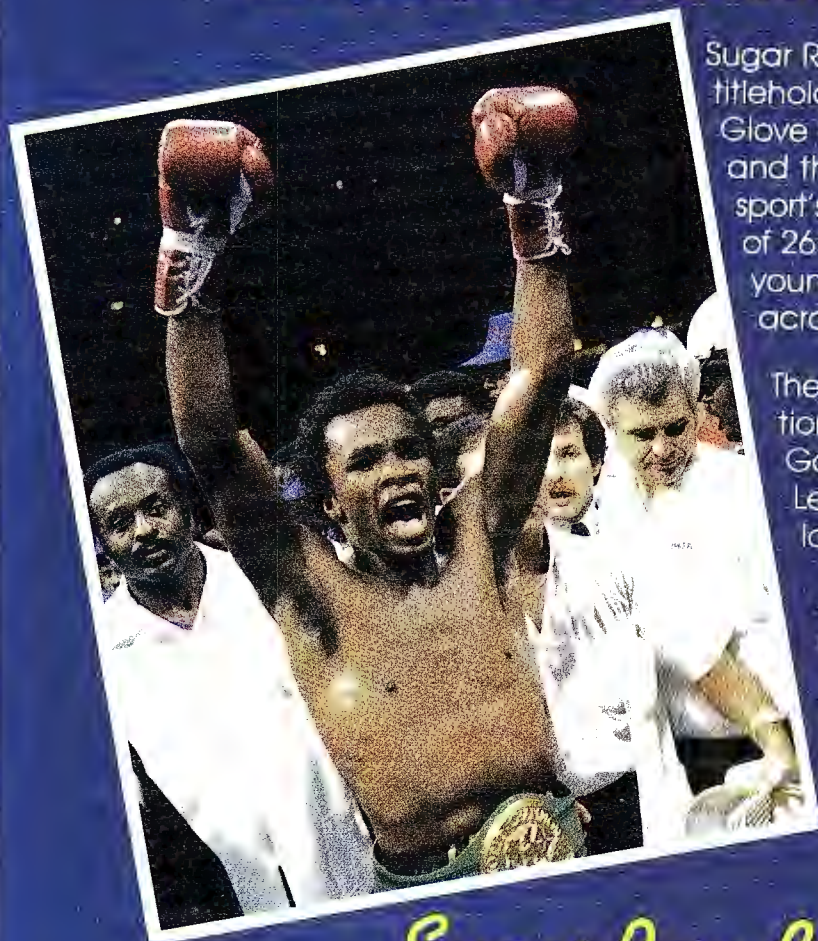
Wickers □ Barbeque sauce. Begins early April for second quarter in various Southern markets. Agency: Bernstein/Rein & Boasberg Advertising, Kansas City, Mo. Target: women, 25-54.

Clopay Corp. □ Household fixtures. Begins in April for six weeks in 20 markets. Agency: Sive & Associates, Cincinnati. Target: adults, 18-49.

RADIO AND TV

Kings Department Stores □ Sales. Radio and TV campaigns begin March 27 for one week in Poughkeepsie and Albany-Schenectady, both New York, for radio, and for TV two weeks in Albany-Schenectady only. All dayparts. Agency: Sifton Turner Advertising, Boston. Target: women, 25-54.

SUGAR RAY LEONARD IS HOST OF TV'S FIRST NATIONWIDE AMATEUR BOXING TOURNAMENT!



Sugar Ray Leonard -- World Welterweight titleholder, Olympic Gold Medalist, 3-time Golden Glove Champion, hero to today's generation and the most explosive personality to hit the sport's world since Muhammad Ali -- is star-host of 26 hours of non-stop action that pits teams of young fighters from various cities and regions across the country against one another.

The first television program ever sanctioned and supervised by the National Golden Gloves Association, Sugar Ray Leonard's Golden Gloves will be taped on location throughout the United States.

And Sugar Ray makes it all come alive -- the dreams, the pain, the glory -- with the kind of insight that can only come from someone who's already been there!

Sugar Ray Leonard's Golden Gloves

26 Weekly Hours

Available for next season on an advertiser-supported basis for programming once-a-week in weekend sports blocs, access or primetime.

PILOT EPISODE IS AVAILABLE FOR SCREENING NOW!

Contact Shelly Schwab or
Jack Allen (212) 759-7500.

MCA TV



Monday Memo®

A broadcast advertising commentary from Thomas Cantone, director of marketing, Hershey Entertainment & Resort Co., Hershey, Pa.

Hershey is Bearish on radio

"The man with a new idea is a crank until the idea succeeds"—Mark Twain.

Mark Twain may have been right, but what he forgot to add is that it is easy to have a good idea when you also have the power to broadcast it.

That is indeed what has happened in Hershey. We decided to build a broadcast network as our main power base to influence what had become over the last decade an apathetic market toward professional hockey. The Hershey Bears, a top club over the years in the American Hockey League and partner with the Washington Capitals in the NHL, had been in an attendance decline over the last five seasons.

The club's owner, Hershey Entertainment & Resort Co. (HERCO), elected to beef up its marketing effort and support the franchise with the commitment to develop an aggressive promotional personality. For the first time in the team's history, a promotion man was brought in, and HERCO assigned its newly created corporate marketing group, directed by the sports and entertainment marketing office, to spearhead the comeback drive.

In less than two seasons, "the results have generated the most widespread attention the team has ever enjoyed," wrote sports columnist Steve Summers in the Harrisburg *Patriot News*. A nine-station radio network, a weekly television show, a dozen top-name company promotions, new action-per-second radio spots, an award-winning television commercial, highly visible billboards, a weekly TV guide-type magazine column, souvenir promotional merchandise tie-ins, free fold-out pocket guides in all supermarket chains, a highly recruited play-by-play announcer from Boston—all this and more helped showcase the game, the team and the town of Hershey.

We designed the entire package to attract persons who are not hockey fans and who needed a push or incentive to take the family out for a different evening of entertainment. We have found in our theme park research that the key reason people travel is simply to break the monotony. We felt we could provide that break and at the same time increase our share of the entertainment dollar. Mathew Levine, a marketing whiz whose firm (Pacific Select) has uncovered some startling information about pro sports, found that 20% of the fans go to games to relieve tensions and more than half who consider themselves loyal fans never attend a game.

Going from just one radio station carry-



Thomas L. Cantone, is director of marketing for Hershey Entertainment Resort Co. (HERCO), an entertainment, sports and resort complex in Hershey, Pa. A graduate of Penn State University, Cantone began his career with Hershey in 1973 where he headed each of the promotion, entertainment, public relations and advertising, and marketing divisions for company's theme park and arena attractions.

ing only away games to nine broadcasting all home and away games, plus adding a weekly television show in a prime-time slot via cable TV enabled us to reposition and expand the team's visibility to over a two-million-plus market each game. And, most important, we now could exercise some powerful numbers to attract promotional partners and advertisers.

"We always are looking for ways to reach the kind of family market that Hershey appeals to and now that they have created their own sports network, Coke has enjoyed another advertising vehicle to associate its product with two highly respected names that have proved very successful for our sales results," said Lee Whitaker, a long-time Coca-Cola executive.

Program sales are up 62% and season passes up 4%. The biggest improvement obviously is at the front gate. Total attendance has increased an average of 20%. Even the team's television commercial has won first place in the "Best Creative" category at the International Film Festival in Houston. Remember our original goal was to position the game, not the team, as an exciting experience. The TV spot best illustrated our repositioning theme.

The biggest advertising asset is to have a good quality product, which was already there. What was needed was the addition of the almighty marketing words, All New. If you could equate a professional sports franchise with an everyday laundry detergent on the supermarket shelf, you would think the company has made an effort to improve the products by adding something new. In a sense, that's what happened in Hershey. The all-new

Hershey Bears could have easily been the marketing label pinned on the team's uniforms. If it's true in product sales that consumer preferences are toward established name brands rather than untested and unknown products, the established Hershey product, which has been the only successful pro-sports team in central Pennsylvania, is a perfect parallel.

From the beginning, the key to the team's positioning would be the game itself. All marketing can do is make the game more visible. If everything works, the end product should not only be new business at the gate, but also repeat business. A new tag-line was created that was directed at those ends: "The Thrill is Back."

Pre-selling that "thrill" without a vehicle is like asking a stranger to give you money for a good cause he is not so sure about. But the broadcasting network made the "thrill" a tangible commodity. A dozen top-name companies paid for all promotional merchandise nights for the fans, among them Kodak, McDonald's, Coca-Cola, Pizza Hut, Wendy's, Budweiser and Miller beer. This collective tab saved Hershey some \$15,000.

National advertisers were quick to buy spots on the network (Marriott, Trailways, O'Keefe ale, Hi-Fidelity House, Canada Dry) and soon the stations along the line sold the time to local advertisers.

"This kind of sports programming not only is a community image builder for us but also a new source of advertising revenue for the station and we are committed to this type of broadcasting in the future," said Albert Dame, owner of WKBO(AM) Harrisburg, Pa., the network's flagship station.

WKBO played a key role in assisting us in packaging and presenting the concept to other radio stations. In recent ARB ratings WKBO showed not only a better rating (4.6 to 5.9), but showed the second largest share of the market with a big increase in male listeners.

And, of course, keeping the fans satisfied has been easy this season. Record crowds, some the largest in more than five years, have been going away from the Hersheypark Arena buzzing about the team's exciting performance.

Steve Rogers, writer for *Amusement Business* magazine in New York, wrote in a recent issue that "the solution was putting together a package of media exposure so extensive that it saturated the market." That saturation was the birth of a broadcasting network that will be an investment in the team's future.

Radio is indeed hot. The proof is in the 22,000 increase in paid admissions to Hershey hockey.

ENTERTAINMENT TONIGHT

Soaring Sales from the word go!

Announced as a firm "go" only last month, Paramount's satellite-delivered series is continuing its soaring sales success! 61 markets covering 60% of U.S. homes have already signed for Fall '81. 17 major groups are represented in this outstanding lineup of 19 ABC, 22 CBS, 18 NBC and 2 independent stations:

WOR New York	WKRC Cincinnati	WAND Spfld.-Decatur-Champ.
KNBC Los Angeles	WITI Milwaukee	WTVC Chattanooga
WMAQ Chicago	WGR Buffalo	KOLR Springfield, Mo.
WCAU Philadelphia	WTVF Nashville	KVOA Tucson
KRON San Francisco	WTVN Columbus, Oh.	WPTA Fort Wayne
WNAC Boston	WSOC Charlotte, N.C.	KTVV Austin, Tx.
WJLA Washington, D.C.	WVUE New Orleans	WMTV Madison
WJKW Cleveland	WSPA Greenville-Spart.	KOAA Colorado Springs
KXAS Dallas-Ft. Worth	KOCO Oklahoma City	KSWO Wichita Falls, Tx.
WIIC Pittsburgh	WBRC Birmingham	KFDA Amarillo
KSTP Minn.-St. Paul	WAST Albany-Sch.-Troy	WCIV Charleston, S.C.
KING Seattle-Tacoma	WHIO Dayton	WTRF Wheeling-Steubenv.
WSB Atlanta	KENS San Antonio	KFDM Beaumont-Pt. Arthur
WTVT Tampa-St. Pete.	WGHP Greensb.-Win.-Salem	KCAU Sioux City
KMGH Denver	KTHV Little Rock	KLAS Las Vegas
WRTV Indianapolis	KTVH Wichita, Ks.	WSAU Wausau
KTXL Sacramento	KTAL Shreveport	KIVI Boise
KGTV San Diego	KJEO Fresno	KMID Odessa-Midland
KGW Portland, Ore.	WOWT Omaha	KERO Bakersfield
WDAF Kansas City	KREM Spokane	KPVI Idaho Falls-Poc.
	KGGM Albuquerque	



Paramount Television

Domestic Syndication

Datebook [®]

■ indicates new or revised listing

This week

March 15-16—*Kentucky CATV Association* spring convention. Hyatt Regency hotel, Lexington, Ky. Information: (502) 864-5352.

March 15-17—*North Central Cable Television Association* meeting. Holiday Fargo, N.D.

March 16—Seventh annual Video and Television Documentary Festival, sponsored by *Global Village*. 454 Broome Street, New York, 10013, (212) 966-7526.

March 16-17—*Society of Cable Television Engineers* annual spring engineering conference. Opryland hotel, Nashville.

March 16-17—*New York State Cable Television Association* spring legislative meeting. Empire State Plaza, Albany, N.Y.

■ **March 17**—*Southern California Broadcasters Association* annual management conference. Sportsmen's Lodge, Studio City, Calif.

March 18—Ohio State Awards for excellence in educational, informational and public affairs broadcasting, sponsored by *Institute for Education by Radio-Television* under auspices of Ohio State University Telecommunications Center. National Press Club, Washington.

March 19-20—*Broadcast Financial Management/Broadcast Credit Association* board of directors meeting. Fairmont hotel, Denver.

March 19-20—*Georgia Cable Television Association* annual meeting. Sheraton-Atlanta hotel, Atlanta.

March 20-22—*Alabama UPI Broadcasters Association* annual convention and News Leader Awards presentation. Sheraton Downtown, Birmingham, Ala.

March 21—*Radio-Television News Directors Association* regional meeting. Lamar University, Beaumont, Tex. Information: Dave Wilson, KJAC-TV Port Arthur, Tex., (713) 985-5557.

March 21—*UPI Broadcasters of Louisiana* annual meeting. Holiday Inn North, Lafayette, La.

March 22-24—*International Broadcasters Idea Bank* annual convention. Sebel Town House, Kings Cross, Sydney, Australia.

Also in March

March 23-24—*Public Service Satellite Consortium* workshop on "How to Teleconference Successfully" Denver.

March 22-29—*INPUT '81*, international public television screening conference, Venice, Italy. U.S. representative: Corporation for Public Broadcasting. For information: David Stewart, CPB, 1111 16th Street, N.W., Washington, (202) 293-6600.

March 23-25—*Radio-Television News Directors Association* management training seminar conducted by Sterling Institute. O'Hare Marriott, Chicago.

March 23-26—*Louisiana Association of Broadcasters* sales seminars. Information: (504) 383-7486.

March 24—*Chicago Addy Awards*, co-sponsored by

Women's Advertising Club of Chicago and *Chicago Advertising Club*. Chicago Marriott hotel.

March 24-25—*Ohio Broadcasters* salute to Congress. Hyatt Regency and Four Seasons hotels, Washington.

March 25—*New York Women in Communications* 198 Matrix Awards luncheon. Keynote speaker: Katharine Graham, board chairman, Washington Post Co. Sheraton Center, New York.

March 26—*Religion In Media's* Angel Awards banquet. Palladium, Los Angeles.

March 26-29—*Alpha Epsilon Rho*, national honorary broadcasting society, annual convention. Opryland hotel, Nashville.

March 27-28—*Society of Professional Journalists, Sigma Delta Chi*, region seven conference. Sheraton Royal hotel, Kansas City, Mo.

March 27-28—*Society of Professional Journalists, Sigma Delta Chi*, region 2 conference. Biloxi Holiday Inn, Biloxi, Miss.

March 27-April 5—11th annual *USA Film Festival* of independent and studio films. Loews Anatole hotel, Dallas. Information: USA Film Festival, P.O. Box 3105, Southern Methodist University, Dallas, Tex., 75275, (214) 692-2979.

March 28-April 1—*Illinois-Indiana Cable Television Association* annual convention. Hyatt Regency hotel, Indianapolis.

March 29-April 1—Public Telecommunications Institute of the *National Association of Educational Broadcasters* third annual production managers workshop. Galt House, Louisville, Ky.

March 30-April 1—*California Cable Television Association* Congressional-FCC Conference. March 31 dinner honoring Lionel Van Deerlin, former California congressman and chairman of House Communications Subcommittee. Four Seasons hotel, Washington.

March 31—Broadcast town meeting held by members of radio and television code boards of *National Association of Broadcasters*. Louisville, Ky.

April

April 1—Deadline for receipt of bids for cable franchise. Miami.

April 1-2—Communications in the 21st Century symposium, sponsored by *The Colgate Darden Graduate School of Business Administration at University of Virginia* in cooperation with Annenberg School of Communications of University of Pennsylvania and University of Southern California. Speakers include Timothy Wirth (D-Colo.), chairman of House Telecommunications Subcommittee, and Elie Abel, dean of Columbia University School of Journalism. Funding by Philip Morris Inc. Philip Morris Operations Center, Richmond, Va.

April 1-2—*Kentucky Broadcasters Association* annual spring convention. Executive Inn Rivermont, Owensboro, Ky.

April 2-3—*Broadcasters Promotion Association* board meeting. Waldorf Astoria, New York.

April 3-4—*Society of Professional Journalists, Sigma Delta Chi*, region one conference, Sheraton Heights, Hasbrouck Heights, N.J.; region two conference, Holiday Inn, Annapolis, Md., and region six conference, Radisson LaCrosse hotel, LaCrosse, Wis.

April 6-8—Presentation of 28th annual Unity Awards in Media for excellence in broadcast and print journalism, sponsored by Department of Communications, *Lincoln University*, Jefferson City, Mo.

April 6-10—*Community Antenna Television Association* technical seminar. Garland Holiday Dallas. Information: (305) 562-7847.

April 7—*Federal Communications Bar Association* luncheon. Speaker: William McGowan, chairman of



Gilmore PO 5594 JN 6074 sts 8898 2-12-81

*The greatest dangers to liberty
lurk in insidious encroachment
by men of zeal, well-meaning
but without understanding.*

Louis D. Brandeis



the gilmore group

WJLT-TV WREX-TV KODE-TV KODF WQED WSVB
Lexington, Mass. Worcester, Mass. Boston, Mass. Springfield, Mass. Hartford, Conn. Springfield, Mass.

WESTERN HORTLAND TELEVISION CUMBERLAND VALLEY TELEVISION

AP TV WIRE IT'S A LOT MORE THAN JUST A NEWS WIRE.

The AP TV Wire is the first newswire designed especially to meet the unique needs of television. It's a high-speed (1200 wpm) source wire which provides all the world's news accurately, objectively, and fast. But, the AP TV Wire is a lot more than that.

The Programming Plus

Fully one-third of all material on the AP TV Wire is designed for story and feature programming. Consumer tips, health and fitness, human interest, movie reviews, "magazine" style stories, plus lots more to be stripped into your noon shows, AM shows, or other non-news programming.

Additionally, there are backgrounders for public affairs programming, research data for editorials, and a wealth of source material on a wide range of subjects.

Supplemental Services

The AP TV Wire can be made even more effective by adding two photo services—AP PhotoColor and AP LaserPhoto.

The AP TV Wire works for your station 24 hours every day, providing the type of material that can strengthen your overall product and help you build ratings.

AP TV Wire: It's a lot more than just a news wire!

For More Information

Write or call: Associated Press Broadcast Services, 50 Rockefeller Plaza, New York, New York 10020 (212) 621-1511. Or contact your nearest AP Broadcast Executive.



 **Broadcast Services**

INNOVATION for better news programming

Associated Press Broadcast Services: AP Radio Wire AP TV Wire AP Radio Network AP Newscable AP PhotoColor AP LaserPhoto

March 13-15—*National Association of Broadcasters* 18th annual conference. New York Hilton and Sheraton Center. Future conventions: March 12-17, 1983, Las Vegas Hilton; March 16-21, 1983, Las Vegas Hilton; Feb. 10-15, 1984, San Francisco Hilton and Moscone Center.

April 8-11—*American Association of Advertising Agencies* annual meeting. Boca Raton Hotel and Club, Boca Raton, Fla. Information: Jerry Graniero, AAAA, 200 Park Avenue, New York, 10017, (212) 687-2500.

April 12-15—*National Association of Broadcasters* 58th annual convention. Las Vegas Convention Center. Future conventions: Dallas, April 4-7, 1982; Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984; Las Vegas, April 14-17, 1985; Las Vegas, April 20-23, 1986; Atlanta, April 3-5, 1987; Las Vegas, April 10-13, 1988.

April 24-30—17th annual *MIP-TV* international TV program market. Palais Des Festivals, Cannes, France.

April 27-May 1—*National Public Radio* annual conference. Marriott hotel, Anaheim, Calif. Future conference: Washington, April 18-22, 1982.

May 4-7—*ABC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

May 5-9—30th annual convention, *American Women in Radio and Television*, Sheraton Washington hotel, Washington.

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

May 17-19—*NBC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

Major Meetings

May 29-June 2—*National Cable Television Association* annual convention. Los Angeles Sheraton Hilton. Future conventions: May 31-4, 1982, Las Vegas; June 12-15, 1983, Houston; May 20-23, 1984, San Francisco; March 31-April 3, 1985, New Orleans; March 18-19, 1986, Dallas; and May 15-18, 1988, Las Vegas.

May 30-June 4—12th *Montreal International Television Symposium and Technical Exhibition*, Montreux, Switzerland. Information: Press officer, Swiss ETT, Viktoriastr. 21, CH-3030, Berne, Switzerland.

June 4-6—*Associated Press Broadcasters* annual convention. Washington Hilton, Washington.

June 6-10—*American Advertising Federation* national convention. Hyatt Regency hotel, Washington.

June 10-14—*Broadcasters Promotion Association* 16th annual seminar and *Broadcast Designers Association* 10th annual seminar. Waldorf-Astoria hotel, New York. Future seminars: June 6-10, 1982, El Francis hotel, San Francisco; June 1-4, 1983, Fairmont hotel, New Orleans; June 10-14, 1984, Caesars Palace, Las Vegas, 1985, Chicago.

Aug. 18-19—*National Association of Broadcasters* annual radio programming conference. Hyatt Regency, Chicago.

Sept. 10-12—*Radio-Television News Directors Association* international conference. Marriott New Orleans. Future conventions: Sept. 30-Oct. 2,

1982, Caesars Palace, Las Vegas; Sept. 21-25, 1983, Orlando, Fla.; and Dec. 3-5, 1984, San Antonio, Tex.

Sept. 20-25—*National Radio Broadcasters Association* annual convention. National hotel, New York-New York-New York, N.Y. Future conventions: Sept. 12-15, 1982, Reno, Nev.; Oct. 1-4, 1983, New Orleans; Sept. 23-25, 1984, Kansas City, Mo.

Sept. 20-23—*Broadcasters Financial Management Association* 21st annual conference. Sheraton Washington hotel, Washington. Future conferences: Sept. 12-15, 1982, Rixes hotel, Las Vegas.

Oct. 25-30—*Society of Motion Picture and Television Engineers* 133rd technical conference and equipment exhibit. Century Plaza, Los Angeles.

Nov. 1-4—*National Association of Educational Broadcasters* 5th annual convention. Hyatt Regency, New Orleans.

Nov. 9—*Region 2* conference of AM broadcasting begins. Tentatively set to run in six weeks, Rio de Janeiro.

Nov. 8-11—*Television Bureau of Advertising* 27th annual meeting. Fontainebleau Hilton, Miami.

Nov. 11-14—*Society of Professional Journalists, Sigma Delta Chi* national convention. Hyatt Regency, Washington.

Feb. 7-10, 1982—*Association of Independent Television Stations (AITS)* ninth annual convention. Sheraton hotel, Washington. Future convention: Feb. 5-8, 1983, Galleria Plaza hotel, Houston.

Feb. 7-10, 1982—*National Hispanic Broadcasters* annual convention. Sheraton Washington hotel, Washington.

board, MCI Communications Corp. Touchdown Club, Washington.

April 8—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria hotel, New York.

April 8—*New England Cable Television Association* spring meeting. Sheraton-Tara hotel, Nashua, N.H. Information: NECTA, 8 1/2 North State Street, Concord, N.H., 03301, (603) 224-3373.

April 8-11—*American Association of Advertising*

Agencies annual meeting. Boca Raton Hotel and Club, Boca Raton, Fla. Hotel reservations should be made by Feb. 20. Information: Jerry Graniero, AAAA, 200 Park Avenue, New York, 10017, (212) 682-2500.

April 9—*Atlanta chapter, American Women in Radio and Television*, first annual Woman of Achievement Awards banquet. Egyptian Ballroom of Fox Theater, Atlanta.

April 10—*Syracuse University's Black Communications Society* symposium entitled "Black Media Ownership: The Vehicle for Survival." Among speakers will be Robert L. Johnson, president, Black Entertainment Television, Syracuse, N.Y.

■ **April 10-12**—*Society of Professional Journalists, Sigma Delta Chi*, region eight conference. Student Union hotel on campus of Oklahoma State University, Stillwater, Okla.

■ **April 12**—*Association of Maximum Service Telecasters* 25th annual membership meeting. Las Vegas Convention Center, meeting room B-20, Las Vegas.

April 12—*Daytime Broadcasters Association* annual membership meeting. Room 18, Las Vegas Convention Center, Las Vegas.

April 12-15—*National Association of Broadcasters* 59th annual convention. Las Vegas Convention Center.

■ **April 13**—*National Association of Spanish Broadcasters* annual convention. Aladdin hotel, Las Vegas.

April 14—Annual *Broadcast Pioneers* breakfast. Las Vegas Hilton, Las Vegas.

April 15—New FCC deadline for comments on notice of proposed rulemaking on generic VHF drop-in proceeding (BC Doc. 80-499). FCC, Washington.

April 15-16—*Maryland/Delaware Cable Television Association* spring meeting. International hotel Baltimore-Washington International Airport.

April 17-19—Private satellite earth station and low-power seminar, fifth series, sponsored by Bob Cooper Jr., director, *Satellite TV Technology Inc.*, Washington. Shoreham hotel, Washington. Information: Gail Barnes, (202) 887-0608.

April 20-21—*Industrial Television Conference*, sponsored by *Alpha Epsilon Rho*, national honorary broadcasting society, Moore Hall, Central Michigan University, Mount Pleasant, Mich.

April 23—*Children's Television Conference*, sponsored by *Alpha Epsilon Rho*, national honorary broad-

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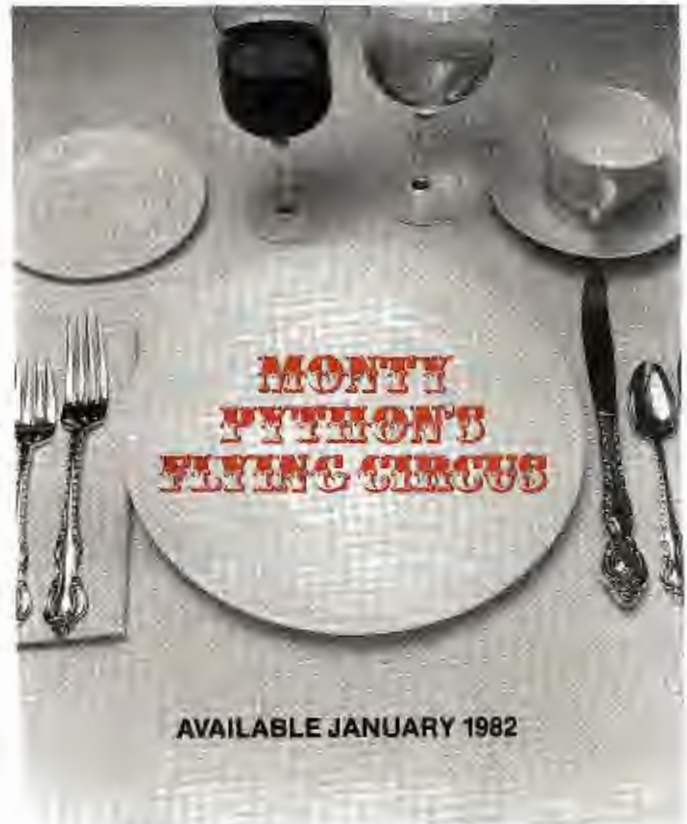
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casting society. Moore Hall, Central Michigan University, Mount Pleasant, Mich.

April 23-24—*Oklahoma AP Broadcasters* convention. Holidome, Oklahoma City.

April 23-25—*Memphis State University Department of Theater and Communication Arts and Memphis Broadcasters Association* conference entitled "Professors and Professionals in Communication: Looking Ahead." Speakers include NBC Entertainment President Brandon Tartikoff; FCC Commissioner Anne P. Jones; ABC News correspondent Lynn Sherr; Corporation of Public Broadcasting program fund director Lewis Freedman; former chairman of board NBC, Julian Goodman; Scripps-Howard Broadcasting President Don Perris; Ben Hooks, executive director, National Association for the Advancement of Colored People; Eugene Jackson, president, National Black Network, and Frank Magid, Frank Magid Associates, Memphis State University. Information: (901) 454-2465.

■ **April 24**—*Radio-Television News Directors Association of Canada* French language regional meeting, Motel Arnold, St. Georges-de-Beauce, Ontario.

April 24-30—17th annual *MIP-TV* international TV program market. Palais Des Festivals, Cannes, France.

April 24-May 16—Seventh annual Video and Television Documentary Festival screenings. Sponsored by *Global Village*, 454 Broome Street, New York, N.Y., 10013, (212) 966-7526.

April 25—Fourth annual Great Lakes Radio Conference, sponsored by *Broadcast and Cinematic Arts Department* and *Alpha Epsilon Rho*, national honorary broadcasting society, Central Michigan University, Mount Pleasant, Mich.

April 26-28—*Virginia Cable Television Association* annual convention, Wintergreen, Va. Information: (804) 320-2180.

April 27—Broadcasting Day at University of Florida, College of Journalism and Communications, sponsored by *Florida Association of Broadcasters*, Gainesville, Fla.

April 27-May 1—*National Public Radio* annual public radio conference. Marriott hotel, Anaheim, Calif.

April 28—*New York State Broadcasters Association* annual meeting. Sheraton Airport Inn, Albany, N.Y.

April 28-May 2—30th annual Broadcast Industry Conference and Awards, hosted by *San Francisco State University*. Theme: "Programming the 80's." San Francisco State University. Information: Janet Lee Miller or Darryl Compton, (415) 469-2184.

April 29-30—*National Association of Broadcasters* executive committee meeting. NAB headquarters, Washington.

April 29-30—Two seminar programs, "Contracts and Copyrights" and "Film Programming Seminar" presented by *Public Telecommunications Institute of National Association of Educational Broadcasters*. To be held immediately following Southern Educational Communications Association conference in Norfolk, Va. Information: NAEB, 1346 Connecticut Ave., N.W., Washington, D.C., (202) 785-1100.

April 29-May 1—*Indiana Broadcasters Association* spring conference. Sheraton-West, near Indianapolis International Airport.

May

■ **May 1-2**—*Women in Communications*, Fairfield county chapter, Northeast regional meeting. Marriott hotel, Stamford, Conn.

May 1-3—*Texas AP Broadcasters* convention. Marriott North, Dallas.

May 2—*Iowa Broadcast News Association* annual convention. Howard Johnson's Motor Lodge, Des Moines.

May 2-7—*Pennsylvania Association of Broadcasters* spring convention. Ambassador Beach hotel, Nassau, Bahamas. Information: Robert Maurer, counsel and executive director, PAB, 407 N. Front Street, Harrisburg, Pa., 17101, (717) 233-3511.

May 3—*Public Radio in Mid-America* board of directors and membership meeting. Phoenix. Information: Thomas Hunt, Central Michigan University, noncommercial WCMU-FM Mount Pleasant, Mich., 48859, (517) 774-3105.

May 3-5—*Minnesota Broadcasters Association* spring meeting. Radisson Plaza hotel, St. Paul.

May 4-7—*ABC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

May 4-8—*Community Antenna Television Association* technical seminar. Paramount Heathman hotel, Portland, Ore. Information: (305) 562-7847.

May 5-9—*American Women in Radio and Television* 30th annual convention. Sheraton Washington hotel, Washington.

May 6—George Foster Peabody awards luncheon, sponsored by *Broadcast Pioneers*. Pierre Hotel, New York.

May 6-9—*Concert Music Broadcasters Association* annual meeting. Host station will be WQRS-FM Detroit. Pontchartrain hotel, Detroit. Information: J.K. Major, WFMT-AM-FM, 500 North Michigan Avenue, Chicago, Ill., 60611, (312) 751-7119.

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

May 11-12—*International Video Conference* sponsored by *The Economist* magazine. Topics of discussion will include cable, videodisks and cassettes, direct broadcasting satellites and video theaters. Information: Marion Bieber, *The Economist* conference unit, 25 St. James Street, London.

May 11-14—*Canadian Cable Television Association* annual convention and trade show. Quebec City.

May 12—*New Hampshire Association of Broadcasters* annual spring sales seminar. Highway hotel, Concord.

May 14-16—*New Mexico Broadcasters Association* annual convention. Santa Fe Hilton Inn, Santa Fe, N.M.

May 16—*Oklahoma UPI Broadcasters Association* state convention. Holidome, Midwest City.

■ **May 16**—*Radio-Television News Directors Association of Canada* Atlantic regional. Inn on the Hill, Charlottetown, Prince Edward Island.

May 17-19—*NBC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

■ **May 20**—*National Association of Broadcasters and Communications Media Center of New York Law School* conference on "Broadcasting and Antitrust: Living with Your Competition." Communications Media Center, New York Law School, New York.

May 20-22—*Videotex '81*, international videotext conference and exhibition, sponsored by *Infomart* and *Online*. Royal York hotel, Toronto, and Canadian National Exhibition grounds.

May 21—*International Radio and Television Society* annual meeting and Broadcaster of the Year award. Waldorf-Astoria hotel, New York.

■ **May 22**—*Radio-Television News Directors Association of Canada* Central Canada regional meeting. Wandlyn Inn, Trenton, Nova Scotia.

May 26-28—*Electronic Industries Association* Hyannis, Mass., conference: "Telecommunications—Trends and Directions." Sponsored by EIA's communications division, conference is primarily directed to financial community. Dunfeys hotel, Hyannis, Mass.

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Errata

In March 9 issue, next **low-power television cut-off date** was incorrectly stated as March 12. That date has been **extended to March 31**.

□

CBS-TV researchers, who compiled Arbitron **November 1980 sweeps estimates** in Feb. 23 issue, said numbers for NBC affiliate in Fargo, N.D. (WDAY-TV) mistakenly **failed to include audience of WDAY-TV's satellite station**. When included, they said, WDAY's average prime-time audience was 38,000 homes, **representing no change from 1979**.



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Nix on 9 khz

EDITOR: As a witness at the recent radio deregulation hearings on S. 270, I found your coverage [March 2] to be an excellent account of what transpired.

Aside from the obvious merits of this bill, one of the most significant aspects of the hearings was the concern expressed about the FCC's position favoring a shift from 10 khz to 9 khz AM spacing. It was particularly gratifying to me that Vince Wasilewski of the NAB was joined in his request for congressional oversight of this FCC action by Cory Dunham of NBC. The proposed switch to 9 khz is one of the most serious issues faced by radio broadcasters in years. Like NBC, other major broadcasting groups must come to the forefront to join NAB in opposing this move.

Senator Goldwater stated his dislike for the 9 khz concept during the hearings. The word must be spread to all other legislators. Time is short.—*Ron Sack, general manager, KOB-AM-FM Albuquerque, N.M.*

Taking a cue

EDITOR: As a broadcast owner who thinks very little of the groups known collectively as the new right, I still cannot see how one may question units of people refusing to buy certain advertised products. The boycott has been used by the grape pickers, by the established unions and even by very liberal ex-FCC Commissioner Nicholas Johnson whose idea is coming home to haunt him.

However, better a citizen boycott, an essentially democratic process, much as we might not like it, than the undemocratic coalition of a one-person-dominated Action for Children's Television and a self-serving government agency like the FTC seeking to reinforce personal value systems.

When we recoil at the growing power and thrust of the new righters, let us remember that old left that taught them how and gave them the will to grow like a prize June rose. In time, this, too, shall pass.—*Brenda R. Tanger, GCC Communications, Newton Center, Mass.*

Interesting semantics

EDITOR: At the risk of being branded as a supporter of the Coalition for Better Television, or the Moral Majority, I feel I must comment on your Feb. 9 editorial, "The vigilantes." I find it amusing that when a group like CBTV tries to influence

people with its message about an economic boycott you consider it "coercion," but when a sponsor reaches out to a considerably larger audience, its influence attempts are called "advertising." To anyone outside the broadcasting industry, the double standard here is plain.—*Andy Finn, St. Louis.*

Required reading

EDITOR: I would like to tell you how much I enjoy reading BROADCASTING magazine because it is so informative. I am a freshman at Florida College in Temple Terrace, Fla. I am taking a mass media class this semester.

I never knew there was so much complexity in the broadcasting field. I didn't realize how complex cable TV is; I had never heard about satellites; I'm beginning to learn about digital recording, etc. All of these things that I have just mentioned are examples of what I've learned from BROADCASTING.—*Jody Kern, Florida College, Temple Terrace, Fla.*

Pro PSN

EDITOR: Be fair to PBS and your marketplace philosophy of free and open competition in the broadcasting business. Your editorial ("Fourth Commercial Network") of Feb. 9 comes down hard on the new Public Subscriber Network concept put forward by Lawrence K. Grossman.

It's not a fourth commercial network at all, but an extension of what put PBS in business in the first place: special programming service for narrow audience segments. Cultural broadcasting is what commercial TV outlets do least of all and what PBS does more of than other services. PSN is an opportunity for the symphony halls and museums to garner wider audiences and some additional income.

The alternative to innovations such as the Public Subscriber Network is state and federal funding, which goes by another name—"more taxes." The choice is ours to make: the free marketplace or the forced contribution out of the public coffers. Make up your mind, we can't have it both ways.—*A.R. Porte, Minneapolis.*

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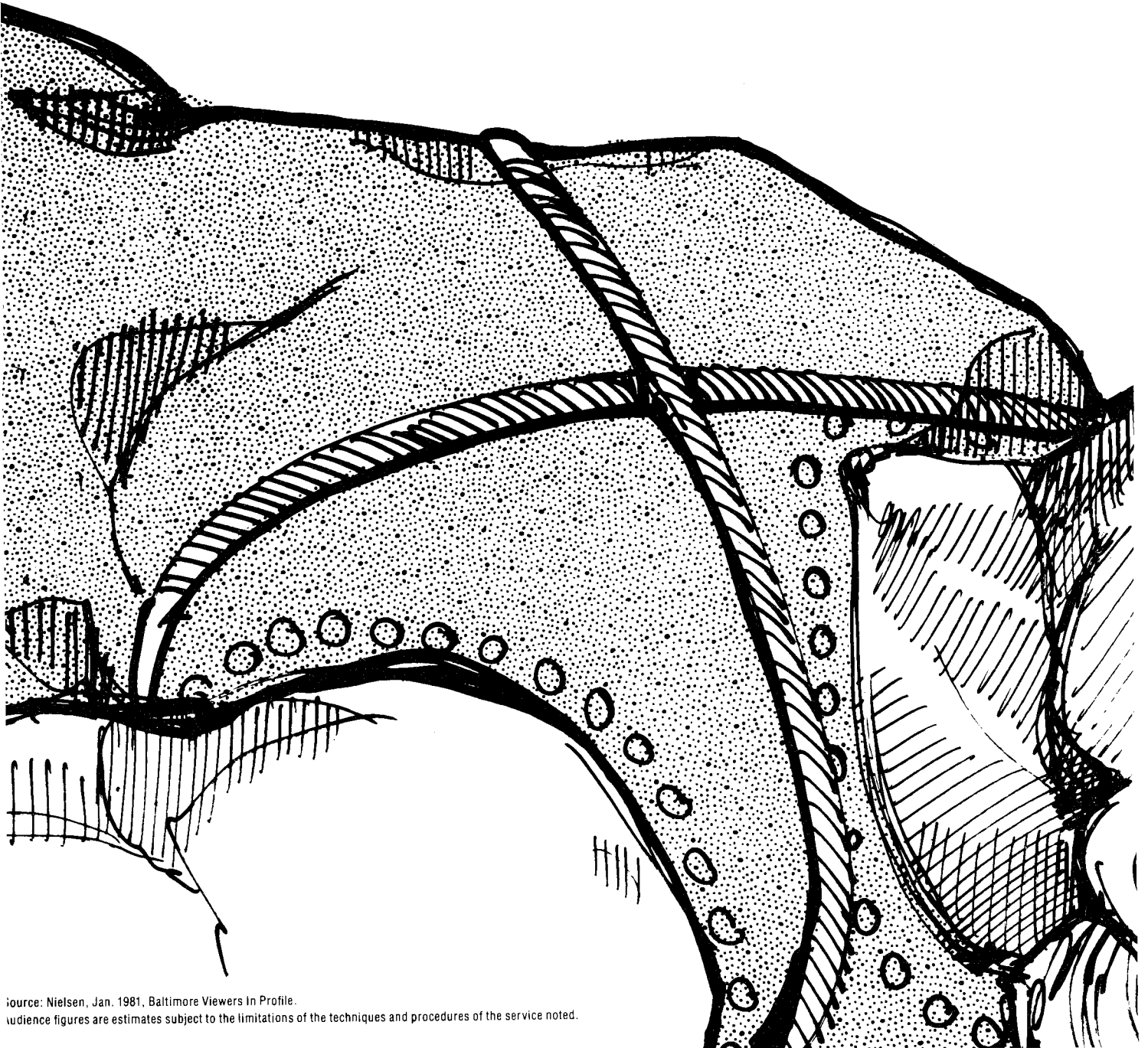
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People
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Watch For The Message In Your TV Melodrama

By Reed Irvine
and
Cliff Kincaid

• Over the years there has been criticism of TV programs on the ground that they were insipid, frothy and appealed to immature audiences. The complainers said that TV gave the impression that no problem existed that couldn't be resolved in thirty minutes and that everyone lived happily ever after.

If such an era in television ever existed, it is long gone. Whit Stillman has an article in the March issue of *American Spectator* magazine in which he charges that the current TV network strategy is to cloak "seamy plots with social messages underlined in crayon."

Stillman cites the series "Quincy" featuring Jack Klugman in the role of a medical examiner as a prime example. He says that the usual message on "Quincy" is that whatever the social problem or crime, businessmen or reactionary white males are behind it. He points out that these messages have even been effective in getting legislation passed. A bill that was being blocked in the Missouri legislature was passed and signed into law after a special screening of one of the "Quincy" programs was held for a group of Missouri state senators. One of the proponents of the legislation wrote to Jack Klugman thanking him, saying that the TV program had "presented the need far better than any speech or printed material could have done."

According to Stillman, TV producers Garry Marshall and Norman Lear have said that they would use their shows in the current TV season to plug the energy policies that were advocated by the Carter administration. One of the things being plugged is solar energy. On "Mork & Mindy," producer Marshall has emphasized how Mork's planet, Ork, uses solar energy. Ork, of course, is light years ahead of earth.

Viewers of the CBS program, "WKRP in Cincinnati," were perplexed recently

when one of the characters launched into a statement on how the problem of nuclear waste was really insoluble. He said, quite incorrectly, that no one knew what to do with the waste and that it would pose a danger for from 50 to 5 million years. His facts were all wrong, but there was no one to dispute him. The message had nothing whatever to do with the story, which centered around efforts being made to save an old building from destruction.

There is nothing wrong with the TV networks tackling serious social issues, but there is concern when emotional propaganda messages that are not based on facts are inserted into popular entertainment shows.

Herbert Schmertz, vice president for public affairs at Mobil Oil, recently criticized American TV programs for their tendency to always portray businessmen as villains. The villification of capitalists is so intense on "Dallas" that the editor of *Punch*, the British humor magazine, wondered in print if the producers were getting their copy from Moscow.

Stillman warns that an ABC group is now preparing a new attack on the nuclear industry in the form of a dramatization of the Karen Silkwood case. Such projects are said to be the work of a new generation of network executives with a strong interest in social politics who are determined to change the face of prime time. They will bear watching.

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TOP OF THE WEEK

Over the top: Radio and TV station total 10,016 and rising

No one really knows how high it will go from here; steady growth is anticipated but the first 10,000 are expected to be the last of that magnitude

It's official: There are now over 10,000 radio and television stations authorized by the FCC to be on the air in the U.S. It has taken almost 60 years—beginning with KDKA Pittsburgh on Nov. 7, 1921—to reach that benchmark.

It's impossible to identify with certainty which station may rightfully lay claim to being the milestone 10,000th. But the FCC reports that there were 9,982 authorized radio and television stations as of Dec. 30, 1980. By Jan. 31 this year, the FCC had authorized 34 additional stations to bring the grand total to 10,016. That became official upon release of the January tabulations on March 4.

The FCC does not keep a day-to-day (let alone hour-to-hour) log of station starts, and in any event, under automatic program test authority, stations (except for directional AM's and conditional grants)

simply turn on the power when construction is complete, with the proviso that they file station license applications within 10 days of doing so. Thus, with a 10-day lag time, and the fact that some may file late, the commission has no way of telling exactly when any station goes on the air.

Of the 10,016 authorized broadcast stations, 4,599 are commercial AM's, 3,297 are commercial FM's and 1,096 are educational FM's. That brings the total radio count to 8,992.

On the television side, there are 520 commercial VHF stations and 236 commercial UHF's. Educational VHF's account to 1,024. In addition, there are applications pending for 255 AM's, 250 commercial FM's, around 100 educational FM's and approximately 200 TV's. Cuts in the commission's budget may result in increasing backlogs for fiscal 1982 (see story, page 52).

Credit is generally given to KDKA as being the "first" broadcasting station, according to Department of Commerce records, which supervised radio at the time. However, the first station issued a

regular broadcasting license was WBZ(AM) Springfield, Mass. (now assigned to Boston), on Sept. 15, 1921. KDKA was not issued a license until Nov. 7 of that year, having operated under a different authorization until that time. Both are Westinghouse Broadcasting stations.

By 1930 there were 612 authorized broadcast stations. In 1934, when the Communications Act was adopted, giving birth to the Federal Communications Commission, there were 623 stations licensed or under construction.

By 1940 there were 1,465 stations authorized. Until that year AM was the only authorized broadcast service, other than shortwave. After extensive hearings the commission provided for FM operation to commence on Jan. 1, 1941, and the following April authorized commercial TV operations to start soon thereafter (on 10 commercial stations that were on the air by May 1942). In 1945 the commission allocated 13 channels for commercial television.

On-air AM stations totalled 2,144 by 1950. The first decade of FM service ended with a total 753 authorized stations, 691 commercial and 62 educational. In addition, there were 104 television stations on the air. On-air broadcast authorizations for 1950 totalled 3,001.

By 1960 there were 2,000 more broadcast stations on the air than there had been

FCC heeds plea for reconsideration on Rosslyn

The FCC has voted to reconsider its Feb. 11 decision to relocate the agency in Rosslyn, Va. The commission will meet Thursday (March 19) to consider at least one detailed proposal submitted by Raymond Brophy, managing partner of a Washington development firm that has started construction of a building at Fifth and E Streets, N.W. (Judiciary Plaza), which Brophy claims can meet all of the commission's requirements at a slightly lower cost than the Rosslyn Twin Towers' \$17 per square foot as opposed to \$17.03. The lower price coupled with the earlier availability of the Judiciary Plaza building (June-July 1982 as opposed to the spring of 1983 for final completion of the Twin Towers project) could mean a savings of \$2.7 million, claims Brophy.

Additionally the commission is sending to all respondents of an ad, placed in the *Washington Post* two months ago to seek potential Washington lessors, a copy of the prospectus sent to the House Public Works Committee detailing the proposed Rosslyn lease agreement as well as a copy of Brophy's written proposal. All are invited to submit written proposals for the commission's examination.

The action came after a presentation to the commission by Washington Mayor Marion Barry, who hopes to persuade the commission to remain in Washington. He said the move to Rosslyn, if carried out, would have "severe economic impact" on the District of Columbia. He noted that a shift of 1,700 employees out of Washington would result in a loss of badly

needed tax revenue; a decline in hotel bookings from persons doing business with the commission, as well as a general decline in revenues to businesses that receive patronage from the commission and its employees. Trade associations and public interest groups also would suffer great inconveniences, he noted.

Barry also touched on the city's ever-worsening financial condition and said that the city will need the support of the "government and federal agencies if we are to succeed" in improving things. He also said he did not want the commission to set a precedent for other agencies currently located in Washington to look elsewhere for housing in the future.

The House Public Works Committee will commence hearings on March 18 to review the proposed Rosslyn lease. It opposes separate leasing authority for the commission as does its counterpart in the Senate. A spokesman for the latter said the legality of the independent leasing authority given the commission by the House Appropriations Subcommittee is questionable. "[You] can't make law in an appropriations bill," he said, noting also that the appropriations committees "expanded" Washington to include Rosslyn. Prior to that amendment, the Communications Act required the FCC to be housed within the confines of Washington proper. The spokesman also questioned the commission's authority to enter into a multiyear lease when appropriations are disbursed on a yearly basis and the FCC's leasing authority is only for '81.

10 years before: 3,483 AM's, 741 commercial FM's, 165 educational FM's and 626 TV's including some UHF's authorized on 70 channels in 1952.

Another 2,700 stations were on the air by 1970—4,288 AM's, 2,126 commercial FM's, 416 education FM's, 691 commercial TV's and 190 educational TV's for a grand total of 7,711.

If it took 60 years to get the first 10,000 broadcast stations on the air, when can we expect to see the next 10,000 in operation? Harold Kassens, engineering consultant with A.D. Ring & Associates, said last week: "I don't think we'll hit the next 10,000—ever." He cited figures projecting a 10% growth in population over the next 10 years and predicted that there will be a corresponding increase in the number of radio and TV outlets (excluding low-power TV) on-air in that time.

For the most part the radio growth will be outside the big cities, predicts Kassens, because those areas are simply saturated with outlets now. "I think he'd go broke," said Kassens, referring to an entrepreneur attempting to start up a new radio station in a major market.

Asked about the possibility of 9 khz making many more outlets available, Kassens said, "the biggest thing to come out of Region II will be more availability for daytime stations. If we get 9 khz, most of the [extra outlets] will be used to resolve international conflicts." In fact, says Kassens, "we may be forced to go 9 khz just to resolve those conflicts."

On the television side, Kassens said that "as cable expands and expands, you've got to wonder about using spectrum space for TV. Why [build] a high-powered transmitter when everybody is hooked into a cable system?" Of course, that's a long way down the road, at least 25 years and possibly 50 years, suggests Kassens.

FCC Broadcast Bureau Chief Richard Shiben agreed with Kassens that there will never be another 10,000 broadcast stations on the air. Steady growth will continue, he said, "as the population and economic base increase."

Kassens' prediction about the country being wired with cable in the next 50 years, Shiben said, could possibly happen assuming "that the telephone companies get into cable and rewire with fiber optics."

In the short term, however, Shiben sees low-power television having a more significant impact on the industry as well as consumer viewing habits. LPTV "has a good future," he said, "but that's not saying some [LPTV operators] won't belly up in the short term." Nevertheless, Shiben suggests that entrepreneurs will make "a viable economic thing out of low-power television."

He said narrowcasting is the key to low-power television in major markets. In smaller communities, Shiben sees LPTV stations being run by local radio stations that, he suggests, will "provide a very local service." LPTV is the "most exciting thing we've done in years," he added.

Kassens was not as enthusiastic about

the prospects for LPTV. In cities, he said, they would not be able to compete for programming or support themselves because they will address rather limited audiences. He sees a more practical use for them in getting to remote communities which do not or will not have access to cable television services.

Revised FCC budget to cause further backlogs, testifies Lee

At Hill hearings, acting FCC chairman cites specifics on expected application processing delays; subcommittee endorses proposed move to Rosslyn

Revised FCC budget estimates for fiscal year 1982 total \$77,351,000, \$4.8 million less than the commission had originally asked for in January prior to the Reagan administration directive that the commission cut its personnel by 8% by the end of fiscal year 1982. At hearings conducted by the House Appropriations Subcommittee last Tuesday (March 10), FCC Acting Chairman Robert E. Lee outlined how the



Chairman Smith



Delegate Fautroy



Counsel Reed and Chairman Lee

commission will operate under the proposed budget reductions. Also discussed at the hearings was the FCC's proposed move to Rosslyn, Va.

Lee testified that the revised fiscal '82 budget will increase delays in the processing of broadcast applications. Under the original budget plan for fiscal 1982, an estimated 6,695 broadcast applications (all services) would be pending at that year's end. Under the revised plan, that number would double to 12,459.

Lee said the commission expects the number of pending FM new and major change applications to rise by 29% over fiscal year 1981 levels (totalling 1,473) while it is expected that the number of pending TV applications will rise by 37% over the



Commissioner Washburn

same period (508 total).

In the Auxiliary Services Branch, where low-power television and translator applications are processed, Lee said the commission expects to have 5,500 requests for new licenses and major changes to licenses pending at the beginning of fiscal year 1982, and expects 3,500 additional applications to come in during that year. He said 1,780 of them will be processed, leaving 7,278 pending, an increase of 31% over fiscal year 1981. He said operating at 1982 funding levels, "it would take four years to dispose of this total."

In the cable area, Lee said that recent frequency leakage problems involving cable systems using aeronautical radio frequencies and the forced reallocation of staff to deal with those problems, coupled with the budget cuts, will result in an estimated "threefold increase in pending cable microwave system license requests ... for fiscal year 1982."

The Common Carrier Bureau will have no funds available for expert economic witnesses to provide testimony in hearing cases, Lee said, resulting in a loss of "work years from our economic research and analysis program."

Lee also said that the commission expects to see a "reduction in [the commission's] participation in international conferences."

Nine field offices will be closed as a result of the budget reductions, as well as one monitoring station in Anchorage, Alaska. In addition, plans for the opening of eight new offices will be scrapped.

Considerable time was also devoted to the commission's proposed move to Rosslyn, Va., including an appearance by Delegate Walter Fauntroy (D-D.C.), chairman of the House Committee on the District of Columbia, which held hearings on the Rosslyn move two weeks ago (BROADCASTING, March 9). Despite his testimony—and that of Commissioner Abbott Washburn—against the move, the subcommittee seemed more sympathetic to Lee's "bird-in-hand" rationale for pursuing the Rosslyn alternative than to arguments suggesting the availability of comparable space in Washington.

The House Appropriations Subcommittee authorized the commission to negotiate its own building leases for fiscal year 1981. The commission has not and will not seek similar authority for fiscal year 1982.

Despite testimony from Fauntroy and Washburn that a comparable and possibly cheaper relocation alternative will be available in Washington proper by June-July 1982 (Judiciary Plaza [BROADCASTING, March 9]), Appropriations Subcommittee Chairman Neal Smith (D-Iowa) expressed satisfaction with the commission's decision to move to Rosslyn. Regarding the high rents that Washington in general commands, Smith said, "If [we] don't try to get out of here once in a while and get some competition, we're going to end up approving a lease for \$23 [per square foot] for the whole thing. [We] have got to get some competition," in this area.

Up in arms over AT&T's proposal to hike TV tariffs

Networks, occasional users, both agree the increases are too high

AT&T's proposal to increase television transmission rates by an estimated overall total of 38% ("In Brief," March 9) has led customers, not unexpectedly, to file oppositions with the FCC. But not all of them proceed from the same premise. The major networks, for instance, complain that the new rates eliminate "the long-established" distinction in costs borne by full-time and part-time users. Part-time users complain that what they call "discrimination" has been retained contrary to commission order.

But beyond that conflict, there is agreement among a number of them that AT&T has, in the networks' phrase, improperly "loaded" investment and expenses on the television rate base. Paring those costs away, the networks said, would eliminate the need for any rate increase.

All of the parties filing urged the commission to reject the proposed rates or suspend them and make them subject to a rate hearing.

The tariff was filed in response to a new cost manual adopted by the commission in January. And according to network estimates it would boost costs for television users some \$22 million annually, from a present total of about \$60 million.

AT&T said it was abandoning separate price structures for full-time users (principally ABC, CBS and NBC) and part-time customers because of FCC "suggestions." But the networks maintain that such action is not required, and would wipe out a 30-year-old practice that supported commission policy prohibiting cross-subsidization among users.

And the networks contend they will face much larger percentage increases than will part-time users, under the proposed tariff. They say each of them will pay AT&T \$5 million more each year, while the less than full-time users, "generating far more in the way of expense (such as setting up and taking down each part-time use), face only minimal increases."

The part-time users see the problem differently. Hughes Television Network Inc. and the Association of Independent Television Stations Inc. contend that the proposal does not, in INTV's words, "reasonably respond to the commission's instructions to AT&T to eliminate the unlawful discrimination against part-time users." And the Independent Television News Association and Cable News Network say the proposed cost structures raise a question as to whether customers are illegally being charged different rates for "like" services.

HTN says that under the proposed rates, for four hours of service, it would be charged \$.8175 per mile/hour for interexchange channels and \$87.50 per station

connection/hour, while networks would pay the equivalent of \$.093 mile/hour and \$2.66 station connection/hour. And all of the parttime users filing oppositions say annual cost increases could be substantial. INTV cites several examples—among them, WPIX-TV New York, whose transmission costs of \$351,000 in its most recent budget year would have been \$492,000 under the proposed rates.

But full- and part-time users agree that AT&T has figured its rates on an overblown basis. The networks particularly make a point of this, citing about \$50 million of costs they say are improperly included. Of that, AT&T concedes that \$29 million might be excessive.

The networks say that the "costing errors" have led to the need to increase rates for television service, "even assuming the move to a unified rate structure is appropriate." They say that if customers were charged on the basis of the facilities actually used, AT&T's rate of return would be more than 12%. And AT&T says its proposed rates are "targeted" to produce an earnings ratio of 10.5%, the current overall rate authorized by the FCC.

The new AT&T tariff also may raise a policy question involving public broadcasting. Educational Broadcasting Corp., licensee of noncommercial WNET(TV) New York, said the tariff would boost its costs over 100% in some instances—and the resulting financial drain, it said, could require discontinuance of some programming service and production. WNET said it is not asking for free service—it has been paying commercial rates. But, it added, whether it should be required to shoulder the proposed increases and the resulting potential cutbacks in programming service "is a significant policy issue ... to which the FCC should give special attention" in reviewing the proposed tariff.

Customers were not the only ones opposed to the AT&T proposals. Two of AT&T's competitors which use the company's local channels—ITT World Communications and Wold Communications Inc.—also filed oppositions.

ITT said that because of the system configuration required by AT&T—carrier customers must purchase three local loops at every AT&T operating center—the proposed increase in local costs from \$1,051 to \$2,358 a month would have the effect of eliminating all of AT&T's competition for international transmission service. Worldcom says that the 124% increase in price amounts to an effort to monopolize international television service in violation of the Sherman Act.

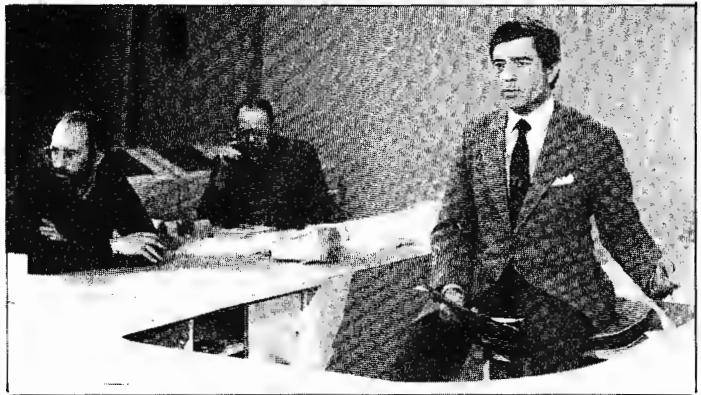
Worldcom attacked the basis on which AT&T arrived at the new total—through averaging the costs of three different means of providing local loop service, and charging the result to customers of the three kinds of service. AT&T figures show that if the cost for each service was broken out, the rate for a full-time channel—the kind it and Worldcom use—would be \$1,170 per month. Worldcom said that the AT&T method of aggregating costs violates a commission directive.



The way it is now. The background went from beige to blue-gray. Chroma-key graphics were enlarged. The lighting has been changed a bit and there are different camera angles. The anchorman now sits higher than his predecessor, on a recessed part of the horseshoe desk. With its new "special correspondent" Walter Cronkite off in San Francisco working on his *Universe* series, the *CBS Evening News with Dan Rather* premiered last Monday (March 9), during a heavy news week but one made even heavier, perhaps, by all three networks.

"All three newscasts are aware that there is a lot of attention on them for these next two or three weeks," said CBS News President Bill Leonard. David Burke, ABC News vice president and assistant to the president, agreed that it was a time when network newspeople's "well-honed competitive spirits" were shining through and they were saying "let's really extend ourselves."

At CBS, Rather's former *60 Minutes* colleague Mike Wallace made a rare appearance on the evening news on Rather's opening night and there were special reports throughout the week. Whatever permanent changes will come from Rather's tenure as managing editor remain to be seen. "It takes time for a new man to make his presence felt," Leonard said, projecting "two or three or four months." With Rather only a few



days into his regular anchor role, executives at competing news organizations weren't offering any assessments.

Now that the *CBS Evening News* has undergone a change, are others coming shortly for ABC's *World News Tonight* and the *NBC Nightly News*? Not according to executives in those shops. ABC plans "just to keep doing what we do," said Burke. "What you see is what you get," added NBC News President Bill Small.

Ratingswise, CBS's Leonard said "I wouldn't pay the slightest bit of attention ... for a while." It will take time for new trends to develop, if they do. But in the meantime:

Cronkite's final broadcast March 6 had a national Nielsen rating of 20.1 and a 37 share, according to CBS. That's well above his average, although CBS News had no specific one-night figures with which to compare it. For the entire final Cronkite week, the average was 16.6/29, up "somewhat" but well short of the week of the Reagan inauguration and hostages release when the *CBS Evening News* reached 19.0/30, its highest weekly rating in 10 years.

During Cronkite's last week at the anchor desk, NBC had a 12.7/22 (down from a 13.6/23 a week earlier) and ABC had a 12.0/21 (down from 12.9/22). CBS's score of 16.6/29 was up from a 15.6/27 a week earlier.

National ratings and shares for Rather's first week as *CBS Evening News* anchor won't be available until this Thursday (March 19). However, according to ratings observers, Rather's entry in the four metered markets at least—New York, Chicago, Los Angeles and San Francisco—in the Monday through Thursday overnights did not seem to show any major changes in the rankings of network-owned stations and affiliates.

FCC will have another go at WESH-TV decision

Vote still favors renewal but will look for new words to persuade court of appeals

The FCC is taking advantage of yet another opportunity to make itself clear in the case involving the renewal of Cowles Broadcasting Inc.'s WESH-TV Daytona Beach, Fla. The commission, in a 4-1 vote last week, instructed the staff to draft an order granting the renewal and denying the competing application of Central Florida Enterprises Inc. It won't be the first such order. But perhaps this one will avoid the kind of reasoning that a three-judge panel of the U.S. Court of Appeals in Washington condemned in the first one as "inchoate" and "completely opaque to judicial review."

The panel had its own problems with the case. Originally, in October 1978, it reversed the commission decision renewing WESH-TV's license and denying Central Florida's application, but after the full court denied the commission's petition for

rehearing, the panel amended its original decision and issued a supplemental opinion. Those orders eased broadcaster and commission concerns, raised by the first opinion, that the court was putting renewal applicants at hazard in every contest with a competing applicant. The panel had sharply criticized the commission for giving a preference to incumbents in comparative proceedings simply because of their incumbency.

The FCC, in a closed meeting on Wednesday, concluded that the court, in remanding the case, wanted a clearer exposition of the reasons for the commission's findings. The rewrite, then, offers a fresh opportunity to the commission to state its position on comparative-renewal proceedings.

Among other things, the commission will attempt to explain the consideration it gives to the diversification of media issue in such proceedings, and to persuade the court that "meritorious" service warrants renewal, irrespective of the value of such service in predicting future service.

The commission will have to do a better job in explaining its position on issues applicable only to the WESH-TV case. For instance, the court found inadequate the commission's reasons for not finding fault

with Cowles for an unauthorized move of WESH-TV's studios from Daytona Beach to Orlando. It also was critical of the commission for not making findings regarding two principals of Cowles and each of five subsidiaries which had pleaded no contest to mail fraud charges.

The Cowles case has provided legal draftsmen with considerable practice over the years. The first decision, issued in July 1976, was adopted by a 4-3 vote. Not even the majority was satisfied with that, so a "clarification" was issued. That was adopted by a vote of 4-1, in January 1977. Then, after the court reversed the decision, the commission stated its views and arguments anew in the petition for rehearing, a petition that did not win a rehearing, but did cause the panel to rethink its own position.

The new renewal order—certain to be opposed in court by Central Florida—will be prepared under the supervision of Commissioner Anne P. Jones, who is making her first appearance in the case; she did not join the FCC until April 1979. But she is said to have argued vigorously that the court intended only for the commission to clarify its position in the case. She also is said to have maintained that the mail fraud issue does not affect WESH-TV

as wrong doing charges involving General Tire & Rubber Co. affected its licensee subsidiary, RKO General Inc. Jones, who was part of the majority that voted to deny renewal to three of RKO's television stations, argued that the licensee participated in the wrongdoing of the parent; that was not true, she is said to have argued, in the Cowles case.

Joining her in the majority were Acting Chairman Robert E. Lee and Commissioners James Quello and Abbott Washburn, all of whom were in the majority in the original WESH-TV decision. Commissioner Joseph Fogarty dissented.

Down with pilots, up with intuition, say the producers

Wood, Rich, Tinker, Landsburg agree too much is going down the drain for too little return

Four leading television producers last week called for the de-emphasis of pilots and claimed that finances and creativity would be better served with shorter "presentation" pieces and more network reliance on "intuition and conviction."

The "industry suffers from pilot-itis," claimed Robert Wood, president of Metromedia Producers Corp. (and a former president of CBS-TV). "Why don't we stop making expensive pilots [that are largely unusable]," asked Lee Rich, president of Lorimar Productions. Grant Tinker, president of MTM Enterprises, and Alan Landsburg, chairman of Alan Landsburg Productions, agreed.

The four made their case last Thursday in New York (March 12) at an International Radio and Television Society luncheon honoring the National Association of Television Program Executives, which was to open its annual convention in the same city the following day. Earlier in the week, the Advertising Club of New York also saluted NATPE with an after-noon panel (see below).

Rather than going through the expense

of piloting, Rich suggested that a 10-minute presentation, a rundown of the series direction and some scripts would be a preferable method. He said pilots aren't necessarily representative of the series to come, and he singled out CBS for wanting hour pilots the network "rarely uses."

Expressing his "outrage" over a *TV Guide* two-part article reporting cocaine abuse in the Hollywood programming community was MTM's Grant Tinker. He called it a "*National Enquirer* approach to what is not a problem in program supply" and claimed that no names were mentioned and it was "all innuendo." Tinker called upon the industry to "ask for some kind of balancing article" from the publication.

Regarding possible strikes from the writers and directors unions, Tinker said "the small of it is that we won't have one," adding that "the last one is still too vivid a memory." MPC's Wood called the situation "tenuous and difficult" and said: "This is not a walk in the park this year."

Overall, Rich said the industry is "going through some terrible times," claiming "antagonism" among various industry segments. He said the industry is "going to be in big trouble" unless people "sit down and do something."

On another front, Landsburg said "there is no end in sight to costs" and he said the question facing production budgets is "how much do we want to eat this time."

The producers also criticized and warned of the efforts to influence television by the Moral Majority. Wood praised ABC-TV for ignoring pressure groups when it launched *Soap* and said he doesn't believe the network has gotten "enough credit" for that.

Of syndication marketplace interest, Lorimar's Rich said that it will be waiting a year before it goes ahead with a series for the *Tonight* show's Doc Severinson. Landsburg said his shows, *That's Incredible* and *Those Amazing Animals*, will be handled by MCA TV when they go into syndication.

And regarding CBS-TV's *Dallas*, Rich confirmed talk that another cliff-hanger (such as "who shot J.R.?") is being prepared.

Reagan wants less, CPB wants more for public broadcasting; Schmitt will oppose '82-'83 rescisions

Despite pleas from public broadcasters, the Reagan administration last week officially recommended stiff cuts for the Corporation of Public Broadcasting—the chief funnel of federal funds to public broadcasters. Nonetheless, CPB President Robben Fleming went before Congress and requested \$293 million for fiscal 1984—which would amount to \$179 million more than the administration has recommended—and public broadcasters have found reason to believe that CPB's appropriations for 1982 and 1983 may not be cut after all.

The optimism rides partially on the belief that they have a powerful congressional ally: Senator Harrison Schmitt (R-N.M.). Schmitt, they point out, is third-ranking Republican on the Senate Commerce Committee, which has jurisdiction over CPB, and is chairman of the Senate Subcommittee on Labor, Health and Human Service, which has jurisdiction over CPB's appropriations.

And Schmitt, they note, wrote his own letter to the Office of Management and Budget on March 4, questioning OMB's intention to ask for a rescission of CPB funds and protesting OMB's intention to eliminate funding for the Public Telecommunications Facilities Program, which makes grants available to public broadcasters to buy equipment.

In his letter, Schmitt said a rescission would rob CPB of its "insulation" and would "negate the values of this unique funding process so carefully designed by Congress. So drastic a shift in policy ought to be addressed by the authorizing subcommittee," he said.

He concluded: "I urge you to reconsider these two decisions prior to your final submission to Congress on March 10; otherwise, I am certain attempts to modify these programs will be made."

Although the administration recommended rescission anyway, Schmitt apparently has taken steps to block the rescission. The "outline recommendations" the Schmitt subcommittee forwarded to the Senate Budget Committee last week note: "The committee's recommendations do not change advance appropriations already made for the Corporation for Public Broadcasting for fiscal years 1982 and 1983. However, the availability of these advance appropriations will allow sufficient time for the corporation to build up its support in the private sector and within local government in order to allow for a substantial reduction in federal assistance for fiscal 1984."

At hearings before the Schmitt subcommittee last week, Fleming argued that Congress should refuse to rescind CPB ap-



Rich, Wood, Tinker, Landsburg

The expected happens. President Reagan last Friday nominated Mark Fowler as a member of the FCC and said that upon his confirmation, he would designate him chairman. Fowler was named to a seven-year term ending June 30, 1987—the seat now held by James Quello who is expected to be nominated to one of the other two vacancies on the commission.

Hocus-pocus at ABC. A woman known as a psychic was hired by ABC-TV for two years to help with its programming.

An ABC spokesman confirmed that the woman, Beverly Dean, had been employed as "a consultant" from July 1978 to last July. But he said "her credentials are in casting and production," and she was hired "not as a psychic," but as "a sounding-board" on programming. She read scripts and gave her "reactions to characters and concepts," and also was co-producer of the Mother Seton film, "A Time for Miracles," on ABC last December.

The spokesman's explanation came after Rona Barrett, the Hollywood columnist, reported on NBC's *Today* last Thursday that the *Los Angeles Times*'s Sunday edition would report that Dean, a psychic, had been hired by Fred Pierce, president of ABC Television, and Anthony Thomopoulos, president of ABC Entertainment. Pierce and Thomopoulos were said to have met Dean several years ago when they visited her for a psychic reading. ABC had no comment on that.

Dean was quoted as saying she didn't consider herself a psychic but occasionally gave psychic readings. She also said she had correctly forecast success for ABC's *Taxi*, *Soap* and *Three's Company* series—in some cases apparently without having seen script or pilot—and also predicted correctly that the network's *Tenspeed and Brown Shoe* would draw strong ratings at first and then decline. Other sources said she impressed Pierce initially by telling him he would become president of ABC Television, which he did, and that Fred Silverman would leave ABC, which at the time was virtually unthinkable.

ABC confirmed that her hiring was never announced. Dean said Pierce had asked her to keep it secret. The contract, according to ABC, was with ABC Television, not ABC Entertainment, and was not renewed last July. It reportedly paid her \$24,000 the first year, \$30,000 the second.

Promises, promises. In a statement sent at the request of AT&T Chairman Charles L. Brown to Senate Communications Subcommittee Chairman Barry Goldwater, AT&T asserted that it would not seek to "create or control news and editorial features ordinarily found in a newspaper or magazine." The electronic information services AT&T intends to provide, the statement said, will be restricted to information, already found in conventional telephone directories and the Yellow Pages, and services currently available audibly (time, weather) over the phone. AT&T also reiterated that it would not engage in the "one-way transmission of a broadcast or cablecast program simultaneously to multiple subscribers."

Brown's cable connection. One of three persons testifying on behalf of District Cable Inc. tomorrow (March 17) before a Washington city council committee investigating cable, will be former FCC Commissioner Tyrone Brown. Brown has become general counsel and one of six local investors in DCI, formed by Black Entertainment Television President Bob Johnson last fall to win the cable franchise for the city. Johnson and Herbert Wilson, head of a Washington minority investment capital firm, will also speak for DCI.

Moreover, those cuts, according to OMB, should for the most part be aimed at phasing out the FTC's 10 regional offices.

Testifying before a House Appropriations subcommittee Thursday (March 12), FTC Acting Chairman David Clanton said the commission would try to respond to the budget cuts by focusing its staff on "a more limited range of activities of high importance," but argued that the FTC be allowed to retain the regional offices and be given more say in where the cuts are made.

As an example of how the FTC would try to redirect its focus to accommodate the OMB cuts, Clanton said the FTC's revised budget for 1982 reflects an increasing FTC effort to develop alternatives to detailed regulations. As a result, he said, the revised 1982 budget allocates 61% fewer agency resources to developing industry-wide rules than it did in 1980. And that decrease for rulemaking has been mated with a 180% increase in the resources for "rigorous analysis of the economic and regulatory impact of proposed final rules," Clanton said.

Clanton argued that closing down the regional offices might result in short-run savings, but those savings "would be more than offset by corresponding losses to the public, to business, especially small business, and to state and local officials served by these offices."

He said the regional offices do more than their fair share in supplying redress for injured consumers. "In fiscal 1980, the redress we obtained exceeded our annual budget," he said. "Nearly all of this money came from cases developed in regional offices."

He also noted that the regional offices helped the commission detect major law violations that aren't apparent from Washington and provide a place for businesses, state and local officials and citizens to go "with their problems, and in turn receive a direct, informed response."

Those regional offices also, he said, "play a major educational role by helping regional businesses to understand their rights and obligations under the law."

Although no promises were made, Representative Neal Smith (D-Iowa), chairman of the subcommittee, said: "We've been through a trying period of people picking on the FTC... but as far as I'm concerned, the FTC is a very important agency."

And although Smith said he thought it important to "redirect the FTC's resources," he also said he thought it would be a "bad mistake to abolish those regional offices."

In an interview after the hearing, which was held for the FTC to review how it would meet OMB's recommendations for 1982, Clanton said that the monetary cut for 1982 "hurts, but we can live with it." And Clanton said the FTC hasn't decided where it would make the cuts if it has its say, but thought "our principal emphasis would be in those areas where there is a high degree of discretion."

propriations for 1982 and 1983 to preserve the integrity of CPB's advance funding mechanism.

Fleming noted that the \$293 million CPB requested for 1984 would "allow CPB to move aggressively" toward increasing support for radio and television production, increasing its support to public radio and increasing its attention to new telecommunications services.

Fleming also noted that if all the federal cuts proposed by Reagan are made, public broadcasters would stand to lose \$50 million in federal funds over and above the amount slated for cutting from CPB. And Fleming said that if Congress wants public broadcasting to support itself, it should consider letting public broadcasters do things like run "clustered" ads.

The administration's official recommendations call for cutting back CPB's budget from \$172 million to \$129 million for fiscal 1982; they call for cutting CPB's 1983 budget from \$172 million to \$120 million, cutting its 1984 budget from the \$187

million recommended by Carter to \$114 million, and keeping CPB's budget at a level of \$100 million a year thereafter.

FTC budget cutbacks: not a question of whether but of where

The Office of Management and Budget recommendations for the Federal Trade Commission's budget were released last week and contained few surprises.

If Congress chooses to adopt them, the FTC would have to trim its current budget of \$74.3 million by \$3.5 million; it would have to cut its 1982 budget back to \$69.5 million, and it would have to cut back a bit more after that.

But the OMB recommendations went beyond that: they also suggested that the FTC cut back its 1,780 work positions by 109 this year—and cut those enough more by 1982 to leave it with a total of 1,467.

Smooth sailing so far for the Brady bunch

Reagan's press office has its faults, and Brady is no Powell, but for the time being it's keeping the reporters content

Democrats and affected groups generally have started attacking President Reagan's ambitious economic recovery program, and El Salvador is blowing up into a serious foreign policy issue. But in the White House press office, James Scott Brady seems to be keeping the reporters reasonably content; CBS's Leslie Stahl suggested deeper feelings: "Everybody loves us; we love everybody."

Oh, she and everyone else covering the White House enter the caveat that the Brady Bunch have not been tested long enough to allow for firm judgments. And there are criticisms of some of their performances. Brady, one reporter said, got off to "a shaky start" in his press briefings. (Indeed, he got things backward in one briefing on the budget and needed help from an expert from Treasury to get straightened out.) The depth and breadth of his briefings are still not considered remarkable. And more than one reporter in the first several weeks of the administration complained about lack of access to the press secretary; he seemed often to be at meetings, and his record on returning calls was about as good as Roone Arledge's. Brady is said to be showing improvement on that front, but even when the list of grievances was its longest, no one seemed terribly upset with the press secretary.

In large part, that's probably because Brady himself remains the unflappable, affable, unstuffed shirt who rode into the press secretary's job he very much wanted after others preferred by the Reagan inner circle turned it down. If Brady lacks the close identification with President Reagan that Jody Powell had with Jimmy Carter—and few presidential press secretaries have enjoyed that kind of identification—he shares with Powell an instinct and a talent for turning aside wrath at press briefings. "He can cut the tension [in a session not



James Scott Brady: He's the one who asks "Why?"

going well] with a one-liner," Stahl said. What's more, the press office generally, in these opening weeks of the Reagan administration, seems to have taken its lead in dealing with the press from Brady. It is, reporters say, a friendly place—friendlier, certainly, than was Powell's press office in the second half of the Carter administration, when the tensions afflicting the upper levels of the administration permeated the entire White House.

It might be more accurate to say that the press office reflects the attitude of the man in the Oval Office. Reagan is comfortable with reporters; to him, they seem to pose no threat. When correspondents and camera crews are invited to get pictures during "photo opportunities"—in the cabinet room, after a cabinet meeting, for instance—he will engage the reporters in small talk. "He likes to tease," says NBC's Judy Woodruff. "He'll offer jelly beans and warn that the purple ones are poison." That kind of banter on the part of the leader of the free world can be disarm-

ing. More than that, it's a signal to the press office that the reporters are OK with the boss.

It's not the case, though, that reporters are overwhelmed by the warmth and friendliness of it all. They grumble, for instance, about efforts to impose more order on the press corps, and not only during televised press conferences. (The lottery system used for selecting questioners at the press conference on March 6, incidentally, will not be employed often, if ever—and not only because most press corps regulars complained bitterly about it. White House aides are said to have felt that the conference did not look good on television—it lacked spontaneity—and that the President himself appeared awkward in reading off names of questioners from a list. Sid Davis, NBC News's Washington bureau chief, who was among those who complained, said the news conference was "so orderly, it seemed to be managed.") ABC's Sam Donaldson says deputy press secretary Larry Speakes "on two or three occasions has tried to curb the natural exuberance of the press in covering things"—like making sure that reporters stay behind the ropes placed across the White House driveway when dignitaries leave the West Wing. Donaldson—one of the more exuberant members of the White House press corps—describes such attention to order as being "a little uptight."

And he and other reporters feel such a reserve is manifested by some top-level aides—Edwin Meese, counselor to the president, for one—when the press puts questions to the President in other than press conference or briefing sessions, when Reagan is chatting with reporters at those "photo opportunity" sessions, for instance, or when he is walking toward the helicopter on the south lawn of the White House. Donaldson feels the President



Small

Speakes

shows himself off to advantage in such exchanges, even if he answers with an "I don't know" occasionally. "It shows he has sufficient self-esteem to admit he doesn't know something," Donaldson says. But the President's men, he adds, "think we'll say he's a dummy." Lately, the press corps has been kept at a greater distance than in the past from the path the President takes to the helicopter.

But Reagan is regarded by his advisers as a valuable talent in terms of communicating with the public. So he is playing the communicator's role.

Formal, televised press conferences—of

aides met with waves of news bureau chiefs. Network representatives had called for a meeting to open a line of communication with the White House, and found themselves across the table from White House chief of staff, James Baker III, as well as Brady and Joe Canzeri, an aide to Baker's deputy, Mike Deaver. The network people were impressed with the high-level attention being paid to them, and the meeting seems to have been a success. "We ventilated our concerns to Baker, who spent a half hour with us," said Fouhy, "and we got a pledge to be consulted if they planned changes in long-

cated efforts to put a press office staff in place early.

But now things are shaking out, according to Brady. He says he is better able to organize his time. As far as servicing the press is concerned, he feels "the prognosis is better." (But in part, at least, he suggests that criticism of his failure to return calls promptly, if at all, is a function of unrealistic expectations. He says reporters who knew him on the Reagan campaign plane were "spoiled" by getting answers "instantaneously." The White House, Brady says, is somewhat different from a press plane.)

Brady's role in the White House is still being defined. But he bristles—to the extent his nature allows—when it is suggested he is not in a policymaking position. "I'm policy, too," he said. "I was an issues adviser in the campaign, and I have a substance background at DOD and the Office of Management and Budget, and when I worked for Senator Roth. I was working on supply-side tax policy before the campaign. The press secretary is not merely a mechanic. There isn't an issue the press office doesn't weigh in on. We don't just get press releases to issue."

As Brady sees his policy role in the inner councils of the White House, it is to ask: "Why?" "Technical people's preoccupation is with 'how,'" he says. "In this arena, the 'why' is the most important policy question. I have the 'why' chair in the White House." Brady, Martin Anderson, the President's domestic affairs adviser, and Richard Allen, the President's assistant for national security affairs, are the senior staff members who regularly attend cabinet meetings. "I participate in the discussions and ask: 'Why?'" Brady said.

Policy man or not, Brady is not the kind of star performer Powell was. Reporters say he does not seem to have the broad knowledge of issues in their many facets—political, economic and technical—that Powell so often did. (The Powell legend, which flourished even while the man was still on the job, grows as the Carter administration fades into history. "Powell was unique," Woodruff says. "You could tell by the look on Jody's face what Carter's mood was.") Brady does not try to do it all. In part, that may be because top Reagan advisers did not want a high-profile press secretary. Whatever the reasons, Brady frequently shares the podium at briefing sessions with administration policymakers—or, as in the past couple of weeks, with the foreign ministers of Israel, France and West Germany, each accompanied by Secretary of State Alexander Haig—who answer reporter's questions. As Brady put it, in his fashion, "We bring you original sources when possible."

Brady also relies on the White House's two deputy press secretaries—Larry Speakes and Karna Small—to carry the briefing load. Speakes, a former Hill & Knowlton vice president who served in the White House press office during the Nix-

The players. James S. Brady, 40, went to the job of White House press secretary after serving in public relations posts at the Department of Housing and Urban Development, Office of Management and Budget and the Department of Defense, in the Nixon and Ford administrations, and later as a press aide to Senator William V. Roth (R-Del.). He started the presidential campaign season in John Connally's camp, but switched to the Reagan campaign after Connally struck his colors.

The two deputy press secretaries are Karna Small, 43, former television correspondent with KNBC-TV Los Angeles, KGO-TV San Francisco and WTTG-TV Washington, and Larry Speakes, 41, who served in the White House press office during the Nixon and Ford administrations and later was a vice president with Hill & Knowlton. Lyndon K. (Mort) Allin, 40, is on detail from the International Communications Agency as an associate press secretary/foreign affairs.

David Prosperi, 27, and Mark Weinberg, 23, are assistant press secretaries. Both served in the Reagan campaign.

So did Kim Hoggard, 24, who works on schedules and pools, and Robin Gray, 25, who prepares releases on personnel appointments. They are staff assistants.

Lou Gerig, 35, who heads the Office of Media Liaison, is former press secretary to Senator Richard Lugar (R-Ind.). His staff includes Sue Mathis, 31, broadcast specialist, a former reporter for Cox Broadcasting; Linda Perryman, 30, and Mary Katherine English, 48, who handle print media, and Robert Dahlgren, 45, who served with Brady in transition press office and does special projects.

Bill Hart, 49, former director of communications for the Republican National Committee and a veteran of 20 years in the Air Force, where he served in the service's radio and television stations overseas, is in charge of the broadcast news actuality service and the daily White House news summary. Lee Troxler, 24, who did the same job during the Reagan campaign and on the staff of the Presidential Inaugural Committee, will tape the actualities that will be available to stations on a call-in basis. News summary staffers are Sheila Dixon, 29, and Gregg Morris, 25, who worked on the news summary issued by the Reagan transition team, and Douglas Hart (no relation to Bill), 22, who served in the Reagan-Bush Committee press office.

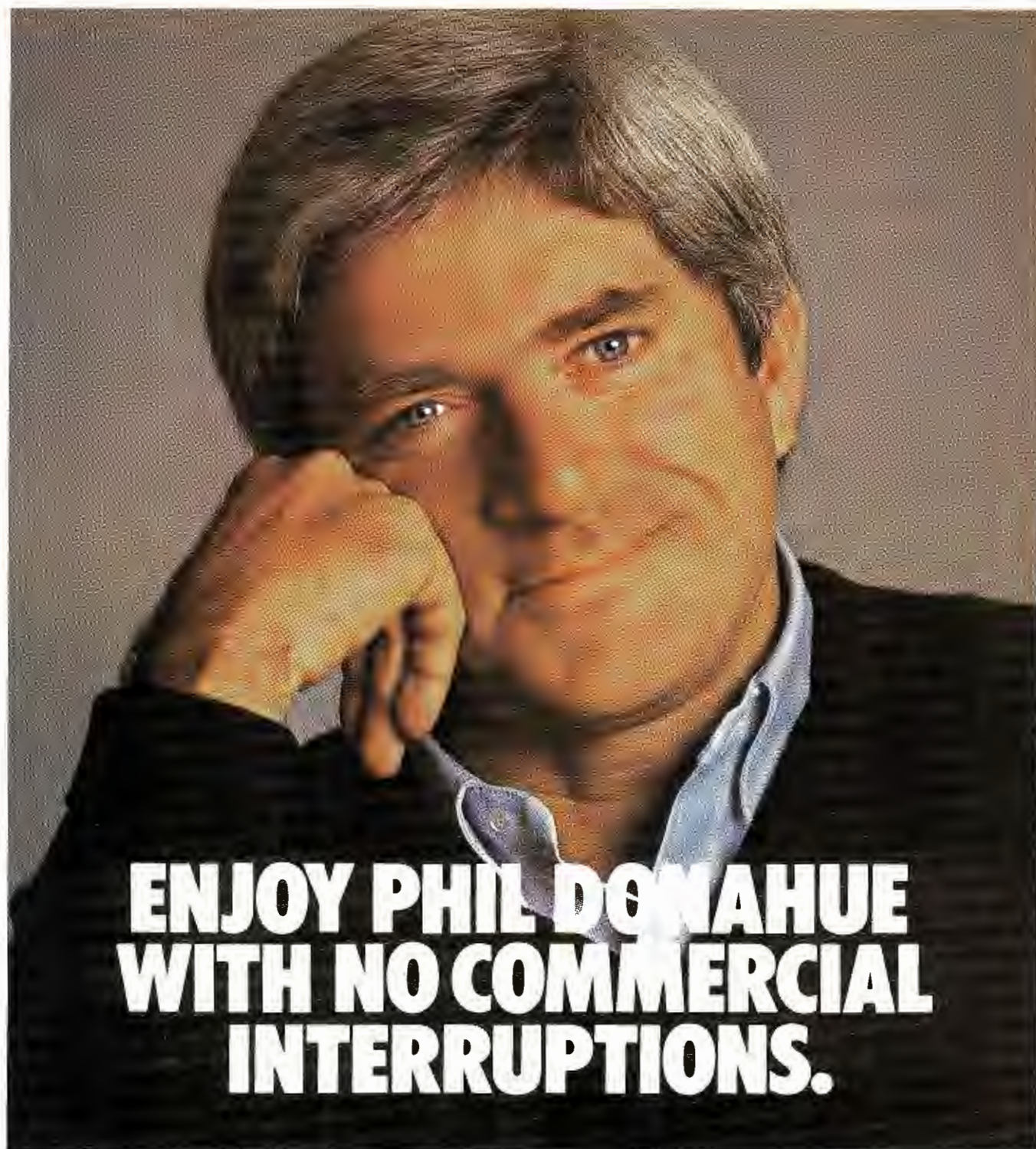
which Reagan has yet to demonstrate the mastery of his predecessor—are to be held only once a month. But Reagan has met with small groups of reporters in the Oval Office on two occasions, and he drops in on Brady press briefings and on special press briefings on the budget. He has gone one on one with journalists, and has cooperated with *Time* and with NBC in their production of "day-in-the-life-of-a-President" stories. CBS's Walter Cronkite—in his last week in office—did an hour interview with the President two weeks ago. And last week, on Monday and Tuesday, ABC's *World News Tonight* featured segments of about three minutes each of a 43-minute interview Frank Reynolds did with the President on Monday morning. All of which leads CBS News Washington bureau chief Ed Fouhy to note that, in accommodating the press, the White House "serves their purposes, and ours."

The White House willingness to be accommodating was evident in the first week of the administration, when top Reagan

standing procedures for coverage." So far, so good.

Brady is happy in his work, even if the job does take up most of his waking hours—from about 6:15 a.m. until 9 or 10 at night. But he, too, says judgments on the performance should be deferred. He is still developing his "information base," he said the other day, speaking in the jargon of the bureaucrat he was for a number of years (in the Departments of Housing and Urban Development and Defense, in the Office of Management and Budget, and on Capitol Hill as aide to Senator William Roth [R-Del.], of Kemp-Roth tax-cut fame).

In large part, this has meant immersing himself in the business of the White House, attending cabinet and senior staff meetings to get the flavor and substance of decisions being made. For Brady, this has been something of a crash course, since he was not picked for the press secretary's job until Jan. 6, and had not been a member of the inner circle before then. The timing of the appointment also compli-



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on and Ford administrations and was an aide to Brady in the transition press office, has done well in his appearances in the briefing room. Reporters find him well prepared. Small, who lacks White House experience—she had been a television correspondent for 10 years—has had a rougher go. “Karna’s still learning,” as one reporter put it. (Of course, briefing the White House press corps—whose demands are great and whose patience is not—is no easy thing. It’s not for nothing one White House official regards an invitation to share the podium with Brady as a summons to “the lion’s den.”)

One of the other key figures in the White House press office—and one whose function marks a departure from the table of organization employed in the past—is Lyndon K. (Mort) Allin, who has been detailed by the International Communication Agency to serve as an associate press secretary for foreign affairs. He serves the needs of foreign reporters and takes White House press corps inquiries on foreign policy questions.

Thus, Allin’s job not only represents the Reagan administration’s interest in—as

Department experts to brief reporters, sometimes on a one-on-one basis. Freelancing for information, though, remains out.)

The Brady press office, as Powell’s did, includes a section whose function is to serve the press and broadcasters outside Washington—the Office of Media Liaison. (Among other things, it is setting up White House briefings for out of towners, at least some of which the President is expected to attend. Ohio Association of Broadcasters members are due in on March 25.) The office is headed by Lou Gerig, who moved over last month from the staff of Senator Richard Lugar (R-Ind.), where he had been press secretary for the past three years. But it also contains what Brady calls “a broadcast dimension” in the person of Sue Mathis, a former correspondent for Cox Broadcasting in Washington. She feels the needs of out-of-town broadcasters—and of stations’ and groups’ Washington bureaus—were not well served during the Carter years, and she intends to change things. When the nation’s governors were visiting the White House a couple of weeks ago,

under Reagan. The answer: when better quality equipment than was used in the Carter administration is delivered to the White House.

For all of that information-dispensing apparatus under his jurisdiction, and despite his occupancy of the “why chair” at White House meetings, Brady is not regarded as the dominant person in planning strategy for presenting the President and his administration to the public. Several top officials have a hand in that function, and they will make use of the Office of Communications, which is not part of the Brady domain. Its function will be long-range planning and coordinating public relations activities with cabinet departments. It will also house the President’s television advisers—ex-Nixon and ex-Ford staffers Mark Goode and Bill Caruthers, both Los Angeles-based television producers and directors who will serve as part-time consultants. And it will serve as a speakers bureau, recruiting administration figures to fill requests from around the country.

The office will be headed by Frank Ursomarso, 39, who also served Presidents



Gerig



Mathis



Hart



Troxler



Allin

Allin puts it—aiding the foreign press in “understanding U.S. foreign policy”; it is further evidence of a determination by the administration to subordinate the National Security Council to the State Department as formulator and articulator of foreign policy. The NSC no longer has a spokesperson, as it did when it was headed by Zbigniew Brzezinski; in fact, it has almost been rendered mute. CBS’s Stahl was stunned when she was unable even to reach by telephone a member of the NSC staff who she hoped would provide her with background information for a piece on U.S.-Israeli relations. “The secretary of the person I was calling said he wasn’t allowed to talk to me,” Stahl recalls. That wasn’t the way it was in the Carter White House. But under Reagan, Brady says, “no information is coming out of the NSC. That’s the business of State.”

(Brady was responsive, however, to complaints that White House reporters were being denied essential background information in connection with the recent flurry of visits of foreign officials, including British Prime Minister Margaret Thatcher, and the President’s trip to Canada. He has brought in NSC and State

for instance, Mathis made sure that the local crews that were penned in on the White House lawn—about 20 in all—were able to get pictures of their respective governors with a minimum of aggravation and frustration.

Of course, as with other press office-provided services, the benefits of those offered by Mathis and the Office of Media Liaison generally cut two ways. “There’s pay dirt for us,” Brady said. “If the [local station’s] camera rolls tape, it will make it on the local news.”

And if radio stations around the country feel handicapped by the lack of a correspondent to provide daily feeds from the White House, the Brady staff can help there, too. Lee Troxler, who performed the same kind of service for the Reagan campaign and later for the Presidential Inaugural Committee, will soon be taping news items of White House events—most of them, he hopes, featuring the President’s voice—that will be available free of charge to stations calling a toll-free number. The same service proved popular with stations during the Carter administration, and stations have been calling the White House asking when it will be resumed

Nixon and Ford as a television adviser, as well as an advance man and who served in the Reagan campaign as part of the debate task force. But it will operate under the supervision of staff chief Baker and White House staff director David Gergen, who was chief speech writer for President Nixon and served the Ford White House as head of its Office of Communications. (The office in those days was a larger operation and it included the responsibilities now handled by Gerig’s crew.)

Gergen, in fact, is emerging as a key figure in developing White House communications policy. Among his other jobs, he works with Brady and chief speech writer Ken Khachigian, as well as Ursomarso, in serving as a focal point for planning and executing communication strategy. He has already performed as a strategic PR planner in organizing the administration’s effort to promote and explain the President’s economic message.

The public relations skills available in the White House don’t end there. Baker’s deputy, Deaver, was a founding partner of the Los Angeles public relations firm of Deaver & Hannaford, which Reagan retained after he left the state house in

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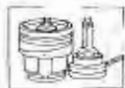
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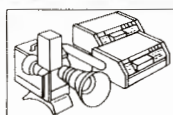
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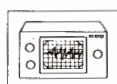
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Sacramento in 1974. Deaver was deputy chairman of the Reagan election campaign, and as a presidential assistant, he is in charge of scheduling and advance for the White House. Deaver has no specific duties involving the media. But, as Brady says, "Deaver has a keen sense of communications." It's unlikely it's not being employed.

So the Reagan White House, it seems, is staffed with friendly folks trying to make life comfortable for reporters (except those trying to interview NSC staffers),

and with others planning campaigns to promote the President and his programs. It's enough to make a reporter a little uneasy. Some already are; they suspect that Brady's occasional inability to answer questions on subjects other than those on which he is briefing may be a device simply to avoid airing an issue. But ABC News's Washington bureau chief, Carl Bernstein, seems to feel that if there is a problem in the press office operation, some reporters are part of it. His view of the reporter's job at the White House has

been shaped by the considerable success he and his *Washington Post* partner, Bob Woodward, had in covering the Nixon White House with little help from its staff. He feels too many reporters "wait to be fed" (though he cites some "sterling exceptions"—ABC's Donaldson, for one.) "The best White House coverage," he said the other day, "is based on a lot of leg-work. You have to get the stuff the White House wants to give you. But, more important, you have to dig: You have to have people making those calls."

Behind the scenes of Reagan's communications policy

Every day, White House press secretary James Brady or one of his two deputies meets the press in briefings that are sometimes laced with controversy. It's a tough, front-line, high-visibility occupation. But it's back in what could be considered regimental headquarters, in an office in the West Wing, where strategy and long-range planning are the considerations: How will a story be played on the evening news? How will it affect passage of an administration bill pending in Congress? What kind of message should the administration be issuing to reach a desired goal in the next several weeks?

David Gergen, the White House's 38-year-old staff director, is the aide thinking those thoughts, to the extent his other duties allow. What are those other duties? "I do a lot of freelancing," he says, "a lot of putting out of fires."

Gergen has been worrying about such things on behalf of Ronald Reagan since the days of the transition, when he and Richard Wirthlin, Reagan's pollster, laid out their thoughts as to what the President should do in his first months in office; they sought to fit into a coherent action program the projects on which others were working. Strategic goals and the schedules to meet them are essential, he says, "They provide the longer term look—they tell us where we're going to be in the weeks ahead, and how we're going to get there."

Gergen's first major role in developing communications policy involved Reagan's economic package. Gergen did that job on what others in the White House described as an informal basis. But last week, Gergen's role as the President's man in formulating communications policy became more formal. Chief of Staff James Baker informed the cabinet that Gergen serves as "the focal point for all communications strategy and execution."

During most of the four Carter years, Gergen, like a number of others in the Reagan administration, was a part of the American Enterprise Institute, a conservatively oriented think

tank in Washington. It's probably not a coincidence, given his present responsibilities, that he edited AEI's *Public Opinion* magazine.

Gergen is serving his third President. He was chief speechwriter for Richard Nixon, in 1973 and 1974, and was on Gerald Ford's staff as an aide to the chief of staff, Richard Cheney, and later as head of the White House Office of Communications. He took that assignment in July 1976, when Margita White, who had held the post, was named to the FCC (BROADCASTING, July 19, 1976). And Gergen didn't try to disabuse reporters of their suspicion that the switch was politically motivated, that the Office of Communications would be used to help Ford in his re-election effort. "There is a political aspect to every White House," Gergen said.

Politics is what's on Gergen's mind these days, in what he says is the "second phase"—or the "creative" period—of the communications policy focused on the President's economic package. The first was seeing it promoted as the primary thrust of the President's program. Now the job is to get it passed. Thus the concerns—which he discusses with Brady—about the play of stories and their impact on legislation. Gergen is aware of Reagan's admonition to his cabinet not to be governed by concern over political consequences of actions believed to be correct. But Gergen can't suppress a touch of realism: "There's no question you have to be concerned about the political environment."

In doing his communications job, Gergen works with Frank Ursomarso, who is to be named director of the Office of Communications (which will include long-range planning among its duties), and Ken Khachigian, chief speech writer, as well as Brady. He is in touch with policy at State and Defense and the White House, to determine what needs to be communicated.

And in trying to look ahead, to set goals and the schedule to meet them, he conducts meetings every Saturday morning with what he calls "the communications group." It includes Brady and his two deputies, Karna Small and Larry Speakes; Martin Anderson, the President's domestic affairs adviser; Richard Allen, the President's adviser on national security affairs; Richard Beale, special assistant to the President for planning and development; Richard Darman, staff secretary; Craig Fuller, secretary to the cabinet, and Richard Williamson, assistant to the President for intergovernmental (state and local) affairs.

The first project discussed by the group was the economic package. "The President had a clear sense of what he wanted to do," Gergen said last week. "He wanted to focus on the economy. It was the first on our agenda and the country's. We wanted to establish a break with the past."

Gergen was particularly sensitive to the significance of that effort. He had studied the record of the first 100 days of the past five administrations. He checked out what they did every day. He attempted to isolate actions that worked, and those that didn't. The record of how well he is able to apply the lessons learned is now being written in the Reagan communications policy that is evolving.



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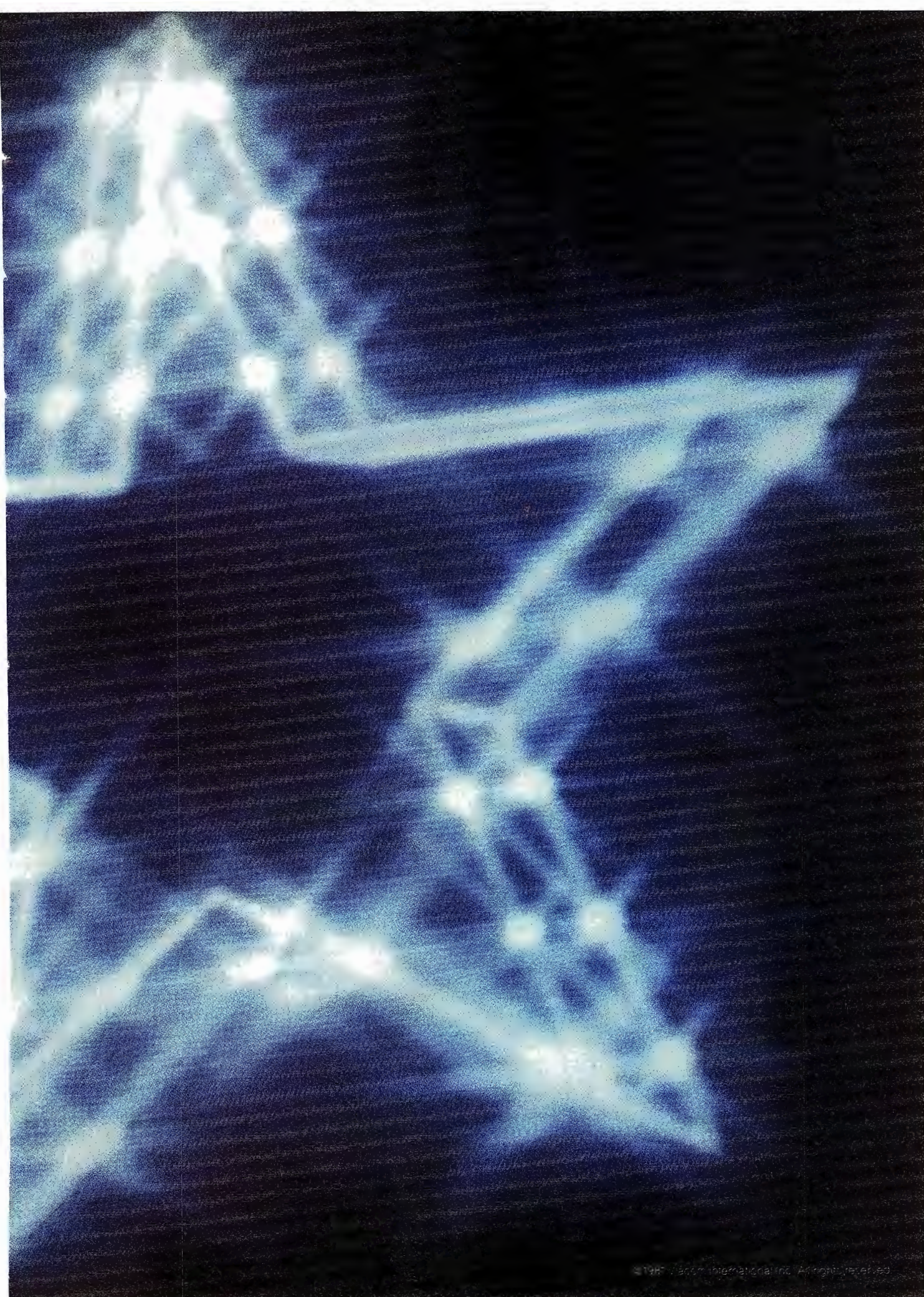
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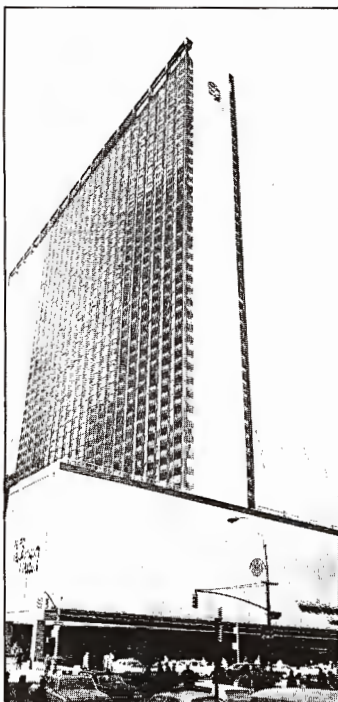


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NATPE 1981



Already a television capital, New York became even more the center of action beginning last Friday (March 13) when the National Association of Television Program Executives conference opened to a projected 4,200 people. For NATPE speeches and panels, the Sheraton Centre is the site; for the syndication marketplace wheeling and dealing, it's the New York Hilton.

In planning this year's agenda (March 13-18), NATPE organizers have taken a multimedia approach—concentrating on both the traditional local-TV issues as well as the new video frontiers. Typical NATPE concerns are reflected in sessions ranging from “What Price Local Programing?” to “Programing and Sales: Allies or Adversaries?” But covered as well will be the programing to emerge from the new technologies, with sessions such as “The New Media: Are They Measurable, Creditable, Actionable?” and “Thanks for the Audience: How the New Video Plans to Get Its Share.”

The inclusion of new-media sessions is for more than the educational benefit of NATPE's current membership—primarily local-TV programers and syndicators. It is a conscious step to let the programing community know that NATPE wants to serve all television, no matter what means of transmission the programs travel.

Cable and home video will be represented at the sessions and in the marketplace in greater numbers than before (specific breakdowns, however, won't be available until NATPE time). So too the international community. NATPE is projecting foreign at-



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For three solid seasons "CHiPs" has compiled an amazing record of virtually equally distributed growth in every important demographic.

That means in late afternoon and early evening especially, when the viewing audience is most changeable, "CHiPs'" all-family appeal will really work for you...at the expense of your competition.

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It all comes down to this:

When a show captures and holds onto the number one position in its time period, you've got to call it Number One.

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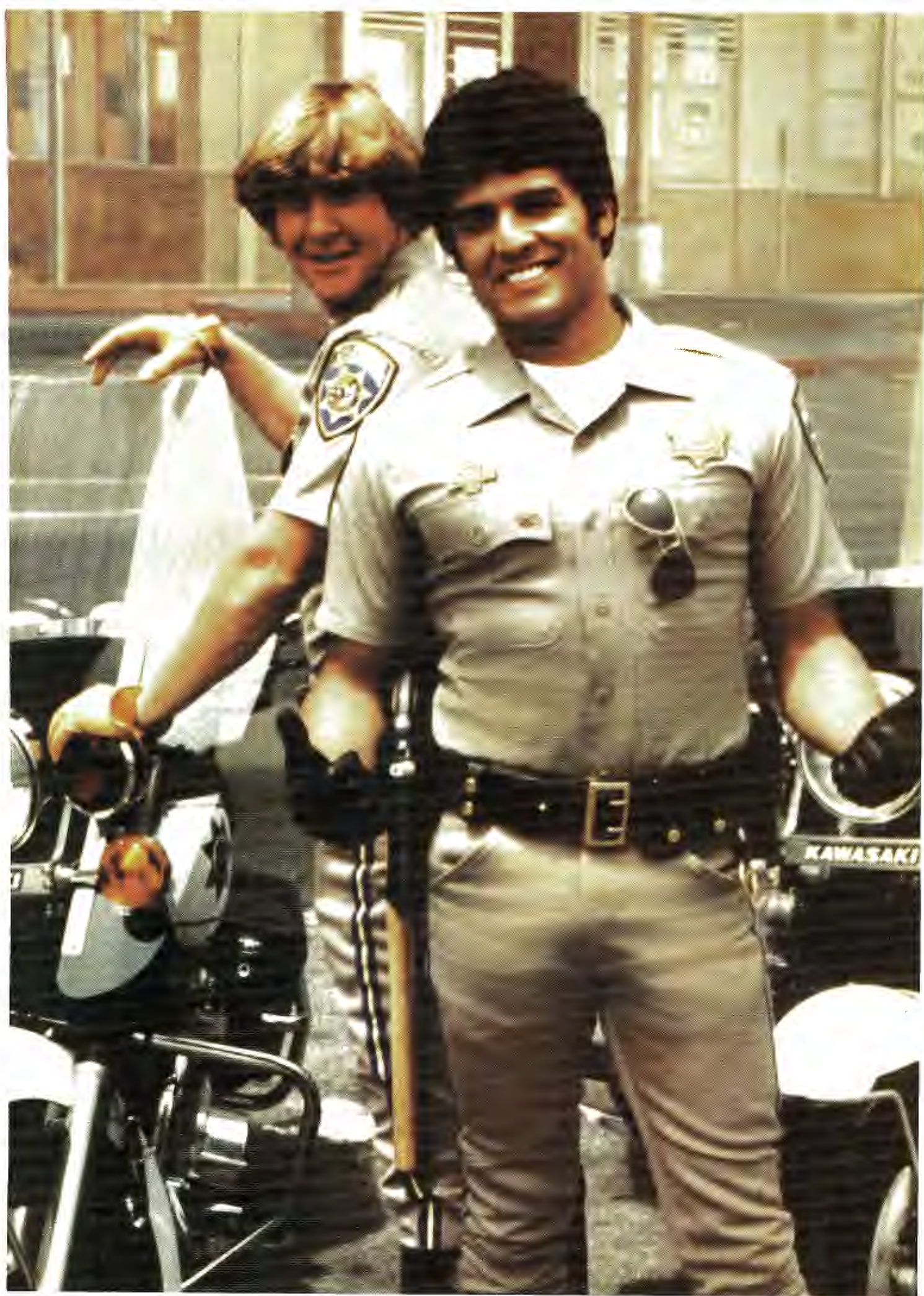
"CHiPs"*

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*Or another appropriate title
Source: NTI Nov. & Feb. 1977-80



tendance of 325 this year, up from last year's 255 from 31 countries. The New York convention location itself is expected to bolster attendance, with many from the Madison Avenue advertising community expected to appear. This year, for the first time, NATPE is offering "one-day walk-up" passes (\$100 each), particularly for those New Yorkers in the business who might want to drop by.

Overall, NATPE is planning on 4,200 participants, up from last year's 3,939. Paid registration is expected to run to 3,100 (again up, from last year's 2,647).

Bob Bennett, president and general manager of WCVB-TV Boston, has taken on the keynote assignment. Others who will have the ears of NATPE range from the Rev. Jerry Falwell, head of the Moral Majority, to network TV executives (who have individual affiliate meetings, with other forums for representatives of the independent sector, Public Broadcasting Service, cable and international).

Senate Communications Subcommittee Chairman Barry Goldwater (R-Ariz.) will have his say during a luncheon address and

others from government participating in the conference include FCC Commissioners Joseph Fogarty, Anne Jones, James Quello and Abbott Washburn.

Significant this year in the New York Hilton marketplace, aside from the programs themselves, is the beginning of a restructuring, which will be marked by a ribbon-cutting ceremony opening NATPE's first exhibit hall. In previous years, NATPE was strictly a hospitality-suite marketplace but with 23 pioneering companies this year, the organization starts phasing in the exhibit-hall concept to be completed by 1984.

From the numerous programs distributors are taking to the marketplace, no types seem as widespread as those falling into the off-network category or those following the magazine or "reality" concept (BROADCASTING, March 9). But whatever the programming idea, or wherever the pitches are made—in hospitality suites or on an exhibit floor—the distributor's motive is the same: to return a veteran show to the air or to grab a daypart for a newcomer. This year, 265 distributors (up from last year's 251) will be at NATPE with that mission.

Day by Day in New York

*All events at the Hilton hotel unless otherwise noted

Saturday, March 14

Registration. Open 8 a.m.-6 p.m.

Orientation breakfast. 8-9 a.m. Lucie Salhany, NATPE president; George Back, NATPE executive director; Chuck Larsen, conference chairman.

Ribbon cutting ceremony. 8:55 a.m. Opens NATPE's first exhibit hall.

Delegate and spouse lounge. Open 9 a.m.-6 p.m. (Sheraton)

Exhibit hall and hospitality suites. Open 9 a.m.-6 p.m.

NATPE gala. 10:30 p.m. "A Salute to the Performing Arts," celebration of Viacom's 10th anniversary. Host, Carl Reiner with Shirley Verrett, Guarneri Quartet, Joffrey Ballet, Danielle Brisbois, Freda Payne, Werner Klemperer, Robert DeGaetano, The Off Broadways, Dick Hyman Jazz Quartet and others.

Sunday, March 15

Registration. Open 8 a.m.-5 p.m.

Breakfast. 8:30-9:30 a.m. For overseas visitors co-hosted by World Television Festival and Eastman Kodak (Delegates lounge, Sheraton).

Delegate and spouse lounge. Open 9:30 a.m.-5 p.m. (Sheraton)

Affiliate meetings, 9:30-11 a.m. ABC—moderator: Chuck Gingold, WABC-TV New York. Speakers: James Duffy, president, ABC-TV network; Tony Thomopoulos, president, ABC Entertainment; Robert Fountain, vice president, affiliation relations, ABC-TV network. (Sheraton)

New Yorkers. BROADCASTING's editorial, advertising and circulation departments will be headquartered in suite 3540 of the New York Hilton during the NATPE convention. On hand will be Dave Berlyn, Rukhs Crater, Gene Edwards, Rocco Famighetti, Anthony Herrling, Kwentin Keenan, Win Levi, Mark Miller, Charles Mohr, Karen Parhas, Jay Rubin, Larry Taishoff, Tim Thometz, Don West and Dave Whitcombe.

CBS—moderator: Steve Carrie, KOIN-TV Portland, Ore. (Sheraton)

BC—moderator: Chuck Larsen, WNBC-TV New York. Speakers: Robert M. Land, president, NBC network; Brandon Tartikoff, president, NBC Entertainment; Irwin Segelstein, president, NBC-TV; Arthur Watson, president, NBC Sports; William Small, president, NBC News; Irv Wilson, senior vice president, NBC programming, East Coast. (Sheraton)

PBS—moderator: Nelsa Gidney, WNET-TV New York. Speakers: Arnold Huberman, Samoyed Productions; Frank Marshall, Reeves Communications; William McCarter, WTTW-TV Chicago; Stuart Sucherman, consultant, Federal Financing. (Hilton)

Independents—moderator: John von Soosten, WNEW-TV New York. Speakers: Joe Indel, Columbia Pictures Television; Peggy Green, DFS; Zvi Showbin, WPHL-TV Philadelphia; Hal Protter, KPLR-TV St. Louis. (Hilton)

International—moderator: Willard Block, Viacom. Speakers: Ave Butensky, Ed Libov Associates; Richard Ballinger, Metromedia Television; Donald Taffner, D.L. Taffner; Bernard Chevry, MIP; Tom Madigan, World Television Festival; Regina Dantas, CBS Cable. (Hilton)

Cable/Pay Cable—moderator: George Back, NATPE. Speakers: Doug Dittrock, Douglas Communications; Bob Hosfeld, Gil Cable, Dave Bel producer; Robert Alter, Cable Television Advertising Bureau; Irwin Polinsky, Cablevision; Uncle Floyd, Wometco; Ugly George, New York cable programmer.

Exhibit hall and hospitality suites. Open 11 a.m.-5 p.m.

Iris reception. 6-7:30 p.m. Hosted by TAT/Tandem/PITS (Rad City Music Hall)

Iris Awards ceremony. 7:30-9 p.m. Hosted by John Davidson with entertainment by Tony Orlando and the Rockettes. Guest presenters include Mel Allen, Lucie Arnez, Lucille Ball, Danielle Brisbois, Gary Collins, Mike Douglas, Eileen Fulton, Tom T. Hall, Jack Lord, Gavin MacLeod, Mary Ann Mobley, Freda Payne, Charlie Rose, Virginia Sherwood, Ruth Warrick, Chuck Woolery.

Iris celebration. 9-11:30. Hosted by TAT/Tandem/PITS.

Monday, March 16

Registration. Open 8 a.m.-4 p.m. (Sheraton, 2nd floor foyer)

Delegate and spouse lounge. Open 8 a.m.-6 p.m. (Sheraton)

Conference keynote session. 8:30-10 a.m. Call to order: Lucie Salhany, NATPE president. Invocation: Rabbi David Seligson.

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NETWORK • THE ROUNDERS • SHAFT'S BIG SCORE • SKYJACKED • THE SUPER COPS • TELEFON • TICK...

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What's Entertainment?

It's 20 great theatrical motion pictures. It's a well-balanced package of hard-hitting drama, action-adventure, passionate love, hilarious comedy—perfect for special Family and Holiday scheduling. It's programming flexibility. Most titles run 100 minutes or longer.

Entertainment Is: Charles Bronson, Omar Sharif, Julie Christie, Jane Fonda, Fred Astaire, Gene Kelly, William Holden, Faye Dunaway, Lee Remick, Peter Finch, Robert Duvall, Ryan O'Neal, Henry Fonda, Debbie Reynolds, Charlton Heston, Michael Douglas, Genevieve Bujold, Mark Hamill.

And it's available. 55% of these titles are ready for you right now. (After all, what's entertainment if you can't enjoy it?)

And it's applause—with a score of motion pictures that not only played to rave reviews in theatres all over the country but also rated at home with an impressive average network share.

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MGM LION 1 offers 25 outstanding titles, 19 Academy Award Nominations, and extraordinary acclaim. With films like these, your slice of your market will be a whole lot bigger! All you have to do is contact your MGM Television representative today!



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Welcome: New York Mayor Ed Koch. Musical welcome by entire cast of Broadway hit "They're Playing Our Song." Keynote address: "The Television Station's Future Identity." Bob Bennett, president, wcvb-TV Boston. (Sheraton)

General session. 10-11 a.m. *Prophets and Programs.* How the economy will affect programing. Moderator: Phil Donahue. Speakers: Charles S. Mecham Jr., Taft Broadcasting; Howard Ruff, writer-commentator; Florence Skelly, Yankelovich, Skelly and White; Gordon Williams, *Business Week*; Lawrence Fraiberg, Group W. (Sheraton)

Coffeebreak. 11 a.m. Hosted by Columbia Pictures Television.

Workshops. 11:15 a.m.-12:30 p.m. I—*The New Media: Are They Measurable, Creditable, Actionable?* Moderator: Alan Bennett, Katz Agency. Speakers: Char Beales, NCTA; Steve Bell, WLVI-TV Boston; Marvin Mord, ABC-TV; Isabel Ziegler, Ted Bates. Discussants: David Harkness, Nielsen Home Video Index; Pete Megroz, Arbitron. (Sheraton)

II—*Programing and Sales: Allies or Adversaries.* Moderator: Neil Kuvij, WPTV-TV Raleigh, N.C. Speakers: S. James Coopersmith, WTOG-TV Tampa-St. Petersburg; Linda DesMaris, WPLG-TV Miami; Lloyd Werner, Group W, Howard Kaufman, wxia-TV Atlanta. (Sheraton).

III—*International Syndication: It Works.* Moderator: Michael Garin, Telepictures. Speakers: Raimo Lahti, MTV Network, Finland; Barrie Heads, Granada Television, UK; Norman Horowitz, PolyGram Television; Osamu Watanabe, Fuji Telecasting, Japan; Bert Cohen, Worldvision Enterprises; Jean Cazes, Atenne 2, France. (Sheraton)

Luncheon. 12:45-2:15 p.m. Dais will honor presidents of industry organizations. Speaker: Sen. Barry Goldwater (R-Ariz.). (Sheraton)

Exhibit hall and hospitality suites. Open 2:30-6 p.m.

Dance. 10 p.m. Gold Key Media/Gold Key Entertainment presents "Good Vibrations" dance. Host: James Darren.

Tuesday, March 17

Registration. Open 8 a.m.-4 p.m. (Sheraton)

Delegate and spouse lounge. Open 8 a.m.-4 p.m. (Sheraton)

Early bird session. 8:15-9:30 a.m. *How to Work With the Unions.* Moderator: Theodore Khell, noted labor mediator. Speakers: Alfred W. Ditola, IATSE; Arthur Kent, NABET; Jim Sirmons, CBS Inc.; Sanford I. Wolff, AFTRA. (Sheraton)

General session. 9:30-11 a.m. *Thanks for Your Audience: How New Video Plans To Get Its Share.* Moderator: Mel Harris, Paramount. Speakers: Chet Simmons, ESPN; Michael Fuchs, HBO; Irvin Kahn, Broadband Communications; Rod Warner, Storer Cable; Seth Willenson, RCA SelectaVision. Discussant: FCC Commissioner Joseph Fogarty.

Coffee break. 11 a.m.

Workshops. 11:15 a.m.-12:30 p.m. I—*News and Programing: A New Marriage.* Moderator: Chuck Gingold, WABC-TV New York. Speakers: Gary Dreispuhl, WTAE-TV Pittsburgh; Mark Monsky, WNEW-TV New York; Jim Topping, WABC-TV New York; Irwin Starr, KREM-TV Spokane, Wash. (Sheraton)

II—*How To Buy in the New Marketplace.* Moderator: Anthony B. Cassara, Golden West. Speakers: Jules Haimovitz, Viacom; Gary Liberthal, TAT/Tandem/PITS; George Moynihan, Group W; James Patrick Riley, attorney. (Sheraton)

III—*The Mini-stations.* What to do with low power. Moderator: George Back, NATPE. Speakers: All FCC panel including Michael Couzens, Keith Larsen, Perry Teasdale. Discussants: FCC Commissioner James Quello, William H. Sauro, Neighborhood TV. (Sheraton)

Luncheon. 12:45-2:15 p.m. Dais honors NATPE board of directors and conference committee. Presentation of Mort Roseman and Lee Waller scholarship awards. Fellowships to Sweden presented by Magus Faxen, Svergies Television, Stockholm. *Sex and Morality on Television.* Moderator: Jeff Greenfield, CBS-TV. Speakers: Rev. Jerry Falwell, Moral Majority; FCC Commissioner Abbott Washburn; Ken Livesay, executive producer,

Young Lives; Peggy Charren, Action for Children's Television; John J. McCrory, Times Mirror Broadcasting. (Sheraton)

Exhibit hall and hospitality suites. Open 2:30-6 p.m.

Film. 8 p.m. "Summer Solstice" produced by wcvb-TV Boston, starring Henry Fonda, Myrna Loy, Stephen Collins, Lindsay Crouse. (Hilton's west ballroom)

Wednesday, March 18

Registration. Open 8 a.m.-12:30 p.m. (Sheraton)

Delegate and spouse lounge. Open 8 a.m.-3 p.m. (Sheraton)

Early bird session. 8:15-9:30 a.m. *Is There a Future in Movies?* Moderator: Phil Boyer, ABC Owned TV Stations. Speakers: Chuck Fries, producer; Sandy Pastoor, wxix-TV Cincinnati; Dick Thiriot, Film Services; Joe Zaleski, Viacom. (Sheraton)

General session. 9:30-10:45 a.m. *The Ad Agency and the Television Programmer.* Moderator: Dick Block. Speakers: Gene Accas, Leo Burnett; Bucky Buchanan, J. Walter Thompson; Steve Leff, Backer, Spielvogel; Lou Dworkin, DFS; Dick Low, Young & Rubicam; Mike Moore, Benton & Bowles, Joel Segal, Ted Bates. (Sheraton)

Coffee break. 10:45 a.m.

Workshops. 11 a.m.-12:30 p.m. I—*Career Objectives: What Is the Next Job?* Moderator: Chuck Larsen, WNBC-TV New York. Speakers: Bill Baker, Group W; Alan Perris, WPLG-TV Miami; Squire Rushnell, ABC network; Joe Sullivan, Sullivan & Associates; Robert Pittman, Warner Amex Satellite Entertainment. (Sheraton)

II—*What Price Local Programing?* Moderator: Jeff Schiffman, WBS-TV New York. Speakers: Michael Collyer, attorney/partner Barovick, Konecky; Jim Jensen, WBS-TV New York; Richard Leibner, agent; Bruce Marson, WCVB-TV Boston; Pat Mitchell, Group W. (Sheraton)

III—*Affirmative Action: Is It Working.* Moderator: Tony Brown. Speakers: Eleanor Brown, WSB-TV Atlanta; Dwight Ellis, NAB; FCC Commissioner Anne Jones; Linda Rios Brooks, KENS-TV San Antonio, Tex. (Sheraton)

Luncheon. 12:45-2:30 p.m. Past presidents of NATPE will be honored during performance of NATPE Follies, in which industry leaders spoof television in musical revue. (Sheraton)

Conference '82. 2:45-3:15 p.m. Preview of next year's meeting. Steve Currie, first vice president NATPE; Stan Marinoff, WISN-TV Milwaukee. (Sheraton)

Annual business meeting and election. 3:15-4 p.m. (Sheraton)

Extracurricular activities. From early-morning exercise classes to afternoon museum tours, there's more to this year's NATPE conference than speeches, panels and marketplace cajoling.

For delegates, spouses, and others, NATPE days can begin at 7:30-8 a.m. at the Sheraton with Ed Allen wake-up exercises, courtesy of AI-TV. On Saturday and Sunday, the physically conscious can continue with a Richard Simmons health and fitness workshop (10-11:30 a.m., Sheraton), thanks to Golden West Television. Earlier Sunday morning, there is a choice between a Catholic mass with Father Ellwood Keiser (8-9 a.m. at St. Patrick's Cathedral) or a Rex Humbard gospel breakfast (8-9:30 a.m. at the Hilton).

Saturday afternoon, Time-Life Television offers the first of the spouse tours it is providing during the conference—this one to Lincoln Center and New York's Fashion Center (12:30-5 p.m.). On Sunday afternoon spouses have the option of Time-Life tours of the World Trade Center and Soho art district (10 a.m.-5 p.m.) or NATPE's educational workshop with representatives of Hunter College, New York University and the New School (2-4 p.m., Sheraton). Group W Productions has an open invitation for spouses to brunch on Monday (10 a.m.-12:30 p.m., Hilton) and Mike Douglas has asked them to lunch on Tuesday (noon-2 p.m.,



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In its sixth network year, One Day at a Time remains solidly in the Top Ten among all shows. Such sustained popularity is unique in television, and, as with a cherished work of art, ensures continued endurance.

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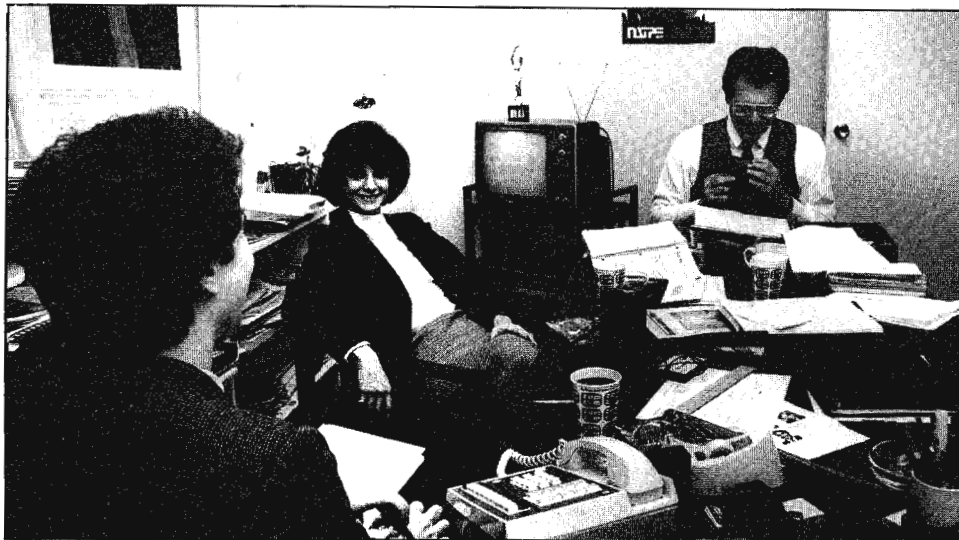
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Hilton). Also on Tuesday Time-Life is offering spouses lunch and a look at the Metropolitan Museum of Art, Guggenheim Museum and the St. Patrick's Day parade. Throughout the conference mornings and afternoons, a delegate and spouse lounge will be open in the Sheraton's Princess Ballroom, with Eastman Kodak the host.

As for nightlife (see full agenda), Viacom is sponsoring "A Salute to the Performing Arts" on Saturday (beginning at 10:30 p.m., Hilton). Radio City Music Hall is the site for the Iris Awards ceremony Sunday (7:30-9 p.m.) and T.A.T./P.I.T.S. will be host to a reception there before

(6-7:30 p.m.) and celebration after the ceremony (9-11:30 p.m.). Tuesday night wcvb-TV Boston will screen its hour film *Summer Solstice* (West Ballroom, Hilton, 8 p.m.).

Also of entertainment note: During NATPE's keynote session Monday (8:30-10 a.m., Sheraton), conventioners will receive a musical welcome from the entire cast and orchestra of the Broadway hit, "They're Playing Our Song." And as the conference approaches its close Wednesday, the traditional "NATPE Follies" will be on (12:45-2:15 p.m., Sheraton), this year's spoof on television in honor of the organization's past presidents.



NATPE's Salhany and Back with BROADCASTING's Jay Rubin

NATPE: cross-pollinating the TV media

Each year the National Association of Television Program Executives conference has grown in attendance and in marketplace strength. This year's 18th annual gathering, now in progress at the Sheraton Centre and New York Hilton, should prove no exception. But that's not to say that NATPE 1981 will be just another, bigger, meeting. While conference preparations were still under way, BROADCASTING sat down in NATPE's New York headquarters with Lucie Salhany, Taft Broadcasting's vice president, television and cable programing, and NATPE president, and George Back of George Back and Associates, NATPE executive director, to discuss the organization's present and future. Joining in, via conference call, were Steve Currie, operations manager, KOIN-TV Portland, Ore., and NATPE's first vice president slated to succeed Salhany; Chuck Gingold, program director, WABC-TV New York, and NATPE's immediate past president, and Chuck Larsen, program director, WNBC-TV New York, and NATPE's second vice president and conference chairman. What follows are their thoughts on this year's conference, on programing itself, and on NATPE's role in "the decade of the programmer."

What have you tried to accomplish with this year's NATPE convention, and how different will it be from previous meetings?

Salhany: I think this year we're trying to broaden the scope of the programmer. No longer can programmers just be concerned with actual programing of their stations. They have to broaden into advertising,

into news, into the new media—cable, STV. We have tried to do that with the conference. For example, our first panel really has no programmers on it. The general session is entitled "Profits and Programs," with people talking about trends and what's going to happen in the future, and how we can best gear up for that.

A question for you, Chuck Larsen, as con-

ference chairman. What will be the highlights of this year's NATPE? Specifically, what panels are you highest on, and how is New York going to influence the conference?

Larsen: I think one of the major highlights for the conventioners coming into the city will be New York itself, and we're going to take fullest advantage of

In January, 1975, the Jeffersons said goodbye to the Bunkers, moved to a fashionable East Side apartment, their own TV series, and an impressive 45 share.

Capitalizing on The Jeffersons' unique ability to attract an audience, CBS used it as their prime time workhorse, moving it ten times over the next five years. With each move, The Jeffersons not only increased the average rating of the time period, but also out-performed its new lead-in and lead-out series.

Today, when a single time period change can turn last year's hit into this year's also-ran, The Jeffersons remains solidly in the Top Ten, enjoying its highest ratings ever.

THE JEFFERSONS...

STANDING THE TEST OF TIME PERIODS.



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that. We're going to have the Iris Award ceremony at Radio City Music Hall this year, which I think will be fantastic. We'll be using not only the sets and the staging but also the Rockettes and some of the pizzazz that will say "New York" to our visiting delegates from out of town.

We're also showing off New York in other subtle ways. For instance, the Catholic mass on Sunday mornings, which we've traditionally held in the conference hotel, will be held this year, with special arrangements, at St. Patrick's cathedral, which I think will also lend a very distinctive flavor of New York to our delegation. The spouse activities are obviously closely tied with New York, with tours of the fashion district, tours of some of the museums. There's even, on Tuesday, for the spouses and guests, the opportunity to join a tour and have special seating at the St. Patrick's Day parade. So, I think we're trying, in as many ways as possible, including several open evenings, to allow our delegations to sample New York, since we haven't been here in a number of years.

This, interestingly enough, is the birthplace of the NATPE convention. Our first convention was held here. This is our 18th, and we're coming back to the "scene of the crime," as it were.

Some of the highlights of the conference agenda? I think the luncheon panel on Tuesday will be quite interesting. The subject is "Sex and Morality in Television." That particular session will be moderated by Jeff Greenfield from CBS Television. We're going to have, on the panel, the Rev. Jerry Falwell of the Moral Majority. As you remember from his speech at the Academy of Television Arts and Sciences a few weeks ago [BROADCASTING, Feb. 9], he's certainly going to get people aroused. On that same panel will be Commissioner Abbott Washburn of the FCC. We'll also have Peggy Charren of Action For Children's Television in Boston. We'll have Ken Livesay who is a producer of *Young Lives*, which is a new soap opera, going into syndicated production. We'll have John J. McCrory from Times Mirror Broadcasting here in New York.

Another highlight of the conference will be the Monday luncheon speech by Senator Barry Goldwater [R-Ariz.]. He has been very active in, and very outspoken about, deregulation, and has proposed legislation in that area, and I think it's extremely timely and will be very interesting when he addresses our conference on Monday for the luncheon.

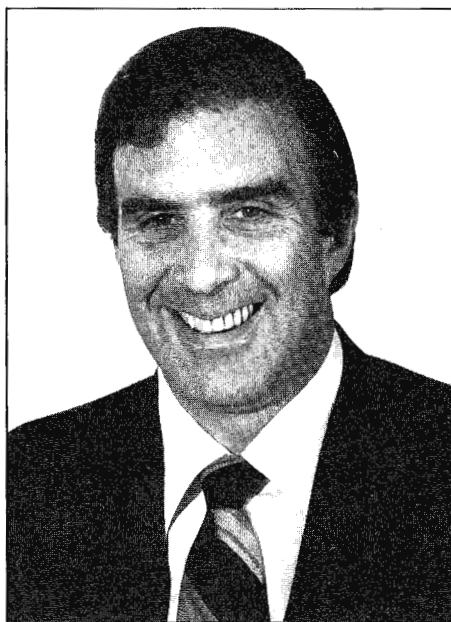
Salhany: One of the things that's significant about the location is that it's the first time in 18 years that we'll be at the home of the advertising community, and we expect a lot of involvement from that area. And that goes back to the concept of broadening the base of the programmer. Getting involved with advertising, getting involved with sales and marketing.

What other industry segments are coming aboard this year?

Back: I think it's important to refer to the Sunday morning program and then just a few titles off the agenda. On Sunday morning we will be running the following panel sessions: independents, ABC, CBS, NBC and, new this year, international, then PBS and—again, new to us—a session entitled, "If Cable Is the Medium, What Is the Message?" which will deal with cable, essentially, and some related new technologies. So that you can see we've added at least three new areas for our opening sessions of affiliates on Sunday morning.

One question that I'd like to address both to Steve Currie, as the incoming president, and Chuck Gingold, as the past president: Each year the conference and the marketplace have been growing. Is bigger necessarily better? Chuck Gingold first.

Gingold: I think that NATPE, just because of the burgeoning spectrum, has to grow. If it doesn't grow, that means exclusion,



Gingold

and I think that's inappropriate. I think the only way then to express our growth is through technique, and I think the first experiment began in San Francisco as something as menial as pulling hotel beds in order to evolve what we came to term the "cluster" technique. Exhibition is ultimately going to be the answer. We're never going to be as big as the National Association of Broadcasters convention because we're still dealing with a tunneled area of programming, and that is, in essence, programming.

Bigger is not better, but I think that if we don't allow the other adjuncts of programming, as we know it today, to participate in our conference, then we're not going to be viable in the future. I think that we have to open our doors to the cablecasters, to anyone that offers

programming because we're also a marketplace in addition to being a forum. So I think, although bigger is not necessarily better, under the circumstances growth is very much in the cards.

Steve Currie?

Currie: Certainly growth is not necessarily better, but the way that we use the growth and develop the growth is going to dictate whether or not NATPE survives the new technologies. There are certainly a substantial amount of new means of delivery. As program directors, our interest has to be the product itself, not necessarily the delivery system, and we have to serve that new area. If we don't, someone else will, and we definitely believe that exhibition is the direction to go. We plan to expand it in Las Vegas in '82 and again in '83, and then substantially go total exhibition in San Francisco in '84, and that seems to be the way to do it in terms of technique to make the flow easier. We can literally double the number of places we can visit in a given period of time simply by cutting down on climbing stairs and riding elevators.

A follow-up to that while we're talking about the new technologies, and this one is for Lucie. Will NATPE remain an organization primarily for over-the-air television program executives, or do you see it as much for, say, cable and home video programmers in coming years?

Salhany: NATPE's an organization for programmers whether they come from over-the-air, cable or any of the new media. We're also a marketplace for those programs, and in agreement with Chuck and Steve, we don't care where they come from, but we are a marketplace for them.

Back: Add one simple note about our expanded scope for this conference. We're having our first session of education in the communications industry. This is an attempt to, again, broaden our scope in an area in which we've always been involved, that of education, but we're going to take still a step further—more directly in a panel session.

Our topics are diverse this year, very diverse. We're going, in one instance, to the newest of technologies, and that is low-power television. I see an attempt here by the executive committee to be cognizant of the greatest, newest and most portentous of program shifts in delivery systems, and we're aware of that now. The waiting period to catch up has been cut down by NATPE. We're on top of the case now.

This is the decade of the programmer. We know that, and we have placed the delivery system as of secondary importance to the message.

This one I'd like you all to tackle, or as many as possible. We'll start with Lucie and then each of you pipe in. From your perspective as program managers and directors, how does this year's marketplace, the programming available

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look? What trends seem to be shaping up?

Salhany: This year I see more and more involvement in production from stations—in co-production with producers and distributors—because there is a lack of good programing available. So suddenly stations and groups are becoming more and more involved in order to control their own destinies, and to make that programing available.

I see a change in some philosophies on the part of some of the groups in off-network syndication. Because of the lack of supply of half-hour sitcoms they seem to be going more toward hours, and hours historically were verboten. But because the supply is so great they have to go that route.

Gingold: In local programing I think we're all searching for some options. There've been some tremendous failures, especially what's happen in the afternoon—the *Hour Magazine*, *Tennille*, *Davidson* is marginal, *Mike Douglas*—the options out there are becoming quite limited.

[Group W Productions later announced it was firmly committed to another year of *Hour* and *Davidson*].

We have the same problem this year that we've had in past years in situation comedies, so I think we're going to be looking at some recycling down the road. Either that or the independents are going to have to say, "Well, I've had my five runs on *Happy Days* and now I can afford, in terms of my amortization schedule, to slide into the afternoon from the 7 or 7:30 time period. So, their viability still offers them a lot of options.

Network stations have a lot of problems in the afternoon. That's why stations are talking about news expansion, because of the paucity of product. At 7:30, in access, I see a trend away from game shows and obviously the direction seems to be reality. I think it's yet to be determined whether or not reality programing is going to be a cycle like other program concepts have been in the past. Or if it will have the staying power that the game shows have had over the years. But the trend, I think, is definitely away from game shows.

Entertainment Tonight, *You Asked For It*, some of the other reality concepts—that seems to be this year's trend in programing.

Larsen: I have two observations this year. One is very obvious, and that's on prime access with the stripping that's going on in more and more markets around the country, it seems to me that there are fewer new access programs being proposed for this year's NATPE than I've ever seen before. There really aren't many new shows being offered out there.

The second observation is on the talk/variety show, which has been a staple of our industry . . . forever. I think the talk/variety show, as we've known it, is very quickly becoming an endangered species. Chuck Gingold ran through the three or four shows that are, you know, marginal or have failed in the past year. There really

are only one or two being offered at NATPE this year, and they may or may not make it.

I think you may see the syndication season next year—I'll even make a prediction—I'll say you'll see maybe one talk/variety show, and I'm talking about the standard talk intermixed with a song—talk/variety—I'm not talking magazines or informational programs—I think you may see one talk/variety show on the air. And, if you go back—oh, three or four years ago—you would have seen half a dozen. But I think talk/variety is becoming an endangered species, and I think that's an interesting development.

Currie: Definitely the product is not



Currie

there this year. I'm not seeing anything that new or unique standing out or being brought in. Some of the production values are, frankly the worst I've ever seen in my career. And that's disappointing to say the least.

I think what we are seeing is a substantially increased number of co-production deals between groups and the distributors and the producers, where the stations are having more input into what those productions they use will be. Certainly this is a start and that if it has any success this year, we'll see much more of it in the next two or three years.

Back: I want to make a point about the talk/variety/information show. I want to quote a person who's appeared on one of our panels, Alan Bennett of Katz, who has called for this year to be the start of the third-generation talk show.

Well, Alan feels that this is the year, and in fact, I think, has more to say about that this year. So, I don't call for the death of the phenomenon as much as I see an evolutionary change coming. Secondly, I think that what I hear the executive committee saying is that last year we noticed a very magnificent conference being thrown in San Francisco, and I can

promise you that the committee has put together a magnificent conference for New York. We would like to encourage the producers, syndicators, distributors to match our show, and even better it with product. It would be nice if the programing offered at the convention were as good as the convention offered at the convention.

What effect is the national economy having on programers' buying and production power?

Currie: I don't think there's any doubt that the economy is having an effect on how much the stations are willing to gamble and how much the producers are willing to gamble. As the economy slows down so does everything else in the country, and why should we be so different?

Gingold: I think that one of the safeguards against that is that we're going to have to take chances. Whenever you buy new programing, regardless of who has bought it, whether or not the seed money is there from the O&O's, you're still going to end up having to take chances if you have failures on your schedule. Whether or not NBC's going to make it with *American Scene* is moot at this point, but I think the answer, in terms of the capacity to offset some of the costs, is going to be in the technique that's being employed, I think legitimately, on the part of a lot of program producers. That is by saying, "We're going to carve out 30 seconds or a minute for our national sponsor." You may lose availabilities, but on the other hand, is it more important to you on a year-round sell-out basis to have maybe 30 seconds less per day, or to be able to say that, "We now, because of economic circumstances, can offer you this show at a more viable price." And I think that that is a very cogent issue today—the fact that programing expenses are going up, the people who are producing the programing would like to say that they can give us a better product, but legitimately, I think, they say, "In order to do it, I have to have national sponsorship participation." And I think that's going to more and more become the trend of the future.

Larsen: I agree with Chuck Gingold, in that it seems to me there are more barter shows around this year than I can ever recall in the past.

Gingold: It's barter, but I'm saying this is a twist on barter, a unique form of barter.

Larsen: Yes, I understand. You're talking about a cash plus barter situation. I'm talking about that plus straight barter, as we now know it. It seems to me there are more shows that are even straight barter this year—talk shows that have been offered that are totally barter, which is fairly unusual in our industry. Almost everything that has come in for access—and as we said earlier, there isn't much this year—but almost everything that's come in has either come in as barter or, when the question was raised, the production companies have gotten their act together and will say, "Gee, we'll go either way,

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There seems to be more and more talk about it, and it also seems to me that barter is a word nobody uses any more. "Advertiser-supported"—that phrase seems to be the new catch phrase in our industry. "Advertiser-supported" seems to be popping up everywhere. Nobody seems to want to call their show a barter show. That evidently has some negative connotations, but everything now is "advertiser-supported."

Gingold: I think that speaks to the economy. If we're not in a sell-out position and our inventory is not that tight, this gives us the latitude to cut down our program costs. I want an adjunct, and that is, in addition to "advertiser-supported"—with quotes around it—we're also looking at more time bank product, too. Clients are asking a lot for spin-offs these days.

Back: I just want to close that topic with a new development. It has been reported here in New York within the last three weeks that all three networks have now moved their cost-per-thousand-homes quote for the second and third quarter to the highest levels in the history of the industry, indicating two things: The television economy has tightened up from a very weak first quarter to a very, very strong second and third projected quarters, and I think the timeliness of this conference, in the face of a good TV economy, will make program action.

Salhany: One thing we don't talk about was exorbitant production costs and the need for more sophisticated production techniques. That is one of the reasons that we have got to go to advertiser-supported product, because the stations, with their shrinking margin of profit, cannot support these high production costs, so we must do that. *Entertainment Tonight* is a perfect example. If we had not gone to a minute of spot we would not have been able to get that show off the ground.

Moving on a little bit, and to continue with Lucie. During your tenure, aside from convention planning, what else has NATPE accomplished over the past year?

Salhany: Well, we now have the executive director in an office in New York. We have more coordination within the organization itself. We have a new guide book this year where we sold advertising, so we have broadened our financial base for NATPE. We have 10 years of forward planning; for the first time in the history of NATPE we have a location for our conference for the next 10 years, and that is no mean feat. That's not a decision just on what city—it's a broader decision in exhibition, and that probably is the key this year, the fact that for the first time we will have an exhibition floor and a true marketplace. This is going to guide us for the rest of the decade.

Back: Under the executive committee and Lucie's guidance we have joined the Inter-

Broadcast Council, which is an attempt to bring together all the elements of the industry in further meetings. We are reassessing our entire approach to education and scholarship. We are reassessing our approach to our own printed publications. We are reassessing our approach to having a fully staffed office and what that has implied in the past year. We have better management technique and greater control and incredible optimism toward growing the best program organization in the world for all television.

Aside from simple space considerations, why else are you moving from a hospitality suite to an exhibit hall marketplace?

Salhany: Well, the business is getting bigger and bigger, and it's becoming costlier and costlier. You don't have time to go into a hospitality suite and talk in a social atmosphere, because there's so much competition out there; you have got to come in and do your business, and the exhibition format will allow that.

Gingold: We have to get down to basics. Why did we change? For one thing, there aren't any hotels out there that can handle us. For another thing, if there is a hotel when you find out that you really can't visit all the suites because you're concerned about elevators, there may be only one or two suites on a floor and you ignore those. The whole idea in San Francisco, hopefully was to try to centralize locations so that you could spend time in each suite by being able to go door to door. On my trip to MIP-TV [the international TV programming show in Cannes, France] that was one thing that became clear. It was tight, it was claustrophobic, but on the other hand, everything was right there, and you weren't jumping from floor to floor where there may be two or three on one floor and ending up with what we used to call the 26th floor syndrome. The whole idea is to centralize it and to make it a much more businesslike environment as opposed to the hotel suite idea.

But more important is the fact that even if we thought the hotel suite format was a good idea as NATPE grows, right now there is no hotel that can handle us.

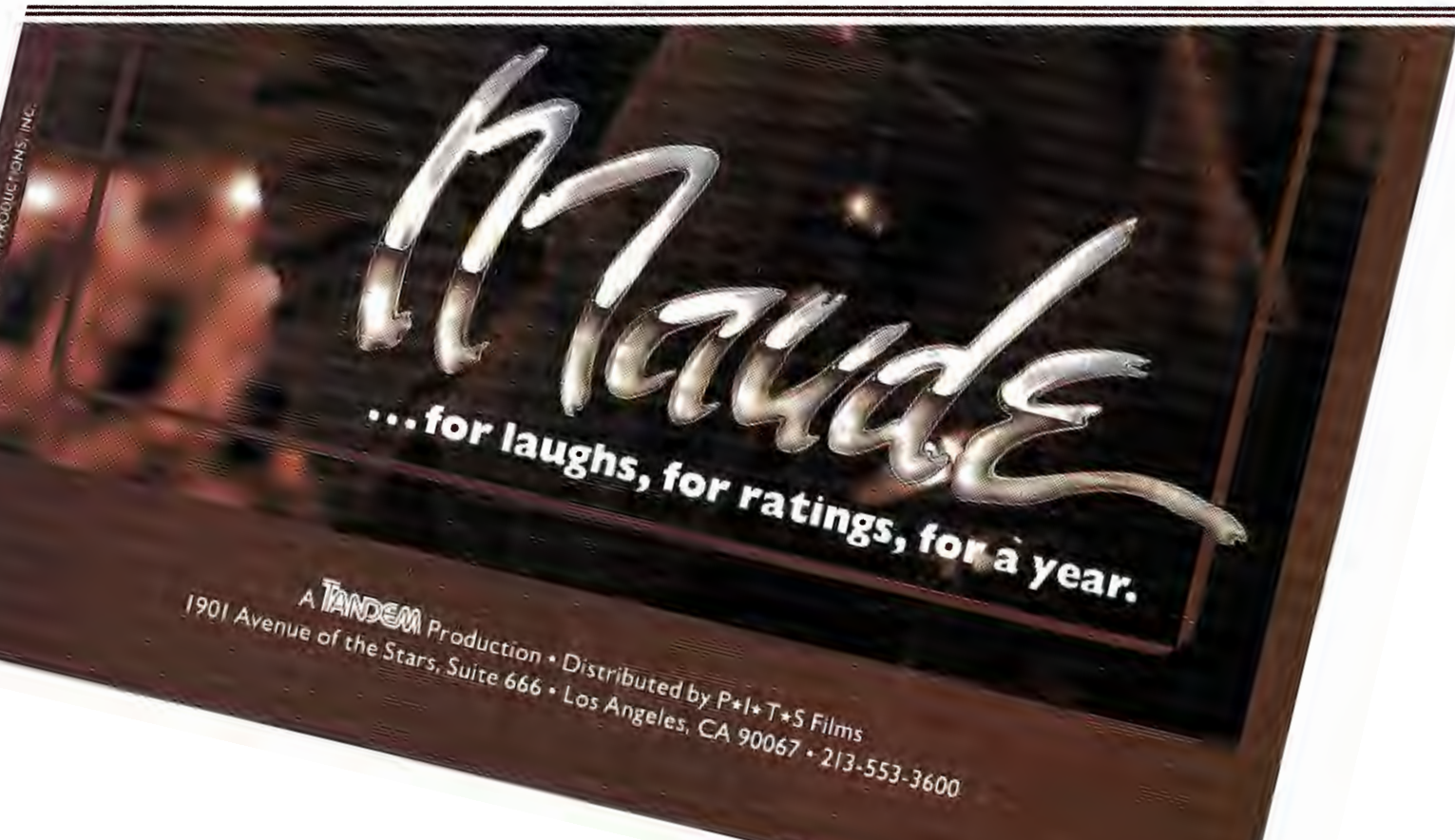
Salhany: The other part of it is that we've opened NATPE up. For everybody. We're aware of the new media and we're welcoming them with open arms. We want to be ahead of the game. We want to be able to work with all of the other technologies.

What is the single greatest challenge facing NATPE as an organization?

Currie: I think it's our ability to incorporate all of these things that we feel we should—in all the new media and technologies—to make a place for all of them within our organization and still be meaningful to any one of them. In terms of the challenge I think we're



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accomplishing it, and that's probably the biggest and most difficult area we have.

Larsen: I think it's fair to say that NATPE has been fairly closely aligned with over-the-air commercial broadcasting for the first umpteen years of our existence. But in the past year we've broadened that scope, and I think we are all unanimous now in the need to incorporate cable, pay cable, satellite and who-knows-what out there. Because in the next decade or so television transmission and the method of getting that program to the viewer is going to change drastically, and NATPE very much wants to be, and is positioning itself to be, the marketplace and the place for the exchange of ideas in programing.

Back: I think that this reflects that we are going to attempt to move NATPE beyond what has been termed a convention organization into a year-round programing organization involved in all of television. This will be reflected in actions that we take—I can only give you plans and suppositions at this point which would be speculative at best—but I think that you will see NATPE developed in the '81-'82 year into much more than just a convention organization.

What is the state of local television production?

Gingold: I think local television production is healthier than it ever has



Larsen

been because where the vacuums have existed there is a necessity for us, because of our new technology at the local level, to be able to spread our wings and exercise new ideas and new formats. So I think you'll see—and this also affects the other video options that are out there—that localism has to be our direction in the future. And unless local production is being done at the local level, stations are going to be in trouble. I think the stations that are most progressive in the capacity to develop local programing are the ones that are going to survive in the 80's.

Larsen: I think the changes in the last couple of years in local production have all been positive. I've been involved with the Iris Awards competition for the past few years, looking at the tapes and the entries, and I'm going to tell you there are some damn good programs out there and some stations that are really producing excellent things. Just take the fact that WCVB-TV Boston, for I think the first time ever for a local station, has sold an entertainment program, a movie, to a network. I think this event in itself is an indication of where local programing is headed. It's heading toward more sophistication, better production values and I think this is where we're headed in this decade.

Back: That film—*Summer Solstice*, produced by WCVB-TV—will be premiered at the NATPE convention at 8 p.m. on Tuesday.

Salhany: I think local production is going to expand as the new technologies expand because the stations, in their cooperation with cable, will begin producing programing not only for their markets and their stations, but for carriage over cable channels.

Back: One thing further to that. The way to define a local station's piece of the spectrum is to fully define where the production is coming from on a local

broadcast basis. But you've got some modesty here; let's talk about these four people. I'm not a broadcaster. Let's talk about Steven Currie and his Mount St. Helens half-hour documentary which was circulated widely out of Portland this past year. Let's talk about Chuck Gingold's innovative approach to an afternoon movie series, "Planet of the Apes," in which he involved local tie-in to boost the ratings. Let's talk about Chuck Larsen's News Center 4 program at 5 getting its best rating in its history. Let's talk about Taft's involvement through Lucie in a nationally syndicated program involving local cooperation. Right here in this executive committee you have that definition of local-national, which will make NATPE terribly important and will raise the pre-eminence of the local broadcaster as the prime supplier of broadcasting signals to all television systems.

Are there any additional comments in closing?

Gingold: I have a general comment: This is a wonderful time to be in programing. I think that we, as program directors, have tremendous opportunities in terms of our career goals. As the spectrum widens, as more programing is needed—because we're talking not only about over-the-air, but multiple channels, and programing that will be required to fill those channels. You can't say it in any other way, we're in an enviable position! Those of us who have earned our stripes, who have experience in this field, are going to be in high demand.

Salhany: I think you can sum it up by saying the first decade of television was technological, the second decade was sales, and the third is programing. The field is wide open and we are in control.

Katz moves to sweeten programing pot

Joint financing, new computer system and locally leased cable channels part of rep's plan to improve product and profits at its represented TV stations

The Katz Agency outlined a three-step plan last week to improve programing on its represented television stations and thereby enhance the profitability of the stations and of Katz itself.

"In the highly competitive environment of the 1980's, the key to success is television programing," said Alan Bennett, vice president and director of programing, Katz Television.

Bennett provided a preview of a presentation to be made last Friday (March 13) before an audience of about 350 execu-

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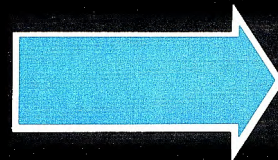
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tives of its represented stations and invited guests during the conference in New York of the National Association of Television Program Executives.

Katz's three-pronged effort, according to Bennett, consists of a "Partners in Programing" project in which Katz and its represented stations would jointly finance the pilot of a strip show; a new programing-oriented computer system called Comtrac for which Katz says it has committed about \$500,000, and a proposal whereby the represented stations would lease two cable channels in their areas and produce programs for them.

Perhaps the most ambitious of Katz's projects is "Partners in Programing," which aims to produce the pilot of a half-hour or hour program for fringe or prime-access periods by the fall of 1982.

"With a financial commitment and a mutually agreed-upon set of criteria," Bennett said, "we could then get a first-rate producer to create the show."

Bennett also explained that once the pilot is completed, participating stations will have the option of continuing with the project or ending their involvement. He said stations deciding to participate will hold an equity position in the programs.

"We all know the risks involved in program development," Bennett acknowledged. "There is an 80%-85% failure rate for all first-run product that comes into syndication in any given year. That's reality, but it's no reason to back away. Practically speaking, when a product is a winner, it is truly cost-effective. You can have up to a seven-year franchise on a strong, long-form program, and you can have a product with a fresh image."

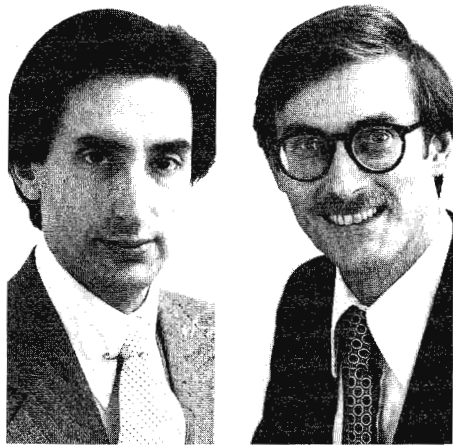
Bennett said that the projected program would be made available in non-Katz markets via an assigned syndicator. (Katz represents TV stations in 130 markets.)

Bennett invited represented station executives to meet with him during the NATPE conference and offer their suggestions. He said he could not speculate on the money it would cost to produce a pilot. The priority, he added, is to ascertain the degree of interest by stations.

Tying in with Katz's foray into programing was the news on the development of Comtrac. Phil Oldham, vice president and director of Katz programing operations, handled this portion of the presentation.

He reported that Comtrac was two years in development and cost Katz almost \$500,000. He described it as a computer system that will be on line with the A.C. Nielsen computer in Dunedin, Fla., by next September and will provide various sorts of information to help Katz-represented stations make program decisions.

Oldham explained that Comtrac incorporates 10 essential software systems to provide information, including the programing available in a market; the probability of a program's success or failure in a particular time period; the going price guidelines computed by examining the program costs in 15 larger and smaller markets; projection of the fate of a net-



Bennett

Oldham

work show destined for syndication; evaluation of feature film packages, including the number of titles appropriate for rating periods, and detailed reports on every program in syndication, including overall shares and demographic comparisons.

In line with the presentation's theme of bolstering profitability for both Katz and its represented stations, Bennett reappeared to urge TV stations to become suppliers of programs to cable television.

"In order to achieve maximum subscri-

ber franchise penetration," Bennett said, "cable must develop anywhere from 30 to 100 channels of diversified programing. What's more, cable will require more sophisticated programing. In other words, they need new software, not just the recycling of over-the-air distant signals."

He observed that networks recognize signs of future erosion and are taking steps to compensate by using the new technology. He suggested that stations take the same route in their communities.

He proposed that stations negotiate a long-term lease for two channels on each cable franchise within the station's Grade B signal area and interconnect between the cable systems for continuity within the contour. To program these channels, Bennett pointed to three areas—24 hours of news, 24 hours of sports and 24 hours of feature films. For independents, he leaned toward a primary emphasis on sports and a secondary focus on news. For network affiliates, Bennett suggested a concentration on news and a secondary emphasis on sports.

"And let's not forget Datatext with its potential for classified advertising or two-way communication," Bennett told the audience. "It's not the exclusive domain of Warner and Qube cable. Technology exists to interconnect, via telephone lines, with your viewers today. You should be into couponing."

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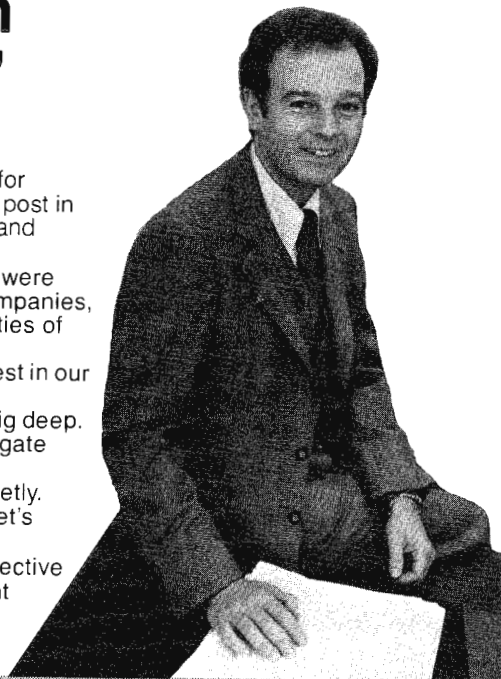
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SPORTS, SPORTS.
FANS LOVE IT!"**

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SUCCESS!"**

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**"A SMASH
IN K.C.!"**

Bob Ingram, KBEA, Kansas City

**"DETROIT IS
REALLY
TURNED ON!"**

Ed Christian, WNIC, Detroit

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Enterprise Radio is a 100%, certified smash hit. Listeners are tuning in, calling in, asking for it, praising it. Station Managers report warmly, "It'll help make us rich."



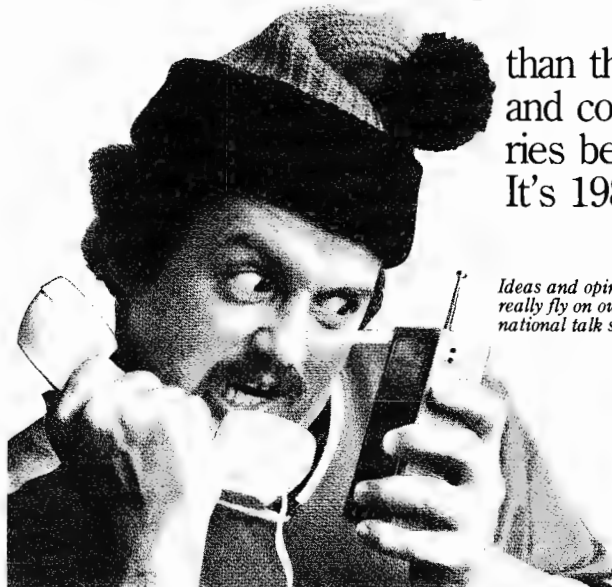
Enterprise Radio is your opportunity to easily increase your audience and your inventory of premium-priced time and raise your profits.

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Want to increase your ratings and profits? Then don't wait another day to check out Enterprise Radio. The way stations are signing up, tomorrow could be too late.

For more information, call Don Rasmussen at Enterprise Radio West, (309) 698-6151 or George Davies or Jim Bates, Enterprise Radio East, (203) 677-6843.

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Visit booth No. 120 at the NAB Show to meet Bill Russell and other sports stars.

New York, NY, WWRL • New York, NY, WKHK-FM • San Francisco, CA, KDIA • Detroit, MI, WNIC • Cleveland, OH, WBBG
Akron, OH, WHLO • Dallas/Ft. Worth, TX, KLIF • Miami, FL, WBGS • Tampa/St. Petersburg/Clearwater, FL, WTAN • Indianapolis, IN, WNDE
Milwaukee, WI, WTMJ • Mission/Kansas City, KS, KBEA • Buffalo, NY, WYSL • Nashville, TN, WKDA • New Orleans, LA, WGSO • Norfolk, VA, WNIS
Salt Lake City, UT, KWMS • Albany/Schenectady/Troy, NY, WOKO • Little Rock, AR, KARN • Rochester, NY, WSAY • Honolulu, HI, KHVH
Tucson, AZ, KTUC-AM/KNDE-FM • Memphis, TN, WDIA-AM/WRVR-FM • Monterey/Salinas CA, KOCN-FM



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Television's most honored and highest rated off-network program.



Fox Fanfare 1981

Feature film premieres: "Fire Sale" "A Perfect Couple" "3 Women" Holiday TV classic: "Miracle on 34th Street"



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Superstar performers and their impact on 25 years of American history. A six-part miniseries.



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Two all-time classics — available again.

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Man against Ape, in a dynamic group of action thrillers.
5 two-hour TV movies.



Dance Fever

The hit entertainment series, sweeping into Year #4 with
the latest in music and dancing.



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14 classic matches from a great boxing era—including
8 major Ali bouts, 13 hours.



Feature Films

Fox—"The Big Movie Company" with 2,500 titles—
now adds two new groups: Charlie Chan (22 films) and
"Super 66" (66 blue chip features of the 50's & 60's).

sights to see.
NATPE 1981 NEW YORK

**20th
CENTURY
FOX
TELEVISION**

New York Hilton
Suite 3408



NATPE's programing menu

The following companies will be exhibiting programs or services in the suites of the Hilton hotel during the NATPE convention. For the first time, NATPE will have an exhibit hall. Listed are the programs and the personnel attending. New programs are indicated with an asterisk.

ABC Television Network 3307-10
1330 Avenue of the Americas, New York 10019

Advanswers Media/Programing 4253
10 Broadway, St. Louis 63102

Alan Enterprises 4219-20
26170 Pacific Coast Hwy., Malibu, Calif. 90265

Vietnam, *The* Ten Thousand Day War*, *The* Abbott and Costello Show, *Felix The Cat*, *The* Mighty Hercules, *Speed Racer*, *When Movies Were Movies*, *Contemporary Cinema*, *Cinema Classics*, *Fine Arts Cinema*, *War and Peace*. **Staff:** Alan Gleitsman, Cheri Rosche, Marvin Goodman, Bob Lloyd, Harvey Reinstein.

Alcare Communications 542-43-45
503-05 Walnut St., Philadelphia 19102

Joey Bishop Tele-Bingo Show*, Radar Weather Alert*, M* Wizard*, NFL Great Moments*, Buyer Beware*, Making Ends Meet, Corner Drugstore, Maintenance Ms., Medical Report, National TV Sports Quiz, Senior Report, One Great Moment in Sports, *Pixanne* Great American Men, movies, Classic Features, graphic service, network graphics, news promotions, sales building mini-series, Great Ideas, NFL Highlights. **Staff:** Frank C. Beazley, Jordan M. Schwartz, Frank Avena, Diane Abramson, Richard Grove.

Ali World Stage Productions 634

Allied Entertainment 4245

Allworld Telefilm Sales 631

1414 Avenue of the Americas, New York 10019

Allright at *The* Movies, Bozo the Clown cartoons, Where Are They Now, Laurel & Hardy cartoons, 60 half-hour Chiller Thrillers, The Adventure Team, *The* Mind Matters, *The* Stars Who Made the Magic, Sea Search, Little Stars, The Hilarious House of Frightenstein, Min Mystery Theater, Superskate 1980, New Sounds of Country, Jan & Dean special. **Staff:** Gustave Nathan, Andrea Dix, Donna Enos, Richard Velde.

American National Enterprises 3429

American Television Syndication 3436

Ampex 2207

J. Morris Anderson Productions 1636-37-38

24 W. Cheltenham Ave., Philadelphia 19144

Staff: J. Morris Anderson, Aleta Anderson, David Conn.

Andrews/Mitchell Enterprises 642

APA International Film Distributors 2107

Arbitron 710
1350 Avenue of the Americas, New York 10019

Demonstrations of research programing services for television. **Staff:** A.J. Aurichio, Pierre Megroz, Blaine Decker, Kenneth Wollenberg, Connie Anthes, Richard Lamb.

ARP Films 510-11
342 Madison Ave., New York 10173

Spiderman, Marvel Superheroes, Spiderwoman, New Fantastic Four, Star Blazers, Rocket Robinhood, Max the 2000 Year-Old Mouse, Strange Paradise. **Staff:** Claude Hill, Bob Marcella, Anne Cody, Jim Devaney, Joanne Melton.

Artmedia 1406
430 N. Rodeo Dr., Beverly Hills, Calif. 90210

Catch A Rainbow. **Staff:** Madeleine De Ryke.

ASI Market Research 809-10
7655 Sunset Blvd., Los Angeles 90046

Research services for network, syndication, cable and pay television. **Staff:** Paul Lenberg.

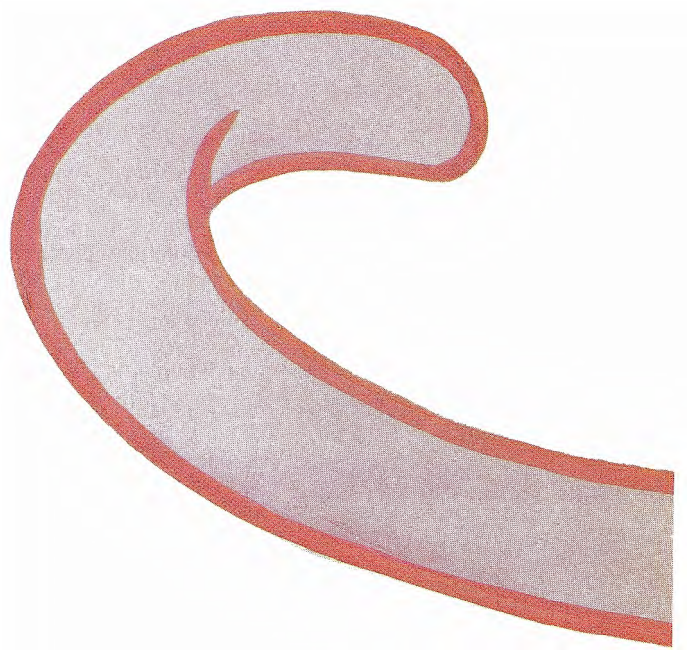
Atlantic Broadcast Services 1707
873 Concorde St., Suite 111 Framingham, Mass. 01701

Atlantic Richfield 3432

Audicon Films 2407

Australia Film 3430

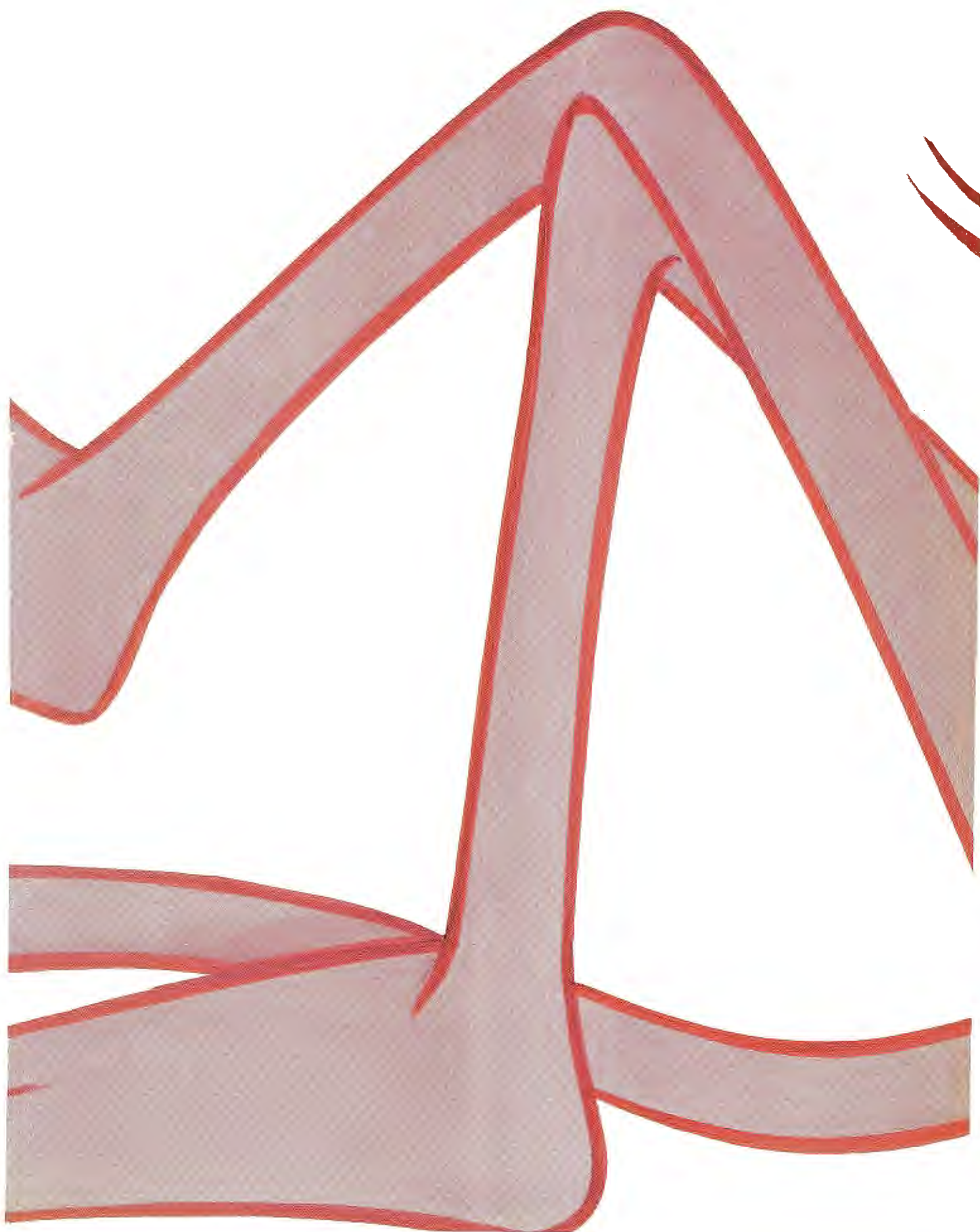
Avco Embassy Pictures 524



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And Bigger



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United Artists
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We're Post-Newsweek Productions. We create, produce, co-venture and distribute original programming...nationally and internationally. We've just launched "The Charlie Rose Show," TV's most talked-about new talk program (produced in association with WRC-TV, Washington, D.C.). And "Young Lives," a compelling, new daily serial drama with a young slant and universal appeal. The first episodes are completed and available for immediate screening.

Both series are being marketed by our own full-service sales organization, Post-Newsweek Distribution.

We're "Hittin' Home" in a major co-venture with Viacom and Michael Krauss Productions. And we co-produced "The Bert Convy Special" in partnership with Barry & Enright.

We will soon be on location in Australia to film "Silent Reach," an action/adventure available for 1982, and in Ireland to bring Dublin's legendary Abbey Theatre and Jury's Irish Cabaret to American television for the first time.

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Let's explore them together.

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Washington, D.C. — New York — Los Angeles

POST-NEWSWEEK PRODUCTIONS
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3460 Wilshire Blvd., Los Angeles 90010

Avery-Knodel Television 3237
437 Madison Ave., New York 10022

Staff: Robert Dudley, J.W. Knodel, Robert Kizer, F. Robert Kalthoff, Jack Firestone.

Chuck Barris Productions 1737

BBI Communications Exhibit hall
5 TV Place, Needham Branch, Boston 02192

Health Beat*, Update on Law*, This Was America, The Baxters, House Calls, Summer Solstice, The Body Works, The Law Works, Update on Health, Point of Law, Denise, Every 10 Seconds, In Sickness and In Health, On Borrowed Time, Good Luck Mr. Robinson, Just Hold My Hand, Why Do I Feel This Way?, The Rheumatoid Factor, Cambodia: Does It Have a Future?, Catch A Rainbow, Jabberwocky, Drawing from Nature. **Staff:** Robert M. Bennett, Paul Rich, Jack Duffiel, Antoinette Daue, Kelly McManus, Deborah Shapiro, Chet Collier.

Behrens 4317
2451 Brickell Ave., Miami 33129

Beta Film GmbH 4351

Bozell & Jacobs 4355
One Dag Hammerskjold Plaza, New York 10017

Mutual of Omaha's Wild Kingdom. **Staff:** John H. Boll, Michael Avery, Arden Swisher, Jim Sparks, Milton Hisiger, Marilyn Perkins.

Bristol-Myers 4207-8
345 Park Ave., New York 10022

In Search of ...

Broadcast Express 1537

BROADCASTING 3540

California Film 632

Canadian Broadcasting Corp. 4319-20
Box 500, Station A, Toronto, Ont. M5W 1E6

Wayne & Schuster, Flappers, Hang In Ritter's Cove, For the Record, Oscar Peterson & Friends, Dancin' Man. **Staff:** Bob Field, Dennis O'Neil, Rob Straight, Charles Falzon.

Capital Cities TV Productions 4241
4100 City Line Ave., Philadelphia 19131

Girl on the Edge of Town, For Better? For Worse? The American Family, Runaway, plus half-hour original dramas. **Staff:** Robert K. King, Charles Keller, William Mulvey.

Carpenter TV Programs 2110
4720 Montgomery Ln., Suite 805, Washington 20014

Shopping at Home. **Staff:** Bill Carpenter, Rebe Immergut

Carter-Grant Productions 4454

Cassandra Program Management 742

C. B. Distribution Exhibit hall
9911 W. Pico Blvd., Los Angeles 90035

Carol Burnett and Friends.

Staff: Alan Silverbach, Tom O'Leary, Jerry Feifer, Betty Jane Metz, Janice Vance.

CBS Television Inner Circle
51 W 52d St. New York 10019

Chase, Morgan & Worth 3418

Chetwynd Films 504
10 Banigan Dr., Toronto, Ont. M4H 1E9

Formula Atlantic & Grand Prix Racing, Touch A Legend, Me and Sam McGee, Gilles, The Mythmakers, Stampede, Runners. **Staff:** Robin Chetwynd, Gerald S. Kedey.

Cinaco TV 624
9056 Santa Monica Blvd., Suite 200, Los Angeles 90069

Staff: Fred Briskin, Ilene Briskin, Mike Fahn.

Cinema Shares International Television 4307-08

450 Park Ave., New York 10022

Feature film packages, To Kill the King*, Elmer* Alpha Incident*, Jacob Two Two Meets the Hooded Fang, Hollywood Man, Texas Detour, Legacy of Horror. **Staff:** Ken Israel, Beverly Partridge, Hank Guzik, Dick Ostrander, Annette Campbell.

Cinemaworld Productions 2137
8361 Vickers St., San Diego 92111

Claster Television Productions 4223-24
200 E. Joppa Rd., Towson, Md. 21204

Staff: John Claster, Sally Gelbard, Janice Carter, Michael Bayer.

CMC Broadcast Services 1805
Two Penn Plaza, New York 10121

Coe Film Associates 4456
65 E. 96th St., New York 10028

Documentaries, sports, educational, features, program inserts, series, children's shows, children's series, children's half-hours, children's specials, services. **Staff:** Bernice Coe, Mignon Levey.

Colbert Television Sales Exhibit hall
1888 Century Park, Suite 1118, Los Angeles, 90067

Bullseye, Bert Convy Special, The Joker's Wild, Tic Tac Dough, Joker! Joker! Joker! Tales of the Haunted, Lassie, Rifleman. **Staff:** Dick Colbert, Richard B. Colbert, Jack Barry, Dan Enright, Ron Greenberg, Jody Pollock, Meri Brantley, Jill Siegel.

Columbia Pictures Television 4448
15250 Ventura Blvd., Sherman Oaks, Calif. 91403

Charlie's Angels* Family*, Phylis*, Mag* The Tony Randall Show*, Barney Miller, What's

Happening, Carter Country, Volume One for the '80's, Starsky & Hutch, Partridge Family Bewitched, I Dream of Jeannie, TVM-One. **Staff:** H. Gillespie, J. Indell, D. Danon, R. Donnelly, R. Jacobs, P. Shrage, J. Walden, B. French, D. Bass, D. Bryan, J. Abruscato, Dave Campbell, Dick Campbell, I. Ellison, M. Lanken, K. Doyle, I. Holland, F. Gilson, D. McLaughlin, S. Bookstein, J. McDonald, H. Alvarez.

Continental Broadcasting Network 1210
Virginia Beach, Va. 23463

Another Life. **Staff:** Bob Aaron, Stan Ditchfield, Eldon Wyant, Dick McHugh, Lloyd Watson.

William F. Cooke Television 504
696 Yonge St., Suite 900, Toronto, Ont. M4Y 2A7

Pete's Place*, Nashville Swing, Bourbon Street Parade. **Staff:** William Cooke, Clifton Wilson, Orest Olynyk.

Cori & Orient 3455

CPM 3837

CTV Television Network 1307
42 Charles St., Toronto, Ont.

Elliot Curson 2237

Dan Curtis Distribution 4244

Danish Television 4235

D'Arcy MacManus & Masius 1605
437 Madison Ave., New York 10022

Data Communications Corp. 737
3000 Directors Row, Memphis 38131

Network control system, feature film management and amortization package, master control automation and BIAS traffic. **Staff:** Bill Boyce, Greg Calhoun, Morrie Beitch, Steve Price, Diana Summerville.

Dentsu 540

DFS Program Exchange 650
405 Lexington Ave., New York 10017

Scooby Doo, Bullwinkle, Rocky & His Friends Underdog, Tennessee Tuxedo, Uncle Waldo, Dudley Do-Right, Young Samson, Space Kidettes, Kork—70,000 BC, Inch High Private Eye, Wheelie & Chopper Bunch, Roman Holidays, Devlin, Around the World in 80 Days, Johnny Quest, Jetsons, Flintstones. **Staff:** Jack Irving, Pat McNamara, Wally Chateauverl, Sue Ardde.

Mike Douglas Productions 3445

Dow Jones News Services 1907
22 Cortlandt St., New York 10007

The Wall Street Journal Business News Report 24-hour Dow Jones Cable News. **Staff:** Art Pickens.

Doyle Dane Bernbach 4245

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Young people's programming
combining quality & ratings appeal...

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- Half-hour weekly series for fall
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 - The successful style of Group W's magazine shows
- Hosted by **Scott Baio**, top favorite of teens and pre-teens, star of "Happy Days"



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70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608 213-760-8800
90 PARK AVENUE, NEW YORK, NY 10016 212-963-5343



Stronger by far!

"Hawaii Five-O" sold in 30 markets, enters syndication as the strongest hour available for the 1981-82 season.

Stronger Than Network Competition

Over an unsurpassed 12 prime-time years on CBS, "Hawaii Five-O's" average 34% share topped the two other networks by 17% and 36%. Opposing shows included ABC and NBC Movies, "Rockford Files," "Sanford and Son," "Love Boat," "Barney Miller" and "Three's Company."

Stronger Than Prime-Time Benchmarks

"Hawaii Five-O's" average 21 rating stands 3 points higher than the average performance for all prime-time hours and all mystery-suspense programs. And 2 points higher than the average for all prime-time programs.

Stronger Than Lead-In Programs

Impressive lead-ins including "M.A.S.H.," "The Waltons," "Maude," "Medical Center" and "Green Acres" produced an average 33% share, which "Hawaii Five-O" topped with its 12-year 34% share.

Stronger in Re-runs

A key measure of syndication viability! "Hawaii Five-O" re-runs in prime-time dipped only one share point below original runs. Compared with re-run dropoffs of 2 to 6 points for all other available hours such as "Incredible Hulk," "Barnaby Jones," "C.H.I.P.S.," "Charlie's Angels" and "Little House on the Prairie."

Stronger in Second Half Hour

Forget the "no gain" myth. "Hawaii Five-O's" long format not only held, but gained, audience during the 60 minutes, picking up a full rating point in its second half hour.

Stronger in Syndication

T.A.P.E., the programming consultants, list 9 criteria for gauging a series' syndication potential. Among all currently available hours, "Hawaii Five-O" is the only one to meet all 9 standards for a successful future on local stations.

Thirty markets—including 7 of the Top 10—are locked up now. Let's talk about yours while there's still time. 200 episodes are available for Fall 1981.

Source: NTI AA 1968-80.
All regularly scheduled programs.
Network competition, lead-in programs,
second half-hour—September 26, 1968
to April 5, 1980, each individual
telecast of Hawaii Five-O and its
competition and lead-ins. Prime-Time
benchmarks, Nov/Feb/May 1971-1979.
Reruns: Nov/Feb assumed originals,
May assumed reruns, from programs
first season through 1979-80 season.

Hawaii Five-O



Dyna-Metrics 3937
Ralph C. Ellis Enterprises 504
1231 Yonge St., Suite 300, Toronto, Ont. M4T 2T8

Wild Canada.* **Staff:** Ralph C. Ellis, R. Stephen Ellis.

Michael R. Ellison 3453
Box P, Bellingham, Wash. 98225

Kenneth Copeland, Dwight Thompson Show, God Bless American Special with Dwight Thompson, Gary Randall Show, Sounds of Trumpets with Morris Cerullo, Advent II with Morris Cerullo, Change Our Life with Don Stewart, Concepts of Faith with Charles Capps, Dr. D. James Kennedy/Coral Ridge Ministries. **Staff:** Larry L. Cummings.

Empire Media Television 4307

Excel Video International 4307-08
450 Park Ave., New York 10022

Feature film packages, The Blockhouse*, The Legend of Frenchie King*, The Amazing Mr. Blunden*, Girl/Boy*, Nightmare*, Angry Joe Bass*, Universal Soldier*, Skeleton Key*, Psychotronic Man*, Bonnie's Kids*, A Woman for All Men*, Marie Anne*, Chance*, Cody*, Violent Protection*, Long Weekend*, Gypsy*, Ransom*, Carry on Emmanuelle*, Tiffany Jones*, Business Page. **Staff:** Ken Israel, Beverly Partridge, Hank Guzik, Dick Ostrander.

Faith for Today 4213
1100 Rancho Conejo, Thousand Oaks, Calif. 91320
Staff: William Hull, Armend Lamont.

Don Feddersen Productions 4221,22
12735 Ventura Blvd., Suite 28, Studio City, Calif. 91604

The Lawrence Welk Show **Staff:** Don Feddersen, Charles Spira, Irving Ross, Michele Jackman, Sam Lutz.

Filmlife 1007
FilmLife Bldg., Moonachie, N.J. 07074

Filmways Enterprises 4231-33-34
2048 Century Park East, Los Angeles 90067

Filmways I*, Films for the '80's, Ghoul-A-Rama I, II, Special Action Features, A Winning Hand, World of MacAbre, Films for the 70's, Startime Theater, Fantastic Sci-fi Theater, Children's Showtime, Young Adult Theater, New Science Fiction, Amazing Sci-fi Show I, II, Top Secret Adventures, Dominant 10, Holiday Storybook of Fables, Real Life Adventures, Adventure Package, Strongmen of the World New Color Adventures, A.I.P., A.I.P./Selma Science Fiction, The Addams Family, The Avengers, Adventures of Ozzie & Harriet, Green Acres, Hollywood Squares, Johnny Sokko & His Flying Robot, Kicks, Mr. Ed, Prince Planet, Touch of Music, Sinbad Jr, Sherlock Holmes, Comeback, Lorne Green's Last of the Wild. **Staff:** Jamie Kellner,

Alex Horwitz, Scott Towle, Roger Adams, Thomas Cerio, Larry Hutchings, Rick Jacobson, Rick Rosner, Edward Cooper, Kristie Smith, John O'Brien, Ron Hastings, Rob Word.

Finnish Broadcasting 4235

Firestone Program Syndication 4337-38
1200 West Broadway, Hewlett, N.Y. 11557

Treasure Hunt, Card Sharks, Prisoner: Cell Block H, The Young Medics, Cop Shop. **Staff:** Len Firestone, Brian Firestone, Alton Firestone.

Franciscan Communications/TeleSPOT Productions 627

1229 S. Santee St., Los Angeles 90015

The Vintage Generation. **Staff:** Martin Neeb, Pat McNamara.

Sandy Frank Film Syndication Exhibit hall
645 Madison Ave., New York 10022

You Asked For It*, Face the Music, Battle of the Planets, Lee Mendelson Star Specials. **Staff:** Sandy Frank, Thomas M. Battista, Richard Bompiane, Philip Besser, Al Rothstein, Nancy Schecter, Steven Weiser.

Fremantle Corp. 636-37-38
660 Madison Ave., New York 10021

Fugitive Samurai, Family Treats, Adventures of Black Beauty, Swiss Family Robinson, Kidnapped, What Will They Think of Next?, Rock-It, Live from the Agora, King Rollo, The New Candid Camera. **Staff:** Paul Talbot, David Champtaloup, Harriette Sanderson.

Four Star Entertainment Corp. 2310
19770 Bahama St., Northridge, Calif. 91324

Big Valley, Wanted Dead or Alive, Zane Grey Theatre, Stagecoach West, The Westerners, The Wonderful World of Magic, Thrillseekers, Target the Impossible, Ensign O'Toole, McKeever and the Colonel, Tom Ewell Show, Law and Jones, The Lohman and Barkley Show, Here Come the Stars, The Rogues, Dick Powell Theatre, Burke's Law, The Detectives, Honey West, Richard Diamond, Monty Nash, Target the Corruptors, Bully, Portrait: New Breed. **Staff:** David Charnay, Joseph Doyle, David LaFollette, Robert Neece, Harvey Reinstein, Michael McHugh.

French Television Exhibit hall

Fuji Telecasting 513
405 Lexington Ave., New York 10017

Heiji, T.I.A.P.D., The Women of the Shogun's Castle, The Mute Samurai, Zatoichi, The Yagyu Clan, Monjiro, Muteking, Onbu The Friendly Ghost, Mrs. Sazai, The Queen of a Thousand Years, The Louvre, Hakone Open Air Museum, The Yellow Magic Orchestra in Concert, Concert of Classical Japanese Music, Saga Of Princess Kazunimiya, Challenge the Guinness, A Night of Japanese Festivals, Daigoro-Love Works A Miracle, Mutsugoro, Tenchu, Teachers Around the World. **Staff:** O. Watanabe, M. Matsuzawa, Dan Yoshida, T. Kakutani, N. Niwa, M. Takiyama, T. Eto, S. Ito, T. Hoga, C. Kito, L. Hoaglund, K. Torii.

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jazz exercise is all about!**

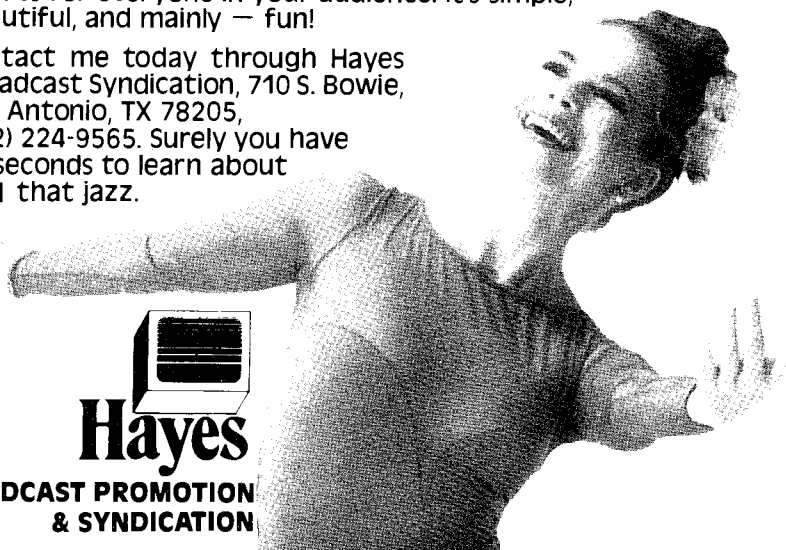
— Ildiko

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all that jazz.

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pensive than other types of late night programming.

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Broadcast Services, 50 Rockefeller
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or call (212) 621-1513.



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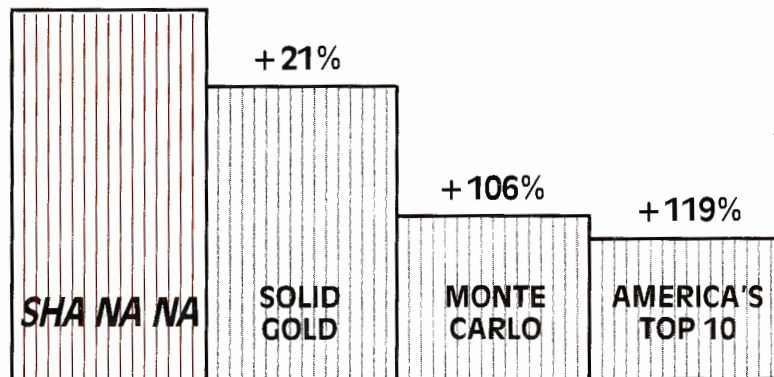
- Gateway Productions 4255**
Gerber/Carter Communications Exhibit hall
488 Madison Ave., New York 10022
 Today's Black Woman, Jack Johnson: Black Power in the Ring, That Teen Show, Stotter's View. **Staff:** Charles S. Gerber, Evelyn Carter, Eric Herman, John De Witt, Brian Patella, John Cantanese.
- G. G. Communications 3426**
820 Statler Bldg., Boston 02116
- Global Television Services 4209**
- Globo TV Network Of Brazil 516-7**
Rua Lopes Quintas 303 Jardim Botânico-Rio de Janeiro
 Simone Bettencourt de Oliveira, Caetano Emanuel Viana Teles Veloso and Jorge Lima Duilio de Menezes, Abelim Maria da Cunha, Paulo Cesar Baptista de Faria, Gilberto Passos Gil Moreira and James Chambers, Joao Gilberto Prado Pereira de Oliveira, Elis Regina Carvalho Costa, Rita Lee Jones, Romeu e Julieta, Castro Alves, Malu, Woman, Heavy Load, Police Beat, The Yellow Woodpecker Ranch, Slave Girl Isaura, The Successor. **Staff:** Roberto Irineu Marinho, Luiz E. Borgerth, Joseph Wallach, Felipe Rodriguez, Lisette Stewart, Joana Cecchetti.
- Gold Group 4303**
3750 Amesbury Rd., Los Angeles 97727
 ZAN-R (dimension TV show). **Staff:** Joe Goldfarb.
- Gold Key Entertainment Exhibit hall**
159 W 43d St., New York 10019
 Krofft Superstars, Popeye, Beatles, Cool McCool, Krazy Kat, Barney Google, Beetle Bailey, Perspective on Greatness, Galaxy Two*, Good Vibrations*, The Main Events, The Gamma Chronicles, Blondie, Galaxy One, The Neptune Journals, The Beta Chronicles, The Alpha Chronicles, Bill Burrud Features, Rainbow I, II, III, IV Outdoor Adventures, Thirteen Television Premieres, Scream Theater, Awards Theatre, Action Theater I, Action Theater II, Astor Classic, Astor Sci-fi Features, The Late Show, Cisco Kid, The Palace, Alice's Adventures in Wonderland, The Two Kennedys-A View from Europe, In Search of Ancient Astronauts, In Search of Ancient Mysteries, Loggins and Messina "In the Attic", Walt Wagner Show with Peggy Fleming, Dick Tracy, Flash Gordon, TV Time Capsule. **Staff:** Jerry Kurtz, Robert B. Miller, Leonard R. Soglio, Judy Gillespie, Randy Hanson, Mort Marcus, James Ricks Jr., Ben Barry, William F. Cooke.
- Gold Key Media Exhibit hall**
6922 Hollywood Blvd., Suite 418, Hollywood, Calif. 90028
 Portrait of a Legend*, America's Top 10, Camp Wilderness, Weekend Heroes*. **Staff:** Jeff Alan, Joan Marcus, Mary Kilmartin, Vicki Jo Hoffman, Danielle DiGiacomo.
- Samuel Goldwyn 4311**
1041 N. Formosa Ave., Los Angeles 90046
 Terrorpix I, Goldwyn Family Six-pack, Dan August, Best of Goldwyn, The Samuel Goldwyn Library, Snippets. **Staff:** Thomas Q. Seehof, Meyer Gottlieb, Peter Preis.
- Granada Television International 4203-04**
1221 Avenue of the Americas, New York 10020
 Comedians, Strangers, My Father's House, Lady Killers, Christians, Disappearing World, Camera, Barenboim on Beethoven, World in Action, Hard Times, Alive and Well in the USA, Presidents Son of a Bitch, Tina Turner-On the Road, Afghan Exodus, Life of Christine, Abbado Profile, In the Spirit, Philby Burgess and McClean, Gossip from the Forest, Collision Course, Staying On. **Staff:** Vivien Wallace, Barrie Heads, Patrick Rickenberg, Adrienne Spartan.
- Sherman Grinberg Film Libraries 3427**
1040 N. McCadden Pl., Hollywood, Calif. 90038
 Life and Death*, The Untold Story of... Bogart, Hollywood-The Selznick Years, Paramount News. **Staff:** Sherman Grinberg, Edna Grinberg, Linda Grinberg, Bernie Chertok, Nancy Casey.
- Group IV Distributors 4205-06**
1515 Broadway, New York 10036
 Woman's Digest*, Upstairs at Xenon*, News from Zoos*, The New Amazing Kreskin series*. **Staff:** Mort Zimmerman, Brian O'Daly, Ron Tausend, Nat Cavalluzzi, Donna Barrie, Bruce Gross, Loretta Solomon, Terry Strait.
- Group W Productions Exhibit hall**
70 Universal City Plaza, Universal City, Calif. 91608
 The John Davidson Show, Hour Magazine, Fight Back with David Horowitz, PM Magazine, We're Movin! **Staff:** Edwin Vane, George Resing, Leonard Giarraputo, Owen Simon, Bruce McKay, Robert Rubin, Christopher Claus, Nancy Hamilton, Carol Strond, Donald Spagnolia, Daniel Cosgrove, Jack Swindell, Jack Foley, Peter Gimber, Michelle Thomas, Therese Kiely, Clark Morehouse.
- Grundy Organization 4325-26**
9911 W. Pico Blvd., Los Angeles 90035
 Prisoner: Cell Block H, The Restless Years, The Young Medics, Punishment*, Bellamy*, The Alternative, The Death Train, Demolition, Gone to Ground, Image of Death, Mama's Gone A-Hunting, The Newman Shame, The Night Nurse, Plunge into Darkness, Roses Bloom Twice, The Scalp Merchant, Poor Fella Me, docu-dramas (30). **Staff:** Reg Grundy, Bob Crystal, Tom McManus.
- Leo Gutman Exhibit hall**
230 Park Ave., New York 10017
 The Columbia Super Heroes, Chuck Connor's Great Western Theater, The Universal Cliffhangers, Sherlock Holmes, Charlie Chan, Mr. Moto, East Side Kids, Ingrid Bergman Theater, International 3, Hollywood 7, The Spectacular 4, Red Ryder, Branded, The Guns of Will Sonnett, The Columbia Super Serials. **Staff:** Leo A. Gutman, Esther Balenzano.
- Alfred Haber 4237-38**
321 Commercial Ave., Palisades Park, N.J. 07650
 The Forum Presents, Gauguin the Savage. **Staff:** Alfred Haber, Martha Strauss, Denise DelBoccio.
- Larry Harmon Pictures 631**
650 N. Bronson Ave., Hollywood, Calif. 90004
 All New Bozo Show, Bozo Big Top Circus Show, Bozo Comedy Show, Bozo cartoon library, Bozo live show franchise, Laurel & Hardy comedy show, Laurel & Hardy cartoon library. **Staff:** Larry Harmon, Gus Nathan.
- Harrington, Righter & Parsons 3737**
280 Park Ave., New York 10017
Staff: Jay Walter, Peter Ryan, Dean McCarthy.
- Hi-Five Audio/Visual 2137**
- Hollywood Distributors International 3412**
- Raymond Horn Productions 536-37**
8104 Bentwood Place, Raleigh, N.C. 22609
 New Zoo Revue, Radio Picture Show*, Radio Picture Show Special, Spirits of Rock 'n' Roll. **Staff:** Ray Horn, Gloria Horn.
- HR Television 3637**
750 Third Ave., New York 10017
- Image Factory 603**
18 E. 53d St. New York 10022
 Corporate identity packages, syndication radio promotion packages for television, architectural design and construction services, print campaigns. **Staff:** George McGinnis, Charna Flanzer, Marvin Trull, Ed Pacio, Linda Graffeo.
- Insight Paulist Exhibit hall**
- International Tele-Film Enterprises 504**
47 Densley Ave., Toronto, Ont. M6M 5A8
 Ability In Spite of Disability, Always Be Careful Children of Theater Street, Care's Wish, Come On Willy You Can Do It*, Crunchbird Prod Destiny's Angel*, Dr. Climax, Do It Yourself package, Heritage package, Highland Regiments of Canada, Ivory Tower*, Kreighoff, Letter to Vietnam, Marmitons, Normandy Dream Only Game in Town, Outdoor Sports package Portage, Psychic surgery in the Philippines Recettes de Juliette, Rene Simard in Japan Roving Report*, Run River Run*, Seventies*, Wide World*, Wishing Well, World Around Us & II, World's Children, Young Chefs* **Staff:** Murray L. Sweigman, Kevin D. Keeley.
- International Telemedia 1410**
- International TV Trading 4351**

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*SOURCE: Nielsen Report on Syndicated Programs, Nov. 1980

Italtoons/N.E.T. 3419**ITC Entertainment 4335**
115 E. 57 St., New York 10022

The Muppet Show, The Saint, Return of the Saint, Let's Rock, Edward the King, Space: 1999, When Havoc Struck, Entertainment Volumes I, II, III, The Thrillers, Superlative Seven, Julie & Sammy, From This Moment On ... Cole Porter, The Beatles Forever, The Entertainers, Merry Christmas ... with Love, Julie, Come Hear the Music Play, Heart and Soul, The Julie Andrews Christmas Special, The Very Special Seven, Julie & Dick in Covent Garden, Julie My Favorite Things, Our Love Is Here To Stay, James Paul McCartney, Tony and Lena, Sammy, Crimes of Passion, The Protectors, My Partner the Ghost, Department S, The Persuaders, The Adventurer, The Baron, Man in a Suitcase, The Prisoner, Secret Agent, Dangerman, The Gale Storm Show, Fury. **Staff:** Abe Mandell, Leonard Kornblum, Pierre Weis, Joseph Ceslik, Jim Stern, S. Allen Ash, Al Lanken, Charlie Keys, Cy Kaplan, Armando Nunez, Valerie Rowley, Philip Jones, Murray Horowitz, Robert Mandell, Nat Leipziger.

Janus Television 3404
745 Fifth Ave., New York 10151

Doctor in the House, Ultimate Classics, Laurel & Hardy. **Staff:** Bob Curtis, Bob Cohen.

Jays Incorporated 1437**J.E.D. Productions 654****Hardy Jones Productions 3428**
Box 855 Sausalito, Calif. 94966

A Year with the Dolphins, The Marine Mammals. **Staff:** Hardy Jones.

JWT Syndication 3422
420 Lexington Ave., New York 10017

Tales of the Unexpected, Norm Crosby's Comedy Shop, World of Survival, Update on Health, Miss Peach, The Body Works, For A Better World, A Gorey Halloween, Spotlight, Newsweek Broadcasting*, Personality News Network*, American at Play*, Three on the Road, Newsweek Broadcasting feature service, Today's Woman, Cartoon-A-Torial, The Nooze Reports. **Staff:** Robert E. Buchanan, Marie Luisi, John H. P. Davis, Norman Varney, Michael Tremper, Jeanne Paynter, Martha Daniel, Lanier Brannen, Debi Crawford, Thos Paine.

Kaman Sciences/BCS 3810
Box 7463, Colorado Springs 80933

Computerized film programs, amortization, payables, programing, forecasting. **Staff:** George T. Beattie, A. Richard Trapp, Susanne Perrine, Tom Roper.

Karol Media 3434
12 E. 46th St., New York 10017

Trends in Living. **Staff:** Al Roselin, Michael McCurdy.

Katz 3707**One Dag Hammar skjold Plaza, New York 10017**

Staff: James L. Greenwald, Frank McCann, Dave Abbey, Dick Goldstein, Vic Ferrante, Dan Robinson, Ken Donnellon, Barry Lewis, Gordon Hastings, Alan Bennett, Phil Oldham, Gary Lico, Tony Vella.

M.A. Kempner 4239
4699 N. Federal Highway, Pompano Beach, Fla. 33064

TV Powww! The Jane Chastain Show, Barney. **Staff:** Marvin A. Kempner, Tim Overmyer, Dan Kempner, George Shakoor.

Keryx Film 1910
Rudolsspl 7, Alola, Vienna, Austria**King Features Syndicate 4431**
235 E. 45th St., New York 10017

All News Popeye Show, Animated Flash Gordon, Popeye Classics, Beatles cartoons, Snuffy Smith, Krazy Kat, Cool McCool, Beetle Bailey, Flash Gordon series, Blondie, Time Capsule. **Staff:** Charles E. Shutt, Sam Gang.

King World Productions 609-10-11
480 Morris Ave., Summit, N.J. 07901

The Little Rascals, The Butcher Show, Dr. Lendon Smith, America's Favorite Children's Doctor, Paul Strassels Tax/Money Show*, Abbott & Costello cartoons, Rascal Dazzle*, Tic Tac Dough, Joker's Wild, Joker Joker Joker, Bullseye, Rifleman, Lassie, The Bert Convy Special*, Tales of the Haunted*. **Staff:** Robert King, Roger King, Michael King, Terry Lynch, Brian Davidson, Jim Farah.

Klein & 3437
1111 S. Robertson Blvd., Los Angeles 90035

Why in the World, The Movies, Animation Now, ID and promotion. **Staff:** Bob Klein, Barbara Abels, Jim C. Collier, Barbara Barnes, Bruce Littlejohn.

Michael Krauss Productions 4453
35 Main St., Irvington, N.Y. 10533

Hittin' Home, SportsPage, Nightlight and consultant services. **Staff:** Michael Krauss, Robert Kuretsky, Marla Schulman, John Burghardt, Suzan Marciona.

Laff-A-Bit Films Inc. 618
34 Kramer Dr., Paramus, N.J. 07652

The Laff-a-Bits (comedy series), package of 125 silent comedy classics, The Black Pirate, Blood and Sand, The Great Train Robbery, Ms. Fixer Upper, Children in the Holocaust, Jangadeiro, The Chinkultic Story. **Staff:** Kay Arnold.

Alan Landsburg Productions 3450
1554 S. Sepulveda Blvd., Los Angeles 90025

The Chisholms, In Search of ..., Between the Wars, Kids from Capet, Bill, We're A Family Again, The Jayne Mansfield Story, Baby Come Home, Marathon, Mysterious Two, Mysterious Island of Beautiful Women, And Baby Makes Six, Torn Between Two Lovers, Terror Out of the

Sky, The Triangle Factory Fire, Ruby and Oswald, Tarantulas: The Deadly Cargo, Ants: I Happened at Lake Wood Manor, The Savage Bees, Fear on Trial, Oh Baby Baby Baby ... Song of the Succubus, Rock a Die Baby, Murder in the First Person, Death in Space, Murder Impossible, Shark Hunters, 30 Years c TV Comedy's Greatest Hits, Catastrophe N. Safe Place, The World's Most Spectacular Stuntman, No Holds Barred, Are You A Missing Heir, Fawn Story, The Starlet: Making it in Hollywood, Has Marriage Had It?, Unsolved Mysteries: The Investigators, On Location, The Face of the Land, The Fragile Mind, In Search of Ancient Mysteries ..., Conquista, The Land, My Father Gave Me America, Crime Watch with Truman Capote, In Search of Ancient Astronauts, The Blue Edge, Life Death and the American Woman, It Takes a Lot of Love, Was a Very Good Year, How to Stay Alive, Alaska Wilderness Lake, The Coming, The White Lions, Manbeast, Secrets of the Bermuda Triangle, The Outer Space Connection. **Staff:** Alan Landsburg, Howard Lipstone, Sta Golden.

Lexington Broadcast Services Exhibit ha
800 Third Ave., New York 10022

Sha Na Na, Bowzer, Hot Fudge, Super Scoop, Clairol Crown, World Championship Tennis, Health Field, Dick Clark, Strawberry Shortcake, The Racers, Escape. **Staff:** Henry Siegel, Roger Lefkon, John C. Ranck, Milt Strasse, Wendy Phillips, Bobbie Marcus, Louise Grannelli.

Lindner Brooks & Kearce 63**Lone Star Productions Exhibit ha****Lorimar 434**
10202 W. Washington Blvd., Culver City, Calif. 90230

Dallas*, Eight is Enough, A Man Called Intrepid, Mr. Horn, Skag, Young Pioneers, Lorimar and Allied Artists TV and feature film packages: Man Trap*, The Doc Severinson Show*. **Staff:** Ken Page, Anthony Brown, Virgil Wolff, Monte Lounsbury, Jack Donahue, Norman Levitt, Andrew Jaeger, Marty Mills, Victoria Laughlin, Bill Trotter.

Lutheran Television 435
2185 Hampton Ave., St. Louis 63139

This Is the Life, Pattern for Living, Estes Vida, Tension Point, Miles to Go, Easter Is, The Stableboy's Christmas, The City That Forg About Christmas, Christmas Is, Freedom. **Staff:** Janet R. Naji, Anita V. Schmidt.

Madison Square Garden Television Hughes Television Network 648
2 Pennsylvania Plaza, New York 10121

Prime Time College Basketball*, National Invitation Tournament, Soap Opera Revue, Sportspage*. **Staff:** Joseph M. Cohen, Ali Rubenstein, Andrew L. Spitzer, William Hylar, Marlene H. Meyers, Mike James, Jot



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40 Madison Ave., New York 10022

he Million Dollar Talent Show, Leave It to the Women, The 1980's Survival Kit, Children and Television, Victims of Violence and Fear, Hard Time, Whatever Happened to Lori Jean Lloyd, Combat in the Classroom, Omni. **Staff:** Stephen Mathis, Richard Gold.

Magnetic Video Corp. 3110

Major League Baseball Promotion Corp. 1807-06-08

212 Avenue of the Americas, New York 10036

his Week in Baseball, The Baseball Bunch*. **Staff:** Joe Podesta, Larry Parker, Terry Kassel, Geoff Belinfante, Mel Allen, Jody Shapiro.

Masscasting Corp. 625

8 Newbury St., Boston 02116

tars of the Cinema, You're Right On, Turn On, I Love Love, Wonderful World, Set Your Sights, I Look You Like. **Staff:** Neal P. Cortell, Ronald W. Hill, Jeff Hardman, Andrea Blong.

Maxlife Communications 644

ICA TV 4439

45 Park Ave., New York 10022

uincy*, Sugar Ray Leonard's Golden Gloves*, World's Greatest Circus*, The Incredible Hulk*, Hardy Boys/Nancy Drew*, The Deer Hunter*, Battlestar Galactica, Universal Network Movies 15), Baretta, Champagne Movies 34, The Cockford Files, Kojak, Adam-12, Alfred Hitchcock Presents, Alias Smith & Jones, America's Athletes 1980, The Bionic Woman, The Bold Ones, Boris Karloff Presents, Dragnet, Emergency, Holmes & Yoyo, Ironside, It Takes A Hard, The Jack Benny Show, Leave It To Beaver, Love That Bob, Major Adams, Marcus Welby, D., McHale's Navy, The Munsters, The Name of the Game, Rod Serling's Night Gallery, Run or Your Life, The Six Million Dollar Man, Suspense Theater, Universal Star Time, The Virginian, Wagon Train, Rich Man Poor Man, Jewels I, II, Operation Prime Time I, II, II, IV, Twenty Minute Movies, Universal Grand 50, Universal Star Spangled 33, Universal World Premiere, Comedy Festival I, II, Universal, 40, 50, 52, 53, 100, 123, Universal 260 Select, Universal 36 Black and White, Western Roundup, Reserve, Diabolic Dozen. **Staff:** Lou Edland, Don Menchel, Al Rush, Shelly Schib, Carl Russell, Jack Allen, Chuck Gerber, Al Cranton, Joe Ondrick, Gerri Pare, Bob Lewis, Bert Herbert, Jack Robertson, Phil Conity, Carl Runge.

McHugh and Hoffman 807-08

170 Chain Bridge Rd., Fairfax, Va. 22030

Staff: Peter Hoffman, John Bowen III, Jacques Suze, William Feest, Joseph Saitta, Gerald Artshorn.

Media Communications 2307

Media Lab Television 504

Victoria St., Suite 403, Toronto, Ont. M5C 4V8

ie Littlest Hobo, Tom Sawyer/Huckleberry

Finn, The Palace Presents, Michel Legrand and Friends, Astonishing Odyssey, Wu-Hang Chinese Circus, Live At The Forum, The Forum Presents, Celebrity Revue, Rock It, Magic Palace, It Turns, Village People Special, World Championship Wrestling, Science International, Lives, The World's Children, Klassic Keystone Comedy Kapers, Conquest Of Space*, Mysteries Of The Indigo Depths*. **Staff:** Maxim W. Engel, Susan D. Tebbutt, Sharyl F. Solish.

Metromedia Producers Exhibit hall

5746 Sunset Blvd., Hollywood, Calif. 90028

The Merv Griffin Show, Rodeo Drive*, Worlds Apart*, Uncle Late Nite*, Super Pay Cards*, Your Basic Do-It-Yourself Millionaire Kit*, Country Music Gazette*, The New Dick Van Dyke Show*, The Crosswits, That Girl, The Ann Sothorn Show, National Collegiate Talent Tournament*, I Claudius, The Golden Circle, Wild Times, Roughnecks, Jane Goodall and the World of Animal Behavior, Time of Man, The Untamed World, The Undersea World of Jacques Cousteau, Sleep from A to Zzzzz, Future Shock, Die Fledermaus, The Sleeping Beauty, The Royal Ballet Salutes the U.S.A., The Jackie Gleason Christmas Show, The Singing Cowboys Ride Again*, Premium I, II, Plus, MPC 20, The Groovy Ghoules and Friends, Crusader Rabbit, Dynasty, Vegas, Fantasy Island, Charlie's Angels, Starsky & Hutch, Family, S.W.A.T., Movin' On, Dusty's Trail, Chopper One, Firehouse, Here We Go Again, My Favorite Martian, Primus, plus other features. **Staff:** R. Wood, A. Silverbach, J. Stabile, H. Lazarus, R. Freeman, C. Raymond, J. Wolpert, S. Bender, K. Brooks, B. Doty, G. Friedman, J. Phillips, J. Melnick, P. Stiphout, P. Starr, M. Brown, J. Weathers, J. Garrison, D. Moran, J. Ricks, W. Featherstone, D. Gresham, T. Rogers.

MG Films 4413

400 E. 54th St., New York 10022

The Winning Moment*, B.C.A. Special Christmas*, Senior America*, Superscoop*, Spirit of Independence, The Wonderful Stories of Professor Kitzel, The Spirit of '76, Hot Fudge. **Staff:** Marvin M. Grieve.

MGM-TV 4428

1350 Avenue of the Americas, New York 10019

CHiPs, Medical Center, How the West Was Won, Conquest, An Evening with Gene Kelly, Courtship of Eddie's Father, Please Don't Eat the Daisies, Daktari, Then Came Bronson, Man From U.N.C.L.E., The American Adventure, The World of Mother Teresa, Sean, Clash of the Titans, MGM's That's Entertainment, MGM Lion, MGM/10,11/Pre-48, 16 Extra Extras, 25 Extra Extras, Hawkins, Tailor Made, Theater, Our Gang, Pete Smith, Passing Parade, Crime Does Not Pay, Tom and Jerry, MGM Television Cartoon Library-MGM/105. **Staff:** Larry Gershman, Joseph Tirinato, Susan Swimer, Jean Goldberg, Ben Wickham, Les Frehds, Neil Russell, Phil Smith, Bob Horen, Bill Kunkel, Sheryl Hardy, Stacey Valenza, Edna Kaye.

Mighty Minute Programs 639

840 Battery St., San Francisco 94111

Joe Carcione the Greengrocer, Garden Gazette with Bob Webster, On the Move with Charlie

Coane, Blue Collar Movie Reviews by Greg Dumas, Action Report, Economy Traveller, Dr. Dean Edell, The Tipsters **Staff:** David Meblin, Lou Hummel.

Mizlou TV 4215

MMT Sales 3337

630 Third Ave., New York 10017

Staff: Gary Scollard, Neil Kennedy, Jack Oken, Roger Goldhamer, Jon Gluck.

William Morris Agency 3510

151 El Camino, Beverly Hills, Calif. 90212

Staff: Steven F. Konow, Lou Weiss, Jenny Katlman, Ron Yotter, Barry Weiner, Jonathin Russo.

MT Television 3448

Richard Simmons Show. **Staff:** Michael Thompson.

Multi-Cultural Children's TV 3413

Multimedia Program Productions 4344-45, 4401

140 W. Ninth St., Cincinnati 45202

Donahue, Young People's Specials, Archie Campbell Show, Music City News Top Country Hits of the Year, 15th Annual Music City News County Awards, Country Galaxy of Stars, A Tribute to ... **Staff:** Donald Dahlman, Leland Jackoway, Bruce Johansen, Joseph Cifarelli, Richard Mincer, Cynthia Patrasso.

Muscular Dystrophy Association 3435

810 Seventh Ave., New York

Staff: Bob Considine, Roy Sharp.

National Captioning Institute 3452

5203 Leesburg Pike, Baileys Crossroads, Va. 22041

National Telefilm Associates 520-52

12636 Beatrice St., Los Angeles 90066

Bonanza, Car 54 Where Are You, Dean Martin, Flip Wilson, Get Smart, High Chaparral, Laramie, Laredo, Loretta Young, Music Country USA, Search and Rescue, T.H.E. Cat, Uncommon Valor, Victory at Sea, Best of NTA, Horror features, John Wayne Classic Westerns, Mystery-Suspense/Great Detectives, Nostalgic Musicals, Nostalgic Westerns, Roy Rogers, The Great Movie Cowboys, Science Fiction, Republic Serials, Paramount Short Subjects, Betty Boop, George Pal Puppets, Max Fleischer Color Classics, Storybook Theater. **Staff:** Bud Groskopf, Arthur S. Gross, Neil Evans, Burt Rosenburgh, Barry Bernard, John Herrin, Bill Seymour, Terry Guiry.

NBC Sybill's restaurant

30 Rockefeller Plaza, New York 10020

Net Television 634

Newsweek Broadcasting 3425

444 Madison Ave., New York 10022

Sportsreel*, Cartoon-a-torial, Today's Woman. **Staff:** Bernard J. Shusman, Sally Hunter, Judith Green, Brian MacFarlane, Sarah Or-dover, John Peaslee.

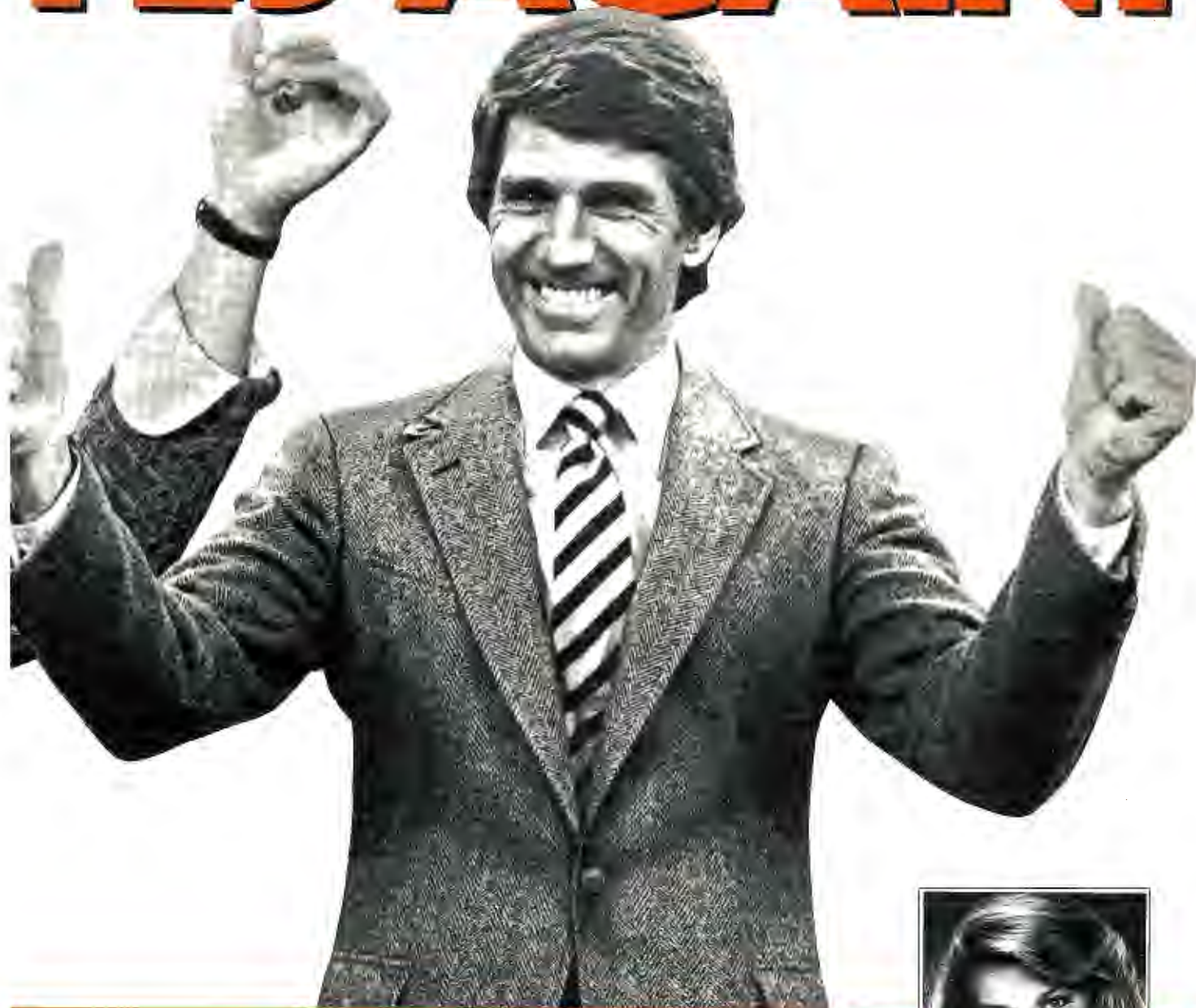
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New York Times Syndication Sales 628 200 Park Ave., New York 10166

Portraits of Power, Torch of Champions, Olympic Champions, Then and Now: Filmmakers Salute Oscar, NCAA Top Ten Football, The Western, Winterworld, Majesty. **Staff:** Pamela Braun, Jo Ann McGrath, Sam Summerlin.

New Zoo Revue 612-613 9401 Wilshire Blvd., Suite 620, Beverly Hills, Calif. 90212

Staff: Barbara Atlas, Tom Moore.

A.C. Nielsen 740 1290 Avenue of the Americas, New York 10104

Local individual market reports, national syndicated programs, local syndicated programs, network program ratings, metered markets, coincidentals, NSI plus, cable/home video market research (NHI)*, special research, cassettes*. **Staff:** J. Lyons, W. Hamill, R. Anderson, D. Traylor, J. K. Weber, P. Baard, L. West, M. Edmonson, H. Fleig, W. Chesney, C. Carter, C. Herrick, J. Cote, D. Harkness, J. Infantino, L. Frerik, S. Alpert, J. Lazarus.

Nielsen-Ferns International 620-621 55 University Ave., Suite 1100, Toronto, Ont. M5J 2H7

Different Slopes, Skating on Thin Ice, Cities, Portraits of Power, Karen Kain: Ballerina, Lynn Seymour-A Portrait, Al Oeming: Man of the North, The Stationary Ark, From Russia with Bruno Gerussi, Dostoevsky, A Third Testament, An Ark for Our Time, Music for Wilderness Lake, Ray St. Germain Country Series, 1980 Canadian Finals Rodeo. **Staff:** Richard Nielsen, W. Paterson Ferns, Robert Groux, Derek McGillivray.

Norfolk Communications 3454

Norwegian Broadcasting 4235

Novacom 641 1345 Avenue of the Americas, New York 10105

Nova, Erica Wilson, The Boston Pops, Evening at Symphony, Julia Child & Company, World, Cuban Exodus, Camera Three, This Old House*, Victory Garden*, New Voice*, Hard Choices*, Billy and the Lowlands, Dark End of the Street, Joan Robinson: One Woman's Story. **Staff:** Bruce L. Paisner, William E. Miller, Louise Rosen.

Oak Television 1010

On the Air 551 160 E. 56th St., New York 10022

Sonny & Cher Comedy Hour, Siegel, The Collaborators, Side Street, The Award Winners, Live From the Lone Star Cafe, Miss World Beauty Pageant, Peace on Earth, Kimba. **Staff:** Fred Weiner, Alvin Sussman, Howard Shulman, Alan Zaretsky, Lee Block, Terry Jackson, Rita Michaelson, Louis Israel.

Osmond International 3910

Osmond Television Sales 4309-10 Box 911, Brentwood, Tenn. 37027

The Osmond Brothers Show, The Howard Ruff Show, Country People, Ralph Emery's Amusement Company, The Cherry Blossom Festival Parade, Videotape News Library, Clever Jack, Country Roads, Big City Comedy, The Donna Fargo Show, The Nine Best of Donny & Marie, Christmas with the Lennon Sisters, feature film packages. **Staff:** David F. Sifford, Beverlie Brewer, Robert Chenoff, Annelie Johnson, Carmon Moon.

Jim Owens Productions 4344 50 Music Square West, Washington, Tenn. 37203

Music City News Top Country Hits of the Year, 15th Annual Music City News Country Awards, Country Galaxy of Stars, Girls Championship Fastpitch Softball, A Tribute to Hank Williams: The Man and His Music, A Tribute to Chet Atkins from His Friends, Big Al's Doggs, A Concert Behind Prison Walls, A Barbi Doll for Christmas. **Staff:** Jim Owens, Gus Barba, Connie Gossum, Hal Buckley.

Paramount Pictures 4407 One Gulf + Western Plaza, New York 10023

Portfolios I through IX, Paramount Action Theater, The Untouchables, Marquee I, II, III, Washington: Behind Closed Doors, Entertainment Tonight, Taxi, Laverne & Shirley, Happy Days Again, The Brady Bunch, Star Trek, The Odd Couple, Make Me Laugh, Love American Style, Mission Impossible, The Lucy Show, Solid Gold, The Way They Were, The Girl the Gold Watch & Dynamite, Golda, Smiley's People, Solid Gold '79, The Girl the Gold Watch & Everything, The Top of the Hill, Mork & Mindy, The Best of the West, Bosom Buddies, Here's Boomer, Foul Play, Nero Wolfe, Happy Days, Shogun, Tinker Tailor Soldier Spy, The Timeless Land, A Town Like Alice, The Last Outlaw, Flesh and Blood, Backstairs at the White House, Moneychangers, John Denver & The Muppets, plus Pat Boone, Bee Gees, and the Jackson specials and film feature library. **Staff:** Richard Frank, W. Randolph Reiss, Bob Jacquemin, Leonard J. Grossi, Helen Ricketts, Rick Weidner, Dan Greenblatt, Joel Berman, Steve Goldman, Kevin Tannehill, Greg Meidel, Sid Cohen, Bruce Gordon, Joseph Lucas, Peter Cary, Malcolm Vaughn, George Mooratoff, Malcolm Orme, Ramon Perez, Mel Harris, John Goldhammer, Robert Klingensmith, Garrett Hart, Leonard Kalcheim, Mike Policare, Ron Nelson.

Pepsi-Cola 1337

Performance Advertising 3421

Perin Enterprises 4413

Peters Griffin Woodward 909 645 Fifth Ave., New York 10022

Programming service to represented television stations—buying, recommending and scheduling syndicated programming. **Staff:** James King, Charles R. Kinney, Dennis K. Gillespie, Ron P. Collins, Gene Swardloff, Marc Solomon, John

Gardner, Julio Bermudez.

PolyGram Television 4424 11340 W. Olympic, Los Angeles 90064

Eric Sevareid's Chronicle, The Not Too Late Show, For the Honor of Our Country, The Shadow Box, The Choice, The Day the Loving Stopped, Skokie. **Staff:** Norman Horowitz, Brian Pike, Mark Kaner, Seymour Berns, Bill Josey, Ollie Hesketh, Abbie Chapman, Jack Arbib, Gary Maisel.

Pop Network 3447

Post-Newsweek Productions Exhibit hall 4676 Admiralty Way, Suite 520, Marina Del Rey, Calif. 90291

The Charlie Rose Show, Young Lives, Agronsky & Co., The Presidents, American Documents Shorts, Go Tell It. **Staff:** Joel Chaseman, Tay Voyer, Carl Menk, Madelyn Goldberg, Ellen Manowitz, Fran Kaufman, Glen Hagen.

Richard Price TV Associates 647

Program Marketing Associates 1237

Program Syndication Services 604-5 405 Lexington Ave., New York 10174

Let's Talk Sports*, The 24 Days of Christmas Morning Stretch*, The Phantom Wolf*, Women of Russia, The Coral Jungle, Israel Reports* Quality of Life, Gift of Winter, The Twelve Gifts The Christmas Star. **Staff:** Peggy Green, Ronda Kerschner, Suzanne Crowe, Aileen Resnick, Rosalie Macaluso.

Pro Sports Entertainment 1837 154 E. 46 St., New York 10017

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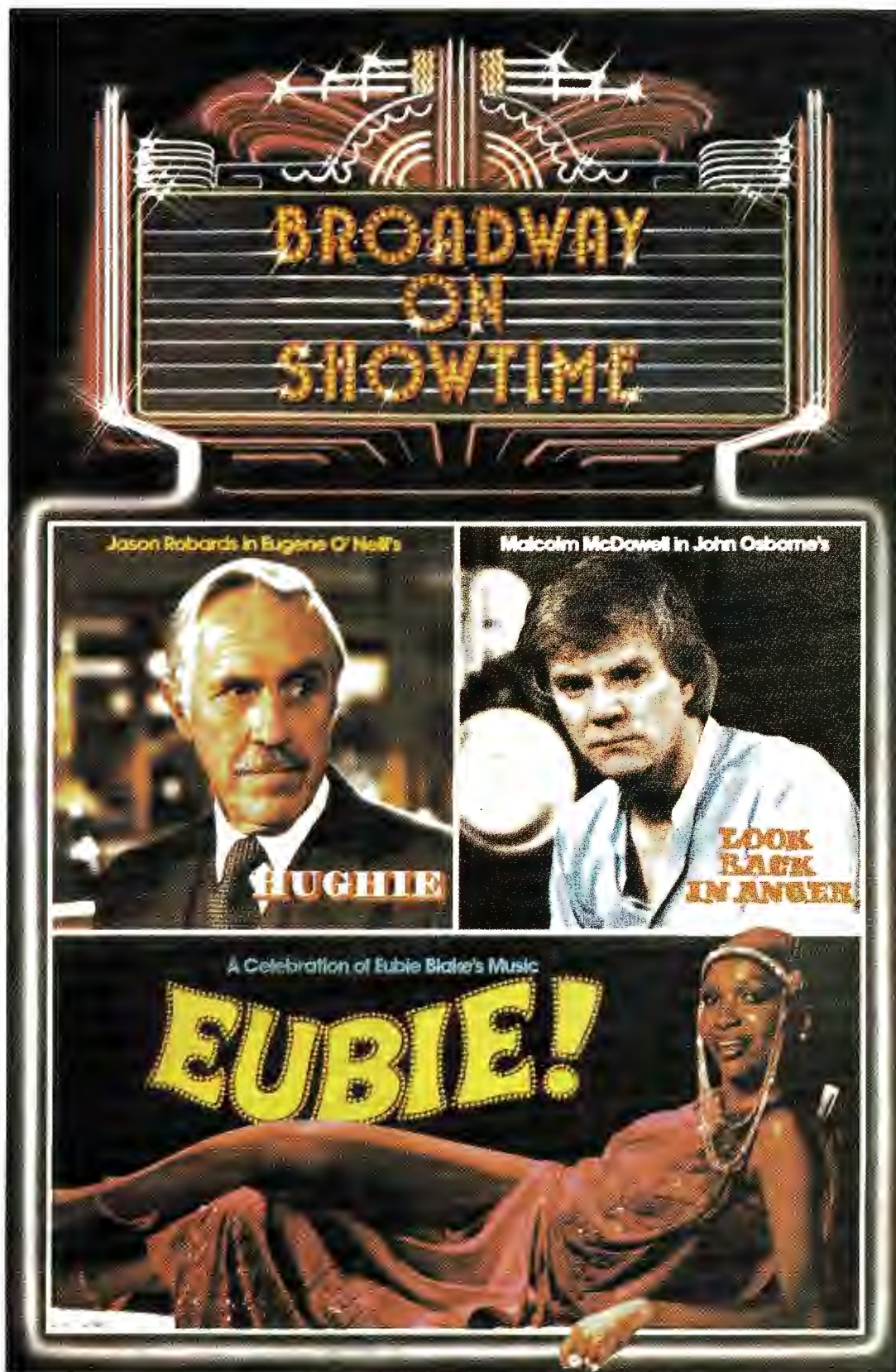
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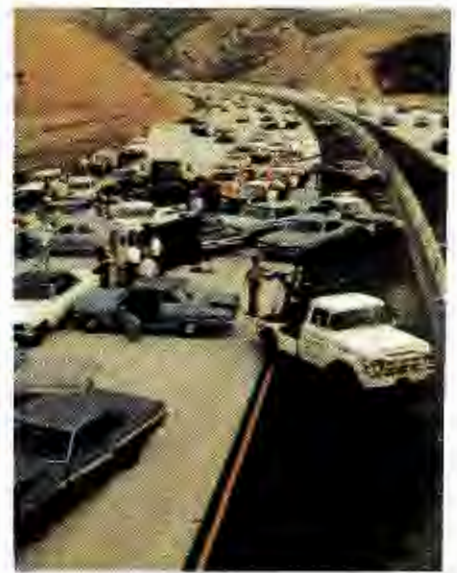
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War II: G. I. Diary, Doctor Who, Murder Most English, Americans, The Onedin Line, Fall Of Eagles, Europe the Mighty Continent, War and Peace, Civilization, The Ascent of Man, America, Ten Who Dared, An Englishman's Castle, Moll Flanders, The Africans, The Commanders, The Fight Against Slavery, Glittering Prizes, The Six Wives of Henry VIII, Elizabeth R, The Search for the Nile, The Shirley Bassey Show, The First Churchills, Dave Allen at Large, Good Neighbors, Morecambe & Wise, The Harold Lloyd Show, The Dick Van Dyke-Harold Lloyd Special, Monty Python's Flying Circus, The Goodies, Rodehouse Playhouse, Fawcett Towers: Series I, II, Ripping Yarns, The Fall and Rise of Reginald Perrin, Wilderness Alive, Wilderness, Window on the World, Zarabanda, BBC Outlook, 30 BBC TV specials, The Energy Crunch, The Making of the President: 1972, Play-of-the-Month, Premiere, Take 6 Girls, Tutankhamun's Egypt, When the Boat Comes In, Dad's Army, Nan, China Times Two, The Picnic, The Gates of Asia, Three Men in a Boat, Vision On, Ivanhoe, The Black Tulip, Little Women, The Last of the Mohicans, Tom Brown's Schooldays, Touring Great Cities, Life Around Us, The Story Behind the Story, Adventure half-hours, Billy Smart's Circus, Time-Life Volumes I, II, III, The Big Nine, Harold Lloyd movies. **Staff:** A. Furst, T. Bigelow, A. Warshaw, N. Zeller, W. Nathan, F. Miller, H. Chertok, M. Daniolos, D. Emerson, B. Parkin, R. Gibb, M. Schoenherz, W. Peck, S. Elsky, S. Stefk, J. Stringer, D. Webster, J. Young, K. Dubicka, B. Cotton, A. Milne, G. Howard, N. Docky, N. Wilson.

Toho International 1610

Too Plus Productions 504
66 Isabella St., Suite 1404, Toronto, Ont. M4Y 1N3

Images of Ireland* **Staff:** Brian Couch.

Total Video 633

Trident Television Associates Exhibit hall
540 Madison Ave., New York 10022

Trident I, II, III. **Staff:** Arthur Zeiger, Elliot Abrams, Murray Oken, Bruce Wilson, Lynne Dowling, Jim Kraus, Graham White, Robert Bibb.

TV Cinema Sales TBA
211 S. Beverly Dr., Suite 101, Beverly Hills, Calif. 90212

Masterpiece Features Nostalgia Nine Features, Lucky Twelve First-Run Features, 77 EMI Feature Films, Classic Vintage Westerns, Special Four, Melody Ranch*, Nutty Q Squirrel. **Staff:** Jerry Weisfeldt, Richard Ostrander, Peter Rodgers, Tom Betten, Alton Whitehouse, Art Greenfield, Robert Hoffman.

TVM Associates 1710

TVNational 1507
37 W. 57th St., New York 10019

Joe Franklin's Memory Lane Movie Theater, Christianity-Through the Eyes of the Masters, Country Western Music Club, Starfeatures

Package One, Laff-Movies Package, Guns of the Golden West Classics, Kiddie Camera, Shirley Temple Comedy Theater, Comedy Cavalcade, Joe Franklin's Hollywood memories. **Staff:** Eddie Stewart, Wallace A. Lancton, Ken Weldon.

TVOntario 504
Box 200 Station Q Toronto, Ont. M4T 2T1

Fast Forward I, A Different Understanding, Sportsfishing Ontario, The Music Room, Polka Dot Door. **Staff:** Betty McLean.

TVS Television Network 4313-14
280 Park Ave., New York 10017

Historyland*, College Basketball, Hall of Fame Basketball Classic, Holiday Basketball Package*, Post-Season All Star College Basketball*, TVS Tennis Tour*, 1981 National High School Cheerleading Championship. **Staff:** Lee Eden, Rich Hussey, Bill Madden, Les Breisblatt, Steve Hyden.

TVSC 1137

Twentieth Century-Fox Telecomm. 3110
Box 900, Beverly Hills, Calif. 90213

Staff: Steve Roberts, Ed Michalove.

Twentieth Century-Fox Television 3408
10201 W. Pico Blvd., Los Angeles 90035

M*A*S*H, The Roots of Rock 'n' Roll, Dance Fever, Daniel Boone, Top Rank Fights of the '70's, That's Hollywood, The Jackie Gleason Show, Batman, Circus, The Ghost and Mrs. Muir, Nanny and the Professor, Room 222, Land of the Giants, Lost in Space, Voyage to the Bottom of the Sea, Super 66, Hans Brinker/Heidi, Charlie Chan, Fox Fanfare '81, Premiere I, Century 5, 6, 7, 8, 9, 10, Fox 1, 2, 3, Laurel & Hardy Comedy Classics, Shirley Temple Theater, Cartoons. **Staff:** Harris Kattelman, Robert B. Morin, Edward B. Gradinger, George Paris, Richard Harper, Steven R. Orr, Joe Greene, Jerry Greenberg, Craig Kellem, Stanley DeCovnick, Steve Astor, Charles Gersch, Jim Puffer, Harry Mulford, Denny Juravic, Gary Grandolph, Al Shore, Tony Bauer, David Skillman, Robert Buchanan.

United Artists Television 4249
729 Seventh Ave., New York 10019

The Pink Panther Show, UA Showcases 6, 7, 8, 9, 10, 11, 12, 13, 17, UA Prime Time Showcase 1, 2, Warner Bros. Features/Superstars, RKO Features, Warner Bros. cartoons, Popeye cartoons, Rat Patrol, Outer Limits, Gilligan's Island, Hollywood and the Stars, Mothers-in-Law, Patty Duke Show, Science Fiction Theater. **Staff:** Martin J. Robinson, Andy Coscia, Bob Corona, Paul Kalvin, A. Scott Lanken, Fred A. Watkins, William Wineberg, Helen Killeen, Don Meyer, Barton Edward Farber.

United Productions 629

U.S. Chamber of Commerce 4341
1615 H St., NW Washington 20062

It's Your Business. **Staff:** Dr. Richard L. Leshner,

Dr. Carl Grant, Robert L. Adams, Milt Mitler, Bette Alofsin, Anne Morrissy Merick, Cheri Rusbuldt.

Viacom Exhibit hall
1211 Avenue of the Americas, New York 10036

Family Feud, To Tell the Truth, Hittin' Home, The TV Star, Spy, Circus, All in the Family, Hawaii Five-0, The Mary Tyler Moore Show, The Bob Newhart Show, The Life and Times of Grizzly Adams, The Beverly Hillbillies, Hogan's Heroes, Family Affair, Gomer Pyle, Gunsmoke, My Three Sons, Perry Mason, The Andy Griffith Show, The Dick Van Dyke Show, The Twilight Zone, Wild Wild West, The Honeymooners, The Rookies, I Love Lucy, Petticoat Junction, The Phil Silvers Show, Viacom Features I, II, III, IV, V, VI, VII, VIII, Viacom Movie Greats, The Legend Group, Romie-o and Julie, Easter Fever, A Cosmic Christmas, The Devil and Daniel Mouse, Intergalactic Thanksgiving, Take Me Out to the Ballgame, Terrytoons, The Harlem Globetrotters, The Most Important Person. **Staff:** Ralph M. Baruch, Ken Gorman, Willard Block, Michael Lambert, Joseph Zaleski, Raul Lefcovich, Robert Goldfarb, Jerry Kaufer.

Victory Television 4305-06
The Biltmore, Madison Ave., & 43rd St., New York 10017

WKRP in Cincinnati*, Rhoda, Match Game, The Streets of San Francisco, The World of People. **Staff:** Jim Victory, Chuck Wolfertz, John Rohrs, John Rohrs Jr., Ben Okulski.

Video Fashion 2410

Video/Films International 3414
Box 767-C, Pasadena, Calif. 91104

Video Program Sales 2210

Video Tape Co. 1139
10545 Burbank Blvd., North Hollywood, Calif. 91601

Video Voice 4211

Vidtronics 1101
855 N. Cahuenga Blvd., Hollywood, Calif. 90038

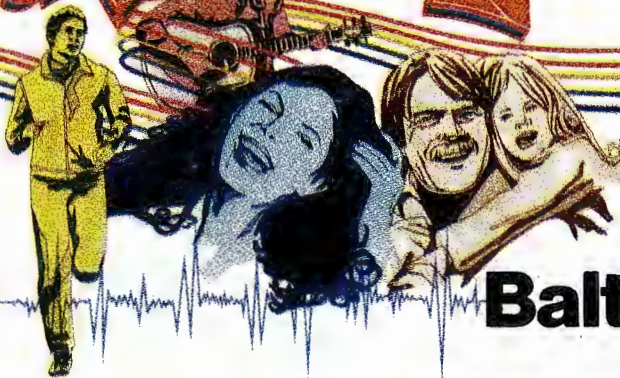
Videotape post production, audio sweetening videotape syndication and distribution duplication and transfers. **Staff:** Jerry Kurtz, Burt Lippman, Neal Rydall, Hugh Hole, Marilyn Davis.

Vipro Syndication 634-31
645 N. Michigan Ave., Chicago 60611

Paul Harvey Comments, Hints from Heloise, L. Hot Spot, The Gigglesnort Hotel, Kup's Show Your Taxman, Politics of Living, Financial Planning for Women, Focus on the Family, The Fisherman, Let's Go the the Races. **Staff:** Donald J. Frehe, Thomas M. Edinger, Linda F. Ziegler, Steve Palmer, Andrew Orfanos, Georg Marketos, Peter Polakowski, Gifford Cumming:

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"Programmers have come into their own!"

Lucie Salhany, 1980 President of the National Association of Television Program Executives, is Vice President of Programming for Taft Broadcasting, with corporate headquarters in Cincinnati. She divides her time between Philadelphia and the Taft Broadcast Group in Cincinnati.

"The role of television is changing. It's becoming more informational. There's so much information available today, we can't absorb it all. We can't read enough or learn enough to keep up. So television has to help fulfill that role. Most people get their information from TV as their primary source. And that's going to increase.

"There's going to be fragmentation. We have got to respond and compete. We can't do that by buying reruns. We can go back to basics—the era of personalities, when Donahue and Douglas were local. We can go back to that era and start building new personalities in a little more sophisticated vein. Or we can go to informational programming, expand the news, a magazine format, programming that teaches in an entertaining fashion. I'd love to see a program that's segmented, with live elements, dealing with international events.

"Broadcasting must plan for the future now. At some point, home satellite receivers are going to affect us. Are the networks going to bypass the local stations and go right to the home? If that's the case, how are we going to program for ourselves? I've already done a program schedule for 1990!

"Even today demographics are changing. We see the 25 to 54 segment growing, 18 to 49 dropping back. The working woman is becoming very important. At some point, we could see the ten o'clock news on the affiliates, because people are going to bed earlier.

"Programmers have always been looked upon as people back in the control room, sitting in shirt sleeves, creating programming with no 'feel for the business.' That's no longer the case. Programmers are getting smarter. Now they are salespeople, marketers, buyers, and creative people. Programmers really have come into their own. And the smart companies are accepting that and are using them in all phases of broadcasting.

"Taft is in the family entertainment business and, of course, uses both film and tape. There is a need for film in some things that film does best, like news magazines, documentaries, and investigative reporting. Film gives us excellent sensitivity and flexibility.

"I started with an independent television station. I think there's no finer way of learning broadcasting. You become a generalist rather than a specialist. You're involved in the total station operation and an independent programs all day long, versus segmented time that an affiliate programs. If you want to get in the business, you should begin with an independent group or station."

In our publication, TELEK, broadcasters talk about their experiences, and we tell you about our latest technical and product developments. If you would like to be on our mailing list, write: Eastman Kodak Company, Dept. 640, Rochester, New York 14650.

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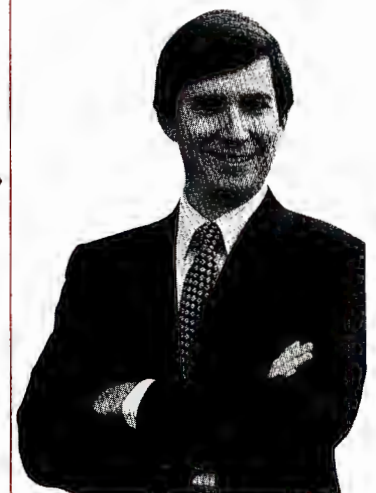
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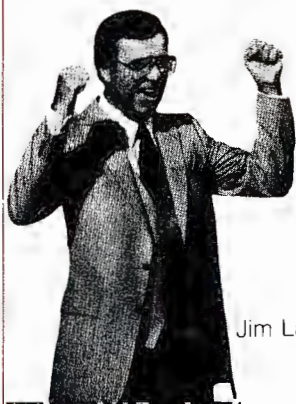
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Vitt Media International 548-49
1114 Avenue of the Americas, New York 10036

Family Classics, Amazing World Series, Fashion Design Awards, Big Blue Marble, Blue Marble Company Specials, Choppy and the Princess, The Archies. **Staff:** Howard Marsh, Richard Olsen, Gail Trugman, Stephanie Beatty, William Morton.

Warner Bros. Television 4329
4000 Warner Blvd., Burbank, Calif. 91522

Alice, Welcome Back Kotter, Chico and the Man, F Troop, Superman, Batman/Superman/Aquaman, Bugs Bunny & Friends, Porky Pig & Friends, Harry O, Wonder Woman, King Fu, The Waltons, The FBI, Tarzan, Maverick, Roots, Roots: The Next Generation, Pearl, The Phenomenon of Roots, David L. Wolper Specials of the Seventies, Volume 1-A, 2-A, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, The FBI Story, 13 Classic Thrillers, Tarzan Features, The Bowery Boys, Starlite 3, 4, 5, 6. **Staff:** Charles D. McGregor, William Hart, Peter Affe, Ed Donaldson, Bill Seiler, John Louis, Robert Mitchell, Arthur Kananack, Gordon Hellmann,

Paul Simon, Joel Kaplan, John Chickering, Dee Eulberg, Dan McRae.

Weiss Global Enterprises Exhibit hall
333 Beverly Drive, Suite 110, Beverly Hills, Calif. 90212

Galaxy 14, Golden Showmanship 9, Parade 4, Impact 120, Westerns, Vintage Flicks, The Brave Rifles, Our Time in Hell, Those Crazy Americans, Custer's Last Stand, The Black Coin, The Clutching Hand, Make Room for Daddy, My Little Margie, Journey, Waterfront, The Adventure of Jim Bowie, The Traveler/Northwest Traveler, Ski West, Craig Kennedy Criminologist, Thrill of Your Life, Canine Comments, The Chuckle Heads, Alice, Krazy Kid Kartunes, Nursery Rhymes. **Staff:** Adrian Weiss, Steven Weiss, Ethel Weiss, Laurie Weiss, Tom Corradine, Bob Hoffman, Tom Betten, Harvey Reinstein, Hank Profenius, Alton Whitehouse, George Harper.

Western Union Telegraph 3807
One Lake Street, Upper Saddle River, N.J. 07458

Satellite distribution service for production/syndication and broadcast community. **Staff:** James T. Ragan, John J. Albert, Eugene E. Bornmann, Guy J. Lanni.

Wilks & Close Productions Inc. 504
Suite 201, 20 Victoria St., Toronto, Ont. M5C 2N8

Celebrity Showtime*, Great Artists. **Staff:** Wendell Wiks.

Robert Wold Co. 529-3
11661 San Vicente Blvd., Suite 500, Los Angeles 90049

Staff: Robert N. Wold, Wayne Baruch, Gar Worth, Deborah Cook, Robert E. Wold, Mar Wallhauser, Laurie Thelan.

World Northal 62
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Black Belt Theater, Action/Suspense Feature Films, Winners Circle Feature Films. **Staff:** Frank Stanton, Victor Elmaleh, Mel Maro George Hankoff, Niko Elmaleh, Marti Schildkraut, Ivory Harris, Lori Gold.

Worldvision Enterprises 4227-29-3
660 Madison Ave., New York 10021

Love Boat, Little House on the Prairie, Barnab Jones, The Man From Atlantis, The Don Lar Show, The Doris Day Show, The Mod Squad, Ben Casey, Combat, The Fugitive, The Ir vaders, The Irish Rovers, The Next Step Beyond, One Step Beyond, Dark Shadow, Wonders of the Wild, N.Y.P.D., F.D.R., One Man Show, People's Choice, Wendy and M Holocaust, Against the Wind, Prime Time Live VII features, Banana Splits & Friends, Discovery, Captain Inventory, Fun World of Hanna Barbera, George of the Jungle, Casper the Friendly Ghost, The Jackson Five, Jerry Lewis and the Pussycats, King Kong, Lancel Link-Secret Chimp, Milton the Monster, The Wonderful Stories of Professor Kitzel, Reluctant Dragon and Mr. Toad, Smokey the Bear, Top Cat, Wait Till Your Father Gets Home, The 11th Annual Senior Olympics, Jack Nicklaus, the Home of Golf, International Chili Cook-Off, The Fabulous 60's, The Bay City Rollers, Echo Herbie Mann, Rahsaan Roland Kirk, Is Christ?, The Last Nazi, Raphael, Robert Flack-Donny Hathaway, Billy Paul & The Stap Sisters, The World of Liberace, The World of Hugh Hefner, The World of Miss World, The Newlywed Game, Dollar A Second, Let's Make a Deal. **Staff:** Kevin O'Sullivan, Neil M. De man, Colin Campbell, Hal Golden, Howard Lloyd, Bert Cohen, Al Hatigan, Jerry Reti Joseph Sands, John Ryan, Jim Thomson Eugene Moss, Lucille Shevett, John Barre Reggie Jester, Bill Baffi, Don Colapinto, E O'Brien, Paul Danylik, Laurie Shapiro.

Y & R Program Services 61
285 Madison Ave., New York 10017

Staff: Joseph Ostrow, Richard Low, Gerald Baldwin, Joseph Schrier, Steve Lazarus.

Yongestreet Program Services 4251.
357 N. Canon Dr., Beverly Hills, Calif. 9021

Hee Haw. **Staff:** Alan Courtney, Nick Vanni Frank Peppiatt, John Aylesworth, Sam Lovul

Zanya Productions 445

Ziv International 420
600 N. Sepulveda Blvd., Los Angeles 90049

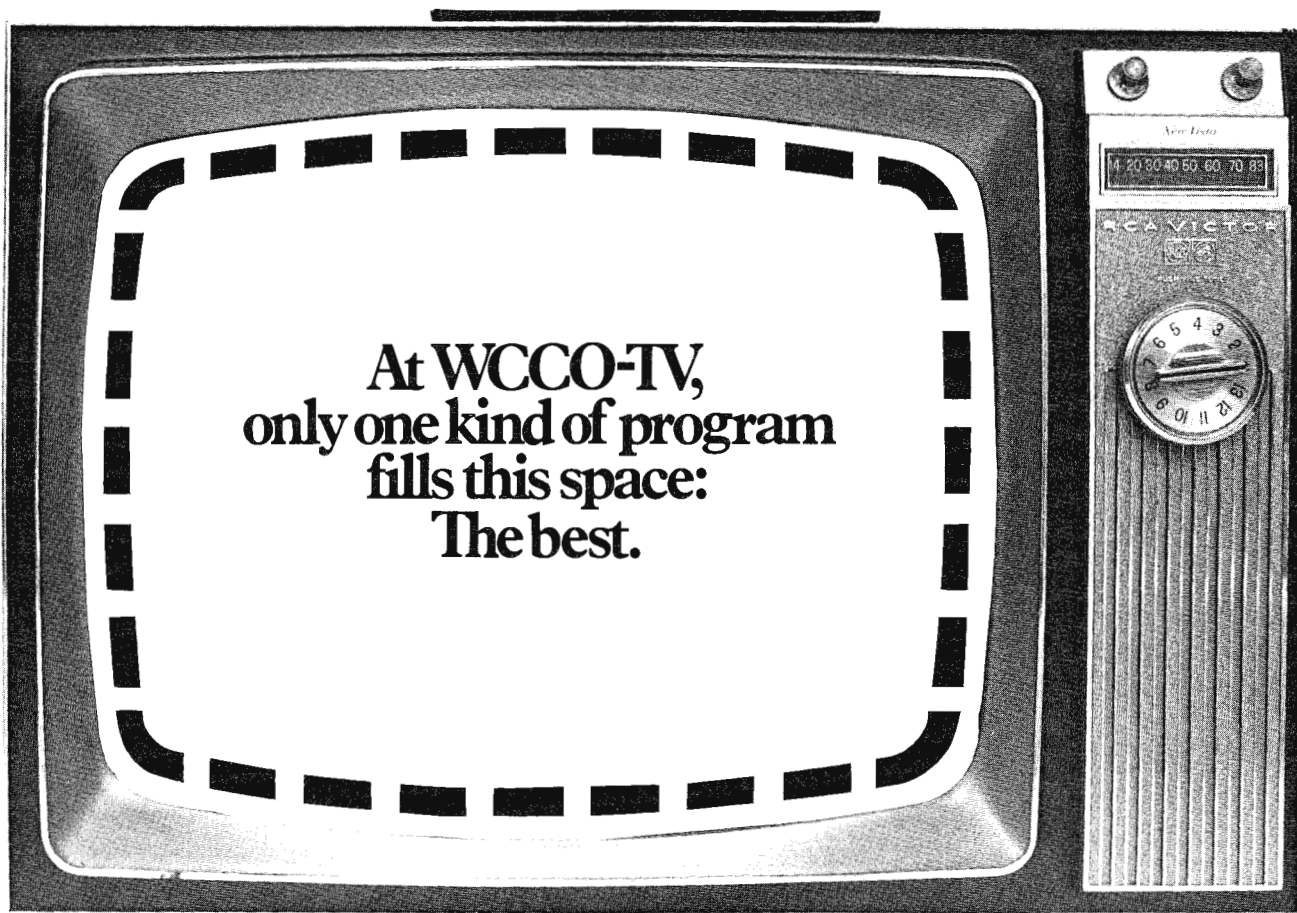
Staff: Irv Holender, Ronald Ruderian, Max Ruderian, Matt Steinbach, Alan Letz, Brian Globe.

Group W Productions
Television Syndication Center
has served the broadcast
industry for over 20 years
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service by now offering you
**SATellite DISTRIBUTION VIA
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WIDSAAT allows program
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CENTER

70 Universal City Plaza
Universal City, Calif. 91608
213 - 760-8800



Let other stations settle for filler programming. We never will. We want to be best. We've got to give each viewer more.

That attitude has served us well over the years. More importantly, it has served the Twin Cities well. We just may be the best programmed station in the country.

When other stations went to lighter, faster-paced newscasts, we stuck with substance. Now we're the Twin Cities' number one newscast at 5, 6, and 10.*

We just picked up our fifth Columbia-Dupont for our documentary work. The fact is all the more impressive when you consider that those programs were aired in prime time. They took the best ABC and NBC had to offer and as often as not pulled larger shares.

In entertainment, we offer four of the nation's most popular syndicated programs: *"Donahue," "PM Magazine," "Hour Magazine,"* and *"The John Davidson Show."*

We've built a schedule which includes *"Carol Burnett and Friends," "Joker's Wild," "Fight Back," "Incredible Kids,"* and *"Dave Allen at Large."*

We could quote you the Arbitron numbers. We could give you the Nielsens. In the Twin Cities, we lead in both books.

We prefer instead to point to the attitude which is the heart of everything we do: If you want to be best, you've got to give more.

If you want to be best, you've got to give more.

WCCO Television, Minneapolis/St. Paul. A CBS Affiliate. Represented by Telerep.



*There is Nothing Like it.
...There Never Will Be.*



**120 Incomparable
Half-Hours**

VISIT US...
SUITE 4335
NEW YORK HILTON



FROM

ENTERTAINMENT

AN **occ** COMPANY

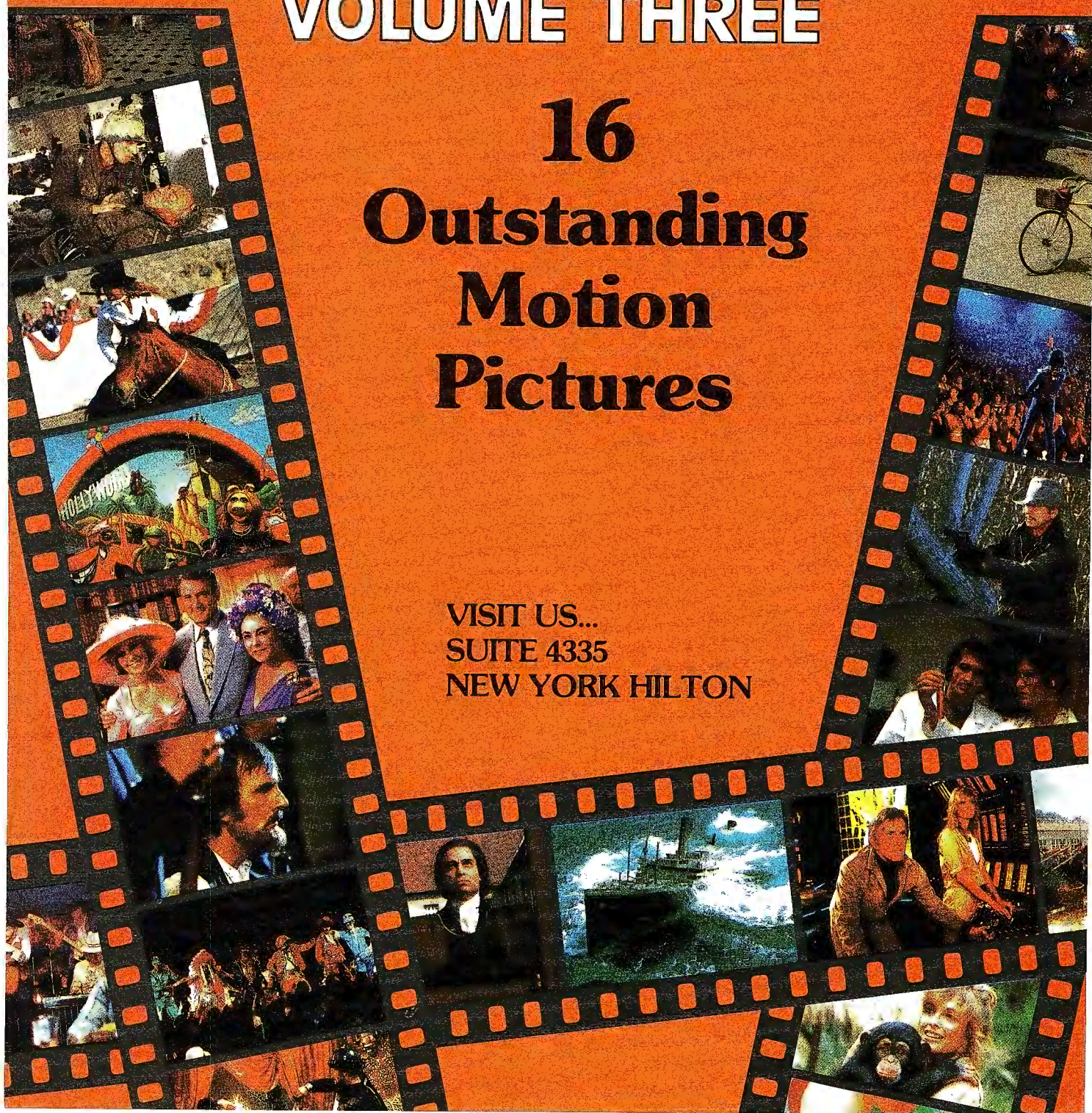
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KERMIT THE FROG © Henson Associates, Inc. 1956, 1978, 1979, 1980, 1981.



16

Outstanding Motion Pictures

**VISIT US...
SUITE 4335
NEW YORK HILTON**



RCA's annual report shows 28% profit drop

NBC's weakened financial posture cited among principal reasons; first quarter also looks poor

The bleakness of the economic straits in which NBC is foundering was driven home last week with the release of its parent RCA's annual report. In an announcement made in conjunction with the release of the report, RCA Chairman Edgar H. Griffiths said the company's first-quarter earnings would be "down considerably from the prior year," and one of the three reasons given for the decline was "an unfavorable sales climate in January and early February, coupled with industry-wide increases in programing costs, adversely affecting the operating results of the NBC Television Network." (The other two reasons given were heavy expenditures for the introduction of RCA's videodisk system and the inclusion in last year's first quarter of \$18.1 million in insurance recovered for the loss of Satcom III).

The extent of NBC's troubles was spelled out in more detail in the financial tables that accompanied the annual report. NBC's contribution to company pre-tax profits was \$75.3 million, 28.7% less than the \$105.6 million contributed in 1979, and 38.3% less than 1978's \$122.1 million. And the 1980 figure is less than half the pre-tax profit NBC had in its peak year, 1977, \$152.6 million. The three continuous years of earnings decline came while broadcasting revenues were growing. Last year alone sales for NBC advanced 11% over 1979, to \$1.5 billion.

Commenting on the results, RCA said that NBC's 1980-1979 comparison showed a decline "mainly because" of the \$33.7 million NBC lost as a result of the cancellation of the 1980 summer Olympics in Moscow. Without the write-off, the company said, NBC's earnings would have been above 1979 levels. (The increase without write-off would have been 3.2%.) Also blamed for the earnings decline was the high cost of coverage of the 1980 political campaigns.

The annual report observed that the actors strike "did not have a significant impact on the year's earnings." It also stated that "the introduction of more than 50% of NBC's new and returning regular prime-time series had to be postponed until the beginning of 1981." But what anticipated impact that deferral will have on NBC's 1981 first quarter was not spelled out.

And the figures provided in the annual report call into question a comment by

Griffiths included in the company's initial announcement of 1980 sales and earnings (BROADCASTING, Feb. 2). At that time, he said: "Although earnings of both Hertz and NBC declined for the year" (no dollar figures were provided), "the subsidiaries continued to be two of the biggest profit contributors to the corporation." However, of eight business segments for which RCA last week reported separate sales and earnings figures, only two, Government Systems and Services, at \$50.9 million, and Other Products and Services (which includes RCA Records, a carpet manufacturer and the partial year results of three businesses RCA sold in 1980) at \$39.5 million, logged lower earnings than NBC.

RCA proxy bares all: Salaries and contracts with top management released in annual statement; Griffiths retirement scheduled in '82

Thornton F. Bradshaw, who takes over as chairman and chief executive of RCA on July 1 (BROADCASTING, Jan. 26, Feb. 2), will receive at least \$750,000 a year for five years plus an option for 50,000 shares of RCA common stock under the company's nonqualified stock option plan.

Details of the contract—and of settlements of the contracts of Maurice R. Valente, former RCA president, and Jane Cahill Pfeiffer, former chairman of NBC, are spelled out in the proxy statement mailed last week in preparation for the May 5 annual meeting of RCA stockholders.

The proxy also disclosed that Edgar H. Griffiths, who steps down as chairman and chief executive June 30, plans to retire June 1, 1982. He has a contract to serve as a consultant for five years after retirement at a rate of \$250,000 a year. His current base salary under a contract extending to Nov. 30, 1982, is \$450,000 a year, but in 1980 his salary, bonuses, other benefits and contingent awards totaled \$823,362, according to the proxy statement.

Bradshaw, whose contract runs from July 1, 1981, to June 30, 1986, is to get an annual salary of \$450,000, plus at least \$300,000 a year in incentive awards. In connection with the 50,000-share stock option, the proxy statement says that promptly after June 30 of each year of the agreement, beginning in 1982, RCA will pay Bradshaw an amount equal to 6,500 participation units multiplied by either \$29 or the closing price of the stock, whichever is higher. This adds the equivalent of \$188,500 or more to his annual \$750,000.

Valente, fired as president a few months after he took office, received a settlement of \$1 million paid last June 30 and \$250,000 paid Jan. 1 this year. In return he

canceled pension and other benefits and an employment agreement that had obligated RCA to pay him \$600,000 a year through 1982 plus \$400,000 if RCA discharged him before Jan. 1, 1990, according to the proxy material.

The dismissal of Pfeiffer brought her \$105,000 when the settlement was reached last July, \$300,000 on Jan. 1 and \$300,000 to be paid Jan. 1, 1982.

The proxy also confirmed that Donald B. Smiley, retired chairman and chief executive of R. H. Macy Co., who is a member of the RCA board, had been retained for a year, at \$250,000, to make a study and recommendations on management organization. Smiley headed the committee that recommended Bradshaw as successor to Griffiths.

Griffiths's \$823,362 in salary, bonuses, benefits and contingent awards made him the highest-paid officer of RCA in 1980. Second highest salary on the list, \$387,957, went to Walter S. Holmes, chairman of RCA's CIT Financial Corp. subsidiary, who also received \$40,000 in contingent awards.

Roy H. Pollack, executive vice president, received \$332,850 salary, \$10,136 in benefits, and \$133,333 in contingent awards. Others shown in the proxy, with salary, benefits and contingent awards in that order, included: Julius Koppelman, executive vice president, \$320,021, \$9,815 and \$123,333; George H. Fuchs, executive vice president, industrial relations, \$274,747, \$8,501 and \$100,000; Frank A. Olson, executive vice president, \$253,383, \$6,950 and \$133,333 and William C. Hittinger, executive vice president, research and engineering, \$249,242, \$7,348 and \$106,667.

The proxy also reported that Hittinger and Olson had received new contracts, running from July 1, 1980, to June 30, 1983, at annual salaries of \$200,000 and \$325,000 respectively.

ABC to accept issue advertising

**Network will be first to
schedule 'paid commentaries'
in one-year test; messages
will run only in late night**

ABC, breaking with the other networks, announced last week that it would accept issue advertising in its late-night entertainment programming as an experiment ("Closed Circuit," Feb. 23).

The one-year experiment will start July

INSIGHT

...Brings the message of freedom and love to our communities.

This highly-acclaimed dramatic series of inspirational half-hour programs from Paulist Productions features such top performers as Ed Asner, Carol Burnett, Walter Matthau, Jack Klugman, Della Reese, Bob Newhart, Flip Wilson and Martin Sheen.

Superbly produced by some of the entertainment industry's finest writers and directors, **Insight** presents

stories of contemporary man's search for meaning, freedom and love.

These programs are the perfect combination of entertainment and inspiration. Indeed, one critic wrote, "... they often remind you of the half-hour plays of TV's Golden Age."

Insight... an outstanding series presented monthly in prime access time on the ABC Owned Television Stations.



The ABC Owned Television Stations

WABC-TV New York / WLS-TV Chicago / WXYZ-TV Detroit
KABC-TV Los Angeles / KGO-TV San Francisco

Visit us at NATPE
New York Hilton
Suite 4349

DAW

...Eight Is Enough • The Doc Severinsen Show
Feature Films • Flamingo Road • Knots Landing
Man Trap • The Waltons.

WAS



LORIMAR

Los Angeles □ New York □ Chicago □ Atlanta

1 and will be subject to "a number of strict guidelines."

Alfred R. Schneider, ABC Inc. vice president, who heads standards and practices, said the messages, one minute in length and called "paid commentaries," will appear only in late-night entertainment programming on the ABC-TV network and in periods yet to be determined on ABC-owned TV and radio stations.

No more than one paid commentary will be scheduled per night, Schneider said, and none will be scheduled in or adjacent to ABC News programs (which eliminates the ABC Radio networks from participation, since their programming is essentially news). No more than two of the messages a week will be devoted to any one side of an issue and no more than two in any week—on any subject—will be sponsored by any one advertiser.

Schneider said messages with view-

points contrasting with those already presented may be provided on a paid basis by other advertisers or groups, or on an unpaid basis if ABC is unable to find a paying advertiser or group and feels that a contrasting viewpoint is called for. In the latter case, he said, ABC would offer free time to an advertiser, organization or person holding a contrasting view or, if unable to find one, might pursue other options, such as having an announcer present the contrasting view.

Schneider said the experimental plan does not conflict with ABC's—and the other networks'—long-held belief that controversial issues of public importance are best covered in depth in regular news and public affairs. But it "represents an effort by ABC to address the issue of advertiser access to the airwaves." He said he wasn't prepared to say whether, if the experiment is deemed a success, the plan

might be expanded to other time periods.

Observers have seen issue advertising as a new source of potentially important revenue for broadcasters. Mobil Oil and Kaiser Aluminum have been among the most forthright advertisers demanding that networks sell them time, but many others are believed interested. Schneider said none had been signed for ABC's experiment, so far as he knew, but that several had expressed interest.

The pricing of the minutes, he said, is still being developed.

Whether one or both of the other networks might eventually follow ABC's lead was not immediately clear. An NBC spokesman said its position against acceptance of issue advertising remained unchanged. A CBS spokesman said that "we see no reason to change [our] policy at this time," but that "we will watch with interest the ABC experiment."

Technique tips from two radio supersellers



Metroplex's Ross



Shamrock's Lontos

Motivational and record-keeping advice from Metroplex's Ross and Shamrock's Lontos play to applause at RAB conference

How can a radio station, no matter what its ratings, double, even triple its revenues this year? Few can answer that question outright, but among radio executives, there are at least two whose managing and sales techniques have accomplished that end.

Both stood apart as trend setters at the Radio Advertising Bureau's Managing Sales Conference held earlier this year in Dallas (BROADCASTING, Feb. 9). Both also appear destined to broaden their impact on the radio industry.

David Ross, group vice president, Metroplex Communications, appeared at the conference as a panelist at a session on "Setting and Achieving Goals." After sharing his company's methods and relinquishing the podium to three other speakers, he was the target of virtually every question from the audience.

Pamela Lontos, director of corporate sales, Shamrock Broadcasting, spoke on a panel entitled "Sales Training That Works." By the end of her presentation, more than 100 salespeople were on their feet, plunging fists in the air and shouting, "I am a great radio salesperson."

At the meeting in Dallas, Ross explained to his audience how open accounting and manually-kept records have allowed the company to develop highly-motivated sales teams and an effective management network. His presentation, offered twice during the conference, was judged one of the weekend's better events by many participants.

The system at Metroplex is based on personal ledgers or "lock books," kept up daily by each salesperson. A lock book records each day's sales, running totals of sales to each account and a salesperson's gross and net billing for the year-to-date. It also contains a running net total of overall station sales for the year-to-date.

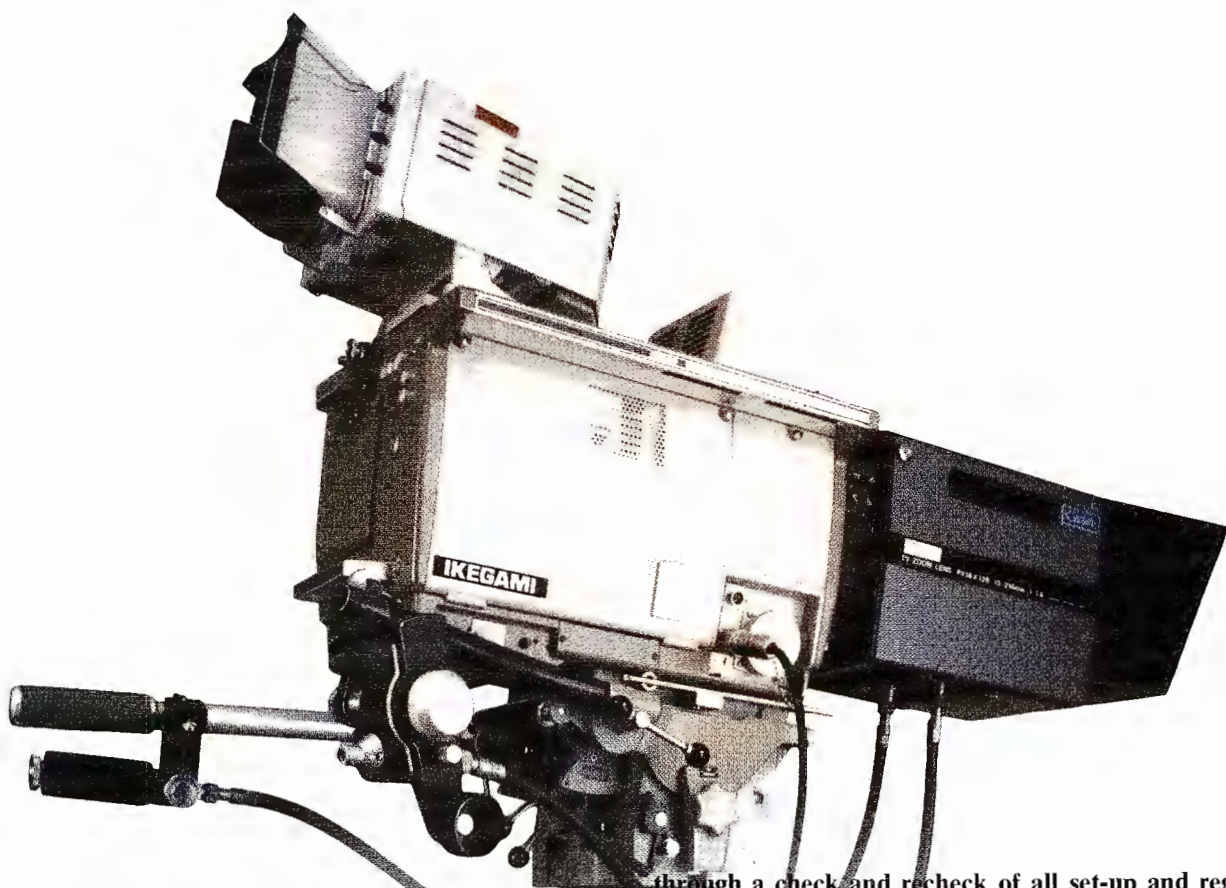
Salespeople report from their lock books first thing each morning at five-minute

meetings. "If someone's falling behind his quota, no one has to say anything," says Ross. "He knows he's slowing the pace for the whole station. It's peer pressure at its greatest."

Station managers enter data from the lock books into a computer system daily according to Ross, but they don't have to wait for a time-consuming and expensive printout to know how the station is doing. "Because of the lock books, a manager knows exactly how his station and each of his salespeople are doing every day, first thing in the morning," says Ross, who also notes the company has never discovered more than a \$150 discrepancy between its manually and computer-kept records.

"You can't know where you're going unless you know where you've been," says Ross. "Keeping track of where you are on a day-by-day basis allows you to budget with understanding and reality."

When setting new goals, managers and salespeople look at last year's lock book to see what they achieved then and what



Ikegami's third microprocessor-controlled camera reduces registration set-up time and cost

The ideal camera for field broadcast television assignments must meet three major criteria. It must be air-ready moments after arrival at the camera site. It must deliver pictures of studio-quality color, crispness, and clarity. And it must be consistently reliable.

The Ikegami HK-357A meets those criteria in the field and is equally suitable as a studio camera. And it allows the camera crew to concentrate on creative aspects of their assignment instead of on time-consuming set-up and readjustment tasks.

Once on-site, the HK-357A requires hook-up to only three cables and power source. Then, a push of the microprocessor activate button automatically cycles it

through a check and recheck of all set-up and registration adjustments. This takes approximately 45 seconds per camera (up to six cameras can be handled). No external registration and chip charts are necessary because a test pattern projector (diascope) is built into the lens. Camera distance from the compact base station can be nearly a mile with triax, or 2,000 feet with TV-81 multi-core cable.

Because the HK-357A optimizes the capabilities of the newly developed Diode Gun Plumbicon[®], the picture output is of very high resolution, low lag, low noise and wide dynamic range. Dynamic Beam Stretch to reduce comet tailing; Geometric Correction for near-perfect registration; auto iris and auto white balance — all contribute to the superior color picture program output of this camera.

The HK-357A is notably versatile too. It offers selectable contrast compression levels; built-in chroma keyer; gen-lock to Sync and SC or VBS/BBS; and several other features, including an unusually compact CCU, optional RCU, tiltable and rotatable 7-inch high-resolution electronic viewfinder.

The performance record of Ikegami cameras at the major networks in the United States and around the world attests to their consistent reliability and long, trouble-free service life.

If you are upgrading, a demonstration may well reveal that the other cameras you've considered may already be obsolete when compared against the HK-357A.

Ikegami HK-357A

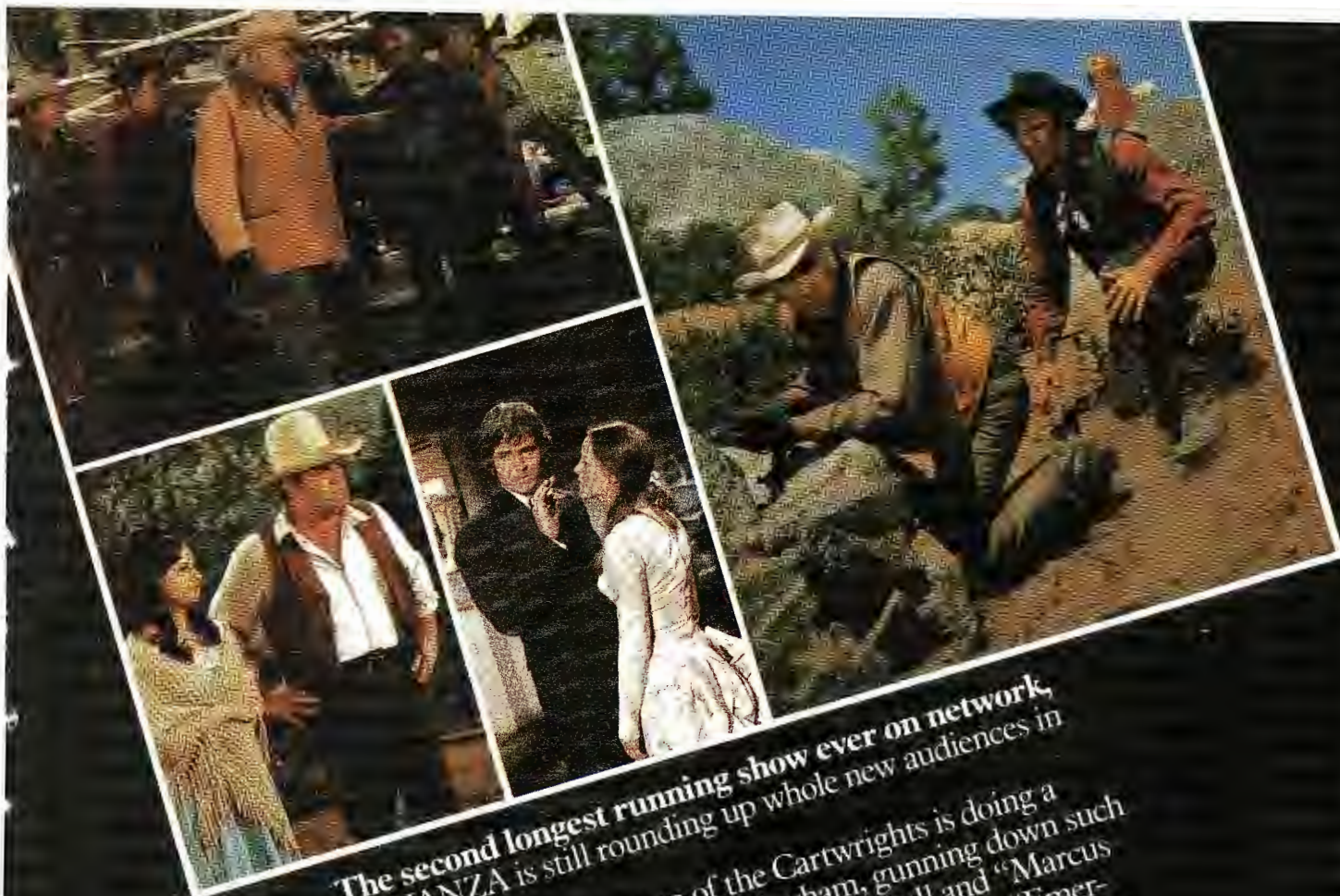
Broadcast Products Division, Ikegami Electronics (USA) Inc., 37 Brook Avenue, Maywood, N.J. 07607; (201) 368-9171. West Coast: 19164 Van Ness Ave., Torrance, CA 90501; (213) 328-2814; Southwest: 330 North Belt East, Suite 228, Houston, TX 77060; (713) 445-0100; Southeast: 522 So. Lee Street, Americus, GA 31709; (912) 924-0061.

Visit us at Booth 817 at NAB.

BONNANZA

**A success story
as big as
the Ponderosa!**

Source: November 1979 NSI Audience figures are estimates subject to limitation of the techniques and procedures used by service noted.



The second longest running show ever on network, BONANZA is still rounding up whole new audiences in syndication!

For starters, the saga of the Cartwrights is doing a bang-up job in cities like Birmingham, gunning down such popular competition as CBS NFL Football and "Marcus Welby"; in Baltimore, where it lassoed the tough "Emergency"; in Miami, shooting down perennial favorite "The Price Is Right" and in Houston where it even coralled the CBS Movie. There are similar stories in over 65 other markets.

And if you think those audiences are just men, think again.

BONANZA triggers a wildly enthusiastic response with *women*! And of the total number of women watching, over 65% are between 18-49. With stars like Lorne Greene, Michael Landon, Dan Blocker and Pernell Roberts how can it miss?

Load up your key time periods with a sure-fire smash—**310 hours of BONANZA. It's better than ever.**



Bonanza



12636 BEATRICE STREET, LOS ANGELES, CALIFORNIA 90066 (213) 306-4040
BUD GROSKOPE, PRESIDENT—ARTHUR S. GROSS, V.P. WORLD-WIDE SALES

**NATPE Suite 520,
New York Hilton**

Stock Index

Exchange and Company	Closing Tues. March 10	Closing Wed. March 4	Net Change in Period	Percent Change in Period	P/E Ratio	Market Capitalization ('000,000)
BROADCASTING						
N ABC	30	30 1/4	- 1/4	- .82	5	840
N Capital Cities	63 1/2	63 1/2			13	835
N CBS	56 7/8	54 1/8	+2 3/4	+ 5.08	8	1,585
N Cox	66 1/4	58 5/8	+7 5/8	+13.00	10	895
A Gross Telecasting	26 1/2	26 3/4	- 1/4	- .93	7	21
O LIN	29 1/4	29 1/4			10	162
N Metromedia	98 1/2	99 1/2	- 1	- 1.00	11	440
O Mooney	9 1/2	9 3/4	- 1/4	- 2.56	13	4
O Scripps-Howard	47 1/2	47 1/2			7	122
N Storer	32 5/8	32 3/4	- 1/8	- .38	10	428
N Taft	27 7/8	27 1/4	+ 5/8	+ 2.29	8	273

BROADCASTING WITH OTHER MAJOR INTERESTS						
A Adams-Russell	24 7/8	25	- 1/8	- .50	20	82
A Affiliated Pubs.	27 1/2	27 5/8	- 1/8	- .45	11	141
N American Family	7 7/8	7 3/4	+ 1/8	+ 1.61	4	97
N John Blair	19 5/8	19 1/4	+ 3/8	+ 1.94	6	73
N Charter Co.	13 3/4	14	- 1/4	- 1.78	1	375
N Chris-Craft	37 5/8	37 7/8	- 1/4	- .66	18	118
N Coca-Cola New York	9 1/2	9 1/2			22	167
N Cowles	31 5/8	30	+1 5/8	+ 5.41	21	125
N Dun & Bradstreet	63 1/4	59 1/2	+3 3/4	+ 6.30	19	1,764
N Fairchild Ind.	25 3/8	24 3/8	+ 1	+ 4.10	7	289
N Fuqua	12 1/2	13 3/8	- 7/8	- 6.54	2	159
N Gannett Co.	41 1/8	40 7/8	+ 1/4	+ .61	11	2,224
N General Tire	24	22 3/4	+1 1/4	+ 5.49	10	578
O Gray Commun.	56	56			11	27
N Harte-Hanks	30	31 3/8	-1 3/8	- 4.38	14	285
O Heritage Commun.	14 3/4	14 1/4	+ 1/2	+ 3.50	7	79
N Inslico Corp.	21 1/2	21 3/8	+ 1/8	+ .58	9	231
N Jefferson-Pilot	26 3/8	25 3/4	+ 5/8	+ 2.42	6	578
O Marvin Josephson	12 1/2	12 1/2			8	29
O Kansas State Net.	31	31			25	58
N Knight-Ridder	27 1/2	27 1/4	+ 1/4	+ .91	10	890
N Lee Enterprises	25 5/8	26 3/4	-1 1/8	- 4.20	12	182
N Liberty	14 1/8	14	+ 1/8	+ .89	6	179
N McGraw-Hill	44 3/8	43 3/4	+ 5/8	+ 1.42	14	1,102
A Media General	34 5/8	35	- 3/8	- 1.07	9	250
N Meredith	51 1/2	52	- 1/2	- .96	8	162
O Multimedia	30 1/4	29	+1 1/4	+ 4.31	16	304
A New York Times Co.	30 3/8	30 3/8			9	364
N Outlet Co.	31	31 1/4	- 1/4	- .80	45	78
A Post Corp.	26 3/4	25 1/4	+1 1/2	+ 5.94	13	48
N Rollins	37 1/4	36 5/8	+ 5/8	+ 1.70	15	508
N San Juan Racing	18 5/8	18 7/8	- 1/4	- 1.32	21	46
N Schering-Plough	34 3/4	39 1/4	-4 1/2	-11.46	8	1,845
O Stauffer Commun.	46	46			11	46
A Tech Operations	19 1/4	18 1/2	+ 3/4	+ 4.05	21	20
N Times Mirror Co.	46 3/4	45 1/8	+1 5/8	+ 3.60	11	1,594
O Turner Bestg	20	17 1/4	+2 3/4	+15.94		200
A Washington Post	23 5/8	24 3/8	- 3/4	- 3.07	9	331
N Wometco	18 7/8	19 3/4	- 7/8	- 4.43	8	250

CABLE						
A Acton Corp.	17 1/2	15 3/8	+2 1/8	+13.82	12	53
N American Express	44 7/8	44 7/8			9	3,199
O Burnup & Sims	14	13 1/4	+ 3/4	+ 5.66	18	125
O Comcast	30 3/4	27 1/4	+3 1/2	+12.84	35	78
O Entron*	5	5			5	4
N General Instrument	83 1/4	80 5/8	+2 5/8	+ 3.25	14	733
O Rogers Cablesystems	10 3/8	9 5/8	+ 3/4	+ 7.79	20	197
O Tele-Communications	28 7/8	26 5/8	+2 1/4	+ 8.45	28	687
N Teleprompter	33 7/8	33 3/4	+ 1/8	+ .37	28	576
N Time Inc.	61 3/4	61 1/8	+ 5/8	+ 1.02	12	1,738
O Tocom	13 1/4	13	+ 1/4	+ 1.92		43
O UA-Columbia	69 1/2	67 1/4	+2 1/4	+ 3.34	51	233
O United Cable TV	28 3/4	26 7/8	+1 7/8	+ 6.97	20	281
N Viacom	50 1/8	51	- 7/8	- 1.71	18	223

Exchange and Company	Closing Tues. March 10	Closing Wed. March 4	Net Change in Period	Percent Change in Period	P/E Ratio	Market Capitalization ('000,000)
PROGRAMING						
O Chuck Barris Prods.	3	3 3/8	- 3/8	-11.11	3	9
N Columbia Pictures	42 1/2	39 5/8	+2 7/8	+ 7.25	12	430
N Disney	58 1/2	59 1/2	- 1	- 1.68	15	1,903
N Filmways	6 3/8	7 3/4	-1 3/8	-17.74		40
O Four Star	1 1/2	1 1/2			15	
N Getty Oil Corp.	68 1/2	70 1/4	- 1 3/4	- 2.49	8	5,627
N Gulf + Western	15 1/2	15 3/4	- 1/4	- 1.58	4	1,157
N MCA	47 3/4	48 3/8	- 5/8	- 1.29	8	1,122
O Medcom	6 3/8	7	- 5/8	- 8.92	23	11
N MGM Film	8 3/4	8 7/8	- 1/8	- 1.40	6	284
O Reeves Commun.	32 1/2	33	- 1/2	- 1.51	23	117
O Telepictures	6	5 7/8	+ 1/8	+ 2.12	27	14
N Transamerica	20 1/8	18 5/8	+1 1/2	+ 8.05	6	1,315
N 20th Century-Fox	63 1/2	63 1/4	+ 1/4	+ .39	10	684
O Video Corp. of Amer.	15 3/4	14 5/8	+1 1/8	+ 7.69	33	15
N Warner	41 1/8	36 3/4	+4 3/8	+11.90	10	2,416
A Wrather	27 1/4	28 1/8	- 7/8	- 3.11		63

SERVICE						
O BBDO Inc.	41	41			9	103
O Compact Video	19 1/2	19 3/4	- 1/4	- 1.26	18	57
N Comsat	45 1/2	43 5/8	+1 7/8	+ 4.29	10	364
O Doyle Dane Bernbach	18 1/2	18 1/2			5	22
N Foote Cone & Belding	30 1/2	30 1/2			8	83
O Grey Advertising	59	59			6	36
N Interpublic Group	31 3/4	31 1/2	+ 1/4	+ .79	6	142
N JWT Group	35 1/2	35 7/8	- 3/8	- 1.04	8	108
O MCI Communications	13 1/8	11 7/8	+1 1/4	+10.52	66	480
A MovieLab	6 1/4	6	+ 1/4	+ 4.16	5	10
A MPO Videotronics	5 5/8	5 1/2	+ 1/8	+ 2.27	16	3
O A.C. Nielsen	34 3/4	35	- 1/4	- .71	15	390
O Ogilvy & Mather	26 3/4	26 1/2	+ 1/4	+ .94	8	110
O Telemation	2	2 1/4	- 1/4	-11.11	12	2
O TPC Communications	5 7/8	5 7/8			42	5
N Western Union	22	21 3/4	+ 1/4	+ 1.14		333

ELECTRONICS/MANUFACTURING						
O AEL Industries	12 1/2	13 1/4	- 3/4	- 5.66		20
N Ampex	33 3/4	33 3/4			16	392
N Arvin Industries	14 7/8	14 7/8			7	115
A Cetec	6 1/2	6 3/4	- 1/4	- 3.70	8	13
O Chyron	12	12 1/2	- 1/2	- 4.00	20	15
A Cohu	8 7/8	8	+ 7/8	+10.93	12	14
N Conrac	19 3/8	19 3/8			8	41
N Eastman Kodak	79 1/8	78	+1 1/8	+ 1.44	13	12,769
O Elec Missile & Comm.	6 1/8	5 3/4	+ 3/8	+ 6.52	77	16
N General Electric	67 1/4	65 1/2	+1 3/4	+ 2.67	11	15,243
N Harris Corp.	49 3/4	48	+1 3/4	+ 3.64	18	1,530
O Intl. Video*	5/8	5/8				1
O Microdyne	19 1/4	18 1/2	+ 3/4	+ 4.05	14	51
N M/A Com. Inc.	24 7/8	24 1/4	+ 5/8	+ 2.57	22	830
N 3M	59 3/4	62 3/8	-2 5/8	- 4.20	10	6,959
N Motorola	64	60 3/4	+3 1/4	+ 5.34	12	1,826
O Nippon Electric	67 5/8	67 3/4	- 1/8	- .18	52	2,220
N N. American Phillips	43	43 3/8	- 3/8	- .86	7	517
N Oak Industries	50 1/2	51 3/4	-1 1/4	- 2.41	17	274
A Orrox Corp.	8 3/4	8 1/4	+ 1/2	+ 6.06	28	14
N RCA	28 1/2	30 1/8	-1 5/8	- 5.39	8	2,136
N Rockwell Intl.	36 3/4	36 3/8	+ 3/8	+ 1.03	10	2,756
A RSC Industries	4 1/2	4 3/8	+ 1/8	+ 2.85	11	10
N Scientific-Atlanta**	27 1/8	23 1/4	+3 7/8	+16.66	24	574
N Sony Corp.	17 7/8	16 3/4	+1 1/8	+ 6.71	29	3,854
N Tektronix	53 5/8	53 3/4	- 1/8	- .23	12	979
A Texscan	26 1/8	25 3/4	+ 3/8	+ 1.45	51	38
N Varian Associates	24 1/4	24 1/2	- 1/4	- 1.02	11	186
N Westinghouse	29 1/2	28 5/8	+ 7/8	+ 3.05	7	2,506
N Zenith	16 3/4	16	+ 3/4	+ 4.68	15	315

Standard & Poor's 400 Industrial Average 147.95 148.53 - 0.58

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. *** Scientific-Atlanta stock split 2 for 1. + Stock traded at less than 12.5 cents.

**The nominees for
best adventure, best
western, best musical,
best comedy, best
detective and best
love story are...**

Audrey Rose
Billy Two Hats
Bound For Glory
Breakheart Pass
The Bridge
At Remagen
A Bridge Too Far
Burnt Offerings
Carrie
Cold Turkey
Coming Home
Gaily, Gaily

Gator
The Greatest Story
Ever Told
In The Heat Of
The Night
It's A Mad, Mad,
Mad, Mad World
The Killer Elite
The Magnificent
Seven Ride
The Missouri
Breaks
Mr. Majestyk

New York, New York
The Pink Panther
Strikes Again
Rollerball
Semi-Tough
Sleeper
Smile
Support Your Local
Gunfighter
Vigilante Force
White Lightning
The Wilby
Conspiracy

And the winner is...



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KENNY!



He's on the loose, and a danger to every sane viewer in the U.S.! Kenny Everett is a certified cuckoo with an outrageous comedy style that'll delight your viewers and put plenty of excitement into your program schedule this Fall! 26 completely wacky half hours!

THE KENNY EVERETT VIDEO SHOW

Produced by Thames Television

Distributed by D.L. Taffner/Ltd.

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accounts may be peculiar to each month. "Lock books can be devastating in the hands of a good salesman," says Ross.

Although simplicity is key to the system, it is not its most important feature, according to Ross. "A lock book lets a salesperson become his own businessman," says Ross. "It teaches discipline and trains people for management."

At 31, Ross has been in broadcasting since 1970, when he produced a 60-minute real estate program, *House Hunters*, for a Cleveland TV station. He sold his first spots for WIXY(AM) (now WWWE[AM]) and WDOK(FM) Cleveland where he rose through the ranks to become general manager. He left there in 1974 and joined Metroplex, shortly after it was formed by present owners Norman Wain and Robert Weiss.

At that time, Metroplex had acquired its first station, KOAX(FM) Dallas, which it sold in 1979. The company now owns KEXX(FM) St. Louis; WHYI(FM) Fort Lauderdale, Fla.; WHTT(AM) Miami; WCKX(FM) Clearwater, Fla.; WPKX(AM) Alexandria, Va., and WVKX(FM) Woodbridge, Va.

Ross was named corporate vice president for Metroplex in March, 1980. He feels his rapid mobility within the company is indicative of its style of management.

Key to that style, he says, is "hands-on" involvement by a small, upper-management team. "We visit the stations often, and we all go out on sales calls," says Ross of himself, Wain and Weiss.

Another key factor, according to Ross, is "bottom-line oriented programming." Program directors are "highly involved in station management," he says, and the result is "creative solutions" to management problems.

As did the panel on goal setting, another of the sessions in Dallas, one on sales training, attracted considerable attention and a large audience for its repeat performance. There, Shamrock's Lontos shared her methods for multiplying station revenues.

When Lontos entered radio sales by joining KMGC(FM) Dallas in October 1977, she sold radio the way she had sold shoes and health spa memberships during her 15-year career. Her peers at the station reacted immediately, warning her she was much too aggressive, that radio sales demanded a more service-oriented approach, with great consideration toward repeat business.

"They were telling me to become an order-taker," recalls Lontos, who followed their advice for two months, was disappointed with the results and decided to leave the business. "I'd gone into radio because I thought it would be a lot of fun," she said.

On the advice of a friend, Lontos tried it her way for a month before leaving, and tripled her billings. "I was among the top billers in Dallas that month," she recalls, "and it was January. No one had told me January was a bad month."

Subsequently, Lontos's billings totaled

more than those of the station's five other salespeople combined. Within two years she had become sales manager for the station, which had been bought by Shamrock Broadcasting, and a month ago, she was named director, corporate sales for the company.

Lontos, who is 36, started selling in a Dallas department store at age 12. By the time she was 15, she was selling shoes on straight commission. Following college, she taught fourth grade for four years while earning a masters degree in liberal arts with emphasis on psychology and advertising.

"Then I quit for five years, stayed home, got depressed and hit bottom," she recalls. When she went back to work, it was selling health spa memberships, another hard-sell occupation. "I had to sell 98% of the people I talked to, or I'd lose my job," she recalls.

Lontos read as much as she could about motivational and sales techniques, while earning \$4,000 to \$5,000 a month in straight commission from the spa. "Until that time, I'd never earned more than \$750 in a month, she says, "The only things that had changed were my attitude and a few selling techniques."

After two years at the health club, Lontos moved to radio, where the first thing she noticed was that the station provided no introductory sales training. "Radio teaches its people about radio, but nothing about how to sell," she says.

After her first month as sales manager, KMGC doubled its \$50,000-monthly billings average. Two months later, the station billed \$150,000, and three months after that, it billed \$180,000. The station now averages over a quarter of a million dollars in monthly revenues. It ranks 14th in Dallas-Fort Worth in ratings, and fourth in billings. "And we're going for number three," says Lontos.

According to Lontos, any radio station can triple its monthly billings. Part of the industry's problem, she says, is that it expects to play back seat to other media.

"Radio reaches over 95% of the total population, but receives only 5% of all advertising dollars spent in the U.S.," she says, quoting RAB figures. "This is so because radio salespeople expect to receive that much. They feel they deserve to receive that much." All a station manager has to do to double or triple billings is to raise salespeople's expectation levels.

The key to Lontos's sales and motivational training at Shamrock is daily sales meetings, which she describes as "up." These are ongoing supplements to a week of introductory training for new salespeople.

"Meetings provide a forum for people to encourage one another," says Lontos. Upbeat music, motivational exercises and pillow fights are regular features of meetings. "Someone will impersonate a difficult client giving objections to buying the station," says Lontos, describing a typical pillow fight. "The client's salesperson acts his role of trying to convince him to buy until they end up in a rousing

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pillow fight." Later in the day, the salesperson has more confidence when he really faces that client.

"Meetings get the adrenalin flowing and develop team spirit," says Lontos, who refers often to her belief that you "can do whatever you want to do, if you believe in yourself."

Sales meetings also teach selling techniques, according to Lontos. "Over 70% of all salespeople never ask for the order when making a call," says Lontos. "They deliver their presentation and then wait for the client to say, 'Okay, I'll sign,' which is something that rarely happens."

In her new role as director of corporate sales, Lontos will be based in Dallas, but will travel to the other Shamrock stations, implementing her program. She has written a book, "Fundamentals of Broadcast Selling," to be published in April. She is also working on a video course, also on broadcast selling, and also to be marketed nationally.

"Radio can double its 5% of advertising revenues in the next few years," she says, "if people in the industry want it to."

London Weekend TV gears up for international sales

London Weekend Television, one of the stations in Britain's commercial network, is setting up LWT International to take over all overseas sales of its programs. LWT was previously represented by Richard Price Television Associates, which has a share in the new company.

LWT hopes to gain wider international sales with the new company. Its biggest sellers in the past have included *Upstairs, Downstairs*, seen on PBS, and the first television productions of two Agatha Christie novels, co-produced and released in the U.S. by Mobil.

Richard Price also announced that it was establishing a holding company to manage its associated companies, which include Primetime Television and a newly-formed video subsidiary. LWT acquires a minority share in RPTA as part of the agreement.

Outlet's outlook on its future

**Sundlun sees company working
toward merger, purchasing
more stations and perhaps
rep or programing firm**

As Outlet Co. President Bruce Sundlun sees the future of his company, there are two ways to realize for shareholders the \$300 million he believes the company is worth (as against the \$112-million book value of the stations that are its major assets). One is to sell off the stations, the other is to engineer an "upstream merger," with a larger company. Not interested in pursuing the former course, Outlet intends to pursue the latter, and has

commissioned a study by McKinsey Associates to identify suitable targets, Sundlun told security analysts in New York last Tuesday (March 10).

Sundlun's comments prompted a question from one analyst whether that didn't really mean either selling the company or selling the company. Sundlun replied that wasn't the case, that the approach Outlet will pursue is to secure \$300 million of stock in the larger company (one worth perhaps \$600 million) in return for Outlet's assets, thus gaining control of the merged entity.

Sundlun also detailed the company's projections of revenues and earnings from continuing operations for both the 12 months ended Jan. 31, 1981, and the next two years. Outlet's revenues for the year are estimated at \$132 million, \$64 million from broadcasting and \$68 million from the specialty stores that the one-time retailer retained after deciding last year to change direction and concentrate on broadcasting by selling most of its retail operations (BROADCASTING, Oct. 6, 1980).

Operating earnings of \$23.4 million from broadcasting were reduced last year by a \$2.1-million loss on the retained retail operations, leaving \$21.3 million in total operating earnings. That in turn was whittled away by interest costs (chiefly debt on the financing used for the \$65-million purchase of KOVR-TV Sacramento-Stockton, Calif.), resulting in zero net earnings for the year.

For the year ended January 1982, Outlet is projecting \$149 million in revenue from continuing operations, \$29.7 million in operating earnings (\$27.8 million from broadcasting) and net earnings of \$4.1 million or \$1.40 per share. The following year the projection calls for revenues of \$164.4 million, net earnings of \$7.3 million, \$2-plus per share.

With the shift in emphasis away from retailing, the ways in which Outlet is looking to increase its communications activity would be, according to Sundlun, through completing its complement of broadcast stations, picking up UHF stations and radio stations in major markets; perhaps buying a rep firm, a programming sales company or a production company. Some analysts viewed Sundlun's remarks about completing an upstream merger as a way to secure the funding necessary to finance those media acquisition aims.

One area in which Outlet has no intention of becoming involved is cable—Sundlun ran off a list of reasons why cable isn't attractive to him, ranging from its capital intensiveness to his belief that DBS will prove more attractive than cable (he sits on the Comsat board of directors).

Also on hand was David Henderson, Outlet Broadcasting executive vice president, who detailed the program of improved internal performance and acquisitions that boosted broadcasting revenues for the company 509% between 1971 and 1980, and broadcasting operating income 832%. Henderson called the Outlet television stations "the engine that pulls the train" of the company's broadcasting business. In that segment, revenues in the

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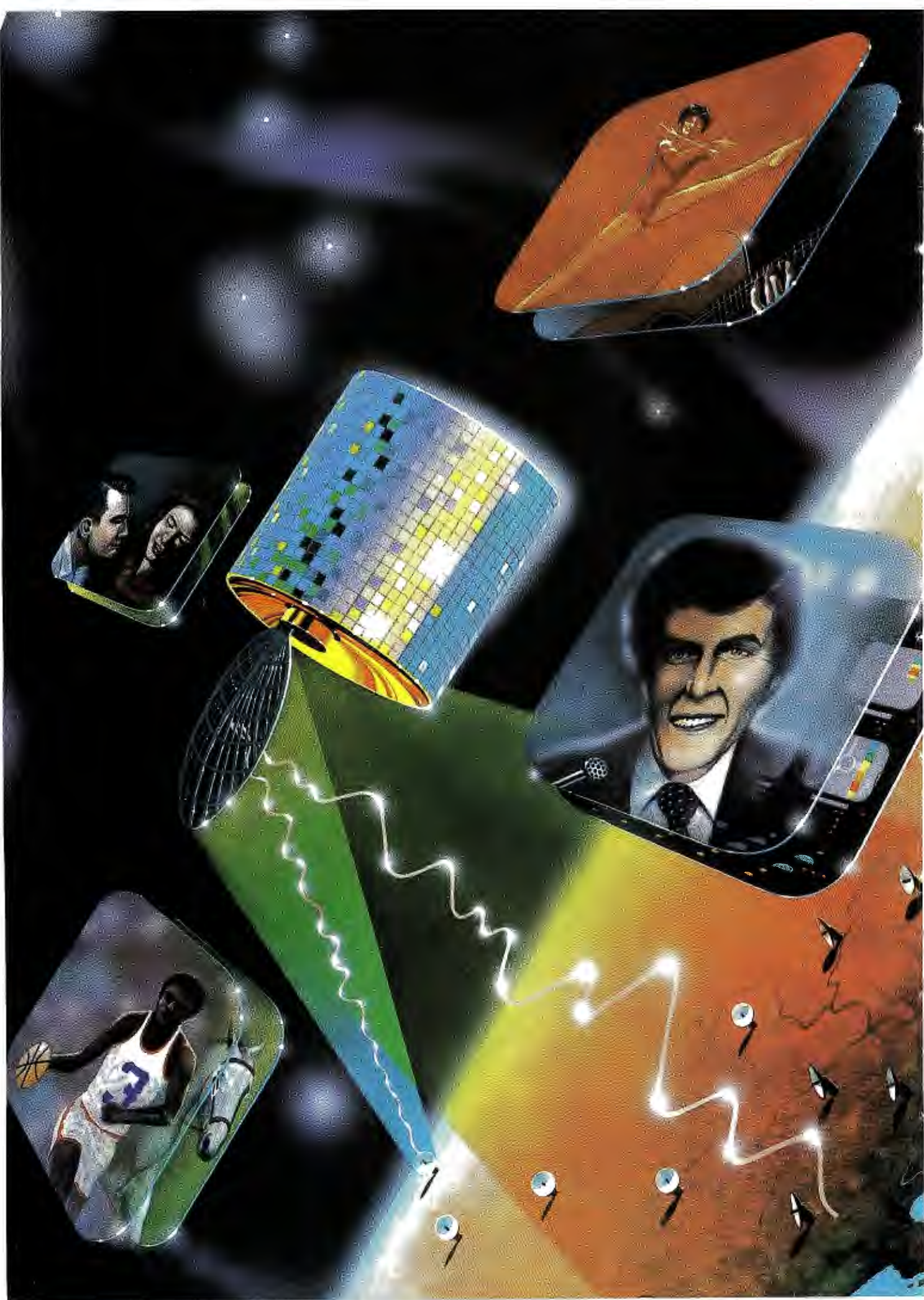
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Westar, with its direct access to 164 earth stations, is the country's largest and fastest growing satellite network serving the broadcasting industry. And with an even larger population of customer-owned earth stations, the ability to reach thousands of stations across the country is possible. (Broadcasters can tap most of the top 100 ADI markets, or target a specific region or group of markets.)

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Western Union Broadcast Services.

**"IF YOU WANT TO COVER THE
USE A CAMERA THAT'S ONLY GOOD**



Shot with a Sony BVP-300 camera at f2.5 with approximately two footcandles' light.

DARK SIDE OF A CITY, YOU CAN'T WITH BRIGHT LIGHTS."

*Henry Sheppard,
WCCO-TV, MINNEAPOLIS*

"There are news-gathering and documentary situations where the use of artificial light is just too intrusive or difficult to achieve," says Henry Sheppard, Chief Engineer of WCCO-TV, the CBS affiliate in Minneapolis.

"That's why our Sony portable BVP-300 cameras are such a big plus. With them, we can shoot in low-light conditions and get a lot of detail other cameras might not pick up. We even get good pictures with as little as two footcandles of light."

WCCO-TV owns seven Sony BVP-300's, which the station's photographers use together with Sony BVU-50 recorders. The cameras are used to shoot public-affairs programs and segments of PM Magazine, as well as for ENG and documentaries.

"We're very particular about picture quality," says Sheppard. "And before we committed ourselves to Sony, we evaluated just about every portable color camera available."

"Sony's colorimetry is excellent, its signal-to-noise ratio is high, and it always turns out pictures that meet our standards. Many of our engineers find its quality comparable to studio cameras. And our photographers like the way Sony handles. For example, in a helicopter, they can cradle the camera on one shoulder to reduce vibrations and get a very steady picture."

"And with the Sony system, each photographer can operate independently, without a second person along to monitor sound."

When asked about Sony durability, Sheppard replied: "We don't coddle our cameras here. Each one gets handled by about 15 or 20 different photographers. They come in in the morning, grab their equipment, throw it into the back of the car, and they're off. Sony takes that kind of treatment remarkably well, and it's a good thing, because we can't afford to have our cameras down."

Of course, Sony makes a full line of one-inch broadcast equipment, including cameras, recorders, editors and the BVT-2000 digital time base corrector.

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five years 1975-79 grew 163% to \$38.3 million, operating earnings 200%, to \$18.27 million. Discussing the prospects for growth at KOVR-TV, Henderson gave an estimate of 67% for buying power growth in the Sacramento market over the next three years. Prior to Outlet's takeover,

Henderson said the station had been "lackluster" and poorly managed, but now with an imported management from other Outlet stations and a newly commissioned research project on the market, Henderson estimates the station will do \$18 million worth of business in 1981.

Bottom Line

Buy complete. Multimedia Inc., Greenville, S.C.-based group broadcaster, has completed its takeover of AirCapital Cablevision Inc., serving 28,000 subscribers in Wichita, Kan., buying remaining 35% of stock from Kansas State Network for \$4 million. (Closing followed consummation of Standard Communications' purchase of Kansas State Network's broadcast properties.) Multimedia had purchased 60% of AirCapital stock for \$7.5 million in January 1980 from number of investors.

Getting credit. Acton Corp. announced it has secured \$23-million long-term revolving credit led by American Security Bank of Washington, D.C., to be used for cable construction and development. Initial availability is \$13 million; loan has three-year revolving period then converts to four-year term loan with interest tied to prime rate.

Sub sale. Rediffusion, subsidiary of British Electric Traction, is selling its 81% controlling interest in Rediffusion Television of Hong Kong (RTV) to consortium of Australian companies. Station's losses have been averaging \$4.4 million per year. Consortium will own 61% of RTV, for purchase price of \$21.3 million; although two-thirds of price is for property owned by station.

Ink is dry. North American Philips Corp. has completed purchase of GTE's television manufacturing business for estimated \$128 million. Business produces receivers, picture tubes and related components sold under Sylvania and Philco brand names. Spokesman for Philips said price is subject to final audit.

Rewarding. Capital Cities Communications broadcasting division President Joseph P. Dougherty announced his company is inserting in all timebuying contracts and arrangements standard indemnifying clause recommended by Broadcast Financial Management Association. In past 18 months, industry faced bankruptcy of one buying service, deferred payments to media companies from another.

Laughing to the bank. Syndicated comedy series, *The Muppet Show*, has garnered more than \$100 million in rerun sales and first-run earnings, making it one of most financially successful TV shows of all time. Announcement of returns was made by ITC Entertainment president Abe Mandell, whose firm is handling syndication rights. First-run episodes from series' first five years have been broadcast by over 150 U.S. stations and outlets in 106 foreign countries. Reruns have now been sold in more than 100 U.S. markets.

Charter moves. Rebounding from collapse of Charter Media joint venture with Karl Eller (who has joined Columbia Pictures Industries), The Charter Co. has announced it's taking another route into new media, setting up development arm for Charter Publishing Unit of its Charcom subsidiary. Charter Publishing puts out *Ladies Home Journal*, *Redbook* and troubled *Sport* (which it tried, without success, to sell to CBS). Development company is to be headed by editor in chief of *Ladies Home Journal*, Lenore Hershey, and will look for ways to develop programing for various video media.

BRP buys Washington publications. *Telecommunications Reports*, Washington-based newsletter in telecommunications and related fields since 1934, has joined Business Research Publications Inc., New York, under contract signed last Monday (March 9). Purchase involved 100% of outstanding stock of Telecommunications Publishing Co. (weekly *TR* and *Telecommunications Week*). Terms were not disclosed, but it is estimated that transaction involved in excess of \$1 million. President-editor and major stockholder Fred W. Henck, who joined *TR* in 1941, has been signed to long-term contract as editor under new owners. In addition, *TR* staff members will continue in their current capacities. Business Research Publications was organized in 1958 and publishes newsletters, manuals, annuals and other specialty publications. BRP President John G. Roche is former partner in financier John Hay Whitney's Whitcom Investment Co. and former executive vice president of Whitcom Communications Corp. BRP Chairman Alfred Stern is pioneer in cable television and former chairman of National Cable Television Association.

Thorn-EMI down. Six-month results announced by British conglomerate Thorn-EMI show drop in profits following Thorn's acquisition of EMI earlier in year. Despite addition of EMI's \$960 million in revenue to results, profits fell from \$123 million to \$93 million.

The Amazing World Program 1-The Lineup

Market	Station
New York	WABC-TV
Los Angeles	KABC-TV
Chicago	WLS-TV
Philadelphia	WKBS-TV
San Francisco	KGO-TV
Boston	WNAC-TV
Detroit	WXYZ-TV
Cleveland	WUAB
Washington, D.C.	WJLA-TV
Dallas-Ft. Worth	WFAA-TV
Pittsburgh	WTAE-TV
Houston	KTRK-TV
Minneapolis	WTCN-TV
St. Louis	KPLR-TV
Miami	WCIX-TV
Atlanta	WSB-TV
Tampa-St. Pete	WTVT-TV
Baltimore	WJZ-TV
Indianapolis	WTTV-TV
Denver	KBTU
Sacramento	KTXL
Portland, Ore.	KATU
Hartford-New Haven	WVIT-TV
San Diego	XETV
Cincinnati	WLWT
Milwaukee	WTMJ-TV
Kansas City	KCMO-TV
Buffalo	WGR-TV
Nashville	WTVF
Phoenix	KTVK
Providence	WJAR-TV
Charlotte	WSOC-TV
Columbus, O.	WTVH-TV
Memphis	WREG-TV
New Orleans	WDSU-TV
Greenville-Ashe-Sp	WSPA-TV
Grand Rapids-Kal.	WZZM-TV
Oklahoma City	KOCO-TV
Orlando	WESH-TV
Louisville	WAVE-TV
Salt Lake City	KSTU
Albany-Sch. Troy	WTEN
Dayton	WDTN
Charleston-Hunt.	WSAZ-TV
Champ/Spring/Dec.	WBHW
Presque Isle	WAGM
Lafayette, La.	KADN
Seattle-Tacoma	KING-TV

THE
AMAZING
WORLD



The one-hour travel adventure special



Simply amazing.

The track record: Program 1 cleared 65% of U.S. TV households, ranking it among the top 13% of all syndicated shows. The future: Programs 2, 3 and 4 are ready for air. The style: One-hour, magazine format. The audience appeal: Universal. The thrust: A show for today with real people living real-life, international travel adventures (in an age when adven-

ture seems out of reach). The screening: From March 13 to 18 at the NATPE Convention in the **Vitt Media** suite #548-9 in The New York Hilton. The Amazing World. A Bill Burrud Production. After viewing it, don't be surprised if all you say is: "Simply amazing."

The Amazing World.



STARS!

The best and the brightest have shined with Mike all year, because they know Mike makes them look good. Which means, week in and week out, Mike makes you look good.

LOCATIONS!

We've travelled around the country and across the ocean to give our show an exciting, unique look. From Las Vegas to a Mississippi Riverboat to Hawaii to exclusive on-location visits with the world's top stars.

INNOVATIONS!

Mike pioneered the concept of co-hosts and now is showcasing contributing editors from 6 different, important fields, including Alex Haley on Human and Social Issues, Dr. Irene Kassorla on Sexuality, Ralph Nader on Consumerism, Dr. William A. Nolen on Health and Medicine, and Dr. Lee Salk on the Family.

PHENOM

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And then we went out and proved

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The Mike Douglas Show continues to deliver the same network-quality production standards you've come to expect from us. Mike's unique combination of ease and elegance gives our show a style no Johnny-Come-Lately can hope to match.

WIZARD!
Last year at NATPE, we said "You can't keep a good man down!"
with a phenomenal first year for our show.

SUCCESS!

120 stations in our family — more than any other syndicated talk/variety show — plus the most national advertisers, 31. No matter how you look at it, it's been a phenomenal year for us. And next year's going to be even better. Be sure to stop in at the Syndicast Services exhibition suite at NATPE, 2nd floor of the Hilton, East Quadrant. Mike will be there in person — on Sunday from 1 to 5 pm with celebrity guests and on Monday and Tuesday with special surprises.

The **MIKE**
DOUGLAS
Show



Programing

Pilots in works lean to lighter side

DFS study shows comedy as major portion of new programs under development for fall season

Comedy shapes up as the dominant program type in development for the 1981-82 network television season, according to a study of pilots completed by Dancer Fitzgerald Sample, New York.

The study was prepared under the direction of Phil Burrell, the agency's TV programming vice president, and shows that comedy is the leading genre at two networks, CBS-TV (62%) and ABC (52%). At NBC, comedy accounted for 44% of its pilot development. At ABC, drama represented 29% and variety, 19% and at CBS, drama, 38% and variety, none. Drama nosed out comedy at NBC with 48% and

variety amounted to 8%.

Burrell noted that "trends in pilot development are not necessarily indicative of the programs we'll see this fall." He said that ultimately networks may select only a few of the many comedy pilots they have in development but stressed that the pilot categories do reflect the networks' current priorities.

DFS listed a total of 85 pilots for the new season, down from 100 in 1980. ABC has ordered 22; CBS, 27 and NBC, 36. Burrell estimates that ABC will replace between five and six hours; CBS, between four and five-and-a-half hours, and NBC, six to seven hours.

Among the trends spotted in the DFS report: series inspired by successful motion pictures, including "Fame" (NBC), "Norma Rae" (NBC) and "Private Benjamin" (CBS) and several drawn from books—"Scrupes" (ABC) and "Travis McGee" (ABC); series spotlighting star performers, including Angie Dickenson, Mickey Rooney, Tony Randall, Dick Van

Dyke and Lorne Greene; a revival of *Maverick* to star James Garner, and serial drama in the *Dallas* mold dealing with the rich.

DFS said that NBC is expected to announce its fall schedule in mid-April and both CBS and ABC in late April.

The report struck one disconcerting note: the threat of a strike by the Writers Guild of America and the Directors Guild of America. DFS said scripts have been ordered for returning series, and production for those shows is expected to begin as early as April. The agency cautioned that new shows may not begin until after the tentative starting date of Sept. 14.

'M*A*S*H' leads in syndication survey

Of all syndicated series and specials, *M*A*S*H* earned the highest average rating—and across the dayparts, it was the leader in prime access, late night and weekday early fringe.

So the figures show in a Nielsen Station Index/Cassandra ranking of syndicated programming aired during November 1980. Cassandra, a computerized program analysis system, was acquired by NSI last year.

*M*A*S*H* was number one in November with an average 14.7 rating and 30 share in 174 markets. Next highest was *The Muppet Show* with a 13.9 rating/28 share in 137 markets, followed by *Evening Magazine* (13.5/24 in five markets), *Carter Country* (13.4/29 in 11 markets) and *P.M. Magazine* (including *Evening*—13.1/23 in 88 markets).

Prime-access leaders were *M*A*S*H* (16 rating in 116 markets), *Hee Haw* (16 rating in 118 markets), *P.M. Magazine* (15 rating in 84 markets), *Good Times* (15 rating in seven markets) and *The Muppet Show* (14 rating in 84 markets).

In other dayparts, *M*A*S*H* took weekday early fringe with an average 13 rating in 60 markets; weekday late night (10 rating in 33 markets) and weekend late night (8 rating in 12 markets). *Donahue* was the leader in Monday-to-Friday daytime with an average 7 rating in 179 markets. *Loretta Lynn* led in prime time with a 13 rating in six markets. *Batman* won weekend daytime with a 6 rating in six markets and *Hee Haw* scored best in weekend early fringe with a 13 rating in 35 markets.

The following lists show leaders in the NSI/Cassandra rankings: the top-50 syndication positions over-all; the top-25 in prime access and the top-10 in other dayparts.

Charts begin on page 178.

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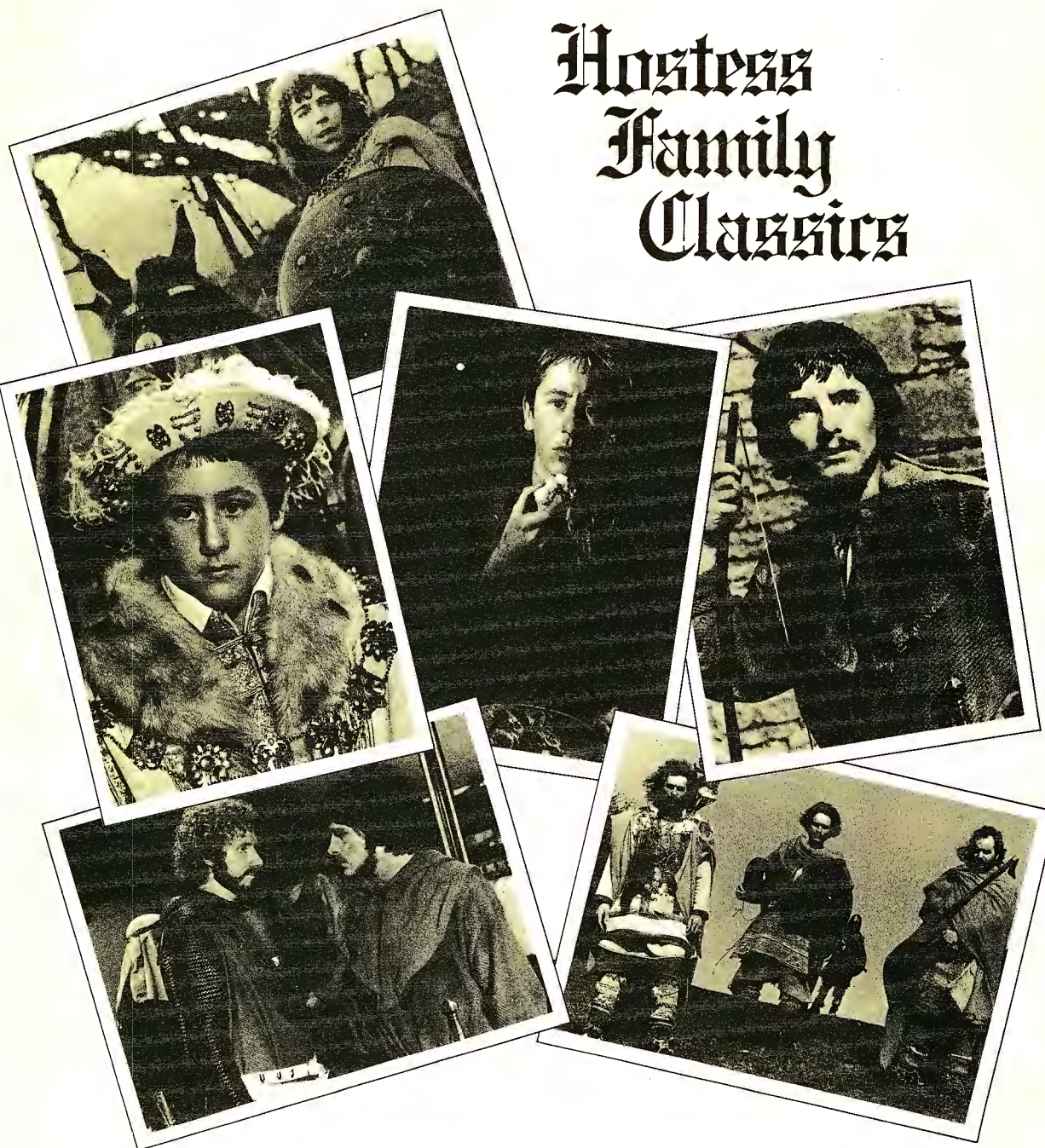
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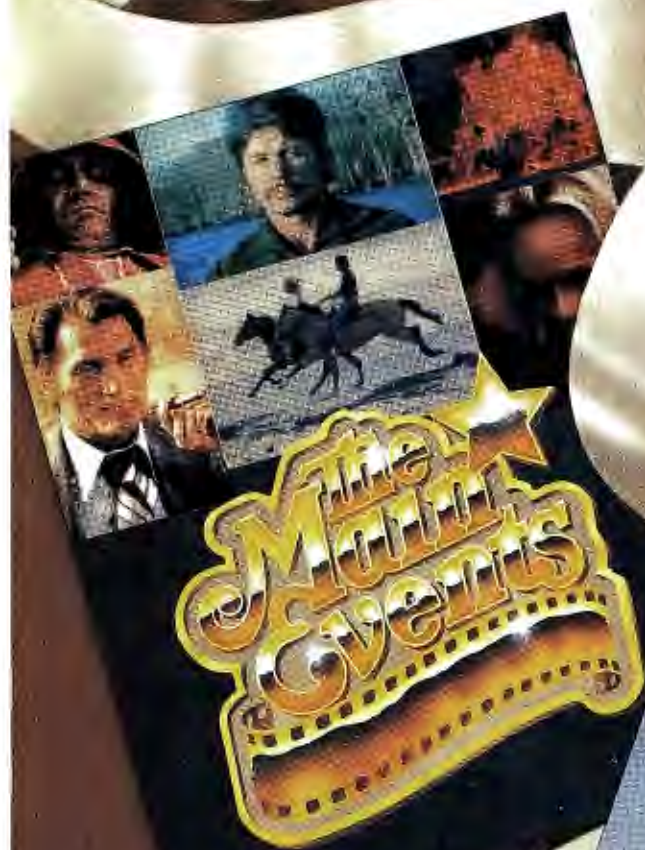
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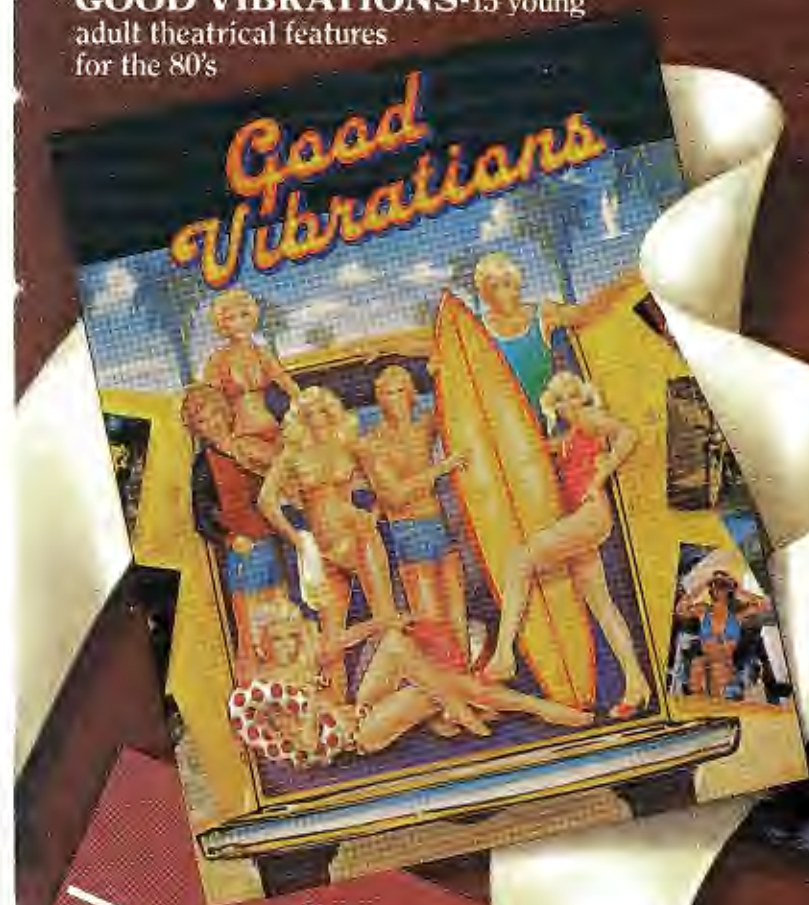
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NCI/Cassandra November 1980 Syndicated Programs

Rank	Mktg	Rtg	Shr	Cvg	Rank	Mkt	Rtg	Shr	Cvg
1. M*A*S*H	174	14.7	30	95.1	26. Bart Starr	6	7.3	19	1.9
2. Muppet Show	137	13.9	28	86.2	27. Bear Bryant	5	7.2	24	1.8
3. Evening Magazine	5	13.5	24	10.4	27. In Search of ...	63	7.2	15	63.8
4. Carter Country	11	3.4	29	3.4	29. Bullseye	31	7.0	15	32.2
5. PM Magazine	88	13.1	23	76.8	30. Devil & Daniel Mouse	34	6.9	14	17.1
(includes Evening)					30. Donahue	180	6.9	34	97.5
6. Loretta Lynn	9	13.0	24	3.8	30. Sha-Na-Na	134	6.9	17	81.0
7. Family Feud PM	101	2.9	22	76.4	30. Wonder Woman	14	6.9	14	20.9
8. Eyes of Texas	5	12.7	27	2.6	34. Kung Fu	38	6.8	16	36.2
9. Hee Haw	180	11.0	23	90.6	35. Body Works	7	6.7	13	5.0
9. Tic Tac Dough	120	11.0	20	80.9	35. Teletone News	5	6.7	14	21.8
11. Condominium	24	10.8	19	26.3	37. Name That Tune	24	6.6	13	26.9
11. Happy Days	146	10.8	24	88.6	37. When Havoc Struck	6	6.6	28	1.8
13. Pink Panther	39	10.1	21	30.0	39. Agronsky and Company	6	6.5	22	6.4
14. Cross Wits	20	9.6	20	9.4	39. How the West Was Won	5	6.5	15	2.7
15. Lawrence Welk Show	180	9.5	19	94.1	39. Match Game PM	31	6.5	19	41.7
16. Barney Miller	55	9.3	19	49.7	42. Starsky and Hutch	36	6.4	17	36.9
17. Sanford and Son	103	9.2	19	69.2	43. NFL Symfunny	31	6.0	15	25.6
18. Dance Fever	51	9.0	19	56.5	43. Star Trek	91	6.0	17	71.2
19. All in the Family	88	8.9	9	69.8	43. Tom and Jerry	100	6.0	21	77.0
20. Joker's Wild	89	8.6	17	67.7	43. What's Happening	36	6.0	14	39.0
21. Welcome Back Kotter	50	8.4	17	53.8	47. Merv Griffin	70	5.9	16	54.0
22. Fight Back	25	8.3	17	27.1	47. Solid Gold	152	5.9	15	91.5
23. Good Times	54	8.2	19	54.0	49. Jim Rockford	78	5.8	18	67.6
24. PM Magazine Special	9	7.9	13	7.3	50. Face the Music	39	5.7	13	43.2
25. Snoopy on Ice	6	7.7	14	15.1	50. Gilligan's Island	86	5.7	21	62.6



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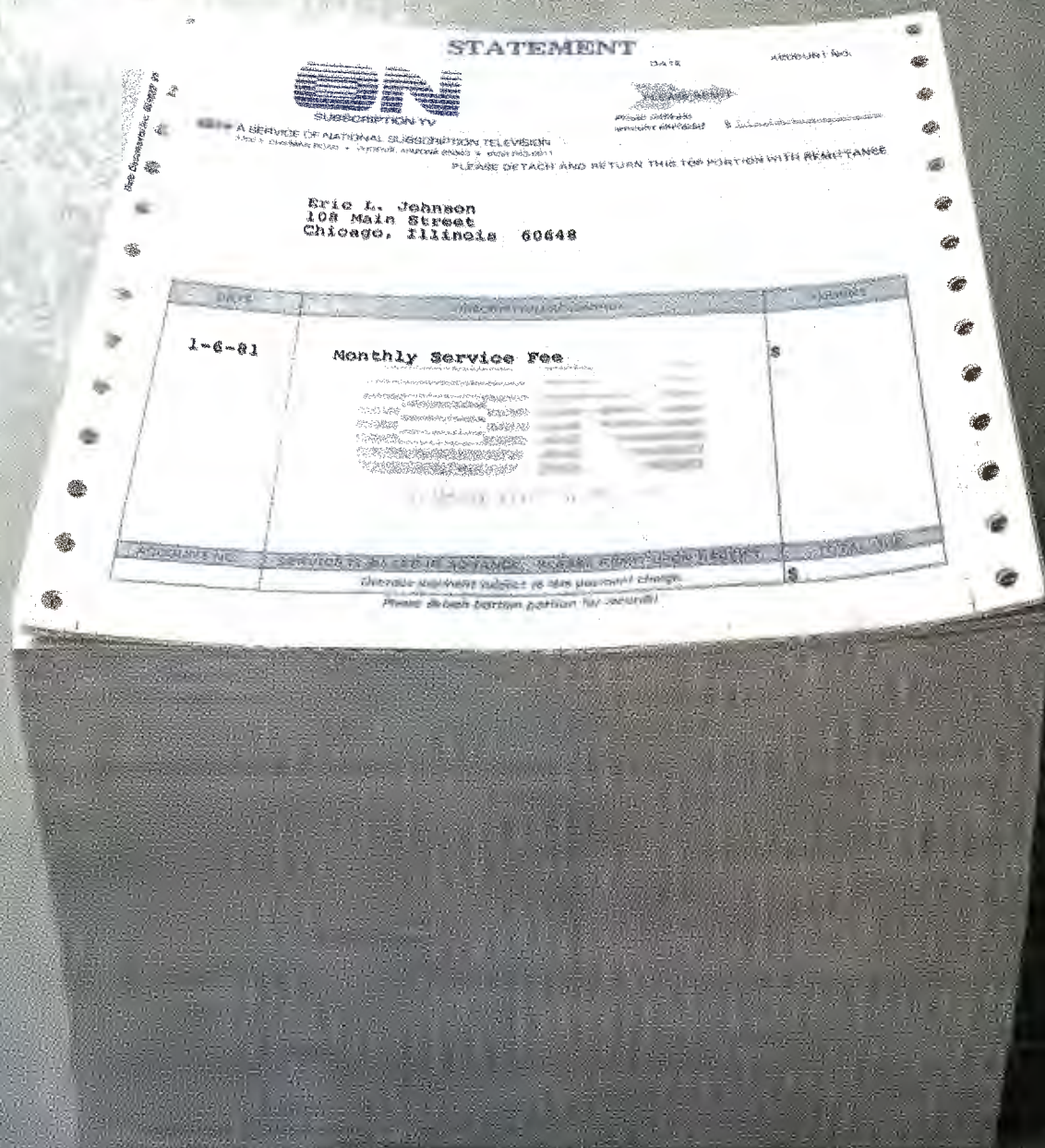
Prime Access (7-8 p.m. NYT) Monday-Saturday

Rank	Program	Mkt	Rtg
1.	M*A*S*H	116	16
2.	Hee Haw!	118	16
3.	PM Magazine	84	15
4.	Good Times	7	15
5.	Muppet Show	84	14
6.	Cross Wits	8	14
7.	Happy Days	50	14
8.	Evening Magazine	5	14
9.	Tic Tac Dough	104	13
10.	Family Feud PM	96	13
10.	Lawrence Welk Show	103	13
12.	Dance Fever	29	12
13.	New Newlywed Game	9	12
14.	Joker's Wild	50	11
14.	Welcome Back Kotter	14	11
16.	Barney Miller	28	11
17.	Pink Panther	17	10
18.	Hollywood Squares	38	10
19.	All in the Family	45	9
20.	Wild Kingdom	23	9
21.	In Search of ...	21	9
22.	Solid Gold	51	9
23.	Carol Burnett & Friends	6	9
24.	Match Game PM	16	9
25.	Bullseye	12	9
25.	Fight Back	8	9
25.	Sha-Na-Na	44	9

Monday-Friday Daytime

Rank	Program	Mkt	Rtg
1.	Donahue	179	7
2.	Joker's Wild	9	6
3.	New Newlywed Game	5	6
4.	Bob Braun	7	4

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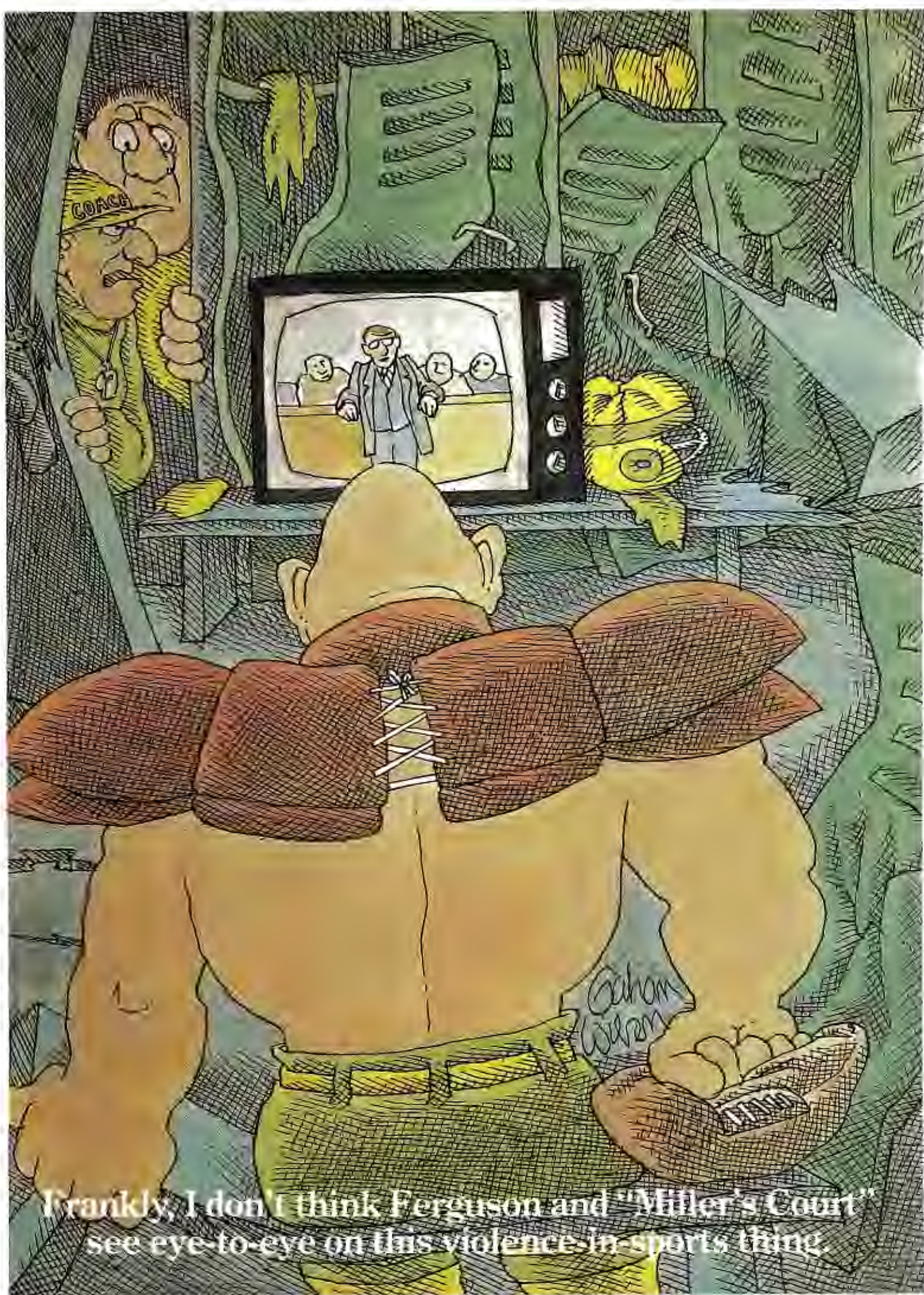
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apparently in a position to make highly profitable. And we'll help you to make the most of it. The plan includes many more details. We'll be glad to help you with it. And we'll be glad to help you with it.

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And you'll find that we've committed to transferring our TV business expertise directly to you. Our new business plans are



Frankly, I don't think Ferguson and "Miller's Court" see eye-to-eye on this violence-in-sports thing.

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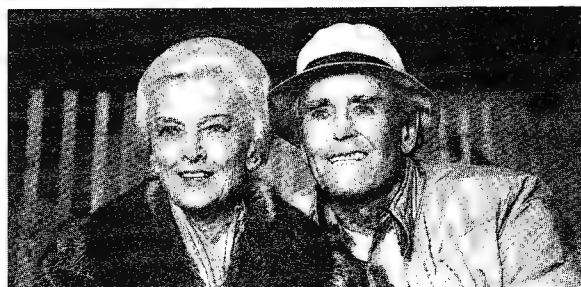
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Source: 1. Arbitron, October 80; 2. NSI, October 80; 3. NSI, November 80; 4. Arbitron, November 80 (Subject to qualifications available upon request)

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Rank	Program	Mkt	Rtg	Rank	Program	Mkt	Rtg
4.	Scooby Doo	10	4	3.	Pink Panther	17	11
6.	Match Game PM	6	4	4.	Good Times	5	10
7.	Flintstones	27	4	5.	Fight Back	12	9
8.	Charlie Rose	6	4	6.	Welcome Back Kotter	6	9
9.	Hour Magazine	43	4	7.	Lawrence Welk Show	47	8
9.	Town and Country	5	4	8.	M*A*S*H	11	8
				9.	Dance Fever	6	8
				10.	Porter Wagoner	14	8

Monday-Friday Early Fringe

Rank	Program	Mkt	Rtg
1.	M*A*S*H	60	13
2.	Cross Wits	7	11
3.	Sanford and Son	51	10
4.	Happy Days	98	10
5.	Carter Country	6	9
6.	Gunsmoke	10	9
7.	All in the Family	32	9
7.	Barney Miller	22	9
9.	Hour Magazine	42	8
10.	Andy Griffith	37	8
10.	Hogan's Heroes	28	8
10.	Jim Rockford	30	8

Weekend Late Night

Rank	Program	Mkt	Rtg
1.	M*A*S*H	12	5
2.	Hee Haw!	8	5
3.	All in the Family	5	5
3.	Benny Hill Show	26	5
5.	Gunsmoke	23	5
6.	Ironside	8	5
6.	Mary Tyler Moore	10	5
8.	Odd Couple	6	5
8.	Sha-Na-Na	36	5
10.	Star Trek	17	4

*Program averages are weighted by market universe

**Programs may be tied in rating but have different ranks due to rounding of ratings figures.

Prime Time

Rank	Program	Mkt	Rtg
1.	Loretta Lynn	6	13
2.	Muppet Show	5	11
3.	Condominium	24	11
4.	Grizzly Adams	5	10
5.	PM Magazine Special	8	8
6.	Mom, the Wolfman and Me	11	7
7.	Benny Hill Show	6	7
8.	M*A*S*H	11	6
9.	All in the Family	7	5
10.	Best of Ed Sullivan	29	5

Monday-Friday Late Night

Rank	Program	Mkt	Rtg
1.	M*A*S*H	33	10
2.	All in the Family	8	8
3.	Carol Burnett & Friends	13	5
4.	Jim Rockford	19	4
5.	Maude	7	4
6.	Benny Hill Show	25	4
6.	Kojak	6	4
8.	Bob Newhart Show	12	4
9.	Sanford and Son	7	4
10.	Prisoner Cell Block H	14	3

Weekend Daytime

Rank	Program	Mkt	Rtg
1.	Batman	6	6
2.	Gilligan's Island	17	5
3.	Vince Dooley	7	5
4.	Bewitched	13	5
4.	Flintstones	30	5
6.	I Love Lucy	9	5
7.	Daffy Duck & Porky Pig	9	5
7.	Star Trek	24	5
9.	John Wayne Theatre	5	5
10.	I Dream of Jeannie	5	5
10.	Little Rascals	34	5

Weekend Early Fringe

Rank	Program	Mkt	Rtg
1.	Hee Haw!	35	13
2.	Muppet Show	47	12

CTN's high-power plans for its low-power chain

Company has been promoting new TV stations as outlets for its black and news programs; it has applied for 15 LPTV's and will lease some time to Golden West for STV operation

Community Television Network was one of the first companies to see the potential of low-power television. Back in the spring of 1980, it applied for 10 translators and permission to originate STV and other programming on them. CTN's plan was to lease the prime-time hours of the 10 stations and four affiliated (owned by other groups or individuals) stations to Golden West Broadcasters, which would use them as outlets for its subscription television service. CTN would use the income from Golden West to subsidize the production of black-oriented programming, including a live half-hour news show, that would be shown during the stations' non-STV hours and on any other station—low-power or full-service—that was willing to pay for it.

To develop a market for CTN's programming, Booker Wade, Sam Cooper and Jim Winston, CTN's three principals, who quit their jobs as FCC staffers to form CTN, have been busy over the past year encouraging friends and friends of friends to apply for translators. "We've been out beating the bushes to get them to apply and to get them to affiliate with [CTN]," Wade said. As a result of their efforts, approximately 23 people have applied for approximately 80 channels.

All the applications have been put

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All transportation has received government assistance at one time or another. The freight railroads, however, have reimbursed the government for most prior aid. Much of the current aid to some railroads is in the form of loans to be repaid with interest. On the other hand, trucks and barges have long received outright subsidies.

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together by Hope Smith, Wade's secretary and one of the first to file an application on his advice. Smith has coordinated the legal and engineering work, found transmitter sites, inserted public notices of the applications in local papers and submitted the applications to the FCC. Smith has also made sure the applicants did not file for stations in the same market. Smith said each of the applicants has paid her about \$2,500 for the work.

Most of the applicants have applied for translators to rebroadcast either of two black-owned, full-service stations, KSTS(TV) San Jose, Calif., and WRBV(TV) Vineland, N.J. By rebroadcasting those stations they will be receiving CTN programming second hand. Both have agreed to carry some CTN programming, Wade said. Since the translators would not be required to rebroadcast all the full-service programming, Wade said he must get assurances from the translator licensees that they will carry the CTN fare.

Wade also noted that KSTS and WRBV plan to carry STV at night, which none of the applicants plan to rebroadcast. That will leave plenty of premium hours that CTN will be happy to fill. An even greater demand for programming will be created by the handful of applicants who opted for low-power status (unlimited program origination) at CTN's prompting.

CTN's future market is by no means

limited to the applications filed. As the programming evolves, Wade intends to sell it to major-market, full-service stations and to other low-power stations searching for programming. The programming will be delivered by satellite and by videotape, Wade said.

Wade also hopes that some low-power stations, including those applied for by Smith, will see fit to rebroadcast one of the CTN owned-and-operated stations.

The centerpiece of the CTN programming will be a half-hour newscast. Wade said CTN expects to put a major portion of the \$4.1 million CTN will receive annually from Golden West into the show. Unlike most of CTN's programming, which will be delivered by tape, the news will be distributed by satellite with one hour of transponder time provided daily by Golden West as part of the STV agreement. News affiliates will have the option of broadcasting the news live or taping it for replay later.

Neither of the stations that Smith's applicants propose to rebroadcast is on the air yet, but both soon will be. John Rohrbach, general manager of KSTS, said his station will be ready to go in mid-April, but that problems with the STV supplier might delay the turn-on date to some time in May or June. An attorney for WRBV said that station expects to be on the air by the end of April.

Ratings Roundup

While CBS-TV racked up another easy victory for the prime-time week ended March 8, both ABC-TV and NBC-TV schedules brought ratings trouble—with the latter's particularly severe.

During the week, CBS averaged a 19.6 rating and 31 share, carrying seven of the top-10 rated shows and half of the top-20. ABC's lineup earned only a 17.3/27 and NBC's even less, a 15.8/25. The networks had clearance problems from Mobil's syndicated *Churchill and the Generals* and from college basketball deflating numbers from Thursday to Saturday. On Thursday, NBC particularly was hurt, reporting 30 stations in the top-50 markets lost to *Churchill*, while the other networks lost less than 10 a piece. On Saturday in fact, network shares totaled less than 80. Yet there were network winners and network losers.

While ABC was competitively strong on Monday, Tuesday and Saturday, the lineups on Thursday, Friday and Sunday scuttled that momentum. ABC lost big with long-form as Friday's *Long Journey Back* brought a 13.8/23 and Sunday's three-hour "The Deep" earned a 15.5/24.

At NBC, the network showed strength on most days from 8 to 9 p.m., with *Little House on the Prairie*, *Real People*, *Barbara Mandrell* and *CHiPs* all earning 30 shares or above.

At CBS, Friday was a stronghold even without *Dallas*. Back-to-back *Dukes of Hazzard* episodes brought a 25.5/42 and a 23.4/41 respectively from 9 to 11 p.m. And on Sunday, the CBS regular schedule beat reruns of both ABC's "The Deep" and NBC's "American Graffiti."

The First 20

1.	<i>M*A*S*H</i>	CBS	27.4/40
2.	<i>60 Minutes</i>	CBS	26.7/43
3.	<i>Dukes of Hazzard</i>	CBS	25.5/42
4.	<i>Alice</i>	CBS	25.4/37
5.	<i>Little House on the Prairie</i>	NBC	25.2/36
6.	<i>The Jeffersons</i>	CBS	24.9/37
7.	<i>Love Boat</i>	ABC	23.7/39
8.	<i>House Calls</i>	CBS	23.7/36
9.	<i>Happy Days</i>	ABC	23.5/35
10.	<i>Dukes of Hazzard</i> (special episode 10-11 p.m. Friday)	CBS	23.4/41
11.	<i>Trapper John, M.D.</i>	CBS	23.3/38
12.	<i>Three's Company</i>	ABC	22.7/33
13.	<i>People's Choice Awards</i> (special)	CBS	22.4/35
14.	<i>Laverne & Shirley</i>	ABC	22.3/33
15.	<i>Real People</i>	NBC	22.0/33
16.	<i>Hart To Hart</i>	ABC	21.9/35
17.	<i>CHiPs</i>	NBC	21.8/33
18.	<i>The Pride of Jesse Hallam</i> (made-for-TV movie)	CBS	21.4/33
19.	<i>Diff'rent Strokes</i>	NBC	21.4/33
20.	<i>That's Incredible</i>	ABC	21.4/30

The Final Five

61.	<i>I'm A Big Girl Now</i>	ABC	12.0/20
62.	<i>Nero Wolfe</i>	NBC	11.4/19
63.	<i>Death Ray 2000</i> (made-for-TV movie)	NBC	11.2/18
64.	"First Love" (theatrical movie)	CBS	10.3/18
65.	<i>NBC Magazine</i>	NBC	10.0/17

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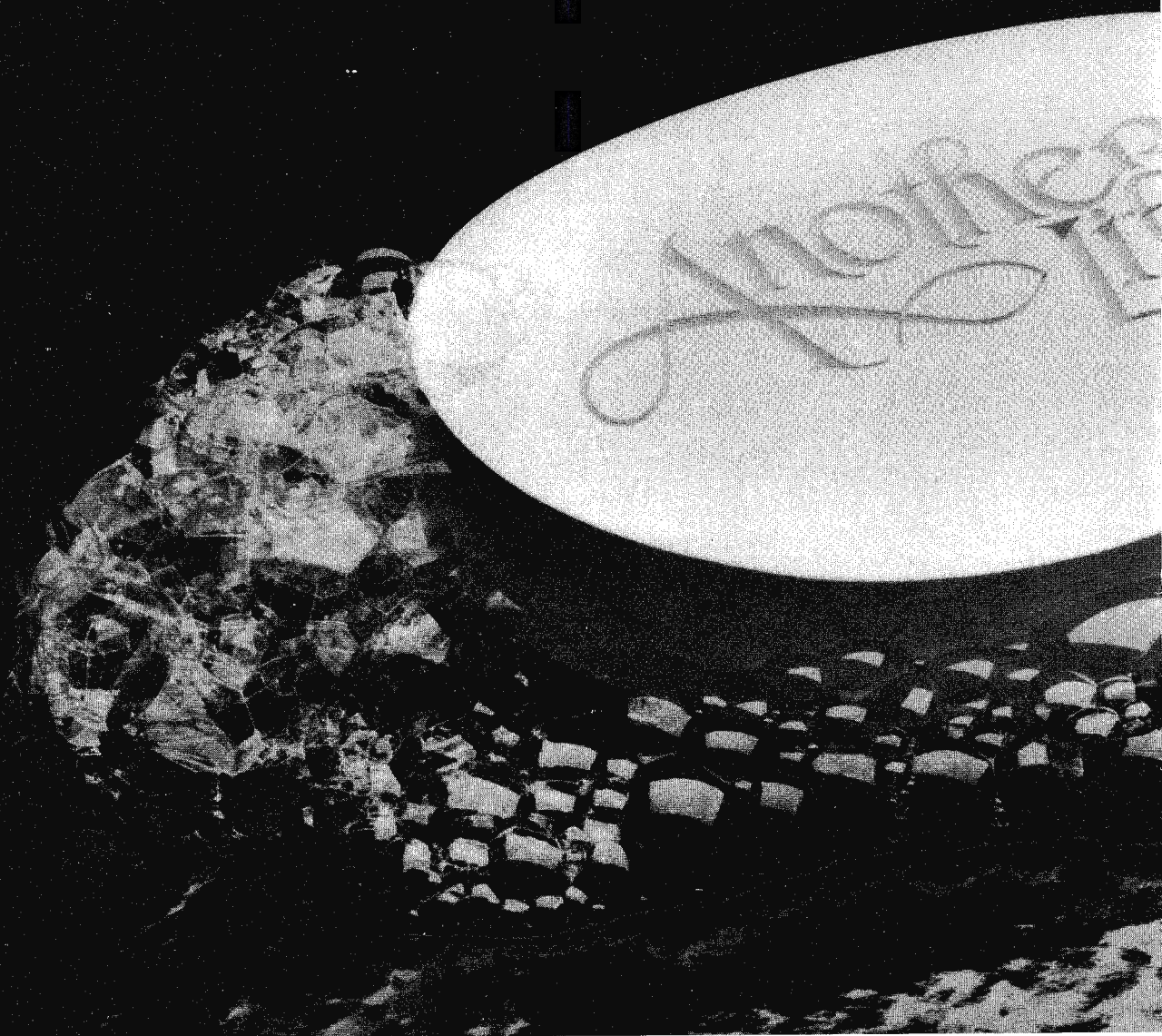
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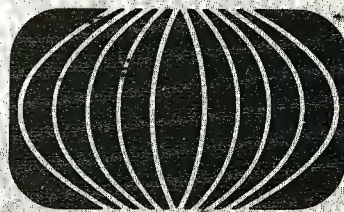
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New group at CBS

Network forms Theatrical Films with high hopes for rapid expansion over next few years; names Michael Levy president-CEO

CBS last week made the formal announcement of the expansion of its theatrical film operations that President Thomas Wyman had promised the financial community last month (BROADCASTING, March 2).

Michael Levy, partner of The Paul Kohner-Michael Levy Agency, and an entertainment agent for nearly 20 years, was named president and chief executive officer of the newly formed CBS/Theatrical Films Group, which will function as a fifth

operating group within the corporate framework of CBS, which includes broadcast, publishing, records and the Columbia groups.

Wyman, noting again as he had in February that the company sees theatrical films as likely to be its "largest new growth area over the next few years," also repeated his observation that distribution, in addition to production, is an activity in which the films group is eventually expected to become involved. Regarding distribution, Wyman said the Group's plan is to become an important factor in that aspect of the business.

Levy will report directly to Wyman, and will "be given wide authority and the requisite funding to establish CBS as a major producer and distributor." Wyman had

said last month the company plans to spend \$40 million to \$50 million on development in each of the next several years, with the theatrical division a top priority.

Donald March, who has been serving as president, CBS Theatrical Films Division, reporting to the Broadcast Group's president, Gene Jankowski, will continue in that position, reporting now to Levy. The division's first film, "Back Roads" with Sally Field and Tommy Lee Jones, has just opened.

CBS, PBS lead in Christopher Awards

CBS and PBS were named to receive five Christopher Awards each for 1981 while ABC and NBC were chosen to pick up three awards, in ceremonies that were held in New York last month.

The Christophers, an ecumenical mass media organization, presents the awards to producers, writers and directors for "works which embody artistic and technical excellence and which have received a significant degree of public acceptance as well as affirming the highest value of the human spirit."

The winners:

ABC News Closeup: Can It Be Anyone Else? □ Executive producers, John Korty, Pamela Hill; producer, Bill Couturie; director/co-writer, Dennis Lofgren; writer, Michael Shandler.

Christmas Special With Luciano Pavarotti □ Producer-director, Jean-Yves Landry (PBS).

Family of Strangers: An ABC Afternoon Special □ Executive producer, Linda Gottlieb; producers, Doro Bachrach, Franklin Getchell; director, Robert Fuest; writers, Jeffrey Kindley, Len Jenkin.

Front Line □ Producer-director, David Bradbury (PBS).

Gideon's Triumph □ Executive producer, John Houseman; producer/writer, David W. Rintels; director, Robert Collins (CBS).

Homeward Bound □ Producers, Steve Tisch, Jan Avnet; director, Richard Michaels; writer, Burt Prelutsky (CBS).

IBM Presents Baryshnikov on Broadway □ Executive producer, Herman Krawitz; producer/director, Dwight Remion; producer, Gary Smith (ABC).

The Invisible World □ Executive producers, Dennis B. Kane, Thomas Skinner; writer/producer director, Alex Pomosanoff (PBS).

A Lady Named Baybie □ Executive producer, David Loxton; producer/director/writer, Faye Sandlin (PBS).

Lefty □ Executive producer, William Robert Yates; producer/director/writer, Faye Sandlin (NBC).

Little Lord Fauntleroy □ Producer, Norman Rosemont; director, Jack Gold; writer, Blanche Hanalis (CBS).

NBC White Paper: Gambling in America □ Producer/writer, Anthony Potter; directors, Frank DeMeo, Gerald Polikoff; writers, David Brinkley, Lloyd Dobyns.

On Giant Shoulders □ Executive producer, Jac Venza; director/dramatization, Anthony Simmons; producer, Mark Shivas; dramatization, William Humble (PBS).

Playing for Time □ Executive producer, Linda Yelben; director, Daniel Mann; writer, Arthur Miller (CBS).

A Private Battle □ Producer, Robert Halmi; director, Robert Lewis; writer, John Gay (CBS).

Uptown at the Apollo □ Producer/director, Dwight Hemion; producer, Gary Smith; writers, Harry Crane, Marty Farrell (NBC).



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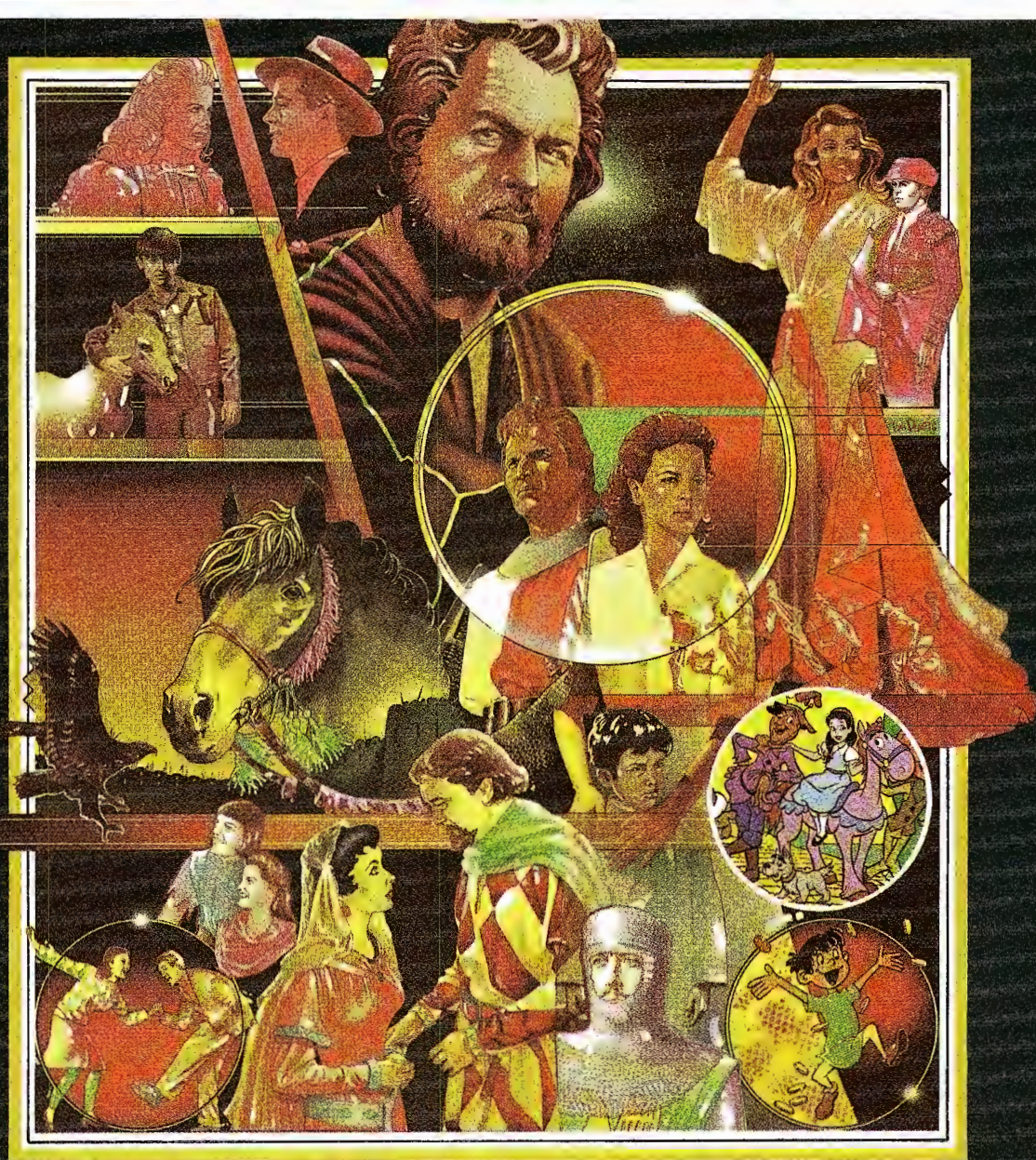
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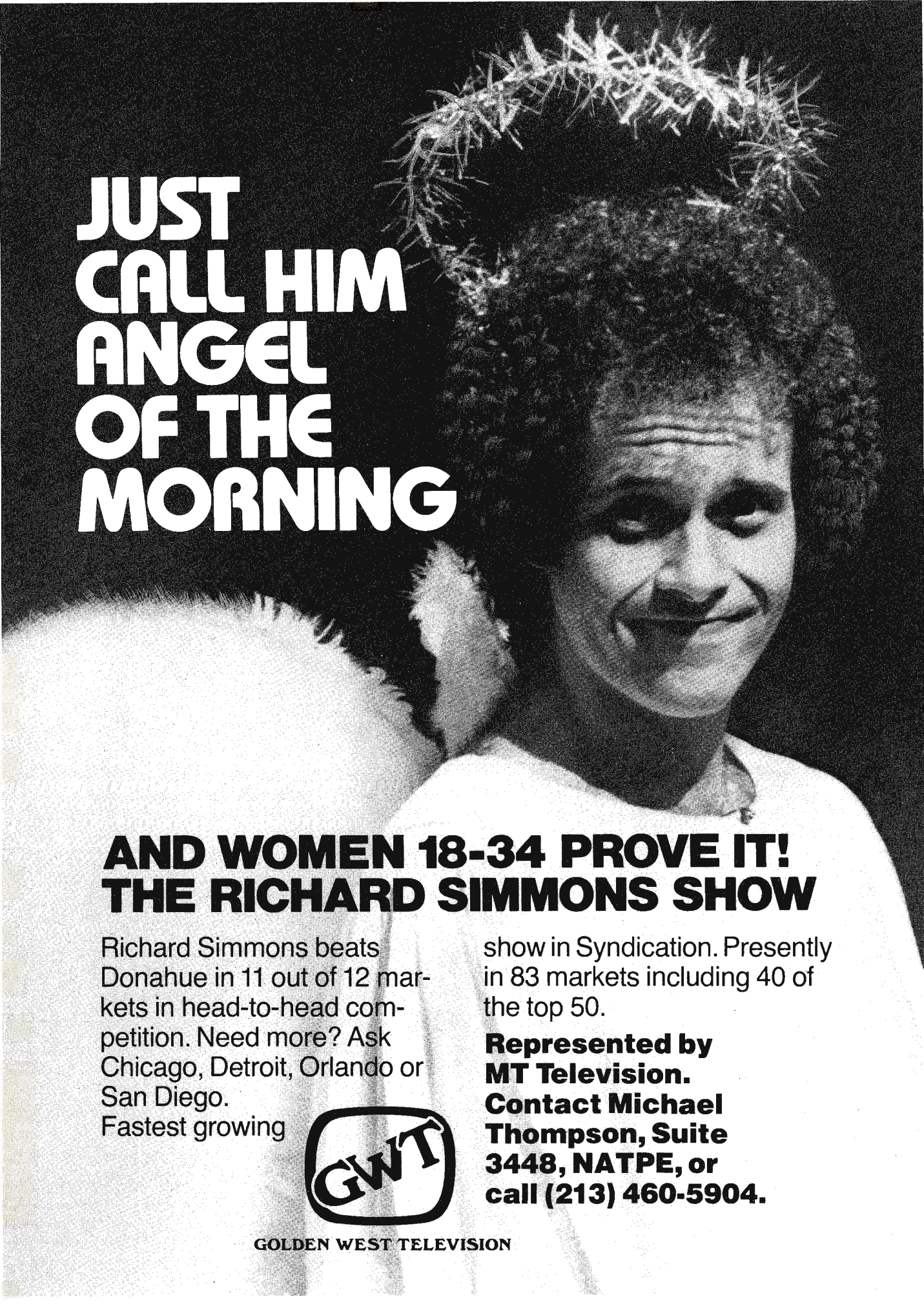
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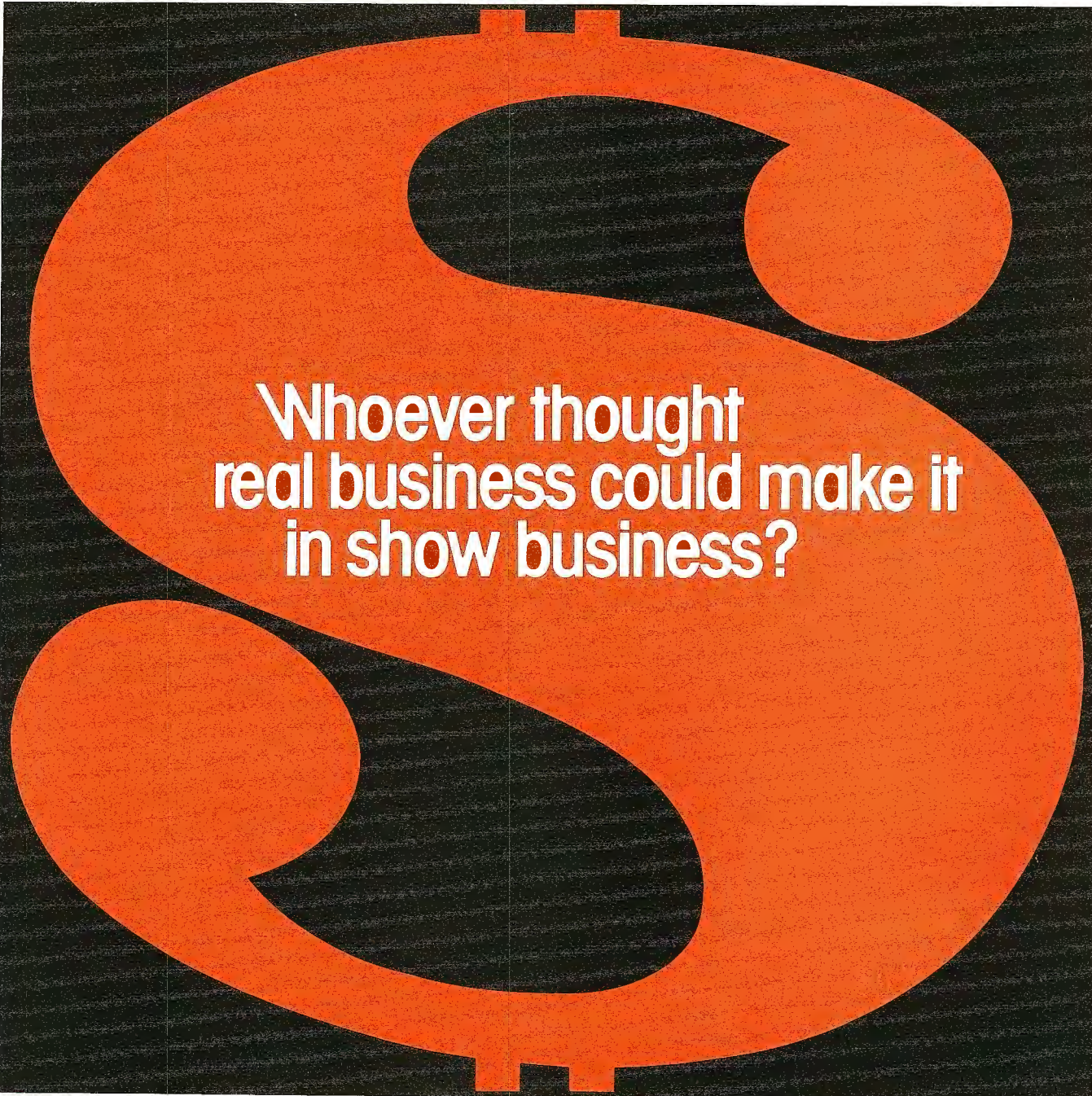
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European screening produces \$4.5 million in BBC exports

The annual special screening by the BBC for European buyers has brought in \$4.5 million, according to figures released by BBC Enterprises.

The BBC said that 142 program buyers, representing 51 networks and other broadcasters, were present for the screening, which was held in the south of England.

The screening, known as Showcase, is the fifth of its kind, and offered 100 hours of BBC programs.

Buyers included some from Communist countries, with delegations from the Soviet Union, Poland, Hungary and Rumania. The largest delegations came from West Germany and the Netherlands.

The European market is increasingly important for BBC program sales, because of the widespread use of pre-selling and co-production for the North American and Australian markets. Because of the BBC's tight financial state, it co-produces with other companies to raise the money needed to make its programs.

The top selling programs at the four-day screening demonstrate this trend. *Caught on a Train*, a single play, was co-produced with Time-Life, and the mini-series, *Sons and Lovers*, based on the D. H. Lawrence novel, has U.S. rights owned by 20th Century-Fox.



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Monitor

ARTS lineup. "Theme week" is format being used by Alpha Repertory Television Service (ARTS), three-hour nightly cable programming effort from ABC Video Enterprises and Warner Amex Satellite Entertainment Co. Premiere week, April 12-19, centers on "Paris: The Dream and the Reality," with Anne Baxter as host, followed in next three weeks by Pierre Salinger and "Vienna: The Home of Genius"; Olivia de Havilland and "Paris: The Artist's Heaven;" and repeat of Salinger's "Vienna." Cultural channel will have first ARTS showings on Mondays, Wednesdays and Saturdays and will repeat lineups on remaining days. Premiere week, however, will have four original ARTS nights. Initial programming ranges from "La Traviata" to Hemingway profile, with majority of features acquired from European sources.

Before the court. Telepictures Inc. has clinched ABC owned-and-operated TV station deal for *People's Court*, half-hour series where small-claims disputes are brought before retired Los Angeles superior court judge in program's "courtroom" set and parties agree in advance to accept his ruling as binding arbitration. WABC-TV New York and KABC-TV Los Angeles will be stripping in daytime and will run weekly in access. ABC's KGO-TV San Francisco and WXYZ-TV Detroit also will use it as part of access checkerboard. Distributed by Telepictures, series is from Ralph Edwards and Stu Billett in association with Golden West.

In business. SMA Entertainment, New York, has been formed by Scott Moger to distribute feature films and special programming exclusively to pay television. Moger has been consultant to Columbia Pictures Pay Television for past year and earlier was vice president and general manager of that division. Among features SMA is offering are Brian DePalma's "Home Movies," with Kirk Douglas; Tony Dill's "The Little Dragons;" "Waterbabies," with James Mason, and Alexander Salkin's "The Light At the Edge of the World," with Kirk Douglas and Yul Brynner. Address: 41 East 42d Street, New York 10017. (212) 286-0166.

Actor's valentine. Next year's Valentine's Day, Feb. 14, 1982, will see *Night of 100 Stars*, three-hour ABC-TV special celebrating 100th anniversary of Actors' Fund of America, charity aiding show-business needy. Produced by Alexander H. Cohen and written by Hildy Parks, special will feature 100 celebrities of stage, screen and TV including first-to-be-announced Princess Grace of Monaco.

BBC perils. BBC is not too happy over being caught in middle of possible takeover of film and television division of Time-Life by 20th Century-Fox. BBC has already begun its breakaway from Time-Life with its cable agreement with Rockefeller Center. But it is not clear what will happen to Time-Life's rights on current BBC programs, and whether they can be reassigned. BBC source said they would be sending fewer people than in past years to man Time-Life booth at NATPE, even though BBC has canceled its sales contract with Time-Life. Current agreement has another 15 months to run.

Local goes national. *Summer Solstice*, one-hour teleplay produced by WCVB-TV Boston and starring Henry Fonda and Myrna Loy, has been bought by ABC-TV. "To the best of my knowledge," says Bob Bennett, WCVB-TV president and general manager, "this is the first time that a network deemed a local production to be of quality ready for national distribution." *Summer Solstice* was winner of regional scriptwriting competition held by station.

PlayBack

All about movies. CBS Radio will broadcast over weekend of March 28-29, 20-part weekend special titled *The Movies '81*. Four-minute segments will be interspersed throughout schedule and will feature CBS Radio entertainment editor Lee Jordan as anchorman in interviews with such personalities as Robert Redford, Glenda Jackson, Donald Sutherland and Sissy Spacek. Jordan will also comment on trends: films aimed at younger audiences, popularity of comedies and performers becoming directors.

Murray the K exits Watermark. Announcer/host "Murray the K" Kaufman departed weekly series, *Soundtrack of the 60's*, produced by Watermark Productions, effective yesterday, March 15. Search is on for permanent replacement.

Setting sail for '81. Radio Caroline, tagged as longest running pirate broadcasting station, will resume broadcast on April 19 from North Sea to United Kingdom and western Europe. Temporarily halted in March 1980 when, after 16 years on air, original ship sank off Essex Coast, Radio Caroline is estimated to obtain audience of eight million. Major Market Radio, New York has been chosen to be off-shore station's exclusive worldwide representative.

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Changing winds at the CRT

Tribunal head calls for its abolition, citing 'unworkable' nature of royalty distribution; indications are, however, that Kastenmeier's subcommittee will only readjust existing procedures

If Clarence James, chairman of the Copyright Royalty Tribunal, has his way, Congress will radically alter—or even abolish—the tribunal, which James has said is “clearly unworkable and impractical.”

In a statement to the House Subcommittee on Courts, Civil Liberties and Administration of Justice, James said the powers of the tribunal aren't needed or could be reduced in several areas under its jurisdiction, including cable, public broadcasting and phonograph records.

Especially unworkable, he said, are the tribunal's royalty distribution procedures,

which, because the tribunal's decisions are being appealed, have tied up more than \$41 million collected from cable operators alone since 1978. “Because of the existing appeal and the probability of future appeals on each and every distribution proceeding held by the tribunal, this money will be tied up and effectively kept from the copyright owners for years. The total funds held by the government could be well over \$100 million in the not-too-distant future,” he said.

As a result, James urged Congress to re-evaluate the role and function of the tribunal. “If this evaluation means the elimination of my job and the present existing or even total function of [the tribunal], then so be it,” he said.

However, James also offered Congress a series of less devastating alternatives. For one, James said he thought Congress could eliminate the compulsory license for cable operators “so that the marketplace can set the true value of secondary transmission,” he said. The compulsory license, he said, prevented free negotiation in the marketplace on the values of copyrighted property and should no longer be needed.

However, he said, if Congress retained the compulsory license for cable, it should at least establish a rate “on the basis of marketplace value,” and base that rate on a system-by-system basis, because “in my view, an industrywide basis is both unfair and inequitable to the copyright owners.”

If Congress established a “reasonable market rate, applied on a system-by-system basis, with annual or semiannual adjustments tied to the Consumer Price Index or some other index, it could in all likelihood eliminate the need for further interference by a federal agency and avoid periodic review by the tribunal,” he said. If problems over rates arose, he said, they could be resolved “at a savings to taxpayers by a part-time administrative law judge, possibly in the Department of Commerce.”

James also said the time was ripe for Congress to do away with the compulsory licensing of public broadcasters. But if Congress chose not to go that far, James said it should at least require public broadcasters to pay performing arts societies a sum “based on public broadcasters' revenues and calculated as a percentage of the royalty rate or fee which currently exists between commercial broadcasters and the performing rights societies.”

He also said that although history supports a possible need for compulsory licenses for the making and distribution of phonograph records, “the continuous and periodic intervention of the federal government in adjusting the rate, totally at the taxpayer's expense, in my view is un-

desirable, unwarranted and unnecessary.”

Instead, he said, Congress could set up a system for the mechanical rate to be based on a percentage of the suggested retail list price of records. He noted that “percentage” systems are used throughout the world and that such a system had been suggested by copyright owners themselves at a recent tribunal hearing.

Although James suggested that a compulsory license be maintained for jukeboxes, he said Congress should adopt a “fair and reasonable rate based on marketplace value with annual adjustment based on the Consumer Price Index or some other index for the jukebox industry.”

He also said royalty fees collected from the jukebox operators could be distributed without the tribunal distribution proceedings that he said have tied up more than \$2 million in funds collected from jukebox operators since 1979—so that copyright owners would have the “opportunity to receive their payment the same year payment is made.”

While the National Cable Television Association expressed dismay at how James's proposals would affect the cable industry, the National Association of Broadcasters and the Motion Picture Association of America said James's prescriptions were just about what the doctor should be ordering.

Tom Wheeler, NCTA president, told BROADCASTING that he thought the tribunal “has yet to be given a chance to function” and shouldn't be scrapped. He said, “though there are frustrations for James” working at the tribunal, he thought those frustrations could be remedied by expanding the tribunal's staff, authority and funding. He cautioned against adopting alternatives to the compulsory license. “Retransmission consent has been tried,” he said, “but was a miserable failure.”

If problems are keeping the tribunal from working, “then let's remedy those problems,” he said. “We know the marketplace doesn't work without the Copyright Royalty Tribunal,” he said, “so let's not throw the baby out with the bath water.”

Erwin Krasnow, senior vice president and general counsel of the NAB, however, said NAB believes that the current copyright royalty distribution process is a “counterfeit one.” The process is “very unfair” because under compulsory licensing “cable doesn't pay enough,” he said. Under the current system of royalty distribution, Krasnow said, “cable is essentially a free ride.”

Jack Valenti, MPAA president, said he thought James's call for a re-evaluation of the Copyright Royalty Tribunal's functions was “absolutely on target” for a



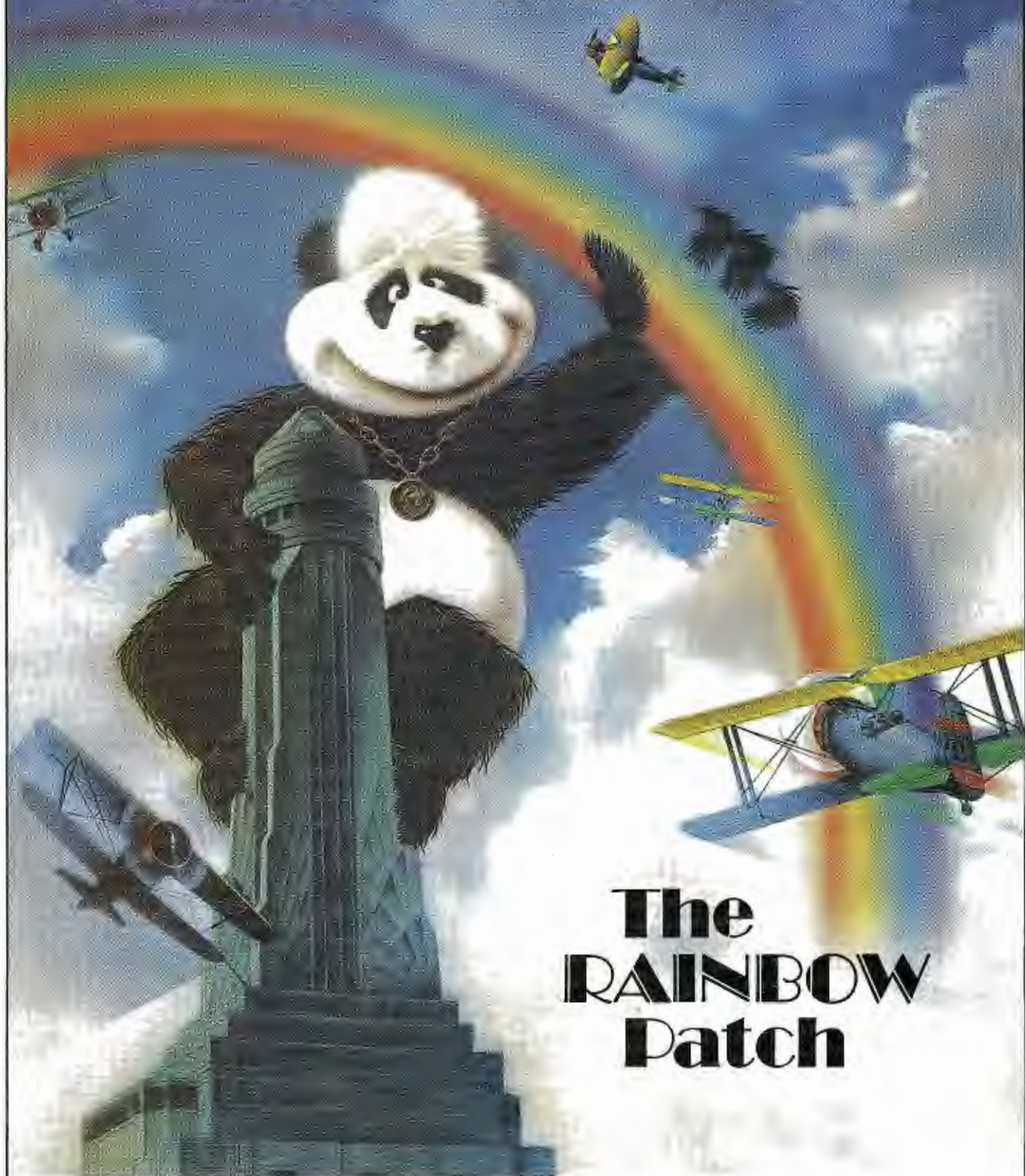
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number of reasons.

First, said Valenti, the tribunal can't set marketplace values; only the marketplace can decide what's fair.

Second, he said, the tribunal doesn't have the power to set the basic rate schedule for cable operators; those rates were set by Congress and were set arbitrarily, he said.

Third, "cable is now a huge industry" and should be able to compete on an equal footing with others in the marketplace.

Representative Robert Kastenmeier (D.-Wis.), who chairs the Subcommittee on Courts, Civil Liberties and Administration of Justice, is, according to a top aide, opposed to abolishing compulsory licenses for cable, but favors modification of copyright procedures and the structure of the tribunal. According to Bruce Lehman, chief counsel of the subcommittee, the subcommittee is making plans to hold hearings on the copyright issue by the end of April.

Lehman also said that Kastenmeier will probably introduce the legislation himself and said that it will address several factors that concern the subcommittee. Among those concerns, Lehman said, are increasing the amount of royalty revenue, perhaps by using a "fair market value" system, and possibly trying to restore a degree of control in reaction to the FCC's abolishing distant-signal importation and syndicated-exclusivity rules.

Hubbard takes new tack in its quest for 1-A

After Supreme Court declined to review FCC decision giving protected status to WABC, licensee of KOB initiates rulemaking to reassign 770 slot from New York to Albuquerque

KOB II has been born. Three months after the last act of KOB I was played out, in an appeals court decision, Hubbard Broadcasting Inc. started a new saga by filing what is believed to be an unprecedented petition for rulemaking with the FCC. At issue is the determination of Hubbard's KOB(AM) Albuquerque, N.M.—maintained over a period of 40 years—to be designated a Class 1 station on 770 khz.

The principal obstacle to KOB's ambition has been ABC's WABC(AM) New York, the dominant station on that clear channel. In a long series of FCC and court (including Supreme Court) proceedings, it has prevailed. Over most of the last 40 years, KOB has operated as an unprotected 1-B, with 50 kw.

But if Hubbard, which became involved in the fight when it bought KOB in 1957, can't win one way, it is prepared to try

another. It has filed a petition for rulemaking that would amend the AM rules to provide for reassignment of 770 khz from New York to Albuquerque.

It has also filed an application to build a 1-A facility on 770 khz in Albuquerque, that would be mutually exclusive with ABC's in New York if the commission were to accept it. Hubbard says the application is necessary to protect its rights because of an application by Jackson and Chaisson Broadcasting for a 1-A in Lafayette, La. A grant of that application would bar assignment of a 1-A in Albuquerque. Thus, another party has become enmeshed in the controversy.

Hubbard believes the petition is the first requesting an AM rulemaking ever filed with the commission. Indeed, it notes that there are no rules concerning "AM rulemaking"; Hubbard followed procedures applicable to FM and TV. But it said the amendment it seeks is necessary since the commission contends that the rule involved—73.22—"assigns" 770 khz to New York. The U.S. Court of Appeals in Washington agreed, in December, when it affirmed the commission's dismissal of KOB's application for 1-A status.

Hubbard's argument for the "reassignment" of the frequency is that it would promote the goals of two policies—those of Section 307(b) of the Communications Act, which provides for equitable distribution of broadcast facilities among the states and communities, and those of the commission's clear channel rules, which are to bring radio service to underserved rural areas.

In support of the 307(b) argument, Hubbard cites the heavy migration of population from the frost belt to the sun belt. It notes that 18 of the 25 Class 1-A stations are located in the Northeast—but the population figures no longer support such a distribution. While the population growth of the West, including New Mexico, averaged 23.9% over the past decade, that of the middle Atlantic states, including New York, declined an average of 1.1%. What's more, Hubbard says that the proposed conversion of its station to a 1-A operation would mean a gain in primary service for 245,000 persons.

The KOB controversy has its origins in a commission decision in 1941 displacing both KOB and WABC from their frequencies as a result of the conclusion of the North American Regional Broadcasting Agreement. Both stations were moved to 770 khz—KOB, on a "temporary" basis.

About half way through the 40-year fight, KOB appeared to have won a substantial victory when the commission ruled that it and WABC should both operate as 1-B stations, each protecting the signal of the other. But the U.S. Court of Appeals in Washington reversed that decision, holding that WABC should be given status "equitable" to that of the "flagship" stations of NBC and CBS. So the fight resumed.

It appeared to be ended in April 1978, when the Supreme Court refused to review a commission decision authorizing WABC to operate as 1-A, as it had been, with 50 kw day and night. It directed KOB,

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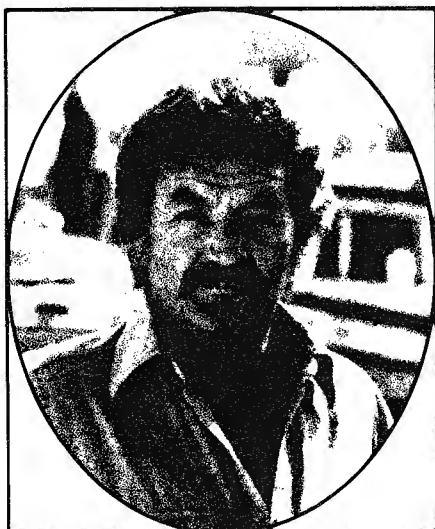
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which had been operating as an unprotected 1-B, with 50 kw, to operate as a 2-A, protecting WABC.

KOB sought to circumvent that setback by applying for permission to operate as a 1-A, claiming mutual exclusivity with WABC's renewal. But the commission dismissed the application, contending that

the table of assignments provides for 1-A operation in New York, and the appeals court agreed.

But if the commission has assigned 1-A to New York, Hubbard said in effect last week, that must mean it can "reassign" it to Albuquerque, even if the commission lacks rules concerning AM rulemaking.

Dingell concerned about effects of cable leakage on aviation radio

FCC Acting Chairman Robert E. Lee has tried to assuage the concerns of House Commerce Committee Chairman John D. Dingell (D-Mich.) regarding the FCC's proposal to relax its rules governing cable's use of midband (108-136 mhz) and superband (225-400 mhz) frequencies.

In a letter sent two weeks ago to Chairman Charles Ferris and forwarded to Lee (since Ferris no longer participates in FCC matters), Dingell asked for assurances that cable systems using the frequencies (primarily for pay cable transmissions) would not interfere with the aeronautical radio service, which shares the frequencies. "Please accept my strongest expression of concern that the interest of aviation safety not be needlessly sacrificed when weighed against the economic interest of the cable TV industry," said Dingell.

Dingell's concerns apparently arose from those of the Federal Aviation Administration. He cited the FAA's belief that the FCC proposal would liberalize signal leakage rules "to a degree that would jeopardize aviation safety" and the FAA's four "documented" cases of cable interference with air traffic control under the

present rules.

In response, Lee said the rules are based upon the findings of the Advisory Committee on Signal Leakage, of which the FAA was a full participant. Because of modern monitoring and construction techniques, Lee said, the committee concluded that existing channel separations between cable and aeronautical users could be eliminated in favor of rules prescribing acceptable and unacceptable levels of signal leakage. Above and beyond the committee recommendation, Lee noted, the FCC proposed that cable operators offset their channels by 25 khz from the aeronautical users. Overall, Lee said, the FCC found "that the recommendations of the advisory committee reasonably balanced the need to protect the integrity of air traffic safety with allowing the full utilization of the potential offered by cable television technology."

Dingell had also asked the FCC what it can and will do to insure that the cable rules it issues are complied with. Lee said the FCC staff can fine offending cable systems, institute show-cause proceedings, and, in extreme cases, revoke a system's microwave radio licenses.

Washington Watch

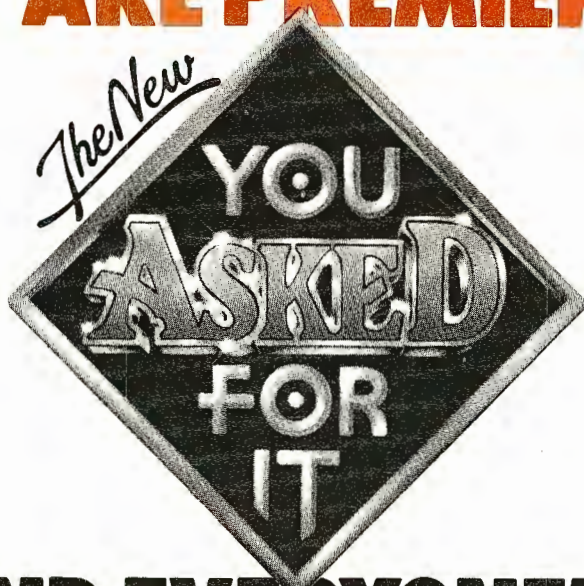
Small code change. Senator Daniel P. Moynihan (D-N.Y.) has introduced bill (S.499) amending internal revenue code as applied to involuntary conversions of broadcast property. At present companies forced to sell stations under FCC ownership rules can avoid capital gains tax only by reinvesting within 18 months in another broadcast facility. Amendment would allow such companies purchasing newspapers to avoid tax also.

Over the fence. Michael Couzens, FCC attorney who headed commission's low-power television task force, has resigned to start television and cable TV consulting business with Parry Teasdale, contributor to task force report, ("A Micro-TV Service in the United States" [BROADCASTING, Oct. 27, 1970]). Consulting business, called The Television Center, will be in Washington.

AT&T reacts to Computer II. AT&T has asked U.S. district court in New Jersey to rule that company is not barred by consent decree it signed with Justice Department in 1956 from offering or manufacturing unregulated services and equipment. AT&T filed request as result of FCC decision in Computer Inquiry II which would require AT&T to provide new customers equipment and enhanced services (basic telephone equipment combined with computer processing) on unregulated basis through new, separate subsidiary it would be required to establish.

Hear comes Bell. State judge in Austin, Tex., has cleared way for Southwestern Bell to proceed with electronic information service that newspaper business attempted to block pending public hearings. Judge Peter Lowry issued temporary restraining order prohibiting Public Utility Commission from enforcing its order halting experiment, under which Bell company is to provide electronic information service to 700 customers in Austin. Hearings on newspapers' request for temporary injunction were scheduled for March 13.

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Technology



Caption magic. Closed captions, produced by the National Captioning Institute, are visible only on television sets with decoders in set-top adapters (l) or built into the set. Captions are created by caption editors



like Jane Fennessey (r), who write the captions, synchronize them with the pictures and transfer them to a floppy disk that can be used to insert the captions on any videotape.

NCI's non-growing pains with captioning

Year anniversary finds institute facing Catch-22 between captioned shows and decoder sales; holdout of CBS, experimenting with its own teletext system, is blamed for slowing service expansion

Deaf persons in some 32,000 homes across America are now able to enjoy a smattering of standard network television programming by reading carefully synchronized captions, flashed on the screen along with the pictures. The National Captioning Institute, the nonprofit organization that captions the programs and promotes and licenses the technology that makes it all possible, deserves most of the credit for the service. But as it marks its first year of operation today (March 16), all is not well.

The sale of decoders—needed to extract the captions, digitally hidden in the vertical blanking interval of the normal television signal and to display them on the screen—has been slow. Perhaps because of the slow sales (and the failure to rapidly expand the audience that can watch the captions), the amount of captioned programming has increased only slightly.

Despite a year of operation, NCI is still confounded by the chicken and egg dilemma—decoders will not sell until a substantial number of programs are captioned and programers will not pay for captioning until the decoders are sold. After an initial spurt of decoder sales around the time of start-up last March, sales have leveled off to a couple of thousand a month. As of Feb. 1, about 32,000 decoders had been sold. NCI currently captions about 25

hours of programming per week, but most of that is programming of ABC, NBC and the Public Broadcasting Service which those networks committed to the service before the service started. Since last March, NCI has begun captioning three weekly syndicated shows and the television commercials of about 70 agencies and advertisers. It also captions occasional specials and programs for the government.

NCI's dilemma, NCI proponents believe, is perpetuated and perhaps aggravated by CBS which has refused to cooperate with NCI, believing that the growth of the NCI system will retard the development and introduction of a more sophisticated teletext service that can transmit closed captions as well as a host of other informational services.

The captions are visible only on television sets equipped with decoders that can be purchased in two forms from Sears, Roebuck & Co. For \$250, the decoder can be purchased as a set-top adapter that is connected to the antenna terminals of a conventional television set. For \$520, the decoder can be purchased already built into a television set.

NCI usually just captions a program, writing the captions and inserting them at just the right place and time in the television picture. The encoding or the insertion of captioning information on to line 21 of the vertical blanking interval is normally left to programers or advertisers.

NCI charges programers \$2,200 to caption each hour-long program. Each commercial—one minute or less—costs \$150.

Although NCI has been operational for just a year, it began pulling itself together

with a \$6.9 million grant from the U.S. Department of Health, Education and Welfare in 1979. It now comes from the Department of Education. That grant was spread out over four years. In 1979, NCI received \$3.5 million; in 1980, \$2.1 million, and in 1981, \$900,000. Next year it will receive just \$400,000. NCI is expected to make up for the growing margin between its \$4 million annual expenses and the federal subsidies with revenues generated from its captioning and encoding services and the \$8 per decoder it receives in royalties from Sears.

Since they have made the greatest commitment in terms of revenues, the three participating television networks provide NCI with most of its income. ABC and NBC, committed to five hours of captioned programming each week (out of some 100-plus hours on each), contribute about \$500,000 per year each to the NCI coffers. PBS, which has 12 hours of captioned shows a week, pays \$200,000 a year—a quid pro quo in its having developed the technology.

NCI employs 80 persons in two offices. A modern office in the Washington suburb of Falls Church, Va., is corporate headquarters and the plant where many commercials, some of the ABC programs and all of the PBS and government programming is captioned. The Los Angeles office, staffed by 25 persons, handles most of the ABC programs and all the NBC fare.

John Ball, president of NCI, agrees that the number of decoders sold, and the hours of programming captions, are not as high as they should be. The blame he traces to CBS, which has steadfastly



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refused to have anything to do with the NCI system. Not only has CBS's non-participation deprived the fledgling service of substantial revenues and the attractions of the country's "most popular network," Ball says, but CBS's campaign, asserting that the teletext system it is developing will make the NCI service obsolete, has scared people away from buying the decoders.

Ball charges that CBS, enamored of the modified Antiope teletext system it will begin testing in Los Angeles this month, has launched on "a positive course of action to try and dissuade people from buying [decoders] with the claim that there is a better one coming along."

The CBS claims, Ball says, have had an unmeasurable but definitely adverse impact on NCI. He notes that NCI has received many letters from deaf persons, influenced by CBS, who want to know why they should make a substantial investment in a line 21 decoder when the introduction of a CBS-developed teletext system, capable of doing what the line 21 does and much more, is imminent. Ball's answer is teletext is not imminent. According to his timetable, national teletext service will not be available before 1990. "It is outrageous that [the deaf] should be asked to wait that long."

Although CBS's Gene Mater, senior vice president, CBS/Broadcast Group, says CBS "has never told anybody not to buy" NCI equipment, it feels that it can't cooperate with NCI in any way. "It would encourage the proliferation of the line 21 system," Mater says. And that would "delay the introduction of anything new or different and suggest to people to go out and buy them when we know, and a lot of other people know, it's going to be out of date."

That there is no room for compromise between the CBS and NCI positions was illustrated by their attempts to work together on the CBS teletext marketing tests which begin this April at CBS's KNXT(TV) Los Angeles. Part of the test involves closed-captioning and CBS approached NCI about doing the captioning work. NCI agreed but only if CBS agreed to broadcast the captions on line 21 as well as lines 15 and 16, the lines used in the CBS system. CBS refused and signed a contract with WGBH(TV) Boston, which creates "open" captions of ABC's *World News Tonight* for PBS.

Ball says NCI involvement in the test (without using line 21) would have put it in an embarrassing situation. It would look like NCI was endorsing teletext and deserting the 32,000 people who have purchased line 21 decoders. "They wanted us to prostitute ourselves. . . . To the extent we get involved with them on teletext will be a signal to many deaf people that our service is going to be obsolete next year," Ball says.

CBS also cited appearances as its reason for not going along with the NCI suggestion. "We just didn't want to be a part of it," Mater says. "We feel it is wrong to go pushing forward with it."

CBS believes strongly in teletext as an alternative to the NCI system, so strongly

that it has taken considerable heat since it charted its own course on teletext and captioning about two years ago. According to Mater, CBS feels simply that teletext services, of which closed captioning would be just a part, will reach almost all TV homes and be beneficial to hearing persons and to the hearing-impaired alike. It's certainly convinced of teletext's superiority to the NCI system. Comparing the line 21



Ball



Mater

system with teletext is "like comparing the quill pen with the electric typewriter. It's a fantastic difference," Mater says.

Aside from the technical issues, Ball says, nobody has shown that teletext can be economically viable. "If anyone could demonstrate that, do you think ABC and NBC would be sitting back and watching?" he asks.

In spite of CBS's obstinance, NCI hopes to continue its growth, perhaps at a little faster pace. Barry Cronin, NCI's executive director of marketing and business development, says NCI would like to boost the hours of captioned programs per week to around 50 and would like to do so without asking the networks to increase their commitments. That means more syndicated programming.

With only 32,000 decoders in place, Ball admits that NCI will have to appeal to the syndicators' altruism, not their business sense. But that shouldn't be so tough. After all, he says, the networks committed millions to the project without a single decoder in place. There is a point, in terms of decoders, where it will suddenly become good business to caption, but Ball isn't sure where that is. Certainly, he says, "it will be out there in the hundreds of thousands of decoders."

There are things that NCI can do to make its programming more attractive, especially the coverage of sports and news events. Although technology is still incapable of live captioning, Cronin says, speeches can be captioned if the text is procured before the speech is delivered, and sports events can be captioned by electronically interfacing the captioning system with the scoreboard. In those ways, NCI captioned President Reagan's inaugural and first economic address, the Super Bowl and the Sugar Bowl, Cronin says.

NCI is also looking for new markets in which to sell its services. It has already done some work for videocassette distributors, talked with cable programmers and developed a system for captioning movies, Ball says.

Ball also hopes that decoder sales might be spurred by appealing to an audience

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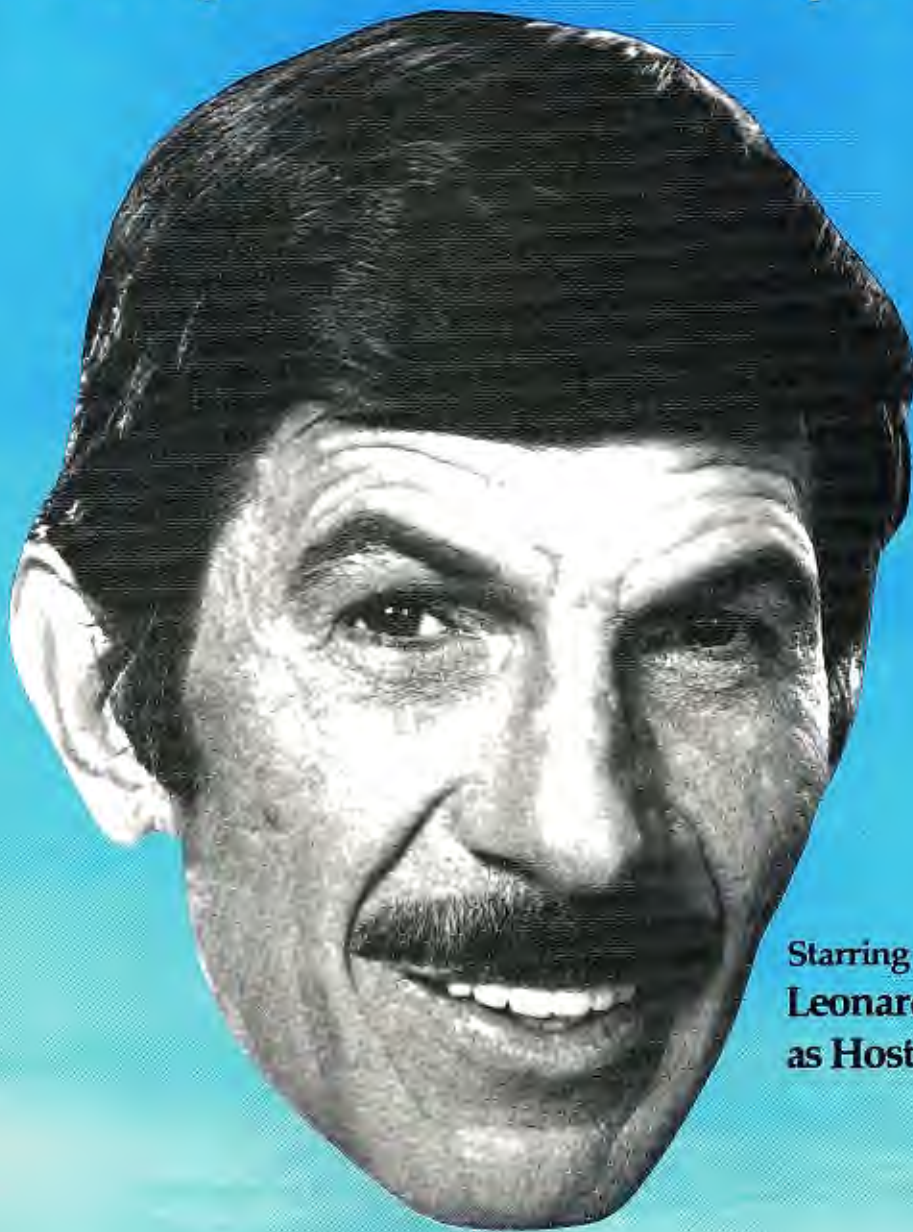
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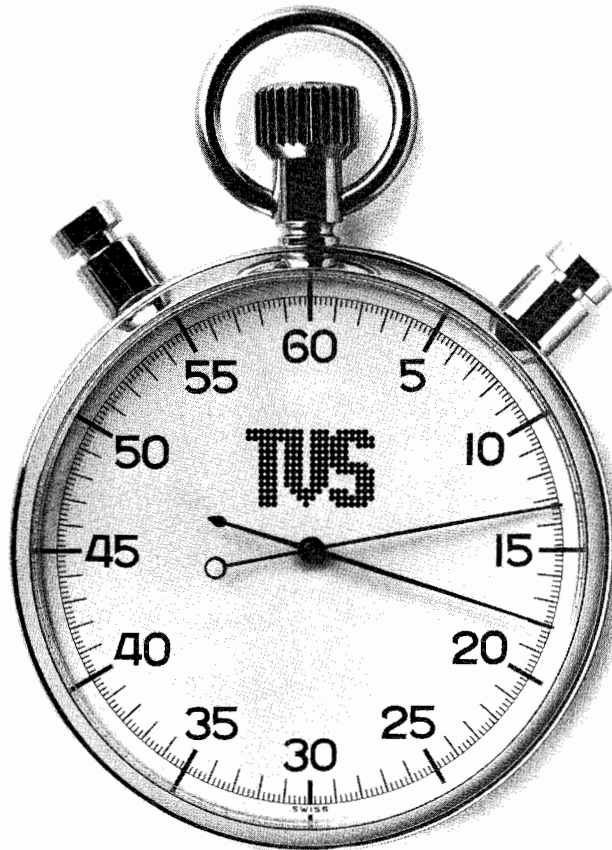
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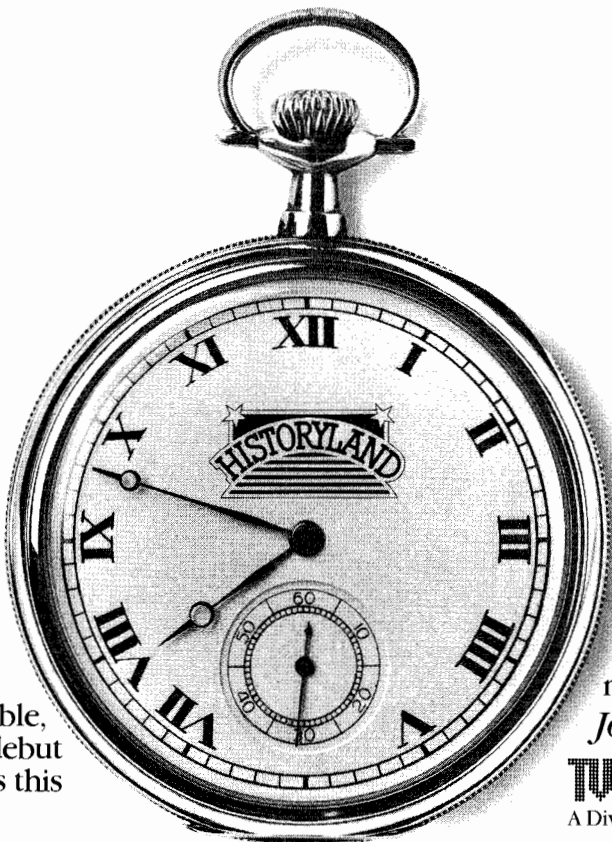
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beyond the hearing impaired. Spanish-language captions would appeal to the Spanish community and the sports captioning could appeal to all, he says.

One of the tactics Ball and Cronin will use to increase the amount of captioned programming is to develop "formulas" so that the cost of captioning can be divided among many groups. The cost could be shared by broadcast stations receiving the same syndicated programming or by each of the links in a program chain—the producers, the networks, the syndicators and the videocassette and videodisk distributors. "If you spread it around on that basis, it's not a lot of money."

Ball can't afford to leave a stone unturned. By 1983, NCI will be on its own. "If we need to go back to the Department of Education we will certainly do it. But it's not our intent," Ball says. "That's why we get a little nervous when CBS calls our system obsolete and when they say that when its system comes out you can throw away your decoders. . . . We don't need the type of drivel that's come off the press from them over the past year."

Broadcasters take issue with FCC task force on UHF comparability

UHF broadcasters, in comments to the FCC, have faulted the conclusion of the commission's UHF comparability task force—that consumer nonutilization of quality UHF receiving antennas is the biggest obstacle to UHF achieving parity with VHF—as overly simplistic. Equipment manufacturers on the other hand, have suggested that poor programming is UHF television's greatest "handicap." ABC has suggested that if the commission accepts the conclusions of the task force, it will be evading its congressionally mandated responsibility to develop a scheme for achieving parity between the two television spectrums.

Field Communications Corp.—a licensee of five UHF stations—challenged the staff report's suggestion that UHF television will never reach true "parity" with its VHF counterpart. It said the staff apparently disregarded several options as being too costly to implement. However, Field contended that Congress—in appropriating funds for the task force—was not just looking for "those solutions which survived the rigorous commission cost-benefit analysis."

It suggested that the task force did not take into account the possibility that more efficient transmitters or improved antennas could be developed to reduce electrical costs and facilitate coverage of larger audiences by UHF stations.

It also suggested that technology exists now for developing UHF receivers with a maximum 12 db noise figure standard and

that the commission should therefore look again at the possibility of imposing that as the maximum allowable standard, as opposed to the current standard of 14 db. (In 1978 the commission did impose a 12 db noise figure standard as the maximum but that decision was overturned by the courts because there was insufficient evidence to indicate that the technology existed to establish 12 db as the standard.)

Regarding programming—and the role it may play in UHF deficiency—Field said that only by "eliminating the UHF technical handicap" will incentives be created for the development of a fourth network and an increase in the availability to UHF stations of programming more attractive to viewers."

The Council for UHF Broadcasting said that the lack of adequate consumer information about receiving antennas is only part of the UHF handicap and that the commission was simply ignoring other parts.

It opposed a staff recommendation that UHF service contours be reduced, asserting such action could create "serious practical and legal problems involving industry and public reliance and established regulatory rights. Advertisers, potential investors, lenders, Congress and the public would all tend to downgrade UHF as a consequence."

Spanish International Communications Corp., a group owner of five UHF stations, endorsed the implementation of the consumer information programs but said the "commission cannot and should not abandon UHF comparability as an objective."

It said the task force's final report did not carry out its mandated task to "devise a plan for UHF to reach comparability with VHF in as short a time as practicable . . . [and still] address all the technical and regulatory aspects of achieving parity."

Sony Corp.—a manufacturer of television receivers—was critical of one commission proposal that would require that

the newer pushbutton channel selectors contain as many preadjusted and pre-labeled UHF channels as VHF channels. Sony currently manufactures one type of receiver with a 14-pushbutton channel selector that is tuned and labeled at the factory for the first 12 VHF channels, leaving two for the consumer (or retailer) to adjust and label.

Sony suggested that there is no evidence to indicate that adoption of the proposal "will improve any deficiencies in actual UHF viewing that might exist because of the way in which 14-channel receivers are labeled and tuned." The alternative, having the consumer or retailer do the adjusting and labeling, did not appear feasible to Sony.

The Consumer Electronics Group of the Electronics Industries Association contended that adequate UHF reception can be achieved with existing technology and that "consumers do not purchase or utilize such technology largely because they are not satisfied with UHF programming content. . . . The simple fact is that UHF/VHF comparability . . . is readily available to all consumers who desire it."

It said the FCC staff report's proposal for a study to develop a method to determine antenna gain measurements would only serve to underplay other performance characteristics of antennas.

ABC supported the recommendations of the staff report and the Harris survey which also suggested the initiation of two programs to remedy reception problems due to inadequate UHF receiving systems. The first is a program for measuring the performance of receiving equipment, and making this information available to the public. The second would involve the commission's field operation bureaus and Office of Public Affairs, which would prepare and distribute booklets and articles designed to explain the steps involved in improving UHF reception (BROADCASTING, Sept. 22, 1980).

InSync

Good customer. CBS Television Network announced last week it has agreed to buy 23 top-of-the-line studio cameras from Hitachi Denshi America Ltd. CBS would not divulge value of deal, but each SK-100 has retail cost of about \$120,000. Automatic SK-100's will replace cameras at CBS Broadcast Center in New York. According to CBS, SK-100 "represents the very latest in state-of-the-art improvement," featuring microprocessor-controlled automatic set-up adjustment and self-monitoring. In prepared statement, Joseph A. Flaherty, vice president, engineering and development, said: "The camera dramatically simplifies operation and maintenance and will greatly enhance the overall visual quality of programs."

Millions to distribute and convert. United Cable Television Corp., Denver-based MSO, has signed to purchase \$7.5 million worth of 400-mhz distribution amplifiers (*Starline 400*) and addressable converters (Starcom) from Jerrold Division of General Instrument Corp. Equipment will be used in construction of 400-mhz systems in five states.

Crosstalk. Kappa Systems Inc., Arlington, Va., has introduced Communicator, computer-controlled intercom and audio routing system. Communicator can be installed with "smart" or "dumb" user stations; switch can be as small as eight inputs by eight outputs and as large as 256 by 256. System can be interfaced with other computer systems, radio links and telephone links.

Moving. Six-month-old Video Dub Inc., tape duplication firm, has quit its temporary quarters in Northvale, N.J., and moved to Big Apple. Its 24-hour operation is now housed at 423 West 55th Street, New York, 10019, with new phone number—(212) 582-9550.



For six years, a small band of journalists from Western countries has been opposing efforts by the Soviet Union and Third World countries to persuade the United Nations Educational, Scientific and Cultural Organization to adopt what has come to be called a New World Information Order. To the Westerners, the NWIO would promote the imposition of unacceptable controls on the world press. And over the years, in a series of meetings of UNESCO, the U.S. and its allies have been successful in their opposition. The most recent confrontation over the issue occurred last month, in Paris, when Westerners succeeded in blocking passage of a proposal to create a commission to license journalists (BROADCASTING, Feb. 23). But the controversy continues, and for the most part, the U.S. side is being carried by members of the print media. The broadcasting industry has been far less active—to the dismay of Leonard Marks, Washington communications attorney with the firm of Cohn & Marks, former director of the U.S. Information Agency, and currently secretary-treasurer of the World Press Freedom Committee. In the interview below, he states his views as to why broadcasters should play a more vigorous role alongside their print colleagues.

A call to arms in the fight for world press freedom

The Russians and Third World countries have been trying to get UNESCO to adopt a worldwide licensing scheme for journalists. Why should American broadcasters give a damn about that?

Broadcasters have a bigger stake than the printed press. What we're talking about is access by American journalists to the sources of overseas news. If there is licensing, if there is censorship, American correspondents will be relegated to receiving handouts or cans of film or tape for their programs or their news stories. Obviously we're not going to settle for that.

Broadcasters have a particular interest because a newspaper can get a telephone report and get the story. A television show cannot be produced unless you have a camera there and you have the chance to interview the person involved or to film or tape the scene. Radio has the same problem. It has to have access to the event in order to have an audio performance of Q&A. It's very difficult to do that on the phone, although it's possible.

Whatever comes out of UNESCO in these present considerations, would UNESCO have any power to enforce its standards over countries that didn't want to adopt

those standards?

No, UNESCO has no police powers, and so you might very well say: "What difference does it make?" Well, I'll tell you the difference that it makes. There are a substantial number of countries today that are striving for a free press, for the kind of journalism that the United States has introduced and other countries have followed.

The minute that UNESCO approves of the controls that have been suggested by Third World advocates—not all Third World advocates, by the way—other countries will say: "Well, UNESCO has



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IPI on freedom. The International Press Institute, which represents 1,800 editors in print and broadcasting from over 60 countries, has passed resolutions on press freedom around the world.

At its annual conference in Nairobi, the IPI attacked UNESCO moves for the protection of journalists, saying that some governments could not be trusted with the task of protecting journalists. The resolution passed said that the UNESCO moves are "yet another attempt to license journalists while professing to protect them." Other resolutions dealt with the news media in various countries.

One protested moves by the South African government, charging that it harassed reporters and repressed the news media. The IPI also expressed concern over the fate of journalists who have disappeared in Argentina, and hoped that conditions in South Korea would continue to improve following the lifting of martial law.

Another resolution expressed hope that more funds would be made available internationally to help the news media in developing countries.

approved it and why shouldn't we?" They lend the stamp of approval to restrictions that lead to a control of the press.

What are the chances of UNESCO adopting something like this?

Let's go back to the beginning. This all started about six, seven years ago when the Soviet Union was able to introduce a number of resolutions and was able to get some militant Third World countries to come along. The resolutions were based upon a dissatisfaction with the way that the Western press was reporting on developing countries. They said: "You're only carrying bad news. You're not telling the truth about our constructive achievements." Now, feeding on that discontent, these resolutions were introduced to discipline the press, to have reporters who would toe the line, who would acknowledge that these reports must be the way the minister of information suggests that they be.

The United States and those countries that believe in a free press were able to defeat at conferences in Nairobi, Paris and Belgrade, any effort for those controls. In my opinion, UNESCO is not going to inflict upon the rest of the world the standards of those who believe in an authoritarian or totalitarian concept of the press if we'll stick together and argue for our case.

Western Europe, Japan, the United States, Canada, Australia and some Third World countries—I'd estimate 20%—are in favor of no controls. We've got to continue the argument. And I believe we will prevail. And UNESCO will abandon these concepts.

The time has come for those who believe in free journalism to draw the line and say: "This is the line which we will stand on. You will not go beyond it. We will not make any compromise with the right of journalists to have access. We will not agree on the licensing of journalists. We will not agree to censorship." That is nonnegotiable, and when we make that view clear, I believe UNESCO must then withdraw and say: "We can't get a consensus, and let's move on to something else."

Isn't that the position the United States has been taking in UNESCO?

We haven't been as firm as that. But I think the time has come that we must say: "No more."

What will it take to get the United States government officially to adopt the line you've just described or has it already done so without articulating it as forcibly as it might have?

It will take further representation on the part of people like the National Association of Broadcasters, the American Newspaper Publishers, American Society of Newspaper Editors, many others who believe in this concept, to tell our State Department to instruct our ambassador that these are our principles, and we will not deviate and to vote when UNESCO convenes at its executive board level against any further proceedings.

You mentioned the National Association of Broadcasters. Do I correctly have the impression that the World Press Freedom Committee which has represented American journalism interests before UNESCO has pretty much been dominated by newspaper interests with very little evidence of broadcaster participation? And if so, why?

You're absolutely right. And I deplore the fact that broadcasters haven't taken a greater interest. The World Press Freedom Committee was established primarily by the print publishers, the large organizations that have newspapers. Now, in fairness, some also have broadcast facilities, like Gannett, Knight-Ridder, Cox, but the people who come to the meetings and show the interest are not the broadcast side of the company but the print side. Al Neuharth, head of Gannett, former president of the American Newspaper Publishers Association; Harold Anderson, publisher of the *Omaha World Herald*; Kay Graham of the *Washington Post*; Arthur Sulzberger of the *New York Times*. On the broadcast side the most active participant has been Bill Leonard, president of CBS News.

I don't want to be overly critical, but where are NBC and ABC and Westinghouse and Storer—large organizations that have fought to make broadcasting free and independent? Why aren't they here?

Arch Madsen of Bonneville Broadcasting has been representing the NAB. He's been very vigilant. He's come to meetings. He's been an apostle for this cause, but he is the exception, and I would like to see a couple of hundred broadcasters lend their name to this effort,

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just as a couple of hundred newspaper publishers have lent their name.

Are the newspaper publishers lending money as well as names to this?

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I thought the broadcasters had contributed to that.

Broadcasters have contributed equipment, not to the same extent as the print media.

What has been your role in the World Press Freedom Committee?

I've been secretary and treasurer and we [Cohn & Marks] are the counsel. And I have been their spokesman in international organizations such as UNESCO. I've gone over to meet with the director general and the assistant directors general on numerous occasions to explain our position, and I must say that they've been very cordial, very receptive. One illustration: We found out only 10 days before the recent Paris meeting on licensing of journalists was called that there was such a meeting and that no American organization had been notified or invited.

I went over to Paris. I saw the director general. I protested. He was chagrined. He said he had no knowledge that it was closed to the press. He immediately ordered that it be open to any press representative that wished to attend.

Why should the U.S. government be relying on a private organization utilizing private funds to be doing what seems to me to be essentially the job that ought to be done by our State Department and that large apparatus that it has to deal with UNESCO?

The media have always made the point that the government does not represent the media. The government doesn't speak for the media, and the media don't speak for the government. And I think that's very healthy that there be a separateness,

and we say to the United Nations and UNESCO and any other organization, the press of the United States is free and independent of the government. And I'd like to see that maintained.

There are two types of meetings. In those meetings such as were held in Belgrade last year where the government deals with other governments, representatives of the State Department have been there speaking on behalf of the government, but included in the delegation have been representatives of the press.

The meetings that were held recently in Paris were private organization meetings.

I believe you said the government really hasn't taken a position as forcibly on this question as you think it should. Say it does and say UNESCO doesn't go along. You're not suggesting that the United States pull out of UNESCO at this point?

No, I'm opposed to that. I would not recommend that we pull out, the reason being, when you withdraw from a forum, and that's what UNESCO is, you leave the debate to your opponents, and therefore you automatically forfeit.

If the United States withdrew, that doesn't mean that Britain and France and Germany and Switzerland and many other countries who uphold the same tradition wouldn't be there, but because we are the most powerful nation in the world along

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with the Soviet Union, our withdrawal would in effect abdicate and therefore would concede to those in UNESCO who disagree with us that their position was sound.

I've talked to the people in the State Department on this question a number of times, and they always put a very optimistic face on this matter. They say that six years ago, whenever this thing started, things looked very bleak. More people were against us than for us. Over the years, although we don't get what we want, we're chipping away at that opposition of the Third World and Soviet Union. Do you agree that the United States has done reasonably well over the years?

Yes, I do. I think we started with a great hostility at Nairobi in 1976, and today there is no Third World position. There are many Third World positions, and Freedom House, in a study of the extent to which the press is free throughout the world, found that 20% of the Third World countries have a measure of freedom and are moving in the direction where the government does not control or censor or license. I think that will continue, particularly if those who believe in a free press maintain a relationship, send their experts to train those countries that are now emerging as substantial countries, teach them why a free press is of benefit to their economy.

I make one point to Third World countries which comes as a great surprise to them. They're interested in good press in the United States and Western Europe. They want to attract tourists. They want to attract capital for investment. If they insist on censorship and restricting the access of American and European journalists, they're not going to get any press, and there's going to be an atmosphere created that will restrict tourism or prevent it, and no substantial business is going to put large sums in a country where there's hostility. So it's to their advantage to work with our press, and sure we'll print the bad news, but in the process we'll print the favorable developments that are news.

As a practical matter what could be done to arouse more broadcaster interest in this project?

Let me compliment Vincent Wasilewski [NAB president] because several years ago when I talked to him about this, he recognized the problem, and we were able to get a contribution to the World Press Freedom Committee from the NAB, a substantial contribution. But support has been intermittent. I think the NAB has to continue to pay attention and to be vigilant in informing its members, and so should other trade associations in the broadcast field—but I think the networks and the large multiple owners have the primary responsibility for getting the message

across, for taking an active interest.

The small broadcaster who has a 250 w station, he's not going to be able to do much, but certainly those who have a big stake in the future of free broadcasting should pay some attention.

Cronkite joins Pan Am board

Corporate association raises conflict of interest question; CBS News assures he will not receive assignments related to airline industry, OK's move

Walter Cronkite stirred up a small controversy on his first workday off the old job with the announcement last Monday that he had accepted a seat on the board of directors of Pan American World Airways ("Closed Circuit," March 9).

Questions of potential conflict of interest were voiced by colleagues and rivals—to the point that William Leonard, CBS News president, issued a statement attempting to clarify the "special" nature of the situation.

"Under Walter Cronkite's new contract as a special correspondent with CBS News," Leonard said, "he may, with our permission, serve as a board member of

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corporations. Mr. Cronkite's new assignments will be appropriately screened in order to avoid the reality or appearance of a conflict of interest between an assignment and any business position he may hold. This policy would of course be applicable in the case of his relationship with Pan American."

Even so, many broadcast newsmen expressed disappointment that Cronkite, after all these years, would put himself in a position that has potential for conflict of interest. Staff correspondents, as distinguished from Cronkite as a special correspondent, may not accept outside board positions.

"CBS News Standards" notes that "all CBS employees must avoid any conflict between their personal interests and the interests of CBS," and that "failure to do so may result in dismissal." The "Standards" also assert that CBS News employees "whose duties involve the exercise of news discretion" have "an additional obligation." They must report any "actual or potential" conflicts to their bosses "promptly and prior to the performance of any duties which involve the conflict." Management then will take "such action as it considers appropriate in each such circumstance, including reassignment of the employee and on-the-air disclosure of the conflict."

Cronkite's election to the Pan Am board was announced Monday by Pan Am Chairman and Chief Executive William T. Sewell. He said the election was March 3, effective last Monday—three days after Cronkite's last broadcast as anchor and managing editor of the *CBS Evening News* (BROADCASTING, Feb. 9). Cronkite will be paid \$10,000 a year plus \$300 for each board meeting he attends.

The Pan Am chief said Cronkite has long had an interest in aviation, starting when he made his first flight at the age of 6, and had briefly interrupted his career in journalism to serve in public relations for Braniff Airlines in 1937-38. For CBS News Cronkite will be handling assignments that cut across hard news, documentaries and the new *Universe* science series, which he will anchor. Word last week was that he is to receive no assignments having to do with airlines.

The Media

PTV tug-of-war

PBS's proposed pay network, PSN, receives mixed reaction from public broadcasting community; profitability and timing of venture among questions raised; Grossman remains philosophical

The rifts in the embattled public television establishment that show up whenever change is in the wind seem to be opening up again. The Public Broadcasting Service's plan to launch a pay-supported Public Subscription Network (BROADCASTING, Feb. 9) has brought loud protest from some of the largest PTV operations and an article in *Business Week* criticizing the leadership of PBS President Larry Grossman (offset to a degree by one in *Time* more favorable to the project).

For Grossman, it's largely *deja vu*. "It happens every time we try something new," he says. "It happened when we proposed the satellite [interconnection]. It happened when we went to multiple program services. It happened with the controversy over *Death of a Princess*. Each time, the major stations initially opposed the ideas, and were always the last to come on board. But in the end they have always profited most."

It's not yet clear whether the "barons," as PBS calls them, will come around on PSN. John J. Iselin, president of WNET-TV New York, told BROADCASTING that although he thought the idea for the pay network to be a sound one, he questioned whether this is the "appropriate time" to launch such an enterprise. According to Iselin, the proposal has come to public broadcasters "at a time when we have a great deal of financial pressure on us."

"We are not like the commercial net-

works," Iselin said. "We can't put a lot of money into something and just worry about the long term." Public broadcasters "can't afford to take losses on new projects for several years," he said. And Iselin questions whether the proposed network could return enough money in the short term to justify investing in it.

Frederick Breitenfeld Jr., executive director of Maryland's Public Broadcasting Commission, said he thought the plan was doomed.

"In order for the plan [for the Public Subscriber Network] to work," he said, "Mr. Grossman will need the faith, trust and affection of the great majority of the stations. And that's something he doesn't have, especially from the larger stations." Breitenfeld said Grossman hasn't tried hard enough to encourage the stations to trust him.

Breitenfeld also said there were "worrisome wrinkles" with the plan itself. For one, he said, he didn't think the local cultural institutions the plan would depend upon for investments of \$5,000 apiece are set up to invest in a plan. Moreover, he said, local cultural institutions aren't "known for giving money away."

Second, he said, the way the network is set up for distribution at the moment worries him, too. As it is, the programming for the proposed network is slated to be distributed by satellite, through the participating local public television station, and then on to a cable system or whatever other means has been selected for distribution throughout the local community. What worries Breitenfeld is that once the system "is afloat using public television funds, what's to keep Grossman from cutting the public television stations out of the picture altogether" and transmitting the programming directly to the cable system? "I can see a national cable network in direct competition with public television," he said. "If I could feel sure he wouldn't do that, I'd feel more trust for the idea," he said.

A more sympathetic posture was struck by Ward Chamberlin Jr., president and general manager of WETA-TV Washington, who said the plan for the proposed network is a "complicated" one, and thought his "principal problem" with the network had been that "there wasn't any consultation with the stations in developing" the plan, which "was announced publicly before we knew anything about it." However, "I'm all for checking it out," he said. "We've got to try something."

Chamberlin said he thought most of the negative reaction to the plan from the stations could be blamed on the fact that Grossman "hasn't been good at rallying

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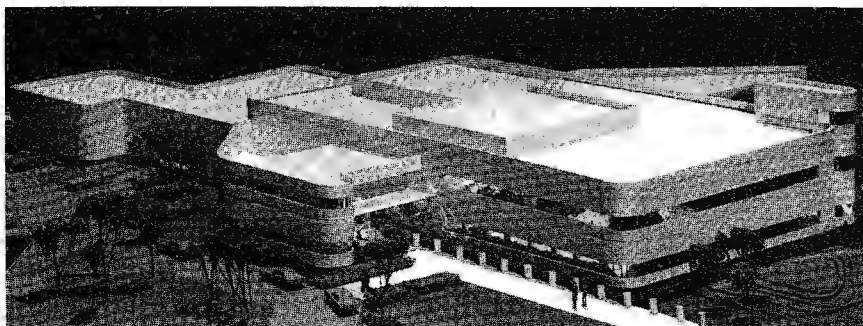


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the leadership of the stations" and stayed true to form in announcing the Public Subscriber Network. And although Chamberlin said he—like many other public broadcasters—was concerned that PSN, which would distribute cultural programming at night, would cut into public television's audience, "we've got to try something." He added that he hopes Grossman can come up with a plan that all public broadcasters can support.

James Loper, president of KCET(TV) Los Angeles, said KCET opposes the plan, essentially because it believes there is no way "to capitalize the venture."

Loper noted that KCET also thought the Public Subscriber Network would be a loser, at least for the short term. "We feel, based upon the projections KCET has done, that the [Public Subscriber Network] couldn't possibly return a profit within five years," he said.

Loper further noted that he and the KCET board were "dismayed" that the PBS executive committee had authorized PBS to use \$200,000 of PBS funds to launch the study to lay the network out in greater detail.

According to Loper, KCET pays about \$150,000 in dues to PBS every year and feels that authorizing PBS to use PBS funds to research the network wasn't proper.

In response, Grossman said that most of the criticism of PSN seems to come from the same handful of stations. Unfortunately, he said, "some of the stations are trying to go back before the articles of confederation" and want to operate "like fiefdoms."

Grossman said he didn't think Iselin was correct to assert that the time wasn't right to launch PSN, but that's "sure something that should be considered," he said. And Grossman thought it was "kind of ironic" that WNET and KCET have already tried to start their own for-pay operation and could then turn around and knock PBS's for-pay alternative.

Moreover, Grossman said he wouldn't "reduce himself" to trading personal comments with Breitenfeld, but preferred to "stick to the issues."

Grossman noted that both the task force that originally studied PSN and the executive committee of the PBS board had given the plan their unanimous approval. He

also noted that Breitenfeld has never raised any questions about the plan with PBS, and said "we'd welcome the opportunity to talk with him."

At bottom, Grossman remains optimistic. "Ours is a totally interdependent entity—all parts depend on the others." He believes that mutual need will eventually carry the day for PSN.

Mapping out a new frontier

Transition from industrial to information society, and how to get a piece of that pie, examined at Information Utilities meeting

Mass market consumers don't buy technology; they buy services. Entertainment is the door through which new information developments will enter most American homes. And no one supplier—not even AT&T—can provide all the skills to make a financial success of such offerings as videotext, electronic Yellow Pages and personal computing.

Those were the major themes voiced at a Information Utilities Conference, a three-day New York meeting which included Ma Bell's reassurances that it's not coming to dinner for 12 with an appetite for 12.

Keynote speaker, Dennis J. Sullivan Jr., AT&T's assistant vice president responsible for relating technology and the marketplace, said: "We're going from an industrial to an information society, and no one industry's shoulders are broad enough to deal with it." He said competitive forces will prevent monopoly, and called for cooperation between industries because one supplier can't provide all the skills needed to help new technologies crack the mass market.

"We're leaping into the unknown," Sullivan said, "and nobody has a lock on a very new market. We have to hurdle the mass market barrier. The technology keeps racing forward, but the consumer doesn't yet appear ready to buy."

Sullivan foresees combinations such as cable into the home and telephone lines out. "We have an opportunity to make

business history," he said, "if we pool our expertise."

By 1990, Sullivan said, 7% of American homes may be getting information services in some fashion. But technologists must remember, he said, that the equipment shouldn't intimidate the consumer.

Futurist John Tydeman agreed with Sullivan that new information services can dramatically alter society—from retail stores to advertisers. He too sees a mix of cable input and phone lines out of the home, calling phone lines a logical choice because of their few regulatory barriers. Every time a monopoly starts up, predicted Tydeman, a research fellow with California's Institute for the Future, another information broker will find a better way to provide a product.

In the long run, said economist Charles Janscher, there's every indication that home information services will crack the mass market. Janscher, vice president of Communications Studies and Planning Inc., consultants, sees a 250,000-frame data base serving a half-million subscribers for only \$12.50 per user per year by 1990.

"Nobody is making money now" trying to provide cheap (\$5-\$15 an hour) information retrieval services, Janscher said. Calling the residential market untapped, he sees an era of "extremely rapid growth, with most entrants in the market failing. That's a matter of predictable business history." But those who hang on can tap the \$2,930 the typical upper-middle-income American household spends each year on information, communications and entertainment, he said.

"Piggybacking" is the way to add information services to existing entertainment offerings, said Mark Foster, president of Microband National System. "You can't sell the public overnight on a \$1,200 terminal," he said. "There's no indication at all that the American public will pay \$10, \$20 or \$30 a month for information."

What the public will pay for is entertainment, Foster said, urging information providers to use "a little show biz" to attract people. He sees pay TV as the existing pipeline to the home, the networks "hovering around the home market, waiting to move into it and low-power TV having an "incredible" impact in moving the information market from horizontal (such as general interest magazines) to vertical (on the order of special interest publications).

There's no way, Foster said, that teletext and videotext will succeed without advertising support. And cable technologist Michael R. Corboy said cable companies are beginning to recognize the value of their right of way on the multichannel highway.

Corboy, president of TOCOM Inc., Dallas, which makes equipment for two-way cable systems, suggests cable firms get banks and other such operations to whose advantage it is to offer two-way services to subsidize their costs. He sees a mass market in the existing 19 million homes that now have cable when a fully



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two-way interactive converter can handle home banking and other services through the television set. He said two-way cable will come "with a rush" in the next two or three years, with home banking and similar organizations funding much of the development and hardware costs.

Warner Amex Cable Communications' director of business development, Sharon E. Arthur, holds similar views, saying cable operators are looking to fill up the huge number of channels they are building while recouping some of their construction costs. Firms ranging from Sears, Roebuck to newspapers may be using vacant cable channels, she said, as the cable industry shifts "from being technology-driven to being services-driven." Joint efforts are needed, she said, "to turn technology into earnings."

Christopher S. Weaver, now a Massachusetts Institute of Technology research fellow and private consultant and before that chief scientist and science/technology vice president of the National Cable Television Association, complained that the problem almost nobody is dealing with is the "interface between man and machine." The industry has to think about video education, training people how to use new hardware, he said. He hazarded no prediction about which players in the new technology game will win the profits. "Nobody knows which system will fail. There are many different ways to look. Many people will have to enter the marketplace, and many will fail. That's not

for naught. If people use teletext and viewdata properly, that will be the ultimate success," he said.

Digital Video Corp. President David M. Simons is more skeptical about two-way cable's prospects than about teletext and viewdata. Most two-way systems are yet to be built, he said, and costs are high to rebuild existing one-way setups to two-way. "Who says that teletext and viewdata can't exist together?" he asked. "CBS doesn't worry about whether to put news on radio or on TV." Neither teletext nor viewdata service has to be totally wired to be successful, he said, noting that cross-referencing is an important advertising and marketing tool.

Wall Street analyst Harold Vogel is more skeptical about the new technology, which he characterized as having more financial smoke than fire. Vogel, an entertainment industry analyst with Merrill Lynch Pierce Fenner & Smith, says viewdata and Qube are examples of experiments that may pay no return on investments for a long time. Much-ballyhooed developments may let investors "fantasize," he said, but he said high price/earning ratios may signal "many potential dead-end roads."

Many new software firms will fail if they can't put the marketing and distribution pieces together, Vogel said. The proliferation of formats confuses the consumer and slows development, he said, citing the four VCR and three disk formats as examples. *New York Times* financial columnist Robert Metz said there are vast invest-

ment opportunities in a variety of computer products. "The microcomputer era has truly arrived. It's an era so extraordinary that it makes the Industrial Revolution seem as remote as the Stone Age," he said.

Metz advised investing in high tech firms with a strong management team, little or no debt and high salaries (to cut staff turnover). He sees companies like Harris Intertype shifting successfully from printing presses to computer terminals, and Dun & Bradstreet capitalizing on being able to dredge out by computer all the data for decades collected in "musty files." There's a chance to make a fortune despite the "obscenity" of high price/earnings ratios, said Metz, by tracking a stock's price/earnings ratio and buying it when it turns lower.

Representatives of three traditionally print organizations said they're entering electronic publishing to supplement existing services and protect advertising, but don't see their newspapers' demise.

Dow Jones "is no longer in the experimental stage" of electronic publishing, said its editorial director of information services, Richard J. Levine. "We're in it to make money." Newsprint and postal rate increases make it essential for newspapers to learn how to distribute news electronically, he said, not to supplant the daily paper but to provide important complementary services.

The *Washington Post's* vice president for planning and advanced systems, Elizabeth Loker, agreed with Levine that new technology may help deliver highly specific, tabular information such as stock tables to the relatively few people who want it while newspapers concentrate on in-depth pieces. Loker said cable is emerging as a source of competition for print and that "it's absolutely critical to the newspaper to maintain advertising as a basic financial resource."

The *Post* last month started putting a sampling of its paper on videotext via CompuServe and next month will start a teletext experiment with Washington public television station WETA-TV. Loker said the *Post* is still undecided about what new technology will be best for it, but while she predicted that it may take decades for consumers' information-getting habits to change, she said the next generation won't share this one's fear of computers.

The vice president for newspaper operations of Dow Jones' Ottaway Newspapers, Richard A. Myers, has found that one-way cable experiments with the Danbury, Conn., *News-Times* regularly attract 23% of cable subscribers.

As newspapers move into electronic publishing, Washington lawyer and former National Telecommunications and Information Administration chief counsel Gregg P. Skall said the notion that the fairness doctrine doesn't apply to print may "crumble." NTIA senior policy analyst Jane Yurow said that although the scarcity rationale behind broadcast restrictions may no longer be applicable, "it's deeply rooted in regulators' psyches."



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PROPOSED

■ **KUPL-AM-FM** Portland, Ore.: Sold by Tracy Broadcasting Co. to Scripps-Howard Broadcasting Co. for \$4.8 million ("In Brief," March 9). Seller is owned by Richard B. Stevens, who has no other broadcast interests. Buyer is publicly traded, Cleveland-based group owner of three AM's, three FM's and six TV's and is part owned by Scripps-Howard newspaper group of 17 dailies and 22 weeklies. KUPL is on 1330 khz with 5 kw full time. KUPL-FM is on 98.5 mhz with 100 kw and antenna 1,036 feet above average terrain. Broker: Robert O. Mahlman Inc.

■ **KISW(FM)** Seattle: Sold by Kaye-Smith Enterprises to Alexander Broadcasting Co. (wholly owned by Lester Smith) for \$2.25 million. Seller is owned by actor Danny Kaye and wife, Sylvia (40% each), and Smith (20%). It has sold **KJR(AM)** Seattle (BROADCASTING, Aug. 25, 1980), **WUBE-AM-FM** Cincinnati (BROADCASTING, Dec. 8, 1980), and **KJRB(AM)-KEZE(FM)** Spokane, Wash. (BROADCASTING, Feb. 23)—last, also to Smith. He also owns 20% of Audio Electronic Corp., Cincinnati-based Muzak franchise. Kaye and Smith are also limited partners in Seattle Mariners, professional baseball club. KISW is on 99.9 kw with 100 kw and antenna 1,150 feet above average terrain.

■ **WPME-AM-FM** Punxsutawney, Pa.: Sold by Punxsutawney Broadcasting Co. to Renda Radio Inc. for \$512,000. Seller is owned by Charles M. Erhard Jr. (100%), who also owns one-third of **WWCH(AM)** Clarion, Pa. Buyer is owned by Anthony F. Renda (100%), president and owner of **WIXZ(AM)** McKeesport, Pa. WPME is on 1540 khz with 5 kw day and 1 kw critical hours. WPME-FM is on 105.5 mhz with 3 kw and antenna 300 feet above average terrain.

■ **WKNY(AM)** Kingston, N.Y.: Sold by Kingston Broadcasters Inc. to Sawmill Broadcasters Inc. for \$510,000. Seller is owned by Dorothy Martin Moore (88.5%), Phyllis Bernstein (9.7%) and Moore's father, Alistair B. Martin (1.8%). Moore owns 14% of **WMGW(AM)-WZPR(FM)** Meadville, Pa., and 35% of **WGRD-AM-FM** Grand Rapids and **WTRU(AM)** Muskegon, both Michigan. Martin owns 50% of **WTRW(AM)** Whitehall, Mich., 43% of **WAAL(FM)** Binghamton, N.Y., 1% of **WMGW-WZPR** and 50% of **WRMF-AM-FM**, proposed assignee for Titusville, Fla. Bernstein owns 15% of **WTRW**, 18% of **WAAL** and 12.7% (plus 10.2% preferred) of **WBZA(AM)-WNIQ(FM)** Glens Falls, N.Y. Buyer is owned by Richard Landy (63.97%) and David R. Klemm (33.6%), and Landy as custodian for his sons, Douglas and John (1.35% each). Landy is president and 28% owner of Madison Communications, operator of cable systems in Vermont, New Jersey, Maryland, Virginia, North Carolina and South Carolina. He also is 33% owner of

Oxford Communications, cable operator in Palm Beach county, Fla. Klemm is vice president of John H. Blair & Co., New York station representative. WKNY is on 1490 khz with 1 kw day and 250 w night.

■ **WAJL(AM)** Winter Park, Fla.: Eighty percent of station sold by Radio Smiles of Florida Inc. to Albert H. Chubb and wife, Elayne (who already own 20% of station), for \$440,000. Sellers are Derwood Goodwin (37.5%), Norman Suttles (32.5%) and John Ingraham (10%). Goodwin and Suttles each own 35.4% of **WDIX(AM)-WPJS(FM)** Orangeburg, S.C.; 45% of **WVBS(AM)-WPJC(FM)** Burgaw, N.C.; 31.3% of **WPJL(AM)** Raleigh, N.C., and 21.82% of **WFOG(FM)** Suffolk, Va. Ingraham is minority shareholder in same stations. Chubb is general manager of WAJL, which operates on 1440 khz with 5 kw day and 1 kw night.

■ **WUCR(AM)** Sparta, Tenn.: Sold by WUCR Inc. to Athens Broadcasting Corp. for \$425,000. Seller is owned by Robert W. Gallaher (70%), Charles E. Whiteaker (25%) and Charles D. Howard (5%). Gallaher owns 20% of **WKXN(FM)** Greenville, Ala., and has sold, subject to FCC approval, 75% of **WBCE(AM)** [CP] Wickliffe, Ky. Whiteaker owns 10% of **WKXN(FM)**. Buyer is owned by Steve H.

Snowdon (51%) and his wife, Joan C. (34%); Frank T. Foster, John R. Dorris, and Charles Westbrook (5% each). Snowdon is 25% owner of First Central Corp., holding company of First Central Bank, Smithville, Tenn., of which he is president. He also owns fast food franchises in Smithville and Pikeville, Ky. Foster is chairman of First Central Corp. and owns Nashville furniture supply business. Dorris is financial consultant in Nashville and 22.5% owner of **WWWQ(AM)-WPFM(FM)** Panama City, Fla. He also is vice president and 2% owner of Mooney Broadcasting, licensee of **WERC(AM)-WKXX(FM)** Birmingham, Ala.; **WMAK(AM)** Nashville; **WBYQ(FM)** Hendersonville, Tenn., and **WUNO(AM)** San Juan, P.R. Westbrook is general manager of **WLAR(AM)** Athens, Tenn. WUCR is 1 kw daytimer on 860 khz.

■ **KWDE(FM)** Montrose, Colo.: Sold by Sierra Linda Broadcasting Inc. to KWDE Broadcasting Inc. for \$341,500. Seller is owned by Rafael A. Gomez and Daniel R. Casias (50% each). They have no other broadcast interests. Buyer is subsidiary of diversified Dillon, Colo., firm, Transwestern Corp., which has interests in real estate development, oil and ski equipment rentals. It is owned by Thomas J. Wiens, who has no other broadcast interests. KWDE is on 96.1 mhz with 65 kw and antenna 6,200 feet above average terrain. Broker: R. D. Hanna Co.

■ **WSOO(AM)-WSUE(FM)** Sault Ste. Marie, Mich.: Sold by Miami County Broadcast-

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ing Co. to Fabiano-Strickler Communications Inc. for \$270,000. Seller is owned by Richard E. Hunt (100%), who also owns WPTW-AM-FM Piqua, Ohio, and recently sold WCBY-AM-FM Cheboygan, Mich., to Fabiano-Strickler (BROADCASTING, March 9). Buyer is owned by James C. Fabiano (60%) and William J. Strickler (40%). Fabiano is wholesale beverage distributor and Strickler owns geological consulting firm, both Mount Pleasant, Mich. WSOO is on 1230 khz with 1 kw day and 250 w night. WSUE is on 101.3 mhz with 90 kw and antenna 220 feet above average terrain.

■ **WWFL(AM)** Clermont, Fla.: Sold by WWFL Inc. to Donald J. Chionchio and John E. Kolesar (50% each) for \$250,000. Seller is principally owned by Leisure Time Communications Inc., owned by Joseph F. McNerny, Henry A. Berliner Jr., Richard M. Messina (32.12% each) and William H. Cooper (3.64%). They have no other broadcast interests. Chionchio is Kingsman, Ohio, dentist. Kolesar is Mentor, Ohio, stockbroker. They have no other broadcast interests.

■ Other proposed ownership changes include: **WTCB(AM)** Flomaton, Ala. (see "For the Record," page 236).

APPROVED

■ **WALK-AM-FM** Patchogue, N.Y.: Sold by Horizons Communications Co. to Island Broadcasting Co. for \$3,805,000. Seller is owned by Jerome R. Feniger and 21 others. They also owns **WRIV(AM)**

Riverhead, N.Y. Buyer is owned by Arthur Kern (51%), Alan Beck (34%) and Kenneth Von Kohorn (15%). Kern is vice president and general manager of KPIX(TV) San Francisco. Beck is vice president and general manager of WLIF(FM) Baltimore. Von Kohorn is Westport, Conn., investment counselor. They have no other broadcast interests. **WALK(AM)** is on 1370 khz with 500 w day. **WALK-FM** is on 97.5 mhz with antenna 520 feet above average terrain.

■ **KOCM(FM)** Newport Beach, Calif.: Sold by Hutton Broadcasting Inc. to Donrey Media Group for \$2 million. Seller is owned by Betty L. Hutton Trust (90%) and A. William Retzlaff (10%). Sellers have no other broadcast interests. Buyer is owned by Donald W. Reynolds (100%). He also owns chain of newspapers; **KFSA(AM)** Fort Smith and **KBRB(AM)** Springdale, both Arkansas; **KORK-AM-FM** Las Vegas, and **KOLO-AM-TV** Reno. **KOCM** is on 103.7 mhz with 2 kw and antenna 300 feet above average terrain.

■ **WGIV(AM)** Charlotte, N.C.: Sold by New GIV Inc. to Harris Communications Corp. for \$1.75 million. Seller is owned by Broadcast Enterprises National Inc., principally owned by Ragan Henry. **BENI** is group owner of five AM's, two FM's and one TV. Buyer is owned by Garfield B. Harris (60%) and Michael A. Mullock (40%). They own Camden, N.J., lumber business and Philadelphia construction company. Harris and wife, Viola, jointly own 1.07% of **BENI**, which they will sur-

render as part of purchase price. Mullock has no other broadcast interests.

■ Other approved station sales include: **KAPR(AM)-KKRK(FM)** Douglas, Ariz.; **WLGA-FM** Valdosta, Ga.; **WCDJ(AM)** Edenton, N.C., and **WDEH-AM-FM** Sweetwater, Tenn. (See "For the Record," page 236).

Gannett low-keying its cable approach

"There are no ego trips scheduled or planned at Gannett," whether prompted within the company or by "undue urgings from Wall Street," Chairman and President Allen Neuharth has told security analysts in New York. He was speaking principally about cable acquisitions, and noted that Gannett had looked at UA-Columbia Cablevision (a reference to the offer advanced by two other publishers; **BROADCASTING**, March 2). Neuharth said that UA-Columbia had been "openly shopped," but that Gannett had decided not to "make an investment of that magnitude, in that company, at this time."

Neuharth appeared with the president of the company's Diversified Media Division, Douglas McCorkindale, and the president of its new Gannett Satellite Information Network, Maurice Hickey. Although not ruling out the possibility of a major cable acquisition, they noted that Gannett has elected to follow the software route into cable.

"Gansat" is one way of proceeding in that area, they said, and whether or not the company decides on a full launching of the *USA Today* national daily newspaper it plans to test beginning in midyear. Neuharth said that the establishment of a satellite network is important for the company—it represents "a low-risk, modest investment" in something that "should be quite profitable in the future."

Gannett also said it will soon apply for low-power TV stations, both in markets where the company has established operations and in other "clusters" around the country. The company isn't expecting FCC action soon on low power, and noted that its applications (as in the case of the broadcast networks' applications) don't conform to the currently proposed rules.

In software developments in the cable field, Hickey told the analysts eight to 10 publishers of Gannett papers around the nation are working with local cable systems with the intention of developing a working plan for such cross-media fertilization that could be applied throughout the company's 80-odd paper empire.

For the future, Neuharth expressed continuing faith in the position of newspapers in the local media mix, suggesting that new technologies would simply fragment among themselves one portion of the market for advertising.

The Gannett officials also reviewed the performance of their operations for the opening of 1981, saying revenues were up 15% in January over the year earlier, outdoor advertising up 11% and newspapers up 7%.

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2 on the Town	Fight Back!	Family Feud	Hollywood Squares	Eyewitness Los Angeles	Sha Na Na
12	11	10	9	9	8
All in the Family	Teletone News	Face the Music	Baretta/ Streets of San Francisco*	Solid Gold*	
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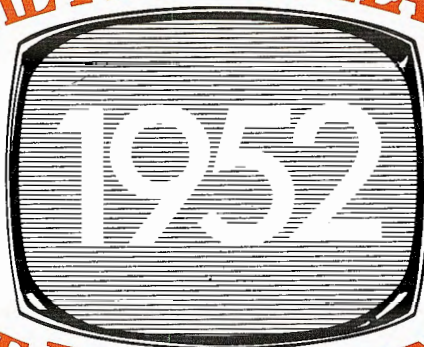
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THE FIRST 50 YEARS



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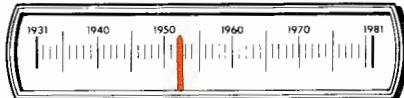
It was the year that television was liberated from the FCC's freeze on station grants, the year that Richard Nixon saved himself from political disaster with a televised speech, the year that ABC and United Paramount sweated out FCC approval of their merger, the year that declining radio network audiences led to deeper drops in radio network advertising rates despite the vociferous opposition of affiliates. It was also the year in which television became indisputably the major national medium for political news coverage and political advertising.

The 1952 campaigns and election from which Dwight D. Eisenhower was to emerge as President were subjects of intensive news coverage by both radio and television.

Philco paid \$3.8 million to sponsor NBC's radio and television coverage of the political conventions and election. Admiral paid ABC \$2 million. Westinghouse bought \$3 million worth of sponsorship on CBS and the DuMont television network. Broadcast advertising also figured heavily in the Republican and Democratic parties' campaign plans.

Adlai Stevenson, the Democratic presidential candidate, summarized his party's position: "I am frank to say without embarrassment or self-consciousness that I think the Democratic national ticket will by no means be able to match the Republican campaign dollar for dollar." The Democrats spent \$1.2 million for radio and TV, while the Republicans spent more than \$2.5 million. Some of the Democratic expenditures included \$40,000 for a radio spot campaign and \$1 million for network simulcasts in October. In addition to unspecified sums for local radio and TV spots, the GOP spent \$1.5 million for a national spot campaign for General Eisenhower, and \$75,000 for vice-presidential candidate Richard M. Nixon's "Checkers" speech.

With almost 44 million American homes containing at least one radio and over 19 million homes with a television set, a candidate's broadcast image took on significance. Stevenson appeared as an "intellectual," with above-average vocabulary and speeches that often ran over allotted time. Eisenhower, in the hands of a renowned advertising agency, BBDO, appeared



To avert a strike, President Truman in April ordered troops to seize the nation's steel mills, an action ruled illegal by the Supreme Court in June. General Dwight D. Eisenhower resigned from the Army to become the Republican presidential candidate who soundly defeated Democrat Adlai E. Stevenson in November. That year, two other future Presidents moved nearer the White House: California Senator Richard M. Nixon was Ike's Vice President, and Representative John F. Kennedy took the Senate seat of Massachusetts. Republican Henry Cabot Lodge Jr. Just prior to the election—and not reported at the time—the first hydrogen explosion took place at the AEC's Eniwetok proving grounds in the Pacific. A less violent, but more publicized explosion occurred in Philadelphia in September when Rocky Marciano knocked out Jersey Joe Walcott for the heavyweight crown. And in

BROADCASTING ...

always as "the hero." His half-hour speeches lasted 20 minutes, with the other time allowed for a hero's arrival and departure before an enthusiastic crowd; a BBDO emphasized spectacle. When the Ted Bates agency created a saturation spot campaign for the two weeks prior to the election, Eisenhower again appeared as the knowing leader. After an announcer intoned: "Eisenhower answers the nation," a "concerned citizen" in one of 50 situations asked a brief question, and then received a brief, but determined reply. Stevenson refused to "be packaged like a breakfast cereal."

Richard M. Nixon's half-hour plea over a 67-station TV hookup and a lineup of several hundred radio stations cost the Republicans \$75,000, but

saved Nixon the vice-presidential spot. With his wife, Pat, Nixon answered allegations that he had misused campaign funds, denying that any of the \$18,000 in question went for his personal use. In a folksy manner, Nixon admitted that he did receive and keep one gift during the campaign, "a little cocker spaniel dog in a crate ... [sent by a man] all the way from Texas. And our little girl—Tricia, the 6-year-old—named it 'Checkers.' And you know the kids love that dog and I just want to say this right now, that regardless of what they say about it, we're going to keep it." Nixon followed with a request for people to write or wire the Republican National Committee; the result was an overwhelming vote to keep him in the ticket.

BROADCASTING interpreted Nixon's Checkers speech as another example of the electronic media's power: "The Republicans were faced with the necessity of distributing one of the most critical messages a political party ever had to get across. Their decision to place Mr. Nixon's case on radio and television illustrated the unique advantages those media enjoy over other forms of communications. It must be kept in mind that the decision was based purely on the ability of the media to capture attention and provide the best platform for argument."

Radio in 1952 still made money, but it made less in proportion to the rise in television revenues. The 2,391 AM and 616

IT'S CHM. WALKER

And Comr. Bartley, as Advertised (B • T, Feb. 25)

By SOL TAISHOFF

ON EVEN keel again with a new chairman and a new commissioner, the FCC this week resumes its consideration of the final TV allocations—its first order of business—with the hope of completing the job “with greatest possible dispatch.”

The quote is from Paul A. Walker, who last Thursday assumed the chairmanship in his own right by appointment of President Truman. He expects to have his seventh commissioner—Robert T. Bartley of Texas—on the job this week. But Mr. Bartley probably won't participate in the vote on TV allocations, now ready for final review after a 41-month solid freeze.

Mr. Walker, who climaxes his more than 17 years with the FCC by acquiring the coveted chairmanship, inherits this Herculean assignment from Wayne Coy, who resigned Feb. 21 to become Time Inc.'s consultant on radio-TV (see story this page). This appointment, announced last Thursday,



NEW FCC CHAIRMAN, Paul Walker (l), and new Commissioner-Nominee Robert T. Bartley met informally Thursday afternoon at FCC just after President Truman announced the appointments.

told BROADCASTING • TELECASTING last Thursday that he had sent a formal letter to the President endorsing Mr. Walker's elevation to

a “dark horse” in the Democratic Presidential race, should President Truman decline to run.

Nomination of Mr. Bartley was highly praised by Sen. Edwin C. Johnson (D-Col.) last Thursday, the day before his Senate committee scheduled the hearing.

Questioned by BROADCASTING • TELECASTING about the President's choice of Mr. Bartley to fill the vacancy on the Commission, Sen. Johnson said:

“From what I know of this chap [Bartley], it is a very good appointment. The President made an exceptionally good choice. Bartley has good judgment and is cool headed. I think he will prove to be a very valuable commissioner on the FCC.”

Neither the Walker nor the Bartley appointments came as a surprise [B • T, Feb. 25]. The Walker appointment, however, while in the “permanent” category, must be viewed in the light of his eligibility for retirement. Logically, it is expected that he will serve through November or possibly the

—Broadcasting, March 3

FM radio stations on the air by the end of 1952 accrued \$473,151,000 in net time sales, an increase of \$6,608,000 over 1951. Spot time sales rose 3.4% to \$123,658,000; local time sales increased 11.7% to \$239,631,000; regional network sales dropped 13.5% to \$7,334,000, but national network sales fell 10% to \$102,528,000, the lowest volume since 1943.

The radio networks debated and lowered rates once again. After much “grave concern” by the CBS affiliates, the network and those stations agreed in August to a 25% reduction in nighttime network advertising rates accompanied by a 15% cut in network compensation to affiliates and a restoration of the 1951 10% cut for daytime serials, along with an increase of 5.5% in affiliate pay for carrying those shows. CBS gave assurance that rates would not be cut again for at least a year and a half. NBC Radio followed in September with its own rate-cut formula, which averaged a 25% discount at night, with affiliates taking a 14% cut in compensation. NBC raised its daytime rate 11.1% to restore the 10% cut of 1951, while revising discounts so that the increase to advertisers was 4% in the morning, and zero in the afternoon.

“There was recognition” at the Chicago NBC-affiliate meetings, BROADCASTING wrote, “that the network, essential and desirable as it is, no longer constitutes the major sources of revenue for the station. National spot and local are the major breadwinners, not only for the affiliates, but for the network owned and operated outlets too.”

Following CBS and NBC, ABC Radio in September lowered its evening rates an average of 25%, but raised its morning rates by 5%. MBS, the only radio network to show a significant increase in revenues in 1952, reduced its nighttime costs 30% in TV areas, and 10% in other areas.

The expanding role of television had already prompted the 1951 merger agreement between ABC and United Paramount Theaters. That set the scene for the 1952 application for FCC approval and a hearing that progressively grew more complex before the commission gave its approval in February 1953. ABC contended that the merger was necessary for it to successfully compete with the other networks. DuMont, one of those networks and in a weak competitive position, contended that the merger would stifle competition.

ABC President Robert Kintner believed that “competition in radio and television will be increased by this merger. . . . It will give ABC added working capital, added earning power in order to take program risks, expand program structure and try new types of programming so that it can compete more effectively with the two principal operators in the field, NBC and CBS. . . . If increased competitive factors are let loose . . . through this merger, NBC, CBS, and DuMont will in turn increase their efforts to attract the public in programming, and out of that you will get an industry that will serve the public interest better. . . .”

United Paramount Theaters had been created Jan. 1, 1950, as a result of an earlier consent decree between Paramount Pic-

tures and the Department of Justice. In it, Paramount agreed to separate its studio production setup and its theatrical exhibition system, the latter under UPT.

Accordingly, the FCC hearing involved issues beyond the merger of ABC and UPT. There were questions about how completely the new UPT was separated from Paramount and if UPT was qualified to be in station ownership; whether Paramount (license of KTLA-TV Los Angeles) was entitled to own TV stations in light of its antitrust history; whether any motion picture producing company or theater company should be permitted any activity in broadcasting.

The issues spilled over to Paramount's 25% ownership in Allen B. DuMont Labs, in turn holder of TV licenses in New York, Washington and Pittsburgh, TV station applicant in Cleveland and Cincinnati, and operator of a TV network. In addition, the application for transfer of Paramount's WBKB-TV Chicago to UPT and the latter's TV applications in four other cities were pending at the FCC.

In an initial decision in November, FCC Examiner Leo Resnick maintained that the potential increase in competition outweighed any possible dangers of media control. Accordingly, Resnick found Paramount Pictures and UPT qualified to be broadcast licensees. He stated that Paramount Pictures did not control Allen B. DuMont Labs, and allowed CBS to purchase UPT's WBKB-TV Chicago (for \$6 million) since ABC already owned WENR-TV there.

“No reasonable person,” BROADCAST-

ING editorialized, "can disagree with the measured logic of FCC Examiner Leo Resnick recommending the merger of ABC and United Paramount Theatres . . . The Resnick recommendation should make the FCC course easy. In its 139 pages, plucked from a million-word record more than a year in the making, is the first case analysis of the relationship of motion pictures, both production and exhibition, to television broadcasting, in all their ramified aspects."

Despite Resnick's measured argument, both the FCC's Broadcast Bureau and DuMont Labs filed objections to the merger, repeating that the risks of a potentially monopolistic combination of radio, TV, and motion picture interests outweighed potential benefits.

In other network news, CBS celebrated its 25th anniversary, and Congress scrutinized programing. The CBS radio network had begun with a 16-station hookup on Sept. 18, 1927, when Major J. Andrew White, a popular announcer, introduced the network and its premiere show, *The King's Henchman*, an American opera by Deems Taylor and Edna St. Vincent Millay. By the end of 1953 CBS had 217 affiliates and a powerful voice in network affairs.

By 1952 broadcast programing was coming under renewed scrutiny in Washington. Senator Estes Kefauver (D-Tenn.) conducted an inquiry into the relationship between radio-TV violence and juvenile delinquency, while the House conducted an investigation into "immoral or offensive" radio and TV programing. Kefauver suggested that the violent role models found in shows might encourage children to act violently. The House sat through testimony about the alcoholic advertising (then as now for nothing stronger than beer or wine), drinking scenes, low necklines and licentious behavior. ABC Commentator Paul Harvey, based in Chicago, told House committee members that the root of the problem lay in the concentration of broadcasting in New York; comedians felt a need to reflect "the bawdy nightlife" of Manhattan in their TV acts.

The National Association of Radio and Television Broadcasters continued to fight for the right of broadcasters to regulate themselves. The NARTB's TV code review board in October, shortly after the House probe began, warned telecasters to exercise caution in scheduling mystery and crime shows during children's programing hours. At the end of the six-month hearing, FCC Chairman Paul A. Walker testified to Congress that "no code can, or should, relieve the subscribing stations of their individual responsibility to operate in the public interest. It is not a sufficient answer to valid criticism . . . for a station to say that it has lived up to the standard established by an industrywide code. . . . Codes should not and cannot be allowed to act as a prescription for nationwide uniformity, or as the automatic touchstone for determining how in-

dividual licensees should meet the particular programing needs and objectives of their . . . communities."

As a conclusion, the House committee, led by Chairman Oren Harris (D-Ark.), supported voluntary industry censorship. This industry victory was dimmed when the House committee concluded that the government possessed the right, if needed, to legislate programing control, a statement that stirred broadcasters' anxieties.

Programing made more news in 1952 on Capitol Hill. Speaker of the House Sam Rayburn (D-Tex.) blocked radio and television coverage of public hearings of House committees while permitting newspaper coverage. BROADCASTING responded that "the great goal of the future . . . must be the admission of radio and television to all public meetings of the Congress, on a basis of equal access with the press. What this would mean would be, in the truest sense, the admission of the public to public meetings, on a scale made possible only by the miracles of radio and television."

To test the FCC's three-year old ban against giveaway shows, a three-judge federal statutory court met in New York in December. ABC, CBS, and NBC had secured a stay order in September 1949 before the FCC's rules could be implemented. Although 1952 saw significantly fewer quiz shows than 1949, the FCC defended its decision, reasoning that the giveaway shows involved "consideration" since the audience was "bought" by the lure of prizes. The networks countered

that the FCC possessed no authority to interpret lottery laws.

In its brief, ABC argued that the FCC lacked the right to revoke or renew a station's license based on the sole criterion that the station broadcast a program that conflicted with the FCC's interpretation of the lottery statute. CBS stated that although it had invested hundreds of thousands of dollars in these fairly lucrative giveaway shows, the network had been unable to attract new sponsors because of the FCC ban. NBC based its objections on two points: that the FCC order was void because the commission did not have the authority to censor program content, and that the FCC order incorrectly interpreted Section 1304 of the criminal code. The FCC scheduled further hearings for 1953.

In an incursion into the field of rebroadcast rights, the FCC in May issued a new policy that required a station that refused to allow another to rebroadcast a program to provide a cogent explanation to the FCC within 10 days of the refusal, or face sanction for failure to comply with the public interest. Speaking for many in the industry and calling the FCC ruling "legalized larceny," BROADCASTING criticized the FCC for adding "a provision that would not only subject stations and networks to constant jeopardy, but which also defies every legal concept ever enunciated on the sensitive matter of private property rights. . . . For crass unreasonableness if not stupidity, there's nothing like this in regulatory annals." Broadcasters not only worried about the time, expense and paperwork of explaining every denial of

you'll see it first thing . . .

“today”

7:9 AM EST

Before you leave home in the morning . . .
even before you finish your second cup of coffee . . . you
are going to become an ear and eye witness to
every major world event—as it happened while you slept,
as it happens *now*. This is the NBC Television program called
“Today”. This is the program that *entertains* as it informs.
This is the morning briefing-session that will
arm you with information to meet the day—
more fully than any citizen has ever been armed before.

See "today's" debut. January 14, 1952, 7 to 9 am EST

—Broadcasting, Jan. 7

MEETING THE CRISIS

NBC Reinforces; CBS Stations Buck Cuts

THE biggest problem facing network radio—how to re-stabilize it—was approached in separate but significant moves last week by the management of NBC and a group of affiliates of CBS Radio.

● NBC, to coordinate its radio and TV activities more fully, put NBC-TV Vice President Sylvester L. (Pat) Weaver Jr. in charge of both the radio and TV networks and installed Frank White as vice president and general manager of both, almost simultaneously starting to promote the use of radio and TV in combination as the most effective advertising buy.

● Looking toward the July 1-2 "Crisis Conference" of CBS Radio affiliates and CBS officials, members of the affiliates' steering committee met in an agenda session whose tenor gave notice that the network faces a scrap if and when it undertakes any major reduction in rates.

The NBC realignment, calculated to result in "more use of radio in both radio-only and television



Mr. WEAVER

... heads radio and TV networks

made our NBC television network such a success. The NBC television audience will have the advantage of a coordinated schedule of enter-



Mr. WHITE

... vice president & gen. manager

homes a more exciting supplementary program schedule on radio. We expect the result to be more use of radio in both radio-only

ordinated use of both radio and television as combined sales tools, and authorities expected that this would become standard procedure.

The 43-year-old Mr. Weaver, with NBC since August 1949, has won reputation as a new-program idea man. Some of the departures from standard programming concepts which he has installed at NBC-TV are represented in the Saturday-night *Show of Shows*, with its rotation of stars, and *Today*, the two-hour early-morning communications program.

He started his career with advertising copy writing in Los Angeles following graduation from Dartmouth College in 1930, moved next into radio program production with CBS-Don Lee network, and became program manager of Don Lee's KFRC San Francisco. Moving to New York in 1935, he produced the *Fred Allen Show* for Young & Rubicam. By 1936 he had become manager of the agency's radio department. In 1938 he joined American Tobacco Co. and a year later...

—Broadcasting, June 23

rebroadcast rights to the FCC, but also feared that the new rule could violate their property rights in program ownership. Mounting pressure prompted the FCC in November to drop the mandate for an explanation, but the commission reiterated the need for a station to refrain from arbitrary refusals of rebroadcast privileges. Station owners breathed a bit easier when the FCC stated that the tightening of rebroadcast rules was not intended to jeopardize program rights.

Television's competition and the fact that the radio networks were turning back more and more time to local affiliates gave impetus to specialty programming that catered to audiences of different backgrounds and ages. The top-40 format was emerging. It featured disk jockeys with "in" talk and showmanship that appealed to the young, and a playlist rigorously confined to the top-selling records of the day. The pioneers were group owners Gordon McLendon of Dallas and Todd Storz of Omaha.

AM radio continued to air shows with big-name stars. New syndicated ventures in 1952 had Tyrone Power starring as an idealistic senator in *Freedom U.S.A.*, and Dana Andrews as an American spy in *I was a Communist for the FBI*. ABC hoped that Marlene Dietrich as Mlle. Madou, owner and chanteuse of the *Cafe-Istanbul* would lure listeners. The top evening network radio shows included several old favorites such as *Jack Benny*, *Lux Theater*, *Walter Winchell*, *Gangbusters*, *Arthur Godfrey's Talent Scouts*, *Bing Crosby* and *Gene Autry*. Despite such programming, a typical radio listener tuned to radio for an average of 28 minutes less each day than in 1951; but an increase of two million new radio homes partially offset this loss.

FM radio gained the potential for new listeners when the U.S. Supreme Court in June held that the District of Columbia Public Utilities Commission had acted within its rights in permitting radio programming on street cars and buses. The high court's decision set aside an earlier appeals court ruling that transcasting deprived riders of their liberty without due process of law. "The sweeping 7-1 decision," BROADCASTING commented, "opens a new radio vista. It sanctions the birth of a new advertising medium. It affords the opportunity to a substantial number of FM broadcasters to earn a return on their investments."

While the new ruling portended growth in FM, the passage of the McFarland bill, sponsored by Senator Ernest McFarland (D-Ariz.), and the FCC's issuance of its Sixth Report and Order presaged even more dramatic change. When President Truman signed the McFarland bill in July, he authorized the first major overhaul of the Communications Act of 1934. The salient provisions of the new act permitted the FCC to issue cease-and-desist orders in addition to license revocations; required the FCC to act on a case within three months of filing or six months after a hearing concluded, or to explain the reason to Congress; required the FCC to answer protests or petitions for rehearing within 15 days; placed on the FCC the burden of proof that a licensee was not qualified for renewal; forbade commissioners who resigned to practice before the FCC for one year after resignation; withdrew the FCC's automatic power to revoke licenses of those found guilty in federal court of antitrust violations; prohibited broadcasters from charging more for political advertising than for regular commer-

cial ads; prohibited staff personnel from recommending actions to commissioners, and permitted protests against grants to be made up to 30 days after the grant.

In its final form the enacted legislation represented a series of compromises that, as BROADCASTING summarized, "can be lived with, not only by the licensees, but the licensors. It isn't a broadcaster's bill, but it does give the broadcaster a better shake before the commission. It doesn't solve the broadcaster's dilemma on political libel in this feverish election year, but it does give him a headstart on remedial legislation at the next Congress..."

The FCC's Sixth Report and Order, issued April 14, established a national television policy for the United States, ending the three-and-a-half-year television freeze. The salient provisions of this report provided 2,053 station assignments to 1,291 communities; designated 617 VHF and 1,436 UHF assignments; reserved 242 noncommercial educational channels, including 80 VHF; and determined maximum power for channels 2-6 as 100 kw, for channels 7-13 as 316 kw, for channels 14-83 as 1,000 kw. Although by the end of the year the 108 pre-freeze stations remained the only operating stations, the FCC received 700 applications and issued 90 authorizations for new television stations.

The Sixth Report's rules on educational reservations and on UHF allocations caused the most repercussions. The FCC reserved the educational assignments for only one year, after which the educational proponents would have to compete with commercial applicants. To establish local campaigns to raise support and funds for educational TV, the Ford Foundation provided money to the Fund for Adult Educa-

tion, and the Fund for the Advancement of Education. To encourage educational stations, Emerson Radio and Phonograph Corp. pledged \$10,000 to each of the first 10 educational stations on the air.

The FCC's intermixture of VHF and UHF facilities in the same localities, while ostensibly treating UHF as an equal service, placed UHF at a competitive disadvantage, with its shorter range and a TV audience equipped with receivers containing no UHF capability. Nonetheless, the FCC received a substantial number of applications for UHF stations by the end of the year. In September KPTV(TV) Portland, Ore., became the first commercial UHF to go on the air.

By 1952 the average production cost of a prime-time network television program had risen significantly. In 1949, it had cost \$5,900 to produce a 60-minute variety show, but by 1952 it cost \$35,900. A 60-minute drama cost \$10,800 to produce in 1949, but \$21,100 in 1952. A 30-minute variety show in 1949 cost \$3,800, but \$16,700 in 1952. A 30-minute drama cost \$3,500 in 1949, but \$13,200 in 1952. A 30-minute quiz show cost \$1,730 in 1949, but \$9,640 in 1952. TV revenues were also increasing, to \$336.3 million, a 43% increase over 1951, with network business outpacing spot and local advertising. Still, 14 out of 108 stations were in the red.

Zenith continued to promote pay television. While some doubted the results of Zenith's Phonevision test, Zenith reported that the 1951 Chicago tests proved "the conviction shared by many outstanding leaders in the entertainment, educational, and cultural fields, that the public is willing to pay for certain types of high quality television programs otherwise not available to television set owners due to the inability or unwillingness of advertisers to meet the extremely high costs involved."

In starting its tests of Phonevision in 1951, Zenith had difficulty in obtaining the necessary "high quality" film needed for a fair experiment. Zenith wanted first-run films. But, the film industry, which for years had been apprehensive about TV's inroads and had withheld both its new and much of its old production from the new medium, simply viewed Phonevision as another TV threat.

Television as a whole was offered hope in its quest for Hollywood's output when the Justice Department in July filed an antitrust suit against 12 motion picture producing and distributing firms charging them with conspiracy to restrain interstate commerce in 16mm films; the television industry hoped that this action would make films for video use more easily obtainable. Twentieth-Century Fox, Warner Brothers, RKO Radio Pictures, Columbia Pictures, Screen Gems and others denied the allegation.

For some beleaguered owners of movie houses, theater television, the closed-circuit presentation of special events, provided one offset to the losses in movie revenues during that period. In 1952, the

FCC held hearings that focused on such theater TV issues as who would run theater TV, and how the bidding for productions would affect regular television fare. Nathan L. Halpern, president of Theater Network Television, testified that he foresaw "fabulous profits" for theater TV once more theaters installed equipment, and more productions became available. Theater TV events in 1952 included the September Rocky Marciano-Jersey Joe Walcott fight shown to 125,000 paying viewers in 50 movie houses, and the December full-length production of Bizet's opera, "Carmen," staged at the Metropolitan Opera House in New York and shown in 27 movie theaters. In FCC hearings during October, theater TV proponents asked the commission for an exclusive 360 mc band in the 5925-6875 mc common-carrier portion of the spectrum. After hearing the technical aspects of the



Nixon: the Checkers speech

petition, the FCC continued the hearings to January 1953.

Despite FCC approval of CBS color in 1951 and a partial lifting of the National Production Administration's color manufacturing ban, lack of industrywide support for the CBS system slowed the development of color TV. Finally, CBS in August joined the industrywide National Television Systems Committee to work on development of a compatible color system along the lines of the RCA model.

By 1952, the bulk of network programming consisted of variety shows. The networks devoted 249 quarter-hours of programming, 31%, to this mode; 64 quarter-hours to music, 8%; 196 quarter-hours to drama, 24%; 93 quarter-hours to quiz programs, 12%; 56 quarter-hours to news and information, 7%; and 145 quarter-hours, 18%, to other types of programming.

Two syndicated half-hour dramatic series that debuted in 1952 were *Death Valley Days*, an anthology of shows depicting the struggle of pioneers from Nevada to California, narrated by Stanley Andrews as the "Old Ranger," (later by Ronald Reagan) and *Favorite Story*, dramatizations of stories selected by guests, and hosted by Adolphe Menjou. *Sky King*, the adventures of the Flying Crown Ranch, while continuing on Mutual radio, made its television debut on CBS in September.

The comedic adventures of Bud Abbott and Lou Costello in *Abbott and Costello* won audiences on CBS-TV, as did every-

one's teacher, *Our Miss Brooks*, played by Eve Arden, with Gale Gordon as Osgood Conklin, the principal of Madison High School. *My Friend Irma* also came to CBS-TV after gaining popularity on radio.

New TV variety shows included Jimmy Durante on NBC's *Buick Circus Hour*, which aired every fourth week in place of Milton Berle's *Texaco Star Theater*, and Bob Hope with his own show for NBC which combined an opening monologue, skits and guest stars. *American Bandstand*, a new musical variety show that illustrated the growing favor of top-40 programming, appeared with Dick Clark as host from Philadelphia.

Two educational shows that were to have long runs appeared. One for preschool children, *Ding-Dong School* (NBC), presented Dr. Frances Horwich leading the groups of the very young in such activities as ring-a-round-the-rosy, finger-painting and milk-and-cookie eating. The other, for adults, *Omnibus* (CBS), presented Alistair Cooke leading home viewers through the delights of ballet, dance, history and drama.

Walter Winchell, a radio favorite, brought his 15-minute news commentary, *The Walter Winchell Show*, to ABC-TV. ABC also entered into the field of Washington news panel programs with *Crossfire*, hosted by Gunnar Back and simulcast on the ABC radio network. NBC experimented with a combination early-morning (7-9 a.m.) news, weather, sports and interview format by presenting *The Today Show* with host Dave Garroway. This innovation in programming, which cost \$35,000 per week to produce, proved to be a winner. The addition of J. Fred Muggs, a chimpanzee, proved to be one of the more successful gimmicks in TV promotion.

With such programming, the ostensible end of the color war between CBS and RCA, the imminent Paramount-ABC merger and President Eisenhower's visit to Korea, Americans by the end of 1952 anticipated peace, prosperity and an all-powerful television industry that included many new stations, new programs, and even color television.

Stay Tuned

1. Which FCC commissioner objected strenuously to the ABC-UPT merger?
2. What development occurred on the FCC's giveaway program rules?
3. What group sued BMI and NARTB for \$150 million?
4. What did the FCC do in December to foster the advent of color television?
5. Who received the NARTB's first Keynoter Award?

**The answers next week,
in "1953."**

For the Record

As compiled by BROADCASTING March 2 through March 6 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aural.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc.—Docket. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New Station

AM applicant

■ Memphis, Tenn.—Minority Broadcasting Co. of the Midwest Inc. seeks 1030 khz, 50 kw-D, 1 kw-D. Address: 5525 South State St. Chicago, Ill. 60621. Estimated construction cost: \$160,400; first year operating cost: \$75,000; revenue: \$400,000. Format: Blues-Contemporary/Religious. Principal: Pervis Spann (80%). Gwendolyn Hayes and Robert Catron (4% each); Carolyn Green and Verlene Blackburn (2.4% each) and two others at less than 1%. Spann is general manager and 40% owner of WXOG(AM) Chicago. Hayes is sales manager at KIRL(AM) St. Louis, Mo. Catron owns record store in Memphis, Tenn. Green is account

executive at WGN(AM) Chicago. Blackburn is executive secretary at WXOL(AM). Ann. Feb. 17.

Ownership Changes

Applications

■ WTCB(AM) Flomaton, Ala.—Seeks assignment of license from Vogel Flomaton Corp. to Ashworth Broadcasting Corp. for \$80,000. Seller: William R. Vogel and John Johnson are principals. Vogel Flomaton is group owner and licensee of WNOI(AM) Flora, Ill.; WIFN(FM) Franklin, Ind.; WPOH(FM) Delphos and WHOD-AM-FM Jackson, Ala. Buyer: Ernie Ashworth (51%) and his wife, Elizabeth (39%) and their son, John Michael (10%). Ernie Ashworth owns 45%, and Elizabeth 5%, of WNBG(AM) Waynesboro, Tenn. John Ashworth is Lewisburg, Tenn. repairman and musician at Grand Ole Opry, Nashville. Ann. Feb. 27.

■ WAJL(AM) Winter Park, Fla. (AM: 1440 khz, 5 kw-D, 1 kw-N)—Seeks transfer of control of Radio Smiles of Florida Inc. from Norman Suttles, Derwood Godwin, John Ingraham (80% before; none after) to Albert H. Chubb and wife, Elayne (20% before; 100 after). Consideration: 440,000. Principals: Godwin (37.5%), Suttles (32.5%) and Ingraham (10%). Suttles and Godwin each own 45% of WVBS(AM)-WPJC(FM) Burgaw, N.C.; 21.82% of WFOG(FM) Suffolk, Va., 31.3% of WPJL Raleigh, N.C. and 35.4% of WDX(AM)-WPJS(FM) Orangeburg, S.C. Ingraham owns minority interests in same stations. Buyer: Chubb is president and general manager of WAJL(AM) and former bank president in Orlando, Fla. Sellers are transferring their interest in station to Chubb who is already 20% owner. Ann. Feb. 27.

■ KCFI(AM) Cedar Falls, Iowa (AM: 1250 khz, 500 kw-U)—Seeks transfer of control of Jim Mudd Broadcasting Inc. from Jim Mudd et al (100% before; 40% after) to Kenneth E. Hamilton and son, Ronald (none before; 60% after) consideration: \$75,000. Principals: Seller is owned by Jim Mudd (60%), James Bardgett (24%), Frank Eweys Jr. (16%). Mudd seeks to release positive control of his interest, but will remain minority stockholder by introducing two new principals into corporation. Buyers are Kenneth E. Hamilton (36%) and son, Ronald R. (24%). Kenneth is salesman and sports announcer at WILY(AM)-WRXX(FM) Centralia, Ill. Ronald is general manager and business manager at WRJZ(AM) Knoxville, Tenn. They have no other broadcast interests. Ann. Feb. 27.

■ WSOO(AM)-WSUE(FM) Sault Ste. Marie, Mich. (AM: 1230 khz, 1 kw-D, 250 w-N; FM: 101.3 mhz, 90 kw, ant. 300 ft.)—Seeks assignment of license from Miami County Broadcasters Inc. to Fabiano-Strickler Communications for \$270,000. Seller: Richard E. Hunt (100%). He owns WPTW-AM-FM Piqua, Ohio and sold WBCY-AM-FM Cheboygan, Mich. (See "For the Record," March 9) to same applicants. Buyers: James C. Fabiano (60%) and William J. Strickler (40%). Fabiano is businessman and Strickler owns geological consulting firm, both Cheboygan, Mich. Ann. Feb. 25.

■ WPME-AM-FM Punxsutawney, Pa. (AM: 1540 khz, 5 kw-D 1 kw-CH; FM: 105.5 mhz, 3 kw)—Seeks assignment of license from Punxsutawney Broadcasting Co. to Renda Radio Inc. for \$512,500. Seller: Charles M. Erhard, Jr. (100%). He also has one-third interest in WWCH(AM) Clarion, Pa. Buyer: Anthony F. Renda (100%). Renda is president and owns 100% of WIZX(AM) McKeesport, Pa. Ann. March 5.

Actions

■ KAPR(AM)-KKRK(FM) Douglas, Ariz. (AM: 930 khz, 2.5 kw; FM: 95.3 mhz, 3 kw, ant. 300 ft.)—Granted assignment of license by James Coursolle to E.V. Tetrault for \$250,000. Coursolle also owns WLKE(AM)-WGGQ(FM) Waupun, Wis. Tetrault is Stockton, Ill., real estate investor with no other broadcast interests. KAPR is on 930 khz with 2.5 kw. Action Feb. 18.

■ KOCM(FM) Newport Beach, Calif. (FM: 103.7 mhz, 2 kw, ant. 300 ft.)—Granted assignment of license by Hutton Broadcasting Inc. to Donrey Media Group for \$2 million. Seller is owned by Betty L. Hutton Trust (90%) and A. William Retzlaff (10%). Sellers have no other broadcast interests. Buyer is owned by Donald W. Reynolds (100%). He also owns chain of newspapers, KFSA(AM) Fort Smith and KBRN(AM) Springdale, both Arkansas; KORK-AM-FM Las Vegas, and KOLQ-AM-TV Reno. Action Feb. 27.

■ WLGA-FM Valdosta, Ga. (FM: 95.9 mhz, 3 kw)—Granted assignment of license from Ev-Co Broadcasters Inc. to Metro Media Broadcasting Inc. for \$340,000 (including liabilities). Seller: Al H. Evans who owns WVLD(AM) Valdosta. Buyer: Harrison Cooper, who owns Quitman, Ga. recreational vehicle parts and supplies store. He was vice president of WVLD(AM)-WLGA-FM Valdosta until Jan. 1979. He has no other broadcast interests. Action Feb. 17.

■ WDJJ(AM) Jackson, Mich. (AM: 1510 khz, 5 kw-D)—Dismissed assignment of license from Dudley Communications Inc. to North Shore Communications Inc. for \$232,000, plus \$14,000 noncompete. Seller: Dallas D. Dudley (100%). He has no other broadcast interests. Buyer: Stephen A. Bloomfield (25.6%), his father, James P. (16.6%) and mother, Maralee (8.6%), Frank A. Pintor (13.6%); Theodore E. Bolla and his wife, Dorothy S. (10.5% each); Andrew J. Sefranko (6.6%), and four others (2.2% or less). Stephen Bloomfield is employed in promotion dept. of WJKW-TV Cleveland, and free lances for WJW(AM) Cleveland. James Bloomfield is retired FAA employee, and Maralee works for General Electric. Pintor is employed by Kallstrom Televideo, Cuyahoga Falls, Oh. T. Bolla is sales engineer in Cleveland. D. Bolla is homemaker. Sefranko is accountant with Babcock & Wilcox, Barberton, Oh. They have no other ownership interests. Ann. Feb. 25.

■ WALK-AM-FM Patchogue, N.Y. (AM: 1370 khz, 500 w-D; FM: 97.5 mhz, 15 kw)—granted assignment

The New York Times

Has Acquired

CABLE SYSTEMS INCORPORATED

And

AUDUBON ELECTRONICS, INC.

For

\$119,200,000

We initiated this transaction and assisted in the negotiations on behalf of the sellers.

EDWIN TORNBERG & COMPANY, INC.

P.O. BOX 4230

Washington, D.C. 20012

March 2, 1981

of license from Horizons Communications Co. to Island Broadcasting Co. for \$3,805,000. Seller: Jerome R. Feniger (18.89%) and 21 others. They also own WRIV(AM) Riverhead, N.Y. Buyer: Arthur Kern (51%), Alan Beck (34%) and Kenneth Van Kohorn (15%). Kern is vice president and general manager of Westinghouse Broadcasting Co.'s KPIX(TV) San Francisco. Beck is vice president and general manager of WLIF(FM) Baltimore. Von Kohorn is Westport, Conn., investment counselor. They have no other broadcast interests. Action March 3.

■ **WGIV(AM)** Charlotte, N.C. (AM: 1600 khz, 1 kw-D, 500 w-N)—Granted assignment of license from New GIV Inc. to Harris Communications Corp. for \$1.75 million. Seller: Broadcast Enterprises National which is owned principally by Ragan Henry. Seller is group owner of five AM's, two FM's and one TV. Buyer: Garfield B. Harris (60%) and Michael A. Mullock (40%). They own Camden, N.J. lumber business and Philadelphia construction company. Harris and wife, Viola, jointly own 1.07% of BENI (worth \$12,500) which will go toward purchase of station. Mullock has no other broadcast interests. Action Feb. 18.

■ **WCDJ(AM)** Edenton, N.C. (AM: 1260 khz, 1 kw-D)—Granted transfer of control of Albemarle Radio Corp. from Terry H. Jones (100% before; none after) to Edenton Broadcasting Corp. (none before; 100% after). Consideration: \$302,388. Seller: Jones has no other broadcast interests. Buyer: Robert Lee (51%), John W. Baggett Jr. and Issac Ruffin Self III (24.5% each). Three are associated with Tarheel Bank & Trust Co., Gatesville, N.C. They have no other broadcast interests. Action Feb. 18.

■ **WDEH-AM-FM** Sweetwater, Tenn. (AM: 800 khz, 1 kw-D; FM: 95.3 mhz, 2.5 kw)—Granted transfer of control of Sweetwater Radio Inc. from Robert L. Sherlin (66 2/3% before; none after) to Athens Outlet Store (33 1/3% before; 100% after). Consideration: \$210,000. Seller: Sherlin has no other broadcast interests. Buyer: M.D. Goodfriend (96%) and wife Shirley (4%). Goodfriend owns Sweetwater general merchandise store. Shirley is housewife. They have no other broadcast interests. Action Feb. 26.

Facilities Changes

Applications

■ **WTTO(TV)** Homewood, Ala.—Seeks modification of CP to change ERP to vis. 1042 kw, aur. 104.2 kw; change HAAT to 1343 feet; TL to top of Red Mountain, Birmingham, Ala.; SL to 2021 Golden Crest Drive, Birmingham; type trans. and type antenna. Ann. March 5.

■ **KSTK(FM)** Wrangell, Alaska—Seeks CP to make changes in ant. sys.; change TL & SL to: Cemetery Point, one mile south of downtown Wrangell; decrease HAAT: -183' (H&V) & change TPO. Ann. Mar. 5.

■ **WDUV(FM)** Bradenton, Fla.—Seeks CP to change TL to: .15 miles N-NW of corner of 33rd St. & 8th Ave., Memphis, Fla.; HAAT: 576' (H&V) & change TPO. Ann. March 5.

■ **KIEE(FM)** Harrisonville, Mo.—Seeks CP to install new aux., ant. at main TL, to be operated on: ERP: 72.16 kw (H&V); HAAT: 614' (H&V); change type trans.; & change TPO (for aux. purposes only). Ann. March 5.

■ **KADI-FM** St. Louis, Mo.—Seeks mod. of CP to make changes in ant. sys.; change type ant.; decrease HAAT: 552' (H&V) and change TPO. Ann. March 5.

■ **WBZI(FM)** Xenia, Ohio—Seeks CP to mount stand-by ant. on existing ant. for emergency purposes, to be operated on: ERP: .92 kw (H&V); HAAT: 270' (H&V); use old trans. as standby unit & change TPO. Ann. March 5.

■ **WSHH(FM)** Pittsburgh, Pa.—Seeks mod. of CP to make changes in ant. sys.; decrease ERP: 18.6 kw (H&V); increase HAAT 523' (H&V) & change TPO (for aux. purposes only). Ann. March 5.

■ **WASL(FM)** Dyersburg, Tenn.—Seeks CP to make changes in ant. sys.; change type ant. change SL & RCTO: 1404 N. St. John Avenue, Dyersburg; increase HAAT: 300' (H&V) & change TPO. Ann. March 5.

■ **KBCB(FM)** Corpus Christi, Tex.—Seeks mod. of CP to make changes in ant. sys.; type ant.; change type

trans.; increase HAAT: 932' (H&V) and change TPO. Ann. March 5.

Actions

■ **KMJX(FM)** Conway, Ark.—Granted request for waiver of section 73.1201 (b)(2) of the Rules to identify as Conway-Little Rock, Ark. Action Feb. 18.

■ **KWOD(FM)** Sacramento, Calif.—Granted CP to increase ant. height to 500 ft. (H&V); change SL & RC to 401 Watt Avenue, Sacramento, and change TPO (BPH-800623AE). Action Feb. 25.

■ **KSFO(AM)** San Francisco, Calif.—Granted CP to Augmented Standard Nighttime Radiation Pattern; conditions (BP-800623AL). Action Feb. 19.

■ **WJOE(AM)** Port St. Joe, Fla.—Granted CP to make changes in ant. sys.; change TL to 0.45 mile S of Port St. Joe on Long Avenue, extension, Port St. Joe; increase height of tower to 550 ft. to support FM ant.; conditions (BP-800918AH). Action Feb. 24.

■ **WCLL(FM)** Chillicothe, Ill.—Granted CP to change TL to 1104 N. Second Street, Chillicothe; install auxiliary ant. at TL to be operated on ERP 1.3 kw (H), ant. height -70 ft. (H) (BPH-801015AI). Action Feb. 25.

■ ***WBCL(FM)** Fort Wayne, Ind.—Granted CP to make changes in ant. sys.; change trans. to Butler Road, West of Hillegas Road, Fort Wayne; change type ant. decrease ERP 40 kw (H&V), increase ant. height 460 ft. (H&V), and change TPO (BPED-801114AI). Action Feb. 25.

■ **WKZE(AM)** Orleans, Mass.—Granted CP to increase height of northwest tower to support WKZE-FM ant. (BP-800606AF). Action Feb. 17.

■ ***KNPR(FM)** Las Vegas, Nev.—Granted CP to make changes in ant. sys.; locate RC at 6401 Boulder Highway, Las Vegas; increase ant. height 1580 ft. (H&V) and change TPO (BPED-800729AQ). Action Feb. 17.

■ **WTHE(AM)** Mineola, N.Y.—Granted CP to make changes in ant. sys.; change TL to 150 ft. E. of the termination of 2nd St. and Liberty Avenue, Mineola; and change type trans. (BP-801216AL). Action Feb. 19.

■ **WWRL(AM)** New York, N.Y.—Dismissed application for CP to move TS to River Road, Edgewater, and change ant. sys. and type trans. (BP-20,972). Action Feb. 6.

■ **KGVE(FM)** Grove, Okla.—Granted modification of CP to make changes in ant. sys.; change type trans. and ant. and change TPO (BMP-801014AT). Action Feb. 25.

■ **WZZD(AM)** Philadelphia, Pa.—Granted CP to add MEOV's to the N pattern; (BP-800605AD). Action Feb. 19.

■ **WGXL(FM)** Laurens, S.C.—Granted CP to make changes in ant. sys.; change type ant., increase ant. height 1280 ft. (H&V) and change TPO (BPH-800821AE). Action Feb. 17.

■ ***WCSO** Signal Mountain, Tenn.—Granted modification of CP to make changes in ant. sys.; locate studio and RC at 4501 Amnicola Highway, Chattanooga; change type trans. and ant. and change TPO; conditions (BMPED-801016AG). Action Feb. 19.

■ **KNUS(FM)** Dallas, Tex.—Granted request for waiver of section 73.1201 (b)(2) of the Rules to iden-

tify as "Dallas-Fort Worth, Tex." Action Feb. 18.

■ **KYOT(FM)** Refugia, Tex.—Granted request for waiver of section 73.1201 (b)(2) of the Rules to identify as "KYOT-Refugia, Rockport-Fulton, Tex." Action Feb. 18.

■ ***WMUL(FM)** Huntington, W.Va.—Granted modification of CP to make changes in ant. sys. and increase ant. height -55 ft. (H&B) (BMPED-801208AO). Action Feb. 19.

Allocations

■ **Anchorage, Alaska**—Assigned 106.5 mhz to Anchorage as its seventh FM assignment, effective April 20 (BC Doc. 80-281). Action Feb. 19.

■ **Eagle River and Anchorage, Alaska**—In response to petition by Lynn Blair proposed following alternate assignment plans: assignment of 107.5 mhz to Anchorage as its eighth FM assignment; (2) assignment of ch. 298 to Eagle River as its first FM assignment; (3) assignment of 104.9 mhz to Eagle River, comments due April 27, replies May 18 (BC Doc. 81-109). Action Feb. 24.

■ **Springdale, Ark. and Washburn, Mo.**—Assigned 95.3 mhz to Washburn in response to request from William Carney; denied separate request to assign ch. 237A to Springdale by Robert R. Estes, effective April 27 (BC Doc. 80-177). Action Feb. 24.

■ **Mountain Home and Marshall, Ark.; and Thayer Mo.**—Granted to limited extent petition by Mountain Valley Broadcasters Inc. for reconsideration of assignment of 105.5 mhz to Mountain Home as its second FM assignment; proposed the following alternate assignment plans: (1) substitution of 104.3 mhz and 107.5 mhz for 98.3 mhz and ch. 288A, respectively, at Mountain Home, assignment of ch. 288A to Marshall as its first FM assignment and substitution of 99.3 mhz for 107.1 mhz at Thayer; of assignment of 104.3 mhz to Marshall; ordered the license of KTLO-FM Mountain Home, to show cause why its license for ch. 252A should not be modified to specify ch. 282 at Mountain Home, if proposed Plan 1 is adopted, comments due April 20, replies May 11 (BC Doc. 79-155). Action Feb. 19.

■ **Corning, Calif.**—Assigned 100.7 mhz to Corning as its first FM assignment, effective April 20 (BC Doc. 80-203). Action Feb. 20.

■ **Eureka, Calif.**—Assigned 101.5 mhz to Eureka as its third FM assignment, effective April 20 (BC Doc. 80-248). Action Feb. 20.

■ **Marshall and Robinson, Ill. and Loogootee, Ind.**—Assigned 94.3 mhz to Loogootee as its first FM assignment, effective April 27 (BC Doc. 80-74). Action Feb. 24.

■ **Petersburg, Ind.**—Assigned 102.3 mhz to Petersburg as its first FM assignment, effective April 20 (BC Doc. 80-280). Action Feb. 20.

■ **Tioga and Boyce, both Louisiana**—In response to petition by Loren Yaden proposed assigning 98.3 mhz to Tioga as its first FM assignment, and substitution of 102.3 mhz for ch. 252A at Boyce, comments due April 20, replies May 11 (BC Doc. 81-100). Action Feb. 20.

■ **Auburn, Me.**—Substituted 99.9 mhz for 100.1 mhz

Summary of broadcasting

FCC tabulations as of Jan. 31, 1981

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,589	3	7	4,599	106	4,705
Commercial FM	3,291	2	4	3,297	150	3,447
Educational FM	1,091	0	5	1,096	70	1,166
Total Radio	8,971	5	16	8,992	326	9,318
Commercial TV						
VHF	519	1	0	520	8	528
UHF	236	0	0	236	94	330
Educational TV						
VHF	101	1	4	106	6	112
UHF	156	2	4	162	16	178
Total TV	1,012	4	8	1,024	124	1,148
FM Translators	347	0	0	347	216	563
TV Translators						
UHF	2,578	0	0	2,578	252	2,830
VHF	1,392	0	0	1,392	492	1,884

*Special temporary authorization

**Includes off-air licenses

at Auburn and modified of the license of WWAV (FM) Auburn, to specify the operation on ch. 260 instead of ch. 261A, effective April 20 (BC Doc. 80-204). Action Feb. 19.

■ Falmouth, Mass.—Assigned 100.9 mhz to Falmouth as its second FM assignment, effective April 27 (BC Doc. 80-159). Action Feb. 24.

■ Carson City, Gardnerville-Minden and Sparks, Nev.—Assigned 99.3 mhz to Gardnerville-Minden as its first FM assignment; assigned 98.1 mhz to Carson City as its third FM assignment; and substituted 100.9 mhz for 98.3 mhz at Sparks, effective April 27 (BC Doc. 80-91). Action Feb. 24.

■ Laurel Hill, N.C.—Assigned UHF Television ch. 59 to Laurel Hill as its first TV assignment, effective April 20 (BC Doc. 80-389). Action Feb. 20.

■ East Hampton, N.Y.—In response to petition by Marken Properties Inc. proposed assigning 96.7 mhz to East Hampton as its first FM assignment, comments due April 20, replies May 11 (BC Doc. 81-101). Action Feb. 20.

■ Newberry, S.C.—In response to petition by Service Radio Inc. proposed assigning 106.3 mhz to Newberry as its first FM assignment, comments due April 27, replies May 18 (BC Doc. 81-108). Action Feb. 24.

■ Selmer, Tenn.—In response to petition by James E. Wolfe, Jr. proposed assigning 105.5 mhz to Selmer as its first FM assignment, comments due April 27, replies May 18 (BC Doc. 81-107). Action Feb. 24.

■ Fort Worth and Palestine, both Texas—In response to petition by Latin American Broadcasting Co. proposed substitution of 94.1 mhz for 93.9 mhz at Fort Worth, and substitution of 96.7 mhz for 94.3 mhz at Palestine, comments due April 20, replies May 11 (BC Doc. 81-102). Action Feb. 20.

■ Roy and Clearfield, both Utah—Assigned 107.9 mhz to Roy as its first FM assignment, effective April 20 (BC Doc. 80-477). Action Feb. 20.

■ Chilton, Clintonville and Manitowoc, all Wisconsin—Assigned 92.1 mhz to Clintonville as its first FM assignment; denied alternative assignment of channel to Chilton, due to lack of interest in assignment, effective April 20 (BC Doc. 80-93). Action Feb. 20.

In Contest

Procedural rulings

■ Buena Vista and Hot Springs, Va.—**AM proceeding** (Rockbridge Communications, Inc., et al) Granted petition by Metro for leave to amend its application to report bank loan commitment letter for \$80,000 from Security Bank and Trust Company of North Providence, Rhode Island and granted motion by Metro and resolved in its favor limited financial issue designated against it (BC Doc. 80-471-73). Action Feb. 20.

■ Stonington, Ct.—**FM proceeding** (Metro Broadcasting Corporation, Inc., et al) Granted petition by Metro for leave to amend its application to report bank loan commitment letter for \$80,000 from Security Bank and Trust Company of North Providence, Rhode Island and granted motion by Metro and resolved in its favor limited financial issue designated against it (BC Doc. 80-471-73). Action Feb. 20.

■ Spokane, Wash.—**TV proceeding** (Southwest Television, Ltd. and Frontier Media, Inc.) Granted joint request and approved settlement agreement, authorized reimbursement of an amount not to exceed \$38,461.18, to Southwest, dismissed Southwest's application, granted Frontier's application, terminated the proceeding (BC Doc. 80-360). Action Feb. 19.

FCC decisions

■ FCC has affirmed Broadcast Bureau decision denying James Robison Evangelistic Association's (JREA) complaint against WFAA-TV Dallas for station's cancellation of JREA series after sermon on one of programs dealt with topic homosexuality. WFAA-TV cancelled series because of station policy barring discussion of controversial subjects in religious programming aired on station. JREA said station acted unreasonably and that if commission sanctioned that policy, "the personal attack rules and the Fairness Doctrine have an unconstitutional chilling effect," on expression of religious views. Commission said that station's policy was reasonable in view of fact that station had not "demonstrated an unwillingness" to deal with controversial issues in its overall programming. Commission also endorsed Broadcast Bureau's interpretation of Fairness Doctrine that no one group or person is

necessarily entitled to appear on station.

■ In attempt at procedural clarification, FCC has ruled that effective date (date an action takes effect) and finality date (date from which parties may seek review or reconsideration of action) of commission actions shall occur on same day unless commission specifies otherwise. (For example, parties may request earlier effective date for contractual purposes.) Finality date, commission has ruled, will always be date of public notice which officially commences at 3 p.m. on date that notice is released.

■ FCC has granted so short-term license renewal for noncommercial educational television stations KLRN(TV) San Antonio and KLRU(TV) Austin, both Texas for broadcasting false and misleading statements about availability of matching funds during fundraising appeals. Spokesman for stations said statements were "inadvertent," and that commission's action constituted, "overkill. They could have handled it just as well with a letter of reprimand."

Cable

■ The following cable registrations have been filed:

■ Storer Cable Communications Inc. for Adel and Sparks, both Georgia (GA0037, 39) add signal.

■ Murfreesboro TV Cable Co. Inc. for Murfreesboro, Ark. (AR0021) add signal.

■ Tele-Media Company of Addil Inc. for Pleasantville, Oil Creek, Southwest, West Brownsville, Cresson, Lilly, Tunnelhill, Sankertown, Cassandra Borough, Washington, Cresson, Gallitzen Township, all Pennsylvania (PA1616, 1934, 1935, 0507, 0515, 1322, 1320, 1323, 1614, 1321, 1324, 1613) add signal.

■ Durrand Cable Inc. for Mondovi, Wis. (WI0034) add signal.

■ Calvideo Inc. for Alpine, Calif. (CA0825) new signal.

■ Barron Cable Inc. for Chetek, Wis. (WI0016) add signal.

■ Barron Cable Inc. for Barron, Wis. (WI0015) add signal.

■ G S Communications Inc. for Carrol, Franklin, both Pennsylvania (PA1932, 33) new signal.

■ Texas Community Antennas Inc. for Bentonville, Ark. (AR0214) new signal.

■ G S Communications for Hopewell and Shrewsbury, both Pennsylvania (PA1929, 31) new signal.

■ G S Communications for Peach Bottom, Pa. (PA1930) new signal.

■ Teleservice Corp. of America for Rosepine and Deridder, both Louisiana (LA0201, 202) new signal.

■ Telecable Associates Inc. for Carencro and Erath, both Louisiana (LA0199, 200) new signal.

■ Brandywine Cablevision Inc. for Avondale and London Grove, West Grove, New Garden, Kennet Square, Kennet, and Toughkenamon, all Pennsylvania (PA1936, 37, 38, 39, 40, 41, 42) new signal.

■ Texas Community Antennas Inc. for Springdale, Ark. (AR0219) new signal.

■ Ozark Cable Television Inc. for Horseshoe, Ark. (AR0103) new signal.

■ Landmark Cablevision Associates for Littlefield, Texas (TX0221) add signal.

■ Zimmermans Electronics for Wood, Pa. (PA1950) new signal.

■ Zimmermans Electronics for Coalmont (and surrounding area), Pa. (PA1951, 52) new signal.

■ Zimmermans Electronics for Broad Top City (borough and outside), Pa. (PA1953, 54) new signal.

■ Zimmermans Electronics for Dudley (borough and outside), Pa. (PA1955, 56) new signal.

■ Carrison Cable TV Inc. for Garrison, N.D. (ND0054) add signal.

■ Texas Community Antennas Inc. for Lindale, Tex. (TX0728) new signal.

■ Morrilton Video Corp. for Morrilton, Ark. (AR0218) new signal.

■ Alaska Cablevision for Kodiak, Valdez and outside borough, Petersburg, and Wrangell (AK0011, 06, 09, 05, 04) add signal.

■ American Television and Communications Corp.

for Webster (town and village), N.Y. (NY0903, 04) new signal.

■ Munson Bruce for Daleville, Ind. (IN0237) new signal.

■ Munson Bruce for Salem, Ind. (IN0238) new signal.

■ North Georgia Communications for Watkinsonville (town and outside borough), Ga. (GA0306, 307) new signal.

■ KTS Corporation for Pasadena, Calif. (CA0725) add signal.

■ Galaxy Cablevision Inc. for Clinton, Eddyville, Hickman and Kuttawa, all Kentucky (KY0472, 473, 474, 475) new signal.

Satellites

■ The following satellite applications have been accepted for filing:

■ Scott County Cablevision Inc. for Weber City, Va. (4.6m; S-A; E3006).

■ U.S. Cable Corp. for Griffith, Ind. (4.3m; S-A; E3007).

■ American Cable Television Inc. for Chandler, Ariz. (4.3m; AFC; E3008).

■ WJAC Inc. for Johnstown-Office, Pa. (4.3; AFC; E3009).

■ WJAC Inc. for Johnstown, Pa. (7m; S-A; E3010).

Call Letters

Applications

Call	Sought by
	New AM
KUET	Black Canyon Broadcasting Co., Dubois, Pa.
	New FM's
KLFA	Rain Broadcasting Corp., King City, Calif.
KWES	Texas Wireless Inc., Monahanna, Tex.
	New TV
KLRK	KLRK Broadcasting Corp., Vancouver, Wash.
	Existing AM's
KZBQ	KSNB Broadcasting Inc., Pocatello, Idaho.
WXTR	Dalton Group Inc., La Plata, Md.
WXKG	WCUE Radio Inc., Cuyahoga Falls, Ohio.
KKID	Demaree Enterprises Inc., Sallisaw, Okla.
KRAV	Kravis Company, Tulsa, Okla.
	Existing FM's
KJJY	Great Bay Broadcasting Co., Ankeny, Iowa.
WBLZ	BENI Broadcasting Associates Inc., Hamilton, Ohio.
KAZZ	Demaree Enterprises Inc., Sallisaw, Okla.
WOWQ	Tri-County Broadcasting Co., Dubois, Pa.

Grants

Call	Assigned to
	New AM
WKLK	Barker Broadcasting Co., Manchester, Ky.
	New FM's
KZAY	Hosea Wilson, Delano, Calif.
KRJC	Holiday Broadcasting Co., of Elko, Elko, Nev.
KHBQ	Canyon Broadcasting Co., Canyon, Texas.
	Existing AM's
KKBZ	Rancho Broadcasting Inc., Santa Paula, Calif.
KEWI	Withers Broadcasting Co., Cape Girardeau, Mo.
	Existing FM's
KQYZ	Lemoore Wireless Co., Lemoore, Calif.
WADZ	Americus Broadcasting Co., Americus, Ga.
WFMI	WKDJ Inc., Winchester, Ky.
KGMO	Withers Broadcasting Co., Cape Girardeau, Mo.
KEGL	Swanson Broadcasting Inc., Fort Worth, Texas.
	Existing TV
WPBY-TV	West Virginia Education Broadcasting Authority, Huntington, W. Va.

Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

RADIO

HELP WANTED MANAGEMENT

Can you do it? Prove it and make yourself eligible for a new sales manager's position with our young aggressive chain of stations. New AOR FM formatted station with state of the art equipment. Programming and promotional budget top shelf. All sales tools and beautiful compensation package will be given to person chosen to lead new sales staff. Send resume and salary requirements first letter. Box A-51.

New owners of small-market station in Ohio taking applications for general manager. Must be sales oriented and have excellent references. Salary + incentives. Send resumes and salary history to Box C-17.

Sales Manager. Rapidly growing suburban New York communications group with aggressive, demanding management needs similar person to head sales team at their most powerful radio station. Potential for success in this position is virtually unlimited, as is potential for advancement. You must have the energy and personality to make things happen for you, for your staff and for us. Compensation is salary plus. Benefits are excellent. Reply to Box C-111. EOE.

St. Louis Radio station is interested in dynamic sales manager and salespeople. Excellent lists available. Must have radio sales experience with St. Louis Market experience preferable. Resumes completely confidential. Box C-164.

Young, growth-oriented company seeks general sales manager for east coast AM-FM billing over \$2 million. Candidate must have local and national sales management experience, leadership and motivational abilities, organizational and administrative skills, and a documented track record. Outstanding compensation plan, and opportunity to join young aggressive management team. EOE/MF Box C-160.

Wanted: Station Manager—5000 Watts AM non-directional with prospect of 100,000 Watts FM soon with the opportunity to buy in. St. Ignace, MI. Call nights 517—321-1763.

College Station Manager needed for non-commercial FM station increasing power to 1.4 KW from 10 W. Excellent opportunity for person with management and programming skills. Must be able to work in multi-ethnic Environment. An Equal Opportunity Employer. Send resume to: Dr. William Kearney, Chairman, Department of Mass Media Arts, Hampton Institute, Hampton, Virginia 23668.

Operation/Mgr. with sales orientation. Must be able to motivate administrative staff. Have some sales sensitivity, strong programming experience, be career minded as this position should lead to station mgr 1-3 years. Good salary, incentive. Box B-134.

Manager-Radio Operations. Ithaca College, School of Communications, seeks candidates for a position beginning July 1, 1981. MA/MS and professional experience essential, teaching experience desirable. Serve as general manager for 5,500-watt educational FM station and campus carrier current/FM cable station. Teach basic and advanced radio production. Salary competitive and contingent upon qualifications. Apply by March 16, 1981, to Thomas Wickenden, Acting Chairperson, Department of Television-Radio, School of Communications, Ithaca College, Ithaca, NY 14850. Ithaca College is an Equal Opportunity/Affirmative Action Employer.

HELP WANTED SALES

Immediate opening in a college oriented dynamic market, for an aggressive, creative salesperson. Station under new local ownership offers good base against 18% commission. The station is firmly established and going forward. The weather and living conditions are great. Come grow with us. Send resume to KNOR, Box 500, Norman, OK 73070 or call Frank Sims, 405—321-1400.

Panama City Florida's top rated pair, WPFM and 3WQ have sales openings. Top guarantee, good fringe benefits, and paid expenses. Service existing accounts and live on the "worlds most beautiful beaches" call or write: Jim Broadus, Vice President/General, Manager, Mediasouth Inc. PO Box 1430, Panama City FL 32401. 904—234-8858. Jim Broadus.

Minnesota is a good place to sell radio. If you are familiar with "The Sales Impact Plan", Consult and Sell" and would like to reach your full potential in Radio Sales Contact Ron Wohlenhaus, KRWC Radio, Buffalo, Minnesota 612—682-4444.

WSUS, 24 hour FM in heart of Great George Ski Country, Sussex County, New Jersey. New Jersey's fastest growing County. Join our sales department as we grow and expand. Resumes only to Jay Edwards, WSUS, PO Box 102, Franklin, NJ 07416. M/F EOE. Personal interview required of all applicants.

Southwest Virginia 10,000 Watt Country Music AM needs two experienced retail sales professionals. Immediate openings. RAB or some formal training preferred. Experience a must. Serious, settled pro's only. Draw against commission. Send resume to Mike Brown, WBDY Radio, PO. Box 509, Bluefield, VA 24605.

Excellent sales opportunity with new owner. Active list, good compensation, E.E.O. Apply: Corydon Thurston, President, WCNX, Box 359, Middletown, CT 06457.

Sales Manager—Progressive, modern country—24 hour AM in attractive mid-West growth area with major college. Excellent opportunity for successful local sales person who enjoys local selling and can motivate others. Must be sharp on detail. EOE/MF Resume to Sara Crawford, GM, Radio WHPI, Box 550, Herrin, IL 62948.

Retail Sales Pro needed for California's wealthiest county. Could you sell an AM/FM combo against only one other local signal? This is a suburban San Francisco Bay Area market in excess of 750,000 people. If you're an experienced retail sales pro, please forward your resume to General Sales Manager, PO. Box 5728, Concord, CA 94520.

Experienced Radio Sales person wanted for Florida's most powerful country station. Preferably with knowledge of Central Florida Market. Good opportunity and company benefits. An Equal Opportunity Employer M/F. Contact WGTO PO. Box 123, Cypress Gardens, FL 33880. Phone 813—324-5400.

Salary base plus commission, expenses. Experienced can make \$20,000 or more. B.S. Degree or equivalent experience required. Medium market, pleasant community. WRCL, PO. Box 1844, Midland, MI 48640. EOE.

Looking for a home with very little pressure? Northern California station needs experienced announcer. Some sales if desired. Salary open, we care about people-let's talk! Respond to: Box C-200.

Radio sales for a major market with track record managing now or capable top opportunity unique situation. Base plus. Box C-187.

Aggressive, hard working sales person needed immediately for beautiful, small market New England AM/FM. Box C-162.

Enjoy making money selling radio ... let's talk. We're in a three station market, we have the two hottest properties ... need a heavy hitter with at least two years experience ... no resumes ... sell me include references. Midwest Box C-165.

Boston market: New high power all-news station adding retail salesperson. If you know how to make radio work with results for retailers, and have track record to prove it, we have a rare opportunity to discuss with you. Reply in confidence to Peter Kern, WGTR, 617—655-2500.

Money making career. Isn't it time you had one? Successful fulltimer has opening for "on the street" sales manager. Contact A. Roberts or R. Vaughan WARE 90 South St., Ware MA 01082.

HELP WANTED ANNOUNCERS

Q 107/Charleston has 7 til midnight available immediately for self-motivated person who can make it happen. Must be self starter with dazzling production and ability to blend their energy with strong CHR format. Q 107 is the low country's 100,000 kw powerhouse with limitless future. Tapes and resumes to Tracy Mitchell, Box 903-904, St. George, S.C. 29477.

Automated 100 kw FM seeking afternoon and overnite experienced announcers. Production and possible Sports Director. Minimum pay \$175-200/week. Send tape and resume to Roger Utnehrmer, WRLO, PO. Box 509, Antigo, WI 54409.

You gotta be good! Super opportunity for experienced announcer. News and sports experience helpful. Paid vacation and insurance. Five day work week. Prefer midwesterner. Tape and resume. George Wilburn, KWHW AM/FM, Altus, Oklahoma 73521 EOE.

WOKX is looking for a talented morning drive announcer with good production skills. A great opportunity to join a dynamic chain. Send tape & resume to Greg Allen, Box 2808, High Point, N.C. 27261. EOE/MF.

If you Rock, I'll Roll. I am a young creative hard working A.O.R. jock. For tape and resume call Andy Fiducia at 815—399-3187 or write 1912 Greenfield Lane, Rockford ILL 61107.

Classical Music Announcer/Personality Format. Experienced preferred. Call Fred Miller or Jane Graffam. 207-883-9596. EOE M/F.

50,000 Watt FM, Top 40 seeks qualified AM Drive air personality. Good production necessary. No beginners. No. 1 in market. Tape and resume to: WKHI, Post Office Box 758, Ocean City, MD 21842. No phone calls. E.O.E.

Great opportunity for early morning personality, must be bright, cheerful, fluent and experienced. Some sales, if desired. This is an excellent opportunity for the qualified person. Send resume to Box C-126.

50,000 Watt Adult contemporary station in the northeast looking for announcer with good voice and ability to read. Send tape and resume to Jim Connors-WCIB Falmouth-Cape Cod, MA 02536 EOE.

Country station in the Texas Rio Grande Valley has opening for DJ. Good pay. Send tape and resume to Clivis Clinton, KSOX, 345 S. 7th, Raymondville, TX.

Position available at midwestern FM operation. Bright sign-on salesperson. Salary plus draw & expenses. Experience preferred. Greg Wennes, G.M. 507—498-5720.

Announcers needed for opening(s) at Contemporary MOR (mellow) station, personality format: established news reputation. Central Florida medium market; good facilities and working conditions. Send resume, tape of air work and newscast, salary requirements. WZNG Radio, 1505 Dundee Road, Winter Haven, FL 33880 EOE.

Top fifty market News/Talk station seeks qualified talk hosts and news people. Send letter and resume to Mr. Steve Hall Box C-174.

Experienced morning man for small very competitive market station. You'll continue a tradition of clever morning men employed here who have moved up. Sales available too if desired. Send tape and resume to George Gilpin, WAGR, Lumberton, N.C. 28358. E.O.E.

Announcer/Sales opening at growing station in Southeast Ohio. Tape and resume to WWJM. Box 507, New Lexington, OH 43764.

HELP WANTED ANNOUNCERS CONTINUED

Dynamic talk show personalities. MOR announcers and production experts: Send tapes and resumes to Tom Krimser, WWL, New Orleans, LA 70176.

Morning drive personality wanted for WAFL AM & FM, Milford, Delaware. Experience in country music and production required. Good benefits, good salary for right person. Call 302-422-7575. EOE.

All-classical. 105,000 watt WNED-FM seeks experienced announcer. Through knowledge of serious music and recordings and professional delivery required. Programming and production experience helpful. Non-returnable tape and resume, including references, to Peter Goldsmith, Program Director, WNED-FM, 23 North Street, Buffalo, New York 14202. WNED-FM is an equal opportunity employer.

HELP WANTED TECHNICAL

Number one FM radio station, Houston, Texas needs Assistant Chief Engineer. Studio/Transmitter maintenance. Send resume with salary requirements to: KMJQ, PO. Box 22900, Houston, TX 77027. 713-527-9549. EOE/MF.

Chief for Chicago area FM/AM. Requires 1st phone, strong background in studio and transmitter maintenance. Digital knowledge needed. Experience in radio a must. Should be self-starter, able to work without direct supervision. Contact James Maddox, General Manager, WBMX, 312-626-1030 or 408 South Oak Park Avenue, Oak Park, ILL 60302. An Equal Opportunity Employer.

Chief Engineer for AM & FM Louisiana. Thorough knowledge of automation and directional antenna. Good maintenance a must. Send resume to Box C-38. EOE.

Looking for a responsible Chief Engineer. For the past two years we have tried the other kind. 5,000 watt AM/100,000 watt FM. Please call Gordon Stafford, KLMR, Lamar, CO 303-336-2206.

Chief Engineer for Milwaukee AM-FM combo. Top pay and benefits for the right person. Preference will be given to applicants with a strong background in broadcast engineering. Send resume and salary requirements to Box C-54.

Ready to move up? if you are a hard-working, take-charge, qualified engineer, this is the opportunity for you. We are a major Radio Broadcast group and we need top-notch engineers. If you are ready for broader challenges, send your letter of application and resume to Box C-21. An Equal Opportunity Employer.

Chief Engineer for local AM/FM operation with some automation. Announcing ability a plus. South Louisiana Market. EOE. Box C-93.

Chief Engineer AM/FM—Good equipment, excellent caring staff. Western Pennsylvania. \$14,000 Salary. Box C-94.

Maintenance Engineer Growing independent 3/4" production company seeks experienced 1st-ticket engineer to maintain studio/remote equipment. Hitachi, Sony, JVC, Microtime, Videomedia, etc. Live and work in one of the most beautiful areas of the country. EOE. Send resume and salary requirements to: Mark Wilson, PO. Box 70, Hendersonville, NC, 28791.

Sunbelt AM/FM, part of growing employee oriented chain, seeks enthusiastic, quality conscious Assistant Chief. Good organizational skills, experience in DA, STL, Rmt. Ctl., and Automation desired. Contact Tom Bohannon, WKIX, PO. Box 12526, Raleigh, N.C. 27605, 919-851-2711.

News/Public Affairs Director. B.A. degree in journalism or broadcast journalism. Minimum two (2) years of broadcasting experience. Full responsibilities for daily creation, production, and scheduling of news and public affairs shows. On-air anchoring, reporting, moderating, and hosting. Ability to work with student reporters/readers. Generate material for NPR submissions. Salary range of \$11,500 to 13,000. Send air-check of news, an investigative story, and three references to Richard Terry, Station Manager, KUOP-FM, University of the Pacific, Stockton, Calif., 95211. Deadline for applications is March 30, 1981. The University is an Equal Opportunity Employer.

Asst. Mgr. Engineering, Radio, Exp. AM Directional and FM. Digital Knowledge mandatory. Send resume to: J. D. Weigand, Eng. Mrg. KFMB TV, AM-FM. PO. Box 80888, San Diego, CA 92138. An Equal Opportunity Employer M/F.

Chief Engineer—announcer. Well-established AM-only Great Plains station. All ages and applications welcomed. EOE. Excellent equipment. Name hours and salary preferred. KHAS—Box 726, Hastings, NE.

A Sun Belt Opportunity. KGAK/KQNM, Gallup, N.M. wants the best medium market Chief in the west. Should know FCC Regs: AM directional; FM, STL and automation. Good references paramount. Call General Manager for full details. 505-863-4444. EOE.

HELP WANTED NEWS

Experienced News personnel needed for immediate opening. Mail tapes and resume to: Program Director, PO. Box 8085, Nashville, TN 37207 EOE.

61 WGIR News, New Hampshire's leading news station, seeks aggressive broadcast journalist with strong delivery, crisp, informative writing and positive attitude. We're an award-winning team in the state's finest facilities. Send tape, resume and references to Paul Jacobson, News Director, WGIR, Box 610, Manchester, NH 03105. A Knight Quality Group Station and EOE.

Beautiful southern mid-market news/talker seeks reporter with imagination, hustle and ad-lib skills. Send resume and writing samples. Box C-149. An Equal Opportunity Employer M/F.

News Director to organize and manage tight ship at New England AM-FM. Equal Opportunity Employer. Immediate Opening. Replies Box C-161 Broadcasting.

News opportunity at New England AM/FM. Organize efficient department. M/F EOE. Box C-186.

News Director needed for established University public radio station serving Western New York. Leadership/production/arts knowledge required. Send resume and tape to General Manager, FM88/WBFO, 3435 Main Street, Buffalo, New York 14214. AA/EOE.

50,000w AM, 100,000w FM, ARB-rated No. 1 stations have immediate opening for newscaster/reporter. Four-member news department. Phone Doug Fellows, 919-864-0094 or send tapes/resumes to PO Box 35297, Fayetteville, N.C., 28303. EOE, M/F encouraged.

Reporter-anchor: for northwest Ohio's most respected news operation. Seeking ambitious, well versed reporter who excels in writing, presentation and in dealing with people. Experience important. Tape and resume to Steve Stewart, News Director, WSPD, 125 S. Superior Street, Toledo, OH 43602 EOE M/F.

Immediate opening for experienced newscaster. Cover and broadcast local news. H. Borwick, WVOS 914-794-6543. E.O.E.

WHCN seeks News Director. Applicant must be college grad with at least 2 years professional radio experience. Tapes, resumes, and writing samples to: Chip Triest, 1039 Asylum Av. Hartford, CT. 06105. No Calls. EOE.

Award-winning WDIF/Marion, Ohio has an immediate opening for a top-notch reporter who can handle anchor and general assignment reporting. If you are experienced, and have a tape and resume to prove it, rush them to: Bob Bender, ND, WDIF, Box 10,000, Marion, OH 43302 EOE/MF.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Program/Sports Director for automated 100 kw FM. Responsibilities include air-shifts, production and training. Minimum pay \$200/week. Send tape and resume to Roger Utnehrmer, WRLO, PO. Box 509, Antigo, WI 54409.

Production Manager: Billboard Station of the Year wants creative imager who can write, direct, and produce. Join us at our new million dollar facility. Send resume and tape to Damon Sheridan, WDIF, Box 10,000, Marion, OH 43302. EOE.

Are you a programmer looking for a station to call home? We're a small market FM with great people and facilities, fair pay and good benefits. A nice place to live, work and raise a family. Call WLCC Luray, VA 703-743-5167 EOE.

Southeast, Class "C", FM Rock, Country AM both automated, need first class production voice. E.O.E. Box C-163.

Farm/AG Director for AM/FM combo in No. 1 Ag producing county in the nation. Send resume, tape, to: Sean O'Callaghan, KARM/KFIG Radio, Box 4265, Fresno, CA 93744.

Sports Director needed immediately reporting and play by play as well as music shift tapes and resumes to Program Director KLMR PO Box 890, Lamar Colorado 81052. Russ Baldwin, KLMR, Lamar Colorado.

Public Radio Station Operations Director wanted—University 100,000 watt FM station seeks full-time Operations Director/1/4 time lecturer. Salary range \$13,800-\$14,100 dependent upon qualifications. Masters degree preferred plus appropriate professional experience. For full description send application letter, resume, audition tape, and three references postmarked by April 10, 1981, to Craig Beeby, Manager, KOSU-FM, Oklahoma State University, Still water, OK 74078. An Affirmative Action, Equal Opportunities Employer.

Production Director. B.A. degree in communications or broadcasting or two (2) years of radio production experience. Knowledge of Multi-track recording. Ability to work with university students. Submission of an air-check and a musical production taped by the applicant is required. Salary range of \$9,600 to \$12,000. Generate material for NPR submissions. Send application to Richard Terry, Station Manager, KUOP-FM, University of the Pacific, Stockton, Calif. 95211. Deadline for applications is March 30, 1981. The University is an Equal Opportunity Employer.

SITUATIONS WANTED MANAGEMENT

Save the address. When you're ready for a knowledgeable, imaginative Manager with programming and sales background, write: Manager, 19 Greenhill Lane, Huntington, NY 11743.

Station owners/group owners. Take note: General Manager totally armed with 18 years experience winning the battles of sales and profits in all size markets both AM & FM. Skills include heavy sales and sales promotions, strong leader and motivator. Looking for new battles to win. Best credentials. Box B-177.

General Manager—20 years experience all phases—management, sales, announcing, engineering. Presently Chief Engineer large market automated AM, powerful top rated stereo FM. Prefer medium market Southeast. Minimum salary \$35,000. No hurry but let's start talking now. Box C-51.

General Manager: 12 years successful experience in major markets, all phases. Currently employed as GM, but a pending format change forces me to look elsewhere. Interested in large Western or South-western markets, but all major markets will be considered if compensation is adequate. Reply Box C-182.

Co-op sales oriented manager with 14-years experience small-medium markets sales and programming RAB—Jennings trained. West-Northwest. Box C-185.

Radio General Manager with major and media market experience. Wants to re-locate. Proven sales, ratings, bottom line and results oriented. Broadcasting, PO Box C-167.

15 year professional wants to settle in small/medium southern town. I've done it all in (country) radio! 615-648-9555 or 889-3609.

Attention Station Owners groupe owners. Where can you find a general manager that's dedicated, a superior leader and motivator that specialized in strong creative sales and sales promotions. Experienced managing AM & FM all-markets. Knowledgeable skills include engineering, FCC, programming. If you're looking you found him. 16 years a successful broadcaster. Excellent credentials. Box C-127.

SITUATIONS WANTED SALES

Successful Account Executive with five years small market experience seeks lucrative sales or sales management position with medium or large market station. I'm making good money, but I want more. Can you make a move worthwhile? Box C-169.

Attention Southern California, Arizona, Texas, D.C. Account executive ... 8 years experience including management seeking relocation, with solid opportunity in medium or large market. R.A.B. and Jennings trained. Reply Box C-170.

Male, White 47, Aggressive Sales or management Non-Jew Polish. Please no rock or teen stations, retarded etc. Frank E. Zabieliski, 4608 So. Spaulding, Chicago 6-632. 312-254-2251.

SITUATIONS WANTED ANNOUNCERS

I Love Radio. Looking for chance to be creative. Will work hard to do the job right. Available for any shift. Tape and resume available from Lady L, telephone number: 312-863-3359, mailing address: 2116 South 47th Avenue, Cicero, IL 60650.

On your radio Dedicated, dependable person with good pipes wants to bring personality and higher ratings to your station. Call Tom Nolfi at 312-455-4904-5 for tape and resume.

Experienced announcer. First phone. Master's Degree in English. Ready to relocate. Box B-179.

Disc Jockey, available immediately, versable can work any format, desire contemporary Will relocate anywhere. Phone 704-545-4630.

DJ, music and programming experience, 6 years, top 40, AC, AOR. Prefer 25,000+ market with MD or PD position in northeast states or Colorado. Will consider all. Frank Cavaliere, 513 N. 5th Street, Sterling, CO 80751. 303-522-9075.

Cooking Top 40 Personality! Creative, Dependable, Hardworking. Afternoon or nights. Prefers Midwest or Sunbelt but will relocate anywhere immediately! Call now—Jon Conlon 312-381-2916. 264 Sharon Dr. Barrington, Ill. 60010.

College grad with experience, currently in radio, desires position in adult contemporary, Top 40 or similar format. Prefer southwest, other areas considered. Call Bruce, 512-992-4566.

Money—May I Help you make it? Smooth Rock announcer. Tape available. Handle news and copywrite. George Quasti—312-348-3314. 1952 N. Seminary Chicago, IL 60614.

Don't answer this unless you care about talent, and ambition. Tape and resume available. Let me hear from your small market operation. Ready to relocate now. Box C-132.

Attention—Northeastern U.S., Texas Gulf Stations. Available Now! Experienced afternoon drive personality. Call 414-769-6966.

Professional looking to move up. 4 years experience/A.O.R. Seeking quality and creativity. Outstanding production. Have car will travel. Brad Lee 203 Grant St., Santa Cruz, CA 95060 408-423-5023.

Major Market. Currently "talking" proud" at Buffalo's number one! Personality. Good production. Dependable. Will travel for bonafide opportunity with competitive operation. Make Ward 716-875-5248.

Experienced 1st Phone Engineer, Announcer, Farm Director. 10 years in Radio. Prefer Midwest. Phone 319-634-3852.

Announcer, 4 years experience. Prefer the west but will consider all areas. Available now. B.J. Reader 801-255-6017.

Mature, professional does a successful old fashioned, happy, conversational variety and record format adjustable to any audience. Authoritative news or commentary if desired. Dependable, congenial, older person. 1st ticket. For picture & details—R.K. Smith, PO Box 382, Rustburg, VA, 24588.

Presently working lite contemporary format. Interested in album rock or up tempo. Some production experience. Married. Will relocate. Tape and resume on request. Box C-166.

Talk show host—Huge daily audience (lates Arbitron)—mature, proven award winner—educated, travelled, versatile, witty—expertise with international difference—outstanding resume—desirous of re-location in near future—will consider all offers but prefer south or west (currently in North East)—Box C-184.

Ebenezer scroodge is alive and well and living in Terre Haute, Indiana. I know ... I work for him! HELP! Bachelors degree in broadcasting, 4 years experience. Solid worker, handle most formats. T&R on request. Box C-177.

3-year pro. 3rd, pleasant voice, good production seeks medium market. Interested in learning to work phones. Tape & resume available. Box C-155.

Enthusiastic and dependable D.J. Looking for a station. Will relocate immediately. Give me a call—Mike Sullivan, 312-830-4153.

Air personality with 1½ years commercial radio experience. Creative, hardworking and reliable. For tape and resume call 217-935-6651. Or write Jim Michaels 12832, May Chicago, IL 60643.

Currently working for coastal easy listening station, but very eager to move to different format. Will go anywhere for adult contemporary or Top 40, non-automated please. Possess college degree. Call Bruce, 512-992-4566 or 512-452-6536.

Looking for an outstanding new personality? I'm the man you want—I know music—do good production—have great pipes—I'm a top notch performer and I can prove all claims. Call 312-395-2605 after 5 p.m. or send for tape and resume, Steve Pieper, Rte. 1-Box 200, Antioch, IL 60002.

Dedicated, conscientious individual with 20 months' board/production experience and good voice, seeks good sunbelt announcing/production opportunity. Write: Rick Marches, 621 Lenox Avenue, Miami Beach, FL 33139, or call 305-672-4890.

Production Director/Copy Writer—Mature and outgoing personality. Multi-RIAA Award Winner. I write the copy that makes the whole station sound great. Call Jerry "DJ" Strothers 814-269-3788.

Look at me look at you we're both looking. I'm a hard worker creative and, know what is happening musically 312-525-4614. Ask for Johnny and end our looking.

Male Jock with 3 yrs. experience. Looking for commercial studio. Production skills. Annoc. Engineer. Salary open will work N.Y., N.J. Phil. Call after 7 PM. 723-3399 or write Garrison 135-25 234 PL, Laureton, NY 11413.

SITUATIONS WANTED TECHNICAL

Old Man. Superb Engineer. Looking for Small Station Maintenance. Used to having his own way. Not interested in working very hard. Now into computers. Loves music and automation. Hates Disc Jockeys. Box C-171.

SITUATIONS WANTED NEWS

Have Good Pipes will travel, creative, dependable, determined loves radio, tape & resume available. Justin Shay 8140 S. Maryland Chgo., IL 60619 312-874-7111 after 6.

Sportscaster—dedicated, motivated, versatile, college graduate, professionally experience; excellent voice, delivery, language skills and reportorial ability. Widespread knowledge, production background, totally committed. Seeking sports-minded station for complete coverage. Can combine with news, sales. Bob 516-741-1298.

5 years experience, would like medium market or better. Anchor, street, or both. Call before 1 p.m. Doug Cummings 312-446-1326 or 913-272-5765.

Dependable, hardworking newsman B.A., Communications. Excellent news gathering, writing and announcing skills. Box C-101.

Medium market sportscaster seeks move to bigger market. Experience in PBR sportstalk, reporting, and sportscasts. 100% effort guaranteed. Willing to relocate. Tape and resume available. Box B-119.

Capable Newsman. Excellent voice and delivery. Tape and resume available. Richard Harris 940 Irving Pk. Rd. Bensenville, IL 60106 312-766-0427.

Local news digger and investigator. College grad. 5 years experience. Currently employed at all news station. Prefer West or Southwest, but will consider others. Box C-183.

Whiz kid. Versatile, dedicated, and innovative. Now working as an Anchor/Reporter in a Top Five market. Seeks News Director position in a medium size market. Box C-168.

Reporter. 1 year experience in local news, state and national politics and coverage of Democratic Convention. Strong writer, ENG editing skills, creative journalist. Excellent people skills and production skills for effective news presentation. Masters degree Broadcast Journalism from Boston University. Aggressive, organized, professional attitude. Willing to relocate immediately for reporting position in medium market. Resume and tape from Norman Weil—212-661-4922 or 212-549-2676.

Experienced young newspaper reporter recently broadcast trained. Compelling tape. Good credentials. Loves small markets and will relocate. Kevin 516-475-0958.

How Can I catch your eye? I'm a young, talented female radio fanatic, looking for news, D.J., and/or copywriting job. Have degree, professional experience. I'll work hard—I'm worth calling: 714-583-1617.

Tireless, enthusiastic, responsible journalist seeks reporter position. Self-starter, experienced. Prefer Long Island or Southwest US. Will consider others. Amanda Gazlay 518-642-1263.

SITUATIONS WANTED PROGRAMING PRODUCTION, OTHERS

Profet Oriented: Programming specialist with documented performance in ratings/sales. Strong business background projecting fiscal/annual budgets in programming, personal, promotions. Aggressive market research countering competitors weaknesses and reflecting needs of TSA/MSA. Heavy operations responsibility with insentives a must. Group owners only. Box C-53.

Program/Music Director. Promotion sales copy, detail organizer to lead and motivate! (Country) 615-648-9554.

Program Director seeks challenging position with responsible facility. Fifteen year pro; seven of previous eight years with one station. Strong on community involvement, promotion, staff motivation, sales, dedication, EOE/AA, FCC, engineering, budgeting, research. All markets considered. Box C-173.

Program Director. No. 1 ratings! Three turnarounds including million market. 8 year experience. Good handle on contemporary/A.C. talent. For more information call Kirk Sherwood. 1-207-862-3503.

Ex-MD of 50,000 watt AOR looking for same or assistant PD. Will relocate for the right position. 203-367-9514.

Have pipes-will travel. All work-no play. Will stay 23 years experience. Only major/med. markets please. Canada too. Excellent credentials. Want O.M./PD. slot. Lets talk. 517-386-3872 days. Evenings 517-362-8656. Dick O'Brien-Giles.

Behind the scenes worker needs a break. Can write, program your music, and wants to learn to do traffic. College educated. Call Alan Katovich 313-939-8063 or write 34788 Fargo, Sterling Hts., MI 48077. Midwest preferred.

Program Director—Promotions Program director with 5,000 piece record library and direct promotional service from 22 national labels. Seeks creative programming position. I can take your station to the top. Will market your station to bring you those national advertisers. Call or contact: Felix Taverna P.O. Box 121, Del Mar, Calif. 92014 (714) 942-5045.

**For Fast Action Use
BROADCASTING's
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TELEVISION

HELP WANTED MANAGEMENT

Assistant Controller: Central New York network affiliate offers challenging opportunity for career minded individual with accounting degree and 2-3 years public and/or private experience. Knowledge and experience in the broadcasting industry a definite plus. Successful candidate must be a self starter with supervisory experience and good written and oral communication skills. Duties include preparation of monthly financial statements and reports to parent company and regulatory agencies, budget and forecast preparation and other general accounting functions. Position reports directly to Controller/Treasurer and interfaces with local and corporate management. Excellent salary/benefits package and working environment. All interested candidates should send resume and salary requirements to Box C-5. An Equal Opportunity Employer.

Television Operations Manager—Sets operational policies, standards and procedures for top-rated PTV station. Directs all production support and operations staff and budgets. Develops training program and evaluates and recommends equipment acquisition. Requires BS/BA in Communications or related field and 4 years TV production. Salary: \$15,000 minimum. Contact: Richard Lehner, WUFT-TV, 2000 JM, University of Florida, Gainesville, FL 32611. Deadline: March 20, 1981.

TV Promotion Manager: Looking for an aggressive and knowledgeable promotion person who is currently the number (2) person, who would like the opportunity to take over a growing promotion department. If this is the opportunity you have been looking for send resume to: Box C-179. EOE.

Ziff-Davis Broadcasting of Tennessee seeks Promotion Manager to supervise promotion and creative services. B.A. with experience in promotion and/or television preferred. Send resume to WRCB, 900 Whitehall Road, Chattanooga, TN 37405. A Ziff-Davis Station. An Equal Opportunity Employer.

Program Director—WXIX-TV, Cincinnati, Ohio is seeking an individual with strong programming background, knowledgeable in budgeting, basic accounting, all legal aspects of television (NAB & FCC) and has supervisory ability. Please send resume to WXIX-TV, 10490 Taconic Terrace, Cincinnati, OH 45215. Attn: Kevin O'Brien. WXIX-TV, Metromedia, Inc., is an equal opportunity employer, M/F.

Local Sales Manager... Southern small market network affiliate has excellent opportunity for the right person. Seek proven television sales experience but will consider strong radio background. Send resume and salary requirements. Box C-44.

New ABC affiliate in growing market seeking creative, experienced managers for key department positions. Sales manager with primary responsibility in local sales and back-up capability in national sales. Chief engineer with first class to manage experienced staff and state-of-art operation. Promotion manager to handle all promotion: on-air, outside media, creative, sales promotion. Traffic supervisor for manual traffic system with eventual move into computer. Great opportunity to join dynamic staff at independantly owned station where you can develop your own potential. Send resume with references to Bill Mallory, Vice President, General Manager, WMDT-TV, Box 321, Salisbury, MD 21801. EOE/MF/Vets.

HELP WANTED SALES

National Sales Manager: Strong, sizzling VHF Independent seeking National Sales Manager. Previous management and/or national sales experience necessary for this position within an aggressive, growing organization in the top 20 markets. Send detailed resume of qualifications to Box C-3.

Television National Sales Manager for leading group station in Northeast. National sales experience required. Prefer additional station sales background. Thorough knowledge of research. Well organized and free to travel. Send resume to Box C-7. An Equal Opportunity Employer.

Florida network affiliate has an opening for a local sales Account Executive. Marketing or business degree preferred, along with on the street sales experience. Must know today's television marketing concepts. E.O.E. Reply to Box C-135.

Expanding Sales Department seeks aggressive individual who wants to learn TV sales and grow with us. Previous Broadcast knowledge would help. Contact: Brad Worthen, Sales Manager, WNNE-TV, Box 906, White River Junction, VT. 05001. 802-295-3100 EEO/MF.

HELP WANTED ANNOUNCERS

WPVI-TV Philadelphia seeks an experienced television personality to co-host a morning Monday through Friday talk/variety show. Must be able to co-produce and provide program input for features field assignments etc. If qualified and interested forward a video tape with resume and salary requirements to Charles R. Bradley, Care WPVI 4100 City Line Ave., Philadelphia Pa. 19131. An equal opportunity employer/affirmative action employer.

HELP WANTED TECHNICAL

We're in the market for a qualified maintenance engineer with aspirations to become assistant chief. Needs background in studio and transmitter. Offering good salary and benefits package and the Monterey Peninsula to live. Send resume to Ken Warren, Chief Engineer, KMST-TV, 46 Garden Court, PO. Box 1938, Monterey, California 93940. A Retlaw Broadcasting station. EOE.

Chief Engineer for Chicago U.H.F. Experienced with administration, maintenance, and design background. E.O.E. Submit resume, references and salary history to: Personnel, WCFC-TV, Christian Communications, Inc., 20 North Wacker Drive, Chicago, IL 60606.

Assistant Chief Engineer with growth potential for established VHF in South Texas. Box C-49.

Opportunity for snow-birds to fly south! VHF in sunny Texas looking for qualified Chief Engineer. Box C-47.

Television Maintenance Engineer: Prime Sunbelt location. First phone required with minimum of 5 years experience in studio maintenance. Maintain TCR-100, TK-46's amplex quad, one inch, and Harris transmitter. We appreciate our engineers. EOE. Contact Earle Connors, KBMT-TV, Beaumont, TX 713-833-7512.

Florida needs a chief the only thing we shoveled this year was the gardener we're asking for a hands on maintenance knowledge of RCA package and Sony ENG. If you're a hard working chief or assistant ready to move to the sun and to a small but sound UHF affiliate in the capitol of Florida write or call, Jim Matthews, WECA Television, PO Box 13327, Tallahassee, FL 32303 904-893-3127.

Chief Engineer for Chicago U.H.F. Experienced with administration, maintenance, and design background. E.O.E. Submit resume, references, and salary history to: Personnel, WCFC-TV, Christian Communications, Inc., 20 North Wacker Drive, Chicago, IL 60606.

Video Production Engineer for growing Northeastern production house, 3/4" and 1". Maintenance and location experience required. Send resume to Box C-134.

Assistant Chief Engineer for TV station in beautiful highland lakes area of hill country, Austin, Texas. Must have 1st phone, extensive experience maintaining studio equipment, know logic and digital circuits. UHF transmitter experience desirable. Contact Chief Engineer, KTVV, Box 490, Austin, TX 78767 or call 512-476-3636.

Experienced ENG maintenance engineer, familiar with RCA TK-76 Sony BVU, and Microwave Associate equipment. North Carolina's most extensive ENG/microwave station needs first phone maintenance person. Contact Larry White, Engineering Manager, WFMV-TV, Greensboro, N.C. 27420, 919-379-9369. EOE Employer.

Supervisor/Maintenance Engineer Need highly qualified person with supervisory capabilities and minimum of two years experience in studio maintenance engineering with a FCC first class license, who wants to work in a top television station. Send resume to: Lucy Valerio, Personnel, 2185 South 3600 West, Salt Lake City, Utah 84119. EOE.

Production Engineer with solid knowledge studio engineering and creative ability for South Texas station. Box C-136.

Assistant Chief—Immediate opening on the beautiful California Central Coast. Modern, well equipped VHF network affiliate seeks a fully qualified working engineer, cable of supervising maintenance operation. Self starter with minimum 5 years maintenance experience; maintenance supervisor background preferred. Electronics school graduate or equivalent technical education, including digital technology and experience with: ACR-25; 3/4 and type "C" 1 inch; Ampex & RCA Quad; Grass 1600; TK-28 and TK-46. Excellent salary and company paid benefits, including pension plan. All replies in confidence to Box C-98. EOE, M/F.

Engineering Supervisor: PBS TV station in Florida wants experienced supervisor for broadcast operations. Send resume and salary history to WEDU Personnel Office, 1300 North Boulevard, Tampa, FL 33607. Equal Opportunity Employer.

Technicians wanted for maintenance and operation of major television facility. Formal training in electronics and First Phone. Previous experience desirable. No phone calls please. Send resume and salary requirements to: Jack Verner, 1050 Techwood Drive, Atlanta, GA 30318.

Television Engineers—Immediate opening for experienced maintenance engineers in fully equipped northern California VHF facility. Candidates should possess a valid FCC 1st class license and have a background in studio maintenance. Electronics school or equivalent technical training required, including digital technology. For prompt consideration contact: Personnel Department, KNTV, Inc., 645 Park Avenue, San Jose, CA 95110. EOE, M/F.

Media Engineer—The College of Veterinary Medicine, Mississippi State University, is accepting applications for the position of Media Engineer. Responsible for the operation and maintenance of a newly constructed, television production facility. Responsibilities would also include supervising sections of videotape recording, production, dubbing, and routine and emergency maintenance. Candidates should possess a first-class radio-telephone federal communications license, and associate degree in electronics or equivalent and three to five years experience in television, production, engineering and/or related fields at progressive levels of responsibility. Qualified applicants should send their resume to Mr. C. Ray Hayes, College of Veterinary Medicine, Drawer V, Mississippi State, Mississippi 39762.

Chief Electronics Technician for a University-based public TV production center. Responsible for maintenance of all production/engineering equipment and supervision of maintenance/operation personnel, 1" and 2" formats. Requirements include an FCC 1st Class license with a thorough knowledge of studio operation, electronics theory, methods and emphasis will be placed on maintenance and "trouble shooting" experience. For further information call Joe Stuckey, 205-348-6210. Closing date: April 1, 1981.

Maintenance Technician. Minimum 2 years training in electronics, 1 year maintenance on videotape equipment, familiar with analog and digital electronics. Able to perform technical maintenance on all Helical videotape recorders/reproducers. If experienced in Quad, this is a plus. Should be familiar with television systems. Rush resume and salary requirements to: Personnel Office, Durham Life Broadcasting, Inc., PO. Box 1511, Raleigh, N.C. 27602 Attention: TV-Eng. Vacancy. An equal opportunity employer.

Expanding major post production facility in Chicago has an immediate opening for a maintenance engineer with experience in 2-inch, 1-inch type-C, TK-28, Chyron, CMX computer editing systems, color cameras, and other related equipment. Send resume with salary requirements to: Post Office Box 11533, Chicago, ILL 60611.

TV Engineer: Independent Houston UHF Station has an opening for a full-time licensed maintenance engineer. Duties include technical maintenance and alignment of all studio equipment, other duties as required. Send resume and salary requirements to KRIV-TV, 3935 Westheimer, Houston, TX 77027. We are an equal opportunity employer.

HELP WANTED TECHNICAL CONTINUED

Maintenance Engineer for rapidly growing south Florida market with rebuilding program at transmitter and studio. Need a person with good background in ENG equipment maintenance and experience with control room and studio equipment from cameras to video tape recorders. New transmitter complex to be installed soon. Control room remodeling imminent. XMTR experience helpful but not required. Please contact Howard Hoffman or Robert Cleveland, WBBH-TV, 3719 Central Avenue, Fort Myers, FL 33901 813-939-2020.

TV Broadcasting Technicians. Established public television station with new studio building. West Virginia University and WVU-TV has vacancies for persons experienced in master control operations, and maintenance including all phases of transmitter and/or microwave transmitting/receiving maintenance. FCC 1st Class License required. Send resume of qualifications and salary history to: Jack Podeszwa, Personnel Officer, West Virginia University, Morgantown, WV 26506. An Equal Opportunity/Affirmative Action Employer M/F.

Maintenance Technician: Immediate opening at Upstate N.Y. independent UHF. Must be a self-starter with strong maintenance background. Advancement opportunities within growing broadcast group; company paid benefits. Send resume to: Chief Engineer, WUHF-TV, 360 East Avenue, Rochester, N.Y. 14604. An Equal Opportunity Employer.

Georgia's TV Station of the Year needs an experienced operating engineer for late night. Excellent working conditions, good salary and benefits. An Equal Opportunity Employer. Resumes c/o LaVaughn Thompson or Neal Neumann, P.O. Box 8086, Savannah, Ga. 31412. EEO A.A. M/F 912-232-0127.

HELP WANTED NEWS

Innovative Producer for evening news. Strong writer & organizer with at least 2 years television news producing experience. Send resume and tape to: Phil Thomas, WHO-TV, 1100 Walnut St., Des Moines, Iowa 50308.

News Anchor—Western Television station, network affiliate, seeking an enterprising news anchor to join progressive organization. Quality and dependability more than extensive experience. We need an anchor with reporting, editing, production and on-air background. EOE & Affirmative Action Employer. Send resume and salary expected to Box C-130. Attn. Station Manager.

Producer/Producer-Reporter Reporter/Photographer Number one rated station is competitive middle size, Midwestern market is expanding. We need a full time 5 o'clock producer. We also need a 6 o'clock producer and part time reporter. These positions have a base starting salary of \$16,000. We also need a full time reporter and a photographer. We are a state-of-the-art operation with full live capability including helicopter. Our station and parent corporation has a primary commitment to news. Send resume and letter to Box C-137.

News Director needed at group station in eastern medium market. Position must be filled quickly. Offers opportunity to grow with station climbing rapidly in ratings. Equal Opportunity Employer. Send resume to Box C-125.

Medium size midwest network affiliate seeks co-anchor/reporter. Must have at least one year on-air experience and journalism degree or equivalent. Send resume and salary requirements to Box C-108. E.O.E.

Number-1 rated news operation in medium midwest seeking reporter/weekend anchor. ENG familiarity important. Two-years commercial broadcast experience preferred. An Equal Opportunity Employer. Reply to Box C-109.

Weathercaster, preferably meteorologist, to be second person in the department responsible for weather presentations on TV and radio. Competitive Midwest market. Duties include weekend TV weathercasts. Tools include weather wire, fax, color radar. Must have on-air TV weathercasting experience. Equal Opportunity Employer, Affirmative Action. Send letter and resume to Box C-153.

Anchor/Reporter needed to co-host noon news talk show and report. Looking for someone with an "ALIVE" personality. Degreed with experience only. Mild weather and Southern Hospitality awaits you. Send resume to Box C-154.

Sports reporter/anchor for all-ENG station, with staff of 12. Must be willing to do own shooting and develop local sports features. \$9500. EOE. Box C-152.

Co-anchor. Dominant station in sunbelt growth market. Large, state-of-the-art news department. Position offers opportunity for lots of reporting and live remote anchoring. Two years television anchor experience required. Box C-178. E.O.E.

Weekend Weathercaster: Develop and air a visual, fast-packed, personalized weather show. A minimum one year broadcasting experience required. Meteorological background and dynamic personality preferred. Send letter of application and/or resume to Gary Ricketts, Operations Manager, KTUL-TV, PO Box 8, Tulsa, OK 74101. EOE/MF.

Reporter: Creative, enterprising and accurate with degree and experience. Group owned with excellent news reputation and ratings. Send resume to Jim Collins, WTVG, 410 W 6th Street, Chattanooga, TN 37401. WTVG is an equal opportunity employer.

Assignment Editor aggressive creative assignment editor wanted for one of the country's top news operations. Ability to work well with people absolutely essential as well as desire for greater responsibility. Contact Bob Yuna, Assistant News Director at 412-392-2242 KDKA-TV, 1 Gateway Center, Pittsburgh, PA 15222. EOE.

HELP WANTED PROGRAMING, PRODUCTION & OTHERS

Promotion Director: Central New York NBC Affiliate accepting applications for Promotion Director with experience and ambition. Strong creative ability a must. Working knowledge of television technical requirements necessary to insure continuing, strong on-air promotion campaigns. Budget, management skills, and broad background of promotion, including print layout and writing ability, important. Excellent opportunity for individual with ideas and enthusiasm. Send resume and salary requirements to Box C-6. An Equal Opportunity Employer.

Senior Television Producer Director. Design, develop, produce and direct instructional television programs for deaf audiences. Master's degree in TV production or related field and two years experience as a producer/director, or bachelor's degree and four years experience as a producer/director. Four day work week. Send resume: Personnel Manager, Box BR3, Bldg. 60, Rochester Institute of Technology, National Technical Institute for the Deaf, One Lomb Memorial Drive, Rochester, NY 14623. AA/EOE.

Television Production Director. Experienced in newscast directing. Must be a self-starter. Call Steve Cook, March 3 and 4, WMBB-TV, Panama City, FL, 904-769-2313. EOE.

Senior Producer for public affairs requires 5 years broadcast journalism experience, including management. Will formulate and implement station's public affairs commitment. Responsible for content development, budgeting and must have strong production experience, both studio and field. Apply to Director of Finance, WYES-TV, P.O. Box 24026, New Orleans, LA 70184. WYES is an equal opportunity employer.

Director of Programing—Responsible for programing policies and objectives for top-rated PTV station. Develops program schedule and directs all programing and production personnel, facilities and budgets. Conducts ascertainment and FCC program related functions. Designs and coordinates local program production. Requires: BS/BA in Communications or related field and 4 years in TV programing/production. Salary: \$18,000. Contact Richard Lehner, WUFT-TV, 2000 JM, University of Florida, Gainesville, FL 32611. Deadline: March 27, 1981.

Production Manager for major market television station. Supervise creative production crew; coordinate tape/studio operations; budget planning. Must have minimum five years directing and/or three years production manager experience; long range goal: upper management; knowledge of NAB Code and FCC Regulations helpful. Send resume to Box C-175. Equal Opportunity Employer M/F/H.

Sports Producer experienced sports producer to put together weekly, highly visual, slick sports program. Top ten eastern market. Only proven producers need apply. Resume to Box C-172. Equal opportunity employer.

Marketing & Promotion New York Television Rep seeks market research analyst with creative writing skills. Responsibilities include assisting Director in development of market research studies and promotional projects for client stations. Send resume and salary requirements to Box C-151.

Producer-Director: Looking for a top Producer-Director with heavy experience in directing news and producing public affairs programs. Must know all aspects of studio lighting and producing. EOE. Resumes only—no calls. Executive Producer, KDKA-TV, One Gateway Center, Pittsburgh, PA 15222.

Producer/Director minimum 3 yrs experience in all aspects of broadcast television production. Degree or equivalent a necessity. EOE. Send salary requirements and resume only to: Production Executive Producer, P.O. Box 22609, Honolulu, Hawaii 96822.

SITUATIONS WANTED MANAGEMENT

General Manager with outstanding credentials! Practicing TV since '53! Thoroughly experienced all aspects! Demonstrated expertise in management, sales-production, programming, news, operations, production, promotion, community-involvement, etcetera, in highly competitive markets small, medium and large. Converted 4 losers into winners! Developed 2 to new heights! Now selling one previously unmarketable. Possesses integrity and outstanding skills in leadership, motivation; communications! Lifelong teetotaler, non-smoker; non-drug-user. Very Competitive! Accustomed to much responsibility, including bottom-line, and compensation based on performance. Produces spectacular ratings, sales and profits, plus prestige. Personal meetings arranged. Also serving as outside-Director for two Boards. Can serve one more. Box C-181.

SITUATIONS WANTED SALES

Senior Local Account Executive with regional and national account experience is ready for national sales manager's slot. Strong with numbers and inventory management. Let's get top dollar for your inventory. Reply Box C-104.

SITUATIONS WANTED ANNOUNCERS

Break in position, sought by energetic individual currently working as radio announcer, experienced in, ENG camera operations, control track editing, lighting, switching and audio, minority first class license. Contact mornings afternoons 209-465-7739.

SITUATIONS WANTED TECHNICAL

B.A. in Broadcasting, First phone, seeking entry-level position in engineering or production. Will relocate. Bob 213-462-0605.

TV-FM-AM-Field Engineering Service. Established 1976. Installation-maintenance-system design-survey and critique-interim maintenance or chief engineer. Available by the day, week or duration of project. Phone Bruce Singleton 813-868-2989.

Brrr—Alaska's too cold. Experienced switcher, tape operator wants to relocate. 907-279-4279.

Young Technician recent graduate from tech school. First class FCC license with relocate. Phone 201-944-8552.

SITUATIONS WANTED NEWS

Meteorologist: Currenly medium market. Seeks solid news commitment and professional weather-casting. 617-632-3687.

Solid writer, interviewer, researcher with B.A. Telecommunications. Experience in commercial TV & Radio small-medium market. Willing to relocate in exchange for next meal. Call Eileen 303-925-3620.

Multi-media Entertainment/Arts Critic. 5 yrs. experience looking for spot on TV newscast. Articulate, attractive, personable, available. Joyce 617-423-0210.

SITUATIONS WANTED NEWS CONTINUED

Women, lawyer, reporter, in small market has had over a dozen stories on national network news; features, energy and political reporting plus 10 years experience working in government, looking for larger market. Box C-176.

ENG Shooter/Editor, ten years in la market looking for station with heavy news commitment. Award winner willing to relocate, has network news, doc., magazine credits. Box C-157.

Reporter: Female, 20, 8 years general assignment experience in 50's market—looking for move up. Especially interested in doing features, documentaries, or magazine pieces. Box C-158.

Management experience, News, ENG, EFP creative writing. B.A. in Journalism, Soc & Bus minors. Strong in Middle, Far East affairs. Army Net TV experience, available 30 May. Dedicated to quality news content. Box C-159.

Aggressive, Emerson College grad., 4 years broadcast news exp., PBP sports exp., seeking TV. News reporting job. Write Box C-150 or call 617-222-4962.

Veteran print journalist, 15 years Washington, 10 outside, desires career switch to TV, will relocate, no on-air experience/objective. Westgate, 202-628-3050.

Photographer/Field Producer with reporting experience, desires job with an investigative-special projects unit. All markets considered. Reply Box C-162.

SITUATION WANTED PROGRAMING, PRODUCTION, OTHERS

Producer-Director. Experienced director of a varied schedule of local productions would like to move to a middle or large market as a Producer-Director. Used to long hours, responsibility and hard work. Have B.A. Patricia Strausse 907-279-4279.

Award-winning top-40 Writer/Producer eager to show credentials in specials, public affairs and children's programming. You provide resources, I'll provide unmatched dedication, creativity, and commitment to quality, as your producer or programming trainee. Single. Relocation no problem. Box C-103.

Creative Producer/Director. Production, management, sales. All phases news, sports, entertainment. 4 years experience No. 1 market: 26, married. Will listen to all offers. Box C-156.

HELP WANTED SALES

Experiences sales manager. Broadcast equipment. Philadelphia area. Please submit brief resume. Box B-191 or phone 215-539-5300.

Sales correspondent. Field allied to Broadcast Communications. Writing, telephone and research skills essential. Salary negotiable. Submit resume to Box C-147.

CABLE

SITUATIONS WANTED MANAGEMENT

Attention New York, Connecticut, New Jersey: 10 years large system experience—all phases. Background also includes heavy Film/Tape production for top corporations. Box C-180.

ALLIED FIELDS

HELP WANTED NEWS

The American University School of Communication in Washington, DC offers graduate assistantships with tuition remission and stipend to experienced journalists working toward a Master's degree in its one-year, full-time program in Journalism and Public Affairs. For information, write Dean, School of Communication, The American University, Washington, D.C. 20016. An Equal Opportunity/Affirmative Action Employer.

HELP WANTED INSTRUCTION

Youngstown State University seeks instructor to teach courses in telecommunications and speech communication including principles and practices of broadcasting, principles of broadcast operations and performance, and business and professional speech. Ph.D. in speech/telecommunications with commercial broadcast and teaching experience preferred; master's degree considered, salary dependent on qualifications. Send complete credentials, transcripts and three letters of recommendation to: Dr. Daniel J. O'Neill, Chairman, Department of Speech Communication and theatre, Youngstown State University, 410 Wick Avenue, Youngstown, Ohio 44555.

Assistant Professor—Teach two-thirds time in television production (generally two courses); devote one-third time to television production and editing activities as Assistant to the Director, Broadcasting Services, including utilization of advanced students in contract work and as assistants in other television/radio course work. Accredited department. 300 majors, 10 faculty. Broadcast and journalism major sequences. Campus 20 minutes from St. Louis. 9 months appointment with 3 months summer guaranteed, starting April 1, 1981 or as soon thereafter as possible. Tenure track position. Negotiable depending upon academic qualifications and professional experience. Minimum \$1800/month. Ph.D. preferred; minimum master's degree with quality professional/and academic experience. Closing date for applications: March 27, 1981. Contact John A. Regnell, Chairman Department of Mass Communications, Southern Illinois University at Edwardsville, Edwardsville, IL 62026. Phone: 618-692-2230. An Affirmative Action/Equal Opportunity Employer.

Speech-Radio: Fine Arts Division in midwestern liberal arts college seeks a fulltime faculty member for August, 1981. Nine-month contract in tenure track for teaching load of 12 hours per semester, including classes in Speech, Communication and Theory, Debate, Discussion, Radio Production, and advising 100 watt campus station where background in technical production, promotion operations, and academics is needed. Future plans include development of Forensics Program. Rank and salary open and competitive. Application deadline April 1. Send vitae and credentials to W. J. McBride, VP for Academic Affairs, Findlay College, Findlay, OH 45840. Equal Opportunity Employer.

Broadcast News Position—Virginia Commonwealth University is seeking a faculty person to teach radio and television news in the Department of Mass Communications to begin in the 1981 Fall semester. Solid professional experience, especially in radio news, is a requirement. Preference will be given to candidates with a Ph.D. Previous record of excellence in teaching at the college or university level is highly desirable. Salary and rank are open and competitive. Virginia Commonwealth University is an affirmative action, equal opportunity employer. Applicants should write to George T. Crutchfield, Chairman, Department of Mass Communications, VCU, 817 West Franklin Street, Richmond, VA 23284, prior to April 1, 1981.

Assistant Professor to teach television production, print and broadcast news/writing and reporting, mass communication law and regulation. Tenure track, August 15, 1981. \$15,000 minimum, 9 months. MA with media experience and significant publications required. PHD preferred. Apply by April 15 to Voncile Smith, Department of Communication, Florida Atlantic University, Boca Raton, FL 33431. Affirmative Action, Equal Opportunity Employer.

Faculty Position: Full time faculty position in Communications/Theatre Arts to teach radio production and electronic journalism. Possible additional responsibilities in basic communication theory and print journalism courses. Teach three or four courses each semester; supervise campus radio studio; counsel student advisees; and supervise field placement and some internship. Ph.D. or MFA desirable, MA considered in Communication Media. Minimum three years field experience in radio production and/or radio news desired and familiarity with television news. Salary and rank commensurate with academic preparation and experience. Appointment Date: August 15, 1981. Send letter of application and resume before April 20, 1981 to Robert Effland, Academic Dean, Marycrest College, 1607 West 12th Street, Davenport, Iowa 52804. Affirmative Action/Equal Opportunity Employer.

Communication Department head. (Search Extended) Ph.D. and three to five years of successful teaching experience. Excellence in print, production, and/or scholarly activities with demonstrated administrative ability. Teach advertising, broadcasting and/or journalism. Department offers majors in Journalism, Advertising, Radio-TV-Film, Interpersonal Communications and Speech, with responsibility for weekly newspaper, 5,000-watt FM radio station, TV production studio and internship program. Begin September 1, 1981. Send letter of application, resume, transcripts and three letters of recommendation by May 1, 1981 to: Samuel E. Longmire, Acting Dean, College of Arts and Sciences, University of Evansville, IN 47702. An EO/AA Employer.

Broadcasting Faculty: Instructor/Assistant Professor in Communication Arts. Three year contract renewable annually with possible conversion to tenure track. \$12,000-\$14,000 for nine months. Masters or Ph.D. Some professional broadcast experience. Teach undergraduate broadcasting courses. Some teaching possible in related areas. Starting date: August 16, 1981. Submit application, resume, and three references before April 30, 1981 to: Dr. Don B. Morlan, Chairperson; Department of Communication Arts; University of Dayton; Dayton, OH 45469. An Equal Opportunity/Affirmative Action Employer.

Brooklyn College, Asst., Assoc. or Full Professor (Depending on Qualifications) Teach undergraduate and/or graduate TV, production classes and other classes selected from Mass Media. Introduction to Broadcasting, Broadcast Criticism, etc. Ph.D. and teaching experience or very extensive broadcast experience required. Resumes to: Dr. Robert C. Williams, Chairman, Department of Television & Radio, Brooklyn College, Brooklyn, N.Y. 11210.

Radio/Television Position, Assistant Professor, R/TV sequence, starting August 1981. Ph.D. (or ABD), tenure track, to teach writing for radio or TV, small format video, media theory and criticism, share in teaching of broadcast level production courses, other areas according to strength of applicant. Salary approx. \$18,500 based on qualifications. Applications needed prior to interviewing at NAB convention; deadline end of April. Send resumes to Dr. Richard Gentry, Chair, JB&F Search Committee, Trinity University, 715 Stadium Dr., San Antonio, TX 78284. Equal Opportunity/Affirmative Action Employer.

Southern Arkansas University anticipates an assistant professor level opening in mass communication beginning fall semester, 1981. Television production and programming. Introduction to Broadcasting, Radio-television laboratory and Introduction to Public Speaking. Deadline for applications, March 30, 1981. SAU is an Equal Opportunity/Affirmative Action Employer.

SITUATIONS WANTED INSTRUCTION

24 years experience in commercial TV and University television services/teaching systems covering all phases of production from sets and lighting through management with some performance. I seek a management growth opportunity and challenge in business and industry or teaching/production capacity. Available May 15. Box C-148.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Instant Cash For TV Equipment: Urgently needed transmitters, antennas, towers, cameras, VTRs, color studio equipment. Call toll free 800-241-7878. Bill Kitchen, Quality Media Corporation (In Georgia call 404-324-1271.)

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

Satellite Television Equipment. Antennas, receivers, Low noise amplifiers. In stock. Immediate delivery. Delstar Systems, 713-776-0542.

10 KW FM RCA 10D w/exc. & ster. gen., exc. condition, spares. M. Cooper 215-379-6585.

FOR SALE EQUIPMENT CONTINUED

GE TT 57 30 kw UHF transmitter. \$65,000.
GE TT-25 UHF-TV Transmitter, 2 ea \$35,000.
RCA TT-10AL VHF Transmitter—\$5,000.
RCA TT-35CC VHF Transmitter—\$12,000.
RCA TT-50AH VHF Transmitter—\$12,000.
Complete film island—GE-Eastman—\$28,000.
TR-22 RCA Hi-Band VTR—\$12,000.
IVC 500A Color Cameras—ea. \$7,500.
GE PE-350 Color Cameras—ea. \$4,000.
GE PE-240 Film Camera—\$7,000.
CVS 520 Time Base Corrector—\$8,500.
CVS 504B Time Base Corrector—\$5,500.
CDL VSE-741 Switcher—\$2,500.
RCA TK-27A Film Camera—\$12,000.
RCA TP-6 Projectors—\$1,000.
New Garrard Turntables, \$100.
UHF Antennas—Various Models and Prices.
New 1000 foot TV Towers—best prices.
Leader Test Equipment—Fast Delivery.

30 Brands of new equipment. Special prices. We will buy your used TV equipment. To buy or sell, call toll free 800—241-7878. In GA call 404—324-1271. Bill Kitchen, Quality Media Corporation, Box 7008, Columbus, GA 31908.

Remote Production Cruiser: Beautiful condition, full air-conditioning, camera platform on top, new diesel engine and drive train. Equipment includes: (3) GE PE-350 cameras (can upgrade), minicam, motorized cable reels, full monitoring, full audio and video switching. Quad VTR and 3/4" editing system. \$145,000 takes it all. Call Bill Kitchen, Quality Media Corporation 800—241-7878 (in GA. call 404—324-1271) for further details.

Chron IIIB Used 1 year. Includes Font Compose, single disc drive, extended memory, clock generator, program/storage discs. \$18,000. Contact Steven Wild 313—477-6066.

Microwave transmitters and receivers, Lenkurt 76 pair on 7 and 13 Ghz for TV with audio. Call D. Zulli 213—466-5441.

For Sale, Towers for FM, TV, 750', 1,000', 1,425', 1,700'. Available this year. Call 901—274-7510.

Elector Mark III time code generator W reader Portable, Battery Operated, Used only once. New, \$2,500. Will sell for \$2,000 or best offer. 615—383-4916.

Grass Valley 1400-12 switcher in excellent condition with manuals price \$5000 contact Dick Rex, 404—394-8241.

1 KW AM CSI T1-A, 1 1/2 yrs. old, mint condition.
5 KW AM Collins 820 E-1, 3 yrs. old, 125% mod, spares, excellent condition.

2.5 KW FM Harris with MS 15 exciter, 3 yrs. old, like new.

3.5 KW FM McMartin with B 910 exciter, 3 yrs old, mint condition.

10 KW FM GEL with many spares, guaranteed.
10 KW FM RCA 10D, exciter and stereo, spares, proofs.

We also buy used equipment as well as supplying new cable and towers, antennas and studio gear. For more information, call M. Cooper 215—379-6585.

CCA FM100D power amplifier, Ampex 351 full track, 2-UREI BL40 modulimeters, CBS 4110 stereo volumax, CBS 4450A stereo audimax, CBS 4000 volumax, moseley SCG-9 stereo generator, Marti EA-4 FM antenna (90.1 MHz), H.P. 400D audio VTVM, assorted Gates Cart Machines. All equipment is used, sold as-is and in excellent condition. Call or write Howard M. Ginsberg, Sounds Great! Broadcast Engineering, 93 Woodcrest Circle, Milton, VT 05468. 802—893-1214 after 5 p.m.

IGM-500-2 Scully 270,3 Carousels, Time announce and extras. In three IGM racks. Good working condition. Only \$2975.00 Steve Dinkel 816—279-6346.

IVC 9000 Ser No. 163 with 3 heads (2 never used) spare supply/take up motor, head stack, tension modulator, and preamp board. TR 600 Ser No. 1054, spare 5 mil head (new). CMX interface boards for both. Low hours. Contact: Frank Romeo, Chief Engineer, Rochester Institute of Technology, Rochester, NY 14623, 716—475-6436.

Production Trailer, 5 ton, deucted, air and heat, air ride, formica panelled throughout, carpeted, lighting, small office with kitchenette. Available for inspection ... \$11,500. Contact: F. Scott 215—328-1046 8:00 a.m. to 5:00 p.m.

COMEDY

Guaranteed Funnier! Hundreds renewed! Freebie! Contemporary Comedy, 5804-B Twining, Dallas, TX 75227.

Free Sample of radio's most popular humor service! (Request on station letterhead) O'Liners, 1448-C West San Bruno, Fresno, CA 93711.

The Dongman Report—Outrageous! Topical! WEEKLY! Two samples, \$3.00. Seastar, RD 1, Box 24, Rehoboth, DE 19971.

Dallas Comedian seeks radio opening. Short comic sermonettes called Early Morning Inspirations. Dave Brady, 909 Red Bud, De Soto, TX 75115.

MISCELLANEOUS

Artist Bio Information, daily calendar, more! Total personality bi-weekly service. Write (on letterhead) for sample: Galaxy, Box 20093-B, Long Beach, CA 90801. 213—438-0508.

Call letter items—Jewelry, mike plates, banners, car plates, bumper strips, decals, audience building promotions. Broadcast Promotion Service, Box 774, Fort Payne, AL 35967.

Low power TV and FM frequency searches from \$200. Larry D. Ellis, PE. Box 22835, Denver, CO 80222.

Low Power Television—Have a question? Free brochure. "Inside Reports-LPTV" TRA, Inc., 2900 N. Dixie Highway, Fort Lauderdale, FL 33334.

Let us make a complete programing analysis of your station. We have systems to aid you in 'sales' and programing. Call for more details today 1—216—861-8511.

Reporters: Need help polishing your work? We're experts with more than 20 years in the business. Send us your tape. We'll send you a complete written critique. For info 215—664-3322.

Radio Promotion—Dial-A-Door Vaults with changeable 7 digit push button locks for sale, \$200.00 each, complete with storage carton and promotion instructions. Ran as a leased promotion in 485 markets in the 70's. Vaults never before sold. Eli Jenkins, 813—522-6896, Drawer 84, St. Petersburg, FL 33731.

Low-Power TV: Complete set of FCC Public Notices, Rules, and Documents for low-power TV applicants, \$23 to: CommuniComm, Suite 309, 1601 18th St., N.W., Washington, D.C. 20009.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter or grade ... better! For fantastic deal write or phone: Television & Radio Features, Inc., Newberry Plaza, 1030 N. State, Suite 40-E, Chicago, ILL 60610.

RADIO PROGRAMING

Bill's Car Care, 260 2-minute shows of car repair on the air. Exclusive. For audition write or call Fuller, 68 N. Dover, LaGrange, IL 60525. 312—579-9578.

Broadcast news operations audits. Guaranteed exclusive. "No frills" packages. MJO News Associates, Box 11043, St. Louis, MO 63135. 314—522-6325.

Public Affairs interviewer offers topical tapes on weekly schedule. Contact: Jim Ownby, at Box 1940, Washington, DC 20013 tel 703—892-8146.

EMPLOYMENT SERVICES

Radio Jobs!!! Placement!!! "Anywhere in the U.S.A." Guarantee: Write: NYMO Consultants, Box 852, Saco, ME 04072.

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Free booklets on job assistance. 1st Class FCC license and D.J.-Newscaster training. A.T.S. 152 W. 42nd St. N.Y.C. Phone 212—221-3700. Vets benefits.

REI teaches electronics for the FCC first class license. Over 90% of our students pass their exams. Classes begin April 20 and June 15. P.O. Box 2808, Sarasota, FL 33578. 813—955-6922.

FCC "Tests-Answers" manual! Free information: Command, Box 26348-B, San Francisco 94126.

RADIO Help Wanted News

GROW WITH A LEADING STATION

A major market high powered all-news station is seeking resumes for anchors, reporters, and editors for current and future openings. Our anchors and reporters must have strong on air talent, writing and reporting experience. Our editors must have two years experience in news, strong writing skills and the ability to motivate others. We are an equal opportunity employer. Box C-192.

News Girl—Combo D.J. for 2 man morning team. You and our morning man! Must be hip, sharp, good voice and style for 18-34 appeal. WAQY-FM 50,000 watt rocker—apply to Mike Adams, WAQY 45 Fisher Ave., East Longmeadow, Mass. 01028—413-525-4141-EOE.

UNIQUE CHALLENGE

A rare opportunity exists at WSB Radio, Atlanta for the position of News Director. We are seeking an experienced, mature professional, who is both a teacher and a coach, and who sets a good example as a top-notch Newscaster. Send tape, resume, picture and salary requirements to the Personnel Director, WSB Radio, 1601 W. Peachtree St., N.E., Atlanta, GA 30309—No Phone Calls Please. Equal Opportunity Employer—M/F

Rare opportunity for outstanding adult personality. Northeast powerhouse market leader will be facing retirement of morning institution. Ability to communicate in heavy information environment a must. May come on board in other day part to become accustomed to audience, build acceptance. Strict confidence. Prestige organization. Send tape, detail description your background. An equal opportunity employer. Box C-193.

Help Wanted Programing, Production, Others

WCKY CINCINNATI

Is searching for a production expert. Must be able to develop client ideas into spot' teat sell. Tape editing, "elqSync and image enhancement experience necessary. If you can create and deliver high impact production for our adult audience, please send resume and tape to Bruce Still, WCKY, 501 Carew Tower, Cincinnati, Ohio 45202. Replies confidential, no calls please. EOE.

Help Wanted Technical

ENGINEERS

We're looking for a first rate, hands-on chief we're the 47th market TSA with a fifty-thousand watt FM facility that's number 1-12-in Western Michigan and a thousand Watt AM that's a real comer—Grand Rapids is a warm, pollution free, growing community—with great hunting, fishing, skiing nearby—three hour drive from Chicago and Detroit—Great \$ for a market of our size. Call or write: Larry Yurdin, Operations Manager WTWN-WLAV 101 C Waters Bldg. Grand Rapids, Mi. 49503. 616-456-5461.

CHIEF ENGINEER WDBO-AM/FM Orlando, Florida

Central Florida's number one AM and FM stations are looking for an exceedingly accomplished Chief Engineer. Owned by a major group broadcaster with stations from coast to coast, we require an engineer with proven administrative and supervisory ability as well as demonstrated experience in the design, construction and maintenance of a state-of-the-art broadcast facility. Applicants must be heavy in state-of-the-art audio and RF equipment and techniques. Proven management skills are a must. Send resume to Gerald T. Plemmons, Vice President/Engineering, Outlet Broadcasting, 111 Dorrance Street, Providence, Rhode Island 02903.

Help Wanted Technical Continued

TELEVISION TECHNICIAN

Major market station seeking TV technician. Must have FCC 1st class license and technical school background.

Direct all inquiries to:

Nancy Fields
Personnel Mgr.
WMAR-TV
6400 York Rd.
Baltimore, MD. 21212
E.O.E. M/F

Help Wanted News Continued

ANCHOR

We are looking for someone who can communicate with enthusiasm, authority and a sense of concern about his community. Must be excellent reporter with proven track record as an anchor. Send resume and tape to Jim Cairo, WNGE TV 2, 441 Murfreesboro Rd., Nashville, TN 37210. E.O.E.

POLICE BEAT REPORTER

Top 20 market station seeking experienced police beat reporter. Journalism degree preferred. Salary & fringe benefits above average. We have all the latest state-of-the-art equipment, including live helicopter. Please send resume to Box A-161, EEOE, M/F.

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DIRECTED TO GROUP/ MULTIPLE OWNERS

If you have need for a working operations type person I feel confident you will agree my credentials qualify. I would like to talk to you ASAP Box C-198.

NEED SHORT TERM HELP?

If you have immediate need for a short term manager (re-org, illness, sale, etc.) with impeccable references then I suggest I may be the person for your situation. Box C-197.

GENERAL MANAGER-RADIO

Proveable track record as trustworthy, successful "hands-on" general manager in sm/med/lge markets. Desire opportunity on East Coast. Box C-196.

TELEVISION

Help Wanted Technical

Chief Engineer—Immediate opening Central California station. Must have knowledge of 55 Kw UHF Klystron transmitter and studio equipment. Equal Opportunity Employer. Contact General Manager, KLOC-TV, Post Office Box 2689, Modesto, California 95352 or call (209) 527-3060.

Help Wanted Announcers

TV TALK SHOW HOST/HOSTESS

Excellent opportunity for a person with experience to Host/Hostess a morning show at an independent Los Angeles TV Station. Must be news oriented and opinionated.

Send resume and video cassette to:

Walt Baker
VP of Programing
KHJ-TV
5515 Melrose Ave.
Hollywood, CA 90038
(NO PHONE CALLS)
Equal Opportunity Employer M/F/H/Vet.

Help Wanted News

Denver Station

Looking for experienced economic reporter with credentials to cover and produce daily business, economic, and consumer financial stories. Resumes to Box C-190. Station is equal opportunity employer.

News Anchor/Reporter

Great opportunity in the 72nd market, in a news program that consistently hits the 40 shares. Applicant must have anchor experience and a strong background in reporting. Send tape and resume to Tom Butler, Box 1197, Paducah, Kentucky 42001.

Help Wanted Programing, Production, Others

VIDEOGRAPHER/EDITOR

Videographer-Editor wanted for prime-time entertainment variety-magazine program in the nation's 19th largest city. All candidates should have at least two years experience on a feature oriented magazine-type show. This job will take a lot of drive, discipline and dedication. Therefore, only applicants that have these qualities should apply. This is a rare, first-class opportunity for individuals who are willing to work extremely hard and looking to expand. There are very few creative limitations. The rewards can, and will be, extremely high for the right people. Send resume and tape to: David R. Sams, Executive Producer, Front Page Saturday Night, WBNS Television Center, Columbus, Ohio 43216.

PM Magazine

Now accepting applications for chief producer. PM to premiere Sept. 1 in nation's 72nd market. Call or write John Williams, WPSD-TV, Box 1197, Paducah, Kentucky 42001.

ASSOCIATE PRODUCER

for No. 1 rated PM Magazine. Prefer 1-2 years producing experience in magazine format program. Send resume, tape and salary requirements to Robert Shaw, Executive Producer, WCMH-TV, Box 4, Columbus, Ohio 43216. EEO.

Help Wanted Programing, Production, Others Continued



America's No. 1 Syndicated Show seeks the best in the country to work in the National Office in San Francisco. This skilled communicator will advise member stations on all aspects of the show and will help screen and select material for national syndication. Prior PM/EVENING MAGAZINE experience a must. Qualified applicants should send resume to Box C-188. An Equal Opportunity Employer.

Situations Wanted Management

SITUATION WANTED TV GM

I am GSM of one of nation's most successful UHF Independents located in SF Bay Area now seeking a GM position. Thoroughly experienced in sales, product, equipment and financial. Ask owners about my qualifications. Will relocate. Call Tom Maguire (408) 298-6676 or (408) 379-8096.

ALLIED FIELDS

Help Wanted Programing, Production, Others

NEWS AND DOCUMENTARY TYPE PRODUCTION

We are broadcast journalists using our skills and ENG technology to write and produce motion pictures for business and industry. Join us, and put your skills to work in an exciting, challenging environment, where you'll have room to grow. Four years TV news experience minimum. Send resume and tape to:

VIDEO, LTD.
200 Guaranty Building
Cedar Rapids, Iowa 52401
Equal Opportunity Employer M/F

SYSTEMS ANALYST

Broadcasting/Media Data Processing experience desired. Responsibilities of the position will include the analysis of programing for client reports, system functions and supervision of programmers. Some client contact requiring limited travel. Our basic function is in the business of television, marketing research. The successful candidate will possess good communication skills, the ability to work independently and be motivated by challenging work. We offer competitive salary and benefit package plus a genuine opportunity for growth. Please send your resume and salary history to:

Mr. Michael Rosenberg
Systems Manager

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Equal Opportunity Employer

Help Wanted Sales

Wanted Sales Engineer

Continued growth of our nationally recognized broadcast product line creates an opening for an energetic salesperson with a sales and engineering background in RF test/control and monitoring devices. Excellent compensation and benefits. Send complete resume to Mr. Joe Novak, Delta Electronics, 5730 General Washington Dr., Alexandria, VA 22312.

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P.O. Box 2585, Augusta, Ga., 30903 (404) 733-0642. Dick Warner, President

Business Opportunity

Are you ready?

BROADCASTERS

Looking for a partner? This successful broadcast executive seeks opportunity in equity relationship Radio/TV, Small-Medium Market East and Sunbelt preferred. Venture capital available, will be at NAB convention. Reply Box C-142 for further info.

Public Notice

PUBLIC NOTICE APPLICATION FOR CABLE TELEVISION LICENSE

The Town of Millis, Massachusetts, will accept applications for a cable television license pursuant to the regulations established by the Massachusetts Community Antenna Television Commission. Applications may be filed at the address below until 12:00 noon May 29, 1981. Applications must be filed on the Massachusetts CATV Commission Form 100 and must be accompanied by a \$100,000 non-refundable filing fee payable to the Town of Millis. A copy of the application shall also be filed with the Massachusetts CATV Commissioner. All applications received will be available for public inspection in the office of the Board of Selectmen during regular business hours and for reproduction at a reasonable fee. This is the only period during which applications may be filed.

Millis Board of Selectmen
Town Hall
64 Exchange Street
Millis, Massachusetts 02054

PUBLIC NOTICE

The Finance/Development, Long-Range Planning/Legislation, Membership, Programming, Public Information and Technology/Distribution committees of National Public Radio will meet in open session on Thursday, April 2, 1981. The meetings will be held at NPR, 2025 M Street, N.W., Washington, D.C. starting at 8 a.m. For further details contact Ernest T. Sanchez, NPR General Counsel, at (202) 785-5369.

Public Notice Continued

The Village of Cazenovia, Town of Cazenovia and Town of Nelson, in Madison County, New York, invites applications for a cable television franchise. Applications shall be prepared and submitted in accordance with a "Request for Proposals" available from the undersigned. Applications will be accepted until 4 p.m. May 29, 1981 and all applications received will be available for public inspection during normal business hours at the Village Office, Cazenovia, New York.

Elizabeth Marshall, Village Clerk
Village of Cazenovia
Municipal Building
90 Albany Street
Cazenovia, New York 13035

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Increase your chances for a successful outcome of your FCC LPTV application. Obtain the services of a long-established, top-quality firm. "Only those applications that are engineered with care and certified by a technically qualified individual will be accepted for filing and processed!" FCC Notice.
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You Think You're Good, But Do They?

Two TV Broadcasters from CBS network and an NBC affiliate will creatively critique your on camera aptitude (voice, body language, intention, projection). Confidential. \$125. Send 1/2" or 3/4" tapes to On Camera, 333 N. Foothill Rd., Beverly Hills, CA 90210, 231-858-1333.

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Planning a New Station or a Power Increase?

FM frequency search with interpretation, \$150-250
FM drop-in petition, \$250,000+
AM contours field-verified at a reasonable cost
List of largest cities without local radio/TV, 1980 census, \$10.00 per state. (\$15 Ca.; Tex, Pa, Fla).

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TK-76A FOR SALE

w/ Fuji 14:1, Fuji 6mm Wide Angle,
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\$16,000.00.

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Cash available to buy radio station
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Multiple station owners interested in
purchasing stations in Texas. (\$400,000
to \$1,000,000 range) will consider adja-
cent state purchases. Box C-199.

Wanted To Buy Equipment

Want to purchase a CBS Loud-
ness Meter. This unit was
manufactured in late Sixties.
Reply to: Box C-145.

For Sale Stations

\$25,000 DOWN

Georgia AM station in good market area
for sale—\$250,000.00 Billing down
presently due to lack of management.
Owner financing at 10% down to attract
the right person and give new owner
time to re-build billing. Box C-191.

W. Pa. Daytime AM, 350,000., 29%
down, balance 10 yrs, Financial
Qualifications with reply.

CALIFORNIA—Full time AM serving beautiful resort
market. Coverage area of 300,000 population with
high per capita income. Needs total owner-operator
attention. \$725,000 with \$250,000 down, interest
(12%) only first year, principal payable on ten year
amortization schedule with six year payout with
balloon. Call or write Radio Opportunity (415)
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94549.

Profitable operation with good facilities on 4.7
acres. Attractive building. Excellent terms.
Owner must sell for personal reasons. \$150,-
000. \$43,000 Down-Balance at 10% or \$135,-
000 Cash. Contact: Mary or Gary Hall at 615—
442-2902. Serious inquiries only.

For Sale Stations Continued

MIDWEST growth area with major college. Fulltime
AM with 1980 cash sales of \$326,000 and cash flow
of \$72,000. Good real estate included. \$725,000.
\$300,000 down, interest (12%) only first year, principal
payable on ten year amortization schedule with six-
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tunity, (415) 284-4850, 261 Lafayette Circle No. 5,
Lafayette, CA 94549.

Colorado 5 kw daytime (FM application ready)

Absentee owner carry 15 yrs 10% after
reass.own. Less than 2 1/2 X gross. Nice build-
ing & site incl. Billing 130M annual, under-
developed. Perfect for sales oriented owner.
Box 46, Milner, Colo. 80477. 303-879-6265.

CALIFORNIA—Very profitable full time AM in growing,
prosperous central coast college city. Excellent real
estate included. Priced 8X cash flow plus real
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only first year, principal payable on ten year amorti-
zation schedule with six year payout with balloon. Call or
write Radio Opportunity, (415) 284-4850, 261
Lafayette Circle No. 5, Lafayette, CA, 94549.

1000 KW-AM, Daytime, Florida

\$360,000, 15% down, financing assumable at
10%, 400M pop. in Central Florida off I-4,
center dial, \$132 M gross, real est. included.
Box C-194.

BEAUTIFUL Rocky Mountain growth area. Close to
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ry. 26 acres of excellent real estate. \$835,000. \$375,-
000 down, interest (12%) only first year, principal
payable on ten year amortization schedule with six-
year payout with balloon. Call or write Radio Oppor-
tunity, (415) 284-4850, 261 Lafayette Circle No. 5,
Lafayette, CA 94549.

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will consider terms with opportunity
for attractive leverage. Box C-77.

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growth potential for experienced
broadcaster. \$1.1 million. Buyer will
consider financing. Box C-78.

W. John Grandy

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For Sale Stations Continued

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STATION

CONTACT

NE Small	Fulltime	\$225K	\$62K	Bob Connelly	(603) 431-3421
W Small	Fulltime	\$375K	\$108K	Dan Rouse	(214) 387-2303
MW Small	FM	\$385K	Terms	Jim Mackin	(312) 323-1545
W Small	AM/FM	\$1060K	29%	Ray Stanfield	(213) 363-5764
S Medium	AM	\$305K	\$88K	J.T. Malone	(404) 458-9226
S Metro	AM	\$680K	\$150K	Bill Cate	(904) 893-6471
SE Metro	Profitable	\$1100K	\$319K	Bill Chapman	(404) 458-9226
W Major	Fulltime	\$2500K	\$1000K	Corky Cartwright	(303) 741-1020

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- Coastal. S.E. Fla. powerhouse. AM fulltimer \$1.8 million including \$700,000 in real estate.
- UHF-TV in western Texas city. Buy 100% of assets for \$1.5 million including all new equipment or pay \$420,000 and equip it yourself. Terms.
- Fulltimer. Powerful big city in Ark. \$980,000. Terms.
- 100 watts within 200 miles of Memphis. Large town. \$780,000.
- FM. N.W. Missouri billing about \$100,000. Good real estate. \$195,000.
- Ethnic daytimer in Cleveland metro area. \$490,000.
- Daytimer. N.E. Texas city. \$600,000. Terms.
- Daytimer and weekly newspaper in greater Charlotte. N.C. area. \$580,000. Terms.
- E. Ky. 1000 watt daytimer. \$280,000.
- FM in Texas. \$250,000. Terms.
- Spanish speaking S.C. California. \$520,000.
- VHF-TV in Wyoming. \$740,000. Terms.
- South Carolina. SE daytimer. \$220,000. C.P. for fulltime.
- 1000 watt daytimer. SE KY. \$300,000.
- 1000 fulltimer. Tenn. Chattanooga area. \$250,000.
- 5,000 watt daytimer. E. Tenn. \$340,000. \$40,000 down.
- Fulltimer. West Virginia. \$275,000.
- Daytimer. Middle Tenn. Medium size town. \$290,000.
- Daytimer. Fort Worth powerhouse. \$1,000,000.
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- NW Florida. C.P.—\$100,000 at cost.
- Atlanta area. 5,000 watts. \$470,000.
- 3,000 watt FM. Southern Arkansas. \$380,000.
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- 500 watt daytimer. Single market station. CA resort area. \$430,000.
- Fulltimer. Major market Idaho. \$660,000 terms.
- AM/FM in No. Mich. \$190,000.
- VA. Coastal. Attractive. \$650,000.
- Powerful daytimer in Northern Michigan. \$430,000. Terms.
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NY	FM	700K	Small
OH	FM	450K	Medium
AR	FM	350K	Suburban
KY	Daytime AM	120K	Small
WV	Daytime AM	168K	Small
OK	AM & FM	975K	Small
CO	Daytime AM	300K	Small
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The publisher is not responsible for errors in printing due to illegible copy. All copy must be clearly typed or printed.

Deadline is Monday for the following Monday's issue. Copy must be submitted in writing. (No telephone copy accepted.)

Replies to ads with *Blind Box* numbers should be addressed to (box number) c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using *Blind Box* numbers cannot request audio tapes, video tapes, transcriptions, films or VTR's to be forwarded to BROADCASTING *Blind Box* numbers. Audio tapes, video tapes, transcriptions, films and VTR's are not forwardable, and are returned to the sender.

Rates: Classified listings (non-display) Help Wanted: 70c per word. \$10.00 weekly minimum. Situations Wanted: (personal ads) 40c per word. \$5.00 weekly minimum. All other classifications: 80c per word. \$10.00 weekly minimum. Blind Box numbers: \$2.00 per issue.

Rates: Classified display: Situations Wanted: (personal ads) \$30.00 per inch. All other classifications: \$60.00 per inch. For Sale Stations, Wanted To Buy Stations, Employment Services, Business Opportunities, and Public Notice advertising require display space. Agency Commission only on display space.

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Word count: Include name and address. Name of city (Des Moines) or state (New York) counts as two words. Zip code or phone number including area code counts as one word. Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PD, etc. count as one word. Hyphenated words count as two words. Publisher reserves the right to abbreviate or alter copy.

Books for Broadcasters

T418 HANDBOOK OF RADIO PUBLICITY & PROMOTION by Jack Macdonald. This handbook is a virtual promotion encyclopedia—includes over 250,000 words, over 1500 on-air promo themes adaptable to any format; and over 350 contests, stunts, station and personality promos! One idea alone of the hundreds offered can be worth many times the small cost of this indispensable sourcebook. 372 pages, 8-1/2 x 11" bound in long-life 3-ring binder. **\$29.95**

T484 HOW TO MAKE NEWS AND INFLUENCE PEOPLE by Morgan Harris and Patti Karp. The secrets of gaining publicity for any business from small local organizations to large national groups. Starting with the basics of writing a news story, the authors proceed to unveil the process of planning a full-scale publicity campaign. Relations with editors, photographers, correspondents, and other news people are highlighted. Sample radio announcements and correct formats for submission are a large part of the section on radio. There is a similar section on television. News releases, newsletters, and handbills can pack a meeting or event, and the authors have detailed pointers on their preparation and distribution. This volume is slanted towards fattening a group's treasury, increasing its membership, and getting those all-important messages over the airwaves or in print so they can reach the desired audience. 140 pages. **\$7.95**

T489 ALL-NEWS RADIO by Phillip O. Keirstead. A valuable guide for those involved in any phase of the operation of an all-news radio station. This fact-filled book covers promotion, mini-documentaries, interviews, formats, features, syndicators, national and regional networks, advertising sales and much more. There's also a section on the history of the concept of all-news radio; where it stands now and where it's going. A noteworthy addition to broadcast journalism literature and a priceless guide for any all-news station. 210 pages, 40 illus. **\$16.95**

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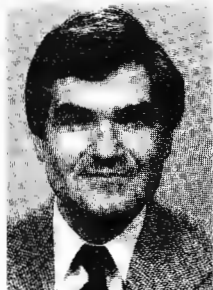
City _____

State _____ Zip _____

Fates & Fortunes

Media

Steven Bell, VP-general manager, WLVI-TV Boston, joins Golden West Broadcasters' KTLA(TV) Los Angeles in same capacity. He succeeds **Anthony Cassara**, who is also president of GWB's television division and who plans to devote more time to other areas of division, including facilities expansion, pay TV and software development.



Bell



Smith

James Smith, president-general manager, WOWT(TV) Omaha, named VP-general manager of co-owned KRON-TV San Francisco.

J. Ray Padden, VP-general sales manager, KHS-FM Los Angeles, named president-general manager.

David Graves, director of programming and promotion, Westinghouse Broadcasting Co. Radio Group, New York, named acting general manager for company's WIND(AM) Chicago, succeeding **Michael J. Faherty**, who continues as group's VP in Chicago while pursuing other interests. When permanent successor to Faherty is found, Graves resumes New York position.

Reva Small, vice chairman and executive VP, Mid America Media, Kankakee, Ill.-based station group, cable TV operator and newspaper publisher, elected chairman and president, succeeding her husband, **Burrell Small**, who died Feb. 22 ("Fates & Fortunes" March 2).

John Wynne, VP, Landmark Communications, Norfolk, Va., assumes additional duties as president of its broadcast division: KLAS-TV Las Vegas; KNTV(TV) San Jose, Calif., and WTAR(AM)-WKEZ(FM) Norfolk.

Harry Strader, station manager, KTSB-TV Topeka, Kan., named VP-general manager.

Jim Grimes, general sales manager, WEAR-TV Pensacola, Fla., named general manager.

C.D. Martin Jr., executive VP, Atlantic Telecasting Corp., Wilmington, N.C., licensee of WECT(TV) there, named general manager of station.

Bob Morse, executive VP-general manager, WHAS(AM) Louisville, Ky., named president.

Thomas Martin, general manager, WRHY(FM) Starview, Pa., joins WRKZ(FM) Hershey, Pa., as station manager.

Calvin Crane, general sales manager, KELI(AM) Tulsa, Okla., named general manager.

Jerry Good, VP-programing, CKFM-FM Toronto, named assistant station manager.

Sam Sherwood, general manager, KHOW-AM-FM Denver, named corporate VP of licensee, Doubleday Broadcasting.

Art Wilkin Jr., senior VP and chief investment officer, Equibank, Pittsburgh, joins Mass Communications and Management, New Kensington, Pa., as VP-finance and administration. Mass Communications is owner of Action TV, regional pay cable program service, TCS Productions, TCS Sports and WKPA(AM)-WYDD(FM) New Kensington, Pa.

Oliver Miller, director of planning, McGraw-Hill Broadcasting, New York, named VP-planning.

Andrew Pettit, VP-station manager, WGLI(AM) Babylon, N.Y., named general manager of WGLI and co-owned WRIV(FM) Riverhead, N.Y.

Harv Moore, executive program director, WYSL(AM) Buffalo, N.Y., and **Prosper Azerraf**, general sales manager of co-owned WPHD(FM) there assume additional duties as station managers of respective stations and corporate VP's of licensee, Howard Communications.

Randy Carlson, VP of broadcast and development, Family Life Broadcasting System, Jackson, Mich., named executive VP, responsible for Family's religious station group. **Harold Sayers**, treasurer, Family Life, and **Richard Dandurand**, development manager, Family Life, named VP-finance and personnel, and VP-development, respectively.

Rick Ehmen, operations manager, KVRO(FM) Stillwater, Okla., named station manager. **Diane Harper**, from KUSH(AM) Cushing, Okla., succeeds Ehmen.

Ty Ford, program coordinator, WBAL-AM-WIYY(FM) Baltimore, named operations manager for WIYY.

Lee Mitchell, partner with Washington law firm of Sidley & Austin, assumes additional duties as executive VP-general counsel for Field Enterprises, parent of Field Communications, licensee of five TV stations.

Edward Schor, counsel with Meredith Broadcasting, New York, joins Viacom International there as attorney with its law department.

Steve Price, from Cooper, Lybrand, San Francisco certified public accountants, joins KTXL(TV) Sacramento, Calif., as controller.

Linda Boentgen, staff attorney with Expansion Systems, Hayward, Calif., joins KTVU(TV) Oakland, Calif., as assistant controller.

Thomas Fuller, with Department of Defense's affirmative action administration, Washington, joins Corporation for Public Broadcasting there as director of minority affairs.

Bruce Halpin, research manager, Peters, Griffin, Woodward, New York, joins Corinthian Broadcasting Corp., New York, as research manager.

Donald Sbarra, president of Kansas State Network's cable division, Wichita, Kan., joins Multimedia Inc., Greenville, S.C., as president of Multimedia Cablevision, which now owns all of Kansas State's cable systems. Sbarra will be based in Wichita.



Sbarra



Davis

Richard Davis, VP-regional manager for Warner Amex Cable Communication's Southern region, based in Atlanta, named VP-general manager for Warner Amex's proposed Dallas cable system, projected to serve 400,000 homes.

Ralph Swett, president of Times Mirror Cable Television, Los Angeles, named corporate VP of parent, Times Mirror.



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Richard Hubbell, general manager of New Haven, Conn., cable system for Rollins Inc., of Atlanta, and firm's system-wide director of cable operations, joins Times Mirror Cable Television, Hartford, Conn., as VP of Hartford region, which includes cable operations in Hartford, West Hartford, East Hartford, Bloomfield, Windsor and Simsbury, all Connecticut.

Wayne Knighton, VP-general manager, Chattanooga Cable TV Co., named executive VP of cable for parent, Southmedia, which also operates cable systems in several Georgia locations.

Michael O'Connor, Western region affiliate manager, Showtime Entertainment, based in San Francisco, joins Cox Cable Communications as marketing manager for Cox's cable system in Santa Barbara, Calif. **Cindy Dennis**, sales service specialist, General Electric's plastics division, Atlanta, joins Cox Cable there as manager of marketing support. **Judith Williams**, with Cox, named marketing support coordinator.

Robert Sahlen, assistant VP-product manager, Chase Manhattan Bank, Denver, joins Telecommunications Inc. there as divisional marketing director for Southeast-West division.

Robert Van Ness, director of employee relations, airlines and financial industries division, Honeywell Information Systems, Waltham, Mass., joins Adams-Russell there as corporate director of human resources.

Vinny Bova, director of accounting, Teleprompter, New York, named assistant controller.

Kevin McLaughlin, with Comcast Cablevi-

sion, Warren, Mich., named director of marketing for its Macomb county (Mich.) operations.

Advertising

Reggie Morrison, account supervisor, J. Walter Thompson, New York, and **Dick Porter**, supervisor of West Coast operations for JWT, Los Angeles, named VP's.

Stephen Witt, executive VP, McCann-Erickson, New York, joins Albert Frank/FCB, New York, financial and business arm of Foote, Cone & Belding Communications, as chairman and chief operating officer. **Michael Taylor**, senior VP, Paine, Webber, Jackson & Curtis, New York, joins Albert Frank/FCB as president and chief executive officer. **Bruce Jackson**, president of Albert Frank, transfers to Foote, Cone & Belding/New York as senior VP.

Philip Gugliemetti, VP, NW Ayer, New York, joins McCaffrey & McCall there as VP-management supervisor.

Richard Hitt, account executive, D'Arcy-MacManus & Masius, St. Louis, named account supervisor. **Jack Hanzlovic**, account executive, J. Walter Thompson, Chicago, joins DM&M, St. Louis, in same capacity.

Anne Kennedy Griffin, VP-associate market research director, Calet, Hirsch, Kurnit & Spector (formerly DKG Advertising), New York, named senior VP-director of research.

Ginnell Schiller, underwriter, Continental Insurance Co., Cincinnati, joins Sive Associates there as project director for its research department.

Nancy Barr, media buyer, Hameroff/Milenthal, Columbus, Ohio, advertising firm, joins Lord, Sullivan & Yoder, Marion, Ohio, in same capacity.

Sue Spokany, from Spokany-Heaton Advertising, Washington, joins Ehrlich-Manes & Associates there as writer-editor.

Judy Clarke, production manager, Leavitt & Associates, Memphis advertising firm, joins Jan Gardner & Associates there as media director.

J. Herman Sitrick, VP-broadcast account supervisor, Gardner, Stein & Frank Advertising, Chicago, opens own advertising firm there, J. Herman Sitrick Advertising.

New account executives, Kenyon & Eckhardt: **Robert O'Neill**, from Detroit office transfers to Buffalo, N.Y., office; **Charles Russo**, from Valentine-Redford, Kansas City, Mo., to K&E, Chicago; **Michael Murphy**, sales manager, WREC(AM)-WZXR(FM) Memphis, to K&E, Dallas, and **William Powers**, from Mars Advertising, Southfield, Mich., to K&E, Detroit.



McCauley

Richard McCauley, VP, ABC Entertainment Radio Network, New York, joins Blair Radio there in new post of senior VP, stations.

Larry Lynch, sales representative, Blair & Associates, New York, joins Dick Culbert Television Sales there as VP-general sales manager.

Julie Judge, sales executive, Bernard Howard & Co., San Francisco, joins Jack Masla & Co. as

manager of its San Francisco office.

Carey Moler, research analyst, Katz Television Continental's silver team, New York, named TV sales research team manager. **Marsha Hyman**, sales assistant for silver sales team, named research analyst. **Steven Carlston**, teaching assistant, Brigham Young University, Salt Lake City, joins Katz Television, San Francisco, as account executive. **Deborah L. Hackenberry**, media analyst for PROBE, computerized media planning system of Katz Agency, New York, named manager, PROBE services. **Judy Goldman**, sales assistant, Katz American's White Team, New York, named PROBE media analyst.

Hal Eisenberg, media consultant, WQUD(FM) Memphis, joins H-R/Stone, as Southeast region account executive based in H-R's Atlanta office.



Ozer



Somerville

Martin Ozer, VP, sales, Metromedia Television, New York, joins Times Mirror Broadcasting there as VP-director of sales. **Robert Somerville**, VP-Eastern sales manager, Metro TV Sales, New York, succeeds Ozer as VP-sales for Metromedia Television.

Edmond Ryan, Eastern sales manager of ABC-TV Network, New York, named VP-Eastern sales manager.

Walter Harvey, Eastern sales representative for Gannett Broadcasting Group, based in New York, named national sales director.

Kristin Fitzgerald, VP-director of network buying for Western International Media, Los Angeles, joins NBC-TV there as VP-Western sales.

Michael Velazques Jr., account executive, ABC-TV Spot Sales, New York, joins WLS-TV Chicago as national sales manager.

Tom Caputo, co-op manager, WERE(AM) Cleveland, joins KULF(AM)-KYND(FM) Houston as national sales manager.

Ronni Brand, manager of Christal Co.'s San Francisco office, joins KABL-AM-FM there as director of marketing and national sales.

Jim Conschaffer, local sales manager, WGR-TV Buffalo, N.Y., named general sales manager. **Tom Cochran**, account executive, WGR-TV, succeeds Conschaffer.

Robert Sparr, account executive, WGN(AM) Chicago, named radio sales coordinator. **David Olzeski**, traffic manager, WGN, named account executive.

Larry Taylor, local sales manager, KFDM-TV Beaumont, Tex., named sales manager for co-owned WTVC(TV) Chattanooga. **Joe Cooper**, account executive, KFDM-TV, succeeds Taylor.

Jon Ellison, national sales manager, WHAM(AM) Rochester, N.Y., joins WSAY(AM) there as sales manager.

Bradford Siegel, senior account executive,



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WTVE(TV) Reading, Pa., named sales manager.

Lois Gredell, VP-general manager, WBBM-FM Chicago, joins WCFL(AM) there as local sales manager.

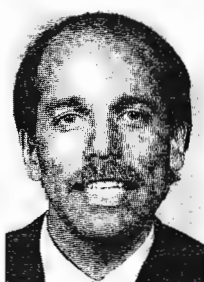
Bob Faulkner, general sales manager, KWST(FM) Los Angeles, joins www(FM) Detroit as local sales manager.

Programing

James Kefford, executive vice president-general manager, Drake-Chenault Enterprises Inc., Los Angeles, named president. He assumes position formerly held by **Gene Chenault**, who joins William Drake as co-chairman of board.



Kefford



Nathanson

Greg Nathanson, VP, programing, Premiere, motion picture service for cable whose start has been stalled by antitrust action, joins Showtime, New York, as senior VP of programing.

Jeff Ryder, director of mini-series and novels for TV, NBC Entertainment, West Coast, Los Angeles, named VP of daytime programing, NBC Entertainment, East Coast, New York.

Warren Littlefield, director of current comedy programs, West Coast, NBC Entertainment, Los Angeles, named VP-current comedy.

Richard Kobritz, VP-executive production manager, Warner Bros. Television, Los Angeles, named senior VP-production.

George Gould, board chairman and chief executive officer, Video Corp. of America, New York video production, programing and duplication company, resigns as chief executive officer because of medical problem in family. Gould continues as chairman and **Alfred Markin**, president and chief operating officer, succeeds Gould as chief executive officer.

Alan Flaherty, VP-director of operations for Colony Communications, cable and MDS operating subsidiary of *Providence (R.I.) Journal*, joins Golden West Broadcasters, Los Angeles, as VP-general manager of Golden West Entertainment, company's STV operation with systems in Oklahoma City, Dallas and Fort Worth. **Tom Reddell**, VP-general manager of Golden West's STV operation in Oklahoma City, named VP-general manager of company's Dallas-Ft. Worth STV systems. **George Hicks**, controller at Oklahoma City division, succeeds Reddell as VP and general manager.

Stephanie Sills, former director of dramatic development, 20th Century-Fox Television, Los Angeles, joins CBS Cable, West Coast, based in Los Angeles as senior producer.

Robert Jacobs, VP-finance and administration, GRT Corp., recording company in Los Angeles, joins Columbia Pictures Television Distribution there as VP-administration and business affairs.

Larry Stern, VP, finance, CBS toy division, named VP, finance, CBS Video Enterprises, New York, responsible for financial planning and management information systems functions.

Jerry Sullivan, director of broadcast accounting, ABC, New York, named VP-financial controls and planning for ABC Video Enterprises there.

William Jackson, director of development-underwriting, Public Broadcasting Service, New York, joins Robert Wold Entertainment there as director of marketing and development, East Coast.

Gifford Cummings, VP-sales, NET Enterprises, New York, named VP-director of NET Mobile Services, both subsidiaries of non-commercial WNET(TV) New York. Cummings will be responsible for production and sales activities of mobile units which provide production and post-production services.

Jeffrey Saffelle, former News producer-reporter, WEEL(AM) Fairfax, Va., joins Alexandria Cablevision, Alexandria, Va., as program coordinator, responsible for company's own channel, as well as other access channels.

Joel Gallen, media sales coordinator, ICM Television Marketing, New York, named director of operations for George Back & Associates, New York programing consultant. He will assist Back in development of new programing, media time sales and coordination of related activities.

David Simon, VP-program director, WTTG(TV) Washington, joins KTLA(TV) Los Angeles as director of program operations. Lisa Mateas, KTLA program coordinator, named assistant program director.

Judith Jenkins, news director, WBIR-TV Knoxville, Tenn., joins WZTV(TV) Nashville as director of program operations.

Quay Sistare, production supervisor, WBTV(TV) Charlotte, N.C., named production operations supervisor. **Ron Shuping**, producer of *Top O' Day*, WBTV's noon magazine show, named production administration supervisor.

Joan Bryant, with WBTV, succeeds Shuping.

News and Public Affairs

Paul Ehrlich, news director, WABC(AM) New York, named director of public affairs and special projects.

Robert Dalton, editor of Associated Press Interbureau Wire, New York, named AP TV editor and assistant broadcast editor for wire service.

Garvin Berry, senior assignment editor, KTRK-TV Houston, joins KTRH(AM) there as news director.

Timothy O'Donnell, manager of southern California new market development, American Television & Communications Corp., based in Los Angeles, joins WBBM-TV Chicago as director of editorials and station services.

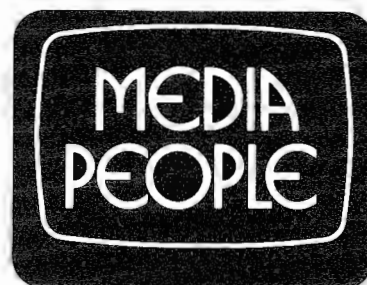
Nan Tepper, political producer, KNXT(TV) Los Angeles, resumes post as news planning manager, position she formerly held. **Joel Sanoff**, freelance writer-producer, KNXT, joins station in same capacity, full time. **Stan Weinstock**, from KTVU(TV) Oakland, Calif., and **Bill Wood**, freelance magazine writer, based in Los

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JEFF L. WALD, Executive Director

Angeles, join KNXT as news writers.

Clifford Roseman, national media management and sales consultant with Jennings Group, San Francisco, joins United Press International, New York, as director of broadcast group sales, succeeding **Joseph E. (Gene) Poythress**, named VP and manager of UPI's mid-Atlantic division, based in Washington. **Roland Tyrrell**, with UPI in Iraq and Moscow, named Nairobi bureau manager. **Royal Brightbill**, regional executive, UPI, New Orleans, named Louisiana state editor and New Orleans bureau manager.

Howard Schwartz, sales manager for North Carolina News Network, Raleigh, joins South Carolina Network, Columbia, which provides news and sports to its 65 affiliates, as general manager.

Mike Morgan, news director-anchor for KGBT-TV Harlingen Tex., and co-owned KLT(FM) there, joins WROC-TV Rochester, N.Y., as news director.

Franklin Graham, executive news producer, WDTN(TV) Dayton, Ohio, named assistant news director.

Dean Close, with WSAY(AM) Rochester, N.Y., named news director.

Dick Smith, program director, WORC(AM) Worcester, Mass., named news and public affairs director.

Rich Marotta, sportscaster, KNX(AM) Los Angeles, named sports editor. **Gregg Peterson**, anchor, KNX, named business and financial editor.

Jane Pauley, co-host, NBC-TV's *Today*, assumes additional duties as morning anchor for NBC Radio's *News on the Hour*, at 10 a.m.

Joseph Ewalt, news director, WASH(FM) Washington, joins RKO Radio Network there as chief White House correspondent.

Greg Barnes, reporter, WECT(TV) Wilmington, N.C., named northwest bureau chief, responsible for Robeson, Columbus, Bladen and Cumberland, all North Carolina counties. **David Zuckerman**, reporter, WECT, named southwest bureau chief, responsible for Horry, Columbus and Brunswick counties.

Hank Plante, reporter, KMSP-TV Minneapolis-St. Paul, joins KHJ-TV Los Angeles as anchor.

Linda Coble, reporter-weekend anchor, KGMB-TV Honolulu, named co-anchor of evening newscasts for co-owned KOIN-TV Portland, Ore. **Mark Hendricks**, reporter, anchor and producer, KBCI-TV Boise, Idaho, joins KOIN-TV as general assignment reporter.

Carl Dombek, from KKZZ(AM)-KOTE(FM) Lancaster, Calif., joins KJZZ(AM)-KXTC(FM) Phoenix as anchor-reporter. **Carey Edwards**, air personality, KJZZ, named to assist in gathering traffic information for news department.

Technology

A.R. Pignoni, VP, Northrop/Page Communications Engineers, Vienna, Va., joins Fernseh, Salt Lake City, as VP-sales.

Delwin Bothof, division marketing manager, Hewlett-Packard Co., Palo Alto, Calif., joins Scientific-Atlanta, Atlanta, as VP-marketing.

Sam DePino, former regional-central manager for CMC Technology, Sunnyvale, Calif., joins

Videomagnetics there as VP-marketing manager.

Raleigh Stelle III, sales manager, Texscan, Indianapolis, and **Norrie Westcott**, operations manager for Texscan's Indianapolis manufacturing facility, named VP's.

Paul Andrew Leonard, national sales manager for automotive division of Lenco Electronics, Jackson, Mo., named assistant sales manager for Lenco's television broadcast and teleproduction products.

Robert Bickmire, from GTE Products, Altoona, Pa., joins C-Cor Electronics, State College, Pa., as quality assurance manager.

Paul Duncan, VP-marketing and director of engineering, Television Engineering Systems, Los Angeles, joins U.S. Video there as facilities manager for Hollywood division.

Chuck Buzzard, regional sales manager, based in Albuquerque, N.M., for Dynasciences, Bluebell, Pa., joins Edutron, Atlanta, manufacturer of time base correctors, as Western regional sales manager, based in Albuquerque.

Kathryn Becker, technical editor, Perkin-Elmer Corp., Wilton, Conn., joins Times Fiber, Wallingford, Conn., as senior technical editor.

Promotion and PR



Giacalone

Rick Giacalone, VP-visual communications, ABC Inc., New York, named VP-planning and visual communications, corporate relations.

Paul Votano, group VP, Creamer Dickson Basford, public relations agency subsidiary of Creamer, New York, named managing director of Creamer

Design Group, Creamer's sales promotion unit in its New York office.

Franklin Greer, special assistant for public affairs to former secretary of labor, Ray

BPA names Webster. Lance Webster, publications coordinator and former board member of the Broadcasters Promotion Association, has been hired as the organization's first executive coordinator.

The newly created consulting position puts Webster in charge of planning the program for BPA's 1982 annual meeting in San Francisco. He also will be working organization publications and press relations and be involved with membership recruiting and the BPA library.

Webster's contract officially runs through year-end but an informal agreement has been made to extend it at least through the 1982 conference.

A Los Angeles-based free-lance promotion consultant and writer, Webster now is expected to devote most of his time to BPA. Before going free-lance, Webster had held positions at the Public Broadcasting Service, WBAL-TV Baltimore and WRC-TV Washington.

Marshall, Washington, joins Kamber Group there as senior associate. Kamber Group is public relations, media and governmental affairs consulting firm.

Colin Warnock, film booker, Worldvision's operations department, New York, named assistant advertising and promotion manager.

Jonathan Diamond, freelance writer, based in New York, joins Public Broadcasting Service there as national publicist.

Christopher Carter, manager of public relations, Barkley & Evergreen, Kansas City, Kan., advertising firm, joins Berstein, Rein & Boasberg Public Relations, Kansas City, Mo., as account executive.

Allied Fields

James W. Carter Jr., assistant general counsel, A.C. Nielsen Co., Northbrook, Ill., assumes additional duties as assistant corporate secretary.

Pegeen Fitzgerald, talk show host on WOR(AM) New York, and **Jane Maas**, senior VP of Wells, Rich, Greene, New York, designated to receive Matrix Awards of New York Women in Communications, with presentation at luncheon in New York March 25.

Deaths

Right Honorable **Lord Barnetson**, 63, chairman of Thames Television, London-based producer of internationally syndicated programs (*Edward and Mrs. Simpson*, *Benny Hill*) died there March 12. Barnetson also was board chairman for Reuters news service in New York for 11 years and had been chairman of Commonwealth Press Union and British Press Association. Thames Television reaches 13 million homes in London and suburbs.

Bob Elson, 76, baseball announcer, whose long broadcasting career earned him entry into Baseball Hall of Fame, died March 10 in Chicago. Elson had been suffering from heart ailment. He entered broadcasting in 1925 at WAMD(AM) Minneapolis (now KSTP Minneapolis-St. Paul), later moving to WGN(AM) Chicago, where he began play-by-play announcing of Cub and White Sox games. In 1970, last season of his career, he broadcast for Oakland (Calif.) A's. He is survived by son and two daughters.

Alan Angus, 48, television director, based in Los Angeles, died March 5 in Nashville of heart attack. Angus, who had been former director of ABC-TV's *Johnny Cash Show*, was in Nashville working for Jim Owens Productions on upcoming TV special, *Music City News's Top Country Hits of the Year*. Other programs Angus directed include *Mel Torme Show*, *Music Country USA* and *Steve Allen Show*. He is survived by wife, Lorette, son and daughter.

Robert Weeks, 66, president, broadcast consulting firm of Weeks Research Associates, Morgan Hill, Calif., died there Feb. 26 of heart attack. In addition to his research firm, which he formed in 1971, Weeks had been engineer-sales executive with KXL(AM) Portland, Ore., in 1932, and was former owner-manager of KBLF(AM) Red Bluff, Calif. He is survived by wife, Thelma, son and daughter.

John Gnagy, 74, painter who gave drawing lessons on NBC-TV and CBS-TV in late 1940's to mid-1950's, died at his home in Idyllwild, Calif., on March 7. He is survived by his wife, Mary Jo, and son and daughter.

Lucie Salhany: pushing for a broader charter for NATPE

A decade ago when Lucie Salhany took over as program manager for the now-defunct WKBF-TV Cleveland, the idea of a female programmer—and a 25-year-old one at that—was a bit much for some.

Despite strong backing from her Kaiser Broadcasting colleagues, Salhany recalls, "there were some credibility questions" outside the company. Since then Salhany not only has proved all of those questions moot but also has moved into an industry leadership position.

Now, as Taft Broadcasting's vice president, television and cable programming, Salhany has responsibility for the group's seven television stations and is investigating programming opportunities for Taft's new joint venture with Tele-Communications Inc., one of the country's largest cable system operators.

And when the National Association of Television Program Executives conference opened its doors last Friday (March 13) in New York, it was President Salhany leading the show.

Key to this year's NATPE conference is the first steps to broaden the organization to include all television programmers in addition to the traditional over-the-air constituency.

In Salhany's case, it's more than just an organizational philosophy she shares with other NATPE planners; it's her professional reality as Taft's TV and cable programming chief. The philosophy she follows at Taft is one that equally applies to NATPE. "Programming is programming," she says, and "if we're in the programming business, we can program for cable and for our stations."

Competition among media remains, but she hopes, eventually all programmers will come under the NATPE umbrella—whether from broadcast, cable or home video—Salhany stresses: "We're all in the same business."

And, according to Salhany, the time for that business couldn't be better. "This is the decade of the programmer," she claims, when as never before, "programming expertise is a saleable commodity."

"In the early days of television," she explains, "it was the technical experts that were needed. Then it became the advertising executives, the salespeople. The future is the programmer because everyone needs software."

Salhany's job is to make sure Taft acquires and develops what it needs, and to appraise what might be of programming interest to others. On the cable side (an assignment that came last month after Taft



Lucille Susan Salhany—vice president, television and cable programming, Taft Broadcasting, and president, National Association of Television Program Executives; b. May 25, 1946, Cleveland; attended Kent State University, 1964-65; secretary, 1965-67; secretary to program manager, WKBF-TV Cleveland, 1967-70; assistant producer, Broadcast Television Systems, Cleveland, 1970; publicity director, Music Carnival children's theater, Cleveland, 1971; promotion manager, WKBF-TV, 1971; program manager 1972-74; program manager, WLVI-TV Boston, 1975-79; joined Taft Broadcasting as director, programming, August 1979; named vice president, programming, February 1980; VP-television and cable programming, February 1981. m. John Polcari, July 23, 1979.

convinced her not to accept an offer to become general manager of Outlet's WJAR-TV Providence, R.I.), Salhany claims to be just researching for now—"constantly calling people and asking them a lot of questions and doing a lot of listening."

From day one, says Ro Grignon, Taft Broadcasting's executive vice president, television, "she became indispensable," citing above all, "her incredible familiarity with the marketplace" and its players. Salhany, the first woman in Taft Broadcasting's corporate structure, joined in August 1979 in the then newly created role of director of programming. She moved from the program manager's job at Field Communications' WLVI-TV Boston.

Since taking the job, Salhany has been commuting from her Boston home to Taft's WTAJ-TV Philadelphia, averaging four-and-a-half days a week away. That situation is soon to be remedied as Salhany sets up an office in Boston. "I won't have to go on the road to open my mail," Salhany says. It also will give her more time with her husband, John Polcari, owner of a chain of pizza restaurants in

Boston.

Salhany's willingness to commute long distance is a recent concession to professional advancement. She recalls not caring as much that her first station job—secretary to the program manager at WKBF-TV—was in broadcasting as that it was near her Cleveland home. It didn't take long, however, for Salhany to find her career aspirations there, especially after discovering there was a job where people scheduled movies.

Born and raised in Cleveland, Salhany studied elementary education at Kent State University for a couple of years before returning home and taking a secretarial job. In 1967 she took her secretarial skills to WKBF-TV and stayed until 1970, having assisted in ascertainment, public affairs and other station activities.

After short stints as an assistant producer on a music show and as publicity director for a local children's theater, Salhany returned to the station in 1971, first as promotion manager and then as program manager, a job she held until moving to co-owned WLVI-TV Boston in 1975.

While Salhany has been one of the first women in program management and now is NATPE's first female president, she hasn't taken to the stump on that subject. She's been busy working at it rather than campaigning for it.

One of the most visible accomplishments of Salhany's tenure as NATPE president (she is slated to be succeeded by Steve Currie, operations manager of KOIN-TV Portland Ore., April 1) comes later this week when the NATPE marketplace begins the transition from hospitality suites to exhibition hall—to be complete by 1984. It's a move that Salhany and her immediate predecessors have found necessary, not only because NATPE has outgrown suite space available in many hotels but also to increase the level of professionalism in the marketplace itself.

Organizationally, it also has been a year of major planning—and with the addition last year of an executive director, George Back, in New York, a chance for NATPE leadership to think about the future in addition to grappling with the present. Aside from improving day-to-day operations, NATPE also has come up with its first 10-year plan, covering conventions as well as possible new services from NATPE such as programming and co-production clearinghouse.

And while it remains for now an organization primarily for broadcasters, NATPE has decided upon a future in serving all television programmers. As Salhany notes, NATPE "doesn't say National Association of Broadcast Television Program Executives."

One of country's oldest television stations, WSM-TV Nashville, has been put on auction block by parent NLT Corp., which also owns WSM-AM-FM (same city) and Grand Ole Opry and Opryland resort/convention complex. Saying "future of WSM-TV is bright in its broadcast area," NLT Chairman R. L. Wagner nevertheless indicated company has decided "to direct future capital allocations to nationally-oriented operations." NLT's nationwide licensee WSM Inc. will be moving "into national videomaking and networking and wants to control 100% of its management, talent and resources to this end," according to its chairman and president E. W. Wendell. Investment firm Smith, Barney, Harris Upham and Co. has been retained to find "quality buyers." Brokers looking at station's rank and FCC market figures suggest it may bring \$35 million to \$40 million.

James McNally, author of FCC's further notice on AM stereo, has withdrawn from proceeding following internal investigation that found improper ex parte contact between him and Charles Fisher of Canada's F. T. Fisher Son Ltd., whose proposed AM stereo system was excluded from consideration in further notice due to lack of on-air testing. Allegation that McNally had told Fisher that if he could combine his technology with that of U.S.'s Harris Corp., combination would have chance of winning FCC approval, was "fabrication" of Fisher, investigation found. Memo on matter from Acting FCC Chairman Robert E. Lee to Executive Director Donald Lightworth indicated that vague ex parte rules were as much to blame as McNally. Lee said rules need "to be cleared up" and suggested that General Counsel's Office review and rewrite them.

CBS has upgraded CBS Cable unit to division status within CBS/Broadcast Group and named Richard Cox, independent TV and radio program consultant and producer, as its president. Robert E. Shay, vice president and general manager, reports to Cox, who reports to Thomas F. Leahy, group's senior broadcast vice president. Gene F. Jankowski, group president, said announcement recognizes "advanced state of development CBS Cable has already achieved." He said it now has "total commitments of 1.5 million subscribers."

Showtime and HBO have both announced agreements with Paramount Pictures for film packages including that producer's Premieres-withheld product—"Star Trek: The Motion Picture," "American Gigolo," "Airplane," "Ordinary People," "The Elephant Man," "Urban Cowboy" and more. Pay networks both cited strong appeal of packages, each set to start in May. Meanwhile, HBO release says "HBO looks forward to broadening its programming involvement with Paramount beyond the licensing of theatrical motion pictures," quotes Paramount saying it "intends to be a major producer of programming of all types for pay TV audiences."

Officials of State Department and National Telecommunications and Information Administration briefed NAB last week on position U.S. will take on DBS at meeting of Legal Subcommittee of United Nations Committee on Peaceful Uses of Outer Space, beginning today, March 16. U.S. advocates reserving channels for DBS and agrees that countries may be prohibited from broadcasting deliberately into other countries. According to Larry Patrick, NAB senior VP for research, this is first time State Department has solicited industry comment in this way. Three major networks were invited to briefing also, but only ABC sent representative.

Cable News Network's drain on resources of Turner Broadcasting System pushed parent's losses for 1980 to \$3.8 million, more than twice 1979's \$1.4-million loss. Revenues advanced 45% to \$54.6 million from \$37.7 million. Company said CNN's losses ran "as budgeted," predicted break-even for news network would be reached when base subscriber count hits eight million, and claimed current count is five million. TBS didn't set

timetable for reaching break-even, but in past has suggested that should be by first half of next year.

ABC's Frank Reynolds interviewed President Reagan last Monday (March 9) in White House library. Forty-three-minute interview was edited into two pieces, on foreign and domestic affairs, that ran on *World News Tonight* Monday and Tuesday.



during week that ABC was making its run at CBS *Evening News*. It is no longer with Walter Cronkite. ABC is third network to do major piece with Reagan. NBC was first, with special edition of its *Magazine* devoted to day in life of President. CBS followed with Cronkite hour-long interview with Reagan.

NAB President Vincent Wasilewski urged American Newspaper Publishers Association's government affairs committee to join NAB in working for repeal of fairness doctrine. In off-record address to committee last Tuesday, Wasilewski noted that print media's switch to video technology could result in its being subject to political broadcasting laws.

House Energy and Commerce Committee's proposed \$4.7-million budget for 1981 was reduced to \$4.4 million last week in first round of cutbacks by House Administration Committee. Arguing against cuts, Chairman John Dingell (D-Mich.) noted his committee is responsible for one-sixth of all oversight and legislative activities in House of Representatives and that if he matched dollars with that jurisdiction, proposal would have totaled "between \$8 million and \$10 million." Telecommunications and five other Energy and Commerce subcommittees will await passage of budget by full House, where further cuts are expected, before dividing what's left.

NAB executive committee allocated \$30,000 to send three representatives to "Panel of Experts" meeting on radio allocations in Geneva, beginning March 22. After meeting in Washington last Tuesday and Wednesday (March 10-11), committee also announced plans for complete review of NAB's international role at June 2-5 board of directors meeting. In other action, Michael Larsau, Woon Broadcasting, Grand Rapids, Mich., was appointed to replace Arnold Lerner, WLLI Inc. (Lowell, Mass.) as chairman of radio allocations task force.

Cable subscriber homes reached 16,834,500 in 1980, representing 22% of all TV homes—and New York became first market with more than million subscribers (1,027,500). Figures are from "Arbitron Television Census," as of fall 1980. It puts total TV homes at 77,251,800, up about 2% in year; color

homes at 67,187,200, or almost 5% and now representing 87% penetration; multi-line homes at 38,688,600, up about 3% and now at 50% of all homes; VHF-equipped homes at 73,218,500 up about 2% to reach 95% penetration. Arbitron found nine markets with more than 250,000 cable subscribers. New York, San Francisco, Los Angeles tall with over 500,000. Philadelphia, Pittsburgh, Seattle-Tacoma, San Diego, Boston and Wilkes-Barre/Scranton, Pa.

Eighteen TV stations in 10 Florida markets hire legal counsel last week and threatened to sue Arbitron and Nielsen for "many millions of dollars" if rating services don't incorporate 1980 census data in their population estimates soon as possible—meaning representative and, in May sweep reports. Sources said they are making every effort to get 1980 data into May reports (BROADCASTING, March 2). Among leaders of Florida group is WRVTV Orlando, outspoken advocate of new census data's early use.

President Ronald Reagan, to be featured in 53d Annual Academy Awards presentation on ABC Television, Monday, March 30, will address academy in live telecast at start of program, speaking on show's theme, "Film Is Forever." Occasion will mark Reagan's fifth appearance on Oscar show and first time American President has participated in Oscar telecast, although Franklin Delano Roosevelt addressed 1941 ceremony over radio.

Operating responsibility for cable measurement methodology study discussed at Cable Television Administration and Marketing Society's advertising conference two weeks ago (BROADCASTING, March 9), has been assumed by Robert Allen's Cable Television Advertising Bureau, NCTA, which had kicked off project, will continue its involvement through membership on committee overseeing study. At same time, acronym CTVB has been streamlined to CAB, with bureau operating out of 575 Madison Avenue, New York. First full membership meeting is set for May 28 in Los Angeles, just before NCTA convention.

Capital Cities Communications Chairman Thomas S. Murphy broke with tradition last week when he gave New York security analysts company's first-time-ever forecast of earnings. First-quarter 1981, he told them, will be "good as last year." Though local sales in television started slow and are spotty, national spot business has been "tremendous in March," analysts heard, and top-ranked performance of Cap Cities television stations is "holding up the ABC network in prime time," company said. Murphy and other company officers spent great deal of time discussing Cap Cities' cable investments and expected Cablecom General acquisition (deal should close by mid-May), with Murphy candidly noting that just few years ago company had said it wouldn't be in that business. Of \$40-million capital expenditures company plans in next year, half will be for cable (plus another \$5 million to \$6 million in Cablecom Systems). Cap Cities is committed to spending \$28 million to \$30 million for cable construction, aside from Cablecom. Company treasurer Ron Doerfler detailed company logic that favors cable construction over acquisition, putting current cost of built subscriber at \$250 to \$300, acquired sub at \$500 to \$700. Said Murphy, referring to his and accounting advantages, difference is because "old Uncle Sam is so much our partner when we build ourselves."

Senate Rules Committee has rescheduled hearings on proposal to televise Senate proceedings, from March 25 and 27 to April 1 and 8.

FCC has denied request by South Central Broadcasting Corp., licensee of WRVTV Knoxville, Tenn., for stay of commission's Sept. 9, 1980, action dropping in four new VHF assignments at Knoxville, Salt Lake City, Johnstown, Pa., and

Charleston, W. Va. South Central requested stay and reconsideration of FCC authorization of Knoxville drop-in. In that request, South Central argued that commission was prejudging ongoing generic drop-in issue in which 140 new VHF assignments are proposed to be added to TV table of assignments. South Central also argued that competing station at Knoxville would harm it irreparably. In denying stay, commission reasoned that South Central's petition for reconsideration will have long since been addressed by time any new television station begins operation in Knoxville drop-in slot.

FCC Commissioners Abbott Washburn and Joseph Fogarty have filed joint statement opposing much of Senate's Radio Deregulation Act of 1981 (S. 270). Opposing bill's "sweeping abrogation" of public interest standard, commissioners argued for definite license terms, comparative renewals and use of random selection licensing only in cases of genuine "deadair." Commissioners also asked for affirmation of fairness doctrine and EEO enforcement and argued against extending TV license terms. Their statement came separately from that of full commission, which supported bill (BROADCASTING, March 2).

House Telecommunications Subcommittee held first two of six "baseline review" sessions on communications last Tuesday and Thursday. Offering introductory information on Tuesday were Richard Wiley, Kirkland & Ellis, and Wya Hinesworth, Solomon Brothers, investment banking firm in New York. Explaining spectrum use and "industry players" on Thursday were Dale Hatfield, acting director, National Telecommunications and Information Administration, Alan Pearce, Washington consultant and former staffer to Communications Subcommittee, and Tyrone Brown, former FCC commissioner.

NBC Sports last week announced multi-year renewal of contract with TVS Television Network for regular-season NCAA basketball, including 10 regional and 14 national telecasts per year. After current season, NCAA championships go from NBC TV to CBS-TV under \$48-million contract signed with NCAA by CBS Sports for 1982-84 (BROADCASTING, March 9).

Wold Communications, Los Angeles, has been chosen by Paramount Television Distribution to handle all satellite delivery functions for "Entertainment Tonight," new first-run prime access strip show to start on more than 60 TV stations in September. Wold said in news conference in New York last Thursday (March 12) that it will pay for earth stations for TV outlets lacking them and is committing up to \$3 million for that purpose.

Up4Coming

On Capitol Hill: House Subcommittee on Labor, Health, Education and Welfare will hold hearing on Corporation for Public Broadcasting's 1984 appropriation in room 2358, Rayburn House Office building Tuesday, 2 p.m. □ Senate Subcommittee on Labor, Health and Human Services will hold public witness hearing on the Corporation for Public Broadcasting's 1984 appropriation in room 1114 Dirksen Senate Office building Thursday, 9:30 a.m. □ **Also in Washington:** George Washington University Center for Telecommunications Studies will conduct workshop on "Telecommunications Challenges for the New Administration" Wednesday; speakers will include former FCC Chairman Richard Wiley and Dean Burch, Representatives Doug Walgren (D-Pa.) and Timothy Wirth (D-Colo.), Richard Harris of Westinghouse Broadcasting and NAB's Edwin Krasnow. □ Institute for Education by Radio will confer annual Ohio State Awards at National Press Club Wednesday. □ TV Code Board meets at NAB headquarters Wednesday and Thursday. □ In New York: NATPE conference at New York Hilton and Sheraton Centre continues through Wednesday (see page 70).

Bloomer

The National Association of Television Program Executives and its collateral elements are assembled in New York this week for their biggest annual conference. If NATPE leaders have their way, the biggest will be only the beginning.

There is talk of an umbrella organization evolving to encompass not only the television broadcasting programmers and suppliers who constitute NATPE now but also the programmers of the new video forms that are emerging. A NATPE conference on that scale would be in the extravaganza category. The 4,000 and more in attendance, 240 hospitality suites, 23 floor exhibits and five days of programming that are occupying two large New York hotels this week are enough to test both facilities and the endurance of participants.

Still, the NATPE leaders correctly sense a trend in multimedia ventures. The entry of television networks and station groups into programming for cable and videocassettes and disks, the interest that is displayed by networks and group owners in low-power television stations, the proliferation of crossownerships and experiments with electronic publishing are forecasts of an expanding market for programming in many forms. If any organization is suited to devise a forum in which that market can be displayed, it is NATPE.

Let nature take its course.

Flying blind

The debate over the U.S. government's proposal to reduce AM channel spacing from 10 kHz to 9 is beginning to focus on an issue that should have been decided before the proposal was adopted. The issue is whether the interference to be caused by the compression would diminish radio service to the public.

As reported here a week ago, an exchange between industry and FCC representatives at a meeting of the Advisory Committee on Radio Broadcasting revealed the paucity of knowledge about interference prospects. Broadcast interests, as represented by Erwin Krasnow, senior vice president and general counsel of the National Association of Broadcasters, were asking whether the government had any studies to measure possible adjacent-channel interference if the switch to 9 kHz were made. No, said Louis Stephens of the FCC's Policy and Rules Division, but then no industry study had been presented to disprove the FCC's contention that interference would be slight.

Krasnow has now written a letter to the FCC formally requesting a government study. He said it would be "irresponsible for the commission to reach a final determination on 9 kHz without having the benefit of studies showing the impact on listeners of reduced channel spacing." He could have added that the original staff report on which the FCC based its decision to recommend 9 kHz spacing advised the commission that it bore the burden of proof as to whether the reduction was needed or could be done without harm to the radio service.

As reported here two weeks ago, Senator Barry Goldwater (R-Ariz.), chairman of the Communications Subcommittee, is worried about an AM compression. "I don't like that 9 kHz," he said during hearings on the Senate's radio deregulation bill. "AM is difficult to tune precisely, and 1 kHz can add to that difficulty." Goldwater, an amateur radio operator with more technical knowledge than most colleagues possess, is awaiting a report from the congressional Office of Technology Assessment, which, if impartial, will at least note the absence of data on probable interference.

Goldwater's remarks came after the AM problem was raised by Vincent T. Wasilewski, NAB president, and Corydon Dunham, NBC executive vice president and general counsel, during testimony. A letter in this issue's "Open Mike" from Ronald Sach of KOB-AM-FM Albuquerque, N.M., another witness, testifies to the broadcasters' intense concern.

As Krasnow said, the FCC would be irresponsible to pursue its 9 kHz campaign on the mere assumption that the interference to be created would be acceptable. The burden of proof either way reposes at 1919 M Street, Washington.

Moment for diplomacy

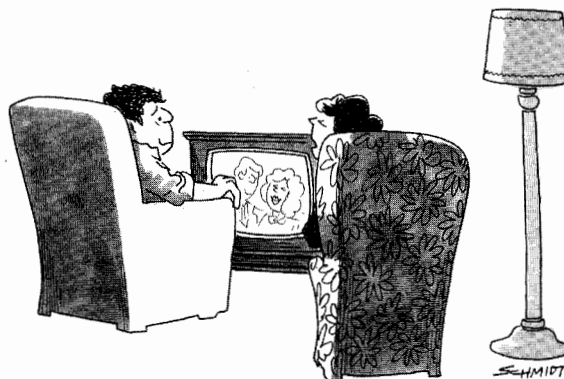
The "Code of Good Cable Television Franchising Conduct" that has been adopted by the National League of Cities (BROADCASTING, March 9) suggests procedures to control the worst abuses in recent franchise competition. If observed generally, the code could do much to subdue the "orgy of excesses" that cable operators themselves have decried.

In its measures pertaining to the issuance of franchises, the code has drawn the approval of the National Cable Television Association. Indeed those measures correspond in general to the outline of a code that the league and the NCTA discussed some time ago before the league elected to go it alone. The league and the NCTA part company on the code provisions that assert municipal authority to regulate cable operations after a franchise grant.

As noted in last week's article, the code is something of a manifesto, assigning cities the jobs of regulating subscriber rates and reserving channels for specific use, among other exercises of power. The league's interest in staking still further regulatory claims is manifest in the perpetuation of the task force that drafted the franchising code. The group's new assignment is to assess the need for more after-franchise regulation. The "quasi-monopoly status" of cable systems is given as the reason for the cities' "important and proper role" in regulating systems after they are built.

The cities have a point in worrying about performance after systems begin operation. Cable operators themselves have questioned whether some promises made by franchise applicants can be reasonably expected to be met. But the NCTA also has a point in worrying that local regulation can go too far.

Officials of the National League of Cities have expressed a desire to resume discussions with the NCTA over adoption of a joint code. Perhaps the scene is set for compromise.



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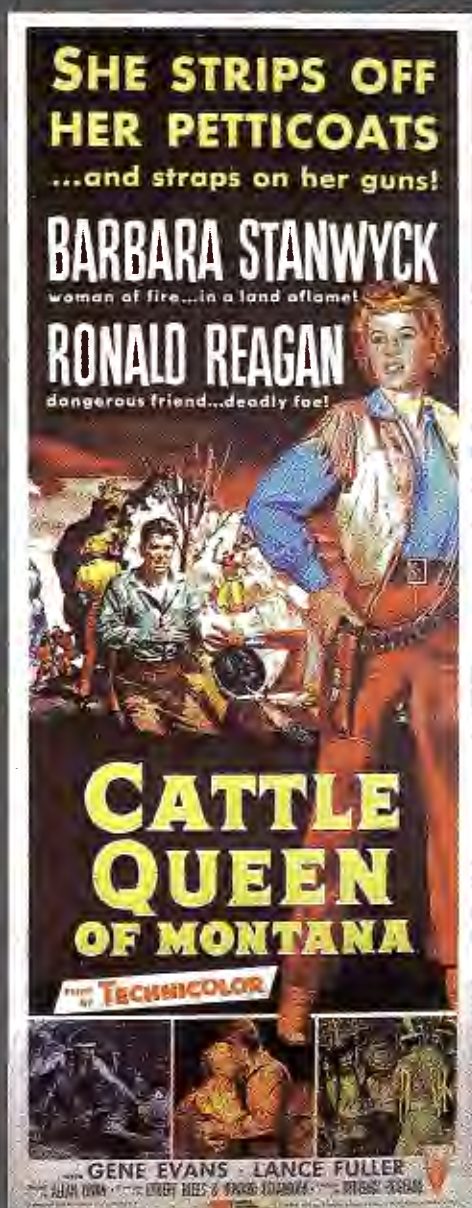


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