

Broadcasting Oct 28

TAMPA BAY'S FORECAST



WE'RE HOT!

The sun continues to shine on Tampa Bay. Suddenly we're the nation's 15th largest market and growing...fast.

WTOG-TV is the innovative independent that sets the pace, with local programming like the 44 Kid's Club...with month-long Impact Specials and Eyewitness News at 10 p.m....and our original, record-setting marketing and sales events.

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44

WTOG-TV Tampa Bay's Independent Leader



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 MONTGOMERY AL 30112 ***

55th Year 1985
**The lively state
of the art
in broadcast
technology**

CONGRAT TO THE

THE 1985 ELECTRONIC N·I·W·S AWARDS.

An award created to
recognize the best in
television journalism.

These award winners, chosen
by a blue ribbon panel, and
voted for by their peers, have
been selected as the most
outstanding contributors to
the News Information
Weekly Service.

Congratulations to these
winners, and to all of the
stations that have shared in
the success of the N·I·W·S
news cooperative over the
past 6 years.

N·I·W·S—the first news
cooperative, and
still the best.



ULATIONS WINNERS!

N-I-W-S MULTI-PART SERIES

WINNER: DESIGNER GENES

KPNX-TV, Phoenix, Arizona
Jim Willi, News Director
Nancy Williams, Reporter
Shaun Donahue, Photographer

SPECIAL MENTION:

THE YEAR SUMMER EXPLODED

WXIA-TV, Atlanta, Georgia
David Howell, News Director
Maynard Eaton, Reporter
Ron Loving, Photographer

"EXTRA" MULTI-PART SERIES

WINNER: NEO NAZIS

WABC-TV, New York, New York
Bill Applegate, News Director
Bill Beutel, Reporter
Greg Palkot, Producer

SPECIAL MENTION:

PARENT ABUSE

KABC-TV, Los Angeles, California
Terry Crofoot, News Director
Terry Murphy, Reporter
Joe Ashby, Producer

N-I-W-S PRODUCED MULTI-PART SERIES

WINNER: FISHING FOR TROUBLE

WCVB-TV, Boston, Massachusetts
Phil Balboni, News Director
Paula Lyons, Reporter

SPECIAL MENTION:

MISSING BUT NOT FORGOTTEN

Kim Marriner, Reporter
Shelley Lawrence, Production
Manager
Mike Messenheimer, Videographer
Ron Fisher, Videographer

BACKGROUNDER SEGMENTS

WINNER: NUCLEAR TERRORISM

WABC-TV, New York, New York
Bill Applegate, News Director
Doug Johnson, Reporter

SPECIAL MENTION:

BELTS ON THE BUS

KPRC-TV, Houston, Texas
Bill Goodman, News Director
Phil Archer, Reporter
Charles Stacey, Photographer
Liz Chapman, Researcher

MISCELLANEOUS MEDICAL SEGMENTS

WINNER: DENTAL IMPLANTS

WXIA-TV, Atlanta, Georgia
David Howell, News Director
Andrea Nissen, Reporter
Becky Peterzell, Producer

SPECIAL MENTION:

ALICE WITHOUT A FACE

WBIR-TV, Knoxville, Tennessee
Jim Swinehart, News Director
Janet Lawhon, Reporter
Jim Martin, Photographer

MISCELLANEOUS CONSUMER SEGMENTS

WINNER: REBATES

KPNX-TV, Phoenix, Arizona
Jim Willi, News Director
Kathy Kerchner, Reporter
Gary Stafford, Photographer

SPECIAL MENTION:

USED COMPUTERS

WXYZ, Detroit, Michigan
Tom Rosenbaum, News Director
Tim Fritz, Reporter

SINGLE SEGMENTS

WINNER: EDIBLE FLOWERS

WXIA-TV, Atlanta, Georgia
David Howell, News Director
Andrea Nissen, Reporter
Becky Peterzell, Producer

SPECIAL MENTION:

TRASH TO TREASURE

WTVN-TV, Columbus, Ohio
Brian Bracco, News Director
Tom Ryan, Reporter

SPORTS SEGMENTS

WINNER: HIGH TECH BASEBALL

WCPO-TV, Cincinnati, Ohio
Mike Burke, News Director
John Popovich, Reporter
Rob Reichley, Photographer

SPECIAL MENTION:

ARMED & DANGEROUS

WEEK-TV, East Peoria, Illinois
Phil Supple, News Director
Mike Dimmick, Reporter
Bob Tomaski, Photographer
Jim Garrott, Photographer

KICKER SEGMENTS

WINNER: BOXING GRANDMA

KCRA-TV, Sacramento, California
Pete Langlois, News Director
Pete Fuentes, Reporter

SPECIAL MENTION:

JELLY BEAN ART

WMAR-TV, Baltimore, Maryland
John Butte, News Director
Andy Barth, Reporter
Jack Miller, Photographer

Telepictures
CORPORATION

N-I-W-S

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CHARACTERS OF FIRE



Simon & Simon
The Action Series With The Light Touch.

MCA TV

Broadcasting Oct 28

Technology state of the art Council for Cable Information folds Another record FM price—\$44 million

STEPPING DOWN □ NTIA chief David Markey announces he will leave post; recommends Rodney Joyce as a successor. **PAGE 40.**

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**"BET YOU DON'T
KNOW WHY THEY CALL
A TOOTSIE ROLL
A TOOTSIE ROLL?"**

Isn't it great when you can drop a bit of trivia on an unsuspecting friend.

One-upmanship? What ever happened to it? For that matter, what ever happened to first-run television that's interesting and just plain enjoyable?

WHAT'S IN A NAME is just that! A lighthearted look at the unusual stories behind the names we think we know—from Dr. Pepper to

Sgt. Pepper.

If it's odd or outrageous, we'll have fun with it. If it's ingenious or inspired, host Orson Bean will make the most of it.

What's in it for you? A weekend access series of 26 brand new, first-run half hours, that's what. So make a name for yourself in your market.

*If your name was Tootsie Hirschfield and your daddy owned the candy store, you'd be a chunk of Americana, too.



Starring Orson Bean
A Brase Communications production
in association with



LIONHEART
TELEVISION
Los Angeles. New York. Atlanta

Stage almost set

FCC is slated to approve Rupert Murdoch's \$1.5-billion acquisition of Metromedia's television stations (and \$450-million spin-off of Metromedia's WCVB-TV Boston to Hearst Corp.) this week. As of late last week, however, it was unclear whether commissioners would grant Murdoch full two years he has requested to sell his daily newspapers in Chicago and New York, where Metromedia's WFLD-TV and WNEW-TV are located. FCC's Mass Media Bureau, apparently attempting to mollify congressional critics, had been recommending that Murdoch be granted only 18 months, but Chairman Mark Fowler is reportedly insisting that Murdoch get full two years. Acquisitions or formations of joint ownerships of broadcast properties and daily newspapers in same markets are generally forbidden under FCC rules.

Loading up

MGM/UA Television, on sidelines last year in new first-run syndicated programming department, plans major push in first-run at this year's NATPE in January. It just finished taping two pilots and is about to tape third. First is half-hour strip in partnership with Taft, *The Frame Game*, which is game show centered on bowling and starring Gabe Kaplan, comedian and former star of *Welcome Back, Kotter*. Second is *That's Showbiz*, entertainment news half-hour strip hosted by Bill Harris, host of entertainment news reports on Showtime cable service. Third is *Love Me, Love Me Not*, game show in association with LBS Communications produced by Steve Carlin, in which contestants try to win dates by impressing eligible partners.

According to Larry Gershman, president of worldwide sales for MGM/UA Television, he and staff are also selecting titles from more than 50 features in MGM library for second advertiser-supported *MGM/UA Premiere Network*, although he doesn't expect package to be available until after next January's NATPE.

Automatic zapper

Christmas gift that will bring no cheer to commercial TV broadcasters: "Now you can automatically eliminate TV commercials from video (VCR) recordings," says item in this year's American Express Card Christmas

catalogue. Advertised is consumer electronic item, "Commercial Cutter (CCU-120)," said to enable any of 28 VCR models to erase commercials while VCR records show, so that commercials will be missing in playback. Device, which retails for \$299.95, is sold by Portland, Ore., Vidicraft, which sells variety of products to "videophiles," according to company's director of sales, Jim Benson. He said tests show product eliminates 96% of network commercials and about 90% of local spots. When machine notices consecutive fade-to-blacks and fade-to-sounds—which typically precede commercials—within 15, 30, 45, 60 or 90-second intervals it will reverse to first fades and start erasing.

Benson said that in some programming, such as sports, quick cuts to ads fool machine, allowing commercials to be recorded. Asked how sales have been going for CCU-120, which has been on market about year, he declined to give specific number but said, "Not dramatic but steady. This is the kind of product sold to a specific market."

Veterans' day

National Association of Broadcasters is working steadily to put together program for its annual convention in Dallas, April 13-16. Among speakers NAB is considering for radio luncheon are: CBS radio correspondent Douglas Edwards and radio producer Stan Freberg.

Full court press

Harvey Shepherd, senior vice president/programs for CBS Entertainment, reportedly is being romanced by ABC Television to head its troubled programming effort. Word on West Coast is that ABC has offered "king's ransom" to Shepherd; associates wonder how long he can resist.

Easy to beat

For new owner of KMOX-TV St. Louis—put on market last week by CBS—up may be only way to go. Industry sources report station has been running well behind norms for such properties, with margins in 20's. Station's gross has run in \$25-million range last two years, with adjusted pre-tax cash flow (not factoring in rep commission and network compensation) around \$7.7 million. Without adjustments, pre-tax profit has been around \$5.9 million. Knowledgeable pros believe new owner, operating

without some constraints of O&O (greater news and public service burden, restraints on preempting network) could raise revenue to \$30 million and margins to mid-30's or low 40's, meaning doubling of current profits to around \$12 million.

First for Fowler

Winner of Broadcast Pioneers Library's first Clarence Darrow award will be FCC Chairman Mark Fowler. Pioneers will make presentation at black-tie benefit dinner in Washington Dec. 11.

Ouch

According to Dennis H. Leibowitz, analyst with Donaldson, Lufkin, Jenrette, ABC will owe advertisers \$20 million in make-goods this season, based on season's first four weeks. But one advertising agency executive who asked not to be identified said: "It could even be worse." Based on average price of prime time 30-second spot of \$100,000, loss will mean giving advertisers 200 free spots. For first four weeks of season plus first three days of last week in Nielsen national ratings, ABC now has 15.7 rating and 25 share. NBC leads with 18.3/29, and CBS has 17/27. ABC ratings picked up last week with its coverage of World Series.

No OK needed

CBS executive last week said network doesn't intend to seek FCC approval for Loews Corp. to increase its stake in network company to 25% (BROADCASTING, Oct. 21). Network, according to executive, doesn't think transaction will result in transfer of control. For starters, executive said, Loews acquisition involves only one seat on CBS board, to be occupied by Loews Corp. chairman and chief executive officer, Laurence Tisch, who has stated his support of CBS management and asserted that stock purchase will be for investment purposes only. Transaction, according to plan, will be noted in annual FCC ownership reporting form.

Transactions that would result in transfers of control over FCC licensees must by law be approved by commission. With transactions involving less than majority of company's stock, there's no hard-and-fast rule as to what constitutes transfer of control, however. CBS spokeswoman said Tisch planned to purchase stock "depending on market conditions," buying when "it's most favorable for him."

Gracias, America! \$6

MARIACHI ACAPULCO
 BEATRIZ ADRIANA
 MARIACHI AGUILA VICTOR
 AGUILAR
 EDWARD
 ALFONSO
 ALLENDE
 OLGUITA
 ANGELICA
 TRIO
 BACH JUAN
 BARRETO
 BENITEZ
 BLANCO
 FOLKLORICO
 CAMARA
 CAMPOY
 CARO VIKKI
 SU MARIACHI
 MARI CHICALTECAS
 JAVIER MARIACHI
 DAIQUIRI SAMMY
 DELGADO DELIA
 TROPICAL
 ESTAMPAS
 TALINA
 FURIA MIGUEL
 GONZALEZ
 LUISA
 LANI HALL
 IBARRETO
 Y MARIACHI
 LIBERTAD
 EMMANUEL
 OCHOA FRANK
 LUPENOS
 ALBERTO MARIN
 MCCRAKEN
 JORGE
 LORI JILL
 MONROY
 MARIA CONCHITA ALONSO HERB ALPERT RACHEL ALQUIZAR
 ALVAREZ ALFREDO ALVAREZ CALDERON ANA ALICIA ANACANI
 MARIA APOLLONIA LOS ARCOS ROSITA ARENAS JESSE ARMENTA Y
 GRUPO ASI ES MI PERU EDWARD ASNER LUIS AVALOS CATHERINE
 ALBERTO BADIAS JORGE BAGLIETO BALLET NACIONAL DE PERU JOTTA BARGO RA
 CARY BATISTA DANDI BELTRAN LOLA BELTRAN AMADOR BENDAYAN GUILLERM
 MANNY BENITO BIANCA BERINI SARA BERMUDEZ JORGE BERRY SALVADOR JORG
 BARBARA BOSSON BRAULIO CECILIA BRANCAMONTES NAPOLEON BRAVO GRUP
 PERUANO BRISAS DE TITOCO MONSERRAT CABALLE LETICIA CALLAVA VICT
 MARIACHI CAMPANAS DE AMERICA MARIACHI LOS CAMPEROS ANA MARI
 MIGUEL CANCEL IRENE CARA JULIE CARMEN SALOMON CARMONA NIDI
 CARR CATHY CARTER GRUPO CASA ESPANA MIRLA CASTELLANOS JULI
 INTERNACIONAL JUDITH CASTILLO VERONICA CASTRO CHARYTI
 MARIA CHIGUADALAJARA CHIQUETETE CHIRINO GRUPO CLOUDS LA
 CONTINENTAL AZTECA TONY CROATA ALBERTO D'ACUNA TOR
 DAVIS, JR. OSCAR DE FONTANA DUETO DEL BRAVO YOLANDA DE
 AMALIA DIAZ PEREZ PLACIDO DOMINGO DOS ERES TRIO LC
 EMOCION RENE ENRIQUEZ BALLET ESPANOL DE FIN
 CUBANAS PABLO ESTRELLA SERGIO FACHELI MORG
 FERNANDEZ VICENTE FERNANDEZ JESUS FICHAME
 GALLARDO SILVANO GALLARDO GINA GALLEGU EDUAR
 MARIACHI GUADALAJARA BAILE FOLKLORIC
 MARIA GUELL PEDRO GUERRERO FELIX GUILLERM
 ALBERT HAMMOND MARK HARMAN EL CONJUNTO LC
 JULIO IGLESIAS LA INDIA DE ORIENTE CRUZ INFANT
 JOHNNY PEKOS KAMBAS KIDS INC. CHILDREN C
 LAMARQUE PEDRO LANDER RAUL LARR
 LEWIS LITTLE JOE Y LA FAMILIA MARI
 LOPEZ VARONA LORENZO LORZ JESS
 ARMANDO MANZANERO HECT
 MARINELA MARISELA HELLE
 TRIO MARIA MEDINA MIGUE
 RAUL MESA MIAMI SOUN
 MILLER KIM MIORY ELI
 RICARDO MONTALBA
 MEXICANO DE CARLC
 MORENO Y SUS DANZAS
 JEANETTE MOYEI
 NAZARIO SALVADC
 MARIA ORTA PALIT
 LOS PARANA
 SILVIA PINA
 PROMESA MARIAC
 DANIEL RECALC
 ROBERTO RIMOLI
 ROCA AIDE ROCI
 ROXY ROKER JOS
 ABEL SALAZA
 C A R L O
 PEPE SERA
 MARIACI
 VALENTIN
 ARTUF



SIN TELEVISION NETWORK

300,000*

And still counting. In the aftermath of this century's most devastating Mexican earthquake, the SIN Television Network urged you to join in and help our neighbor. You most certainly did.

An enormous worldwide collaboration, the telethon **MEXICO, ESTAMOS CONTIGO** (Mexico, We're With You) was produced at KMEX-TV, Los Angeles and WXTV, New York, with special live-via-satellite transmission to and from Argentina, Chile, Dominican Republic, Peru, Puerto Rico, Spain and Venezuela, in addition to feeds from SIN affiliates** across the country.

The 13-hour telethon showcased a galaxy of stars and personalities, performing and making personal appeals. SIN deeply thanks the many volunteers, artists, technicians and countries that helped make *México, Estamos Contigo* a reality.

ASAS Y
 AYANNE
 ONIN Y
 INZA GRUPO
 O SERGIO
 JQUES ROCIO DURCAL
 SCAYOLA COMPARSA
 IIRCHILD LEONARDO FAVIO
 SE ALFREDO FUENTES GRUPO
 AZCON LUIS GUILLERMO
 ADALAJARA DE OAKLAND
 LGA GUILLOT CHARLES HAID
 ERMANOS CAMPOS WALBERTO
 UETA JIMENEZ MIGUEL JIMENEZ
 E WORLD, KIDS FOR KIDS
 Llando LASERIE SUSY LEMAN
 RESA LOPEZ MANUEL LOPEZ
 ZADA JOHNNY LOZADA LOS
 ARCANO LOS MARIANOS
 ARRERO RAUL MATAS JEFF
 Vgel MEJIA LUCIA MENDEZ
 ACHINE MICHEL MICKEY MOUSE
 IRANDA MISS USA TROPICAL
 MILIA MORA-ARRIAGA FREDDY
 ORENO MARIO MORENO —
 ADICIONES MARIANO MORES
 JAQUIN MURCIA NADYA NAPOLEON
 OVOA FRANCE NUYEN DAVID OLIVA
 RTEGA GRUPO FOLKLORICO
 EDRO PARDO LUCI PEREDA
 UADALUPE PINEDA ORQUESTA
 JEBLA TITO PUENTE VICTOR QUIORA
 ENE — EX MENUDO CARLOS REYES BURT
 AGA RICK RIOS JORGE RIVERO LISSETTE
 DOLPHO JOSE LUIS RODRIGUEZ PAUL
 ONDSTADT RUDY MANOLA SAAVEDRA
 OSITA SALAZAR SALSA CALIENTE PALOMA SAN
 ANTANA JOHN SCALIA SCORPIO SECRET SEVEN NACHO
 AMILO SESTO MARTIN SHEEN SLEIGHT TOUCH SOLUCION
 APATIO EL GRUPO TIERRA LORENZO TOPANO TORMENTA MANOELLA TORRES RAUL VALE
 ERNANDO VALENZUELA COMPANIA DE DANZA MEXICANA DE JOSE VALLE JOAN VAN ARK
 ASQUEZ GONZALO VEGA ISELA VEGA DIEGO VERDAGUER SONIA VILLAR CECILIA
 LLAREAL FRANKLIN VILMES ANTONIO VODANOVICH ARIADNA WELTER PAUL WILLIAMS
 ICHARD YNIGUEZ LA ORQUESTA DE HORACIO ZAAVEDRA HARRY ZAKKA MARIACHI
 CAPULCO BEATRIZ ADRIANA MARIACHI AGUILA VICTOR AGUILAR EDDIE ALBERT EDWARD ALBERT
 LORIA ALFONSO FERNANDO ALLENDE MARIA CONCHITA ALONSO HERB ALPERT RACHEL ALQUIZAR
 OLGUIA ALVAREZ ALFREDO ALVAREZ CALDERON ANA ALICIA ANACANI ANGELICA MARIA
 APOLLONIA LOS ARCOS ROSITA ARENAS JESSE ARMENTA Y TRIO GRUPO ASI
 ES MI PERU EDWARD ASNER
 CATHERINE BACH JUAN
 BADIAS JORGE
 BALLET

MIGUEL DE MEXICO
 MODERNO HERMANOS
 MORALES BAILE FOLKLORICO
 "CANTINFLAS" YOLANDA
 LILA MORILLO BELEN MORRER
 PEPE NAVARRO EDNITA
 EDWARD JAMES OLMOS
 PANAMA AGUSTIN PANTOJA
 ARMANDO PEREZ MARTINEZ
 POSITIVA LOS PROFESIONALES
 RAMMIRO JORGE RAMOS
 REYNOLDS BUDDY RICHARDS
 RIVERO ROBERTO ANTONIO ELIO
 RODRIGUEZ ROSITA RODRIGUEZ
 ALFREDO SADEL MARIO SALADINO
 BASILIO JAVIER SANCHEZ
 SEGURA DAVID SELBY SERIE CUATRO
 MORELIA SONIA LA UNICA
 MANOELLA TORRES RAUL VALE
 MARIACHI
 ALBERTO
 BAGLIETO
 NACIONAL

*As of publication date

**KWEX-TV, Ch. 41, San Antonio; WLTU, Ch. 23, Miami; KDTV, Ch. 14, San Francisco; and WSNS-TV, Ch. 44, Chicago.

Sports replacement

ESPN has found a morning news program to replace *Business Times*, which it canceled earlier this year. It is *BizNet News*, the news program produced by the U.S. Chamber of Commerce's American Business Network. The hourly program is currently seen on three other cable networks—USA Network, Financial News Network and The Learning Channel—and nearly 150 broadcast television stations. The contracts *BizNet* has with most of those outlets, said Carl Grant, group vice president, communications, U.S. Chamber of Commerce, expire within 30 to 60 days and will not be renewed. The USA Network contract expires in March of 1986, and a spokeswoman for the network said it intended to carry the program until then. Grant said that contract will also be honored but not renewed. ESPN will have exclusivity to the program, the name of which is being changed to *Nation's Business Today*. Grant added, once all other existing contracts are honored. The show will debut on ESPN Nov. 4, airing weekdays from 7 to 8 a.m., and will be repeated the following hour with updated information. In December, ESPN will add a second feed so that the East and West Coasts of the country will receive the program at the same time. As soon as the USA contract expires, the program will be moved up a half-hour to air between 6:30 a.m. and 8:30 a.m. USA has cable exclusivity within the 6 to 7 a.m. time period. American Busi-

ness Network also syndicates a weekly debate program for television and cable, *It's Your Business*; a weekly discussion program, *What's the Issue*, heard on Mutual Radio, and the daily talk program, *Ask Washington*, seen on cable's The Learning Channel.

Tapping the reach

Viacom Cable says it has developed a method, which it calls the Trading Area Prospect (TAP) concept, to compare the efficiencies of broadcast and cable television for local advertising sales.

TAP offers formulas to take into account the idea that for many local advertisers some of the broadcast coverage they buy is "wasted," meaning it's outside their trading areas. Or, as Viacom's announcement put it, TAP "examines cost efficiency in terms of product prospects in the advertiser's predominant trade area rather than pure mass numbers."

"In many situations," said Bruce Kaplan, manager of advertising sales research for Viacom's cable division, "an advertiser's trading area will be only a portion of the total television market delivered by broadcasters; or else a smaller area will account for the 'lion's share' of total sales."

"This results in broadcast C-P-M's [costs-per-thousand] that are diluted by waste. The TAP model quantifies that waste and translates it into adjusted C-P-M's."

"For example, assume an advertiser de-

fines his trade area as equal to one-third of the television ADI [area of dominant influence]. The broadcaster's trading area C-P-M is then three times his raw C-P-M, since two-thirds of all those impressions are wasted."

Another element factored into the TAP approach is that "households that spend money for cable spend more money [than do noncable households] for lots of other things as well." This, Kaplan said, "makes impressions in the cable home literally more valuable to an advertiser, thereby lowering his cost per prospect. We have incorporated this factor into the model to further adjust the raw C-P-M's."

Jack Hill, research vice president of the Cabletelevision Advertising Bureau, was quoted by Viacom as saying the new model shows that "when cable is compared to broadcast television after adjustments for wasted coverage and superior cable product usage, local cable becomes an efficient media opportunity."

Bob Williams of New England Cable Rep was quoted as saying the TAP concept "is one of the better tools which can be understood and accepted by knowledgeable media buyers and planners" and represents "the modus operandi for the future of local advertising sales."

Kaplan said the concept evolved after he and Terry Gray, Viacom regional manager in Nashville, and New England Cable Rep's Williams "wanted to develop an approach for local advertising sales which would compare the effectiveness between broadcast and cable ad sales for a major regional department store in Viacom's Nashville market." He said it has since been used "in Viacom's systems and interconnects across the country."

Feiffer on cable

"Grown Ups," Jules Feiffer's acclaimed stage production about the disintegration of a modern American family, will be Showtime's November entry in its *Broadway on Showtime* series. It will have its premiere Nov. 25 at 9 p.m. NYT.

Martin Balsam, Charles Grodin, Marilu Henner and Jean Stapleton star in this version of Feiffer's most recent Broadway success. Patrick Whitley and Emanuel Azenberg, the show's original producer, produced the current version for the Interchange Group and Playboy Productions. It was videotaped at Glen Warren Productions in Toronto.

Response venture

USA 800, an industrial and consumer telemarketing response center, and Saxe Walsh Inc., a cable marketing agency, have joined forces in a new venture they say "will offer the cable television industry 'turnkey' direct-marketing packages at substantially reduced rates."

Officials said they offer complete market-



Business signing. Pictured signing the agreement between the U.S. Chamber of Commerce and ESPN are Robert L. Abams, vice president for broadcasting, U.S. Chamber of Commerce; Carl Grant, group vice president, communications, U.S. Chamber of Commerce; J. William Grimes, president and chief executive officer, ESPN, and Roger Werner, executive vice president, marketing, ESPN.

Broadcasting Publications Inc.

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Sandra Klausner, editorial-advertising assistant.



ABP

Association of
Business Publishers

Founded 1931. Broadcasting-Telecasting * introduced
in 1946. Television * acquired in 1961. Cablecasting *
introduced in 1972. Reg. U.S. Patent Office. ©
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TELEVISION. Cablecasting.

ing and direct-response capabilities from a single source, providing "all of the elements to create, print and deliver a direct mailing, handle the incoming phone/mail response and then turn the leads over to the system." They expect to find their best opportunities among MSO's and cable cooperatives.

Ron White Jr., national sales manager of USA 800, said that by working together, his company and Saxe Walsh can "provide one-stop shopping. Saxe Walsh takes care of everything that gets the prospect to the telephone, and we take care of everything after the prospect makes the call."

Soviet press conference

Cable News Network claims it was the "only television network in the world" to carry "the first public news conference given by a Kremlin chief in over 20 years"—the joint press conference held by the USSR's Mikhail Gorbachev and French President Francois Mitterand in Paris Oct. 4. CNN said that



Gorbachev and Mitterand on CNN

that in addition to covering it live with an English translation at 6 a.m. NYT, it re-played the coverage during its 3 p.m. *International Hour*, in an 11 p.m. special report and again in its 3 a.m. *News Overnight*, so that "viewers in various time zones [could] see first-hand the historic event."

After the news conference, CNN correspondents reported reaction from Paris, the White House and the State Department, and the network presented analyses by various experts.

September push

In the race for major league baseball divisional titles, the New York Mets and the New York Yankees didn't quite win, but SportsChannel did. A late-August "Pennant Fever" print campaign promoting the regional network's lineup of Mets and Yankees games during the rest of the season was credited with helping it score its best September ever, with more than 5,000 new subscribers signed.

The campaign led into a five-week multi-media campaign, built around commercials placed on New York commercial TV stations, stressing expansion of the SportsChannel schedule to include exclusive coverage of all games of both the New York Islanders and New Jersey Nets for the first time. The campaign also unveiled a new tag line: "SportsChannel—#1 in New York Sports." SportsChannel now claims more than 432,000 subscribers on 53 affiliated cable systems in the New York metropolitan area.

BRIGHT STAR

NUMBER ONE ACROSS THE ATLANTIC

The BrightStar transatlantic satellite path is the only two-way link capable of connecting to any North American earth station with London the European gateway.

NUMBER ONE IN QUALITY

BrightStar meets the rigorous specifications for international audio and video transmissions of all our regular users who include the BBC, CBC (Canada), CNN (USA), EUROPEAN BROADCASTING UNION, ITN (UK), LWT (UK), MTV (Canada), NBC, NHK (Japan), NEWSWEEK (USA), PARAMOUNT (USA), RTE (Eire), THAMES TV (UK) and many others.

NUMBER ONE IN EXPERIENCE

BrightStar is operated by people with 20 years experience of transmitting video by international satellites and using European interconnects — soon to include the European Communications Satellites.

**BrightStar is first across the
Atlantic — don't be the last
to find out**

BrightStar, International Building, Rockefeller Center, 630
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Telephone: (212) 582 8578, Telex: 642494 WU BRTSTR NY



BENSON THE

A Top Comedy...

	<u>Rtg.</u>
M*A*S*H	8.6
Three's Company	7.5
BENSON	6.6
Diff'rent Strokes	6.4
Jeffersons	6.4
Private Benjamin	5.3
WKRP in Cincinnati	5.2
Barney Miller	5.0
Bosom Buddies	4.9
One Day At A Time	4.9

with Women 18-49

	<u>Rtg.</u>
M*A*S*H	6.0
Three's Company	4.7
BENSON	4.6
Jeffersons	4.4
Diff'rent Strokes	4.1
Bosom Buddies	3.8
WKRP in Cincinnati	3.8
One Day At A Time	3.7
Private Benjamin	3.7
Sanford and Son	3.5

with Women 25-54

	<u>Rtg.</u>
M*A*S*H	6.0
BENSON	4.4
Three's Company	4.4
Jeffersons	4.4
Diff'rent Strokes	3.7
WKRP in Cincinnati	3.7
Taxi	3.7
Private Benjamin	3.7
Bosom Buddies	3.7
One Day At A Time	3.7

Source: Nielsen Cassandra Ranking Report: July 1985.
TVQ, June 1985.

**Benson now 130
markets strong**

**Robert Guillar
America's third
most popular
network TV**

PEOPLE'S CHOICE

h Men 18-49

	Rtg.
A*S*H	5.7
BENSON	3.6
ci	3.3
KRP in Cincinnati	3.3
Three's Company	3.3
Jeffersons	3.0
Sanford and Son	3.0
Barney Miller	2.7
Bosom Buddies	2.5
Private Benjamin	2.5



**ROBERT
GUILLAUME**
1985
Emmy Winner,
Best Actor

Benson #2 among
all Late Night
programs; #4
among all Access
comedies.

BENSON
When you need help in high places.

A Witt-Thomas-Harris Production
distributed by



Business Briefly

TV ONLY

Bissell Co. □ Vacuum cleaner company is arranging co-op advertising campaign with retailers to run in undetermined number of markets for two to three weeks, starting in late November. Commercials will be scheduled in all dayparts. Target: women, 25 and older. Agency: Chickering Associates, Grand Rapids, Mich.

Alpo Pet Foods □ Puppy Food will be featured in four-week flight to kick off in mid-November in 51 markets. Daytime and fringe periods will be used. Target: women, 18-49. Agency: Weightman Advertising, Philadelphia.

Chrysler New England Dealers □ Six-week campaign will begin in early November in eight markets. Commercials will be presented in all dayparts. Target: adults, 25-34; 25-54. Agency: Kenyon & Eckhardt, Boston.

in about 10 markets in mid-November for four weeks. Commercials will be carried in all time periods. Target: men, 25-54. Agency: Kolon, Bittker & Desmond, Oak Park, Mich.

Waterbed Warehouse/Mart □ Three-to-four-day flights in October, November and December will be used in five markets. Commercials will be placed in all dayparts. Target: women, 25-49. Agency: Borders, Perrin, Norrander, Seattle.

Recipe Dog Food □ Three-week flight is scheduled to start at end of October in nine markets, including Providence, R.I.; Philadelphia; Boston, and Portland, Me. Commercials will be presented in all time periods. Target: women, 25-54. Agency: Needham Harper Worldwide, New York.

RADIO AND TV

Woolrest Corp. of New Zealand □ As part of \$2-million advertising investment, manufacturer of mattress underlay product is launching campaign in U.S. and Canada, beginning in late October

and early November and continuing through end of year. Radio only will be used in Denver and Los Angeles. Radio and TV will be tapped in Cleveland, Minneapolis, Seattle, Phoenix and Boise, Idaho. Radio only will be used in Denver and Los Angeles. In Canada

Rep Report

WHCT-TV Hartford, Conn., and WGBA-TV Green Bay, Wis.: To Independent Television Sales (no previous rep).

WVIR-TV Charlottesville, Va., and WWSB-TV West Point, Miss.: To Adam Young Inc. from Avery-Knodel.

WMAS-AM-FM Springfield, Mass.: To Blair Radio from McGavren-Guild Radio.

WQYK-FM St. Petersburg, Fla.: To Katz Radio from Torbet Radio.

WZMM(AM) Wheeling, W. Va.: To Masla Radio from Shelly Katz Radio Sales.

WRQN(FM) Toledo, Ohio: To Masla Radio from Weiss & Powell.

WKMC(AM)-WHPA(FM) Altoona, Pa.; KLXX(AM)-KBYZ(FM) Bismarck, N.D., and KEZM(AM) Sulphur, La.: To Masla Radio (no previous rep).

KOPA(AM)-KDSI(FM) Alice, Tex.: To Masla Radio from Paul Miller and Co. and Caballero Spanish Media, respectively.

WIS(FM) Key West, Fla.: To Masla Radio from Roslin Radio Sales.

KNZS(AM)-KQWK(FM) Pittsburg, Kan., and WBBB(AM) Macon, Ga.: From Masla Radio to Weiss & Powell.

They're tops. Torbet Radio and Selcom Radio, both owned by Selkirk Communications of Canada, have set up sales awards honoring manager, officer and sales person of year, as determined by poll of representative firms' top 25 clients. Winners for 1984 at Torbet: manager of year, Jerry Gubin; office of year, Dallas; salesperson of year, Christine Tsitouris (Atlanta). Winners for 1984 at Selcom: manager of year, Jim Forrer, Detroit; office of year, New York; salesperson of year (tied), Toni Florin (New York) and Steve Friend (Los Angeles); support person of year (tied), Bob O'Connor, Anastasia Kavalis (both New York).

AP SALABLE UPCOMING FEATURES

WIRECHECK: AP RADIO WIRE

THE BIG MEN ON CAMPUS — AP previews the upcoming college basketball season by taking a close look at the traditional power houses, as well as the long shots. Find out who's got the jump in this year's race for the final four. Series runs in advance November 9 and moves again the week of November 18.

COMING ATTRACTIONS — A Monday morning preview of the week's programming. It's an easy way to find out about special upcoming features and other outstanding sales opportunities.

SPORTS QUIZ — Test your listeners' memory with this sports trivia feature. Use questions as a contest for tickets and other prizes. Questions and answers run Tuesday and Thursday mornings.

AIRCHECK: AP RADIO NETWORK

TO YOUR HEALTH — Monday-Friday get your minimum daily requirement of health and fitness news in our series entitled, Health and Medicine. 90-second shows feature updates on health care research, plus advice on everything from headaches to fallen arches. Get your daily dose at 10:32 a.m. ET.

CHIP TALK — Monday-Friday — Computers play a central role in everyone's lives and Dave Ross explains this fascinating high-tech world in his daily feature "Chip Talk."

For more information call (800) 821-4747

AP ASSOCIATED PRESS BROADCAST SERVICES

THIS SUPERMARKET'S STOCKED WITH LAUGHS!

CHECK IT OUT has belly-laughs in the deli. Giggles in produce. Screams in frozen foods. And some wild goings-on back where they cut up the chickens.

It's strictly fresh and guaranteed hilarious, with Don Adams as the harried manager—trying to run a perfect market, with less-than-perfect employees.

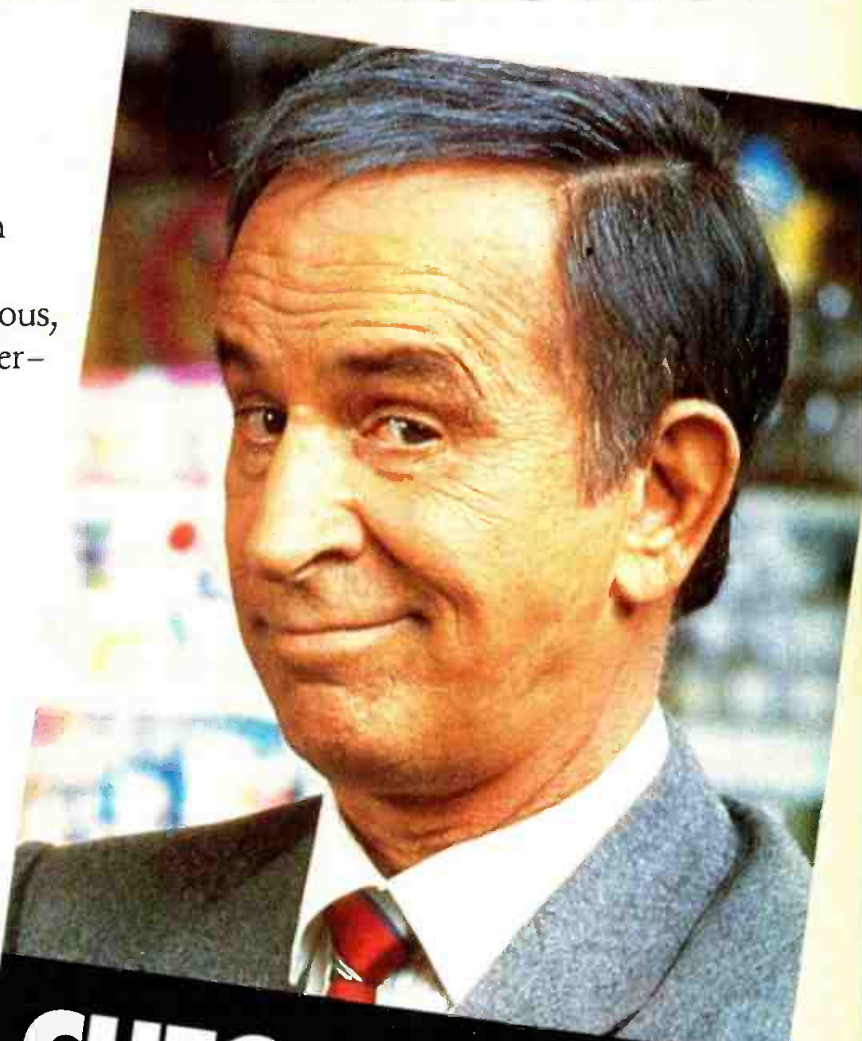
Check it Out!

✓ Based on the successful British sitcom *Tripper's Day*, created by Brian Cooke. His British hits *Man About The House* and *Keep It In The Family* established the formats for the runaway hits *Three's Company* and *Too Close For Comfort* in the U.S.

✓ Starring Don Adams, winner of three Emmy Awards as Agent 86, Maxwell Smart, in *Get Smart*.

✓ Creative Consultant is Arne Soltan, whose credits include such top sitcoms as *Barney Miller*, *Too Close For Comfort*, and *Get Smart*.

✓ Produced by D.L. Taffner, who's brought you *Three's Company*, *Three's a Crowd*, *The Ropers*, and new first-run hits *Too Close For Comfort* and *The Ted Knight Show*.



CHECK IT OUT!
STARRING DON ADAMS



Weekly first-run half hours
available April, 1986.

D.L. TAFFNER/LTD.

New York (212) 245-4680
Atlanta (404) 393-2491
Chicago (312) 529-0074
Los Angeles (213) 937-1144

National Advertising Sales Rep: **PBS**



broadcast media will be used in Toronto, Vancouver and Montreal. Pyschologist Joyce Brothers will make appearance as spokesperson for Woolrest, whose product she reportedly uses. Commercials will be slotted in all time periods. Target: adults, 50 and older.

Domino's Pizza □ Delivery service of pizza products is mounting campaign in early November in 19 markets on radio and seven on television for two to seven weeks, depending on market. Commercials will be carried in all time segments. Target: adults, 18-49. Agency: Davidoff & Partners, Fairfield, Conn.

Koenig Sporting Goods □ In pre-Christmas push, retail firm is kicking off month-long campaign in late November in four markets. Commercials will be placed in all dayparts. Target: adults, 18-49. Agency: Manheim Advertising, Cleveland.

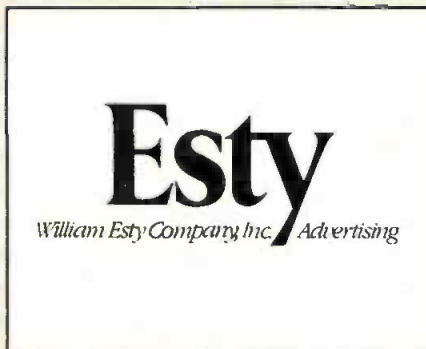
Gordon Jewelers □ Pre-Christmas campaign will be conducted for seven weeks, starting in early November, in 150 radio and television markets. Commercials will be positioned in all dayparts. Target: Goodwin, Dannenbaum, Littman & Wingfield, Houston.

AdVantage

Commercial test. TeleScan Inc. last week began operations of its electronic commercial monitoring system, with initial testing in New York and expansion planned to Los Angeles, Houston, Chicago and Miami over next six months. Burton Greenberg, president of TeleScan, said more than 20 advertisers are cooperating in test, having given permission to encode their commercials. Greenberg said such major corporations as Dow Chemical, Seven-Up, Ralston-Purina, Quaker Oats and Pepsi-Cola have indicated their support of test. E. William Henry, former chairman of FCC, has been appointed board chairman of TeleScan. He is member of Washington law firm of Ginsburg, Feldman & Bress, which represented TeleScan in its successful effort to obtain FCC permission to broadcast encoded commercials.

□

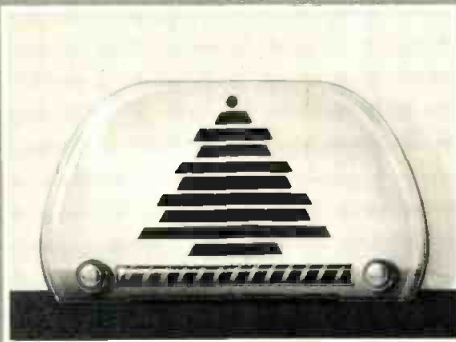
53 years later. William Esty Co. has changed its corporate logo, replacing its 53-year-old design. Company calls new logo "more contemporary." It will appear on all company stationery and supporting materials. Esty had TV-radio billings of almost \$320 million in 1984.



Stay in school. U.S. Army is urging youngsters to remain in high school and graduate in new TV commercial featuring Ed Marinaro, star of NBC-TV's *Hill Street Blues*, and former NFL football player. Army officials hope TV commercial will help correct "erroneous perception" that armed forces are "dragging people out of high school." Commercial was produced by N W Ayer, which also is preparing spots using black and Hispanic celebrities.

The original 4 hours and 4 brand new hours.

CHRISTMAS AND THEN SOME



"An extremely well-produced, bright, heart-warming radio program, with a perfect blend of good Christmas music and side features." —KELA, Centralia-Chehalis, Washington

"Always generated a great audience response. It's a first class program." —WJQY-FM, Ft. Lauderdale, Florida

"Simply the very best Christmas program available today." —CHRB, Calgary, Alberta, Canada

"We've been more than pleased with this fine offering." —CBS Radio, New York

BONNEVILLE
MEDIA COMMUNICATIONS

Contact Merrill Dimick (801) 237-2334 or Delores Peterson (801) 237-2341 · 150 Social Hall Avenue, Salt Lake City, Utah 84111

MULTI-TRACK PRODUCTION FOR MERE MORTALS

Otari's Mark III-8 and Mark III-4 audio machines are helping today's radio broadcasters meet the challenge from music video and stereo TV by allowing a Producer's creativity to soar to new realms. And, they keep costs down to earth.



The Mark III-8 eight channel, and Mark III-4 four channel recorders give you exciting and affordable aids to creativity that can quickly be mastered, even if you, until now, followed the two-track path. With eight channels, you can lay down stereo music tracks, cross fade from one stereo program to another, layer effects, or multiply voice overs — on one tape, on one machine. Spots are created more efficiently, and are more effective.

So don't wait for divine intervention to determine the fate of radio. Make it happen today with *the stereo production machines*, from Otari: The Technology You Can Trust.

Contact your nearest Otari Dealer for a demonstration, or call Otari Corporation, 2 Davis Drive, Belmont, CA 94002 (415) 592-8311 Telex: 9103764890

OTARI®



This week

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

Oct. 28—*Hollywood Radio and Television Society* sports newsmaker luncheon. Speakers include ABC Sports commentators Joe Namath, Frank Gifford and O.J. Simpson. Beverly Wilshire hotel, Beverly Hills, Calif. Information: (818) 769-4313.

■ **Oct. 29**—"The Anatomy of a Cable Sale," panel sponsored by *Women in Cable, Washington chapter*. National Cable Television Association, Washington. Information: (202) 737-2300.

Oct. 30—Deadline for entries in 1985 Thomas A. Edison Black Maria Film and Video Festival-Competition, sponsored by *Essex-Hudson Film Center of East Orange Public Library, Montclair State College, New Jersey State Council on the Arts, Suburban Cablevision and other organizations*. Information: (201) 736-8575.

■ Indicates new entry

Oct. 30—Music Personnel Conference, sponsored by *Association of Music Personnel in Public Radio*. Ambassador hotel, Los Angeles. Information: Lee Moore, KUSC-FM, P.O. Box 77913, Los Angeles, 90007.

Oct. 30—*Radio Advertising Bureau* seminar on how radio stations can help retailers develop vendor support programs. Hyatt Regency, Washington.

Oct. 30—*Northern California Broadcasters Association* membership luncheon, featuring California Governor George Deukmejian. Mark Hopkins hotel, San Francisco.

Oct. 31-Nov. 1—*Broadcast Financial Management Association/Broadcast Credit Association* board of directors meeting. Marriott Copley Place, Boston.

Oct. 31—"Takeovers of Broadcast Licensees," joint program sponsored by *American Bar Association Forum Committee on Communications Law and Federal Communications Bar Association*. Hyatt Regency hotel, Washington.

Oct. 31—*Southern California Broadcasters Association* public service workshop. Keynote speaker: William Shearer, vice president and general manager, KGFJ(AM) Los Angeles and KUTE(FM) Glendale, Calif. Kinsey Auditorium, Exposition Park, Los Angeles. Information: (213) 466-4481.

Nov. 1—Deadline for nominations for Golden Anniversary Director's Awards, under aegis of Ohio State Awards, sponsored by *Ohio State University's Institute for Education by Radio-Television*. Information: (614) 422-0185.

Nov. 1—Deadline for entries in "Sunny Awards," presented by *Southern California Broadcasters Association* for "creative excellence and effectiveness of those radio commercials produced and aired in the markets of southern California." Information: SCBA, 1800 North Highland Avenue, Hollywood, 90028.

Nov. 1—Radio station acquisition seminar, sponsored by *National Association of Broadcasters*. New York Hilton, New York. Information: (202) 429-5420.

Nov. 1-3—Advanced economics conference for journalists, co-sponsored by *Foundation for American Communications and Gannett Foundation*. L'Enfant Plaza, Washington. Information: (213) 851-7372.

Nov. 1-3—*Alpha Epsilon Rho, National Broadcasting Society*, Midwest regional convention. Sheraton Meridian, Indianapolis.

■ **Nov. 1-4**—"Made for TV Festival," video festival sponsored by *Women in Film & Video, New England chapter*. Institute of Contemporary Arts, Boston; Gutman Library Conference Center, Harvard, Cambridge, Mass., and Brattle Theater, Cambridge. Information: (617) 527-3963.

Major Meetings

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

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

Nov. 20-22—*Television Bureau of Advertising* 31st annual meeting. Anatole, Dallas. Future meetings: Nov. 17-19, 1986, Century Plaza, Los Angeles, and Nov. 11-13, 1987, Atlanta Marriott, Atlanta.

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

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

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

Feb. 1-4, 1986—Sixth annual Managing Sales Conference, sponsored by *Radio Advertising Bureau*. Amfac Airport hotel, Dallas.

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

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

March 6-8, 1986—17th annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville. Information: (615) 327-4488.

March 15-18, 1986—*National Cable Television Association and Texas Cable Television Association* combined annual convention. Dallas Convention Center. Future convention: May 17-20, 1987, Las Vegas.

April 13-16, 1986—*National Association of Broadcasters* 64th annual convention. Dallas Convention Center, Dallas. Future conventions: Dallas, March 29-April 1, 1987; Las Vegas, April 10-13, 1988; Las Vegas, April 30-May 3, 1989; Dallas, March 25-28, 1990, and Dallas, April 14-17, 1991.

April 13-17, 1986—*National Public Radio* annual convention. Town and Country hotel, San Diego.

April 27-30, 1986—*Public Broadcasting Service/National Association of Public Television Sta-*

tions annual meeting. Loew's L'Enfant Plaza hotel, Washington.

April 27-30, 1986—*Broadcast Financial Management Association/Broadcast Credit Association* 26th annual conference. Century Plaza, Los Angeles. Future conference: April 26-29, 1987, Marriott Copley Place, Boston.

April 28-29, 1986—*Cabletelevision Advertising Bureau* fifth annual conference. Sheraton Center, New York.

May 14-17, 1986—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va.

May 18-21, 1986—*CBS-TV* annual affiliates meeting. Century Plaza hotel, Los Angeles.

May 21-25, 1986—*American Women in Radio and Television* 35th annual convention. Westin Hotel Galleria, Dallas.

June 2-5, 1986—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

June 8-11, 1986—*NBC-TV* annual affiliates meeting. Hyatt Regency, Maui, Hawaii.

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

June 14-18, 1986—*American Advertising Federation* national convention. Grand Hyatt, Chicago.

June 19-22, 1986—*NATPE International* second annual production conference. Adam's Mark hotel, St. Louis. Information: (212) 757-7232.

June 22-25, 1986—*Cable Television Administration and Marketing Society* annual convention. Westin Copley Plaza, Boston.

July 24-26, 1986—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Atlanta.

Aug. 26-29, 1986—*Radio-Television News Directors Association* international conference. Salt Palace Convention Center, Salt Lake City. Future convention: Sept. 1-4, 1987, Orange County Convention Center, Orlando, Fla.

Oct. 28-30, 1986—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Also in November

Nov. 3-6—*Missouri Broadcasters Association* fall meeting. Lodge of the Four Seasons, Lake of the Ozarks, Mo.

Nov. 3-6—*Information Industry Association* 17th annual convention and exhibition. Shoreham hotel, Washington.

Nov. 5—*Society of Satellite Professionals*, southern California chapter, meeting. Speaker: Robert T. Filep, president, Communications 21 Corp. Sheraton Miramar hotel, Santa Monica, Calif. Information: (213) 474-3500.

■ **Nov. 5-10**—Cambridge Animation Festival, sponsored by *WBZ-TV Boston, City of Cambridge, British Film Institute, Eastern Arts and Arts Council of Great Britain*. Blue Boar hotel, Cambridge, Mass. Information: (01) 341-5015.

Nov. 6—"The Citizen's Right to Know and Press Responsibility," colloquium in *Constitution Study Group, National Archives Volunteers*. Program presented in collaboration with *American Newspaper Publishers Association, ANPA Foundation and First Amendment Congress*. National Archives Building, Washington. Information: (202) 523-0383.

Nov. 6—Presentation of Women at Work Broadcast Awards, presented by *National Commission on Working Women*. Capital Hilton, Washington.

Nov. 6-9—Athens International Video Festival, sponsored by *Athens Center for Film and Video*. Athens, Ohio. Information: (618) 594-6888.

Nov. 7-8—13th annual communications law program, sponsored by *Practising Law Institute*. New York Hilton, New York.

Nov. 7-8—*National Federation of Local Cable Programmers, Mid-Atlantic region*, conference on community involvement in access television. Erie Hilton hotel, Erie, Pa.

Nov. 7-9—18th annual directional antenna seminar, sponsored by *National Association of Broadcasters science and technology department*. NAB, Washington. Information: (202) 429-5346.

Nov. 7-9—*Alpha Epsilon Rho, National Broadcasting Society*, East Central regional convention, hosted by *James Madison University AERho chapter*. Sheraton Harrisonburg Inn, Harrisonburg, Va.

Nov. 8-9—Stereo TV/video conference, presented by

INTRODUCING THE FIRST SYNDICATED CONCEPT THAT WORKS LIKE THIS:



MONDAY THROUGH FRIDAY

**SATURDAY
OR
SUNDAY**

OR LIKE THIS:



Telepictures announces a new animated program that you can strip or stack.

"The Comic Strip," a brand new concept in syndication for the fall of '87. 65 quality animated half-hours from Rankin/Bass Productions, creators of this season's biggest animated hit, "ThunderCats."

Flexible enough to program a whole week, or a single morning.

"The Comic Strip" is five groups of characters, each in their own series of 10 minute stories; plus opens, closes, bumpers and pro-

motional elements to make this strip the most flexible kids program on the air.

Extend your kids fran- chise to the weekends.

You're a hit with kids during the week, now's your chance to use your five day promotional edge to spread your success to the weekends with first-run animation and totally original characters.

Already cleared in over 45% of the country!

"The Comic Strip" has already been cleared by stations representing such leading groups as Cox, Meredith, Storer, Malrite,

Hubbard, TVX, Julian Smith Group, Media Central, Pappas and more! Over 65 successful kids stations, and more are signing up each day!

Plus this bonus:



"The Job Squad," 52 two-minute, live action educational segments teaching kids about careers. A unique sales and promotional vehicle for your station.



University of Colorado at Denver, College of Music and Audio Engineering Society, Denver section. University of Colorado, Denver.

Nov. 8-9—National Federation of Local Cable Programmers, Southeast region conference, "Access, Today and Tomorrow." Tampa, Fla.

Nov. 8-15—International Film & TV Festival of New York annual awards competition. Information: (914) 238-4481.

Nov. 9—Women in Communications, New York chapter, half-day seminar, "Career Strategies: Making the Right Moves in Communications." YWCA, New York.

Nov. 9-10—Alpha Epsilon Rho, National Broadcasting Society, South regional convention, hosted by University of Arkansas at Little Rock, AERho chapter. University of Arkansas campus, Little Rock.

Nov. 9-10—Alpha Epsilon Rho, National Broadcasting Society, Southwest regional convention, hosted by

Sam Houston State University, AERho chapter. Sam Houston State University campus, Huntsville, Tex.

Nov. 10-13—Association of National Advertisers 76th annual meeting. Boca Raton hotel, Boca Raton, Fla.

Nov. 10-14—Public Broadcasting Service Program Fair. Bellevue Stratford hotel, Philadelphia.

Nov. 11-14—National Association of Regulatory Utility Commissioners annual convention. Marriott Marquis hotel, New York.

■ **Nov. 12**—International Radio and Television Society "Second Tuesday" seminar. Topic: "Radio: Tooling Up for the 1990's." Viacom Conference Center, New York.

Nov. 12—Washington Executives Broadcast Engineers monthly luncheon. Roma restaurant, Washington.

Nov. 13—"The Entrepreneurial Woman," panel spon-

sored by Washington chapter of American Women in Radio and Television. National Association of Broadcasters, Washington.

Nov. 13-14—Ohio Association of Broadcasters/Broadcast Financial Management Association financial managers meeting. Holiday Inn Airport, Columbus, Ohio.

Nov. 13-15—Oregon Association of Broadcasters fall conference. Hilton hotel, Eugene, Ore.

Nov. 13-15—Nevada Broadcasters Association fall convention. Alexis Park hotel, Las Vegas.

Nov. 13-16—Society of Professional Journalists/Sigma Delta Chi, national convention, hosted by Valley of the Sun chapter. Phoenix Hilton.

Nov. 14-16—16th annual Loyola National Radio Conference, sponsored by Loyola University and non-commercial WLW(FM) Chicago. Holiday Inn, Mart Plaza, Chicago. Information: (312) 670-3207.

Nov. 14-17—National Association of Farm Broadcasters annual meeting. Crown Center hotel, Kansas City, Mo.

Nov. 15—Women in Communications, New York chapter, meeting. Topic: business protocol. McGraw-Hill building, New York.

Nov. 15—International Film & TV Festival of New York 28th annual awards ceremony. Sheraton-Center hotel, New York.

Nov. 15-17—Foundation for American Communications journalism conference on environment. Houstonian, Houston.

Nov. 15-17—Women in Film festival, sponsored by Women in Film and California First Bank. Directors Guild of America Theater, Los Angeles. Information: (213) 613-0593.

Nov. 16—Deadline for nominations for 1986 Editor of the Year Award, presented by National Press Foundation. Information: NPF, 1160 National Press Building, Washington, 20045.

Nov. 16—Alpha Epsilon Rho, National Broadcasting Society, West regional convention, hosted by Pepperdine University. Pepperdine campus, Malibu, Calif.

Nov. 18-20—Television Bureau of Advertising/Sterling Institute managing sales performance program for sales managers. Anatole, Dallas.

Nov. 19—Southern California Cable Association seminar, with National Academy of Cable Programming, "A Salute to the Ace." Marina del Rey Marriott, Marina del Rey, Calif.

Nov. 19—Northern California Broadcasters Association membership luncheon. Trader Vic's, San Francisco.

Nov. 19-21—National television issues conference, "Television 1985-86: Issues for the Industry and Audience," sponsored by Hofstra Television Institute, Hofstra University. Hempstead, N.Y. Speakers include Frank Stanton, president emeritus, CBS Inc.; Brandon Tartikoff, NBC Entertainment; James Duffy, ABC Broadcast Group; James Rosenfield, CBS/Broadcast Group; Bruce Christensen, PBS; James Quello, FCC; Charles Dolan, Cablevision, and George Back, All-American Television. Information: (516) 560-6800.

Nov. 20-22—Television Bureau of Advertising 31st annual meeting. Anatole, Dallas.

■ **Nov. 20-26**—Seventh annual New York World Television Festival, underwritten by NATPE International, Kodak, IBM and SFM Media. Invitational reception: Lotos Club, New York. Screenings: Mark Goodson Theater, New York. Other festival activities: Department of Cultural Affairs. Information: (212) 757-7232.

Nov. 21—Bay Area animation showcase, sponsored by International Animation Association, Bay Area chapter. Bank of America Center, San Francisco.

■ **Nov. 21-22**—"The Role, Scope and Relevance of International Facilities Planning," meeting sponsored by Washington Program of the Annenberg School of Communication. Madison hotel, Washington.

Nov. 22-24—Intercollegiate Broadcasting System West Coast regional convention, hosted by noncommercial KFJC-FM Los Altos, Calif. Sainte Claire Hilton, San Jose, Calif.

Nov. 25—International Emmy Awards and gala, sponsored by International Council of National Academy

Stay Tuned

A professional's guide to the intermedia week (Oct. 28-Nov. 3)

Network television □ **ABC:** *The Midnight Hour* (suspense), Friday 9-11 p.m.; *North and South* (six-part mini-series), Sunday and next Tuesday, Wednesday, Thursday, Saturday and Sunday, 9-11 p.m. **CBS:** *Into Thin Air* (drama), Tuesday 9-11 p.m.; *Garfield's Halloween Adventure* (animated special), Wednesday 8-8:30 p.m.; *Badge of the Assassin* (docudrama), Saturday 9-11 p.m. **NBC:** *A Time to Live* (docudrama), Monday 9-11 p.m.; *Breeder's Cup* (horse race), Saturday 12:30-4:30 p.m. **PBS** (check local times): *The Statue of Liberty* (documentary), Monday 9-10 p.m.; *The Story of the Clancy Brothers and Tommy Makem: It's a Long Way from Tipperary and Armagh* (documentary), Tuesday 10-11 p.m.; *New York City Opera: La Rondine*, Wednesday 8-11 p.m.; *Owl TV** (children's discovery series), Sunday 5-5:30 p.m.; *The Naked Gershwin* (profile), Sunday 10-11 p.m.

Network radio □ **CBS Radio Network:** *Newsmark: The Young Conservatives* (news report), Friday 2:30-3 p.m.

Cable □ Arts & Entertainment:

*James at 15** (comedy-drama series), Monday 8-9 p.m.; "Sweeney Todd" (musical), Tuesday 9 p.m.-midnight; *Giselle* (ballet), Thursday 8-10 p.m. **Cinemax:** *Crazy About the Movies** (nostalgia series), Saturday 10-10:30 p.m.; "Supergirl" (fantasy), Sunday 7-8:45 p.m. **The Nashville Network:** *George Strait in Houston* (concert), Wednesday 9:30-10:30 p.m.; *The Willie Nelson Special* (concert), Saturday 11 a.m.-1 p.m.; *Garlits! The Videobiography*, Sunday 12:30-1:30 p.m. **WTBS(TV) Atlanta:** *World War III* (drama), Wednesday and Thursday 8:05-10:05 p.m.



Syndication □ **LBS Communications:** *The Teller & the Tale* (Halloween special), through Thursday on 90 stations.

Supergirl on Cinemax (left) and Sally Struthers in the syndicated Halloween special "The Teller and the Tale"

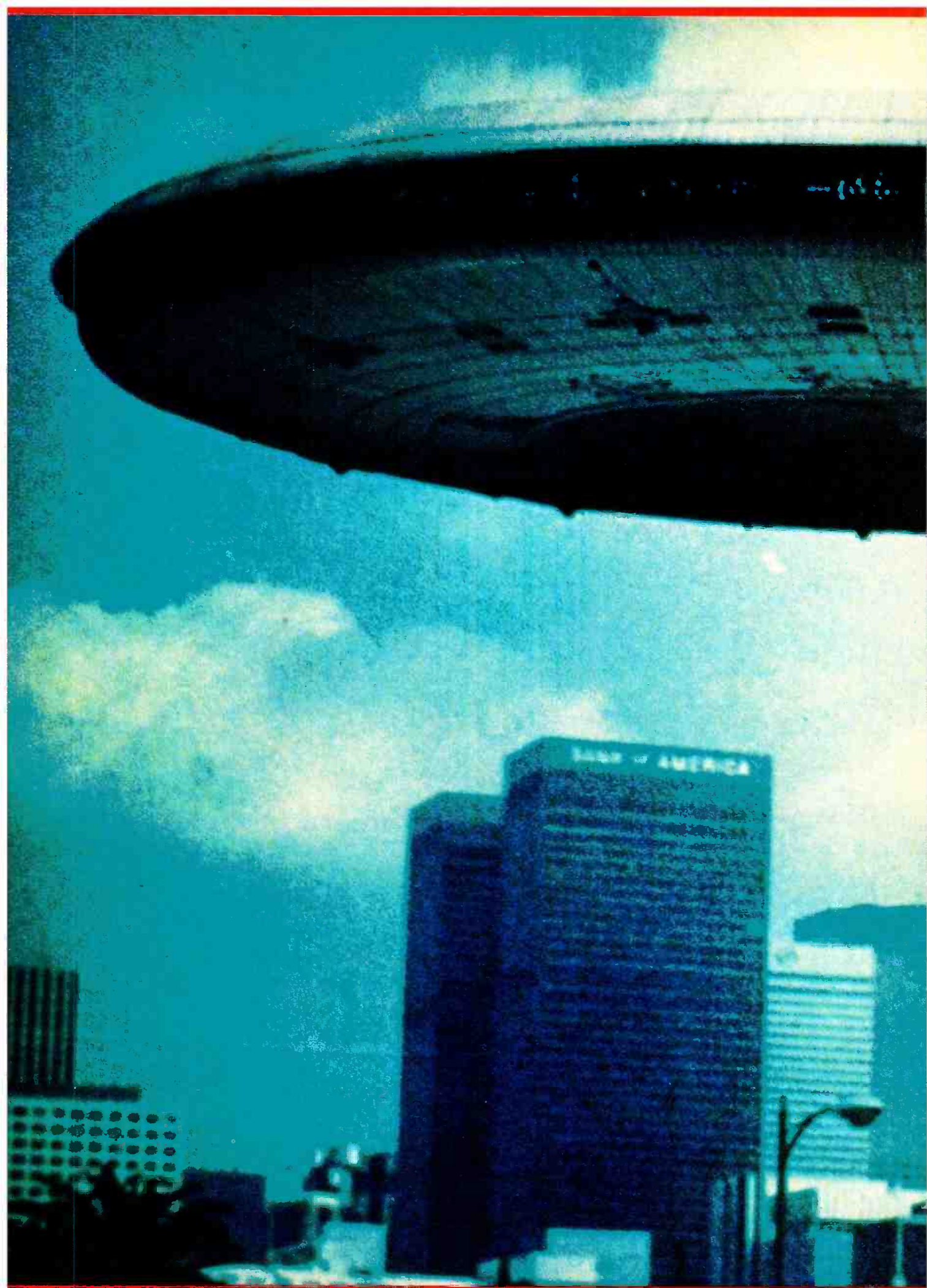
Play It Again □ **CBS:** *It's the Great Pumpkin, Charlie Brown* (animated special), Wednesday 8:30-9 p.m. **The Nashville Network:** *Radio City Music Hall Welcomes The Nashville Network* (concert), Monday 8-10 p.m.

Museum of Broadcasting (1 East 53d Street, New York) □ **Leonard Bernstein: The Television Work**, 60 hours of programming featuring works of the conductor, composer and teacher, through Nov. 14. *Television's Silents: Silent Films Newly Restored and Orchestrated for Television*, week-long screenings through Saturday of six silent films restored by Kevin Brownlow and David Gill—"The Wind," "Flesh and the Devil," "Old Heidelberg, or The Student Prince," "Show People," "A Woman of Affairs" and "The Crowd"—concluding with "The Crowd" Tuesday through Saturday at 3 p.m.

Note: all times are NYT. Asterisk denotes series premiere.



AN EXTRAORDINARY ENCOUNTER





WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

of *Television Arts and Sciences*. Sheraton Centre, N.Y.

Nov. 26—Presentation of winners of fourth annual World Hunger Media Awards, funded and sponsored by entertainers Kenny and Marianne Rogers. United Nations, New York.

Nov. 26—*International Radio and Television Society* newsmaker luncheon. Speaker: Pete Rozelle, commissioner, National Football League. Waldorf-Astoria, New York.

December

Dec. 1—Deadline for papers for Fifth International Conference on Television Drama, sponsored by *Michigan State University*. Information: Ellen Serlen Uffen, MSU, (517) 355-4666.

Dec. 2-6—*North American Section, World Association for Christian Communication*, 16th annual conference. Hilton Inn, Fort Lauderdale, Fla. Information: (313) 962-0340.

Dec. 3—*National Cable Television Association's National Academy of Cable Programing ACE* awards ceremony and dinner. Beverly Theater and Beverly Wilshire hotel, Los Angeles.

Dec. 3-6—*North American Telecommunications Association* annual convention and showcase. Infomart, Dallas. Information: (202) 296-9800.

Dec. 4—*Ohio Association of Broadcasters* sales workshop. Embassy Suites, Columbus, Ohio.

Dec. 4—*Direct Broadcast Satellite Association* annual meeting. Mayflower hotel, Washington. Information: (703) 768-9495.

Dec. 4-5—"World Telecommunications," conference sponsored by *Financial Times*, examining relationship between business and telecommunications. Hotel Inter-Continental, London. Information: (01) 621-1355.

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

Dec. 5-6—"Cable Communications Act: A Legislative Analysis and Update," workshop sponsored by *Washington Program of Annenberg School of Communications*. American Society of Association Executives, Washington. Information: (202) 737-8563.

Dec. 6—Deadline for entries in 26th international broadcasting awards, honoring "world's best television and radio commercials of 1985," sponsored by *Hollywood Radio and Television Society*. Information: HRTS, 5315 Laurel Canyon Boulevard, North Hollywood, Calif., 91607.

Dec. 6—*Broadcast Pioneers, Washington area chapter*, sixth annual awards banquet. Kenwood Country Club, Bethesda, Md.

Dec. 6-8—*Alpha Epsilon Rho, National Broadcasting Society*, Southeast regional convention, hosted by *University of Central Florida, AERho chapter*. University of Central Florida campus, Orlando, Fla.

Dec. 7—*Associated Press TV-Radio Association of California-Nevada* regional seminar on "creative use of sound for radio and TV" and "treatment, misconceptions and impact of AIDS." Oakland Airport hilton, Oakland, Calif.

Dec. 8-9—*NBC* midseason promotion executives conference. Doral Country Club, Miami.

Dec. 10-11—*NBC* promotion workshop. Doral Country Club, Miami.

Dec. 10-13—General assembly of *Unda-USA*, national Catholic association of broadcasters and allied communicators, including 20th annual Gabriel Awards banquet. St. Anthony Intercontinental hotel, San Antonio, Tex. Information: (215) 668-9842.

Dec. 11—"Superwoman: Myth or Reality," panel sponsored by *Washington chapter, American Women in Radio and Television*. National Association of Broadcasters, Washington.

Dec. 11—Deadline for reply comments in *FCC's* Mass Media Docket 85-108, FM/aviation interference. FCC, Washington.

Dec. 12-13—"The New Telecommunications Era After the AT&T Divestiture: The Transition to Full Competition," seminar co-sponsored by *Practising Law Institute* and *Federal Communications Bar Association*. Capital Hilton, Washington. Information: (212) 765-5700.

Dec. 15—Deadline for entries in eighth annual Henny Penny Playwriting Contest for young people, ages 5 to 17, sponsored by *Children's Radio Theater*. Information: Children's Radio Theater, 1314 14th Street, N.W., Washington, D.C. 20005.

Dec. 15—Deadline for entries in second annual media awards, sponsored by *President's Committee on Employment of the Handicapped and American Association of Disability Communicators*. Information: PCEH, suite 600, 1111 20th Street, N.W., Washington, D.C., 20036.

Dec. 19—*International Radio and Television Society* Christmas benefit. Entertainment: Ashford & Simpson. Waldorf-Astoria, New York.

January 1986

Jan. 5-8—*Association of Independent Television Stations* 13th annual convention. Century Plaza, Los Angeles.

Jan. 8—"New Technologies and Opportunities," panel in series sponsored by *American Women in Radio and Television, Washington chapter*, "Women at the Top." National Association of Broadcasters, Washington.

Jan. 9-10—*Virginia Association of Broadcasters* winter meeting and legislative reception. Marriott hotel, Richmond, Va.

Jan. 9-12—International winter consumer electronics show, sponsored by *Electronics Industries Association/Consumer Electronics Group*. Las Vegas Convention Center and Hilton and Sahara hotels.

Jan. 13-17—*National Association of Broadcasters* winter board meeting. Sheraton Mullet Bay Resort, St. Martin, Netherland Antilles.

Jan. 15—Deadline for submissions to 36th annual Sidney Hillman Awards for outstanding achievements in media communications, sponsored by *Amalgamated Clothing and Textile Workers Union, AFL-CIO*, "to recognize contributions by the media which explore and advance the human condition." Information: Sidney Hillman Foundation, 15 Union Square, New York, 10003.

Jan. 17-21—*NATPE International* 23d annual convention. New Orleans Convention Center, New Orleans.

Jan. 23-24—*Broadcast Promotion and Marketing Executives* board meeting. MGM Grand, Las Vegas.

Jan. 30—Presentation of Sunny Awards for radio commercials produced in southern California, presented by *Southern California Broadcasters Association*. Sheraton Premiere hotel, Universal City, Calif.

February 1986

Feb. 1-4—Sixth annual Managing Sales Conference, sponsored by *Radio Advertising Bureau*. Amfac Airport hotel, Dallas.

Feb. 2-5—*National Religious Broadcasters* 43d annual



"That's right—I don't know how much they cost,
I don't know where they're kept, I don't know who uses them—
but of course we get SRDS. Doesn't everyone?"

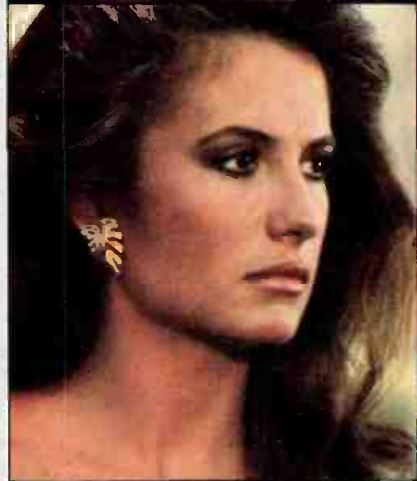
Errata

Picture on page 58 of Oct. 21 issue of National Association of Broadcasters public service campaign featuring members of Congressional Families for Drug-Free Youth was inadvertently reversed. Correct identifications of participants as picture appeared are (l-r): Jean Lujan (wife of Manuel Lujan Jr. [R-N.M.]); Alma Rangel (wife of Charles Rangel [D-N.Y.], and Rosemary Boulter (wife of Beau Boulter [R-Tex.]).

W

HERE CAN
YOU GET A
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OF WINE...

AND NOT PAY
THE BILL?



Falcon Crest

BECAUSE...

FOR FALL 1986.

BARTER ONLY,
NO CASH-PLEASE!



LORIMAR®

al convention. Sheraton Washington, Washington.

Feb. 4-5—Arizona Cable Television Association annual meeting. Phoenix Hilton. Information: (602) 257-9338.

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

Feb. 9-14—21st annual engineering management de-

velopment seminar, sponsored by National Association of Broadcasters in conjunction with Center for Management Institutes. Purdue University, Stewart Center, West Lafayette, Ind.

Open Mike

Cause and effect?

EDITOR: Regarding RCA's decision to "strike the flag in broadcast equipment market" (BROADCASTING, Oct. 7), I am greatly saddened. Saddened not so much as a broadcaster, but as an American.

By its very nature, our industry makes great use of electronic equipment, much of it made in Japan. Perhaps the collective makers known as "Japan Inc." helped to drive RCA out of a business it pioneered.

Perhaps RCA's principals decided to "quit rather than fight," and this is, indeed, unfortunate for all of us, not just the 530 employees who will lose their jobs.

As a strong believer in purchasing those products that are "made in U.S.A.," I now hope that broadcasters as consumers will support other American manufacturers whenever they can. This would include broadcast equipment, as well as vehicles, computers, even telephones.

If individuals in all levels of American society would do more buying with their "red-white-and-blue" hearts and not with their wallets, this country will be much better off in the long run.—*Timothy Marsh, promotion manager, KESQ-TV Palm Springs, Calif.*

Pilot problem

EDITOR: I have been following with interest the progress of AM stereo since I had the fortune of hearing the original tests of the Kahn system via XETRA in Tijuana, Mexico, back in 1970. It amazed me then, and I still can't get over just how good AM can really sound. I am happy to see AM stereo catching on, but I have noticed that not all is quite right. Some stations that claim to be AM stereo just aren't able to prove it by me.

I have a Sansui CX-990 stereo system in my car, which is able to detect and decode all four of the FCC-approved AM stereo systems. Here in Panama City, Fla., two stations are broadcasting AM stereo: WDLF (590), the local "oldies" station, and WKSD (1430), which is programed via satellite with a nostalgia format. In nearby Fort Walton Beach, WNUE (1400) broadcasts an adult contemporary format in stereo. Each of these stations uses a different AM stereo system. WDLF uses C-Quam, WKSD the Harris system, and WNUE went with Kahn. Of these stations, only WDLF can be received in stereo by my car radio for only one reason—WDLF is the only one of these stations that transmits the pilot signal needed to activate the stereo circuits in the receiver.

I attempted to contact the engineer at WKSD, only to be told no full-time engineer is there. When I asked that a message be left

for him to please activate the pilot so people whose receivers needed the signal could hear stereo, I got the equivalent of "we don't care." When I contacted WNUE, they were very nice about it and said since they were in the midst of a format change, they'd turn the pilot on once the change was made. They didn't.

I feel it's important, no, imperative, that any station broadcasting in AM stereo must also transmit that pilot signal so that those receivers that are pilot-dependent have something to work with. I'm sure I'm not the only one who has such a stereo unit in his car; even my home system, which uses a Sansui S-X1100 receiver, needs those pilots for AM stereo reception. There are a lot more of these types of receivers in use than these stations are willing to believe, and unless they make sure that pilot is on, those stations are misrepresenting themselves.—*Jay L. Rudko, Panama City, Fla.*

Please continue

EDITOR: In wake of the National Radio

Broadcasters Association/National Association of Broadcasters convention and the lively dialogue following it, I would offer a few thoughts:

The industry needs an all-radio convention. This year's meeting in Dallas was excellent and successful. I join the chorus of voices urging the NAB to lay aside its perceived short-term self-interest and participate again for the good of the radio industry in next fall's radio convention in New Orleans.

It has been eye-opening and heart-warming to see the number of working broadcasters rallying to Bernie Mann's support. After all, the function of a leader is to lead... to initiate dialogue, not to pat oneself on the back. I am proud that all four Fairfield Broadcasting Co. stations as well as Kalamusic are NRBA members.

Since Bill Stakelin so enjoyed issuing press releases in Dallas, perhaps he should consider melding his January RAB meeting into the radio convention. The industry would welcome his full participation.—*Stephen C. Trivers, president, Fairfield Broadcasting Co., Kalamazoo, Mich.*

National Television Issues Conference at Hofstra University

November 19-21, 1985



Panel moderators, luncheon and dinner speakers are:

Dr. Frank Stanton
President Emeritus, CBS Inc.

Brandon Tartikoff
Vice President, NBC Entertainment

Bruce Christensen
President, PBS

Charles F. Dolan
General Partner, Cablevision

James H. Rosenfield
Sr. Exec. Vice President,
CBS/Broadcast Group

Joel Chaseman
President, Post-Newsweek Stations

James E. Duffy
President, Communications/ABC
Broadcast Group

James Quello
Commissioner, FCC

Neil Hickey
N.Y. Bureau Chief, TV Guide

Dr. George M. Back
President, All-American Television

Delegates will be limited to approximately 200

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**GIDGET: Time period winner
with Kids in 35 markets!**

MARKET	STATION	SHARE
Los Angeles	KTLA	35
Philadelphia	WTAF	36
Washington	WDCA	42
Dallas	KTXA	36
Pittsburgh	WPGH	34
St. Louis	KPLR	40
Baltimore	WNUV	35
Hartford	WTIC	40
Cincinnati	WXIX	69
Charlotte	WCCB	51
Columbus	WTTE	34
Salt Lake City	KSTU	72
Grand Rapids	WXMI	65
Providence	WSTG	34
Harrisburg	WPMT	44
Dayton	WRGT	39
Tulsa	KOKI	51
Richmond	WRLH	54
Mobile	WPML	61
Knoxville	WKCH	38
Jacksonville	WAWS	64
Rochester	WUHF	46
Cedar Rapids	KCRG	74
Jackson, MS	WDBD	37
Evansville	WTVW	57
Ft. Wayne	WFFT	64
Peoria	WBLN	29
Madison	WKOW	39
Lafayette	KADN	42
Columbus, GA	WXTX	50
Wausau	WAOW	87
Boise	KTRV	56
Gainesville	WBSP	40
San Angelo	KIDY	60
Laredo	KLDO	61

Source: NSI, July 85

HAVE A FIELD DAY! ALL YEAR LONG!

The enormous popularity of two-time Oscar winner Sally Field.

The proven all-family appeal of "Gidget" and "The Flying Nun."

52-week strip of hard-working half-hour sitcoms starts Dec. 30.

America's love affair with Sally Field is growing stronger and stronger.

Her "Gidget" series was an enormously successful strip over the past two summers—and actually performed even better the second summer, after Sally collected another Academy Award.

"Gidget" won her time period with Teens and Kids in market after market, all across the nation. And scored big with Young Women, too.

Now we're packing *double* the appeal of Sally Field





GIDGET: Time period winner with Teens in 32 markets!

MARKET	STATION	SHARE
Los Angeles	KTLA	46
Philadelphia	WTAF	70
Dallas	KTXA	28
Cleveland	WCLQ	40
Atlanta	WATL	25
St. Louis	KPLR	64
Hartford	WTIC	45
Cincinnati	WXIX	69
Salt Lake City	KSTU	44
Grand Rapids	WXMI	25
Norfolk	WTVZ	30
Mobile-Pensacola	WPMI	95
Jacksonville	WAWS	38
Green Bay	WXGZ	37
Rochester	WUHF	58
Omaha	KETV	37
Champaign	WRSP	28
Cedar Rapids	KCRG	53
Lincoln-		
Hastings-Kearny	KBGT	37
Evansville	WTVW	81
Ft. Wayne	WFFT	49
Augusta	WJBF	67
Madison	WKOW	54
Binghamton	WMGC	47
Columbus, GA	WXTX	54
Wausau	WAOW	68
Tallahassee	WTLX	39
Boise	KTRV	63
Clarksburg	WDTV	94
San Angelo	KIDY	82
Laredo	KLDO	42
Victoria	KVCT	87

into one dynamite strip: We're adding "The Flying Nun" to "Gidget" to make a full 52-week winner.

Unique and distinctive, "The Flying Nun" had a happy 3-year run on ABC, averaging a solid 26 share on the third-ranked network. (NTI)

Put the proven audience power of Sally Field to work for you all next year—in this major advertiser-supported opportunity from Colex.

MORE GREAT TV ORIGINALS FROM



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AND LBS COMMUNICATIONS INC.

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875 Third Avenue, New York, NY 10022

Burns & Allen • Dennis the Menace • Donna Reed • Father Knows Best • The Flying Nun • Ghost Story/Circle Of Fear • Gidget • Hazel • Jungle Jim • The Monkees • Wild Bill Hickock • Route 66 • Eischied • Hawk • Joe Forrester • Starmaker • The Best Place to Be • Family Reunion

Source: NSI, July 85



Feb. 12—"The Politics of Office Survival," panel sponsored by *American Women in Radio and Television, Washington chapter*. National Association of Broadcasters, Washington.

Feb. 13-16—*Howard University* communications conference. Theme: "Communications: The Key to Economic and Political Change." Howard University campus, Washington. Information: (202) 636-7491.

Feb. 17—Deadline for papers for *National Association of Broadcasters'* broadcast engineering conference, held in conjunction with NAB convention. Information: Engineering conference committee, science and technology department, NAB, 1771 N Street, N.W., Washington, 20036.

Feb. 17—Deadline for entries in William Harvey Awards, for writing on hypertension, sponsored by *American Medical Writers Association, National High Blood Pressure Education Program* and *Squibb Corp.* Information: Harvey Award, Squibb public affairs, P.O. Box 4000, Princeton, N.J., 08540.

■ **Feb. 18-19**—*Institute of Electrical and Electronics*

Engineers annual meeting. Theme: "The Impact of Cultural Values on Engineering Excellence." Red Lion Inn, San Jose, Calif. Information: (212) 705-7647.

■ **Feb. 20**—Presentation of Angel Awards, for excellence in the media and for "outstanding productions of moral and/or social impact." Ambassador hotel, Los Angeles. Information: (213) 387-7011.

Feb. 25—*National Press Foundation's* annual awards dinner, including presentations of annual Sol Taishoff Award for Excellence in Broadcast Journalism and 1986 Editor of the Year Award. Washington. Information: (202) 662-7350.

March 1986

March 1—Deadline for entries in fourth annual Alcoholism and Communications Marketing Achievement Awards, sponsored by *National Foundation for Alcoholism Communications*. Information: NFAC, 352 Haladay, Seattle, 98109; (206) 282-1234.

March 4-7—*Audio Engineering Society* 80th convention. Congress Center, Montreux, Switzerland. Information: (021) 53-34-44.

March 6-7—Advanced cable television seminar for senior professionals, sponsored by *Washington Program of Annenberg School of Communications*, American Society of Association Executives conference center, Washington. Information: (202) 484-2663.

March 6-8—17th annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville. Information: (615) 327-4488.

March 12—*American Women in Radio and Television* Commendation Awards luncheon. Waldorf Astoria, New York.

March 12—"Lobbying," panel sponsored by *American Women in Radio and Television, Washington chapter*. National Association of Broadcasters, Washington.

March 15-18—*National Cable Television Association* and *Texas Cable Television Association* combined convention. Dallas Convention Center, Dallas. Information: (202) 775-3606.

March 17—Deadline for entries in Samuel G. Engel International Television Drama Awards competition, sponsored by *Michigan State University*. Information: Kay Ingram, WKAR-TV, Michigan State University, East Lansing, Mich., 48824-1212; (517) 355-2300.

March 27—*National Association of Black Owned Broadcasters* second annual communications awards dinner. Sheraton Washington hotel, Washington.

April 1986

April 7-10—Infocom '86, sponsored by *Institute of Electrical and Electronic Engineers*. Sheraton Bal Harbour hotel, Miami.

April 9-13—*Alpha Epsilon Rho, National Broadcasting Society*, 44th annual convention. Sheraton North Park, Dallas.

April 11—*Broadcast Promotion and Marketing Executives* board meeting. Loew's Anatole, Dallas.

April 13-16—*National Association of Broadcasters* 64th annual convention. Dallas Convention Center, Dallas.

April 13-17—*National Public Radio* annual convention. Town and Country hotel, San Diego. Information: Carolyn Glover, (202) 822-2090.

■ **April 18-21**—Presentation of fourth annual Alcoholism and Communications Marketing Achievement Awards, sponsored by *National Foundation for Alcoholism Communications*. Awards ceremony to be held during *National Council on Alcoholism* convention. St. Francis hotel, San Francisco. Information: (206) 282-1234.

April 27-30—*Public Broadcasting Service/National Association of Public Television Stations* annual meeting. Loew's L'Enfant Plaza hotel, Washington.

April 27-30—*Broadcast Financial Management Association/Broadcast Credit Association* 26th annual conference. Century Plaza, Los Angeles.

April 28-29—*Cabletelevision Advertising Bureau* fifth annual conference. Sheraton Centre, New York.

May 1986

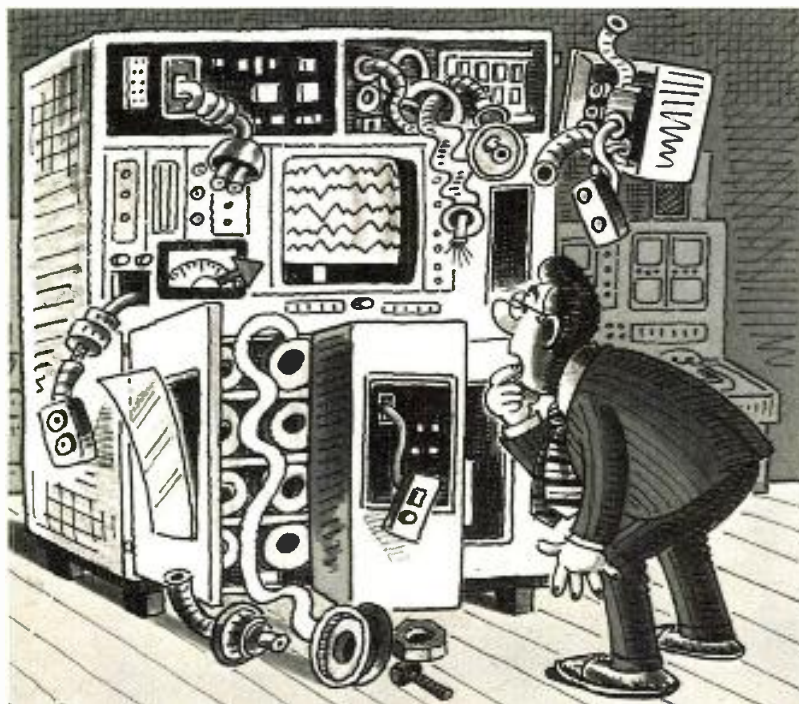
May 11-15—*National Computer Graphics Association* seventh annual conference and exposition. Anaheim Convention and Exposition Center, Anaheim, Calif. Information: (703) 698-9600.

May 14-17—*American Association of Advertising Agencies* 68th annual meeting. Greenbrier, White Sulphur Springs, W. Va.

May 17-21—*Fifth International Conference on Television Drama*, featuring presentations on drama, advertising, children's programming and international television, and presentation of Frederick I. Kaplan Prize. Michigan State University, East Lansing, Mich. Information: (517) 355-4666.

May 18-21—*CBS-TV* annual affiliates meeting. Century Plaza hotel, Los Angeles.

May 21-25—*American Women in Radio and Television* 35th annual convention. Westin Hotel Galleria, Dallas.



The Solution To Your Old Cart Machine Is Not A New Cart Machine!

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WHBQ-TV aired the series on the 10 p.m. Eyewitness Newscast, and as a one-hour documentary, which was shown during prime time.

In addition to this honor from the Academy, "Who's Watching The Children?", has also received a special award from United Press International Broadcasters Association of Tennessee; a special citation from the Associated Press; and special recognition from the Mayor of the City of Memphis, the City Council, and a local civic group known as P.R.O.T.E.C.T. The Tennessee State Legislature has credited this series with being instrumental in helping them formulate legislation to deal with the problem of child sexual abuse.



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Monday Memo

A broadcast journalism commentary from Richard Salant, former president, CBS News

CBS News's 'West 57th': a clash of symbols

Editor's note. *West 57th* made its debut on Aug. 13 and ran until Sept. 10. Stories are now in production and the show has been scheduled for a 13-week run beginning in January. This piece originally appeared in *The (Stamford, Conn.) Advocate* and is reprinted with permission. Copyright 1985 by The Advocate.

□
West 57th is the latest of more than a score of attempts by the television networks to provide a news magazine that will duplicate the enormous success—in ratings and in critical praise—of *60 Minutes*. Broadcast on the CBS Television Network on Tuesdays at 10 p.m. (ironically, the place where *60 Minutes* first started 17 years ago), it is produced by CBS News, although a viewer who watches it would never know that unless he/she watched the tiny copyright notice at the very end. As though it is some shameful fact that will repel the audience, *West 57th* carefully hides its news parentage. With its quick cut, frenetic opening, the audience is likely to believe that what it is about to see is a dramatic combination of *Miami Vice*, *Lou Grant* and *The Mary Tyler Moore Show*, and not some dull information from a stuffy news organization.

The technique is calculated. Andrew Lack, the executive producer of *West 57th*, said, before the series began, "People are going to see something they haven't seen before... they are going to see it in a way that is going to engage them differently than the way they're used to being engaged by broadcast journalism. They are going to be surprised. They are going to be sometimes stunned, shocked...."

And what has emerged has split the critics. Tom Shales of the *Washington Post* wrote that *West 57th* "rolls the cobwebs out of the magazine format and reinvigorates prime time journalism with irreverent and ambitious inventiveness." But John Corry of the *New York Times* called it a mess. And so it goes.

More significant—after all, this is not the first time critics have violently disagreed—*West 57th* has split broadcast journalists. Fred Friendly, a former CBS News president and producer of Ed Murrow's landmark documentaries, ever ready to invoke Murrow's memory to clothe his own views, has said that he is glad that Murrow did not live to see the program. The day the show premiered, Friendly proclaimed, was "the saddest day in the history of broadcast journalism." Bill Leonard, another former CBS News president, and one of those responsible for the creation of *60 Minutes*, also has publicly—



Richard S. Salant was president of CBS News in 1961-64 and in 1966-79. He was vice chairman of NBC in 1979-81, a special adviser there in 1981-83 and was president of the National News Council in 1983-84. He lives in Stamford, Conn., and is currently working on a book.

though somewhat less colorfully—deplored *West 57th*'s techniques.

What is most significant is that these disagreements reflect a fundamental and disturbing split within CBS News, broadcasting's most distinguished news organization. *West 57th* has become a symbol within CBS News—a battleground fought between the CBS News veterans and the young Turks, who dismiss the veterans as Mr. Yesterdays and who insist, not without logic, that just because it was always done a certain way doesn't mean that's the way it always must be done. Within CBS News, *West 57th* has become the symbol of the old against the new, and, sadly, the internal battle threatens the stability and the sound traditions of a superb news organization.

It shouldn't happen. *West 57th* is not as revolutionary or as radical as either its supporters or its foes claim. It is not the end of a great era, nor the beginning of a new one. Music (which I abhor on news broadcasts)? Well, there is too much, but not all that much in *West 57th*. I wish it weren't there, but didn't Fred Friendly's documentaries always open with Copland's "Appalachian Suite" (until I eliminated it—but it's back again)? Glitzy openings to get the people into the tent? Sure, *West 57th* has them—in spades, but so did the glitzy opening graphics to CBS News's presidential election coverage. Fluffy pieces? Sure—but remember Ed Murrow's *Person to Person*, and many of the segments of *60 Minutes* when it first start-

ed—and even some of the *See It Now*s of Ed Murrow, which dealt with entertainers.

There is a battle for the soul of broadcast journalism—both at the local and the network level—whether it is to be show biz or genuine journalism, whether its primary criterion is what is important, or what is merely interesting and titillating. In fact, this is the crucial battle in all of journalism, print as well as broadcast, as some newspapers and magazines provide thinner and thinner gruel to increase their circulation among a public with a short attention span.

It is *West 57th*'s misfortune—or fortune—to have become the symbol of this fundamental struggle within journalism. As a result, both the praise and the criticism have been excessive. *West 57th* is flawed—superficial, stagey in spots, the reporters acting like Jane Fonda or Mary Tyler Moore or Robert Redford playing—winningly and skillfully—the roles of reporters, instead of being reporters. It has had some pointless, some confusing, some skimpy pieces. But it has had some excellent and strong pieces, like the pieces on Nicaragua and the rip-offs of the old black rock 'n' roll creators. Its executive producer, Andy Lack, has a fine track record in serious broadcast journalism. I don't know Bob Sirott and John Ferrugia's prior work well enough to have a judgment about them. But I have watched Meredith Vieira's and Jane Wallace's journalistic work with admiration, and I was on a panel with Wallace and was enormously impressed with her direct, no-nonsense, tough journalistic approach. I was dismayed that Phyllis George was chosen over either of them for the *CBS Morning News*.

So let Wallace be Wallace, and Lack be Lack, and Vieira be Vieira. Let CBS News be CBS News—trying new things, new ways, but remembering that there are Murrow traditions, and CBS News traditions, and that things perhaps are done in a certain way simply because that's the best and most honest way to do it. Let CBS News's managers, and the their corporate superiors, keep in mind that old may be, but is not necessarily, bad, and new may be, but is not necessarily, good. Let all of us in journalism remember that the future is built on the best of the past, and that traditions built on seriousness of purpose, and a sharp line between entertainment and information, may, after all, have immense value.

If *West 57th* were treated by all sides—critics and CBS News personnel—not as a symbol and a call to arms, but as an interesting and promising start of a news magazine which, shed of some of its flaws, and some of its hype and glitz, could serve very comfortably in the panoply of distinguished CBS and other news broadcasts.

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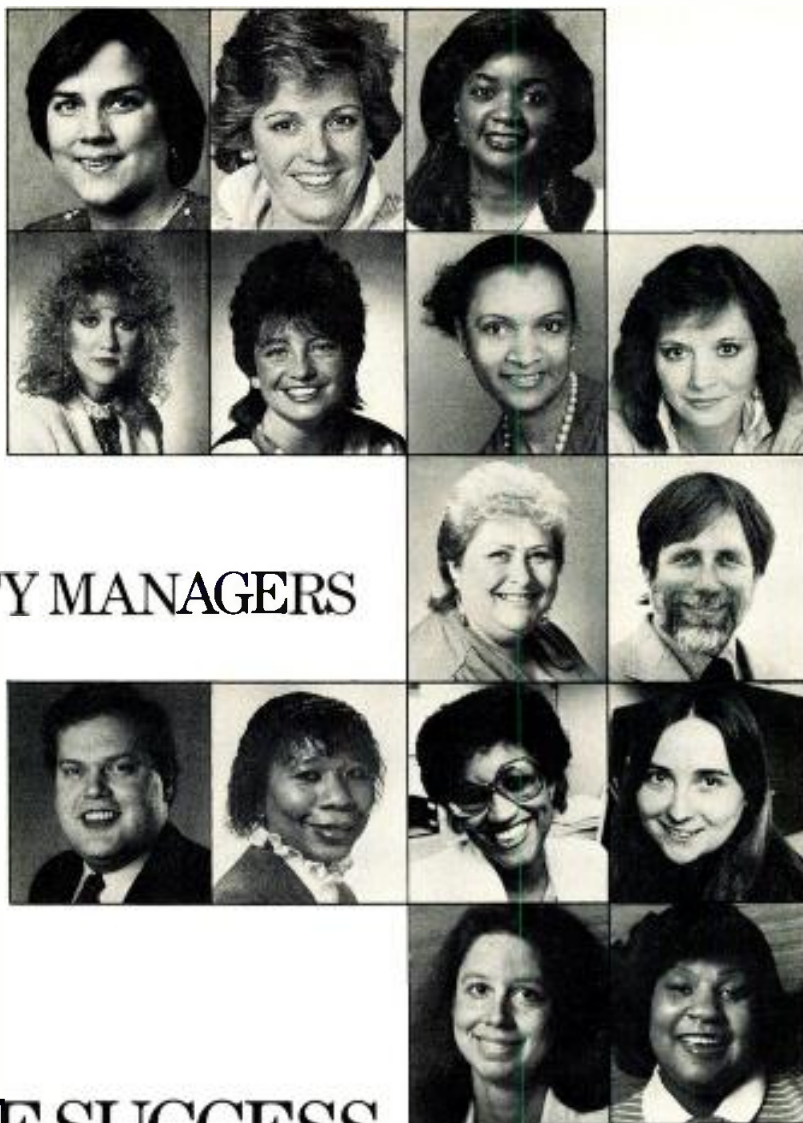
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Third Row

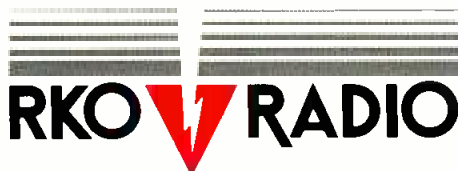
AVIS TURNER, KHJ AM, Los Angeles
JAMES HAHN, KRTH FM, Los Angeles

Fourth Row

CHARLES COHEN, WOR AM, New York
ESTHER BAILEY-WESTERMAN, WRKS FM, New York
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Smiling in the rain. Last week's meeting between broadcasters and the cable industry on must carry could be the start of something, although the jury is still out. Leaving the NCTA headquarters after the talks

are (on left, l-r): NAB's Eddie Fritts; TOC's Margita White, and NAB's John Summers. On the right are (l-r): INTV's Preston Padden and Charles Edwards.

Must carry: the summitry begins

Broadcasters go across town to sit down with cable leadership on hopeful resolution of issue presented by court's outlawing of historic practice; but FCC, opposed to whole idea, may seek to cut both parties off at pass

Cable and broadcasting sat down at the same table last week to talk about must carry. It wasn't much of a meeting, as meetings go, but it was a start toward coming to a voluntary agreement that would define some new expectation of signal carriage. Neither side was talkative at the end of the breakfast session in Washington. Said National Cable Television Association President James P. Mooney: "The bacon was crisp."

At the FCC, meanwhile, officials were expediting their own notice of inquiry/notice of proposed rulemaking that will examine the must-carry question—one that may preempt the joint industry examination of the question. FCC sources have gone from hinting at commission opposition to taking on new rules to blatantly asserting that the industry compromise efforts are veering onto the wrong track altogether.

One source said it wasn't an "effective use" of resources for the industry to try to work out compromise must-carry rules because Chairman Mark Fowler won't be inclined to accept them. (This source, however, said the commission will want to consider INTV's original proposal—which would carve out a "may-carry" rule under the FCC's supposed ability to determine what signals may be carried under cable's compul-

sory copyright license [BROADCASTING, Oct. 7]—because that looks at the relationship between must carry and copyright.)

Tom Herwitz, legal assistant to Fowler, said the FCC wants to act quickly on the NOI/NPRM. "We want to look at the comments that come in, but we're especially interested in examining the bounds of our authority to affect the compulsory license and the appropriate copyright policy as it relates to the communications environment without mandatory carriage," Herwitz said. "The commissioners have said that they don't want to erect a false equilibrium balancing must-carry obligations against compulsory license rights. They'd rather see unimpeded negotiations for carriage between the parties. That's consistent with the FCC's general marketplace approach."

The Tuesday gathering at NCTA headquarters—described carefully by Mooney as "not a negotiation"—included representatives of the National Association of Broadcasters, the Television Operators Caucus and the Association of Independent Television Stations. The broadcasters had requested the meeting—the first official discussion with NCTA on must carry since the rules were declared unconstitutional in the *Quincy-Turner* decision (BROADCASTING, July 22). The meeting also marked the end of lengthy discussions among broadcasters themselves over how to fashion new must-carry rules. NAB and TOC, unable to persuade INTV to

accept their formula, eventually conceded to the independents and accepted their minimums as a point of departure for negotiations. (The independents announced their minimums for any must-carry agreement after a special INTV board meeting two weeks ago [BROADCASTING, Oct. 14].) At a meeting the night before calling on Mooney, the broadcasters settled some of their differences. The surviving proposal:

That cable systems with 12 or fewer channels would be exempt from any must-carry obligation. Systems would not have to carry duplicative network signals (NAB and TOC advocate no duplication of public broadcasting stations as well, but INTV still disagrees on this point). Cable operators with more than 12 channels would have to set aside no more than 40% of their channels to carry local stations within 50 miles of the cable system (originally, TOC called for 35 miles, while NAB and INTV supported 50). Broadcasters also stated a concern about insuring that cable operators don't charge a fee for carriage. It is reported, however, that there are still some "slight differences" among the broadcasters over such points as how to address must carry in hyphenated markets.

It is known that NCTA told the broadcasters that any must-carry deal would have to include a viewing standard, an idea independents aren't likely to support.

"This is the starting point which everyone feels comfortable with," said NAB President Eddie Fritts. He and John Summers, NAB's executive vice president for government relations, were part of the delegation that called on Mooney. "We think we have draft-

Top of the Week

ed a proposal that takes into consideration First Amendment concerns," Fritts said. He said an initial reading of the proposal by several communications attorneys has been positive. "They said it looks pretty reasonable and if the proper research is in place, there's a good shot that it will pass constitutional muster."

Broadcasters recognize that convincing cable to accept a deal is a "long shot," said one source close to the discussions. Nonetheless, they feel cable might do it in order to "buy long-term peace and goodwill."

TOC's William Schwartz, president and chief operating officer of Cox Enterprises Inc., has played a major role in the must-carry effort. He approached Mooney on the subject several months ago on behalf of the broadcasters and was the key spokesman at the meeting last week. Schwartz was accompanied by Ken Bagwell, executive vice president and cable division president for Storer, and TOC coordinator Margita White. Storer executives sit on the NCTA and TOC boards.

Schwartz refused to discuss the specifics of the broadcasters' proposal or details of the meeting with NCTA. "It was the first opportunity for us to sit down and discuss the various approaches with NCTA. It was no more nor no less than that," Schwartz said. He admitted that the broadcasters' position is not set in "concrete" but that they felt they had enough of a consensus to "have a conversation with NCTA." Schwartz said there is a "strong desire to come up with some sort of must-carry proposal that we all feel comfortable with, that cable can accept and we can all take to the FCC for approval." Moreover, he said, they were not going to develop new rules, "only to have the court of appeals declare them unconstitutional."

The TOC, he continued, feels must carry is "very important...it's in the public's interest and in the interest of the television and cable industries." And TOC members who, like Cox, are in both broadcasting and cable, would not be involved "if we couldn't support it wearing both our hats."

The next step, Schwartz believes, will be NCTA's. "We don't even know at this point if NCTA is at all interested in working out a compromise." He said they would wait to hear from Mooney.

"I don't believe that the ball is necessarily in my court," Mooney said later. Nor did he feel there is a "tremendous urgency" to canvass his board on the matter. "They [the broadcasters] have a problem," Mooney said. "Everybody's got to do what they've got to do."

As for the independents, INTV President Preston Padden, who attended the meeting with board vice chairman Charles Edwards, KTVT-TV Dallas, said they would be stepping up their efforts on must carry on Capitol Hill. INTV has enlisted the support of Representative John Bryant (D-Tex.), who will offer legislation that is similar to INTV's petition before the FCC (BROADCASTING, Oct. 7). INTV has proposed that the FCC create new must-carry rules under its supposed ability to determine what signals may be carried under cable's compulsory license.

Even if cable and broadcasters were able

to cut a deal on must carry, the constitutionality of any new rules remains a key issue. According to Steve Effros, president of the Community Antenna Television Associ-

ation, "even if the NCTA signed in blood and CATA signed in blood, it would still get blown out of the water in court by half my members." □

Joyce in for Markey at NTIA

Agency head leaving government to be lobbyist for BellSouth

A changing of the guard is being prepared for the Commerce Department's National Telecommunications and Information Administration. David Markey, who has headed NTIA as the assistant secretary of commerce for communications and information since August 1983—he had been in that post in an acting capacity since the previous March—will leave on Nov. 9. He is to be replaced by Rodney Joyce, former minority counsel on the staff of the House Telecommunications Subcommittee. The change in policy accompanying the transfer of authority is likely to be imperceptible. One staunch Reaganite would be followed by another.

Markey, a one-time lobbyist for the National Association of Broadcasters, is leaving NTIA to rejoin the private sector. He will become a Washington-based corporate vice president for regulatory affairs for BellSouth, the largest of the regional telephone

tion as assistant secretary will be sent to the Senate when the necessary FBI background check is completed, a process that could take several months.

Markey, 45, and Joyce, 34, are regarded as cut from similar ideological cloth. Markey is known as a conservative with a strong bent for marketplace as opposed to government regulation. And Fowler described Joyce as one who has "consistently demonstrated" his support of Reagan's deregulatory philosophy. Joyce, who has been Republican counsel on the House Telecommunications Subcommittee staff for four years, last week expressed his philosophy. He said: "Television and radio should be free of government regulation. So should cable television. Government intrusion into all communications enterprises should be minimized to the extent possible." However, Joyce rejected the notion that he—and the Reagan administration generally—believe in deregulation "for its own sake." But he said the burden of proof is on those who believe government



Joyce



Markey

companies spun off by AT&T following the consent decree that ended the Justice Department's antitrust suit against the giant company. BellSouth has 90,000 employees, provides telephone service in the Southeastern U.S., and enjoys annual revenue of some \$10 billion.

Markey, who submitted his resignation to President Reagan last week, has recommended Joyce as his successor. And the necessary clearances and expressions of support are being obtained. Secretary of Commerce Malcolm Baldrige, who interviewed Joyce, has endorsed him for the director's job. And FCC Chairman Mark Fowler called Joyce "a strong candidate." Joyce is to join NTIA today (Oct. 28) as deputy assistant secretary, filling a slot left vacant last July by the resignation of Susan Stuebing for a job in the private sector, and will take over as acting director when Markey leaves. His nomina-

regulation is required. And to the extent it is, he said, "it should be as narrowly crafted as possible."

Joyce paid some of his dues in the fight for deregulation—and won the admiration and thanks of National Association of Broadcasters lobbyists in the process—in working hard in the ultimately failed effort to secure passage in the last Congress of the Tauke-Tauzin bill to deregulate broadcasting. And he regards as one of the principal tasks he will inherit at NTIA that of "seeing to fruition" the President's determination that private communications satellite systems that would compete with Intelsat be licensed. Four systems have received conditional authority from the FCC, but are yet to go through the process of coordination with Intelsat.

Joyce is not expected to have serious trouble in gaining Senate confirmation. Howev-

er he may be questioned sharply by members of the Senate Commerce Committee—which would hold hearings on the nomination—over his position on public broadcasting. He attempted to cut funds for the Corporation for Public Broadcasting below the level sought by the Senate, and supported the concept of advertising on public stations, again in conflict with the views of some Senate Commerce Committee members. Both are positions of Republican members of the subcommittee.

Markey is said by NTIA staffers to be leaving the agency in better condition than he found it. He reversed a downward slide in the agency's appropriations, as well as in the size of its staff. Morale, too, has been strengthened. He helped to regularize the process of instructing Comsat in its role as the U.S. signatory to Intelsat. And, as one aide put it, "peace in our time" has been achieved with the State Department. The so-called turf war over jurisdiction over international telecommunications matters appears to have ended, although policy disagreements between Commerce and State continue.

Then, too, Markey's background helped him to strengthen ties on Capitol Hill and at the FCC. He joined NTIA after a brief stint at the commission as special assistant to Fowler. Previously, he had been an aide to then-Senator J. Glenn Beall (R-Md.) from 1969 to 1974, and was chief of staff to Senator Frank Murkowski (R-Alaska) from 1981 to 1983. For the seven years between those Hill assignments he was on the NAB's government relations staff.

Word that Joyce would succeed Markey is said to have been welcomed by NTIA staffers. They have worked with him, and know him, one staffer said, as one who is familiar both with the subject matter—radio, television, common carrier and international telecommunications, including issues of international trade—and with how the government works. Joyce, who graduated from Washburn University Law School in Topeka, Kan., in 1976, began his career in Washington as an FCC lawyer in what was then the Cable Television Bureau. After three years, he joined the Washington law firm of Kirkland & Ellis, and in 1981 he became a member of the House Telecommunications Subcommittee staff. He will be succeeded in that job by Paul Smith, a 13-year veteran of the House Legislative Council's staff, who for the past three years has been drafting telecommunications legislation and joined the subcommittee staff earlier this month. One more minority staffer is to be hired.

Markey and Joyce were allies in a number of battles on Capitol Hill—and they could be again. For like others who have left government before him, Markey will be capitalizing in his new job on the expertise and contacts he has made. A case in point will be Markey's efforts to help BellSouth deal with the legal problems preventing it from expanding the scope of its services. Those problems grow out of restrictions imposed on the Bell operating companies by the court in approving the consent decree ending the

antitrust case. And Joyce said one of his top priorities at NTIA would be to implement the recommendations of an agency report issued in August calling for the lifting of some of those restrictions. How could NTIA proceed? Working with the Justice Department to ask the court to make the requested changes is one possibility. Seeking legislation is another.

Joyce said there is "growing political interest in the subject on Capitol Hill." And both Markey and Joyce know that territory. □

Record price for FM: \$44 million

Group led by former Malrite executive Carl Hirsch buys Noble's KJOI(FM) Los Angeles

For the second in time less than two years, easy-listening KJOI(FM) Los Angeles has fetched the highest price for a stand-alone FM station.

The latest transaction was announced last week when San Diego-based Noble Broadcast Group agreed to sell KJOI(FM) to newly formed Regency Broadcasting—a company founded by Carl Hirsch, 39, who resigned as president and chief operating officer of the Malrite Communications Group (see below)—for total consideration of approximately \$44 million. (Noble, which also owns XETRA-AM-FM Tijuana, Mexico [San Diego market], bought KJOI(FM) for a then record \$18.5 million from CCLA Communications Inc. in March 1984.) The new KJOI purchase price to be paid by Hirsch includes assets, real estate and noncompete agreements. Broker for the deal was H.B. LaRue.

"We intend to build a major group on the solid foundation of Regency Broadcasting's new flagship station," said Hirsch. He said the station's easy-listening format, which is syndicated by Churchill Productions, Phoenix, will be retained as will the station's general manager, Bob Griffith.

KJOI has, for the most part, pulled respectable ratings in Los Angeles. According to the spring 1985 Arbitron ratings report for Los Angeles, the station finished fourth in the adult 12-plus share category (Monday-Sunday, 6 a.m. to midnight) with a 4.1.

John Lynch, Noble's chief executive officer, said the recent death of company founder, Ed Noble, who died in August at the age of 70, made the sale of KJOI necessary. He told BROADCASTING that the Noble

family is no longer interested in the radio business. "The proceeds of the sale will settle the estate of the Noble family and buy them out of the company," said Lynch. "This will enable the company to move forward with acquisitions in other markets," he said. Lynch also said the company will retain the name of the Noble Broadcast Group.

Hirsch was with Malrite for 11 years, joining the company in 1974 as vice president and general manager of WHK(AM)-WMMS(FM) Cleveland. Two years later he was named executive vice president and chief operating officer of the company overseeing the owned radio stations. He became president in 1979. Both Malrite and Hirsch have achieved a reputation for making highly profitable operations out of start-ups or floundering stations. One prime example is the high ratings success story of contemporary hit WHTZ(FM) New York (licensed to Newark, N.J.), which quickly climbed from low ratings to first place in the market shortly after Malrite purchase it in 1983. But in the case of KJOI(FM), Hirsch said he can only



Hirsch

build upon the already successful operation.

Hirsch said his wife, Phyllis, will serve as vice president of the new company. The two plan to move from Cleveland, the Malrite headquarters, to Los Angeles, which will be the site of Regency's headquarters.

Brokers canvassed by BROADCASTING last week professed little surprise at the record-setting \$44-million acquisition. "I'm not shocked by the purchase price," said Bob Mahlman, president of The Mahlman Co., Bronxville, N.Y. "It's indicative of the demand for radio stations in good radio markets, such as Los Angeles." Mahlman, along with Kalil & Associates, Tucson, Ariz., represented Noble in the purchase of KJOI in

Three for one at Malrite

Carl Hirsch resigned his post as president and chief operating officer of the Cleveland-based Malrite Communications Group Oct. 18 to form his own group, Regency Broadcasting, whose initial purchase, KJOI(FM) Los Angeles, went for a record \$44 million (see story above). At the time of Hirsch's departure, Malrite announced the creation of the office of the president and named three top executives to that post. The three, all of whom retain their current positions, are: Milton Maltz, company chairman and chief executive officer; John G. (Gil) Rosenwald, executive vice president of the company and president of its radio division, and John C. Chaffee Jr., senior vice president of the company and president of the television division.

1984. If interest rates don't change significantly and the attention currently given to radio properties by both the financial and broadcast communities continues, there will be more price records set in many markets in the next six months to a year, Mahlman predicted.

"I don't find it surprising that a healthy FM station in Los Angeles is worth that much," said Jim Blackburn, president of Washington-based Blackburn & Co. The station must have made quite an improvement in profit for it to more than double in value, he said. Industry sources say the \$44-million purchase could have exceeded a multiple of 10 times station cash flow.

Los Angeles has been the scene of major radio transactions this year. Malrite purchased KLAC(AM)-KZLA(FM) from Capcities for \$75.5 million and Heftel Broadcasting acquired KTNQ(AM)-KLVE(FM) from the Liberman family for \$40 million.

KJOI(FM) is on 98.7 mhz with 75 kw and antenna 1,180 feet above average terrain. □

John Blair: targeted for takeover?

As company's stock price rises, speculation is that New York investment banking firm has been buying stock on behalf of unidentified client

While a lot of Wall Street's takeover attention has focused in recent weeks on Fifth Estate companies such as MCA and Viacom, the stock of John Blair & Co. has itself soared to some dizzying heights. Furthermore, some of those who closely follow the company are convinced that much of the recent demand has come through one buyer in particular: a New York-based investment banking firm, Moseley Hallgarten Estabrook & Weeden Inc.

At the end of last week, Blair executives were trying to ascertain if additional buying was the result of arbitrageurs or if stock was being accumulated as a prelude to a bid for

the company.

In the past two months, the price of Blair (BJ:NYSE) rose from just under \$17 to over \$27. In recent weeks, the stock has been actively traded and during the 10 trading days ending last Friday (Oct. 25), 25% of the company's eight-million shares changed hands. It closed last Friday at \$23.50. If one discounts the roughly one million held by Blair's directors, officers and its employee stock plan, the two-week turnover of the stock was close to 30%.

The almost uninterrupted rise in price seems incongruous with the sober results reported by Blair so far this year—net losses in both the first and second quarter—and those likely to be released soon for the third quarter, typically released the last week of October. The current weakness in television network advertising has spread to spot television, affecting both Blair's stations division and its station representation business, which between them have recently provided over half the company's operating profits. The company's other major lines of business are printing, and mail and insert marketing, which comprise more than half of Blair's revenue but have recently reported losses.

The \$27 per share at which some shares were bought last week is also a healthy 18 times the average projection for 1986 earnings and is above or close to what most analysts said is a break-up value for the company. All of the outside observers commenting, including securities analysts who follow the company, and a major institutional investor in Blair, insisted that the stock is currently trading on "speculation."

One area of speculation concerns a possible restructuring of the company (BROADCASTING, Sept. 16). Blair's board met Friday, Oct. 18, to discuss a study of the company by Salomon Brothers, and one informed source said that an announcement related to those findings was planned for the middle of last week. But whatever announcement might have been planned has apparently been postponed while the company assesses recent stock activity. Harry Smart, the Chicago-based vice president of the company, told BROADCASTING: "I would imagine that everything is on hold temporarily until we find out what is going on."

Another topic of speculation, a possible takeover, is one that has touched just about every Fifth Estate company. Takeover rumors about Blair have been circulating for at least a month and most appeared to have little substance.

However one persistent scenario suggested that a medium-sized investment banking firm was evaluating the company on behalf of clients. One version said the interested party was another media company without any station ownership; another version said the client was a group of independent businessmen.

About a month ago an investment banker retained a station broker to evaluate the worth of Blair's broadcasting properties, ap-

Gannett volunteers for white knight status

Gannett Co. Chairman Allen Neuharth said last week that unfriendly "traders and raiders" of public companies were unwelcome in the broadcast business and that Gannett would come to the aid of any "friends" besieged by hostile takeover threats. "Our posture is clear," he said, speaking at an International Radio & Television Society luncheon in New York. "While we stay on the sidelines when anyone is trying to shove an unwanted object down an unwilling throat, our friends in this business know we can be called from the sidelines into play at any time they wish."

That's exactly how the Gannett deal to buy The Evening News Association came about, he said, with the result that the company "put a friendly \$717-million umbrella over ENA." Neuharth also said that in talks with CBS Chairman Thomas Wyman and other CBS executives during Ted Turner's take-over attempt they "seriously considered whether one of their alternatives to the Turner deal might be an arrangement with Gannett. Quite clearly, they decided to go another route." He said the industry's message to unfriendly raiders "must be that no major media company has yet been won by any unfriendly suitor, and that all of us in this business intend to keep that record intact."

Neuharth also reported that Gannett has so far had 143 inquiries and 37 "bona fide firm offers" for one or more of the three television stations and two radio stations that are being spun off from the ENA station group as a result of the acquisition. (The stations are: WALA-TV Mobile, Ala.; KOLD-TV Tucson, Ariz.; KTVY-TV Oklahoma City, and WWJ(AM)-WJOL(FM) Detroit.) Neuharth said selection of new owners of those properties would come soon and stressed that the stations "will be put into the hands of professionals who intend to operate them for profit—not in the hands of traders who are interested primarily in selling them again for a profit."

When the ENA deal is completed, he said, Gannett's television group will cover 10% of the U.S., compared to 6% currently.

Neuharth also called for further deregulation of the broadcast marketplace. "As choices for viewers and listeners increase," he said, the need for government regulation decreases. "The only 'fairness doctrine' the government should be interested in in the 1980's and beyond is the 'fair' one of total deregulation. It's time the First Amendment be applied to all in the press—broadcast as well as print."

In a status report on Gannett's national newspaper, *USA Today*, Neuharth said its five-year plan that calls for profitability by 1987 was on track. Based on paid circulation (now averaging 1.4 million, making it the second-largest national daily after the *Wall Street Journal*) and advertising progress, Neuharth said, "we think that objective is achievable, maybe even beatable."



parently with the idea of selling them and keeping Blair's station rep business and direct marketing operations.

And in the middle of last week, more than one source independently suggested that Moseley Hallgarten had been buying Blair stock on behalf of an unidentified client. The publicly held, New York-based firm would not appear on most lists of Wall Street specialists in the Fifth Estate. It does not have a broadcast analyst and only recently hired a person with broadcast expertise in its corporate finance department, John E. Palmer. Palmer is a former station owner, of both WINC-AM-FM Dearborn (Detroit), Mich., which he sold in 1973, and KHSB (AM) Los Angeles, which he sold to Combined Communications in 1975.

Was a client of the firm making a takeover bid? One senior vice president in the corporate finance department at Moseley Hallgarten said he had no knowledge of such activity, and Palmer was unavailable for comment at the end of last week.

So far, no 5% (13-d) filing with the Securities and Exchange Commission has been made. If there were any concentrated buying of the stock, a filing would have to be made in the next few days (anyone accumulating 5% or more has 10 days in which to file a 13-d).

Even if orders were being placed through Moseley Hallgarten—they could have been orders placed elsewhere and executed by the firm's block trading department—other buying was taking place as well. □

CCI: not the industry's choice

Cable agency goes out of business after major MSO's withdraw support, deciding TV and radio ad campaigns promoting cable weren't giving them money's worth in new subscribers

It seemed like a good idea: Cable operators and programmers should band together to use broadcasting, the most powerful and pervasive advertising medium, to sell cable service and improve the medium's image.

But last week, the Council for Cable Information, the trade association that evolved from that idea in the summer of 1983, decided to call it quits, citing insufficient support from the cable industry.

"Some of major companies in the industry were not willing to support it," said Kathryn Creech, CCI's first and only president. "And while we could survive without their dollars per se, their failure to support us upset the balance. It wasn't equitable to the people who were paying. Their part of the kitty was higher and they were paying for television advertising that was going to benefit the nonparticipants."

According to Creech, several major MSO's—Sammons Communications, Continental, Newhouse and Warner Amex—never supported CCI. And Tele-Communications Inc., which had supported CCI through its first year with "some reservations," she said, decided to drop out last summer. "We were unable to convince" it to reconsider," Creech said. "That was the final straw."

When it became clear that TCI would not remain in the fold, Creech began exploring ways of "somehow restoring the equity to the situation, i.e., an advertising campaign that would only benefit those who were members." Among the alternatives she came up with: using spot television rather than network television, developing a campaign for use by operators in their individual markets and giving leads garnered from a toll-free number in direct-response commercials only to members.

At its meeting last Wednesday (Oct. 24), the board discussed the alternatives for restoring "equity" as well as a proposal to turn

CCI into a public information clearinghouse for the industry. But at Creech's recommendation, the board rejected all the options and decided to shut the organization down. In the end, she said, "nothing was feasible or efficient in terms of dollars for participating companies."

"I think the industry as a whole looked at it as needing something else," said J.C. Sparkman, executive vice president of TCI. "It was a good idea, but it didn't go far enough in getting orders." To a certain degree it was efficient, he said. In many rural areas, the only way to watch network television is through cable. So, in such areas,



CCI Commercial

CCI's network advertising didn't reach non-subscribers, he said. "To see the spots, you had to already be on the cable."

"We are all very sensitive about how we spend our money," Sparkman said. And TCI feels the money is better spent in its individual franchises. Each system has to design its own marketing campaign to get the "biggest bang for the buck," he said.

Blaming the demise on lack of support from several big MSO's may be an oversimplification. According to one source familiar with the workings of CCI, the organization had other problems. There was "open warfare" on the board between those who wanted a hard-sell campaign and those who favored an "image campaign," the source said. The difference of opinion not only produced tension but also resulted in "watered down"

advertising that served neither end. In addition, it was reported, operators and programmers have been at odds over control of the home satellite earth station market and that made it more and more difficult for them to work together.

"I think that CCI has done a good job and that the campaign has served a very useful purpose," said NCTA President Jim Mooney in a prepared statement. "But nobody ever contemplated that CCI would go on forever, and the judgment now whether to go with another flight of ads is a business judgment. The people in charge of business judgments have said: 'No.' And that's it."

Tom Wheeler, then president of the NCTA, proposed CCI two years ago (BROADCASTING, May 9, 1983). In a speech before a group of top cable executives, Wheeler said the creation of CCI was necessary to perform an "imagectomy" on the industry, "to redefine to the consumers who and what we are."

The image of the industry should not be shaped solely by the media, he said. "Not only will such an effort pay off with increased penetration, but it will also have ancillary benefits as advertisers and investors begin to see cable for what it really is and quit trying to force us into the box they build for broadcast television."

Seven months later, CCI was a reality. At an NCTA-sponsored programming conference in December 1984, its newly elected chairman, Daniel Ritchie, chairman and chief executive officer of Group W Broadcasting and Cable, was able to report that 81 cable operators and programmers had joined up and that they had anted up \$840,000 in seed money.

With Creech at the helm, CCI and its advertising agency, McCann-Erickson, prepared CCI's first campaign with a soft-sell theme—"Cable: not just more choice, your choice." After extensive testing, the campaign, backed by a \$6-million budget, was introduced on national television and radio networks in the spring of 1984.

Creech and Ritchie believed the campaign was a success and produced research showing more positive attitudes about cable among consumers after the campaign than before. But the CCI board was not impressed. At its June 19 meeting, it voted to drop the original campaign and authorized creation of a new one intended not only to make consumers feel better about cable but also to induce nonsubscribers to sign up. Meanwhile, CCI went ahead with a \$750,000 radio-only "maintenance" campaign in the fall, using new spots built around the original theme.

McCann-Erickson developed and began testing new spots featuring the hard-sell approach. But, with CCI folding its tent, the spots will never be put into final production.

"I'll be damned if I know what I would do differently," said Creech. "The first campaign really did a lot, not only tangibly, but intangibly. It really demonstrated to the cable industry the value of broadcast advertising and the value of integrated marketing, where you layer various media on top of one another. It served as a catalyst for a lot of operators to do their own television and ra-

dio, and it served as a catalyst for a lot of advertising co-operatives to get started."

CCI did not create a bureaucracy. According to CCI spokeswoman Pat Kehoe, it employs only eight people, including Creech. The employees, Kehoe said, have been given 30-days notice.

Creech said CCI will return fourth-quarter dues. After paying off the lease and outstanding bills, she said, it expects to have "a couple of hundred thousand dollars" in the bank. That money, she said, will be divided among such other industry organizations as the Cable Television Administration and

Marketing Society and the Cabletelevision Advertising Bureau, but will be earmarked for projects that enhance the image of cable.

Creech said she is not bitter, just disappointed. "I really believe in the value of a national TV campaign in building the identity and presence of the cable industry." □

Networks mobilizing for November sweeps

ABC and CBS have mini-series, movies and specials planned, while ratings leader, NBC, is sticking with its strong, regular lineup for most part

The Civil War, AIDS, a terrorist hijacking and Charlie Brown are some of the subjects the television networks hope will bring them ratings victory during the upcoming November sweeps.

ABC and CBS are rolling out the big guns to help their affiliates get an edge on the competition during the most closely watched sweep period of the year. NBC, with only one theatrical movie and mini-series planned for November, is relying more on the strength of its regular schedule.

Arbitron's sweep period runs from Oct. 30 to Nov. 26; Nielsen's, from Oct. 31 to Nov. 27. The November sweeps are the only local measurement of programing outside the major markets and help stations set their advertising rates for the first quarter.

The first salvo will be fired by CBS, with its *Garfield* Halloween special on Wednesday, Oct. 30, at 8-8:30 p.m. It will be followed at 8:30-9 with the annual *Great Pumpkin*, the animated Peanuts special. The following Saturday, Nov. 2, CBS will present the made-for-TV movie, *Badge of the Assassin*.

Head-to-head competition begins Sunday, Nov. 3, when ABC launches the 12-hour David Wolper mini-series, *North and South*, at 9-11 p.m. Opposite the first part of *North and South* will be NBC's network premiere of the theatrical "48 Hours" starring Eddie

Murphy. Leading into "48 Hours" will be a special one-hour *Amazing Stories* at 8-9.

Monday, Nov. 4, the NBC made-for-TV movie will be *This Child is Mine*, starring Lindsay Wagner, Nancy McKean and Chris Sarandon. Both ABC and CBS will present their normal schedules.

ABC picks up with the second two-hour episode of *North and South* on Tuesday, Nov. 5, at 9-11. CBS is countering with the made-for-TV movie, *The Stone Pillow*, which stars Lucille Ball as a bag lady. CBS will lead into *The Stone Pillow* with a special, *Dinosaur*, at 8-9.

On Wednesday, Nov. 6, ABC preempts *Dynasty* and *Hotel* for the third part of *North and South*. CBS, in the troubled 8-9 slot, will show its second Charlie Brown feature of the month. Titled *You're a Good Man, Charlie Brown*, it is an animated version of the Broadway play and is the first time this Charlie Brown special has been broadcast.

ABC will broadcast a special edition of *20/20* on Thursday, Nov. 7, at 8-9, to be followed by the fourth part of *North and South* at 9-11. Both CBS and NBC are planning normal Thursday night lineups. The final two episodes of *North and South* will be shown Friday, Nov. 8, and Saturday, Nov. 9.

CBS will counter the concluding episode of *North and South* with the 1984 theatrical "Risky Business" starring Tom Cruise. NBC will also premiere the 11th season of *Saturday Night Live* on Nov. 9.

The NBC made-for-TV movie on Sunday, Nov. 10, will be *Streets of Justice*. The following night, Nov. 11, NBC will present its

made-for-TV movie, *An Early Frost*, about a young attorney who contracts AIDS. Brandon Tartikoff, NBC Entertainment president, has predicted this may be NBC's highest rated movie of the year.

In an unusual programming move during a sweep month, CBS will schedule the first part of a two-part, two-hour western special, *North Beach and Rawhide* on Tuesday, Nov. 12, at 8-9. That will be followed by a made-for-TV movie, *Wild Horses*, starring Kenny Rogers. Both ABC and NBC plan normal schedules on Nov. 12. CBS will show the second part of *North Beach and Rawhide* on Wednesday, Nov. 13, at 8-9.

The next sweep event will be on Saturday, Nov. 16, when CBS presents the network premiere of "Rocky III" at 9-11. ABC is airing the premiere of *Lady Blue* in its new 9-10 p.m. Saturday period.

Sunday, Nov. 17, may be one of the most competitive nights of the month. At 9-11, ABC will broadcast a live stage performance of the play "The Execution of Raymond Graham"—the first time in 25 years it has broadcast a live theater event. CBS will premiere the first part of its *Kane & Abel* mini-series at 8-11, and NBC will counter with a provocative made-for-TV movie, *Hostage Flight*, about a group of American airline passengers who overpower terrorist hijackers.

CBS will present the second and third parts of *Kane & Abel* on Tuesday, Nov. 18, and Wednesday, Nov. 19, at 9-11. On Nov. 19, CBS will lead into *Kane & Abel* with a *We Are The World: A Year of Giving* special.

ABC will premiere *Dynasty II: The Colbys* on Wednesday, Nov. 20, at 10-11 as a lead-out from the regular *Dynasty*. The following night, Nov. 21, ABC will show the second episode of *Dynasty II* in its permanent time period, 9-10.

CBS will try to penetrate ABC's Wednesday 8-10 stronghold on Nov. 20 with a special made-for-TV movie starring Emmanuel Lewis, *Lost in London*. CBS's Saturday, Nov. 23, made-for-TV movie will be *Chase*.

The second major competitive battle of the month will be Sunday, Nov. 24. ABC will broadcast its second George Lucas special, *The Ewoks: The Battle of Endor*, at 8-10, which will be up against the first part of a two-part CBS mini-series, *Doubletake* (9-11) and the first part of the NBC mini-series, *Mussolini: The Untold Story*.

The second episodes of *Mussolini* runs on Monday, Nov. 25, at 9-11 in the regular Monday night movie period. CBS skips Monday for the second part of *Doubletake* in favor of its regular schedule and picks up on Tuesday, Nov. 26, at 9-11 with the conclusion. NBC will broadcast the third and final

Cablecounterprogramming

Cable network executives are mindful of the intensified competition among the broadcast networks during sweeps time and have programed November with a few exclusives of their own. Among its original program offerings for November, HBO is serving up an exclusive HBO Premiere Films entree, *Fortress*, (Nov. 24), starring Rachel Ward. It's about a school teacher and her pupils kidnapped by "thugs" in the Australian countryside. HBO will also offer two exclusive theatrical releases, the Academy Award winning "Places in the Heart," starring Sally Field (debuting Nov. 17), and "The Philadelphia Experiment," starring Michael Pare and Nancy Allen (Nov. 8). Cinemax will offer, exclusively, the theatrical film, "Songwriter," with Willie Nelson (Nov. 18). HBO and Cinemax will both carry "Supergirl" in November. Cinemax's original programming for November includes *Cinemax Comedy Experiment*, with Erno Phillips, a showcase for new comedic talent (Nov. 17). Also on tap is a new Album Flash featuring Olivia Newton John (Nov. 8). At Showtime, most of a new mini-series, entitled, *Tender is the Night* is slated for November (5, 12, 19 and 26). A Broadway adaptation of "Grown-ups" is scheduled for Nov. 25. Exclusive theatricals include "Crimes of Passion," starring Kathleen Turner. The Movie Channel will carry the Paramount film, "Star Trek III: The Search for Spock" (Nov. 18) exclusively.



Speaker's lunch. "You broadcasters have handled the beer and wine issue majestically," said House Speaker Thomas P. (Tip) O'Neill Jr. (D-Mass.), speaking to some 20 prominent group broadcasters in New York last week. "Everywhere I turn, there's somebody warning against the dangers of drunk driving," O'Neill said. "You did that, and you fellows deserve a hell of a lot of credit. Your timing was good, and whoever ran that for you guys did a hell of a good job." Said NAB radio board member William O'Shaughnessey, WVOX(AM)-WRTN(FM) New Rochelle, N.Y., "O'Neill charmed the hell out of Gotham."

Pictured at left, (l-r): Nicholas Verbitsky, president, United Stations



Radio Networks; O'Neill, and National Association of Broadcasters President Eddie Fritts. At right, O'Neill with Herbert Siegel (l), chairman and president, Chris Craft Industries, and Bob Fountain, vice president, Hubbard Broadcasting.

Congressman Tony Coelho (D-Calif.), chairman of the House Democratic Congressional Campaign Committee, also joined O'Neill and the broadcasters for the luncheon, hosted by the NAB at the 21 Club. (Coelho's remarks concerned the Democratic Media Center, which he urged broadcasters to support. He told the group the center could produce spots for 50% less than anyone else.)

episode of *Mussolini* directly opposite.

As a lead-in to the second part of *Doubletake* on Nov. 26, CBS will show a Charlie Brown and Bugs Bunny Thanksgiving special at 8-9.

CBS wraps up the sweeps with the theatrical "Airplane II" on Wednesday, Nov. 27 at 9-11. □

NBC, Turner buy-in grows in possibility

Grossman says odds improve on his network's buying into CNN

None can doubt NBC's interest in the cable news business.

While its news division is planning a 24-hour-a-day cable news service in head-to-head competition with Ted Turner's CNN and CNN Headline News, its corporate officials are talking to Turner about buying a piece of his two services. The initiatives may be related, but they are clearly mutually exclusive.

NBC News President Larry Grossman talked about NBC News's plans for a cable news service at a New York press conference last Monday and in a speech before the Washington Metropolitan Cable Club last Tuesday. At the former, he said the chances that NBC News will actually launch the service have gone from "long shot" to "almost 50-50 or maybe even better."

The same day Grossman was speaking in Washington, NBC officials were reportedly

meeting with Turner officials about buying CNN/CNN Headline or at least part of it. Turner, who is trying to raise cash to help service the debt on his pending \$1-billion takeover of MGM/UA Entertainment Co., has offered a minority interest in CNN/CNN Headline News to NBC and several other media concerns. Turner has valued the services at \$600 million.

Robert Butler, group vice president, NBC, does not have a "great interest" in



Grossman

acquiring a minority interest in CNN/CNN Headline News. But, he said, "there may be some other types of arrangement that might work and that's what we are exploring. But there are no hard offers or anything like that."

In his Washington speech, Grossman said NBC is not interested in acquiring interest in any services unless it has complete editorial and operational control. Butler agreed. Asked if NBC could acquire such control with a minority ownership interest, Butler said, "Well, you never know. We've talked about it."

In Washington, Grossman said he has stated before, NBC News will go forward only if cable operators "want... and need it badly enough." In more concrete terms, he said, that means operators must commit at least 13.5 million homes at monthly per-subscriber affiliate fees starting at 12 cents. Volume discounts will be available for the big MSO's, he said, but there will not be any off-rate-card deals cut.

So far, the response from the industry has been "enthusiastic," he said. There is a lot of concern in the industry about Turner's monopoly in cable news. The cable operators believe "it is a lot healthier to have competition than it is to have monopoly."

Although NBC News is planning to charge affiliate fees for at least the first five years of the service, Grossman said he believes the service will eventually be "fully supported or largely supported" by advertising.

NBC News told members of the National Cable Television Association board last month that it planned to ask for the necessary commitments by Dec. 16 so that the service could be launched on June 1, 1986. But in

his Washington speech, Grossman said the schedule is not firm. "Draft" commitment letters designed to elicit comments from cable operators will be sent out this week, he said. If there is a consensus among the operators that the timetable should be pushed back, he said, NBC may put off the deadline for commitments until February 1986 and the launch of the service until January 1987. "I have a feeling that it is going to slip," he said. "I think a lot of cable operators would

like to see us start in 1987."

The NBC-TV affiliates support NBC News's move into cable, Grossman. And there are good reasons they should, he said. They will be given an opportunity to insert a five-minute local newscast in the service and they will be able to excerpt news clips from it. What's more, he said, they would rather have NBC News offer the cable service than someone with whom they would have to compete. □



Funny how things change. "Everything didn't work out exactly as I planned," Ted Turner told members of the Ohio Association of Broadcasters last Wednesday (Oct. 23). "When I got the invitation to speak... last spring, I figured this would be about the time we closed on CBS and I would have a chance to outline my plans before a major broadcasting group. My target date for takeover was around the first of November. The only thing that really worried me about making this date is I figured the Braves might be in the World Series and there might be a conflict." Neither CBS nor the Braves performed as he expected.

Although Turner's hostile takeover bid for CBS failed, Turner said he would do it all again. "That was an experience... It only cost \$20 million. That's a big ride for 20 million bucks. That's the cost of one movie. I mean, what can you get for \$20 million today? You can't even get a television station in a bottom hundred market. I still want one of the networks. I mean, who in here doesn't want one? Why bang it out with a daytime AM when you can have CBS? That's where you meet the real stars. You meet the big cheeses up in New York and Los Angeles."

Referring to his pending friendly takeover of MGM/UA Entertainment, Turner said he always wanted to own a movie studio too. "Everybody wants one of them. Everybody wants to make movies, don't they? Raise your hand if you wouldn't like to make movies. I mean you read about the casting couches and all that sort of thing."

RCA gets off C-bandwagon

RCA American Communications Inc. has abandoned its plans to launch and operate a C-band domestic satellite—and in the process has left at four the number of companies authorized by the FCC to provide international communications satellite service. RCA had planned to use six of 24 transponders on what would have been Satcom VI to provide trans-Atlantic service. But in a letter to the FCC relinquishing the authorizations it had been granted, RCA Americom's president and chief executive officer, Andrew T. Hospodor, said the domestic market did not warrant its proceeding with the project. He said that since RCA Americom filed its C-band application, growth in the domestic market for such services has slowed while the number of operational C-band satellites "has been greatly increased."

As for the six transponders earmarked for U.S.-Europe and U.S.-Africa service, Hospodor said they would account for only 25% of the spacecraft's capacity. What's more, he said, Ku-band transmission is, "for a variety of reasons, becoming more attractive" than C-band "and offers significant opportunity for innovative and cost-effective service in both the domestic and international service." RCA Americom plans to launch two Ku-band domestic satellites.

Hospodor also said a condition the commission attached to RCA Americom's grant was a factor in the decision to relinquish the authorization. He said the requirement that RCA Americom and all of its customers provide service for terms of at least one year is "unwarranted" and would make it difficult to serve "the important occasional television market."

For all of that, Hospodor said, RCA Americom remains bullish on the commission decision authorizing international service.

A few days after RCA Americom filed its letter, the commission granted the application of Cygnus Satellite Corp. Action had been deferred pending a modification of that application in accordance with a staff finding that, as originally submitted, it did not meet the commission's standards. Other grants were made earlier to International Satellite Inc., Orion Satellite Corp. and Pan American Satellite Corp.

World Series a hit for ABC

First four games of baseball championship are ratings-getters; if that continues, network may get its first win of the season

ABC's coverage of the 1985 World Series has given that network a decisive ratings boost, with the first four games (Saturday, Oct. 19, Sunday, Tuesday and Wednesday) giving ABC the night in each case. And after the first three nights of last week, ABC held a commanding six-point lead with a 23 rating and 35 share. Privately, the competition was all but conceding that ABC would capture week five of the new season. But ABC's performance weakened substantially last Thursday when game five went up against NBC's *Cosby*-led comedy block.

The first two games came during the fourth week of the season (ending Oct. 20), which NBC won handily, giving it three of the four weeks. CBS captured week two. Game one averaged a 22.1 rating and a 37 share, which was more than five points off the comparable game last year when NBC carried the series, but it enabled ABC to take Saturday night (Oct. 19) with an average 8-11 p.m. rating/share of 21/34.9. A similar scenario was played out during game two (Oct. 20), when ABC won with 22.9/39, about three points off last year's game two.

Game three on Tuesday evening (Oct. 22) averaged a 25.4/38, beating the comparable game last year by about four points and delivering ABC the night by more than seven rating points. Game four (Wednesday, Oct. 23) also delivered a substantial nightly win, by about six rating points. Thursday's game five ran into the stiffest competition of the series—*Cosby* and company on NBC. At deadline the national ratings for the night were not in, but the 10-market overnight average gave NBC the night with a 24.1/37, followed by ABC with a 20.7/31 and CBS with a 14.8/22.

On the sales side, Larre Barrett, vice president, sports sales, ABC Television, reported that the network sold out the first five games (the minimum length the series can be) with a minimal amount of discounting. "We still have some units left for six and seven which we're in the process of selling now," he said last Friday (Oct. 25). He said the network had been able to sell the series "at an average price of well over \$220,000." The published rate card for the games was \$250,000 per 30-second spot. The network carried 26 minutes of advertising per game.

ABC did not offer advertisers a guaranteed rating performance for the series, said Barrett, but the games were sold with the network "anticipating" that they would average about a 25 rating. Barrett said there was an understanding between the network and its clients that ABC would somehow compensate advertisers if the games averaged "significantly" below the 25 rating mark. On a national average, the first four games have scored a 23.8 rating and a 38 share. □

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"Datakode™ can be the missing link between film and video tape."

Edmund M. DiGiulio is founder and president of Cinema Products Corporation, the largest selling manufacturer of professional motion picture camera equipment in the U.S. His firm has received several Academy Awards for technical achievement. Recently, he was chairman of the M.P.A.A. Ad Hoc Committee to demonstrate the feasibility of Datakode magnetic control surface.

"I would characterize myself as an inventor. All my adult life I have developed products, either working for companies or on my own. They have not all panned out, but I think I've got a pretty good batting average. The CP-16 has got to be recognized as a major product achievement. We developed it in the early 1970s, and it rapidly dominated the television news-gathering market. Developing the Steadicam® video/film camera stabilizing system was our biggest challenge—taking Garrett Brown's concept and turning it into a versatile and viable piece of production equipment.

"There is certainly a difference in the way film records an image and the way video cameras do. And, there is the final limitation that video has vis-à-vis film, that of latitude and the lack of ability to produce the whole gray-scale range. That's one reason why many cinematographers prefer the film look. We have seen video move ahead rapidly in the postproduction area by being able to automate through the use of micro-

processor technology. With Datakode magnetic control surface, we have the ability to put time code on film, identify each frame, and uniquely address each frame. With unique frame identification, we can originate on film, transfer to tape and conform back to film. Video postproduction efficiencies don't have to be the sole province of video tape. Datakode can, in fact, be the missing link between film and video.

"The overall conclusion of the eight-member *ad hoc* committee was that Datakode is technically feasible and can contribute to substantial savings of both time and money when utilized in either film or video postproduction elements. What is substantial? Perhaps 25% to 30%. Considering just the interest rates on money invested in postproduction of a feature, the quicker you get through, the better. Datakode can mean a faster turnaround and a quicker return on one's front-end investment.

"Of course, here is a new technology which needs a great deal of systems' engineering. It's not just one piece of equipment. Given the amount of work that needs to be done on standards and equipment, it is going to take some time before we're really making full use of the advantages of Datakode. Kodak has taken the lead. Now equipment manufacturers must respond with more cost-effective postproduction systems. I'm sure Kodak—as in the past—will continue to offer technological assistance where manufacturers need help,

advice or information about their products.

"As far as I can see in the foreseeable future, theatrical release will be on film. I've never been enthusiastic or impressed with the notion of shooting with the video camera and transferring to film. What problems does that solve? I do see good sense in video postproduction. But if your release medium is film, you should originate on film.

"With high-definition television on the horizon, a producer would also be well-served to shoot on 35 mm color negative film in order to get a high-definition image. Film is the one medium that guarantees one won't have an obsolete product when HDTV comes in."

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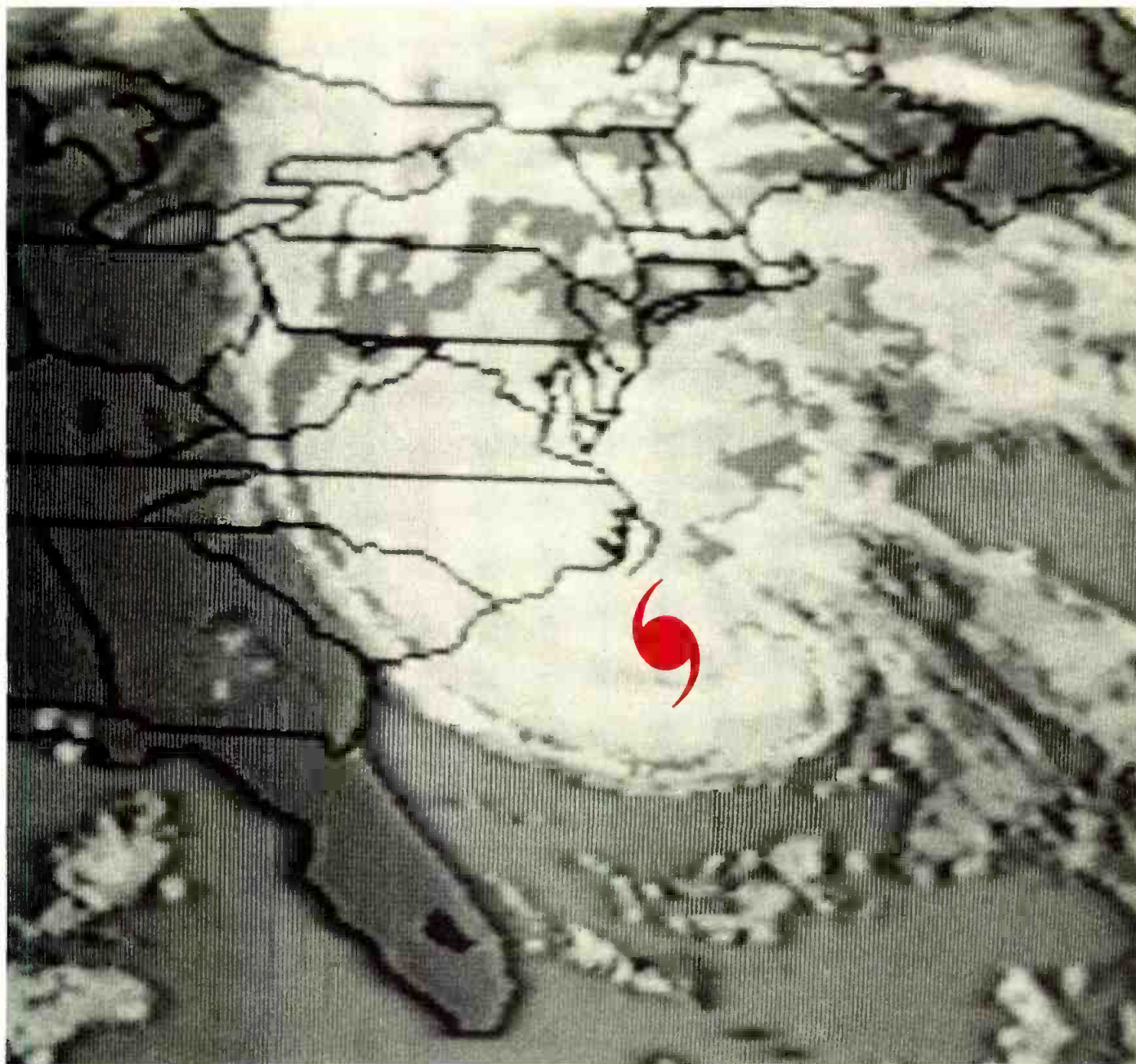
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STATE OF THE ART

T E C H N O L O G Y

Broadcast technology won't stand still. It's continually moving, manifesting itself in new ways of bringing sights and sounds to television and radio audiences.

For this special report, BROADCASTING has focused on several of the most dynamic areas involving technology, starting with the marketplace in which it is bought and sold. Also a part of the package: a mid-decade look at the technology and issues surrounding it by leading radio and TV group engineers; the shifting of gears in small-format ENG equipment; the expansion of the AM band; Boston's embracing of stereo TV sound; the checkered world of standards-setting, and an update on satellite newsgathering.



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WCVB	20.4/42.2	—
Station Y	11.9/25.4	+71.4%
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in the value of broadcast products made in the U.S. That figure, according to the U.S. Department of Commerce and the Electronic Industries Association, jumped 200% between 1975 and 1984 from \$398 million to \$1.175 billion.)

"It's a maturing marketplace," said William Connolly, president, Sony Broadcast Products Group. "By maturing, I mean extremely broad product lines are becoming less and less evident in this marketplace. By concentrating on a few good, reliable products, companies have been able to find a niche in the marketplace."

Many of the new companies were founded to chip away at the market dominance of large companies like RCA and Harris. Others, more entrepreneurial in nature, were

For the makers of many lines of what is generally considered broadcast television equipment, broadcasters may no longer be their primary customers. Production and post-production houses and large corporations account for an increasing share of the dollars spent in the market. According to Michael Harwood, NAB's secretary-treasurer, the majority of the more than 11,000 people who attended the 1985 NAB convention with exhibitor-guest passes were nonbroadcasters.

The fastest growing segment on the demand side of the marketplace is the production and post-production houses, said Bob Paulson, a consultant to several manufacturers. New operations are regularly popping up in major markets to serve broadcasters,

Survival of the fittest among equipment makers

Broadcast technology is not the only thing that changes, so do the markets; how firms will fare, and whether they will survive at all, depends on how they adjust to foreign competition and carve out new market niches

RCA's sudden decision to withdraw from the broadcast equipment marketplace, which it dominated from the beginnings of broadcasting to well into the 1970's, has been the subject of intense speculation since its announcement earlier this month (BROADCASTING, Oct. 7).

When asked, broadcasters and other broadcast equipment manufacturers come up with all sorts of explanations for the sudden move. But what it all boils down to is that RCA didn't keep up (or couldn't cope) with the rapidly changing broadcast equipment marketplace.

Like its underlying technology, the marketplace has changed with increasing speed over the past decade. And when a marketplace (an economic environment) changes, natural selection invariably takes its toll. In this case, the toll included RCA.

The changes have been manifold. The number of broadcast equipment companies has grown exponentially. System houses and distributors are offering services and assurances once available only from companies like RCA and the like. Nonbroadcasters—production houses and corporations—and nonengineers have become prime customers, forcing manufacturers to rethink marketing strategies. Federal deregulation has affected what is being bought and sold. Large Japanese companies have moved in, establishing a whole new order that leaves U.S. firms out of major markets. And finally, manufacturers have found themselves subject to the caprices of U.S. fiscal policy and the international money markets.

The most obvious and, perhaps important, change in the marketplace has been the proliferation of companies competing for the hardware dollars. That is reflected in the number of vendors at the annual National Association of Broadcasters convention. Exhibitors at the show have grown from some 200 in 1975 to more than 700 in 1985.

(The growth of the market is also reflected

created to exploit some new corner of the market such as digital effects, computer-based graphics and editing or audio processing. And still others entered merely to supply some esoteric component.

Nat Ostroff of Comark Communications, which has grown as a maker of UHF transmitters at the expense, at least to some extent, of RCA and Harris, said the marketplace is no longer dominated by large corporations. It is characterized now by "small and medium-sized entrepreneurial companies who can technically innovate and can respond quickly to changes in the marketplace."

Like the new breed of manufacturers, the rise of distributors and system engineering houses has also gradually weakened the marketing grip of RCA and other broad-line manufacturers. At one time, broadcasters, eager to get their stations up and running, would buy all their equipment from RCA or Harris. What the broadcasters lost in terms of selection and cost-savings, they made up in time and the comfort of knowing that the equipment would work as a system.

System houses like Turner Engineering and National Teleconsultants, however, usurped the role of the broad-line manufacturers. They design and guarantee the performance of the system and, at the same time, acting as distributors, they give customers a wide choice of equipment from various manufacturers.

Because many customers are interested in buying systems rather than discrete components, some manufacturers are banding together. For instance, Grass Valley, a major supplier of switchers, has purchased Dubner, a specialist in computer graphics, and ISC, a maker of editing systems. Another "potential amalgamation" involves CMX Corp., a major manufacturer of editing systems, according to CMX Chairman and Chief Executive Officer Sam Goodman. Chyron Corp., another leading graphics company, has purchased 39.5% of CMX's publicly traded stock and has made an offer to increase its stake. What's more, said Goodman, 10% of Chyron is owned by Field, owner of Panavision, a major supplier of equipment to the Hollywood production community.

advertisers and corporate clients, he said. And they're important not only because of the volume of equipment they buy, he said, but also because they are usually the first to buy gear on the cutting edge of technology. According to Goodman, of CMX, the editing system supplier was able to capture 65% of the production and post-production business because it was the fastest growing and least penetrated market.

Corporations use their television facilities for everything from intracorporate communications to training and public relations. And as the manufacturers well know, there is still a lot of growth potential in the corporate market. According to Paulson, the market "is a hell of a long way from saturation." He estimated that only between 20% and 25% of the market has so far been reached.

At the same time that the nonbroadcasters are spending more money, many broadcasters may be spending less. Charles Steinberg of Ampex said many broadcasters are currently under "severe profit and cash restraints." Indeed, CBS and ABC, normally big spenders, are carefully watching where they spend their hardware dollars. ABC's austerity stems from its pending merger with Capital Cities Communications; CBS's from its successful, but costly, defense of a takeover attempt by Ted Turner.

"Technology is no longer pacing the market," said Steinberg. When broadcasters buy a piece of equipment, they are looking for a concrete return in the form of improved ratings, better on-air look or lower operations and maintenance costs, he said.

Another fundamental change in the marketplace seen by Steinberg is that manufacturers are no long selling strictly to engineers. The new switchers, graphics and effects generators and editors are creative tools, which "cannot be evaluated solely from a technical point of view."

Deregulation of the broadcasting and telephone industry has contributed to the reshaping of the radio equipment marketplace, according to Jim Loupas, a designer and installer of television and radio facilities. The FCC's elimination of its requirement that every station be equipped with a modulation monitor shook up the corner of the market that supplied the monitors. Some

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companies dropped out of it; others were forced to diversify. And as telephone line charges began increasing following deregulation, radio broadcasters started making greater and greater use of microwave for studio-to-transmitter links and remote pickup units (RPU's) in lieu of telephone hookups. Suppliers of microwave and RPU gear were the prime beneficiaries.

Perhaps the most significant development in the marketplace over the past decade, however, is that large Japanese electronics manufacturers have come to dominate key segments of the U.S. television equipment marketplace, including cameras and videotape/videocassette recorders. The passing of RCA from the scene was lamented by some not only because of the company's long tradition, but also because it marked another loss for U.S. industry in its battle with Japanese industry. (On this score, U.S. broadcasters have much in common with proponents of U.S. industry who drive to work in Hondas and Toyotas. While many cheered RCA's introduction of the CCD camera as a triumph of U.S. technology, few stepped up to buy it.)

RCA was the only significant U.S. maker of cameras. But if it had chosen to remain in

the market, the Japanese—Sony, Ikegami, Hitachi, Panasonic, Sharp, JVC and NEC America—would still be in firm control. According to the U.S. Department of Commerce, in 1983, the last year for which figures are available, \$51.1 million worth of professional-quality (costing more than \$2,000) color cameras were imported into the U.S., \$49.1 million from Japan alone. The only companies now challenging the Japanese in the market are European, notably Philips.

The Department of Commerce doesn't keep track of any other type of broadcast equipment entering the country, but, as anyone familiar with the NAB exhibitions will testify, the Japanese are nearly as strong in VCR's and VTR's as they are in cameras. Sony has a firm grip on the high end of the three-quarter-inch ENG recorder market, and is well on its way to capturing the lion's share of the half-inch market with its Beta format, where its only competition is coming from another Japanese firm, Panasonic. Panasonic and JVC have a lock on the low end of the three-quarter-inch business.

Sony and Ampex, the U.S. firm that invented videotaping in the 1950's, are locked in a struggle for dominance of the one-inch studio videotape market. After failing to crack the one-inch market with its own machine, RCA began to market Ampex recorders under its own label. The loss of RCA as a marketing agent will hurt Ampex, but not much. Ampex has said that only about 6% of its one-inch sales were through RCA. With the proper marketing, some believe, Hitachi could grab a good piece of the one-inch business with its new machines.

The Japanese are not a force in television transmission systems, but that may soon be changing. NEC, a major supplier of transmitters throughout much of the rest of the world, seems intent on capturing a share of the U.S. market. And some U.S. transmitter manufacturers fear that the withdrawal of RCA from the market will make NEC more aggressive.

One corner of the equipment market that

the Japanese companies are missing is video graphics, which is a computer-based business. "The general opinion is the Japanese are not good at software," said Harvey Dubner, president of Dubner Computer Systems. But, he said, that opinion may be just another myth. "It was once thought that the Japanese were not good at hardware," he said.

Paulson believes the Japanese firms haven't gotten into video graphics because there is no margin in it now. "You can't make money in computer graphics," he said. "All the people in the forefront of the technology are struggling to stay alive. None of the products have more than a one-year life cycle. You've got to come to the NAB each year with brand new software."

Dubner agreed that the video graphics business is tough. "You can't sit still," he said. To stay in business, companies have to make their graphics generators more and more capable, he said, and at the same time, make them cheaper and cheaper. "You don't worry about the big guys," he said. "You worry about the little guys. They are always popping up with something new."

The Japanese general success is attributed to several factors. For one thing, the leading Japanese manufacturers have been able to draw upon the technology of their far more lucrative consumer electronics business in developing their broadcast products. Indeed, some of the Japanese products are merely sophisticated spin-offs of consumer products.

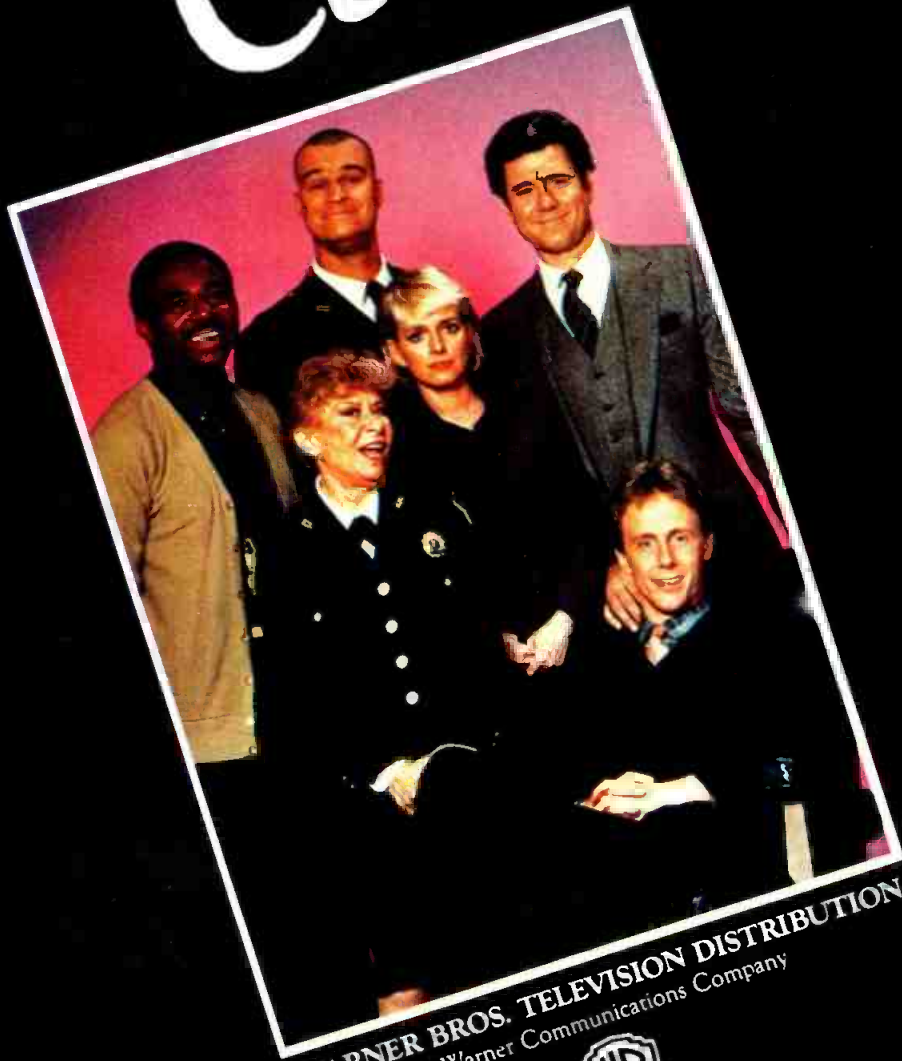
The half-inch, small-format videocassette recorders that have been introduced in the broadcast market by Sony and Matsushita (Panasonic), for instance, are based on the Beta and VHS VCR's that are now ensconced in millions of living rooms. The same tapes that are used in the home to tape a favorite movie off Home Box Office can be used in the field to record a fire for the nightly news.

According to Ampex's Steinberg, the Japanese electronics companies see a presence in both the consumer and professional mar-



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kets as critical to having a "well-balanced" company. It is an integral part of their corporate strategies. It allows them to spread research and development costs across a much broader customer base, he said.

But Steinberg and others also feel that the Japanese and their U.S. competitors are not playing on a "level playing field"; that the field is tilted in favor of the Japanese. "In Japan, there is a well orchestrated relationship between the government and industry," said Steinberg. "But in the U.S., government and industry have often been antagonists. It's getting better, but we still have a long way to go."

Comark's Ostroff does not hesitate to accuse NEC America of "predatory" practices in the UHF transmitter market. In particular, he believes, NEC has taken business away from Comark by arranging some customer financing at below-market rates. "NEC's strategy is to try and enter major markets to establish a credible image as quickly as possible."

Ostroff is irked by NEC's "trying to muscle into the market." Technically, NEC is bringing "nothing new to the table," he said. "All it is going to do is take jobs away from Americans... and dollars back to Japan," he said. "Broadcasting is a U.S. industry. I don't see why we should allow this to happen."

Jeffrey White, marketing services manager of NEC America, said that Ostroff's charges are baseless. NEC America helps customers find financing, but the terms of the financing are strictly between the customer and the financing institution. "We do not subsidize any financing," he said. "As I understand it," he added, "we could make the same accusations about some of the American firms we deal with."

In general, White said, the Japanese have succeeded in the U.S. market simply by meeting needs unmet by "complacent" U.S. companies. "If it wasn't the Japanese, it would have been the Europeans or, who knows, the South Americans."

Even Ostroff has to praise, albeit grudgingly, the Japanese companies, which he believes are exceptions to the rule that big corporations can't thrive in the broadcasting marketplace. Regardless of their size, they have a "combative attitude," he said. "They still have an entrepreneurial approach to the marketplace."

Added Steve Kerman, Tektronix's director of sales, TV division: "I don't believe the Japanese are unfair competitors. They are fierce competitors. When they dedicate themselves to dominating a market, they go out and do it."

Like manufacturers in other industries, the U.S. broadcast equipment manufacturers have suffered from the strength of the dollar against other currencies, including the pound, the French franc, the West German

mark and the Japanese yen.

The strong dollar hurts two ways. First, it appears as a premium that overseas customers must pay for U.S. goods. Second, it shows up as a discount on foreign goods sold in the U.S. market.

The dollar has weakened over the past couple of months, but for many U.S. manufacturers, serious damage may already have been done. Manufacturers may not be able to recover consumers lost because of the strong-dollar "discount."

Connolly downplays any benefits that Sony has enjoyed because of the strong dollar. "It's been less of an advantage than is generally thought," he said. Sony's broadcast products group is "a U.S. company that buys from the company in Japan," he said. "The yen-dollar swing has an effect on our purchase price, but inventory is bought ahead and one tries to minimize the swing as much as possible.... I think these things tend to even out over a long period."

NEC's White said the strong dollar has given NEC little competitive advantage. NEC America buys equipment from the Japanese parent company using a yen-dollar exchange rate that is set by the parent and rarely changes—perhaps once every two or three years. Consequently, when the yen falls against the dollar, NEC America is affected like its U.S. competitors.

As can be said about so many industries, the only certainty about the broadcast equipment business is the uncertainty that comes with change. And, in the broadcast equipment marketplace, change is often precipitated by forces beyond the control of the manufacturers, everything from advances in electronics and computer technology to the world economic situation.

To survive, manufacturers will have to learn to change with it.

A RADIO AND TV ROUNDTABLE

Probing technology's state of the artists

A panel of some top industry engineers discuss their craft

On the front line of coping with the technological and regulatory changes affecting the broadcasting industry in the 1980's are the top engineers at leading radio and television groups. Together, they form a kind of technocracy that dramatically influences what American audiences see and hear. To find out what they are thinking midway through the decade, BROADCASTING interviewed nine of them for this special report.

On the television side were Robert W. Flanders, vice president of engineering, McGraw-Hill Broadcasting Co.; Otis Freeman, vice president, engineering, Tribune Broadcasting; Warren Happel, vice president of engineering, Scripps Howard Broadcasting, and James E. Hurley, vice president of engineering, WTAE Division, Hearst Corp.

The radio participants were Milford

Smith, vice president, radio engineering, Greater Media; Charles Morgan, vice president, engineering, Susquehanna Broadcasting Co.; Paul Winders, director of engineering, broadcast division, Stauffer Communications Inc.; Philip Harris, director of engineering, Metromedia Radio, and Richard Schumeyer, assistant director of engineering, Capital Cities Communications.

TELEVISION

1. What was the most important development in television technology over the past five years, and what do you expect will be the most important developments for the remainder of the decade?

Flanders: Electronic newsgathering—even though it's a little older than five

years, ENG has come into its own in that time. I think it's clearly one of the more significant things that's happened to our business. The old cliché is that ENG has done away with our studio walls, and that's true.

In the next five years, I don't think there will be a whole lot that's different. We'll see more emphasis in that direction, with certain people, for example, getting into satellite newsgathering. My personal feeling is that's a very expensive way to get a story. But I have to say that I think it's going to happen, especially if they just get this equipment small enough.

Another thing that is coming along is obviously stereo. I'm not a great stereo buff personally, but a lot of people like it. Stereo not as simply adding a

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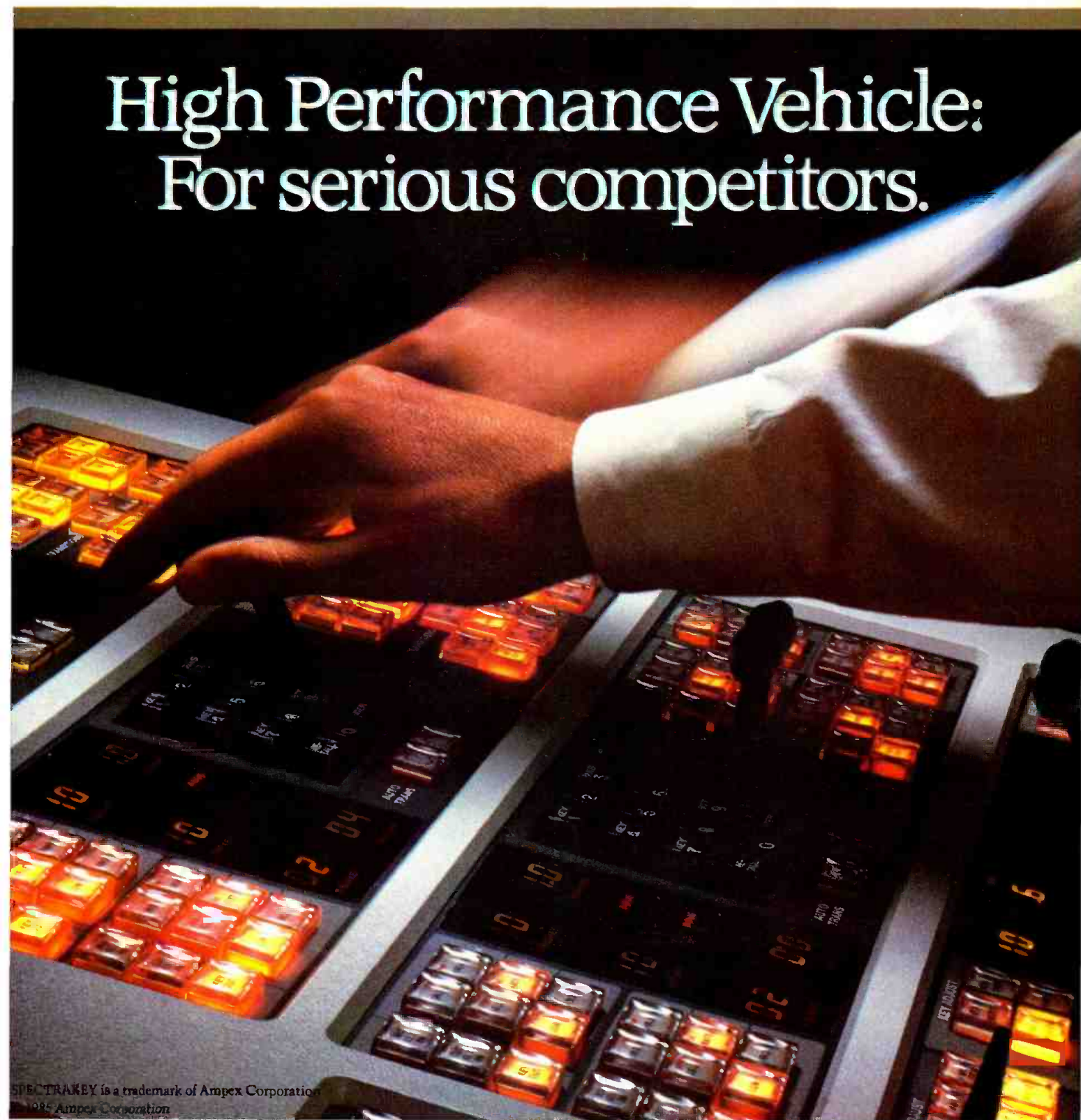
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microphone. It's a rather complex change for the station, but it certainly is a viable product. There doesn't seem to be any great hue and cry from the public yet, but they are becoming aware of it.

Freeman: The emergence of half-inch videotape, which in the past five years has allowed the marriage of cameras and recorders. Over the next five years, I think the most important development will be another marriage of technologies—computers and equipment such as routers, switchers, etc. We're already seeing that combination predominantly in automation, and we'll see it more in the future for things such as machine control and diagnostics.

Also important in the next five years will be Ku-band satellite newsgathering. SNG has long-term and dramatic implications because it can replace costly phone lines with uplinks small enough to fit in a station wagon. That makes economic sense.

Happel: The most important development has been in equipment maturity. Even the CCD [charge coupled device] for cameras, for example, has only matured; it is not new. Mature equipment enables us to do our job better. For instance, the combination of cameras and recorders into single units certainly makes it easier for our camera crews. And continued microprocessor developments has notably enhanced video effects and frame store, as well as most other audio and video products.

The next big change will be the use of videodisks for commercial and program distribution. The spot players of today will be replaced by videodisk systems. Cost and quality will demand it. The cost of the disks themselves can go below \$1, because they will be in competition

primarily with floppy disks for computer uses, and we'll catch the tail of that market.

Hurley: The most important technology has been the use of satellites, enhancing our news department [all five Hearst TV stations recently made a group buy of Ku-band satellite newsgathering trucks from Conus Communications] and providing syndicated programing.

And a lot of that will carry over into the next five years; there's no question. It starts out with a few leaders, but the rest of the industry is going to have to follow in some form. It's going to make us all more competitive.

2. Which part of your group's station facilities has seen, and will see, the greatest technological change during the decade? And how, if at all, is the role of engineers and technicians changing at your stations?

Flanders: I think the role of the technician/engineer has stayed consistent with what it's been since we got into digitized circuitry at the end of the 1970's. The circuitry is more sophisticated, and technical people have to be more sophisticated, at least



Flanders

in the maintenance areas. Operationally, there aren't that many changes, although the operations are much faster paced now than they used to be in the good old days.

Overall, we have fewer people now. Years ago, we had some 50-odd engineers. Then gradually the engineers went by the boards, got as low as 20. The staff gradually worked its way back up now to the middle-30's now as we do more and more live programing.

With the price of syndicated programing getting so much more expensive, I clearly believe we're going to revert back to what we did in the

beginning and start doing even more live programing. I can see that happening all over. And that takes more people; more operators, camera people, directors, and a few more maintenance engineers.

As for equipment purchasing, I don't think that's changed. It's almost universally the engineering department that is responsible for the final selection of equipment that is used. Of course, input comes from production people and programing and news people.

Freeman: News has seen the greatest changes. What's happening there, with smaller cameras, SNG, electronic newsrooms, is most dramatic. As part of that change, there's also a lot more cooperation between news and engineering departments. News has taken on more responsibility. It used to be engineers arranged phone lines, etc. Now news is arranging its own satellite news feeds, taking a problem off the engineer's hands that he's not going to miss.

There are changes among management engineers, as well, with more and more automatic equipment, you have better trained, more experienced operators and engineers, but smaller staffs. Stations are always going to need engineers; TV equipment is too complicated not to.

Happel: All areas of our facilities have been affected and improved further by integrated circuit and microprocessor developments. Also engineers and technicians are now more interested in computers than ham radios. It used to be every engineer had an amateur radio license; today most engineers are oriented toward diagnosing circuitry problems.

Hurley: On the role of the engineer, first you have to define the term. A technical-operations person has traditionally been the one operating the camera and using other technical tools, whereas the engineer is the person who knows how to put together a system. Both their responsibilities are becoming greater, although in a different way. The engineer now has to spend a lot of his time keeping up with the technology growth of the industry, while the operators have to be more production minded, to the point where the dividing line between the technical-operations person and the production person is a very fine one.

In areas like purchasing, it's still



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integrated into engineering. But the production department still has a great deal of say. Now we have to work as a team to get the end product we want. It's a combination of *thinking*. The salesman in most cases still comes to the chief engineer, but for the final decision, a sharp chief engineer will readily go to other departments for input. The old divisional thinking has to be eliminated.

3. Do manufacturers of broadcast equipment meet station needs? And in what ways, if any, could they do it better?

Flanders: Clearly, we are spending a lot

more money. There isn't any question about that, it's unbelievable. ENG is where we've spent a large percent of the capital budgets of the stations. And basically we've made studio equipment last a little longer than we might have done, just to support ENG.

To contrast, when we were using film for news, an edit station cost about \$1,000, a film camera, the best you could get, was \$16,000. Now, a good video camera costs about \$20,000 and an edit station costs you \$75,000.

Another thing that's changed, where before there were two or three vendors supplying everything, today you have so many vendors you have to deal with. We have many small companies now that have a single 'niche' piece of equipment. There are so many that it's hard to keep track of them, and we are concerned whether the new small companies will be around long enough to support us. Today we have to live with the threat that if you buy from the small company, they might be out of business tomorrow.

Freeman: Equipment makers do meet station needs. But I deplore the lack of standards, for example, in half-inch videotape systems. We need greater standardization among manufacturers so we can buy something from multiple sources which will still work together as one system.

In the early days of TV when the industry started to arrive at standards, the players would get together in a room and would choose the best parts of the various systems and would come together on standards that best served the broadcasters' needs. Now, with so many legal and financial implications, engineers are more reluctant to participate when there is bound to be little agreement.

Happel: New production development is

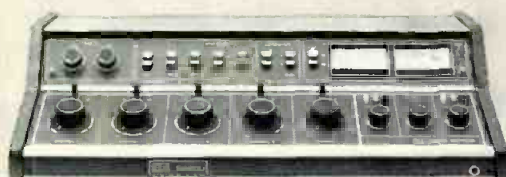


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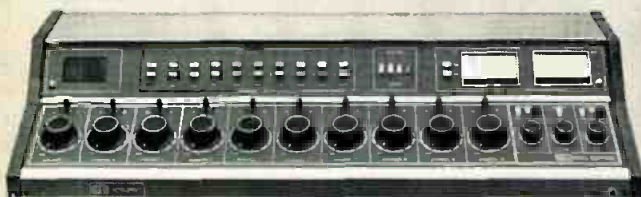
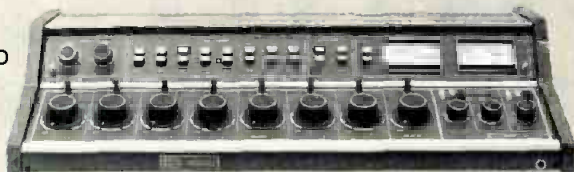
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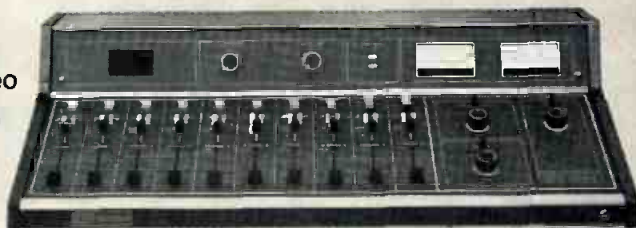
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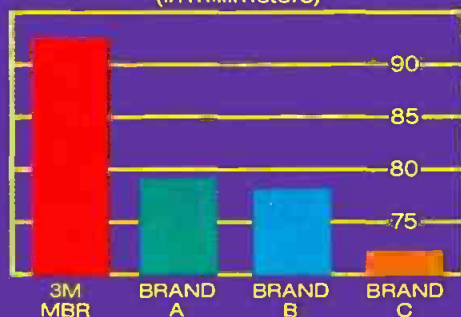


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costly, but it is good, and improvements are rapid because of the large number of companies now in the industry. Our biggest need is to avoid obsolescence. We should also refrain from having multiple formats.

Hurley: One of the shortcomings with manufacturers as a general rule is that they don't get enough input from the station itself before they put a piece of hardware together. It often is poorly designed, with no human factor built into it. Beyond that, however,

manufacturers have basically done a good job.

4. Has the FCC policy of deregulation made life more or less difficult for broadcast engineers? And what actions would you like to see the FCC take in the future?

Flanders: When I think of deregulation, generally it's with a positive attitude. Deregulation gives you more latitude to operate your business, and that's good. I think it was overdue in many, many areas.

I have a very strong feeling, however, on the extent that that should go. I'm concerned with the deregulation of technical standards. You can deregulate some of the good engineering practises, but where I really get upset is when they start deregulating things that can have a negative impact on you. Basically it's spectrum management, I guess. I've spent a lifetime fighting interference, and dereg has done nothing to help that situation.

Deregulation, generally speaking, did away with a lot of unnecessary paperwork—even keeping the logs—that didn't do anything for anybody. That's fine. But when you let things come on that work against the law of

physics, then deregulation has got to come to a halt. If it's the law of economics then every man for himself.

How did we get into this shape? We did away with the engineer on the commission, we replaced everybody over there with attorneys, or worse yet, economists. I really think we have to get an engineer back on there, to tell them which are the laws of physics. The economists certainly don't know.

Freeman: The FCC has made it less difficult. It's brought on better

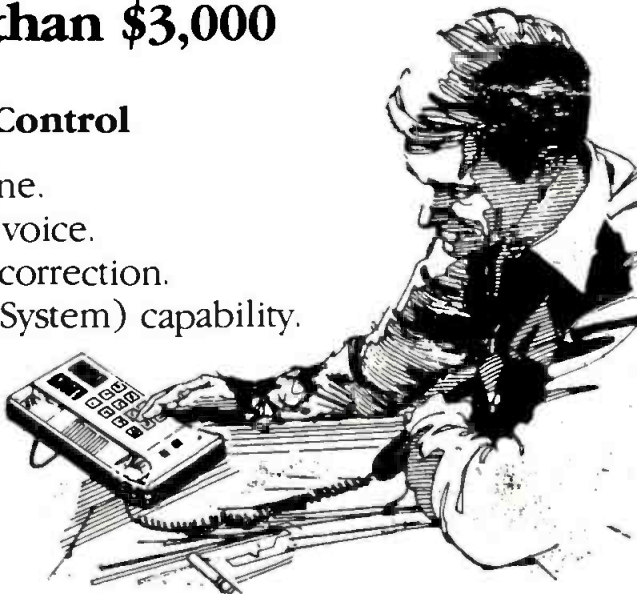


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cooperation between stations. For example, in New York City we have 10 stations that have to share seven microwave frequencies, so we needed our own coordination program.

But the FCC still has to manage the radio frequency spectrum to make sure services and stations don't interfere with each other. And also it needs to keep things off the market that interfere with the radio spectrum, such as these new RF light bulbs.

Happel: Deregulation has not drastically changed the life of our engineering

department. We still keep our records to keep track of what's going on. It has been difficult staying current with all the changes, however, and our people are embarrassed if they miss a subtle change.

Our bigger concerns are the internal policy changes at the FCC which often accompany a rule change. These changes are not always evident to the industry and their existence may have an effect that is not always discovered until the policy is encountered. I'd like to see FCC internal policies published. If the FCC and the industry say they work in the public interest, for example, I'd like to see a current definition of public interest.

On specifics: I'd like to see the FM transmitter rules clarified so the FCC can stop accepting adjacent channel FM applications within the contour service area of existing FM stations. I'd also like to see the FCC on LPTV applications choose the channel that is least likely to cause interference to the viewer who lives beyond the grade B contour and relies on distant signals.

Hurley: Yes and no. Some of the things the FCC has done on deregulation have helped us quite a bit; other things done



Hurley

in an off-handed manner have complicated matters. Frequency sharing with nonbroadcast users, for example, makes frequency coordination very difficult. This is something the commission has to do something about. We now police ourselves, and it's a good idea, but in the real world it causes some problems.

I understand their reason for opening up frequencies, to let that commodity be used by more people. But other users are not as sensitive to interference as broadcasters and that is tough to patrol.

An area where "unregulation" has

Dear New York Times: 8 Down has us puzzled.

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1 Musician Shaw
6 Like fake fruit
10 Fret
14 Not a soul
15 Think-tank product
16 Bee's residence
17 Deliverer of a perfect pitch
19 Billfold items
20 New romance, to Rona Barrett
21 Prefix with plane or sol
22 Makeshift seat
23 Vivid red
25 Shone
29 Popular drink
31 Analyzes metal
32 Not quite shut
34 Vetoing votes
37 Sleuth, for short
38 Tweedy color
42 One of Snow White's seven
43 Words of understanding
44 Singer Diana
45 Walked, in street parlance
48 N. C. college
50 Pug-nosed dog
53 Most mystifying
57 "Network" star Beatty
58 Famed

98 Femme fatale of yore
69 Freshwater fish
70 Allan of Sherwood Forest

DOWN

1 Ludicrous
2 Postman's rounds
3 Copy-machine chemical
4 Hostile
5 Dusk, to Donne
6 Maggie, to Jiggs
7 Put on a pedestal
8 Duplicate
9 Have a rap session
10 Treacherous spots for tars
11 Coats with a metal
12 Christmas
13 Jazz guitarist Montgomery
18 Gourmet Greene
22 "G.I."
24 Make an of, with "an
26 Legal
27 Flirty
28 Brave award
30 Miller and Rutledge
32 Together
33 Kind of dive
35 Poet's pseudonym
36 A fencing art
39 Staff member
40 Nags do it
41 Mused
42 Skip a stone across water
46 Led astray, in a way
47 Finish
49 Fish-eating bird
51 Good tasting
52 Cause to vanish
54 Author Jong
55 Hemp source
56 Enchanting locale
59 Omniscient beings
Curve
Presidential nickname
schussing
gustan, e.g.

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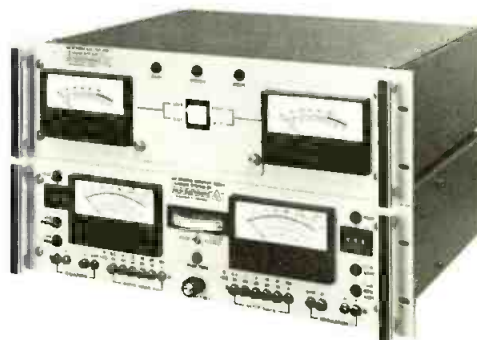
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helped us is license renewal. We sometimes spent six months preparing it, and now we don't do that any more.

5. In keeping with the theme of the October 1985 Society of Motion Picture and Television Engineers convention ("New Directions in Technology—Difficult Decisions"), what will be the most "difficult decisions" in technology for the rest of the 1980's? And what should SMPTE and other standards-setting organizations be doing to help make those decisions?

Flanders: If you don't have standards, you really have a tough time. Compatibility is necessary. Broadcasters

should get involved and make their positions known. Unfortunately, smaller stations don't participate because they don't have the time or the money to put to it. If you look at the committees that do all this work, the people are generally coming from concerns that are large enough to support them.

The most critical issue to me is that I don't see how the over-the-air broadcaster is going to have the bandwidth to do high-definition TV to compete with those that do have the bandwidth, like on satellites or cable systems. So I think the stress should be put on how to improve the existing television signal we have to use now. Broadcasters would be well advised to put their efforts into improving those kinds of situations.

Freeman: One of the most important things is to improve NTSC in transmission and reception. Someday we may have to compete with high-definition TV, so we need improvements. We should be improved to the point where we can approach, not equal, but approach, HDTV. We'd better be ready when it comes.

Happel: The challenge for organizations

establishing standards is to pull the many vested interests together. To grind out results, we need painstaking cooperation. I'm a great admirer of the engineers who continue to hang in there in standards work with so many divergent interests.

Hurley: SMPTE... they're slow, and when you're dealing with people contributing their time that's to be expected. They do a good job at what they do, but sometimes they're too slow. The difficult decisions? Standards for data buses in broadcasters' computer systems, for one. We need answers and we need them quick.

RADIO

1. What was the most important development in radio technology over the past five years, and what will be the most important during the remainder of the decade?

Smith: The most important development over the last five years will also be the most important one over the next five. That is the ability to store and recover audio in a digital format. I know that at Greater Media we are going on the assumption that we have likely purchased some of our last magnetic tape equipment, particularly in the cartridge format. We are anticipating that the next generation of machines will be digital format with a magnetic, optical or some other kind of storage medium. We look to the day when this is going to be pretty much the norm for a lot of stations. Audio on a chip is a possibility. What boggles the mind today often becomes commonplace tomorrow. To store stereo audio requires somewhere in the vicinity of 10 megabytes per minute. To make this truly practical, the cost of chips would have to be very, very low or they would have to develop chips with much greater on-board capacity. What we would all like to see is a chip with sufficient capacity so we could digitize an entire musical selection [and] put it on one chip. That's certainly within the realm of possibility and maybe even probability.

Morgan: Radio networks as an important part of radio station programming fell along the wayside many years ago, but today they are back as an important ingredient in the programming mix. This would not have been possible without satellite



"If our clients could see this they'd drop all that 'big spender' stuff."

2. Which part of your group's station facilities (i.e. transmission, production, news gathering) has seen and will see the greatest technological change during the 1980's? And how, if at all, has the role of technicians and engineers changed at your stations since 1980?

Smith: Obviously, the production facilities are going to have to see some pretty significant changes to accommodate the digital format. The studio-to-transmitter links may also see some changes. We are about to experiment in a couple of markets with digital STL's, where the audio is digitized and sent over a 23 mhz microwave link like those normally used for video signals. The signal would be converted back to analog at the receive end just before it is broadcast. The performance we are able to get in the format is considerably better than any of the analog STL's that are on the market.

At our stations, I think the engineers and technicians are playing a more vital role than ever before. The company is very committed to technical excellence. We have a lot of major construction projects going on at any one time and our tendency has been rather than to cut back on

engineering people to either maintain or increase the number. The nature of the job has not changed very terribly in this company. We have never had a lot of tech-type engineers, engineers that operate audio equipment for normal programing purposes or production. Our engineers have been largely maintenance-type engineers, involved in the repair, maintenance and construction of new facilities.

Morgan: I see the greatest technological change in production and studio facilities—the computerized control of consoles, cart machines and other studio and production equipment. New transmitters are now available whose main concern is not cost, but quality and the ability to stay on the air.

Although some smaller stations are getting away with less engineering due to deregulation, larger-market stations are placing more emphasis on engineering. The Susquehanna station engineers are becoming a more prominent part of the management team. In very competitive markets, quality and reliability are of prime importance today. We look for chief engineers who have both management and people skills to go along with engineering expertise.

Winders: I would say production and news gathering. The recent increases in telephone line charges, at least in some instances, have forced us into using program-quality remote pickup units [RPU]. Since that unit was installed, our programing people have really latched onto it and will do a remote broadcast at the drop of a hat. For instance, we had a phone line in for a Sunday church service for 20 years or so. The cost of the line increased to the point where it was more economical to put in a permanent radio link.

The difference between what engineers are doing today and what they were doing 10 years ago comes back to the FCC and deregulation. Ten years ago, the engineers took an exam and were licensed. They were the unofficial guardians of the FCC rules, not only in technical matters, but in programing matters and everything else. It was the engineer who pointed out to the program director that the spot that was just put on the air did not contain the proper sponsor identification. It was the engineer who pointed out to the manager that it was time to paint the tower. When the FCC



reasonable prices to allow a radio operation to begin creating the nearly all-digital radio station with all the control, processing and storage of audio information up to the point of transmission handled in the digital domain. The motivating force for converting your station to all-digital will be because it is cheaper and more flexible, not because you are going to get that much better quality out of it. Quality will continue to be limited by analog microwave links and the AM and FM transmitters.

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communications. The cost-effectiveness and quality of satellite systems are simply not attainable any other way. Without satellite service, many stations would be at a loss for alternative programming.

Computer technology and digital information have seen tremendous growth over the past five years, but it should really take off in the next five. Today, we have compact disks and I see a greater development along these lines. Hopefully, we will see the introduction of a pre-programmed chip as an alternative to tape or disk. It's the

same concept as you have in some automobiles, where you get in and it tells you to turn your key on, fasten your seatbelt and so forth.

Winders: The most important development would have to be AM stereo, even though it has not been implemented as well as everybody thought it was going to be. I question whether [AM stereo] will ever become pervasive and I will have to blame that on the FCC. The FCC's failure [to set an AM stereo standard] is another example of its abdication of its traditional responsibility in broadcasting. Its failure to make a clear-cut decision has done more to hurt the implementation of AM stereo than anything else.

In the immediate future, some application of digital audio techniques will be coming into the forefront. The [compact disk players] were not on the market very long when some of our people ran out and bought them to use on our FM stations, even though there were very few disks available. Digital techniques will make their biggest impact on production. I wouldn't want to put a timetable on it, but [equipping stations with digital recorders] will be the next significant advancement.

Harris: The one outstanding development is digital satellite transmission, which the three broadcast networks [ABC, CBS, NBC], RKO and Westwood One are now using. I feel that digital satellite [transmission] is something that we needed and that has created new opportunities for many radio stations, especially those stations in markets that are not served well by landlines. It has made small-market stations sound as good as large-market stations that have good lines.

Over the next five years, digital technology will mature and will be used every day on the air. Compact disks are already here; digitized audio systems, like that offered by Compusonics, will take the place of cart machines. I believe digitizing the link between studio and transmitter will eliminate that as a source of distortion. And there will be more multitrack production in radio, going from four to eight tracks, using digital audio facilities.

Schumeyer: It's very difficult to single out any one advancement or development. I find a steady evolution in the performance and flexibility of equipment that technology is giving us now. Transmitter performance has steadily improved. Digital techniques and microprocessors have enabled us to do things more efficiently, to do more

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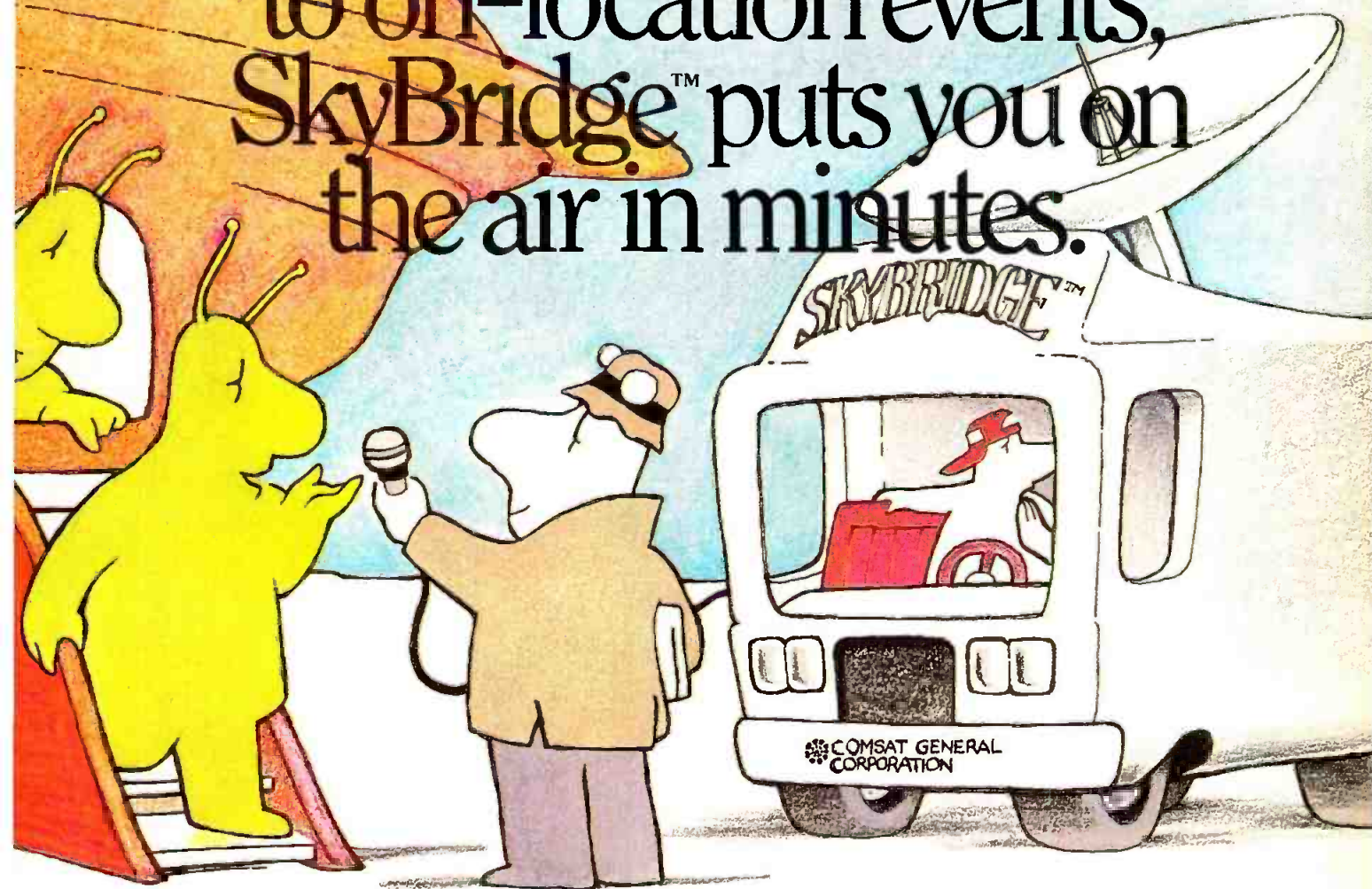


Schumeyer

things, to monitor and control the plants much better. Although AM stereo was not a startling technological development, it has drawn attention to the problems of the AM band and got people thinking about that. You've now got an industry group working on AM improvement. I would like to see AM stereo happen, but I'm not holding my breath at the moment.

In the future, I see more and more digital equipment. In a few years, there will be enough digital equipment at

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quit examining and certifying the engineer, there was a general feeling among engineers that the FCC didn't care about engineering any more.

Harris: News and production. Radio stations are making better use of microwave and remote pickup channels so that radio can do the same kinds of things television has been doing in electronic news gathering and remote broadcasting.

At our stations, engineers are becoming strictly technical people. They

are almost 100% out of the operations end of the business. The equipment has become so reliable it is no longer necessary for a person to be present during the operation of the facilities. The engineers are there to install and repair and replace defective equipment. The day of the engineer sitting there to monitor the controls is gone, except in a few unionized markets like New York and Chicago.

Schumeyer: The technological changes have not favored any one area in the past. But, perhaps, in the future, news gathering and production will benefit most because there is a limit to how great an impact the new digital technologies will have on the transmission system, which is pretty much a big RF generator. There is not much you can do there.

Advancements in technology are outstripping the ability of the technicians and engineers to keep up with it. It used to be sufficient if you were pretty good with audio and pretty good around the transmitters. Advancements have created whole new fields—everything from fiber optics to computer operations. It's getting

more and more complicated. Today's technician is becoming like an IBM repairman. He'll isolate problems to a particular piece of equipment or board and simply replace it.

3. Has the FCC's policy of deregulation made life more or less difficult for broadcast engineers? And what actions would you like to see the FCC take in the future?

Smith: For us, it's probably made life a little easier. Ironically, we have installed as corporate standards many of the FCC's old measurements and logging requirements. But it allows us to deal with them in a much more flexible manner. As a result, the engineers have more time to deal with what really counts in terms of getting a high-quality and reliable signal out to the public. I think the FCC is going in the right direction. My only concern—and this does not apply to our company—is that, in many stations, the FCC regulations were the *raison d'être* for maintaining the stations in some sort of good technical condition. My perception is that deregulation at many smaller stations has been used as an excuse to let the technical operation slide. That's most beneficial to the bottom line, but I'm not sure it is totally in the public interest to allow a lot of these facilities to deteriorate in this manner.

Morgan: The original effect of deregulation is a blessing for the broadcasting industry and was long overdue. Regulation simply for the sake of regulation caused engineers to perform many burdensome and unnecessary tasks. With massive deregulation, there is always a tendency to go too far. I believe we should have rules to protect us from each other, but not necessarily from ourselves. For example, the commission did away with the modulation monitor requirement, stating that the station is only required to keep modulation within prescribed limits. Many stations have simply cranked up modulation with complete disregard for that rule. I believe the commission should change the modulation monitor requirements to do away with all functions other than the overmodulation indicator. Such a monitor, could be easily built and reasonably priced. There are several similar safeguards that are needed and I believe the commission will address them. There is also a major problem with frequency coordination and planning in the auxiliary



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#1

Denver, KDVR, M-F, 10 AM
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broadcast service. The commission has put this in the hands of industry, but this is too big and widespread to handle on a voluntary basis.

◆
Winders: The conscientious engineer has more worries than he had before. Only on the surface do engineers have less responsibility. The FCC used to give the engineer technical guidelines to follow and, if he followed them, he was pretty well doing his job. Then the FCC came along and said, in effect, "We're doing away with all of the guidelines, but everything has to be right all the time. If we inspect your station and it's wrong, it's your fault." The responsibility was still there, but they took away the formulas and guidelines that engineers could operate by and be reasonably sure of being in compliance with the rules. In a very broad sense, I would like to see the FCC adopt a posture of accepting more responsibility. It seems that it is backing away from serving the broadcasting industry. But I think there is very little likelihood that it is going to take any steps backward.

◆
Harris: Deregulation has helped most of the stations I've had a chance to talk to. It certainly has ours. Some of the drudgeries have been eliminated. I want to be sure, however, that the smaller-market stations don't deregulate themselves into causing interference with other stations by not doing the proper maintenance, checks and readings when they are necessary.

◆
Schumeyer: Deregulation is wonderful to a point. It has given us more flexibility. It has allowed us to tailor our operations more efficiently, but it also brings increased responsibility. With the lack of guidance on exactly what those responsibilities are, it creates a

tendency to understaff, to undermaintain. It could lead to a general downgrading of the technical quality of radio systems around the country.

I heard several people express a desire for at least some kind of check list that will help them determine the kinds of things they should be watching at their stations. What does the FCC field inspector look for when he comes into your station? At this point, there are no guideline, and fines are being issued. They say, "We don't care how you do it as long as you do it right." Well, how right is right? Or, when is right wrong?

4. Do radio equipment manufacturers meet the needs of radio stations? In what ways could they do a better job?

Smith: In general, they seem to be doing better all the time. I think they are becoming more and more responsive to radio stations and their requirements. And I'm finding companies offering little gadgets that make life a lot easier for us when we are trying to put a facility together, things that we may have had to design and build before. If there is room for improvement anywhere, it's in getting the companies to realize the time pressures under which we operate. When a piece of equipment or technical assistance is needed, it's usually needed very rapidly. Whenever we are doing a project, we are under time pressure. But it seems to me that deadlines are often not met by suppliers and this, obviously, has the potential of throwing a monkeywrench into the entire project.

◆
Morgan: Manufacturers are meeting the needs of industry, more so in the last five or 10 years. The main reason may be that there are many new and smaller companies specializing in specific types of equipment, and they seek out the input of broadcasters. In the future, I think placing prototype equipment out in the real world for evaluation and feedback will help get the right equipment in the marketplace. Fifteen years ago, there were only a half-dozen console manufacturers, today you might be able to find consoles from 50 different companies. In order to be competitive, they've got to talk to the broadcasters and find out what they need.

◆
Winders: I really have no complaints. I think there are enough different manufacturers of broadcast equipment



Winders

that the radio broadcast engineer can pretty much find what he wants. He might not be able always to afford it.

◆
Harris: Manufacturers, as a whole, have been pretty good, although I don't believe that radio manufacturers have stayed on the cutting edge of technology as have their television counterparts. Apparently, there are not enough dollars in radio for the expensive research and development necessary to produce cutting-edge-type equipment. Things that television has been able to do for five or six years we are just now beginning to be able to do. You'll find audio cart machines, audio tape machines five years behind video. Of course, there has been a lot of fighting between manufacturers on standards like AM stereo. That has not been particularly good for us.

◆
Schumeyer: In general, yes. And I think the way it works now, the small, specialized companies are better able to meet our needs than the large broad-line manufacturers like Harris, Continental and Broadcast Electronics. Larger manufacturers have much more overhead and lead time. The smaller guys can find a niche in the market, put a couple of specialists on it and turn out a good quality product very rapidly. And the smaller manufacturers are being supported by rapidly expanding national distributors. You can do one-stop shopping through the distributors.

5. What are the most important challenges that radio engineers, as a group, will have to face during the remainder of the decade? To what extent can the National Association of Broadcasters and other trade organizations help in meeting them?

Smith: I think we have at least two things we should be looking at. The first has to do with deregulation. It is becoming increasingly difficult to find

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the time. We are starting to see broadcast transmitter construction projects stopped dead in their tracks by concerns in this area. If we don't have some input into what's happening, it's going to be dealt with anyway and, perhaps, in a form that we are going to find very hard to live with.

Morgan: Now that an engineer is not required in a radio station, management will have to make a conscious decision about the engineering needs of that station and the type of engineer it wants. The station engineer will have to be more of a professional. He'll have to keep up with the technology. Simply having the ability to replace components and oil motors may have been sufficient in the past, but those days are gone now. The NAB and the Society of Broadcast Engineers have done a great deal to raise the caliber of engineers. The NAB has a very strong science and technology department, offering a great deal of technological information. The SBE has its certification program.

Winders: I don't know how much the NAB and the others can do about the lack of technical guidelines. It might be possible that they could step in where the FCC has stepped out.

Harris: The most important thing the radio engineers, as a group, have to look at is helping with the revival of AM broadcasting. Right now AM radio is suffering tremendously, even in the big markets. It suffers not only from technical problems, but also from the

public perception that AM cannot sound good. AM has a chance to sound close to FM. Unlike some of the proponents of AM stereo, I don't want anyone to think that it can sound as good as FM, but it certainly doesn't have to sound like it does today. The receivers have to be better. There has to be a uniform preemphasis curve applied to AM audio frequency response and, this is where the trade associations can help, there has to be improved public perception of AM. Together with receiver manufacturers making better AM radios, we can get this aural service back to where it belongs.

Schumeyer: In the upcoming years we are going to change the way we operate and maintain our stations. There is going to be more of a reliance on outside help for special skills, not only for antenna designs and things like that but also for specialized testing and entire studio and radio station design. The large-market stations may have several specialists, but there is no place any more for the entry-level engineer or technician to be trained.

The industry needs something like baseball's farm system—a place to find technicians and teach and train them. Traditionally, that function has been carried out at the smaller-market stations. But as engineering functions are turned over to large contract engineering firms, I'm not sure that source is always going to be there. I'm not sure what the answer is, but perhaps the solution could start with some discussions within the trade associations. ■

good, young technical people who want to get into broadcasting. When one is out there looking for good technical people, you are competing with a lot of other technologies, some of which pay quite well and offer a lot of challenges. There are still people around, thank God, who are infatuated with the romance of broadcasting and wouldn't think of doing anything else.

Another area we are going to have to deal with is nonionizing radiation—the whole, sudden and, to a certain extent, hysterical preoccupation with the possible and yet unproved biological effects of high-power radio and TV transmitters on the health of the general public. We have already dealt with this in Massachusetts where the state has gone ahead and enacted its own standards before the FCC had a chance to. The number of municipalities and states that are working in this area and that are bound and determined to institute regulations or standards is growing all

ENG's continuing quest for compactness

Half-inch competition has shifted with Panasonic's introduction of MII; quarter-inch seems to be on hold; many see great promise in 8 mm

The small-format electronic newsgathering marketplace has been dramatically transformed in the last half-year.

Quarter-inch videotape, after more than two years of carefully watched development, has vanished completely from the U.S., at least temporarily. With it went quarter-inch ENG sales efforts of two key system proponents, Robert Bosch Inc. and Hitachi Denshi.

The half-inch videotape battleground has also shifted dramatically. Following Sony Broadcast's early wins in industry acceptance for its Betacam line, Panasonic has supplemented its original, and incompatible, M-format system with the introduction

last spring of an entirely new MII half-inch format, hoping to broaden the half-inch market to include studio videotape recorders.

Another small format with an increasingly bright future in ENG applications is 8 mm videotape. Currently used in growing consumer lines, 8 mm has shown serious potential for development into a broadcast-quality ENG product, and Ampex, among others, is experimenting with potential recording formats, although how long development could take is difficult to predict.

In the quarter-inch field, chances of a successful U.S. marketing effort began dwindling as early as last February. At the time, industry representatives, meeting within a Society of Motion Picture and Television Engineers standards committee, declined to approve a modified Hitachi system as the single quarter-inch standard, arguing it did not meet the target of matching third-genera-

tion U-matic quality (see standards story, page 87).

Representatives from Hitachi and Bosch, both of which had developed incompatible prototype equipment, met with other engineers for nearly two years in attempts to agree on a standard. Their inability to agree sparked frustrated responses from broadcasters such as Julius Barnathan of ABC, as well as disappointment among other expectant buyers.

Although most users indicated new, non-standardized, small formats would not be bought, both Hitachi and Bosch began tentative exploration of the potential marketplace for their incompatible quarter-inch formats. Neither manufacturer apparently liked what it found after both showed their gear at last April's National Association of Broadcasters equipment exhibition.

Hitachi, for one, is no longer putting its

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quarter-inch products on display at major industry trade shows, such as this week's annual SMPTE convention and exhibit in Los Angeles (Oct. 27-Nov. 1).

"We're not marketing in the U.S. at all," said Bernie Munzelle, vice president, sales, Hitachi. "It just seemed too difficult to penetrate the market without agreement on standards. If a *de facto* standard can be reached, that's OK, but it won't be Hitachi that attempts to set one."

Bosch, which previously said it would begin U.S. marketing of its own incompatible Quatercam system, apparently has abandoned that approach and won't be selling the equipment at all in the U.S., at least for the present. Bosch has also decided against showing the gear at SMPTE, although, according to one Bosch representative, the equipment will be back on hand in time for the next NAB show, after the U.S. arm of the West German manufacturer gets sufficient stock from a co-owned operation in Darmstadt, West Germany.

"Our philosophy is to cover the European market first," said Jaya Raman, Bosch product manager. "There is a market out there, but it's a matter of having the units in stock. For that, we need the commitment from the German division."

In the interim, both companies continue to market their product overseas—the German TV network ZDF is using the Quatercam system, and Hitachi's Quarter Recorder, Munzelle said, is being sold "somewhat successfully" in the Far East.

In the half-inch ENG market, incompatibility is also the bane of competing systems marketed by Sony and Panasonic. Neither can yet boast significant penetration among broadcasters. Of the two, however, Sony has most clearly continued building a customer base. The most recent figures Sony could provide, from last spring, placed Betacam gear at more than 85 broadcast stations and group/network facilities, and more than 130 production facilities. Panasonic does not provide equivalent sales information.

Panasonic, in part to make up the ground it acknowledged was lost in the past year or so to Sony's successful marketing effort, has dramatically altered its pitch to the industry. Last spring, the company introduced a new half-inch format, MII. According to Panasonic, the new product, shown so far only as a prototype videotape recorder using an un-

familiar metal particle tape (current recorders use oxide tape), has capabilities that bring half-inch up to the level of one-inch studio VTR's. The MII unit can interface, although it's not compatible, with M-format decks.

At least one network, NBC, has shown considerable interest in the MII VTR, over 200 of which have already been ordered by Japan's NHK, for which it was originally developed by Panasonic's parent company, Matsushita. Shortly after the NAB introduction, NBC representatives were speaking highly of the format, suggesting it might meet needs in both the field and the studio. Earlier this year NBC indicated it hoped to complete its review of small-format systems and select one use before the end of 1985.

This fall, NBC completed comparative tests of all three half-inch formats, and the results indicated MII showed the greatest promise. It not only outperformed the other two, NBC said, but provided comparable performance to one-inch Type C VTR's in specifications including frequency response and multiple generation picture.

Because MII is still far from complete as a system, the network has declined to say publicly whether it will be its ultimate choice. NBC engineers expect, however, to get prototype studio gear by the end of the year for further study. Field gear is rumored to be in development, with first prototypes to be shown at next April's NAB equipment exhibition.

The Panasonic development still remains something of a mixed blessing for the manufacturer. Indications of a recent lull in M-format sales, one company source acknowledged privately, could be the result of the MII introduction, which may have created confusion in the marketplace and left broadcasters unsure of the company's continued commitment to M-format products.

Panasonic will continue to support the M-format line, according to the company. The major makers of M-format gear (RCA and Ampex no longer market the recorders) have already sold 3,000 units domestically, Panasonic claimed.

Sony's opinion of the MII format? According to Larry Thorpe, director of studio product management, Sony Broadcast, "MII has done a grave injustice to the industry. There's confusion enough in the marketplace, and if there was one thing that was stabilized it was Type C one-inch tape. That standard was very carefully worked out.

"Now they've changed their electrical format to be more like Betacam, and used metal tape to improve certain parameters, so they can say: 'We have here a Type C replace-

ment,'" Thorpe continued. "All the half-inch systems, including Betacam, have had to make certain compromises for portability. It's an injustice to say MII is the next generation studio format; the next generation has to be better, not just the same as Type C, especially with the digital era almost upon us."

Sony itself has had to dampen industry expectations about the studio quality of Betacam, Thorpe said, although it was designed to be capable of electronic field production and, like M and MII, uses component analog video to enhance picture quality. "If some want to use Betacam for studio quality pictures, that's OK with us," said Thorpe, "but we didn't introduce it as that."

Some broadcasters seem to believe Sony's half-inch format is capable of providing studio quality good enough to be used for commercial spot playback—the evidence is in the apparent sales success of Sony's Betacart system, first introduced at the 1984 NAB exhibit. More than 80 units have been delivered, with about 100 Betacarts expected to be in the field by the end of the year. By comparison, Panasonic's \$190,000 eight-deck sequencer system is expected to be on-line at only five installations by year's end.

The major application for stations using Sony's \$200,000 four-deck, multicassette system has been for commercial playback, replacing two-inch quad tape machines, according to Ray Baldock, Betacart product manager.

Baldock believes the Betacart, which was originally positioned as part of the Betacam line for use in news playback applications, has gotten this positive response for a number of reasons. The system software flexibility makes it very adaptable, it is capable of handling very short spot lengths and stations are also taking advantage of its longer tape lengths—five, 20 and the just-introduced 30-minute cassettes—compared to the three-to-six minutes of quad cartridges, he said.

On the Betacart's picture quality, however, Baldock emphasized that the proper comparison should not be with one-inch tape, but with two-inch quad, since it is the quad spot players that are being replaced by Betacart. The smaller format is "subjectively better" than quad, he argued.

It is not clear whether stations buying Betacart, which operates as a stand-alone system, will also buy other Beta half-inch products, Baldock said.

That point arose, for instance, after CBS signed a major deal (\$11 million, according to Sony) for half-inch products from Sony. Although the purchase included four Betacart systems for the network's new News Center, network news crews continued to test the Betacam field products for several months, and still have not begun to outfit themselves. Each of the five O & O's, however, has moved appreciable numbers (78 or more) of the studio edit decks into operation, and, while not all of the stations have field gear, at least 13 Betacam cameras, nine with recorders, are currently in use.

While half-inch system manufacturers continue to push for dominance in U.S. markets and quarter-inch equipment makers try to recoup their development investment in European and Asian markets, many com-



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tion quality of half-inch ENG systems, although sophisticated bit-rate reduction schemes would be required.

There is a "significant amount of continuing applied research" being done at Ampex, according to one source. The key research

area will be how to find the best trade-offs between the very data-efficient recording system needed for the limited tape space and the picture quality desired. The time required for product development could be as long as four years, the source said.

Raising the roof on the AM band

After years with a 1600 khz ceiling, broadcasters and FCC are trying to decide how to handle newly allocated spectrum boosting top limit to 1705

Late last year, Maine broadcaster Allan Weiner built a 100-watt AM station in his hometown of Yonkers, N.Y., and, using the auxiliary broadcast channel of 1622 khz, began broadcasting a noncommercial format of music and community information. As the station demonstrated, most radios are able to tune in frequencies above the conventional AM band (535-1600 khz), at least as high as 1622 khz.

But when the FCC caught wind of Weiner's using his auxiliary broadcast channel for a broadcasting service, it, in the words of Weiner, "went ape wild" and knocked the station off the air.

Despite the protestations of the FCC, it may have been that Weiner's only real crime was being ahead of his time.

The U.S. and the rest of the countries of the western hemisphere are moving forward with plans to expand the AM broadcasting

band from 1605 to 1705 khz, a 10% increase, by the end of the decade. The new band will make room for hundreds of new AM stations in the U.S.

But it's not yet time to flood the FCC with applications for the new channels. As a matter of fact, it's likely the commission will not accept any until after 1988. Broadcast industry and government planners are making preparations for a Regional Administrative Radio Conference in Geneva next April where the international rules for the new band in Region 2 (North and South America) will be set. Only after those rules are finalized at another RARC meeting in the third quarter of 1988 can the FCC begin parceling out the channels.

In a report adopted in July, the FCC proposed that the expanded band be technically similar to the rest of the AM band to facilitate its rapid exploitation. If the FCC has its way, the new band would have the same protection ratios and class of emission (double-sideband AM with full carrier) as the old one. And it would comprise 10 channels spaced 10 khz apart, starting at 1610 khz.

The FCC rejected one proposal that the channel spacing in the expanded band be set at 9 khz instead of 10 to make room for more stations. The FCC said 9 khz spacing would retard the introduction of service in the band by making broadband AM receivers costlier. At 10 khz, it said, the new stations will have the same opportunity as the old ones to broadcast high-quality stereophonic sound.

The FCC also proposed the creation of two classes of stations in the band: local Class C stations and regional Class B stations. The Class C stations would broadcast with a maximum power of 1 kilowatt, day and night. The FCC has yet to set power limits on the regional stations, but it said the industry consensus is that the maximum power should be no greater than 10 kw.

According to a study by the allocations policy subgroup of the Advisory Committee on Radio Broadcasting, how many stations the new band will accommodate in the U.S. depends on what class of station predominates. If the channels are used primarily for regional outlets, it said, no more than 300 stations could be squeezed into the band. But if the band is used primarily for local stations, it could find room for more than 1,800. If the band is used for a mix of local and regional, the total would presumably fall somewhere in between those two figures.

Although many AM radios tune well beyond 1600 khz, some do not and few go all the way to 1700 khz. So for the new band to succeed, receiver manufacturers will have to begin making a new type of broadband AM radio.

In a technical sense, the channels in the new band will be inferior to those in the old.



panies are keeping a very close eye on 8 mm tape developments. The consumer tape cassette, the size of an audio cassette and the product of a standards agreements between more than 120 companies, could provide an excellent basis for an ENG product, many agree, and a few are beginning to consider what it would take to turn 8 mm into a broadcast system.

One manufacturer that has done considerable experimental work on 8 mm is Ampex. Some of its research results were reported last June at the International Television Symposium at Montreux, Switzerland, where company representatives said they believe a digital component recording method could be used to bring the system up to the resolu-

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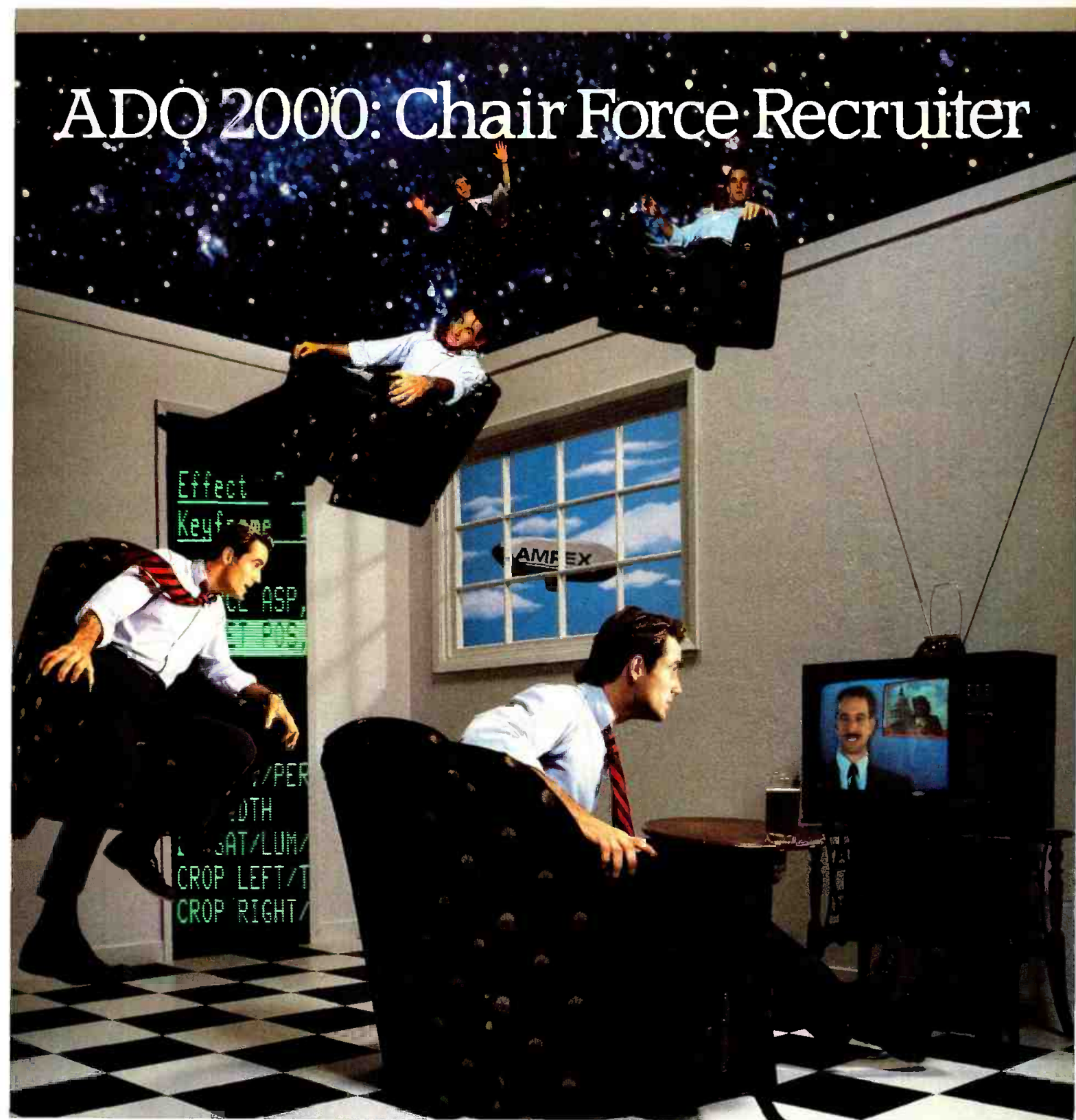
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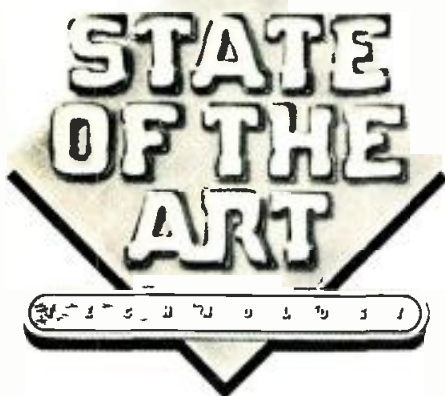
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That's due to physics. According to Wallace Johnson, an engineering consultant who heads the technical subgroup of the Advisory Committee on Radio Broadcasting, the higher the frequency, the poorer the daytime (groundwave) propagation. All else being equal, he said, the daytime signal of a station operating on 540 khz will go much farther than that of a station on 900 or 1700 khz. Frequency has relatively little affect on nighttime (skywave) propagation, Johnson said.

Despite the less-than-desirable physical properties of the channels in the new band, there is no lack of interest in them. Various segments of the broadcasting industry are already vying for preferential treatment in

the awarding of the channels.

In comments to the FCC, the National Association of Broadcasters argued that existing daytime-only broadcasters should get preferential treatment because of their years of service.

What's more, it said, daytimers that are granted channels should also receive a waiver of the duopoly rules, allowing them to operate both the old daytime and new full-time station in the same market at the same time. After a specified number of years—after the new band is fully established and broadband receivers are commonplace—the daytimers would have to give up one of their stations.

The National Black Media Coalition opposes NAB's plan. It feels minorities should get first crack at new channels. To help make its point, it submitted a list to the FCC identifying 338 communities that could support 1,351 "minority" stations.

The Corporation for Public Broadcasting contends that some of the new channels should be set aside for noncommercial broadcasting. In addition, it feels that any daytimer that wants to move up to the full-time service in the new band should give up the daytime channel which would be turned over for noncommercial broadcasting.

Also vying for channels in the new band are proponents of the Travelers Information Service. TIS stations, which now operate on 530 and 1610 khz, are used by government agencies primarily to broadcast road and weather conditions to motorists. In their comments, proponents of the service asked the FCC not only to preserve 1610 khz for

the service, but also to allocate two additional channels in the new band for additional TIS stations.

Not everybody is excited by the prospects of hundreds of new AM stations. Some existing AM broadcasters, who have suffered from stiff competition from better-sounding FM stations, see the expansion of the band as nothing more than an open door to new competitors.

To offset any harm that existing AM broadcasters may incur as a result of expanding the band, James McKinney, chief of the FCC's Mass Media Bureau, has indicated that the FCC may give all existing AM broadcasters first dibs at new channels in their markets so that they will have a chance to improve their facilities.

In an interview with BROADCASTING last month, McKinney said: "The FCC's primary interest, stated repeatedly over the years, is to allow present broadcasters to better serve their listening audience." Support from broadcasters in implementing the new band is critical, he said. Without it, he said, "you won't sell radios; you won't get it going."

With the FCC taking steps to take away Weiner's two Maine radio licenses for putting his Yonkers station on the air at 1622 khz, he is not apt to engage in any more out-of-band broadcasting. But he still feels Yonkers deserves its own radio station and shouldn't have to wait for the FCC to make the new expanded AM band channels available.

The way the commission operates, he said, "It could be well into the next decade before sees the first new station on the air." ■

A MAJOR-MARKET CASE STUDY

Boston broadcasters embracing TV stereo

With three on the air now and two more planning to switch by year's end, there are uncertainties over how best to use it and what the audience looks like

Boston, like nearly six dozen other markets around the country, is going TV stereo. Three of the market's 10 television stations are already airing multichannel sound: NBC affiliate WBZ-TV, noncommercial WGBH-TV and independent WJIV-TV. The two largest remaining commercial stations, ABC affiliate WCVB-TV and CBS affiliate WNEV-TV, are set to follow in December.

While each of the five facilities has its own justifications for taking up a new service none offered just nine months ago, all share similar concerns about technical implementation, audience reach and cable carriage.

Stereo seemed a natural for Boston's first multichannel sound station, WJIV-TV, which went on the air in stereo last February and was also the first in the nation with a virtually full-time stereo schedule, as well as one of fewer than 20 stations then offering any stereo service.

The suburban Marlborough, Mass., UHF

independent is the brainchild of 90% owner and chief executive officer, John Garabedian, former owner of WGTF(FM) Nantucket, Mass., and of 10% owner and general manager, Arnold Ginsburg, former radio disk jockey and one-time station manager of WXKS(AM) Medford, Mass.

Building on that radio experience, the station fills its program day with a round-the-clock music video format using one-inch stereo videos supplied free by record companies. The music is interspersed with commentary and news from WJIV-TV's own live VJ's (video jockeys), using an FM-style mono announce microphone setup. Occasionally a remote music broadcast is aired, although until now only in synthesized stereo.

"From the first announcements of industry consensus on multichannel sound," recalled Charles (Buc) Fitch, chief engineer, "the managing partners knew the station should be in stereo." Commented Ginsburg: "Although we compete with video more than radio, we have a lot of elements of FM pop music formats, and there's no question that with FM, part of the reason for its success was the stereo and its high-quality sound."

On the whole, however, Ginsburg plays down the importance of stereo to the format. "If the source is stereo, then our broadcast is stereo." He added: "There's no question people are aware that most of the station's material is in stereo and are giving that serious thought when buying new TV sets. But the awareness is just beginning. This is only the first year of stereo, even for the networks."

There is also little or no advertiser interest in producing stereo commercials for the station, Ginsburg said, adding: "Stereo spots are not going to be critically important for the foreseeable future."

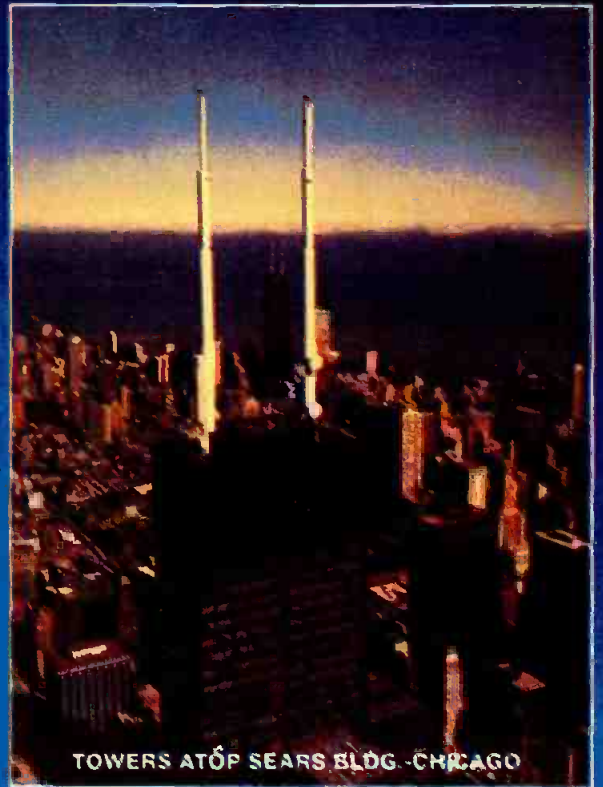
But with the extra cost for adding stereo capability "at the very worst" an additional 10% to the station's total construction bill, said Fitch, there was little reason not to go for it. Fitch, who shortly before joining the station this year had helped complete the stereo conversion of WTIC-TV Hartford, Conn., expected, however, that maintaining quality stereo would present his staff with a "very severe challenge."

"We have to maintain elements such as channel balance, phasing and fidelity, or overall quality," he said, "although some staff background in audio recording will help

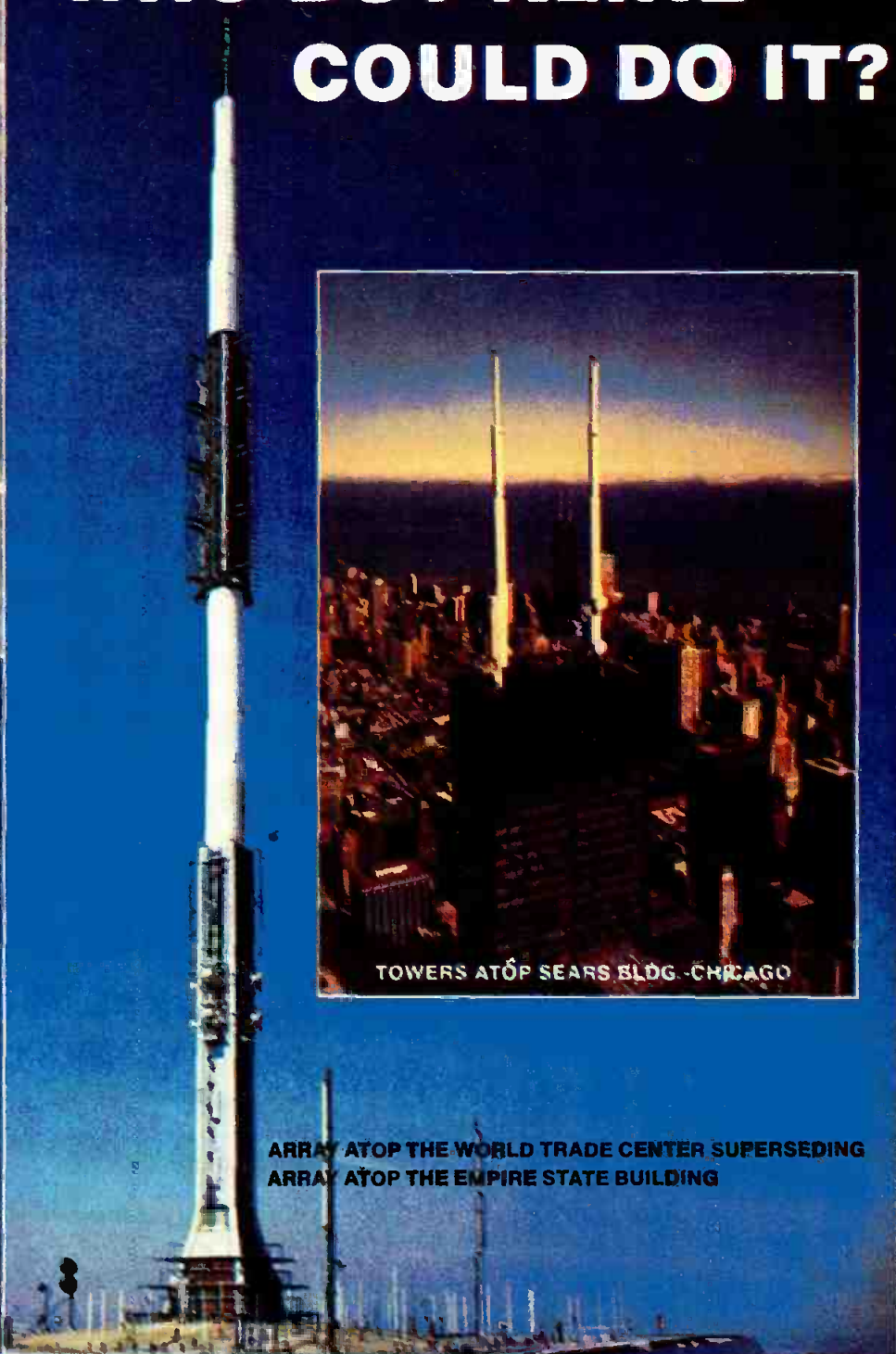
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cut down on the learning curve."

For public station WGBH-TV, technical difficulties did not present much concern when it made its switch to stereo on May 7, in large part because the station has already had nearly two decades of experience with stereo production, providing stereo programs to the Public Broadcasting Service.

According to David MacCarn, director of engineering, the studio conversion costs were minimal, with signal distribution channels already capable of carrying a second channel of audio, and only the VTR's requiring modifications for playback of PBS programs. Upgrading the station's transmitter cost more than \$60,000.

Although WGBH-TV is not one of the major suppliers of stereo music programs to PBS, its own musical show, the hour-long *Evening at the Pops* (stereo since 1975), provided a major impetus for its conversion.

"Stereo TV appears to be driven by two forces that are music-based," commented David Liroff, WGBH-TV station manager. "One is the MTV audience, with its older members listening more to TV audio and having already spent a couple of years watching music videos. The other is the smaller, but significant, audience that does critical listening of classical and other music on public television stations.

"Also this station has always tried to be up front of technological developments," he added. "It's a matter of institutional pride for us to be there in the marketplace with stereo."

The station's stereo program week, totaling five to eight hours, also includes its own locally produced Hispanic series, *La Plaza*, while PBS stereo programming includes music shows *Live from the Met*, *Sound Stage* and other material including *Sneak Previews*, while the remainder of the program day is broadcast in synthesized stereo.

In addition, the station is the only one in Boston that has any use planned for the second audio program (SAP) channel available with the conversion to multichannel sound, preparing it for a descriptive service for the blind.

Although few homes are equipped to receive the new stereo service, the conversion has had one unexpected effect: The TV stereo broadcasts have supplanted entirely the

stereo simulcasts previously in tandem with noncommercial FM stations. As a result, according to Liroff, FM's no longer are burdened with the interruption of their own programming, and although fewer viewers have access to stereo TV's than to radio simulcasts, the station has no evidence the change has affected audience size or caused any complaints.

At WBZ-TV, the Westinghouse Broadcasting-owned NBC affiliate and the second commercial facility to switch to stereo audio, the value of the new service remains in question, according to Tom Goodgame, WBZ-TV vice president and general manager. The station was one of 10 to convert the day NBC began its regular network feed with the July 16 All Star Game, and, Goodgame said, providing the service was mainly to follow the NBC network lead (see story, page 87).

"It is the coming thing—theoretically," Goodgame said. "But the NBC push was 100% behind our reason for going. We certainly want to be a leader, but we didn't feel any burning need to go without the network emphasis."

While the station's investment so far for the conversion has been minimal—\$15,000-\$25,000 for VHF transmitter conversion and studio costs kept to the minimum required to pass stereo network material and synthesize the rest—local production in stereo won't be tried at least until 1987, Goodgame said. Part of the reason may be the cost of studio upgrades, which the station estimates may run from \$250,000 to \$500,000 for new consoles, a routing switcher conversion, and changes to the station's two-inch videotape spot player.

But cost is not the only factor. Commented Goodgame: "I see the value of stereo on certain programming, but this station produces newscasts, a one-hour talk show and an evening magazine from Monday to Friday, and in truth I don't know what it will add to those and similar formats."

On the positive side, however, George St. Andre, WBZ-TV director of engineering, argued that the justification for the conversion has come in the general improvement in the station's audio quality. Also, Goodgame reported there has been "a lot of interest" from FM stations which have taken stereo advertising time around some of the stereo programs, and there have also been inquiries about stereo spots, although no buys yet, from other advertisers.

Overall, however, Goodgame considers stereo still an "almost nonfactor" for the station. "We haven't been putting any local promotional dollars into it," he said. "There's only about a two-week promotional advantage, and nobody in this market is truly promoting it."

Competitive reasons were enough, however, for ABC affiliate WCVB-TV to begin planning its own stereo conversion. The changeover has been moved up to December, after being scheduled in August for the first half of next year. According to Ross Kauffman, vice president of engineering, the station will begin its stereo programming with syndicated material such as the weekly, one-hour series, *Flame*.

Kauffman did not expect network stereo

The Stereo Five



GROUP
WBZ-TV 4 W



programs to be available soon, and other programming sources are far from solid for the station, according to Paul LaCamera, vice president of programming and public affairs.

"It's very early still," LaCamera said, "although I imagine the network will lead the way. We do some of our own drama production which may provide the opportunity for stereo sound, although I doubt the programming will be driven by the technology."

But local production is definitely on the WCVB-TV agenda, Kauffman added, with the first local origination in stereo likely to be a Boston Symphony fund raiser aired annually by the station in April.

Switching the studio operation over to stereo as part of local production plans is believed to have cost less than \$50,000, he said, since the station's control rooms have been rebuilt in the past several years and are equipped to do some stereo mixing. The remaining expense will be mostly in distributing the stereo signal throughout the plant, Kauffman explained. Modifying the station's transmitter cost less than \$25,000, although the price tag for converting the station's backup unit may be \$70,000.

Another station also pushing up its schedule for stereo conversion is the remaining network station, CBS affiliate WNEV-TV. Originally planning to convert in the first half of 1986, it now has it scheduled for December. The reason: more and more demand for stereo product by viewers, according to Karl Renwanz, vice president of engineering and operations.

"We've been tracking it for a long time,"

Renwanz said. "We didn't feel it made sense to go stereo until there was the demand and the product. The trend has been climbing in the past few months and over the summer we decided it was time. With the networks and syndicators doing more stereo programming, it's simply that the more product there is, the more demand there is."

Cost for the switch should be very minimal, he said, since the station has been using "reasonable foresight" to prepare the plant for stereo. Conversion of a Larcan transmitter will total \$15,000, while the station's router and master control switchers are stereo-ready. A new, high-ticket stereo audio console was also purchased last spring, and will complete the station's stereo capability, Renwanz said.

Although the station's multichannel program list is still unformed, initial stereocasts will include *Entertainment Tonight*, aired by WNEV-TV twice daily. Meanwhile, what local programming will be done in stereo hasn't been determined, synthesized stereo remains "uncharted territory" and the station will hope for CBS to begin stereo service as early as possible, Renwanz said.

Also an uncertainty, not only for WNEV-TV, but for each of the five stations, is the difficult-to-measure factor of stereo TV audience size. All five acknowledge having little or no information on that audience and can only provide estimates that start at "infinitesimal," and build to brighter perspectives based on conversations with local receiver retailers, which have indicated a marked sales increase of stereo TV's and VCR's.

Another factor for the stations is cable carriage of their stereo signals. Although at least one of the largest area operators, Continental Cablevision, is now upgrading its eight Boston area systems to bring the stations stereo signal to its over 100,000 subscribers by early 1986, whether any of hundreds of other systems in the region are or will carry stereo signals is unknown.

Regardless of the unresolved elements, Renwanz stressed, "We have to be part of the push to get stereo to happen. We want to be ready, and not caught in a reactionary position. But whether stereo in the 1980's is, as some say, like color in the 1960's, remains to be seen."

Network update. One year ago, less than 1% of all TV stations were airing stereo sound broadcasts. Today, nearly 10%, or more than 111 stations, are known to be in stereo. In the next several months, stereo sound is also expected at most of the additional 100 stations.

NBC currently offers over 10 stereo hours a week.

ABC this fall has sent to selected affiliates, an hour-long police drama, *Insiders*, while about 20 affiliates carried stereo broadcasts of the World Series.

CBS spokesmen say not to expect regular stereo from that network at least until 1988.

PBS continues to provide stereo music programs, which in the past would be simulcast by public radio stations. Now at least 20 TV stations will be able to stereocast the at least 25 hours of programming expected in December.

Mixed year for standard setters

Major success, standardization of digital videotape recorder, seems to have been outweighed by standards problems elsewhere

For one senior overseer of broadcast technology standards-setting—the Society of Motion Picture and Television Engineers—this year has been one of both great successes and abysmal failures. And, unfortunately for the society, industry disagreements over quarter-inch video standards seemed to largely overshadow standards advances in digital videotape recording, component ana-

log video and other areas.

For the time being, however, SMPTE appears to have overcome the negatives marks for standards with an extensive effort to take its case to broadcast engineers, as well as the assembly of an SMPTE advisory council comprising top broadcast engineers and manufacturers to provide communications between the society and the industry.

For the far newer standards body, the Advanced Television Systems Committee, its dramatic effort to develop a U.S. position on high-definition television studio standards has been the focus of much of its energy. But

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after two-and-a-half years of concentrating on HDTV production and improved TV transmission systems, the Washington-based group may now be on the verge of a major reevaluation of its direction.

For SMPTE, one major success emerging this year from the standards-setting forum it provides was the development a standardized digital videotape recorder. The effort began in 1983 and was largely completed earlier this fall with the documentation of draft standards on the system's signal format, transport characteristics and 19 millimeter videotape cassette.

Other technologies continuing to move forward this year with standards agreement under each of the SMPTE's three parent television technology committees and some of two dozen TV standards working groups (the society is also involved in film technology standards) include component analog video, digital video standards, digital control of television equipment and high-definition electronic production.

One area, however, in which standardization has for a second time proved itself ineffectual is in small format video recording. With the industry's failure on half-inch video earlier in the decade well-documented, participants in the quarter-inch format standards effort that followed hoped to avoid the complexities presented in the earlier work which saw two consumer giants—Sony and Matsushita—debating the merits of their incompatible formats.

But a final attempt to achieve a quarter-inch standard last February failed (see also story on small format marketplace, page 78).

Many observers agreed the standards effort had failed for a variety of complex reasons. But the primary one was that the manufacturers that had developed quarter-inch systems, Hitachi and Bosch, had already made commercial commitments to each incompatible format.

Bernie Dickens of CBS, who chairs the parent Committee on Video Recording and Reproduction Technology to which the quarter-inch group reported, commented: "With the quarter-inch ENG formats, we were trying to get manufacturers to agree on a common approach, to change a path they'd already started on."

Bringing even more industry attention to the quarter-inch debate was a firestorm of

rebutal on the lack of standards from Julius Barnathan, president of ABC's broadcast operations and engineering. Although he later backed off initial comments.

Following the quarter-inch debacle and the widespread concern about the overall standards process, SMPTE was determined to set before the industry what it believed was the proper role for the society in resolving industry disagreement.

"We can't dictate what is or isn't a standard," SMPTE President Harold Eady of Novo Communications told BROADCASTING, reinforcing what the society had been saying in a variety of public forums for months. "We can only provide the platform for discussions and reaching of a consensus."

Another issue emerging out of the debate was whether it was the responsibility of SMPTE to attempt standardization even in areas, such as quarter-inch, where there is a high probability of encountering difficulties. For Eady, there is little question the choices have to be "selective," based on input from the industry on what standards it needs. But he also argued last summer that "failure to attempt negotiation because of possible public censure, if unsuccessful, would be unthinkable."

Dickens agreed: "The society has the objective of setting marketplace standards and even when the odds are against it, the SMPTE should give it the 'all-American try.'" Standards selection process could probably use some honing, however, according to Ken Davies, assistant director of engineering for Canadian Broadcasting Corp., and chairman of SMPTE's parent Committee on Television Video Technology, "The standards process is complex and costly," he said. "We need a more careful review of proposals. Choosing of projects should be done with a sharper pencil."

According to standards veteran Joseph Flaherty, vice president, CBS engineering and development, as important as streamlining standards efforts is the timing involved. "The question of timing is far more important than people think it is. The standards challenge is to spot the need far enough in advance for the work to begin before there are massive commercial interests."

ABC's Max Berry, who co-chairs SMPTE's Standards Committee, the administrative body with final review of all standards documents, contrasted the quarter-inch lack of standards with the DTTR success. "We have to standardize far in advance so there is no commercial interest, but not too soon for a lack of interest. The digital videotape recorder was a happy medium," Berry said.

Berry added: "The quarter-inch result is not going to weaken the organization. If you don't try something, you will never have a setback."

SMPTE's most recent effort to maintain industry participation in the standards process was the Oct. 17 meeting in New York of its newly dubbed Presidential Advisory Council. According to Eady, the discussion of standards and other society issues brought together key members of the broadcast engineering community. Included were Flaherty

and George Shannon of CBS, Barnathan and Berry of ABC, Michael Sherlock and Steve Bonica of NBC, Guy Gougeon and Stanley Quinn of CBC, and John Swanson of Cox Communications, as well as representatives of equipment manufacturers Sony, Tektronix and Ampex, along with Eady and other SMPTE representatives.

Although participants deferred comments on the meeting to Eady, several indicated it was a positive and constructive gathering. Have some difficult issues be smoothed over by SMPTE? Yes, according to Eady. "I wanted to develop relationships," he commented on the nature of the meeting. "Now I've met personally with most of these key people. We can begin exploring ways to improve the role of SMPTE and also what we can do to improve user and manufacturer input in helping us fulfill that role."

Contrasting with SMPTE's moment out of the spotlight of controversy, the ATSC may be just about to step into it as it enters meetings of each of its three technology groups and its executive committee in November. At that time, the organization will for the first time have to reexamine the program it set for itself at its inception in the spring of 1983, when work was divided into three specific areas: high-definition television systems, enhanced 525-line systems and improved-NTSC systems.

When the group first came together, it was in large part to organize various sectors of the television industry in developing a U.S. national position on HDTV. Negotiations on the topic will continue till next May before the CCIR (International Radio Consultative Committee) completes the 1982-1986 cycle which will decide a world HDTV studio standard. While the group's major focus has been on the HDTV studio format (and parameters such as colorimetry and gamma remain to be defined), the ATSC effort will soon have to shift to HDTV transmission and reception considerations which must proceed regardless of standards, or lack of them, on studio systems.

Expected changes in the focus of the technology group on enhanced 525-line systems will be less drastic, but no less significant. Originally outlining areas of study including both satellite and terrestrial transmission (as well as production and reception), the group focused most distinctly on the satellite end. But after settling on a preliminary multiplexed component analog (MAC) format for a possible standard, the group began to grapple with setbacks in the satellite industry.

Business withdrawals from the field of direct-broadcast-to-home satellites, European adoption of two separate MAC formats as a family of standards, and the ATSC group's interests being overlapped by the Direct Broadcast Satellite Association's signal format standardization efforts were a few of the complexities the group has had to work around.

According to Chairman Dan Wells, of Comsat, the group will attempt to get to the terrestrial transmission considerations it had originally set out as part of its task. "A test plan is now being formulated by one of our specialist subgroups," Wells explained. "We have no date for the tests set yet, but for the



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health of the committee it is important to get it going soon."

Perhaps the most disappointing results have been evident in the improved-NTSC technology group, which had been examining evolutionary improvements in NTSC possible in signal distribution and processing and home reception, and was concentrating its efforts mainly on organizing a hardware demonstration.

The demonstration plan has never taken off, according to Chairman Kerns Powers, of RCA Laboratories, mostly because of lack of adequate support from the companies that could support the enterprise. "We had been depending on some companies that backed down, partly because it was time-consuming and required manpower, and also because they were afraid of tipping their hand on

proprietary research, although we were ready to protect against that," Powers explained.

Although the group is concentrating on a number of areas, including examination of proposals for signal preprocessing, Powers was not optimistic about the group's future direction. "The need for standards in this area is not really as great as the need to set the calibration on how good NTSC could be so the industry would have a target to shoot against," he said.

"Naturally I would like to see the group accomplish its original objectives, but if it looks completely bogged down, I'm not anxious to continue wasting the time of the people assembled. This will be a disappointment to the organization unless we can find adequate direction."

The seduction of satellite news gathering

If news directors had their way, satellite newsgathering equipment would be portable enough to fit inside a reporter's briefcase and reliable in any set of climatic and geographic circumstances. And, of course, it would be compatible with any communications system imaginable. News directors are also intelligent enough to realize they will have long-since retired, if not faded away, before that becomes reality. SNG technology is still so new that many broadcasters remain in awe of it. But even with the lack of experience, limitations have been recognized, as have concerns about potential SNG glitches in the not-so-distant future.

One limitation on the minds of some in the SNG business is the lack of standardization among competing transportable SNG units such as those marketed by Conus (St. Paul), Dalsat (Plano, Tex.), Comsat (Washington) and BAF (Salem, Mass.). Each has custom-designed communications systems that are incompatible, although it's acknowledged that on a case-by-case basis different units can be hooked up with a costly and cumbersome patchwork connection. Some competitors see that as a benefit, such as Conus which has 25 Ku-band transportable uplink trucks in the field, by far the most to date. Conus vice president and general manager, Charles Dutcher, sees Conus solving that problem by becoming the de facto standard for the industry.

Others don't see it happening that way. BAF claims to have sold one SNG truck, to KTSP-TV Phoenix, with another four on lease in Phoenix, Atlanta and Denver. BAF President Dudley Freeman says the solution is found in the digital communications system developed by Melbourne, Fla.-based Advanced Communications for BAF's SNG units. The system contains a package of two duplex telephone lines, an interrupted feedback channel (IFB) and a 2,400 baud data channel for sending text between field and studio. The package is transmitted via a single-channel-per-carrier (SCPC) subcarrier channel on a separate transponder from the one delivering the main video signal, which Dudley claims gives trucks the capacity they need to communicate seven days a week, 24 hours a day. The communications system, he

said, is also "frequency synthesized," so that it can talk to any satellite it's aimed at. The catch is stations have to pay extra for it, and must commit to purchasing at least 135 hours of SCPC time over the course of a year. In effect, acknowledged BAF vice president and general manager Jim Vautrot, the company is betting that stations will pay extra for the added flexibility and compatibility of the BAF system. "What we've tried to do is come up with a system that will meet all the subtleties and be compatible," he said.

GTE News Express, a service of Washington-based GTE Spacenet which offers Ku-band space time and communications services for SNG users, has taken a slightly different approach. Its communications system, with phone and IFB circuits, like Conus's is analog, but is split off to a separate transponder on an SCPC subcarrier so that capacity can be expanded, depending on a particular user's needs or the needs of a number of simultaneous users. The Conus communications system is contained within a subcarrier of the video signal, limiting simultaneous voice channel capacity. The GTE system can be expanded to up to 64 voice circuits, said Susan Kalla, account manager, GTE Spacenet. Kalla said GTE was prepared to provide digital communications services to stations with SNG trucks if enough express the need. "For the most part trucks only need two or three voice circuits," she said.

Currently, said Kalla, GTE News Express services 11 SNG users including the four Florida News Network television stations and seven other stations which recently signed, but which Kalla declined to name. She said that eight of the 11 are using Dalsat trucks, which Kalla described as GTE's "preferred vendor" for transportable uplinks. It was Dalsat that designed the News Express communications system.

Dutcher admits that in some cases the Conus communications system has lacked the capacity to enable users to do a live spot exactly when they wanted to. "There are some imperfections in everything you do," he said. But he contends that stations won't be willing to pay the extra cash for BAF's

digital communication system. "Two years from now you can have two trucks for that cost," he said, adding that the extra flexibility isn't worth it.

Conus announced last week an offer to broadcast stations which it hopes will further strengthen its hold on the SNG business. Conus is offering to install fixed uplink and downlink facilities at stations "virtually at cost," according to Dutcher, which amounts to an average of about \$82,000. The move will enable Conus to build its membership while requiring a smaller upfront cost. Stations with fixed uplink/downlink facilities will be allowed to participate in the news exchange. Truck-owning participants can add the fixed station-based facilities, said Dutcher, which would then give them 24-hour Ku-band studio transmission capability.

There are other concerns among users of SNG technology. Paramount among them is a possible lack of transponder capacity, particularly during the early- and late-evening news periods as more and more stations become SNG-equipped. The solution, observers note, is not just to add more transponders, because those transponders, it's suggested, would lie idle during nonnews hours and remain unprofitable. Some suggest that the solution lies in developing signal compression techniques that do not diminish broadcast picture quality. By compressing signals, multiple feeds could go out over one transponder. Among the SNG equipment vendors exploring video compression techniques are Comsat and GEC McMichael, Scottsdale, Ariz.

Another concern, as more and more stations become involved in SNG use, is the potential of satellite signals interfering with one another. Some worry that compressing two or more signals into a single transponder will compound the problem. And if satellite interference becomes a big problem in the SNG bands, noted Dutcher, "the FCC will come down with a hammer" of re-regulation on users. He said that the problem can probably be avoided if SNG operations engineers at stations and in the field are trained properly so that they send and receive material in a competent manner.

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Networks blast FCC's present procedures on tender offers, proxy fights

They lead list of commenters who criticize use of special temporary authorizations and interim trustee concept when broadcast licenses are targets of takeover attempts

Judging from the comments on the FCC's inquiry into what it should be doing about tender offers and proxy contests for licensees, the commission may well want to consider an overhaul. Not one commenter offered support for the scheme the FCC has been following thus far. And the consensus among the commenters appeared to be that the FCC's takeover policy is in violation of the law.

In its notice of inquiry, the FCC had made clear that it already had a procedure it "views favorably" for handling tender offers (BROADCASTING, July 15). It also implied that, with appropriate encouragement from commenters, it might not require parties to get prior approval to launch proxy contests for licensee corporations.

The FCC's favorably viewed approach for handling tender offers—it came up with the framework when it gave interim approval to Jack Kent Cooke's aborted effort to take over Multimedia Inc. (BROADCASTING, July 22)—calls for the use of an independent trustee. The FCC is obligated under the Communications Act to give prior approval to transfers of broadcast licenses. When a transfer reflects a "substantial change in ownership or control," the law requires long-form review—that is, the public is supposed to be permitted to petition to deny. The FCC's idea: permit the trustee to collect tendered shares and take control of the licensee while considering the ultimate buyer's qualifications in a long-form review.

Also in its notice, the FCC noted it had addressed proxy contests in effectively stepping out of the way of an attempt to take over Storer Communications (BROADCASTING, April 15). In clearing the way for a group of stockholders to attempt to get its own slate of directors elected to the Storer board, a majority of the commissioners ruled that ap-

proval of a short-form transfer application (which isn't subject to petitions to deny)—modified to require some rudimentary additional information on the citizenship, other media interests and legal record of the proposed new board members—was sufficient for that proxy contest to go forward.

In joint comments, however, RCA and NBC said a transfer of a controlling portion of shares of a corporation that holds broadcast licenses from the existing shareholders to any other entity, whether an interim trustee or the party making a tender offer, constitutes a substantial change of ownership and control. As such, RCA and NBC said the Communications Act required prior FCC approval of a long-form transfer application.

According to RCA and NBC, proxy contests that result in significant changes in composition of the board of directors and substantial change in the direction of the corporate licensee also constitute substantial transfers of control that require prior FCC approval. "It is particularly important that the commission insure that the public interest will be served in the case of proposed transfers of network companies, because the ability of networks to provide diverse, quality programming to their numerous affiliated stations depends upon the network's continued financial stability," RCA and NBC added. "In a hostile takeover of a network, the commission should not dispense with the prior review and approval contemplated by the Communications Act. Should the commission's fulfillment of its statutory obligation be in conflict with other public policy goals, that issue is one for the Congress, not this commission, to decide. Until and unless this occurs, the commission must treat takeover attempts as substantial transfers of ownership or control, in accordance with sections 309 and 310 of the Communications Act."

CBS said a desire to promote private shareholder interests or a concern that delay might impede hostile tender offers doesn't justify the commission's abrogation of its statutory obligations. "Congress has deter-

mined that the power of shareholders to sell control of a company holding broadcast licenses at their convenience must be subordinated to and even delayed by prior FCC consideration of whether the transaction is consistent with the public interest," it said.

"The narrow exceptions enacted by Congress to the general requirement of full prior review of proposed transfers cannot properly be read to embrace the kind of sweeping procedural changes suggested in the notice of inquiry. First, the language and history of the provision for immediate grants of special temporary authority indicate that its applicability is limited to situations where the failure to grant temporary authority would adversely affect the initiation, continuation or enhancement of broadcast service to the public. This provision cannot be stretched to circumvent full prior commission review in hostile tender offer situations in which the actual broadcast operations of the target company would not be threatened. Second, the provision permitting short-form applications for transfer of broadcast licenses applies only to insubstantial and *pro forma* transfers. The transfer of a controlling block of stock to an interim trustee representing a hostile tender offeror's interests would *prima facie* appear to constitute a substantial transfer of control. Even under the restrictions which the commission proposes to impose on the trustee, corporate reality strongly suggests that a trustee obligated to preserve corporate assets would, as a practical matter, be likely to exercise substantial control over the company. Accordingly, the transfer of a controlling block of the target company's stock to an interim voting trustee cannot be justified as an 'insubstantial' transfer of control.

"With regard to proxy contests, CBS similarly urges the commission to adhere to long-form application requirements when a dissident group seeks to replace all or a majority of a board of directors and the incumbent board in fact exercises *de facto* control over the management, finances and operations of the corporation.

"As the commission has recognized, the structure of today's widely held public corporations, and the nature of their body of shareholders, means that the board of directors frequently is the locus of actual working control—i.e., *de facto* control—of corporate affairs. The commission's statutory responsibility to apply long-form review to substantial transfers encompasses changes in *de facto* as well as *de jure* control. When *de facto* control of a particular corporate licensee is found, as a factual matter, to lie in its board of directors, a hostile proxy contest to

Legislation on the horizon. The House Health Subcommittee last week approved legislation (H.R. 3510) that would ban radio and TV ads for smokeless tobacco. The bill, sponsored by Subcommittee Chairman Henry Waxman (D-Calif.) and Mike Synar (D-Okla.), passed 16-2, and was referred to the parent, Energy and Commerce Committee. Objections to the bill were raised by Representative Tom Tauke (R-Iowa), who felt a ban was not the best approach. Tauke thought including warning language in the ads would accomplish the same goal as a ban. The subcommittee also adopted a measure (H.R. 1381) that originally proposed the inclusion of warning language in aspirin advertising on the dangers of Reye's syndrome. That provision, however, was deleted. In other advertising-related activity on the Hill, Senator Howard Metzenbaum (D-Ohio) offered legislation calling for warning language in advertisements for products using the sugar substitute, aspartame.

replace all or a majority of those directors seeks to effect a substantial transfer of *de facto* control, and prior commission review under expeditious long-form procedures should be required."

Group W said it was concerned that the commission was confusing neutrality with an "armed interventionist approach" against licensees. "The proposed interim trustee procedure 'viewed favorably' by the commission would permanently dispossess an existing licensee before the commission exercises its statutory review and approval responsibilities," Group W said. "The trustee procedure, which is not required and is indeed unlawful under the Communications Act, represents a definite tilt in favor of the would-be (but as yet unapproved) licensee."

"Nor, more importantly, is the public benefitted. To the contrary, with the transaction receiving only a cursory review, licensee responsibility is placed in the hands of a temporary steward who may be in charge for an extended period of time. In view of the substantial change in ownership and control involved, the Communications Act leaves the commission with no discretion but to continue to apply its normal, full Form 315 [long form] review procedures."

In joint comments, Lee Enterprises Inc., Gaylord Broadcasting Co., McGraw-Hill Inc. and Taft Broadcasting Co. said the cumulative effect of recent FCC actions had resulted in an "absurd" construction of the Communications Act. "In order to consummate the transfer of a broadcast station owned by a nonpublicly traded entity, full long-form procedures and statutory waiting periods are routinely observed," the broadcasters noted. "The same is true with respect to voluntary mergers of publicly traded companies, such as the now-pending application for approval of the merger between ABC and Capital Cities Communications, even though such transactions are as subject to frustration from offers by others as are tender offers. Thus, only where there is a hostile takeover—where there is the greatest need for commission review and public comment before the existing licensee's structure is irretrievably shattered—would the commission disregard the need to follow the dictates of the [Communications] Act. This irrational patchwork of communications and purported securities policies should not be continued."

The broadcasters also said that actions that had the effect, by whatever means, of displacing the existing "control group" of a corporation and replacing that with another committed to different goals must be regarded as substantial transfers. "The commission may not circumvent the clearly expressed intent of Congress that the public be permitted to participate before any decision is made that the public interest supports a transfer request," the broadcasters said. "It should not employ special temporary authorizations, which are intended only to preserve operations, as a tool to avoid long-form procedures. Further, the commission should not regard federal policies in other areas as justifying deviation from the procedures Congress specified for this agency."

Viacom International Inc. put it succinctly: "Sections 309 and 310 of the Communi-

Poll closing. Legislation setting a uniform poll closing time for presidential elections (BROADCASTING, Oct. 14) moved one step closer to reality last week as the House Administration Committee approved a bill that would do just that. The House is expected to vote on the measure in November. The bill calls for all polls in the continental U.S. to close at 9 p.m. EST. To permit voting in the Pacific time zone after 6 p.m., local time, the legislation would extend daylight saving time there for two weeks longer than in the rest of the country, allowing the polls to close at 7 p.m. Sponsored by Representative Al Swift (D-Wash.) and Bill Thomas (R-Calif.), the legislation applies only to presidential elections and does not establish poll opening hours. Representative Bill Frenzel (R-Minn.), who voted against the poll closing measure because he feels it encroaches upon states rights, is expected to oppose it on the floor. Despite Frenzel's objections, Swift is confident the bill will pass, and said response has been favorable. The bill is viewed as being a "reasonable and sensible solution."

cations Act require a full 30-day waiting period and the opportunity for the filing of petitions to deny in all cases of transfer of ownership or control of a license resulting from a tender offer or proxy contest, and . . . the use of a two-step process utilizing the mechanism of a trustee to assume temporary ownership or exercise a form of insulated control of the licensee is unauthorized by the [Communications] Act."

The National Association of Broadcasters urged the FCC to establish "rules of the road" that would restore certainty to an industry that the association said had become marked by an uncertainty that affected the workings of the marketplace. "The commission, the marketplace, broadcast companies, shareholders and, most importantly, the public interest will be best served by the delineation of clear FCC procedures for reviewing

and processing changes in control or ownership of licensee companies," NAB said.

In a joint filing, the Office of Communication of the United Church of Christ, Action for Children's Television, the National Organization for Women Legal Defense and Education Fund, and Henry Geller, former head of the National Telecommunications and Information Administration, said they believed that whenever there is a substantial *de facto* or *de jure* transfer of control, the "pre-grant process set forth in the [Communications] Act" must be followed. "Moreover, because the act requires a finding that a transfer would affirmatively be in the public interest, there should be a specific and clear showing of significant advantage to the public sufficient to outweigh any detriments because of instability or huge debt overhang," they said. □

Renewal in EEO case overturned

Appeals court remands WYEN(FM) decision, saying FCC had no authority to grant renewal based on station's performance after periods in question

A three-judge panel of the U.S. Court of Appeals in Washington, in a case that resonates more of the 1970's than the 1980's, reversed an FCC decision granting a full, seven-year license renewal to Walt-West Enterprises for its WYEN(FM) Des Plaines, Ill., a Chicago suburb. The panel, in a unanimous decision, held that the commission had erred in basing its renewal on the post-license-term improvements the station had made in its equal employment opportunity program. It said the commission had departed from established policy without providing any basis for convincing the court its action was not arbitrary.

EEO—which was a frequent issue in license renewal proceedings in the 1970's—has been less of a problem for broadcasters since the emergence of the Mark Fowler commission in 1981. And the court's order last week—remanding the case to the commission—was considered a significant victory by the National Black Media Coalition, which had challenged the FCC's action in renewing WYEN's license without a hearing.

"This sends Mark Fowler a clear signal as to how often he can show his red neck and violate the law," said NBMC Chairman Pluria Marshall. "Very rarely is he caught." As for the message sent to NBMC, Marshall said, "This lifts our spirits and makes us more determined to continue." NBMC had

emerged in the early 1970's along with a number of other citizen groups determined to challenge broadcasters they felt ignored the interests of minority groups in their programming and discriminated against them in employment. It sees the Fowler commission as "chipping away," as one NBMC official put it, at the policies adopted by the commission since the late 1960's to aid minorities in the communications industries, in terms both of employment and ownership.

Marshall, in testimony before the commission sitting en banc in March 1984, cited agency statistics in support of his charge that the number of blacks in broadcasting, in absolute terms and percentages, had declined since 1982. He attributed that decline to a drop in the number of stations suffering commission-imposed sanctions for failing to meet EEO standards—from more than 200 in 1979 to fewer than 50 in 1983. And this week the commission will consider a proposal to eliminate the advantage now given minorities and noncommercial applicants seeking to provide nighttime AM service. They do not now face some of the restrictions applicable to others.

NBMC had been active in advance of the WYEN decision. It has pending before the U.S. Court of Appeals for the Second Circuit an appeal of the commission's decision permitting full-time operations on what had been Canadian, Mexican and Bahamian clear channels. NBMC's concern is that the commission order, in what NBMC says is an unexplained departure from policy, does not provide for a preference for minority-group

members in granting licenses on those facilities. Also pending, before the appeals court in Washington, are two appeals of the license renewals of WELR-AM-FM Roanoke, Va., and KDEN(AM) Denver, stations NBMC says discriminate against blacks in employment and programming.

WYEN had been in difficulty with the commission since 1976 because of what the court, in its opinion, said was the station's "cavalier failure to recruit aggressively from minority sources." During its first eight years of operation by Walt-West, beginning in 1971, WYEN employed only one minority group member of a staff that ranged between 19 and 22, and that staffer was employed for less than a year. In 1979, another minority group member was employed. The number rose to two (out of 24) in 1981, dropped back to one (out of 24) in 1982, climbed to three (out of 21) in 1983, and dropped back to two (out of 21) in 1984. Thus, it was not until 1983, when the percentage of minority members reached 14.3%, that the station met the commission's guidelines as to what constituted a court-mandated "zone of reasonableness"—10%, in the case of WYEN. The commission takes as its standard, 50% of the percentage of minority employees in the local labor force, and the state of Illinois said there was a 20.3% minority labor force in the Chicago metropolitan area, which includes Des Plaines.

The court case arose from the commission's June 1984 decision to reject NBMC's petition and to grant the renewal application Walt-West had filed two years earlier. That renewal came after the commission had granted the licensee only a short-term (one-year) renewal in 1976 and, in April 1982, had issued an order holding "in abeyance" the renewal application that had been filed in 1979 "as well as the supplemental renewal" that was to be filed in August of that year. The commission said it would defer action on those applications for about one year to give it "a further opportunity to monitor more closely the station's implementation of its EEO program." The commission based its decision to grant Walt-West a full seven-year renewal on the improvements in the station's EEO record in 1983 and 1984.

But the panel, in an opinion written by Judge Patricia Wald, noted that the improvements occurred after both of the relevant license periods—1976-79 and 1979-82—expired (when broadcast licenses were three years). Wald said the more recent EEO figures "were dramatically different" from those the commission would have received if it had looked at the station's EEO performance of 1979 or 1982, "or any period in between." And, Wald said, the commission had established as policy, in a case involving Rust Communications Group in 1979, that it would not "permit post-term upgrading to mitigate an inadequate EEO record during the license term under review." In EEO as in other matters, the commission had added, "a license renewal applicant will be required to 'run on his record.'"

"Absent some special justification," Wald said, no improvements occurring after the end of the 1982 term... should have been considered." The commission, in its deci-

sion, its briefs and its oral presentation, offered various rationales as to why its decision was not in conflict with the policy it enunciated in *Rust*. But the panel rejected all of them.

The commission said that holding the license in abeyance "was intended as a final opportunity" to allow the station to develop "a more effective affirmative action program..." But Wald said that implies an intention to allow consideration of post-term evidence. And, Wald said, "the fact that the commission issued the abeyance with such intentions does not mean that it had the authority to do so."

The commission later argued that the abeyance itself was a sanction. But Wald said that is not consistent with the facts in the case. She noted that the abeyance applied to an application that had not yet been filed—one due on Aug. 1, 1982—and added it is unreasonable to suggest that the commission would impose a sanction on the basis of an application not yet submitted. Furthermore, Wald said, the justification fails for a more fundamental reason: "If the dictates of *Rust* could be avoided simply by labeling a delay as an 'abeyance,' then *Rust* would set no predictable limits on review of post-term evidence."

Finally, the commission counsel, in oral argument, contended that *Rust* allows consideration of post-term improvements if the commission finds a connection between the post-term results and midterm efforts. The panel found merit in the argument. But, Wald said, the commission did not make such an argument. "Instead, it sought to justify its consideration of the post-term data by virtue of the abeyance theory, a theory which we have rejected."

In concluding that the commission had departed from the policy laid down in *Rust*, the panel held that the agency is not barred from developing new policies. And, Wald said, an agency that wishes to depart from precedent "must provide a principled explanation for its change of direction." But the commission, she said, had failed in that regard. Accordingly, the panel remanded the case to the commission "for further explanation of its reasoning." It did not order the commission to hold a hearing, but "in light of the lengthy delay already encountered" in the case, directed the commission to inform the court within 60 days of its proposed schedule for reviewing the WYEN applications.

Nor was the panel concerned only with the commission's "failure to comply with the technical dictates of *Rust*." Wald said that although the commission "obviously attributed substantial weight to the station's post-term improvement," it did not explain "how this was consistent with its long-standing policy that a station's behavior when under strict commission scrutiny is not very probative of the station's actual policies. Nor did the commission address the common sense questions that arise in this context."

Judge Harry T. Edwards joined Wald in the opinion. Judge Kenneth A. Starr filed a concurring statement to stress that the case does not involve a challenge to the commission's EEO policies and regulations. Rather,

he said, it involves only the question of whether the commission followed precedent "in relying on WYEN's 11th-hour turnaround." And for the reasons stated in Wald's opinion, he said, "the answer to that question in this case must be an emphatic 'no.'" □

Fairness doctrine issue of ALF case

Group asks appeals court to overturn FCC decision rejecting its complaint against ABC News allegations of CIA murder ties

The FCC's fairness doctrine will figure in a second case filed with the U.S. Court of Appeals in Washington. The American Legal Foundation, a conservatively oriented public interest group, last week petitioned the court to review the commission's decision rejecting the complaint ALF filed against ABC in connection with its news broadcasts alleging that the Central Intelligence Agency had sought the murder of a Hawaii investment banker alleged to have had ties to the agency.

The ALF, in its petition for review, contends that the commission, "by failing even to investigate, let alone act, on allegations of misconduct," had departed from its statutory obligation "to insure that broadcasters do not falsify the news or otherwise skew the debate over controversial issues of public importance." ALF contends that the commission abused its discretion in failing to find that ABC had distorted and suppressed news and had violated the fairness doctrine.

The commission's rejection of ALF's petition was its second decision on a complaint growing out of the ABC broadcast concerning the CIA's alleged contract on the life of Ronald Rewald—an investment counselor who last Monday (Oct. 21) was found guilty in federal district court in Honolulu on 94 felony counts of fraud, perjury and embezzlement. In the same order, it affirmed the Mass Media Bureau's rejection of a fairness complaint the CIA had filed against ABC. In that section of the order, the commission generated a controversy of its own by upholding the right of federal agencies to file fairness complaints against broadcasters.

The CIA, which did not pursue its case once the commission denied its fairness complaint, was reported to be in the midst of an internal debate as to whether it should join ALF in its petition. A decision to participate could place the Justice Department in an awkward position. Normally, it is a co-defendant with the commission in such actions.

The ALF petition was filed three days after counsel for the Radio-Television News Directors Association and a number of media groups, including CBS, petitioned the court to review the commission's decision not to repeal the fairness doctrine (BROADCASTING, Oct. 21). The group will argue that the doctrine violates the First Amendment, and it will rely in large part on the findings of

the FCC in the report on the fairness doctrine it issued in August. In that report, the commission said the doctrine chilled controversial speech, but referred the matter of whether it should be retained to Congress.

Michael McDonald, general counsel of ALF, said its petition might serve broadcasters who chose not to participate in the RTNDA case as a vehicle for challenging the fairness doctrine. He noted that NBC officials had been quoted as saying they would prefer a test case to the RTNDA petition. Howard Monderer, NBC's vice president for law in Washington, said: "We think there will be better cases to test the constitutionality of the fairness doctrine" than RTNDA's. But he indicated he did not think ALF's was such a case. He said it does not appear to raise the constitutional question.

ABC, like NBC, has also chosen not to participate in the RTNDA case. But James McKenna, of McKenna & Wilkinson, ABC's Washington counsel, said the reason is that "we've always taken the position the fairness doctrine is something we can live with." As for the ALF petition, McKenna said, "We'll have to think about it." He noted that ABC had not participated in the matter before the commission. "We took the position that if the FCC has anything to ask, we'll respond. It never asked."

Senate committee to move on TV in Senate

Since a majority of the committee favors principle of televising Senate proceedings, committee is likely to debate whether coverage should be limited or gavel-to-gavel

Opening the Senate to television coverage will be debated this week by members of the Senate Rules Committee. The committee, chaired by Senator Charles McC. Mathias (R-Md.), will consider two measures that would authorize broadcast coverage of the chamber, one by Senator Robert Byrd (D-W.Va.) and the other by William Armstrong (R-Colo.).

Permitting television coverage is not likely to be the chief issue of debate. Indeed, a majority of the committee favors the idea. The discussion is expected to focus on which approach to take—either gavel-to-gavel or limited use of the cameras. "It's impossible to predict what the bill will look like when it emerges from the committee," said one Senate source. "The first step is to get a bill out," the source said.

Byrd's proposal (S. Res. 2 and S. Res. 29) calls for a test period (Byrd advocates starting with radio-only coverage and eventually moving to gavel-to-gavel TV) before live coverage would become available to the public. Under the bill, both majority and minority leaders would decide jointly what matters would be covered, and rules changes would be designed to insure equality of coverage for both parties. The cameras would focus only on the presiding officer and speakers. The measure also calls for stream-

Washington Watch

Break proposed. FCC has proposed to permit FM licensees to upgrade facilities on their existing or adjacent channels—without have to face competing applicants—as long as new channel is mutually exclusive with old one.

□

CPB appropriations. Senate approved H.R. 3424 last week that would appropriate \$214 million for Corporation for Public Broadcasting for fiscal 1988. House version of bill, however, does not include appropriations for CPB. Nonetheless, funding is expected to be accepted by House during conference with Senate.

□

Daylight-saving extended. House last week passed measure that would extend daylight-saving time by about a month. Bill, approved, 240-157, would lengthen daylight-saving time from first Sunday in April to first Sunday in November. Under current law, time runs from last Sunday in April to last Sunday in October. Senate Commerce subcommittee is holding hearing next week on bill. If Senate approves bill this year, change would occur next spring. If passage is delayed until next year, bill would take effect in 1987.

□

Honolulu FM. In initial decision, FCC Administrative Law Judge John Conklin has granted application of Agnew-Sachs Broadcasting for new FM in Honolulu, denying competing application of Moana Kai Broadcasting Associates. Agnew-Sachs was preferred on integration and diversification grounds and for proposing auxiliary power. Agnew-Sachs is equally owned by Roger Agnew and Jacqueline Sachs. According to initial decision, Agnew is radio consultant. Sachs is office manager for medical office.

□

Campaign warchest. Campaign committee for Tim Wirth (D-Colo.), chairman of House Telecommunications Subcommittee, is holding political fund-raising dinner in Washington for Wirth on Tuesday (Oct. 29). House Energy and Commerce Committee Chairman John Dingell (D-Mich.) and Senator Al Gore (D-Tenn.) will serve as masters of ceremonies at event, at Capitol Hilton. Dinner (\$300 per plate or \$3,000 per table) will honor Wirth and "other communications policy leaders" including former FCC Commissioners Tyrone Brown of Steptoe & Johnson; Kenneth Cox, MCI; Joseph Fogarty, Weil, Gotshal & Manges; Benjamin Hooks, NAACP, and Henry Rivera, Dow, Lohnes & Albertson. Also included are former FCC Chairmen Newton Minow of Sidley & Austin; E. William Henry, Ginsburg, Feldman & Bress, and Charles Ferris of Mintz, Levin, Cohn, Ferris, Glovsky & Popeo; Gene Kimmelman, Consumer Federation of America; Wilhelmina Cooke, Citizens Communications Center; Maurice Mitchell, former head of Annenberg School of Communications, Washington; Everett Parker, formerly with United Church of Christ; Andy Schwartzman, Media Access Project; Henry Geller, Washington Center for Public Policy Research, and Sam Simon, Telecommunications Research and Action Center.

□

Peace shield. Advocates of President Reagan's so-called "Star Wars" missile-defense program have launched television-advertising offensive against critics of program and for public support. In press release, Coalition for Strategic Defense Initiative, group headed by retired Lieutenant General Daniel O. Graham, said it hoped to buy time for its 30-second message in at least 20 major markets before Reagan's summit meeting with Soviet leader Mikhail Gorbachev in Geneva Nov. 19-20. Coalition said it has already bought time for ad on WDM-TV and WJLA-TV, both Washington. Coalition's ad, which refers to strategic defense initiative program as "Peace Shield," opens with drawing of house and



stick figures, over which dome is drawn. Incoming missiles are destroyed when they strike dome, which turns into rainbow as frowns on faces of stick figures turn into smiles. Child's voice says: "I asked my daddy what this 'Star Wars' stuff is all about. He said that right now we can't protect ourselves from nuclear weapons, and that's why President wants to build 'Peace Shield.' It would stop missiles in outer space so they couldn't hit our house. Then nobody could win war. And if nobody could win war, there's no reason to start one. My daddy's smart." Coalition's ad is intended to counter one sponsored by Union of Concerned Scientists, which suggests that strategic defense initiative program would increase chances of nuclear war.

lining some Senate procedures.

Armstrong's bill (S. Res. 81) would authorize gavel-to-gavel coverage, with cameras operated by Senate employees, as in the House. It is identical to a measure offered in the last Congress by former Senate Majority Leader Howard Baker (R-Tenn.), who was unable to persuade his colleagues to support the idea.

A committee aide said the senators may be reluctant to approve any rules changes and that the Armstrong measure might, for that reason, be more attractive. Nonetheless, Byrd's proposal enjoys considerable support from key committee members including Senators Wendell Ford (D-Ky.), James McClure (R-Idaho), Dennis DeConcini (D-Ariz.) and Albert Gore (D-Tenn.).

There is, however, some opposition to the idea. Senate Majority Leader Robert Dole (R-Kan.), who also sits on the Rules Committee, feels the matter should not be a high priority, because, an aide said, he believes there are other more pressing matters. Even though he may not block passage of the measure from the committee, Dole may not place it on the Senate calendar. The aide said Dole is not "adamantly opposed" to TV coverage. He said that Dole feels that in time, "it will happen."

And, even if the measure moves to the floor, Senator Russell Long (D-La.) is poised to fight it. Long has continually stated strong objections to TV cameras in the Senate. But, said one observer, Byrd may be able to convince Long to come around on the issue. "The two key figures are Dole and Long," he said. □



Women who pressed the edge of the envelope. About 400 attended the National Press Club's salute to the "News Women of Washington," held last Tuesday (Oct. 22) to honor some 60 women who broke sexist barriers in print and broadcast journalism. The event was organized by Sarah McClendon, a syndicated columnist and veteran journalist who is now a correspondent with Washington-based McClendon News Service, and was co-hosted by masters of ceremonies Diane Sawyer (CBS's *60 Minutes* correspondent, at left) and Sam Donaldson (ABC News correspondent, at right). It featured a keynote address by Katharine Graham (c), chairman of the board of The Washington Post Co.; remarks from President Reagan, read by National Press Club President David Hess and 120 slides depicting etchings and photographs of women in the media from the 1880's to the present.

Graham outlined what she saw as the "five ages in the life of women journalists." The first was "the era when men thought they were better than women," she said. The second was "an age when we became fully aware that we could indeed perform as well as men." The third was "the era of more militant pressure for equal rights." And the fourth age, in which we now live, said Graham, is "the age of general acceptance. . . . But I'm looking forward to the fifth age, when women will hold real power at the top."

Reagan wished the women of the Washington press corps "further success and accomplishment as they continue to inform, instruct, inspire, entertain and, occasionally—like their brothers—exasperate us."

Coverage of the event was aired last Friday (Oct. 25) by C-SPAN, and a videotape featuring the salute and interviews with selected honorees will be produced for the National Press Club archives by Washington-based Rowe Media Productions.

Technology

SMPTE set for takeoff

Four-day Los Angeles show brings together industry's top engineers

The annual meeting of the Society of Motion Picture and Television Engineers gets under way today (Oct. 28) at the Los Angeles Convention Center, and the five-day conference promises over 50 hours of technical presentations covering digital effects, multichannel TV sound, television recording and a half-dozen other topics of interest to TV engineers. Demonstrations of high-definition TV and component analog video are also scheduled during the conference, which concludes Nov. 1.

The largest equipment exhibition in the society's history has also been organized, with nearly 250 exhibitors brought together for three-and-a-half days, Oct. 28-31.

A number of new products and software enhancements for the digital effects arena are expected. Grass Valley Group will introduce its Kaleidoscope DPM-1 digital effects system, the company's first digital video effects system using all of GVG's own DVE components (previous units used a NEC DVE).

Also on the floor will be a new Ampex video processing/time base correction system, the \$30,000 Zeus unit, introduced in September. TBC products are also expected from Lenco, Inc. and the Alta Group.

Among other digital effects developments: the Proteus DVE systems is being introduced to the U.S. market from the British firm, GML, on display at the Merlin Engineering booth; Robert Bosch is introducing a series of new software packages for its FGS-4000.

Tektronix will have its new production versions of the component analog video waveform monitor and its TV stereo modulation monitor and decoder shown in prototype last spring, as well as a new NTSC sync generator. Sony will display its new Betacam BCT series half-inch videocassettes, plus an updated software package for the Betacart, while Ikegami will show its new Beta recorder adapter for use with its HL-79E ENG/EFP camera.

The following is a partial list of some of the 245 scheduled to exhibit, concentrating on those showing products for the television industry:

A.F. Associates	1146
100 Stonehurst Ct., Northvale, N.J. 07647	
Abekas Video Systems	1720
353A Vintage Park, Foster City, Calif. 94404	
Adams-Smith	1338-40, 1438
34 Tower St., Hudson, Mass. 01749	
ADC Telecommunications	1042-43
4900 W. 78th St., Minneapolis 55435	
AEG-Telegunken	1302
Rt. 22, Orr Dr., Somerville, N.J. 08876	
Agfa-Gevaert	1125
275 North St., Teterboro, N.J. 07608	
Alamar Electronics	1003
36 Rail Way Ave., Campbell, Calif. 95008	
Alexander Manufacturing	505
1511 S. Garfield, Mason City, Iowa 50401	
Alpha Audio	1203-04
2049 W. Broad St., Richmond, Va. 23220	
Alpha Video & Electronics	1915-16
28 E. Mall Pl., Carnegie, Pa. 15106	
Amherst Electronic Instruments	1103
Box 201, Haydenville, Mass. 01039	
Apmex Corp.	130
401 Broadway, Redwood City, Calif. 94063	

Amtel Systems 805
400 W. Cummings Park, Suite 4750, Woburn,
Mass. 01801

Angenieux Corp. 1516, 1616
7700 N. Kendall Dr., Miami 33156

Anton/Bauer 1509-10
One Controls Dr., Shelton, Conn. 06484

Anvil Cases 1646
4128 Temple City Blvd., Rosemead, Calif.
91770

Aphex Systems 601, 700
13340 Satcoy St., N. Hollywood, Calif.
91605

Asaca/Shibasoku Corp. 124
12509 Beatrice St., Los Angeles 90066

Aston Electronics 903
531 N. Murlen Rd., Olathe, Kan. 66062

Audio Engineering Associates 1838
1029 N. Allen Ave., Pasadena, Calif. 91104

Audio Precision 800
Box 2209, Beaverton, Ore. 97075

Aurora Systems 1538
185 Berry St., Suite 444, San Francisco
94107

AVS Inc. & Video Components 752, 852
7 Talman St., Spring Valley, N.Y. 10977

B&B Systems 1604
28111 N. Ave. Stanford, Valencia, Calif.
91355

Barco Industries 1643-44
2211-B Executive St., Charlotte, N.C. 28208

Belden Communications 506-07
534 W. 25th St., New York 10001

Robert Bosch 546-49, 648-49
Box 31816, Salt Lake City 84131

Broadcast Electronics 504
4100 N. 24th St., Box 3606, Quincy, Ill.
62301

Canon USA 920
One Canon Pl., Lake Success, N.Y. 11042

Ceco International 1550
440 W. 15th St., New York, N.Y. 10011

Central Dynamics 1142
147 Hymus Blvd., Pointe-Claire, Que. H9R
1G1

Century Precision Optics 605-07
10713 Burbank Blvd., N. Hollywood, Calif.
91601

Cetec Vega 1546
990 Baldwin Pl., El Monte, Calif. 91731

Christie Electric Corp. 849
20665 Manhattan Pl., Torrance, Calif.
90501

Chyron Corp. 746-48, 846-48
265 Spagnoli Rd., Melville, N.Y. 11747

Cine 60 Inc. 906-07
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per e-in Billie Bur- ears in ch ban- the peo- lderness rain-rob-

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it" (1972) Jack ls. A conserva- ills in love with illiamson) for a voyage west to st Indies; finally, 92, Columbus em- ous two-month jour- at he believes to be

rt 1 of 2) TANT E CREEK 9:30

AT TO BUY FORECLO-

10:00 KEY & LACEY (1) INDEPENDENT NEWS (38) ODD COUPLE (OOD SEXI WITH DR. RUTH HEIMER

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A Father's Dream A Son's Reality! "Heart Of A Champion CBS

WOR-9) NEWS (WPIX-11) MOVIE "Foolin' Around" (1980) Gary Busey, Angeles O to win a sophisticated, college coed away from her equally uppity family. (WSBK-38) MOVIE "Suddenly, Last Summer" (1960) Elizabeth Taylor, Katharine Hepburn. After watching her cousin's brutal murder, a beau- tiful young girl is institutionalized in a sanitarium. CBN MONROES LIFE HOT PROPERTIES WITH RICH- ARD BELZER

ARD NEWS (WSPH) (1980) "JAMAICA INN" ... TONIGHT!

Trace" d Hirsch. ve search ished one "PG" Rob- (1980) iler. De emotion- tv

23 JAMAICA INN In 19th-centu- England, Mary Yellan (Jane Sey- mour) goes to live at a hotel and amid a clientele of thieves and murderers her truest friend is her charming but Patrick (Part 1

CMX Corp. 435-36
2230 Martin Ave., Santa Clara, Calif. 95050

ColorGraphics Systems 603-04
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148 Veterans Dr., Northvale, N.J. 07647

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940 N. Orange Dr., Suite 209, Los Angeles, Calif. 90038

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Digital Services 509
3622 NE 4th St., Gainesville, Fla. 32609

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120 Middlefield Rd., Scarborough, Ont. M1S 4M6

Dolby Laboratories 1335
731 Sansome St., San Francisco 94111

Droid Works 1342
Box CS8180, San Rafael, Calif. 94912

Dubner Computer Systems 516
158 Linwood Pl., Fort Lee, N.J. 07024

Dynair Electronics 116
5275 Market St., San Diego, Calif. 92114

Eastman Kodak 525
343 State St., Rochester, N.J. 14650

Echolab 1416
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142 Sierra St., El Segundo, Calif. 90245

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One Alsan Way, Little Ferry, N.J. 07643

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12427 Toothill Blvd., Lake View Terrace, Ca-

lif. 91341

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2515 Mainway, Burlington, Ont. L7M 1A9

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946 Benicia Ave., Sunnyvale, Calif. 94086

FOR.A Corp. 742
49 Lexington St., West Newton, Mass. 02165

Fortel 106
2985 Gateway Dr., Norcross, Ga. 30071

Frezzolini Electronics 434
7 Valley St., Hawthorne, N.J. 07506

Fuji Photo Film 312-14, 412-14
350 Fifth Ave., New York 10118

Fujinon 142
672 White Plains Rd., Scarsdale, N.Y. 10583

General Electric 1109
Nela Pk., Cleveland 44112

Gotham Audio 1808
741 Washington St., New York 10014

Graham-Patten Systems 1709
Box 1960, 13451 Colfax Ave., Grass Valley, Calif. 95945

Grass Valley Group 512
Box 1114, Grass Valley, Calif. 95945

Gray Engineering 652-53
504 W. Chapman Ave., Suite P, Orange, Calif. 92668

GTE Sylvania Lighting 1020
100 Endicott St., Danvers, Mass. 01923

Harris Corp. 938
Box 4290, Quincy, Ill. 62305

Harrison Systems 1134
Box 22964, Nashville 37202

HEDCO 707, 807
Box 1985, Grass Valley, Calif. 95945

Hitachi Denshi 816
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HM Electronics 1934
9675 Business Park Ave., San Diego 92131

Hotronic 417
1210 S. Bascom Ave., Suite 128, San Jose, Calif. 95128

ICM Video 1649-50
10 N. Lee St., Box 26330, Oklahoma City 73126

Ikegami Electronics 1412
37 Brook Ave., Maywood, N.J. 07607

Image Video 502-03
705 Progress Ave., Scarborough, Ont. M1H 2X1

Interactive Motion Control 1609-10
8671 Hayden Pl., Culver City, Calif. 90232

InterGroup Video Systems 1906-08
Box 1495, Gainesville, Fla. 32602

Innovative TV Equipment 1542, 1642
6445 De Soto Ave., Woodland Hills, Calif. 91367

JVC Co. of America 930
41 Slater Dr., Elmwood Park, N.J. 07407

K&H Products 1502
Box 246, N. Bennington, Vt. 05257

Karl Heitz 749
34-11 62d St., Box 427, Woodside, N.Y. 11377

Kintek 1923
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1619 Cosmic Way, Glendale, Calif. 91201

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3M Co. 120
3M Center, Bldg. 225-3s-05, St. Paul 55144

M/A COM 1349
63 Third Ave., Burlington, Mass. 01803

Magna-Tech Electronic 234
630 Ninth Ave., New York 10036

Matthews Studio Equipment 935-36, 1035-36
2405 Empire Ave., Burbank, Calif. 91504

Maxell Corp. of America 705-06
60 Oxford Dr., Moonachie, N.J. 07074

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Multi-Track Magnetics 438-40
3 Industrial Ave., Upper Saddle River, N.J. 07458

Nagra Magnetic Recorders 1207
1147 N. Vine St., Hollywood, Calif. 90038

NEC America 1120-23
130 Martin Ln., Elk Grove Village, Ill. 60007

North American Philips 1816-17
One Westinghouse Pl., Bloomfield, N.J. 07003

Nova Systems 1652
20 Tower Ln., Avon, Conn. 06001

Nurad 1006-07
2165 Druid Park Dr., Baltimore 21211

O'Connor Engineering 1535
100 Kalmus Dr., Costa Mesa, Calif. 92626

Osram Corp. 1316
Jeanne Dr., Newburgh, N.Y. 12550

Otari Corp. 309
2 Davis Dr., Belmont, Calif. 94002

Oxberry 1022
180 Broad St., Carlstadt, N.J. 07072

Pacific Radio 905
1351 Cahuenga Blvd., Hollywood, Calif. 90028

PAG America 1824
Box 15194, 1270 Hendersonville Rd., Asheville, N.C. 28813

Paltex 538-40, 638-40, 738-40, 838-40
2752 Walnut Ave., Tustin, Calif. 92682

Panasonic 909
One Panasonic Way, Secaucus, N.J. 07094

Panavision 550, 650
18618 Oxnard St., Tarzana, Calif. 91356

Perrott Engineering 1736, 1836
7201 Lee Hwy., Falls Church, Va. 22046

Philips TV Systems 138
900 Corporate Dr., Mahwah, N.J. 07430

Q-TV 844
104 E. 25th St., New York 10010

Quad Eight/Westrex 1320
225 Parkside Dr., San Fernando, Calif. 91340

Quanta Corp. 542
2440 S. Progress Dr., Salt Lake City, Utah 84119

Quantel 1220-23
3290 W. Bayshore Rd., Palo Alto, Calif. 94303

Rank Cintel 924
13340 Saticoy, Unit F, N. Hollywood, Calif. 91605

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Rupert Neve 345
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Sachtler Corp. 1138-39, 1238-39
400 Oser Ave., Hauppauge N.Y. 11788

Schneider Corp. of America 418
400 Crossways Park Dr., Woodbury, N.Y. 11797

Schwem Technology 1942
3305 Vincent Rd., Pleasant Hill, Calif. 94523

Sennheiser 1924
48 W. 38th St., New York 10018

Sescom 1607
1111 Las Vegas Blvd., North, Las Vegas 89101

Shintron Co. 1405-06
144 Rogers St., Cambridge, Mass. 02142

Shure Brothers 1046-48
222 Hartrey Ave., Evanston, Ill. 60202

Sigma Electronics 1504
Box 448, 1184 Enterprise Rd., East Petersburg, Pa. 17520

Skotel Corp. 1930
1445 Provencher, Brossard, Que. J4W 1Z3

Solid State Logic 1520-23, 1620-23
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Sound Ideas Sound Effects Library 1401
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Tektronix 1330
Box 500, Beaverton, Ore. 97077

Telemetrics 1946
300 Rt. 17, North, Upper Saddle River, N.J. 07458

Telepak San Diego 1739
8360 Clairemont Mesa Blvd., Suite 101, San Diego 92111

TV Equipment Assoc. 1012-14
Box 393, South Salem, N.Y. 10590

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1506 Dell Ave., Campbell, Calif. 95008

TFT Inc. 1500, 1600
3090 Oakmead Village Dr., Santa Clara, Calif. 95051

Thomson-CSF Broadcast 1112
37 Brownhouse Rd., Stamford, Conn. 06902

Total Spectrum Manufacturing 1745
20 Virginia Ave., W. Nyack, N.Y. 10994

Ultimate Corp. 1307-08
18607 Topham St., Reseda, Calif. 91335

Union Connector 1104
149 Babylon Tpke., Roosevelt, N.Y. 11575

Utah Scientific 1602-03
1685 W. 2200 South, Salt Lake City 84119

Vid-Video 1813
3919-A W. Magnolia Blvd., Burbank, Calif. 91505

Video International 1724
1280 Sunrise Hwy., Copiague, N.Y. 11726

Videoplex 1400
2 World's Fair Dr., Somerset, N.J. 08873

Videotek 1507-08
243 Showmaker Rd., Pottstown, Pa. 91464

VideoTeleCom 1453, 1552
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O N R A D I O

RNA makes ready

Radio Network Association President Bob Lobdell is putting the finishing touches on a new marketing plan for 1986 that, he says, will feature more presentations in cities outside New York. Although he declined to give any specifics until the RNA board reviews the plan at a Nov. 7 meeting, Lobdell said it features several new presentations on various product categories. The theme of network radio's 60th anniversary will also be featured prominently in presentations next year, he said.

He also reported that network radio expenditures in September were up 18% over September 1984 to \$30,723,921. For January through September, network radio business was up 14%, to \$239,252,349, over the same period a year earlier. (RNA relies on financial data collected confidentially each month from nine network companies by the Ernst & Whinney accounting firm.) He projected network radio would be a \$320-million business by year's end.

One reason for September's activity, Lob-

dell said, is the automotive industry. Network radio played an important role in auto makers' special financing promotions and the introduction of 1986 models, he said. "The combined effect of these expenditures resulted in a 96% increase last month over September 1984," he said, adding that for the first three quarters of the year, automotive advertising is up 59%.

Looking for help

The National Association of Broadcasters Radio Audience Measurement Task Force said it is seeking assistance from the research community to develop studies in two areas: new radio audience measurement research systems—both qualitative and quantitative—and the listening habits of "nonrespondents" in audience surveys. The task force will ask for proposals for these studies from both consultants and academicians as part of its goal of exploring radio ratings needs. The studies were proposed by the task force's technical subcommittee and authorized at an October meeting at

NAB headquarters in Washington. The task force is chaired by Kenneth MacDonald Sr., chairman and chief executive officer of the MacDonald Broadcasting Co., Saginaw, Mich.

Link found

ABC Radio Networks said it has reached an agreement with newly formed Screen Link Inc. for talent acquisition and program development. Screen Link has been organized by Chip Rachlin, former director of acquisitions for MTV, and Gale Sparrow, who most recently was director of talent and artist relations at MTV. According to ABC, Screen Link will initially acquire artists for the networks' concert series, *Supergroups*.

Hispanic seminar

Caballero Spanish Radio, New York, will hold an agency-advertiser workshop Oct. 31-Nov. 1 at Chicago's Drake hotel with the aim of "creating a greater awareness of the U.S. Hispanic market among Midwest agencies and advertisers." The seminar will feature speakers including Peter Spengler, vice president/corporate advertising director, Bristol Myers; Karen-Dixon Ware, media manager, McDonald's, and Pat Kane, corporate advertising director, Beatrice Foods.

Real sports

Mutual Radio talk show host Larry King will expand his duties this December when he launches a new two-and-a-half-minute sports commentary series for the network titled *Larry King Sports In Focus*. The show will be offered to stations for weekday airplay.

Mutual's short-form sports programming doesn't end there. The network's *Lasorda at Large*, a three-minute baseball commentary featuring Los Angeles Dodgers manager Tommy Lasorda, is being extended beyond the 1985 baseball season. According to Luke Griffin, Mutual's director of sports, the Dodger manager will go "behind the scenes for an inside look at NFL and college football, ice hockey, golf and the NCAA and NBA basketball seasons."

Birthday bash

To honor Italian composer Domenico Scarlatti on the 300th anniversary of his birth, American Public Radio broadcast eight hours of his most famous works performed by leading keyboard artists last Saturday (Oct. 26).

The marathon program, *Scarlatti Saturday*, produced by WNYC-AM-FM New York, was fed live by satellite from Symphony Space in New York for its first four hours, beginning at 2 p.m. NYT, and on a two-hour delayed basis for the second four, beginning at 8

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A black and white photograph of a desk with a cup of coffee, a pen, and a notepad. The notepad has handwritten notes and a logo for Blair Radio. The coffee cup is in the top right, and the pen is in the top left.

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p.m. In addition to the music, the program included commentary by host Sara Fishko and short features dealing with Scarlatti's life and times. Among the featured harpsichordists and pianists were Fernando Valenti, Edward Brewer, Ivan Davis, Charles Sherman, Charlotte Mattax, Robert Taub, Gilbert Kalish, Arthur Haas, Kenneth Cooper, Anthony Di Bonaventura and John Bayless.

Scarlatti Saturday was APR's third 300th-anniversary musical celebration this year.

George Frederick Handel was honored in February and Johann Sebastian Bach in March. Programs distributed by APR are available to more than 300 stations across the country.

D-C debuts

Drake-Chenault Enterprises, a Canoga Park, Calif., radio program supplier, said it will begin to distribute *The Sounds of Sinatra*, a two-hour weekly series hosted by Philadel-

phia radio personality Sid Mark and produced by Orange Productions, Narbeth, Pa. The five-year-old syndicated show, which is currently heard on more than 30 stations nationwide, will continue to be produced by Orange Productions, whose principals are Lita Cohen and Mark. It is sold to stations on a cash basis.

Separately, Drake-Chenault has produced two, six-hour Christmas specials—*Holiday Hits* and *Christmas in the Country*—the first designed for contemporary stations and the other for country outlets. "These specials include more than music. They include real life stories that range from the sentimental to the humorous," said Drake-Chenault President Denny Adkins. *Holiday Hits* will be hosted by KMGG(FM) Los Angeles personality Laurie Allen with country radio personality Bob Kingsley hosting *Christmas in the Country*.

Playback

A package of "low-cost sales and audience-building" features that can be used as station promotions is being offered radio broadcasters by Gary Whiteaker Associates, Belleville, Ill. According to Whiteaker, the package includes *Home Sweet Home*, a series designed for real estate agencies and home improvement contractors; *Hometown Heroes*, a "local radio version of *People* magazine" and *Professional Profiles*, geared for the health care and legal advertising markets.

□

Real Estate Action Line, a live, two-hour, weekly call-in show hosted by real estate developer H.I. (Sonny) Bloch, has been launched by the AP Radio Network. The show, which focuses on practical, "how-to" information for home and property buyers and sellers, joins AP's weekend line-up of *American Know-How* and *The Computer Connection*, all of which are marketed under AP's "Wide World Network." *Real Estate Action Line* originates in Washington and is fed over AP Radio each Sunday at 11:06 a.m.-1:06 p.m. via Westar III. The show is also distributed separately via Satcom I-R.

□

Westwood One Radio Networks will air two Kenny Rogers music/interview specials during the week of Nov. 4. The programs, *Kenny Rogers Today* and *The Kenny Rogers Story*, will each be two hours long.

□

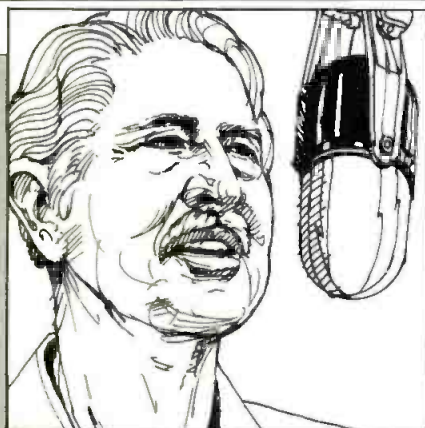
NBC Radio Entertainment, the programming arm for NBC Radio, has set Jan. 5 as the premiere date for *The Jazz Show With David Sanborn*, its new, two-hour weekly entry hosted by jazz saxophonist David Sanborn. Additionally, NBC Radio Entertainment plans to air a one-hour live music/interview show featuring former Who guitarist Pete Townshend on Nov. 12 as part of its *Album Party* series.

Open line

As part of KDKA(AM) Pittsburgh's celebration of its 65th anniversary on the air, the station is offering to furnish stations with audio of KDKA's first broadcast—the Nov. 2, 1920, returns from the Harding-Cox presidential election. KDKA will also air recordings of past broadcasts and interviews as part of the celebration.



Live from Johannesburg. ABC's KGO(AM) San Francisco aired *The Ronn Owens Show* live from Johannesburg, South Africa, earlier this month ("Riding Gain," Sept. 16.) The program was transmitted from Johannesburg for three consecutive days and heard in San Francisco from 9 a.m. to noon. Pictured along with Owens (right) during one of the broadcasts are ABC News correspondent Jim Hickey (left) and *Time* magazine's Johannesburg bureau chief Bruce Nelan, both of whom fielded telephone questions directly from listeners in the Bay Area.



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Disney set to make splash in TV

Studio will release two syndication offerings, one next year and a first-run production for fall '87

Walt Disney Domestic Television, the television syndication arm of Walt Disney Studios formed earlier this year as part of Disney's new push into television programming, is now an up-and-running operation that will begin releasing programs from the Disney library next month for fall 1986 availability.

According to Robert Jacquemin, senior vice president of the syndication division, Disney Domestic Television will make its premiere with a 25-title cash-plus-barter Disney movie package and a 178-episode straight cash anthology package made up of former *Wonderful World of Disney* programs.

The releasing of the product for syndication marks the first time Disney has sold its programs directly to television stations. Except for occasional specials and *The Mickey Mouse Club* (distributed by SFM Media), Disney programming has been limited to network exposure.

"We've taken the analytical approach on how to best utilize the Disney library," Jacquemin said. "We've attracted really good people and we're blessed with the finest product in syndication." Jacquemin said he and his staff have spent the past six months analyzing how to market the Disney library—some of which has not been seen on television in about 30 years—in syndication. The result, said Jacquemin, is two packages formatted to appeal to broadcasters because of their broad, family-oriented content.

Jacquemin said that releasing the product in syndication also renews a relationship with the more than 100 companies that make up the "Disney family of advertisers." Those are companies that advertised in *The Wonderful World of Disney* but have been lacking that vehicle since CBS canceled it in 1983. He said Disney estimates those advertisers include Procter & Gamble, Kraft, General Foods and Coca-Cola.

The first Disney movie package, *Disney Magic I*, contains 25 classic titles as well as newer titles released by Disney under its Touchstone Films banner. The titles range from animated features like "Dumbo" to films including "Babes in Toyland," "Mary Poppins," "The Absent Minded Professor," "Tron" and "Splash." Disney has more than 300 theatrical titles in its library to pick from for the first package, he said. The movie package will also include some episodes of *The Wonderful World of Disney*, which had a 29-year run on, at different times, each of the networks. All of the movie titles will be edited to two hours for syndication.

Terms of *Disney Magic I* will be set at 10 minutes of national barter time and 12 min-

utes for local availability per two-hour title. But Jacquemin said Disney will only take barter during a three-week window in each of the movies' first two runs. In subsequent runs all commercial time reverts to the station. Disney is offering a total of six runs over four-and-a-half years.

The 178-episode anthology package will



From the Disney library, "Splash"

bear the same title as the original network series, *The Wonderful World of Disney*. Stations will be offered five runs over six years for each one-hour episode. It is made up of network show episodes and is divided into four categories: live action, true life/nature, animation and frontier/adventure. Jacquemin said Disney executives are now preparing the order in which the episodes will be released. The stations, he said, will have a different episode to strip each day.

Jacquemin acknowledged that one stereotype Disney will have to overcome is the impression that a Disney show is a children's show. He said that research Disney conducted indicates that adults actually constituted a larger portion of the Disney audience than children when the *The Wonderful World of Disney* ran on the networks. According to Jay Finkelman, vice president of marketing for Disney, 76% of *The Wonderful World of Disney* viewers were adults under 50 years old.

Finkelman said that *The Wonderful World of Disney* averaged a 22.5 rating and 36 share while it was on the networks—an average that includes many years on the CBS Saturday night schedule.

In addition, Finkelman said, Disney Domestic Television will have a greater selection of newer product to distribute once the Disney studio begins to make available to television a new slate of theatricals. He said that until the new senior management team of former Paramount executives Michael Eisner, Jeffrey Katzenberg and Rich Frank arrived last year, the studio had been turning out only a handful of theatricals annually. Now the production schedule has been boosted to between three and six titles per

year under the family-oriented Disney banner, while the Touchstone Films division, which includes theatricals of more mature nature, will produce between eight and 10 films a year. And since Disney is planning to get back into the made-for-TV movie business with a Sunday Disney movie night on ABC this winter, additional product will be coming from there as well.

Jacquemin said that Disney is planning to launch some first-run syndicated shows for the fall of 1987. He said that The Disney Channel can act as a "test laboratory" on cable to gauge the reaction to first-run productions so that broadcasters will have an idea of how the show might perform in syndication, thereby reducing some of the risk.

In addition, Jacquemin said that broadcasters should not expect all the future product from Disney to be Dumbos and Goofys. "We will not limit ourselves to traditional Disney product" in first run, he said, adding it's conceivable Disney could develop a game show or a program specifically designed for late night—not a peak viewing time for children. For the present, he said, "there are more economic restrictions than philosophical" about bringing out nontraditional Disney programming. "Quality is the heritage we want to protect," he stressed. □

LBS to offer 'Darkside' as late-fringe strip

Weekly series will also be available on daily basis next fall

LBS Communications has begun distribution of additional episodes of its syndicated, first-run, weekly, "gothic mystery," *Tales From the Darkside*, to make it available as a strip beginning in the fall of 1987. According to LBS chairman and president, Henry Siegel, the half-hour, late-fringe anthology series will continue to be available as a weekly. LBS is renewing its one-year contracts for the barter show, now in its second year, with new multiyear deals.

With the new multimillion-dollar production, 90-100 episodes will be available. *Tales from the Darkside* originally went on the air in 1984-85 with 24 episodes and 24 more were ordered for this season. The joint venture with Tribune Broadcasting is produced by Laurel Entertainment and is seen on 127 stations covering 86% of the country.

Siegel said impetus for the new episodes came from "the relative success of *Amazing Stories* (NBC) and *Twilight Zone* (CBS) on the networks." Since LBS offered an anthology series before the networks, Siegel said,

LBS should also be the first syndicator to offer one as a strip. *Amazing Stories* will be offered by MCA.

But *Darkside* is not the first anthology stripped for syndication. Orbis Communications is offering 100 episodes of the half-hour strip, *Tales of the Unexpected*, a British suspense anthology, for 1986. It is produced by Anglia TV. *Tales of the Unexpected* ran on Britain's ITV through last season in prime time.

Siegel said the expanded version of *Darkside* is LBS's only offering for late fringe (11:30 p.m.-1:30 a.m. on network affiliates, after 11 on independents). Late fringe is an area distributors and reps have pointed to as needing new programming, both for independents and affiliates, and one for which more syndicated offerings will be designed (BROADCASTING, May 6). And some sources speculate that the late-night "ever-green," *M*A*S*H*, may begin to show some ratings slippage.

Stars appearing on *Darkside* this season include Phyllis Diller, Abe Vigoda, Adolph Caesar and Darin McGavin. Among the show's writers in the first two seasons was



best-selling author Stephen King. Writers for the new episodes have not been chosen. Richard Rubenstein, George A. Romero and Jerry Golod will continue as executive producers. Half the show's episodes are produced in New York and half in Los Angeles.

This year saw the offering of two late fringe syndicated strips—*Comedy Tonight* (Orbis) and *Comedy Break* (Viacom). Additionally, a number of other weekly late-night offerings, including *Dick Clark's Nitetime* (King World), *Mad Movies with the L.A. Connection* (Four Star) and *FTV* (MCA), were introduced in syndication. □

Telepictures to offer million-dollar game show

Scheduled for launch early next year, show is being targeted for stations without 'Wheel of Fortune'

Telepictures has developed a new game show that it says contains the largest cash prize ever awarded, and is making the show available for a January 1986 launch.

Called *The Million Dollar Chance of a Lifetime*, the game show has already been cleared for access time periods on RKO-owned WOR-TV New York and KHJ-TV Los Angeles, in addition to Post-Newsweek Stations' WPLG-TV Miami. According to Telepictures executives, another 13 deals are pending and should be concluded this week.

Telepictures executives are positioning *Million Dollar Chance* as the game show to

NBC makes it three out of four

NBC took the fourth week of the prime time ratings by the widest victory margin this season, with a 19.4 rating and a 30 share. CBS had a 16.6/26 and ABC a 16.7/25 based on Nielsen's National Television Index for the week of Oct. 14-20.

Compared to last week, when baseball ratings were not particularly positive, the two final playoff games and the first two World Series games performed strongly. Two weeks ago, six prime time playoff games delivered a 16.8/27 average and only one nightly victory. Last week, four games delivered a 22.3/35, winning each night of programming in which they appeared.

Combined ratings, shares and HUT's were all up last week, compared to the same week a year ago. HUT levels were up 3%, from 62.1 to 63.9, for the same week last year. (That week last year was the first week after the 1984 World Series had ended.) Combined ratings were up 10%, from last year's 47.4 to 52.3, and combined shares were up 6%, from last year's 77.3 to 81.8.

NBC had five of the week's top 10 shows, and nine of the top 20; CBS had two of the top 10 and six of the top 20, and ABC had three of the top 10 and five of the top 20. In nightly wins, NBC took Monday through Thursday, CBS won Friday and ABC took Saturday and Sunday.

■ NBC won Monday on the strength of "Silent Witness," an *NBC Monday Night Movie* (22.5/33), which swept its 9 to 11 p.m. time

period and ranked seventh for the week. From 8 to 9, *Scarecrow & Mrs. King* on CBS beat NBC's *TV Bloopers & Practical Jokes* by more than two ratings points.

■ ABC's strength so far this season on Tuesday night, made evident in the fourth week by the eighth-ranked *Who's the Boss* and the 13th-ranked *Growing Pains*, could not prevail against the sixth game of the *American League Championship* (20.3/31).

■ NBC took every half hour of Wednesday, with the fifth-ranked show, the seventh and deciding game of the *American League Championship*, which ran for the entire night to rate at a 23.1/36.

■ *The Cosby Show* led off the highest-rated night of programming for the week on Thursday (22.8/36). From 8 to 9:30, NBC had the first-, second- and fourth-rated shows.

■ CBS took Friday by winning the first two hours of the night with *Twilight Zone* (14.7/25) and *Dallas* (22.3/36). From 10 to 11, NBC's *Miami Vice* won both half-hours with a 19.9/34.

■ ABC took Saturday with the first game of the *World Series* (22.1/37). NBC's Saturday schedule, strong since the beginning of the season, ranked second with a combined average of 16.2/27.

■ On Sunday, baseball again carried the night, with the second game of the *World Series* delivering a 22.9/34. NBC and CBS tied for second for the night with 18.8 each.

Rank □ Show □ Network □ Rating/Share

1.	The Cosby Show	NBC	31.1/49
2.	Family Ties	NBC	28.1/43
3.	Murder, She Wrote	CBS	23.8/35
4.	Cheers	NBC	23.5/36
5.	Baseball, AL Champ. #7	NBC	23.1/36
6.	Baseball, World Series #2	ABC	22.9/34
7.	Silent Witness	NBC	22.5/33
8.	Who's the Boss?	ABC	22.4/35
9.	Dallas	CBS	22.3/36
10.	Baseball, World Series #1	ABC	22.1/37
11.	Jeannie: 15 Years Later	NBC	21.4/32
12.	Night Court	NBC	21.3/33
13.	Growing Pains	ABC	21.0/31
14.	Baseball, AL Champ. #6	NBC	20.9/32
15.	Dynasty	ABC	20.6/31
16.	Kate & Allie	CBS	20.5/29
17.	Knots Landing	CBS	20.2/33
18.	Miami Vice	NBC	19.9/34
19.	Simon & Simon	CBS	19.8/30
20.	60 Minutes	CBS	19.6/31
21.	Country Music Awards	CBS	19.5/30
22.	Moonlighting	ABC	19.4/28
23.	Promises to Keep	CBS	19.0/29

Rank □ Show □ Network □ Rating/Share

24.	Football, Miami-N.Y. Jets	ABC	18.9/29
25.	Golden Girls	NBC	18.6/30
26.	Scarecrow & Mrs. King	CBS	18.4/27
27.	Football—7-7:48 p.m.(Sun.)	NBC	18.2/31
28.	Falcon Crest	CBS	17.8/30
29.	Crazy Like a Fox	CBS	17.8/26
30.	Hotel	ABC	17.5/28
31.	227	NBC	16.9/27
32.	AL Champ. Pregame #7	NBC	16.7/29
33.	Facts of Life	NBC	16.5/28
34.	Hill Street Blues	NBC	16.5/27
35.	TV Bloopers & Practical Jokes	NBC	16.3/24
36.	20/20	ABC	15.3/25
37.	Hunter	NBC	15.2/26
38.	Amazing Stories	NBC	15.2/23
39.	AL Champ. Pregame #6	NBC	14.9/25
40.	World Series Pregame #2	ABC	14.9/24
41.	Magnum, P.I.	CBS	14.9/23
42.	Gimme a Break	NBC	14.8/25
43.	Twilight Zone	CBS	14.7/25
44.	Alfred Hitchcock Presents	NBC	14.7/21
45.	Equalizer	CBS	14.4/23
46.	World Series Pregame #1	ABC	14.3/26

Rank □ Show □ Network □ Rating/Share

47.	The Insiders	ABC	14.2/22
48.	Trapper John, M.D.	CBS	13.8/22
49.	Football, Postgame (Sun.)	NBC	13.6/23
50.	Webster	ABC	13.2/23
51.	Knight Rider	NBC	13.1/23
52.	Thirteen at Dinner	CBS	12.8/21
53.	Airwolf	CBS	12.7/21
54.	Hardcastle & McCormick	ABC	12.3/18
55.	Misfits of Science	NBC	12.2/20
56.	Charlie & Company	CBS	12.2/18
57.	George Burns Comedy Week	CBS	12.1/18
58.	Mr. Belvedere	ABC	12.0/20
59.	Star Crazy	CBS	11.2/18
60.	Diff'rent Strokes	ABC	11.0/18
61.	Benson	ABC	10.4/17
62.	Ripley's Believe It Or Not	ABC	10.3/17
63.	Our Family Honor	ABC	10.1/16
64.	Lady Blue	ABC	10.0/15
65.	Spenser: For Hire	ABC	8.7/15
66.	Hometown	CBS	7.9/12
67.	Fall Guy	ABC	6.9/11

*indicates premiere episode

have if a station does not own King World's *Wheel of Fortune* franchise in its market. Contestants compete by playing word puzzles and, if they make it all the way through the week without being stumped, are eligible to win \$1 million in cash on the Friday broadcast. It is the first show that has been entirely developed and produced in-house at Telepictures.

"*Wheel of Fortune* set a new definition of success in syndication," said Telepictures vice president of programing, Jay Feldman. "We took the best elements of [game] shows that were working and targeted *Wheel*. We know why *Wheel* works."

According to Feldman, one of the reasons for *Wheel's* overwhelming success is that it allows the audience to play along with the contestants on the show, "which is crucial." Another important factor, he said, is that the audience at home arrives at the answer at the same time as the contestant or right before.

Jim McGillen, senior vice president and

general manager at Telepictures, said that *Million Dollar Chance* is being offered as a midseason replacement on a straight cash basis. If the stations pick up the show for the following September, the license terms will include two 30-second spots. He said he expected clearances to pick up once stations begin receiving the October ratings book.

The cash license fee for the September 1986 run will be negotiated when the station picks up the preceding 36-week run. For the 1986-87 season, Telepictures will offer 39 weeks of original episodes, 13 of repeats.

The reason Telepictures is not including any barter spots in the initial January-September run is that stations, already loaded with spots for shows that they have either canceled or moved into a low HUT-level time period, must continue to run the spots in time periods that will achieve the ratings promised to advertisers. Those spots could run in *Million Dollar Chance*. Any additional barter spots would be too much, reasoned

Telepictures.

Telepictures executives said they are insisting that *Million Dollar Chance* be cleared in access time periods. "We're not taking a back seat," said McGillen.

Scott Stone, vice president of production, said that Telepictures first evaluated what new programing it wanted to bring out in the coming year during a retreat following last January's NATPE convention. The show was developed at a makeshift studio at Telepictures headquarters in Sherman Oaks, Calif., and later given a full-blown test and run-through at a soundstage on the KTLA-TV lot in Hollywood.

Telepictures is claiming that not only does *Million Dollar Chance* include the largest cash award ever given—winners will be paid at the rate of \$40,000 a year for 25 years—but that it is also, at \$200,000 per week, going to be the most expensive game show ever produced. Jim Lange is the host and Bob Sykes is the producer. □

Syndication ■ Marketplace

■ **Tribune Entertainment** reports it has cleared *Rocker '85*, a two-hour music video interview special, in 30 markets, and is again considering launching it as a series for prime access. The series would be an *Entertainment Tonight*-styled weekly half-hour on the contemporary music business. The special will be broadcast in stereo and will count down the year's 20 best videos, along with Bruce Springsteen and Tina Turner concert footage, interviews and updates on Live Aid and USA for Africa. The inside story on Michael Jackson's \$47-million purchase of a music publishing catalogue which includes the entire Beatles library is also promised. The special will be hosted by Paula Yates and Jonathan Brannmeyer, disk jockey with WLUP(FM) Chicago. Last December, Tribune introduced the first one-hour *Rocker* special that spawned a short-lived series idea. Plans for the series were canceled because it "didn't realize the potential" Tribune was expecting for the project, according to Bill Kunkel, vice president of sales and marketing. Adding to the decision was the burden of other projects, such as *Dempsey and Makepeace*. Kunkel said Tribune will not make a decision on a series until February, when the special's ratings are in. The special is being sold on a barter basis, with 14 minutes going to stations and 10 being held by Tribune. It will air in stereo, from Jan. 6-25, with one run being in prime access, and another in late night. Among clearances are: WPIX(TV) New York, KTLA(TV) Los Angeles, WGN-TV Chicago and WPLG(TV) Miami. ■ **Republic Pictures** has cleared an untitled package of Christmas films in approximately 20 markets, including WPIX(TV) New York, KTTV(TV) Los Angeles, WGN-TV Chicago, KTVU(TV) San Francisco and KUED(TV) Salt Lake City. The films—"The Bells of St. Mary's," "It's a Wonderful Life," "The Miracle of the Bells," "Good Sam" and "Christmas Eve"—were previously licensed in other packages by Republic. Dick Jolliffe, vice president, national sales manager, explained that since the package was announced three months ago, Republic has assembled the films as a package for sales in markets where one of the films is not tied up in an existing multiyear deal. ■ **Group W Productions** says it has cleared the 65 half-hours of the animated *Ghostbusters* on 47 stations covering 62% of the country for its September 1986 debut. Group W is distributing the show domestically, and Filmmation, the show's producer, is selling it internationally. Tribune Media Sales is selling two minutes. Stations get four minutes. Clearances of the series began Sept. 1, according to a Group W spokesman. Along with Tribune stations in New York, Los Angeles and Chicago, *Ghostbusters* has been cleared on WPHL-TV Philadelphia, KTVU(TV) San Francisco, WSBK-TV Boston, WKBD-TV Detroit, WDCB-TV Washington and KTXA(TV) Dallas. ■ **ABR Entertainment** says that it has cleared a half-hour Christmas special, *Yes Virginia, There is a Santa Claus*, an animated special, in approximately 60 markets covering roughly 50% of the country. Narrated by Jim Backus, the program tells the story of an eight-year-old girl in 1897 who wrote a letter to the editor of the *New York Sun* to find out if Santa Claus really exists. Sales are on a barter basis, with stations and ABR each getting three minutes. The show has

a Thanksgiving-Christmas window, with one run in prime time and another in early fringe. Among clearances are KNBC-TV Los Angeles, WCVB-TV Boston, WXYZ-TV Detroit, WTTG(TV) Washington, KDKA-TV Pittsburgh and KCPQ(TV) Seattle. ■ **Con Hartsock & Co.** says that it has cleared the "Elvira Group Two," a group of 13 horror films with wrap-arounds, in 63 markets for four to five cash runs over four years, with deals varying from market to market. The Los Angeles-based company began offering the package last March as a followup to the first Elvira package, offered in 1983, which consisted of 23 titles. Elvira is a "mistress of the dark" who serves as host for the series of films. Among the titles in the package are "Inn of the Frightened People," starring Joan Collins, and "Torture Chamber of Mr. Sadism." Among clearances are KHJ-TV Los Angeles, WFBM(TV) Chicago, KTXA(TV) Dallas, KTXH(TV) Houston and WDLZ(TV) Miami. ■ **Blair Entertainment** says that it has cleared 156 half hours of *SCTV* in 46 markets, and that the show has become a hit on PBS stations. Sales are on a cash basis. The show began production in Toronto in 1976, and ran in syndication before



SCTV

being picked up by NBC for a 1981-83 run. Among the veterans of the show are John Candy, Rick Moranis, Dave Thomas, Catherine O'Hara, Joe Flaherty, Martin Short and Eugene Levy. PBS clearances number 18 and include WMHT-TV Schenectady, N.Y.; WHYY-TV Wilmington, Del., and WYES-TV New Orleans. Commercial stations include KHJ-TV Los Angeles, WGN-TV Chicago and WCLO-TV Cleveland. ■ **MCA** is offering 29 episodes of *Harper Valley*, starring Barbara Eden, and 32 episodes of *Operation Petticoat* for cash or barter. Stations can have either of the shows for three runs over three years (beginning January 1986) for cash, or 52-week barter runs starting in September 1986. The barter split is two-and-a-half minutes of national and three-and-a-half of local time. ■ **TEN** says it has cleared the 1986 *International British Record Industry Awards* on 12 stations, covering 31% of the country. Clearances for the special include all of the Metromedia stations, except WCVB-TV Boston. Other clearances include KAUT(TV) Oklahoma City; WVIC-TV Hartford, Conn.; WOLF-TV Scranton, Pa., and WTVX(TV) Fort Pierce, Fla. The two-hour awards show will be taped on Feb. 10 at the Grovesnor House in London and will have a window of Feb. 14-March 10.

Arbitron survey expansion causes some grumbles

Although agency executives applaud move, broadcasters express concerns over increased costs and criticize way announcement was made

The decision by Arbitron Ratings to expand its continuous survey measurements for radio to cover 75 top markets four times a year ("Riding Gain," Oct. 21) has caused mixed reaction with a number of broadcasters, especially Arbitron advisory council members, outraged over the way it was suddenly unveiled. Many advertising agency execu-

tives, however, welcomed the news.

The surprise move by Arbitron affects the summer and winter quarterly market reports. The expansion will begin next summer (traditionally the period of the year with fewest markets surveyed), when 61 markets will be added, and will end with the winter 1987 survey, which will have 47 markets more than winter 1986. The additions will give both survey periods 75 markets, which will primarily be the top 75 ranked markets. The spring sweeps remain the largest, with about 260 markets, followed by the fall, which

tracks 130 markets.

Larry Wexler, vice president and general manager of WPEN(AM)-WMGK(FM) Philadelphia, who also serves as chairman of Arbitron's radio advisory council, said council members were not happy with the way Arbitron announced its decision. "We [the council] would like to have been aware of the move sooner," he said. (Arbitron began advising subscribers as well as council members of its action during the week of Oct. 14.)

"It's a calculated risk on the part of Arbi-



With friends like these... Former FCC Commissioner and Chairman Robert E. Lee was wined, dined and then roasted at an American Women in Radio and Television dinner Saturday, Oct. 19, following AWRT's Washington area convention. Lee, the FCC's longest serving member (1953-1981), suffered remarks on subjects ranging from his rumored drinking abilities to his tenure in office. The evening's roasters were Jane Cohen, assistant to the president of WJLA-TV Washington, and former AWRT national president; Margita White, consultant and coordinator, Television Operators Caucus, and former FCC commissioner (1976-79); Richard Wiley, partner, Wiley & Rein, Washington law firm, and former FCC commissioner and chairman (1973-77); Norman Blumenthal, current FCC Review Board member, and master of ceremonies Frank Harden, air personality on WMAL(AM) Washington.

Shown above are (l to r): Cohen, Lee, Patricia Mahoney, AWRT area vice president and a partner in Fletcher, Heald, Hildreth, Washington, and Harden.

Harden began the roast with a story. "One time years and years ago," he said, he was lost in southeast Washington at 1 a.m. when he decided to look up Lee, whom he'd never met. Finding out from a phone book that he was already on the commissioner's street, he knocked on the door and said to the woman who answered: "Does Commissioner Robert Lee live here please?" "Yes," she said, "just bring him in and put him on the couch."

White left Lee with a final bit of advice: "Now that you're a Washington monument, watch out for the pigeons."

Lee had his own contribution, regaling with a poem that included this nod to the ladies:

"Yet when broadcasts started, it was generally men, save dear Pauline Frederick up at the U.N.

Then everything altered, these last 20 years, and woman are gaining on prior arrears.

On Speaker! On Picture! Bright women abound, giving listeners and viewers a much rounder sound.

Here's Scher and there's Pauley, here's Compton, there's Chase, slugging it out in the cruel ratings race.

There's Gregory, King, Woodruff and Chung, Daniels and London—I've hardly begun.

On national broadcasts, Hunter-Gault and then Sawyer; whoops, watch out for Schriver, I'm sure you'll enjoy her.

Tottenberg, Trotta, Mackin, Vieira, from Capitol Hill to the French Riviera. My head waxes dizzy, I fear I might fall. This great deathless poem might stutter and ... STAHL!

At government's end, we haven't been empty of women who sit—and regulate plenty!

First Frieda, then Charlotte, Margita and Anne, taking their lumps, just like a man.

Now we've got Mimi, whiz of a whiz. Some say she'll be chairman (some think that she is!).

So raise all your glasses in joyous libation
To the freedom we've found—vive la liberation!"

Stock Index

Closing Wed Oct 23
Closing Wed Oct 16
Net Change
Percent change
P/E Ratio
Market Capitalization (000,000)

BROADCASTING

N ABC	117	116	3/8	5/8	0.54	17	3,352
N Capital Cities	191	1/2 184	3/4	6 3/4	3.65	330	2,487
N CBS	114	3/4 117	1/2	- 2 3/4	- 2.34	19	2,685
O Clear Channel	15	3/4 15	3/4		0.00	22	46
N Cox	74	3/4 74	3/4		0.00	23	2,108
O Gulf Broadcasting	11/16	0 11/16			- 0.07		30
O Jacor Commun.	3	3/4 3	5/8	1/8	3.44		21
O LIN	35	7/8 37	1/8	- 1 1/4	- 3.37	24	946
O Mairite	12	11 1/4		3/4	6.67	14	100
O Mairite 'A'	11				0.00	13	46
O Orion Broadcast	1/32	0 1/32			0.81		2
O Price Commun.	10	1/8 10	3/8	- 1/4	- 2.41		59
O Scripps Howard	44	45	1/2	- 1 1/2	- 3.30	26	454
N Storer	89	1/4 88	3/4	1/2	0.56		1,691
O SunGroup Inc.	3				0.00		4
N Taft	78	80		- 2	- 2.50	15	703
O United Television	24	3/4 24	1/2	1/4	1.02	77	271

BROADCASTING WITH OTHER MAJOR INTERESTS

N A.H. Belo	47	5/8 46	3/8	1 1/4	2.69	21	550
A Adams Russell	26	3/8 26	1/4	1/8	0.47	17	162
A Affiliated Pubs	48			2	4.35	20	587
N American Family	25	7/8 24	1/2	1 3/8	5.61	13	773
O Assoc. Commun.	28	1/4 28	1/4		0.00		134
N Chris-Craft	55	3/4 53	7/8	1 7/8	3.48		355
N Gannett Co.	56	3/4 56	7/8	- 1/8	- 0.21	18	4,553
N GenCorp	55	1/4 49	7/8	5 3/8	10.77	31	1,209
O Gray Commun.	103	102		1	0.98	17	51
N Jefferson-Pilot	46	3/8 46	5/8	- 0 1/4	- 0.64	7	1,405
N John Blair	27	1/2 24	1/2	3	12.24		220
O Josephson Intl.	8	7 7/8		1/8	1.58		37
N Knight-Ridder	35	1/2 36		- 1/2	- 1.38	16	1,988
N Lee Enterprises	41	41 1/4		- 1/4	- 0.60	19	530
N Liberty	30	29 3/4		1/4	0.84	13	304
N McGraw-Hill	45	3/8 42	3/4	2 5/8	6.14	15	2,286
A Media General	77	1/8 77	1/2	- 3/8	- 0.48	14	538
N Meredith Corp.	63	1/4 62	3/4	1/2	0.79	13	597
O Multimedia	24	3/4 22	7/8	1 7/8	8.19	11	412
A New York Times	44	1/2 42	3/4	1 3/4	4.09	15	1,782
O Park Commun.	22	3/4 22	1/2	1/4	1.11	21	313
N Rollins	26	1/8 26	3/4	- 5/8	- 2.33	31	381
T Selkirk	21	1/2 21	3/4	- 1/4	- 1.14	46	174
O Stauffer Commun.	95				0.00	15	95
A Tech Operations	59	1/4 57		2 1/4	3.94	8	46
N Times Mirror	46	48 3/8		- 2 3/8	- 4.90	13	2,970
N Tribune	47	1/8 45		2 1/8	4.72	16	1,910
A Turner Bcstg.	13	1/2 12	1/2	1	8.00	28	294
A Washington Post	110	109 1/4		3/4	0.68	13	1,410

PROGRAMING

O American National Ent.	113/16	1 13/16				9	4
O Barris Indus	15	1/4 13	7/8	1 3/8	9.90	39	130
N Coca-Cola	71	1/4 71	1/8	1/8	0.17	14	9,335
N Disney	89	3/8 89	5/8	- 1/4	- 0.27	49	2,925
N Dow Jones & Co.	37	5/8 40		- 2 3/8	- 5.93	18	2,425
O Four Star	4	3/4 4	3/4		0.00	5	3
A Fries Entertain.	8	3/8 8	3/4	- 3/8	- 4.28	15	28
N Gulf + Western	44	1/2 44	7/8	- 3/8	- 0.83	13	3,123
O King World	21	3/4 22	3/4	- 1	- 4.39	27	221
A Lorimar	37				0.00	9	283
N MCA	54	47 7/8		6 1/8	12.79	46	4,012
N MGM/UA	25	23 3/4		1 1/4	5.26		1,242
N Orion	10	1/8 9	3/8	3/4	8.00	30	95
O Reeves Commun.	10	3/4 11	1/2	- 3/4	- 6.52		133
O Robert Halm I	2	5/16 2	5/16		0.00	46	39
O Sat. Music Net.	14	1/4 13	1/4	1	7.54		96
O Telepictures	17	5/8 17	7/8	- 1/4	- 1.39	13	137
N Warner	35	1/2 34	1/2	1	2.89		2,161
A Wrather	19	3/8 18	7/8	1/2	2.64		137

Closing Wed Oct 23
Closing Wed Oct 16
Net Change
Percent change
P/E Ratio
Market Capitalization (000,000)

SERVICE

O BBDO Inc.	45	3/4 49		- 3 1/4	- 6.63	13	293
O Compact Video	6	1/8 6	1/8		0.00		26
N Comsat	31	3/8 33	7/8	- 2 1/2	- 7.38	9	567
O Doyle Dane B.	19	1/4 20		- 3/4	- 3.75	13	101
N Foote Cone & B.	54	3/4 54	1/8	5/8	1.15	11	206
O Grey Advertising	185	185 1/4		- 1/4	- 0.13	29	111
N Interpublic Group	40	40 1/4		- 1/4	- 0.62	13	435
N JWT Group	29	28		1	3.57	16	262
A Movielab	7	1/4 7	3/8	- 1/8	- 1.69		11
O Ogilvy & Mather	39	3/4 40	3/4	- 1	- 2.45	13	361
O Sat. Syn. Syst.	6	1/4 5	3/4	1/2	8.69	13	35
O Telemation	5	1/2 5	1/2		0.00	5	6
O TPC Commun.	0	5/8 3/8		1/4	66.66		6
A Unitel Video	6	7/8 6	7/8			20	14
N Western Union	10	1/2 11	1/4	- 3/4	- 6.66		256

CABLE

A Acton Corp.	1	1/8 1	3/8	- 1/4	- 18.18		6
O AM Cable TV	1	3/4 2		- 1/4	- 12.50		6
N American Express	44	1/2 42	1/4	2 1/4	5.32	15	9,863
N Anixter Brothers	16	3/4 16	7/8	- 1/8	- 0.74	17	304
O Burnup & Sims	7	1/2 7	1/8	3/8	5.26	4	67
O Cardiff Commun.	1		015/16	1/16	6.88	100	4
O Comcast	19	1/2 20		- 1/2	- 2.50	28	387
N Gen. Instrument	14	5/8 15	1/4	- 5/8	- 4.09		471
N Heritage Commun.	18	5/8 19	3/8	- 3/4	- 3.87	36	271
O Jones Intercable	5	3/4 5	1/2	1/4	4.54	27	57
T Maclean Hunter X	12	7/8 13	1/4	- 3/8	- 2.83	17	474
A Pico Products	2	1/8 2	3/8	- 1/4	- 10.52		7
O Rogers Cable	8	5/16 8	3/8	- 1/16	- 0.74		189
O TCA Cable TV	25		25 1/4	- 1/4	- 0.99	31	167
O Tele-Commun.	32	5/8 31	1/2	1 1/8	3.57	362	1,534
N Time Inc.	55	3/4 57	3/8	- 1 5/8	- 2.83	16	3,491
N United Cable TV	30	5/8 30	1/2	1/8	0.40	50	462
N Viacom	58	1/2 58	1/2			25	932

ELECTRONICS/MANUFACTURING

N 3M	77	1/2 78	1/2	- 1	- 1.27	12	8,862
N Allied-Signal	43	1/4 44	3/4	- 1 1/2	- 3.35	8	6,807
N Arvin Industries	26	3/8 24	3/4	1 5/8	6.56	9	308
O C-Cor Electronics	6	3/4 7		- 1/4	- 3.57	675	20
O Cable TV Indus.	3		2 7/8	1/8	4.34	30	9
A Cetec	7	1/8 7	1/8		0.00	12	15
O Chyron	8		7 5/8	3/8	4.91	22	81
A CMX Corp.	1	3/8 1	3/8		0.00		5
A Cohu	8	3/4 9	1/2	- 3/4	- 7.89	8	15
N Conrac	14	3/4 14	3/8	3/8	2.60	6	88
N Eastman Kodak	42	7/8 43	7/8	- 1	- 2.27	12	9,683
O Elec Mfg & Comm.	11		14 1/4	- 3 1/4	- 22.80		45
N General Electric	59	1/2 61	3/4	- 2 1/4	- 3.64	11	27,108
O Geotek-Telemet	1	3/8 1	1/2	- 1/8	- 8.33	22	4
N Harris Corp.	26		23 7/8	2 1/8	8.90	13	1,046
N M/A Com. Inc.	17		17 1/4	- 1/4	- 1.44	17	739
O Microdyne	6	1/8 6		1/8	2.08	76	27
N Motorola	32		32 7/8	- 7/8	- 2.66	13	3,808
N N.A. Philips	33	3/4 32		1 3/4	5.46	8	974
N Oak Industries	2		1 5/8	3/8	23.07		52
N RCA	45	1/4 45		1/4	0.55	12	4,058
N Rockwell Intl.	35		35 1/4	- 1/4	- 0.70	8	5,220
N Sci-Atlanta	10	1/2 11	5/8	- 1 1/8	- 9.67	14	244
N Sony Corp.	17	1/4 17	1/2	- 1/4	- 1.42	13	3,983
N Tektronix	52	7/8 50	1/2	2 3/8	4.70	13	1,094
A Texscan	1				0.00		6
N Varian Assoc.	25	3/8 23	3/4	1 5/8	6.84	16	561
N Westinghouse	41	1/8 39	3/4	1 3/8	3.45	12	7,183
N Zenith	16	7/8 18	3/4	- 1 7/8	- 10.00	10	389
Standard & Poor's				210.69	209.97	0.72	0.34

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

for the previous 12 months as published by Standard & Poor's or as obtained by BROADCASTING's own research.

tron," said Wexler. "They are making a bold commitment and whether or not radio broadcasters will subscribe to enough reports in order for Arbitron to make a profit is questionable," he said. But, he added, "if continuous measurement helps Arbitron have a good product it won't be bad for business."

Expressing strong opposition to the continuous measurement expansion plan was John Lauer, vice president and general manager, WGST(AM) Atlanta, who is also vice chairman of the advisory council. "I don't think radio changes that much in three months," he said. "I've been fighting having four books in the Atlanta market for some time." (Atlanta is currently measured twice a year—spring and fall.) Lauer said WGST won't buy the additional survey books.

"I also don't think we need competition in the audience measurement field," said Lauer. "It just gives us [broadcasters] an opportunity to spend more money on research."

Stations subscribing to Arbitron in Austin, Tex., which is ranked 59th in market size, generally feel "negative" toward the move, said Ron Rogers, vice president and general manager of KVET(AM)-KASE(FM) there. Rogers, an advisory council member representing country music stations, said he received at least a dozen calls last week from his country constituents who were "overwhelmingly opposed" to Arbitron's decision to expand continuous measurement. Stations that don't buy the extra books will be at a disadvantage if agencies have them, said Rogers. (Austin is currently measured in the

spring and fall with only five out of 13 stations in the market subscribing to Arbitron.)

"The battle lines have been drawn between agencies, which want the additional data, and many stations, which don't see the need for it," said Rogers. "Agencies pay very little for the Arbitron service." (Ad agencies traditionally have paid about 10% of the total cost for research data in all media.)

Besides Wexler, both Lauer and Rogers were angry that Arbitron did not inform the advisory council first about the move. And advisory council members noted that a move to expand continuous measurement to 75 top markets could have been discussed at the upcoming Arbitron council meeting Dec. 3-5 in Scottsdale, Ariz.

Rhody Bosley, vice president/sales and marketing for Arbitron Radio, said that the advisory council was not consulted because this was a "straight business decision" by Arbitron.

Bosley added the expansion move has several advantages including protecting broadcasters from the so-called "bad book." Business for many stations will no longer be dependent on a ratings book every six months, he said.

Will Arbitron's market expansion for continuous measurement cause stations in those markets to increase their promotion budgets because of the additional rating periods? Bosley said the move is going to change the way stations spend promotion money "but it won't necessarily increase. That's a business decision stations have to make."

Bosley refuted reports from industry sources that Arbitron's new game plan was hurriedly put together over a three-week period, saying that he has been working on it since last spring.

The Arbitron move is seen, in part, as a competitive reaction to Birch Radio, which has year-round continuous measurement in 86 markets. Birch, which has about a 15% share of the radio ratings business on a national basis, also has been gaining acceptability in ad agency circles at a steady pace. "We are aware of the interest in Birch," said Bosley. Arbitron's decision to expand its continuous measurement to more markets also came at the request of ad agencies, especially many of the major shops, said a company spokesman.

The Arbitron announcement provides no added pressure to Birch Radio, said Bill Livek, senior vice president of that company. "The battle is not the frequency of measurement. It's the telephone recall methodology [Birch] vs. the diary methodology [Arbitron]," said Livek, who claims a better response rate for the Birch system.

According to Arbitron, pricing for its additional reports breaks down as follows: stations in three-report markets that sign for four reports by Dec. 31, 1986, will have their rate increased by 13%; stations in two-report markets that elect four reports will see an increase of 25%, and stations in two-report markets that sign for three reports will see a 15% jump. Rates for stations that sign after the cut-off date jump 20%, 50% and 30%, respectively, over the present rates. However, an Arbitron spokesman said stations are not "compelled" to pick up the extra reports. The increase will be an addendum to the existing contract.

Doubleday Broadcasting President Gary Stevens said he regrets the unilateral way in which Arbitron revealed its plan to the industry "because it will overshadow any of its useful contributions."

"I'm not an advocate of this move, but on a practical basis, and because of the volatile nature of the radio business, it should be helpful," he said.

Echoing the sentiments of Stevens was Steve Downes, a former CBS Radio executive who is currently vice president and general manager of WISN(AM)-WLTQ(FM) Milwaukee, who also said he was not pleased with the way Arbitron "pushed" the announcement of its intent to broaden continuous measurement to 75 top markets "without giving broadcasters the opportunity to provide input." Downes, however, said he doesn't have a problem with the concept of continuous measurement. "The thing that concerns me is that this new move could be a major expense for a lot of broadcasters who have marginally profitable operations," he said.

Vince Gardino, executive vice president and chief operating officer of Selcom Radio, said Arbitron's decision to expand was "more than a step in the right direction." The advertiser will get a realistic picture of who's listening to the radio station, he said, adding that radio is just as competitive in markets ranked 50 through 75 as in the top 10. Gardino said the move should also cut down on station "hyping."

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As for the advertising community, Sharon Lalik, director of spot broadcast for television and radio, D'Arcy Masius Benton & Bowles (DMB&B), called Arbitron's plan to expand the markets for continuous measurement "an excellent idea." It will be especially helpful in tracking teen-age demographics during the summer, she said, noting that her agency handles a lot of clients that target young demographics. D'Arcy, said Lalik, uses Birch Radio as a secondary rating source, but has been using it in tandem with Arbitron during the summer.

"Overall, longer measurements could be

more productive for the industry," added Lenny Stein, vice president/associate director, local broadcast and network radio, Young & Rubicam, whose agency uses only Arbitron. Karen McKenzie, associate director, media information and systems, McCann-Erickson, said the ratings expansion to 75 top markets year round "will be a welcome addition." It will keep agencies more on top of format changes leading to changes in audiences and listening patterns, McKenzie said. The agency uses Arbitron as its primary buying source and is reviewing a proposal to subscribe to Birch. □

gage banker. KTYE is on 99.3 mhz with 708 w and antenna 625 feet above average terrain. *Broker: Jamar-Rice Co.*

WADK(AM) Newport, R.I. □ Sold by Spectrum Communications Corp. to Newport Broadcasting Inc. for \$475,000 cash including \$75,000 noncompete agreement. **Seller** is principally owned by Phillip B. and Robert B. Huff, brothers. It has no other broadcast interests. **Buyer** is principally owned by Bernard L. Perry and his wife, Jane. Perry has interest in cable system serving Martha's Vineyard, Mass. WADK is daytimer on 1540 khz with 1 kw day.

WFWY(TV) Syracuse, N.Y. □ Sold by Orion TV Broadcasting of Syracuse to Richard F. Shively and John B. Tupper for \$436,500. Station is unbuilt CP. **Seller** is publicly traded New York-based motion picture producer headed by Arthur B. Krim, chairman. It has no other broadcast interests. **Buyers** have interest in WEVV(TV) Evansville, Ind.; KNOP-TV North Platte, Neb., and WXMI-TV Grand Rapids, Mich. WFWY is independent on channel 43 with 228 kw visual, 45.6 kw aural and antenna 870 feet above average terrain. *Broker: R.C. Crisler & Co.*

KNIF(FM) Gilmer, Tex. □ Sold by Daniels Broadcasting Inc. to Reynold-Palmer Media Inc. for \$400,000, comprising \$100,000 cash and remainder note at 10%. **Seller** is owned by Jack Daniels. It has no other broadcast interests. **Buyer** is owned by Dayle D. Palmer, who also owns KMHT-AM-FM Marshall and KBIL-AM-FM San Angelo, both Texas. KNIF is on 95.3 mhz with 3 kw

Changing Hands

PROPOSED

KJOI(FM) Los Angeles □ Sold by Noble Communications to Regency Broadcast Co. for \$44 million, record price for stand-alone FM station. **Seller** is owned by estate of Edward Noble, who also owns XETRA-AM-FM Tijuana, Mexico, and San Diego based radio consultancy and programing firm. It purchased station last year ("Changing Hands," March 26, 1984) for \$18.5 million. **Buyer** is newly formed corporation headed by Carl Hirsch, who resigned as president of Malrite Communications Corp., last Friday (see "Top of the Week"). KJOI is on 98.7 mhz with 75 kw and antenna 1,180 feet above average terrain. *Broker: H.B. LaRue, Media Broker.*

WGY(AM)-WGFM(FM) Schenectady, N.Y. □ Sold by Sky Communications Inc. to Hurst Hill Holdings Ltd. for \$11 million. **Seller** is New York-based station group of five AM's and three FM's, owned by Dennis Israel (20%) and Business Development Capital (80%), New York-based investment firm. **Buyer** is newly formed corporation owned by Israel. It has no other broadcast interests. Israel will retain presidency of Sky Communications. WGY is on 810 khz full time with 50 kw. WGFM is on 99.5 mhz with 10 kw and antenna 930 feet above average terrain.

KBVL(FM) Boulder, Colo. □ Sold by Boulder Valley Broadcasters Inc. to Sterling Recreation Organization Co. for \$4 million cash, including \$500,000 noncompete agreement. **Seller** is owned by Russel W. Shaffer, his wife, Ann, and their son, Russel D. Shaffer. It also owns KBOL(AM) Boulder. **Buyer** is owned by Frederic A. Danz and family. It is Bellevue, Wash.-based station group of six AM's and four FM's. KBVL is on 94.7 mhz with 30 kw and antenna 180 feet below average terrain. *Broker: Blackburn & Co.*

KSLM(AM)-KSKD(FM) Salem, Ore. □ Sold by Holiday Radio Inc. to Ronette Communications Corp. for \$1.2 million cash. **Seller** is owned by William A. and George Franklin, brothers. It has no other broadcast interests. **Buyer** is equally owned by Carl Como Tuter and Ronald Samuels. They also own WNFI(FM) Daytona Beach, Fla. KSLM is on 1390 khz with 5 kw day and 1 kw night. KSKD is on 105.1 mhz with 100 kw and antenna 1,047 feet above average terrain.

KCMA(FM) Owasso, Okla. □ Sold by KCMA Inc. to Pathfinder Communications Corp.

Seller is owned by Dr. John K. Major, who has no other broadcast interests. **Buyer** is subsidiary of Federated Media, Elkhart, Ind.-based station group of four AM's and four FM's principally owned by John F. Dille. It also publishes daily newspaper in Elkhart, Ind. KCMA is on 106.1 mhz with 100 kw and antenna 440 feet above average terrain. *Broker: Cecil L. Richards Inc.*

KTYE(FM) Tye, Tex. □ Sold by Griffis Broadcasting Co. to Tye Broadcasting Inc. for \$485,000 cash. **Seller** is owned by Robert L. Griffis, who has no other broadcast interests. **Buyer** is owned by Glen Hine and his wife, Virginia (25% each), and James L. Patterson and his wife, Kaye (25% each). Hine owns chain of women's apparel stores based in Tyler, Tex. Patterson is Houston-based mort-



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and antenna 610 feet above average terrain. **KJOP(AM) Lemoore, Calif.** □ Sold by Goodwill Broadcasting to Radio Rey Inc. for \$375,000. Seller is owned by John Pembroke and his wife, Ophelia, who also own WOAD(AM) Jackson, Miss. Buyer is owned by Paul Santiago, KJOP general manager, and Richard R. Dixon, sales manager. KJOP is on 1240 khz full time with 250 w.

KSTA-AM-FM Coleman, Tex. □ Sold by Coleman County Broadcasters Inc. to Long Broadcasters Inc. for \$360,000, comprising \$40,000 cash and remainder note. Seller is owned by Ben A. Flynn, Don Johnson, Ross L. Jones, Rodney O. McCarty and Ray Parker. It has no other broadcast interests. Buyer is owned by Richard A. Long, his son, Joseph, and Joseph's wife, Kathryn. Richard and Joseph Long are Odessa, Tex., ministers. KSTA(AM) is daytimer on 1000 khz with 250 w. KSTA-FM is on 107.1 mhz with 3 kw and antenna 180 feet above average terrain.

WJDR(FM) Prentiss, Miss. □ Sold by Polk Inc. to Thomas F. McDaniel for \$289,568.50, comprising \$80,000 cash and remainder note. Seller is owned by John A. Polk, who has no other broadcast interests. Buyer has interest in WCJU(AM) Columbia, Miss. WJDR is on 98.3 mhz with 1 kw and antenna 94 feet above average terrain.

For other proposed and approved sales see "For the Record," page 115.

NAB continues debate on joint radio convention

Association contemplates withdrawal from its partnership with NRBA on RMPC; decision was expected this week, but now appears delayed

The fate of the Radio Management and Programming Conference, conducted jointly by the National Association of Broadcasters and the National Radio Broadcasters Association for the past two years, remains up in the air: It appears unlikely that NAB will make a decision this week, as expected, on whether to continue its participation

(BROADCASTING, Oct. 7). NAB President Eddie Fritts indicated last week it is doubtful the association's executive committee will have all the data it needs to make a decision, and will probably delay action on the matter until "we get more information."

NAB assigned its research department to survey industry reaction to last September's conference. Even though the department was planning to work steadily on the project over the weekend, Fritts was uncertain it would be finished in time for this week's executive committee meeting.

NAB's decision to re-examine its role in the radio convention stems in part from several incidents. NRBA's push to form a "super" radio association angered many NAB radio board members. And NAB officials have expressed concern about their partnership with NRBA after NRBA President Bernie Mann gave an antiadvertising agency speech at the conference. NAB felt his remarks reflected poorly on NAB. (Mann characterized agencies as "snake-oil salesmen.")

Indeed, NAB is still disturbed by the incident. A memo to NAB radio directors from Fritts contained copies of letters he received from an agency in response to Mann's speech. Fritts wrote: "We are perceived by some as having responsibility for NRBA actions because of the joint nature of the convention."

Robert W. Foster, president of Arnold Harwell McClain & Associates, Dallas, sent Fritts a letter on the incident as well as a letter his agency mailed to local radio stations criticizing Mann's remarks. "Our agency believes in the value and effectiveness of radio," Foster wrote Fritts. "We recommend it to many of our clients and have been recognized for creativity in its use. Too bad radio has to rely on such inappropriate leadership," Foster said.

In the letter to radio stations, the agency is particularly harsh on Mann. "Mr. Mann's obvious contempt for agencies is even more amazing because it demonstrates two glaring perception flaws by a spokesman for the radio industry: a general ignorance of the nature of the client/agency relationships and blindness to some of radio's weakness." The industry, the letter continued, "might do itself a further service by selecting leadership that demonstrates a better grasp of advertising, marketing, salesmanship and public re-

lations, since Mr. Mann seems bent on 'bad-mouthing' his customers."

Fritts, in his reply to Foster, noted that "the joint nature of the NAB/NRBA convention is one which involves planning and executing the logistics of a major meeting, but clearly does not consist of joining in presenting one voice or commentary." Fritts said: "I do not, nor do the members of the board of NAB, associate ourselves with the opinions expressed by the president of NRBA."

NRBA, meanwhile, is waiting to hear from NAB, although it plans to hold a convention next year in New Orleans, regardless of what NAB decides. "We hope they [NAB] will want to do it again," said Peter Ferrara, NRBA executive vice president. But, he noted, "we can't say: 'Either do it or don't do it.'"

CBS puts KMOX-TV on the block

Sale of St. Louis VHF, to reduce company's debt, is expected to bring upward of \$200 million

CBS announced last week it will sell one of its five TV stations: KMOX-TV St. Louis. Last Tuesday's (Oct. 22) announcement said CBS expects to complete the sale "expeditiously," and for that purpose had hired Morgan Stanley, which will, it is expected, conduct a sealed-bid "auction" of the property, which one station broker said should bring \$150 million to \$200 million. Two co-located CBS radio stations, KMOX(AM) and KHTR(FM), will not be sold.

The sale of the 18th-ranked-market station will leave CBS with coverage of 19.44% of the nation's television households—ranked third behind ABC and NBC. Because the KMOX-TV sale voluntarily ends a grandfathered crossownership situation, CBS would be eligible for a tax certificate, allowing it to avoid capital gains tax on the sale if the profits were invested soon in another media property. The company has shopped for television stations in the past and could conceivably use the KMOX-TV sale as an opportunity to pick up a station in another market.

The sale fits in with a previously announced decision by CBS to accomplish divestitures by next summer that would give the company \$300 million, after taxes. That decision was made as a result of the large debt CBS recently undertook in its \$1-billion share repurchase. Other divestitures undertaken as a result of that plan are that of a Texas cable system and several small publishing operations.

The sales announced so far do not bring CBS to the \$300-million level, it is believed, and review of additional candidates for sale is currently under way by top management. Last year, the company issued its financial results for the third quarter on Oct. 9, and the failure to have done so up to this point this year is because the divestiture decisions, which will affect the accounting treatment of last quarter's numbers, are still incomplete.

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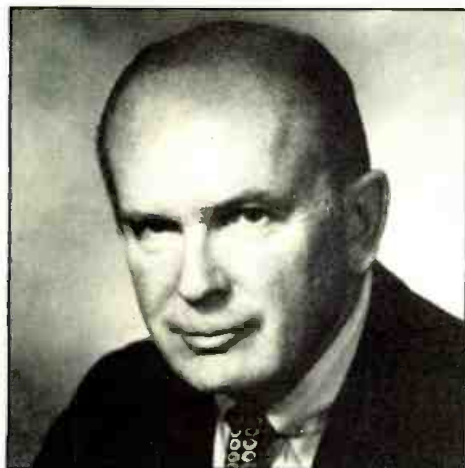
Red Oak: advertisers form company to air prime time programs

Consortium of five companies hopes to air five shows during 1986-87 season; venture faces some problems including difficulty of clearing client-supported programs on networks

Five of the country's largest advertisers have formed a television programing consortium that expects to air at least five shows during the 1986-87 season, and 10 shows, with additional sponsors, in seasons thereafter. All of the programs—drama, sports, comedy, music, news and documentaries—will air in prime time. Total cost of the 10 shows of the consortium's first season is placed at \$40 million.

The new venture, Red Oak Production Co., is designed to give the five advertisers a high-quality "identification vehicle," according to Tom Ryan, retired vice president of Gillette advertising services and president of Red Oak. Ryan said he has met with the three networks and they were receptive to the idea.

Red Oak comprises American Telephone & Telegraph, Armstrong World Industries, Ford Motor Co., The Gillette Co. and Xerox Corp. Ryan said that beyond a "a very clear desire to get greater sponsor identity" through such a programing venture, the pro-



Ryan

ject is not designed as a hedge against inflation in network advertising rates, but rather is intended to counteract the erosion in network ratings and shares. Red Oak will "look for as large an audience as possible" consisting of upscale, young families, said Ryan. "It may cost a little bit more," he said, but since "quality will come first and CPM's second," that won't matter. Ryan said he will screen the project's scripts and present them to advertisers.

The Red Oak project faces difficulties, some associated with clearing client-sup-

Against barter. Petry Inc. has prepared a pilot study of the impact of barter and cash/barter programs on the local marketplace and concludes that TV stations should start to "resist those marginal or mediocre programs that attempt to incorporate barter into their fee arrangements."

Petry blames stations for helping to create the barter problem, but says "the good news" is that stations have the solution to the problem. The representative firm says that once there is wide understanding of barter's "corrosive impact" on the sale of advertising at its real value, broadcasters will "begin to take appropriate action."

The study audited stations' schedules in 10 Petry markets during May 1985. The schedules of 46 TV stations (30 network affiliates and 16 independents) were examined.

The magnitude of the barter and barter/cash arrangements is suggested in a Petry statistic showing that in each of the 10 markets studied, an average of almost 79 hours of barter-cash/barter programing is carried weekly. Petry says that overall, total hours of straight barter programing are only slightly greater than the total of cash plus barter hours.

Petry provides an array of information on the usage of barter programing by independents and affiliates. The study points out that 501 syndicator-sold commercials are carried in each of the TV markets each week.

ported specials on the networks, and others through its own structure. In the first place, according to an agency executive who asked not to be identified, the networks are known to be reluctant to sell programing time to advertisers for such specials, even at competitive rates, because of a potentially negative impact on ratings. Augmenting the network disincentive is a lack of control over

future airing if the show is a success. Additionally, the new enterprise is composed of five different advertisers who may have different target audiences. "It's difficult to do anything in television [advertising] by committee," said Bill Croasdale, senior vice president of network programing, BBDO, alluding to the companies different targets. BBDO handles Armstrong and Gillette. □

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TELECASTINGS

On tap in Dallas

The Television Bureau of Advertising has arranged 10 workshops for its 31st annual meeting to be held in Dallas Nov. 20-22.

The workshops have been designed to advance this year's theme—"Winning: Marketing in the New Environment." They will focus on tools and tactics for station management, including the use of computers to control inventory; vendor programs for additional revenue, and pay scales/timetables to motivate sales personnel. Other workshops will explore such topics as successful interviewing, trends in general managership, negotiating sales leverage and the drug and alcohol problem at stations. Registration continues for the meeting. More than 1,000 persons are expected to attend this year.

'Live' lives

Rock star Madonna will host the season premiere of NBC's *Saturday Night Live* on Nov. 9 (11:30 p.m.-1 a.m. NYT). The all-new cast is made up of actors who have appeared in theatrical movies, including "Sixteen Candles," "The Last Picture Show" and "My Bodyguard," as well as a variety of television productions. Lorne Michaels, the show's original executive producer from 1975 to 1980, will serve in the same capacity, with original writers Al Franken and Tom Davis serving as producers. Cast members include Anthony Michael Hall, Randy Quaid, Robert Downey and Joan Cusack. Twenty episodes of *SNL* will be produced, extending its run through May.

'Twilight' for sale

Viacom Enterprises has acquired the exclusive licensing and merchandising rights for CBS's *The Twilight Zone* (Friday, 8-9 p.m.). Viacom plans to market a variety of products, including board games, puzzles, novelties, apparel and 3-D and other toys. Via-

com also holds the licensing and merchandising rights to the original *Twilight Zone* with Rod Serling.

Big bang theory

The Nuclear Age, a 13-part series of one-hour programs slated for 1987 on the Public Broadcasting Service, will look at the 40-year history of nuclear arms development and control. The series recently received \$750,000 in underwriting from the Chubb Group of insurance companies. *The Nuclear Age* is a collaboration of noncommercial WGBH-TV Boston and arms control and security scholars at Harvard and the Massachusetts Institute of Technology. The series, with a budget of \$7 million, is also being supported by other services, including the Corporation for Public Broadcasting, PBS and England's Central Television. CTV will produce four of the episodes while WGBH will produce nine. CTV is negotiating for the foreign broadcast rights to *The Nuclear Age*.

Making news

A fire in the studio of WSVN(TV), the NBC affiliate in Miami, knocked the station off the air during its 11 p.m. newscast on Oct. 17. There were no injuries. According to Charles Folds, WSVN's director of community and public affairs, the news set may have to be replaced, but cameras and other electronic equipment in the studio were undamaged. The fire was believed caused by faulty wiring in a studio lamp. The blaze broke out five minutes into the newscast about 25 feet from the set. Co-anchors Sally Fitz and Peter Ford continued reading the news while crew members with fire extinguishers battled the flames which grew to 10 feet. At 11:10 the studio was evacuated and a test pattern put on the air. The fire was brought under control by 11:32 and by 11:47 WSVN resumed regular programming.

Cancer coverage

WDVM-TV Washington consumer affairs reporter Ellen Kingsley had breast cancer. In a five-part series running Nov. 4-8 on the 6 p.m. *Eyewitness News*, she will describe her experience for reporter Jane Van Ryan and the viewing audience. "I want women to know it can happen to them... and what to do if it does," she said. Taped coverage of Kingsley's hospital stay last spring, when she underwent a mastectomy and chemotherapy, will be combined with interviews featuring Kingsley and her husband, mother, doctors and members of a mastectomy support group. In conjunction with the series, Kingsley has written a two-part booklet, "Taking Charge: A Breast Cancer Directory for the Washington Area," that defines terms used in breast cancer treatment and lists area hospitals that provide breast cancer service. The booklet is produced in cooperation with the American Cancer Society, District of Columbia Division.

Hindsight

A television history of the civil rights struggle in America, called *Eyes on the Prize*, is now in production for the 1986-87 season on the Public Broadcasting Service. The six, one-hour episodes will include interviews with participants in the movement, intercut with archival footage collected from film libraries, television networks, the National Archives and the U.S. Army film files, documenting the period 1954-65. According to the program's producers, the series "will go beyond documenting the marches, boycotts and sit-ins. It will explore the motivations and beliefs of key players on all sides of major battles around desegregation of public facilities, school and college integration and equal voting rights." So far the program has received more than \$1.1 million from PBS and the Corporation for Public Broadcasting.

Foreign praise

Action for Children's Television, which is usually critical of commercial TV programming for children, is singing high praises for NBC-TV's new monthly program, *Main Street*. Peggy Charren, president of ACT, and her colleagues were so impressed with the caliber of the new show that Charren wrote an advertisement lauding its superior quality. Charren said last week that ACT unfortunately was not financially able to pay to have the ad published. It turned to NBC. The network was highly pleased with the testimonial, coming as it does from a consistent critic of children's programs. The advertisement will appear today (Oct. 28) in *New York Times*, *Los Angeles Times*, *Chicago Tribune*, *Washington Post*, *Boston Globe*, *Houston Chronicle* and *Cleveland Plain Dealer*. A brief line at the bottom of the ad notes that NBC paid for the advertisement.

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Beirut coverage: Networks learn from hindsight

Panel featuring Brokaw, Jennings critiques coverage of hostage situations; consensus is that there are no rules; networks must learn by experience

In a wide-ranging postmortem on the media's coverage of the Beirut hostage crisis last June, network news anchors Peter Jennings of ABC and Tom Brokaw of NBC said they thought the on-air coverage by their respective organizations was excessive. But they also said there are no hard and fast rules for covering such crises and that the networks are, in effect, learning as they go along. They submitted that their coverage of the Achille Lauro hijacking earlier this month was substantially more tempered—a lesson learned from Beirut.

(CBS News officials declined to participate in the panel session, held on Oct. 18 in New York, and sponsored by the Radio-Television News Directors Association.)

The session was moderated by Fred Friendly, former CBS News president who now teaches at the graduate school of journalism at Columbia University in New York. Friendly said the "low point" of the coverage was, in his view, when ABC's *Good Morning, America* host David Hartman, in an interview with Lebanese Amal leader Nabih Berri, asked if Berri had any "last-minute messages for the President." Jennings responded that *GMA* was in the entertainment division, not the news division. He said that he, too, thought the question transcended the bounds of journalism, in effect, by putting the network in the role of diplomatic envoy. That, he said, was not the network's business.

But Hartman's journalistic faux pas aside, an issue raised by Friendly was whether the networks were used by the terrorists during the crisis and to what extent, if at all, the coverage shaped administration policy in dealing with the crisis. Friendly said one account contended the networks were collectively "an instrument for the hostages," and that as a result of network coverage, the administration was "forced" to put the lives of the hostages above the national interest. "It may have happened that way," said Brokaw, "but that is not our role, which is to supply as much information as we can. . . . We cannot take responsibility for whether [hostages] live or die." Replied Friendly: "But you shoot those great, poignant human interest pictures, so that the President is almost denied acting in the national interest." The answer from ABC's Jennings: "I'd be concerned if the President could not resist" such pressure. "The President should recognize he is the President of 239 million people with primary responsibility for them. We make it tough, but it is his job to override that."

The question of news leaks in a crisis was also raised and whether the networks have a responsibility to withhold information if it's release could put U.S. interests at risk. At one point during the Beirut crisis, ABC reported that the U.S. military's Delta team, an antiterrorist strike force, was "moving toward the middle East." Jennings acknowledged the information was "leaked" from a Pentagon source. Georgetown University's Robert Kupperman contended ABC should have withheld the information, at least until a resolution of the ordeal, because that knowledge may have made the terrorists "overly anxious" and spurred them to commit further killings. Jennings justified the report as one that contained information that was simply "the logical thing for a government to do."

Was the leak orchestrated by the govern-

ment? No, according to Parker Borg, a member of the State Department's counterterrorism and emergency planning office. The information on Delta, he said, was leaked to satisfy someone's "personal ego." Most leaks are not policy leaks, he added, but the action of a government official "trying to prove to his friends that he is part of the action." He said the State Department contacted news organizations several times during the crisis and succeeded in killing stories that might have led to further danger for the hostages. The argument used: "the right to [publish] versus the right thing to do." Both Jennings and Brokaw said there are occasions when it is appropriate to hold up a story when using it would endanger the national interest.

An Israeli writer on the panel, David Bar-Illan, contended network coverage of the

News exchange. American journalists met live via satellite with Russian counterparts to discuss and compare images of the United States and the Soviet Union as presented by media of both countries. The hour-long exchange, *Dateline: USSR/USA*, aired on the Public Broadcasting Service. Veteran news commentator Howard K. Smith anchored the program from Washington, and Vladimir Posner, senior commentator for Soviet Television and Radio, anchored the exchange from Moscow.

Asked by Smith if the impression given by those reporting in the respective countries was "reasonably fair and accurate," both the Americans and the Russians thought the other side was overly critical of their countries. One Russian reporter said his main complaint was that the U.S. journalists picked out only a few Russian subjects to cover, often looking for some kind of "sensationalism." Another said some American journalists were "not as fair as we'd like them to be." As for the Soviet coverage of the U.S., the American reporters said the view presented on Soviet television tended to be "one-sided" and "very negative."

Additionally, the Americans discussed their being able to criticize the U.S. government. The Russians agreed with a quote saying Russian journalists came to their jobs as "active fighters for the cause of the Communist party."

About midway, the program's discussion became heated. At one point, Posner said he was "concerned" because both sides seemed to be "concentrating on the wart rather than on the whole face." At almost the end of the program he said that *Dateline* "barely dented the subject" and that it was a "demonstration of how far we are from understanding each other." To which Cable News Network Moscow bureau chief Stuart Loory added: "If you're saying this is only the beginning and an imperfect one at that, then I agree with you." Both groups stressed the importance of opening a dialogue and acknowledging their differences.

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crisis was generally distorted in that it "put Israel on trial" by constantly focusing on just one of several demands by the terrorists—that Israel release more than 700 Shiite prisoners. Continuously, he said, the networks compared those prisoners, who he said were held for suspected terrorist activities, with the hostages aboard the hijacked TWA plane. The networks virtually ignored, he said, the other terrorist demands, which included the cutting off of U.S. aide to Israel, the overthrow of the government of Egyptian President Hosni Mubarak and the release of prisoners in Kuwait being held for terrorist activities.

Interviews with TWA hostages by CNN while they were still in captivity, he said, showed CNN correspondent Jim Clancy "practically forcing the hostages to say the Israelis were to blame." Jennings replied that complaint was "constantly raised" by the Israeli government during the crisis. Brokaw suggested that Bar-Illan was misinterpreting the coverage as saying there were mitigating circumstances for actions of the terrorists. Rather, he said, the coverage meant to convey "that there is a political context too, that does not justify the acts," but which is there and has to be reckoned with. □

New Yorkers review radio news

News directors and station managers look at different emphasis stations place on journalism

Local radio news programming is alive and well but it presents some managerial challenges for today's operators, according to New York station managers and network executives at a Radio-Television News Directors Association regional workshop.

"We've increased our news programming by at least 50% over the past year, said John Hayes, vice president and general manager of adult contemporary WNBC(AM) New York. More news "simply makes good programming sense," said Hayes. He also said that WNBC conducted extensive market research and found "unequivocally" that news is important to the station's listeners.

In response to a question about WNBC's news credibility when its personalities get involved in the newscasts, Hayes acknowledged that he was concerned about that during the afternoon drive show with controversial DJ Howard Stern, who was fired by NBC management on Sept. 30 ("Riding Gain," Oct. 7), but said his research showed the station's "believability and credibility" did not suffer from the practice.

WOR(AM) New York Vice President and General Manager Lee Simonson said when he took over the station nearly two years ago, the feeling was that news was unnecessary. "But my research dictated against that. A radio station without news is not a conveyor of information," said Simonson. AM radio is in desperate need of differentiating itself and one way to do that is with news, he added.

E. Patrick McNally, vice president and general manager of contemporary rock WAPP(FM) New York, said his station only airs newscasts in morning drive because of

Newsroom entrepreneurs. CBS News is not for sale. That's what CBS/Broadcast Group President Gene Jankowski reportedly told Don Hewitt, executive producer of the network's *60 Minutes*, when the latter indicated interest in purchasing the news operation during a lunch two weeks ago. Much was made of Hewitt's overture in the general press. But in a letter, Hewitt said he had only asked whether CBS management "would entertain the thought of sitting down with me and some of my colleagues to discuss our buying CBS News if it should ever be for sale or there was a chance that control of CBS might pass to some outsider who might not have the same feeling about CBS News that has always been a hallmark of this network." One of the colleagues Hewitt apparently had in mind was CBS News anchor Dan Rather. Rather was quoted in the *New York Times* as saying: "It may have been a damned fool idea, but I didn't see it then."

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October 11, 1985

the format's appeal to younger listeners who tune in primarily for music. "There is a lot of entertainment-oriented news geared to the station's audience. But we don't ignore major news situations like Hurricane Gloria," he said.

Dick Brescia, senior vice president, CBS Radio Networks, said it is the news directors' responsibility to sell the general manager on being a part of the station's strategic planning. "The challenge for both of us [management and news directors] is to understand each other a little better. When we talk to news departments about cutbacks, the feeling is it's only directed at them. But all departments suffer. We're the same boat together," said Brescia.

Brescia told the group, primarily composed of news directors, that if a news director is going to be considered "general manager timber" that person should exhibit an ability to manage costs. Brescia said he wondered how many news directors are concerned about the business side of station operations. Panelists generally agreed that news managers must be responsible for the fiscal health of their department as well as overseeing personnel.

Also participating in the panel discussion were Mark Bench, vice president and general manager, easy listening WRFM(FM) New York, which has a heavy emphasis on public affairs programming, and George Kalman, president of New York-based Melcor Broadcasting. Kalman discussed Melcor's plan to launch a local news network for New York area radio stations in January. Called Radio News New York, it will provide five-minute newscasts around the clock as well as bulletins and special reports ("Riding Gain," Sept. 2). It will be offered to stations on a barter basis. "We are attempting to address the financial pressures of a radio station because it seems that the first place station management looks to cut costs is in news," said Kalman. He said much interest has already been expressed in the service. □

Fair trial-free press issue to be considered by Supreme Court

The apparent conflict between the constitutional guarantees of a fair trial and a free press will be examined again by the Supreme Court in its new term. The court has agreed to hear a case brought by a California newspaper publisher—The Press Enterprise Co., of Riverside—against a judge who closed preliminary proceedings in a murder trial, and then denied the newspaper access to the transcripts.

The press and the judge had agreed to a request of the defendant, Robert R. Diaz, a nurse charged with murdering 12 elderly patients in California hospitals by administering overdoses of a heart drug, to close the pretrial proceedings. The newspaper brought its suit when the judge, again at the request of the defendant, denied its request for access to the transcripts of the proceedings.

The judge held that there was "reasonable likelihood" that disclosure of the documents would prejudice the defendant's right to a fair trial—and the California supreme court upheld that ruling. In its appeal to the Supreme Court, the publisher argued that previous decisions of that court have established the right of the press and public to attend such court proceedings except in rare circumstances and "only for cause shown that outweighs the value of openness."

The Supreme Court has ruled in a number of cases since 1980 that the First Amendment generally mandates open criminal tri-

als. In another case also brought by the Press-Enterprise, the court held last year that judges may close jury selection proceedings only in rare instances. But in 1979, in a case in which the First Amendment issue was not raised, the Supreme Court held that the constitutional right to a fair trial is the defendant's right, not the public's, and did not prohibit the judge from closing pretrial proceedings at the defendant's request.

Press organizations throughout the country are concerned about pretrial proceedings and access to them, since most criminal cases are disposed of before trial. □

For the Record

As compiled by BROADCASTING, Oct. 17 through Oct. 23, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. MP—modification permit. 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.

Ownership Changes

Applications

■ KJOP(AM) Lemoore, Calif. (1240 khz; 250 w-U)—Seeks assignment of license from Goodwill Broadcasting to Radio Rey Inc. for \$375,000. Seller is owned by John Pembroke and his wife, Ophelia, who also owns WOAD(AM) Jackson, Miss. Buyer is owned by Paul Santiago and Richard R. Dixon, who have no other broadcast interests. Santiago is station's general manager and Dixon is sales manager. Filed Oct. 2.

■ KBVL(FM) Boulder, Colo. (94.7 mhz; 30 kw; HAAT: minus 180 ft.)—Seeks assignment of license from Boulder Valley Broadcasters Inc. to Sterling Recreation Organization.

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Co. for \$4 million cash, including \$500,000 noncompete agreement. Seller is owned by Russel W. Shaffer, his wife, Ann and their son, Russel D. Shaffer. It also owns KBOL (AM) Boulder. Buyer is owned by Frederic A. Danz and family. It is Bellevue, Wash.-based station group of six AM's and four FM's. Filed Oct. 11.

■ WKQE(AM)-WBGM(FM) Tallahassee, Fla. (AM: 1410 kHz; 5 kw-D; FM: 99.9 mhz; 100 kw; HAAT: 440 ft.)—Seeks assignment of license from Statewide Broadcasting of Leon County Inc. and Statewide Broadcasting of Tallahassee Inc. to Woolfson Broadcasting Corp. of Tallahassee Inc. for \$2,340,000 cash. Sellers are commonly owned subsidiary of Statewide Broadcasting, Pompano Beach, Fla.-based station group of four AM's and one FM, principally owned by brothers, Scott and Jordan Ginsburg. Buyer is principally owned by Mark L. Woolfson. It also owns WWQQ-AM-FM Wilmington, N.C., WGUS-AM-FM Augusta, Ga., and WEE-D(AM)-WRSV(FM) Rocky Mount, N.C. Filed Oct. 15.

■ KWEI-AM-FM Weiser, Idaho (AM: 1260 kHz; 1 kw-D; FM: 99.3 mhz; 2 kw; HAAT: minus 185 ft.)—Seeks assignment of license from Summit Communications Inc. to Love Radio Group Inc. for \$160,000, plus assumption of liabilities. Seller is owned by Norman L. Gunning. It has no other broadcast interests. Buyer is owned by Charles W. Love and his wife, Deanna. It has no other broadcast interests. Filed Oct. 17.

■ WOTD(FM) Winimac and WRIN(AM)-WLQI(FM) Rennselaer, Ind. (WOTD: 100.1 mhz; 3 kw; HAAT: 300 ft.; WRIN: 1560 kHz; 1 kw-D; WLQI: 97.7 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Northstar Communications to Brothers Broadcasting Corp. for \$603,000. Seller is owned by Rose Marie and Thomas Jurek, who have no other broadcast interests. Buyer is owned by James C. Balovich M.D. and his brother, John. James Balovich is Monticello, Ind.-based physician. John Balovich is salesman at WSAL(AM) Logansport, Ind. Filed Oct. 17.

■ WSBY(AM)-WQHQ(FM) Salisbury-Ocean City, Md. (AM: 960 kHz; 5 kw-U; FM: 104.7 mhz; 33 kw; HAAT: 601 ft.)—Seeks assignment of license from Mardel Communications Inc. to Woolfson Broadcasting Corp. of Salisbury-Ocean City Inc. for \$1,975,000 cash. Seller is owned by Evening Post Publishing Co., Charleston, S.C.-based station group of one AM, one FM and three TV's. It publishes five newspapers in Virginia, South Carolina and Maryland. Buyer is principally owned by Mark L. Woolfson and his wife, Mariette. It owns WWQQ(FM) Wilmington, N.C.; WGUS-AM-FM North Augusta, S.C., and Augusta, Ga.; WEED(AM)-WSRV(FM) Rocky Mount, N.C., and is purchasing WKQE(AM)-WBGM(FM) Tallahassee, Fla. (see above). Filed Oct. 8.

■ WBNZ(FM) Frankfort, Mich. (99.3 mhz; 3 kw; HAAT: 412 ft.)—Seeks assignment of license from Benzie County Communications Inc. to Forum Communications Inc. for \$145,000. Seller is headed by Richard C. Clark. It has no other broadcast interests. Buyer is owned by Robert P. Brink, Bert Elzinga, James Higgs and Marc Rosseels. It owns WQXC-AM-FM Otsego, Mich. Filed Oct. 7.

■ WDBD(TV) Jackson, Miss. (ch. 40; ERP vis. 1,492 kw; aural 149 kw; HAAT: 1,210 ft.; ant. height above ground: 1,078 ft.)—Seeks transfer of control of Jackson Television Ltd. from H. Bernard Dixon to Media Central Inc. for \$2 million cash. Seller owns 6.63% of buyer and has no other broadcast interests. Buyer is principally Morton J. Kent. It owns KZKC-TV Kansas City and KBSI(TV) Cape Girardeau, both Missouri; KHAI-TV Honolulu; WOAC(TV) Canton, Ohio, and WZDX(TV) Huntsville, Ala. Filed Oct. 11.

■ WJDR(FM) Prentiss, Miss. (98.3 mhz; 1 kw; HAAT: 94 ft.)—Seeks transfer of control of Sunbelt Broadcasting

Corp. from Polk Inc. to Thomas F. McDaniel for \$289,568.50, comprising \$80,000 cash and remainder note. Seller is owned by John A. Polk, who has no other broadcast interests. Buyer has interest in WCJU(AM) Columbia, Miss. Filed Oct. 10.

■ KIVA(FM) Sante Fe (105.1 mhz; 100.1 mhz; HAAT: 1,821 ft.)—Seeks transfer of control of AMO Broadcasting (51% before; none after) to Constant Communications Co. of New Mexico (49% before; 100% after) for \$303,950. Seller is principally owned by Fabian Chavez (17.7%) and headed by Raul R. Tapia, president, and 14 others. None have other broadcast interests except Tapia, who owns 15.3% of KRRT(TV) Kerrville, Tex. Buyer is owned by Frederic W. Constant (50%) and Pacific Telecom Inc. (50%). They also have interest in KWNZ-FM Carson City, Nev.; KQAK(AM) Eugene and KDUK(FM) Florence, both Oregon, and KTOX(AM) Boise and KIZN(FM) New Plymouth, both Idaho. PTI is publicly traded Vancouver, Wash.-based telephone company headed by A.M. Gleason, chairman. It also owns cable systems in Rushford, Minn., and Anchorage and Bethel, Alaska. Filed Oct. 11.

■ WFWY(TV) Syracuse, N.Y. (ch. 43; ERP vis. 228 kw; aur. 45.6 kw; HAAT: 870 ft.; ant. height above ground: 540 ft.)—Seeks transfer of control of Orion TV Broadcasting of Syracuse from Orion Pictures Corp. to Richard F. Shively and John B. Tupper for \$436,500. Seller is publicly traded New York-based motion picture producer headed by Arthur B. Krim, chairman. It has no other broadcast interests. Buyers have interest in WEVV(TV) Evansville, Ind.; KNOP-TV North Platte, Neb., and WXMI-TV Grand Rapids, Mich. Filed Oct. 15.

■ WMBJ-AM-FM Morehead City, N.C. (AM: 740 kHz; 1 kw-D; FM: 95.9 mhz; 3 kw; HAAT: 298 ft.)—Seeks assignment of license from Gregory B. Crampton, trustee to Ellek B. Seymour, for \$750,000 cash. Seller is trustee for Bogue Broadcasting. He has no other broadcast interests. Buyer owns Richmond, Va.-based station group of seven AM's and six FM's. Filed Oct. 7.

■ KDDR-AM-FM Oakes, N.D. (AM: 1220 kHz; 1 kw-D; FM: 92.3 mhz)—Seeks assignment of license from Kingsley H. Murphy to Michael C. Steele for \$100,000. FM is unbuilt CP. Seller has no other broadcast interests. Buyer owns KLLR-AM-FM Walker, Minn. Filed Oct. 1.

■ WGFT(AM) Youngstown, Ohio (1500 kHz; 500 w-D; 250 w-N)—Seeks transfer of control of WGFT Inc. from Emil Koledin to Timothy De Capua and his wife, Kathleen, for \$54,190 note at 12% over five years. Seller is father of Kathleen De Capua. Neither buyer or seller has other broadcast interests. Filed Oct. 8.

■ KCNR(AM) Portland, Ore. (1410 kHz; 5 kw-D)—Seeks assignment of license from Duffy Broadcasting Corp. of Portland to Shamo Corp. for \$600,000 cash. Seller is Dallas-based station group of three AM's and three FM's principally owned by Robert J. Duffy, Martin Greenburg and Patrick DeLaney. Buyer is owned by David M. Nero, management contractor, with no other broadcast interests. Filed Oct. 9.

■ KSLM(AM)-KSKD(FM) Salem, Ore. (AM: 1390 kHz; 5 kw-D; 1 kw-N; FM: 105.1 mhz; 100 kw; HAAT: 1,047 ft.)—Seeks assignment of license from Holiday Radio Inc. to Ronette Communications Corp. for \$1.2 million cash. Seller is owned by William A. Franklin and his brother, George. It has no other broadcast interests. Buyer is equally owned by Carl Como Tuter and Ronald Samuels. They also own WNFI(FM) Daytona Beach, Fla. Filed Oct. 8.

■ WBVP(AM)-WWKS(FM) Beaver Falls, Pa. (1230 kHz; 1 kw-D; 250 w-N; FM: 106.7 mhz; 50 kw; HAAT: 520 ft.)—Seeks assignment of license from Beaver Valley Broadcasting Inc. to MT Communications Inc. for \$1,550,000, com-

prising \$915,000 cash and remainder note at 9.5% over 10 years, plus \$250,000 noncompete agreement over 10 years with no interest. Seller is subsidiary of Hall Communications, Norwich, Conn.-based station group of six AM's and six FM's, principally owned by Robert M. Hall. Buyer is owned by Ted Ruscitti and his wife, Marrylee. Ruscitti is vice president of radio operations for Taft Television and Radio Co. He will resign position. Filed Oct. 1.

■ WADK(AM) Newport, R.I. (1540 kHz; 1 kw-D)—Seeks assignment of license from Spectrum Communications Corp. to Newport Broadcasting Inc. for \$475,000 cash including \$75,000 noncompete agreement. Seller is principally owned by Phillip B. Huff and his brother, Robert B. Huff. It has no other broadcast interests. Buyer is principally owned by Bernard L. Perry and his wife, Jane. Perry has interest in cable system serving Martha's Vineyard, Mass. Filed Aug. 28.

■ WXQK(AM) Spring City, Tenn. (970 kHz; 500 w-D)—Seeks transfer of control of Radio 970 Inc. from Lee J. Cooper (51% before; none after) to Community Media Management Co. for \$25,000. Seller has no other broadcast interests. Buyer is owned by Walter Hooper (90%) and his son, Walter (10%), who presently owns 49% of station. It owns cable system serving Spring City, Tenn. Filed Sept. 30.

■ KTRM(AM)-KZZB(FM) Beaumont, Tex. (AM: 990 kHz; 1 kw-U; FM: 95.1 mhz; 100 kw; HAAT: 500 ft.)—Seeks assignment of license from Spindletop Broadcasting Inc. to Jerry Condra for \$1,550,000, comprising \$850,000 cash, \$550,000 note and remainder noncompete agreement. Seller is owned by Dorothy Bridgeman, who has no other broadcast interests. Buyer has interest in and is general manager of WPDE-TV Florence, S.C. Filed Oct. 10.

■ KSTA-AM-FM Coleman, Tex. (AM: 1000 kHz; 250 w-D; FM: 107.1 mhz; 3 kw; HAAT: 180 ft.)—Seeks assignment of license from Coleman County Broadcasters Inc. to Long Broadcasters Inc. for \$360,000, comprising \$40,000 cash and remainder note. Seller is owned by Ben A. Flynn, Don Johnson, Ross L. Jones, Rodney O. McCarty and Ray Parker. It has no other broadcast interests. Buyer is owned by Richard A. Long; his son, Joseph, and Joseph's wife, Kathryn. It has no other broadcast interests. Filed Oct. 10.

■ KNIF(FM) Gilmer, Tex. (95.3 mhz; 3 kw; HAAT: 610 ft.)—Seeks assignment of license from Daniels Broadcasting Inc. to Reynold-Palmer Media Inc. for \$400,000, comprising \$100,000 cash and remainder note at 10%. Seller is owned Jack Daniels. It has no other broadcast interests. Buyer is owned by Dayle D. Palmer, who also owns KMHT-AM-FM Marshall, KBIL-AM-FM San Angelo, all Texas. Filed Oct. 8.

■ KTYE(FM) Tye, Tex. (99.3 mhz; 708 w; HAAT: 625 ft.)—Seeks assignment of license from Griffis Broadcasting Co. to Tye Broadcasting Inc. for \$485,000 cash. Seller is owned by Robert L. Griffis, who has no other broadcast interests. Buyer is owned by Glen Hine and his wife, Virginia (25% each), and James L. Patterson and his wife, Kaye (25% each). It has no other broadcast interests. Hines owns chain of ladies apparel stores based in Tyler. Patterson is Houston-based mortgage banker. Filed Oct. 15. Jamar-Rice

■ WWCW(TV) Christiansted, V.I. (ch. 15; ERP vis. 8.13 kw; aur. 813 kw; HAAT: 1,035 ft.)—Seeks assignment of license from W.C. White to Cabarrus Television Corp. for \$40,000. Seller has no other broadcast interests. Buyer is owned by Home News Publishing Co., which is owned by William Boyd and family. Filed Oct. 11.

■ WOKL(AM) Eau Claire, Wis. (1050 kHz; 1 kw-D [CP: change city of license to Altoona with 5 kw-D)—Seeks assignment of license from Progressive Communications Inc. to Dri-Five Inc. for \$265,000, comprising \$60,000 cash and remainder notes. Seller is owned by William Payne and Martin Hanemann, who also have interest in WMIN(AM) Maplewood, Minn. Buyer is owned by Harold A. Ganske and Harold C. Lardnois. It owns WSEY-FM Sauk City, Wis. Lardnois has interest in WLTD-FM Lexington, Miss.; WAZF(AM) Yazoo City, Miss., and WKSH(AM) Pewaukee, Wis. Filed Oct. 3.

FCC low-power television CP forfeitures

FCC rules state that low-power TV permittees have one year to construct stations. The following low-power station construction permits have been forfeited for failure to construct and the call signs deleted.

State	Channel	Licensee	City
Ind.	W52AC	Arthur K. and Carl Muselman	Geneva
Iowa	K30AO	Christensen Broadcasting Co.	Humboldt
Iowa	K43AM	Worthington Daily Globe Inc.	Spirit Lake
Mich.	W60AQ	Blue Water Television Service	Port Huron
Mont.	K18AQ	Sylvia G. Franco	Miles City
N.M.	K32QA	Mountain TV Network	Central
N.M.	K52AQ	Munsch-Westenhaver Co.	Santa Rosa
Okl.	K24AK	He's the One Broadcasting	Weatherford
Tex.	K09UG	Longhorn Broadcasting	Childress
Utah	K19AH	Mountain TV Network Inc.	Scipio
Wyo.	K19AI	Focus Translators Inc.	Cody

New Stations

Applications

AM

■ Blythewood, S.C.—Michael Gliner seeks 1020 kHz; 2.5 kw-D. Address: 1711 Appletree Lane, Fort Mill, S.C. 29715. Principal owns WQCC(AM) Charlotte, N.C., and WIDD(AM) Elizabethtown, Tenn. Filed Oct. 1.

FM's

■ Boulder, Colo.—Regents of the University of Colorado

seek 90.7 mhz with engineering data to be submitted in amendment. Address: Campus Box B-3, University of Colorado, 80309. Principal is educational institution headed by Dr. Roy H. Shore. It has no other broadcast interests. Filed Oct. 1.

■ Warner Robbins, Ga.—Warner Robbins Christian Academy seeks 90.5 mhz; 10 kw; HAAT: 121.5 ft. Address: 2601 Watson Blvd., 31056. Principal is nonprofit corp. headed by Robert A. Woolsey. It has no other broadcast interests. Filed Sept. 24.

■ Big Lake, Tex.—Charles W. Bowles seeks 98.3 mhz; 3 kw; HAAT: 328 ft. Address: 1st & Florida Sts., 76932. Principal has interest in, and is general manager of, KWGH(AM) Big Lake, Tex. His brother, Jim Bowles, owns KPOS(AM) Post, Tex. Filed Sept. 23.

Facilities Changes

Applications

AM's

Tendered

■ WKEA (1330 khz) Scottsboro, Ala.—Seeks CP to add night service with 500 w; install DA-N, and make changes in ant. sys. App. Oct. 21.

■ KSTR (620 khz) Grand Junction, Colo.—Seeks CP to add night service with 1 kw and make changes in ant. sys. App. Oct. 17.

■ WAFB (590 khz) Clewiston, Fla.—Seeks CP to add night service with 500 w and make changes in ant. sys. App. Oct. 18.

■ WLGC (1520 khz) Greenup, Ky.—Seeks CP to increase power to 9 kw. App. Oct. 15.

■ KUBR (1210 khz) San Juan, Tex.—Seeks mod. of CP to increase day power to 50 kw; change TL, and make changes in ant. sys. App. Oct. 15.

Accepted

■ KHYT (1330 khz) South Tucson, Ariz.—Seeks CP to change TL. App. Oct. 16.

■ KMBD (760 khz) Thornton, Colo.—Seeks MP to change TL and make changes in ant. sys. App. Oct. 16.

■ WLMW (1030 khz) Vernon Hills, Ill.—Seeks MP to change TL and make changes in ant. sys. App. Oct. 17.

FM's

Tendered

■ *KHSU-FM (90.5 mhz) Arcata, Calif.—Seeks CP to change HAAT to 1,450 ft. App. Oct. 15.

■ *KGNZ (88.1 mhz) Abilene, Tex.—Seeks mod. of CP to change HAAT to 62 ft; change tower height to 132 ft., and replace ant. App. Oct. 15.

Accepted

■ KAVV (97.7 mhz) Benson, Ariz.—Seeks CP to change TL; change ERP to .63 kw, and change HAAT to 589 ft. App. Oct. 15.

■ KAWA (105.9 mhz) Kingman, Ariz.—Seeks mod. of CP to change TL; change ERP to 24.6 kw, and change HAAT to 3,678 ft. App. Oct. 16.

■ KSOL (107.7 mhz) San Mateo, Calif.—Seeks CP to install aux. sys. App. Oct. 16.

■ KIKX-FM (102.7 mhz) Manitou Springs, Colo.—Seeks mod. of lic. to install new transmission sys. App. Oct. 17.

■ WAFB (97.7 mhz) Milford, Del.—Seeks CP to change HAAT to 328 ft. App. Oct. 15.

■ WCGQ (107.3 mhz) Columbus, Ga.—Seeks CP to change HAAT to 1,011 ft. App. Oct. 15.

■ WEZB (97.1 mhz) New Orleans—Seeks CP to change TL and change HAAT to 998.53 ft. App. Oct. 16.

■ KWKH-FM (94.5 mhz) Shreveport, La.—Seeks CP to change TL and change HAAT to 1,107.4 ft. App. Oct. 15.

■ *WHCF (88.5 mhz) Bangor, Me.—Seeks mod. of CP to change ERP to 79.21 kw and change HAAT to 1,603.92 ft. App. Oct. 16.

■ WTKS (102.3 mhz) Bethesda, Md.—Seeks CP to change ERP to 1.35 kw. App. Oct. 16.

■ WICO-FM (94.3 mhz) Salisbury, Md.—Seeks CP to change HAAT to 328 ft. App. Oct. 15.

■ KFUD-FM (99.1 mhz) Clayton, Mo.—Seeks CP to change TL and change HAAT to 1,009 ft. App. Oct. 16.

■ KESM-FM (105.5 mhz) El Dorado Springs, Mo.—Seeks mod. of CP to change HAAT to 188 ft. App. Oct. 16.

■ *KCEP (88.1 mhz) Las Vegas—Seeks CP to change ERP to 10 kw. App. Oct. 16.

■ WROW-FM (95.5 mhz) Albany, N.Y.—Seeks CP to change ERP to 12 kw. App. Oct. 15.

■ *WITR (89.7 mhz) Henrietta, N.Y.—Seeks mod. of lic. to install new transmission sys. App. Oct. 17.

■ KWCB (94.3 mhz) Floresville, Tex.—Seeks CP to change TL and SL to 1905 10th St., Floresville, and change HAAT to 300 ft. App. Oct. 17.

■ KIXS-FM (93.3 mhz) Killeen, Tex.—Seeks mod. of CP to change TL; change ERP to 100 kw, and change HAAT to 1,968 ft. App. Oct. 17.

■ WBDY-FM (106.3 mhz) Bluefield, Va.—Seeks mod. of CP to increase ant. height by 28 ft. App. Oct. 15.

TV's

Accepted

■ WAWS (ch. 30) Jacksonville, Fla.—Seeks CP to change ERP to vis. 5,000 kw, aur. 508 kw and change HAAT to 991 ft. App. Oct. 15.

■ KICI-TV (ch. 20) Iowa City—Seeks MP to change ERP to vis. 5,000 kw, aur. 500 kw; change HAAT to 519 ft., and change TL. App. Oct. 15.

Actions

AM's

■ WBUL (1470 khz) Fort Knox, Ky.—Granted app. to change city of lic. to Shepherdsville, Ky.; change power to 2.5 kw; install DA-D; change TL, and make changes in ant. sys. Action Oct. 7.

■ WKBC (810 khz) North Wilkesboro, N.C.—Granted app. to change freq. to 800 khz. Action Oct. 7.

■ WWLS (640 khz) Moore, Okla.—Dismissed app. to make changes in ant. sys. Action Oct. 7.

■ WABA (850 khz) Aguadilla, P.R.—Granted app. to increase day power to 5 kw, increase night power to 1 kw, and change to non-DA. Action Oct. 7.

■ KONP (1450 khz) Port Angeles, Wash.—Granted app. to increase power to 1 kw. Action Oct. 10.

FM's

■ WZEW (92.1 mhz) Fairhope, Ala.—Granted app. to change HAAT to 288.64 and make changes in ant. sys. Action Oct. 4.

■ *WVUA-FM (95.1 mhz) Tuscaloosa, Ala.—Granted app. to change vertical polarization. Action Oct. 9.

■ KAWA (95.3 mhz) Kingman, Ariz.—Dismissed app. to change ERP to 24.6 kw; change HAAT to 3,678 ft., and change TL. Action Oct. 1.

■ KROK (92.1 mhz) De Ridder, La.—Granted app. to change ERP to 1.2 kw and change HAAT to 505.12 ft. Action Oct. 9.

■ KHOM (104.1 mhz) Houma, La.—Granted app. to change TL and change HAAT to 1,954 ft. Action Oct. 9.

■ WCKW (92.3 mhz) La Place, La.—Granted app. to change TL and change HAAT to 1,954 ft. Action Oct. 9.

■ *WFAE (90.7 mhz) Charlotte, N.C.—Granted app. to change TL; change HAAT to 390.32 ft., and make changes in ant. sys. Action Oct. 8.

■ KUPL-FM (98.5 mhz) Portland, Ore.—Granted app. to change ERP to 100 kw and change HAAT to 1,104 ft. Action Oct. 9.

■ KLRZ (94.9 mhz) Provo, Utah—Granted app. to change TL. Action Oct. 9.

■ *WHLA (90.3 mhz) La Crosse, Wis.—Granted app. to change ERP to 100 kw. Action Oct. 9.

TV's

■ WYZZ-TV (ch. 43) Bloomington, Ill.—Granted app. to change ERP to vis. 1,112 kw, aur. 112 kw and change HAAT to 965 ft. Action Oct. 7.

■ KMSO-TV (ch. 17) Missoula, Mont.—Granted app. to change ERP to vis. 300 kw, aur. 30 kw and change HAAT to 263.7 ft. Action Oct. 7.

In Contest

Review board made following decision:

■ Baltimore (United Broadcasting Co. of Eastern Maryland Inc. and SRW Inc.) FM proceeding. Granted joint petition for approval of agreement and granted app. of United Broadcasting for renewal of WYST-FM Baltimore; dismissed app. of SRW, and terminated proceeding. By order, Oct. 8.

ALJ Joseph Chachkin made following decisions:

■ New York (City of New York Municipal Broadcasting System, et al) AM proceeding. Granted motion for partial summary decision by Long-Pride Broadcasting Co. and resolved section 73.24(j) and air hazard issues in its favor and severed from proceeding apps. of Long-Pride and Musical Heights Inc., conditionally granting their apps. for AM facilities in Charlotte, N.C., and Frederick, Md., respectively. By MO&O, Oct. 9.

■ Conroe, Tex. (Jack Clarke III, et al) TV proceeding. By separate MO&O's: granted Brokinrod Broadcasting Co.'s motion to enlarge issues against Luis Y Nelida Castaneda to determine whether Castaneda can effectuate proposed operation with proposed staff; granted Brokinrod's motion to enlarge issues against San Jacinto Television Corp. to determine: whether San Jacinto has sufficient funds to prosecute its app. and construct and operate its proposed station; whether it engaged in misrepresentation or lacked candor in certifying its financial qualifications; whether it violated rules by failing to report that Timothy Crosby intends to divest his interest in San Jacinto in event of grant of another pending television station app. in San Antonio, Tex., and in light of issues, the effect thereof on San Jacinto's qualifications to be commission licensee. By MO&O's, Oct. 8.

ALJ John H. Conklin made following decision:

■ Mobile, Ala. (Mobile TV 61 Inc.) TV proceeding. Upon resolution of air hazard issue, granted app. of Mobile TV 61 for new TV station in Mobile, Ala. Only other applicant, South Alabama Telecasters, withdrew itself from proceeding. By initial decision, Oct. 8.

ALJ John M. Frysiak made following decisions:

■ Lake Worth, Fla. (Lake Worth Broadcasting Corp. and Hispanic Broadcasting Inc.) TV proceeding. Granted petition for partial reconsideration and classification by Hispanic, rescinded portion of MO&O released Sept. 6 granting Hispanic's app., and retained that app. in hearing status.

Summary of broadcasting as of August 31, 1985

Service	On Air	CP's	Total *
Commercial AM	4,793	170	4,963
Commercial FM	3,818	418	4,236
Educational FM	1,202	173	1,375
Total Radio	9,813	761	10,574
FM translators	789	444	1,233
Commercial VHF TV	541	23	564
Commercial UHF TV	379	222	601
Educational VHF TV	113	3	116
Educational UHF TV	186	25	211
Total TV	1,219	273	1,492
VHF LPTV	220	74	294
UHF LPTV	127	136	263
Total LPTV	347	210	557
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

pending resolution of air hazard issue against it. By MO&O, Oct. 11.

■ Orlando, Fla. (Elim Broadcasting Inc., et al) TV proceeding. Granted motion filed by Spanish American Broadcasting Inc. and dismissed its app. with prejudice. By order, Oct. 16.

ALJ Joseph P. Gonzalez made following decision:

■ High Springs, Fla. (High Springs Television Inc. and Christian Channel/Ro-Mar Communications Inc.) TV proceeding. Granted motion for partial summary decision by Christian Channel and resolved short spacing issue in its favor. By MO&O, Oct. 10.

ALJ Edward J. Kuhlmann made following decisions:

■ Evergreen, Colo. (Payne Communications Inc., et al) FM proceeding. Granted motion filed by Sterling Recreation Organization Co. and dismissed its app. with prejudice. By MO&O, Oct. 16.

■ Sanibel, Fla. (Hillebrand Broadcasting Inc., et al) FM proceeding. Assigned MM Docket 85-304 to app. of Edens Broadcasting Inc. for channel 284C for Tampa, Fla., and

severed it from above captioned proceeding. By order, Oct. 10.

■ San Antonio, Tex. (Vela Broadcasting Co., et al) TV proceeding. Granted Spanish American Broadcasting Inc.'s petition and dismissed its app. with prejudice and dismissed with prejudice app. of Thomas TV Associates for failure to prosecute. By MO&O, Oct. 11.

ALJ Edward Luton made following decisions:

■ Tolleson, Ariz. (Lifestyle Broadcasting Corp., et al) TV proceeding. Granted motion to enlarge issues filed by Estrella Communications to determine whether needs and interests of Native Americans residing within Estrella's proposed service areas are being met by present television programming, and if not, whether Estrella should be awarded comparative preference because of its proposed use of its subcarrier frequencies to broadcast programming in languages of Native Americans in its service area. By MO&O, Oct. 10.

■ Hodgenville and Radcliff, Ky. (Lincoln Broadcasting Co. and Radio Radcliff) AM proceeding. Granted Larue County Broadcasting Inc.'s motion and dismissed app. of Lincoln Broadcasting Co. with prejudice; granted app. of Radio Rad-

cliff for AM facilities at Radcliff, and terminated proceeding. By order, Oct. 8.

ALJ Joseph Stirmer made following decision:

■ Huron, S.D. (John R. Powley) TV proceeding. Granted motion for summary decision by Powley and resolved short-spacing and air hazard issues in his favor and granted his app. for new TV station at Huron. By summary decision, Oct. 9.

ALJ James F. Tierney made following decision:

■ Pueblo, Colo. (Better Broadcasting Corp. and MarTec Broadcasting Corp.) FM proceeding. Granted joint request for settlement agreement and dismissed app. of Better Broadcasting with prejudice; granted app. of MarTec for new FM at Pueblo, and terminated proceeding. By MO&O, Oct. 15.

■ Raleigh, N.C. (Cotton Broadcasting Co., et al) TV proceeding. Granted motion by Raleigh Community Broadcasting Co. and dismissed its app. with prejudice. By order, Oct. 15.

Call Letters

Applications

Call	Sought by
New AM	
KSAH	Ganadores Corp., Universal City, Tex.
New FM	
KVCE	Fallon Educational Broadcasting Foundation, Fallon, Nev.
Existing AM	
WLUL	WQTX Bob Haynes Broadcasting Inc., Fort Deposit, Ala.
Existing FM	
KBZT	KHTZ Greater Los Angeles Radio Inc., Los Angeles
Existing TV	
KKTO	KGCT-TV Channel 41 Associates, Tulsa, Okla.

Grants

Call	Assigned to
New AM's	
KIYU	Big River Public Broadcasting Corp., Galeana, Alaska
KCIG	Evergreen Broadcasting Inc., Tumwater, Wash.
Existing AM's	
WLVG	WCAS J. Christopher Robinson, Cambridge, Mass.
WRSO	WKOP Butternut Broadcasting Co., Binghamton, N.Y.
WNRZ	WRUA Barua Communications of Monroeville Inc., Monroeville, Pa.
Existing FM's	
*WNFA	WZJI Ross Bible Church, Port Huron, Mich.
KWWR	KWWR-FM KXEO Radio Inc., Mexico, Mo.
KWPL	KMMK The Oaks Broadcasting of Texas Inc., McKinney, Tex.
KAJR-FM	KAJR Big Bang Inc., Yakima, Wash.

Existing TV's

KVEA	KBSC-TV Estrella Communications Inc., Corona, Calif.
WHTN	WFYZ Murfreesboro Television Corp., Murfreesboro, Tenn.

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RADIO

HELP WANTED MANAGEMENT

General manager. Southeast group operator is seeking experienced GM for dominant AM station. Excellent salary, benefits, and growth opportunities. Send complete resume and references to Box T-140.

Manager for a 100,000 watt FM station in northern Wisconsin. Experience in sales to lead a sales staff to conquer an underdeveloped market. Outgoing self-starter who wants to be the best. A B.A. degree in a related field a must, experience a requirement. Write Box U-3.

State network general manager needed; must have network sales and operations experience. State-of-the-art operation, satellite delivered network in growing Sunbelt state. Send resume to Box U-23.

National/Regional Sales Manager for high flying AC./ Must have excellent track record in national and regional or local sales. Excellent earnings and benefits. Send resume to: Jack Collins, KSMG-Magic 105, 8930 Winds Drive, Suite 500, San Antonio, TX 78239.

General Manager: Growing broadcast group has opening for general manager in top 100 market in Ohio. Excellent salary, benefits, and growth potential to head up radio properties for the company. Sales managers are invited to apply. Send resume and references to Box U-82.

Ready for ownership? Midwest medium market religious FM looking for experienced sales manager to assume full station responsibility. This creative and results oriented individual will have a proven track record, and receive a piece of the action. Excellent sales team in place. Replies strictly confidential. Resume, detailed salary history to Box U-84.

Station manager/sales manager: Pro wanted for exciting new broadcast group's first acquisition. Substantial base salary, override, bonus, benefits, car provided plus equity earned through performance. This is your chance to own a piece of the action with no investment necessary. Resume to: Robert E. Kassi, WZMM/WUNI, P.O. Box 6273, Wheeling, WV 26003. EOE.

Sales manager. Group seeking local sales manager for two of our markets in Texas and Arkansas, both are progressive markets with 200,000 population, both are #1 rated stations with hard-working, talented and co-operative staffs. Part of successful and expanding group that tries to promote management from within. Seeking applicants who are genuine, ambitious, stable, and aggressive with at least five to ten years' radio sales experience. Prefer some background in a leading, promotional market, perhaps a successful salesperson or sales manager whose potential is restricted. Starting salary \$24,000/year, converts to commission. Please send complete resume with real earnings. Box U-96.

HELP WANTED SALES

Medium market sales manager and salespersons wanted in Central Connecticut. New ownership building staff. Good deal for good people. Send your info NOW to Box U-77.

Salespeople needed, all levels of experience, for positions in many markets. Make your next move the right move. Tartan Consultants (603) 431-1481.

Need immediately: Aggressive high-energy radio salesperson. Solid, established position open due to move up by current executive. AM/FM ABC affiliate. Resume to Jay Emrick Sales Manager, WLPO/WAJK, P.O. Box 215, LaSalle, IL 61301. Equal opportunity employer, M/F.

If you have two to three years experience, proven track record and looking for stability, we'll give you a good salary and commissions, benefits and best list in the house. Interested? Call 518-943-5464 for Jim Brady, Sales Manager. EOE.

Experienced sales manager AM/FM combo fast growing medium market in Southeast. P.O. Box 1427, Dothan, AL 36302.

Radio sales. Newly acquired WTIG Massillon rebuilding sales staff. Send resume to: WTIG, Box 573, Massillon, OH 44648. EOE.

Sales manager wanted for New Jersey/Pocono, PA station. Excellent compensation package. Forward resume to S.B. Potters, 255 West 34th St., New York, NY 10122.

Development and public relations coordinator, WKYU/WDCL. The public radio service of Western Kentucky University, operating WKYU, Bowling Green and WDCL, Somerset, seeks qualified person to plan and implement development and public relations activities. Position will be responsible for: directing on-air fundraising; membership activities; volunteer activities; obtaining program underwriting; advertising and public relations activities. Candidates should have bachelor's degree and demonstrated success in fundraising and/or public relations. Sales/advertising experience helpful. Understanding of community-based arts/cultural organization desirable and may substitute for prior broadcasting experience. Excellent salary and benefits. Send complete resume with references by November 29, 1985 to: Director of Personnel Services, Western Kentucky University, Bowling Green, KY 42101, An affirmative action/equal opportunity employer.

Sales representatives wanted to sell successful highly marketable features to radio stations. Video tape presentation provided. Call Dorsey and Donnelly at 800-331-9463.

Live where others play. Dominant resort FM in Colorado needs motivated salesperson who is ready to move into management. Dan Brown 303-641-3225, P.O. Box 832, Gunnison, CO 81230.

Energetic, entrepreneurial, professional sales manager needed for start-up FM station covering Manhattan, Kansas, home of Kansas State University. Radio sales experience required. Send letter and resume to 3646 Sedgewood Circle, Charlotte, NC 28211.

TV opportunity: WTKK-TV is an independent TV in northern Virginia adjacent to DC. Radio is our competition and you can fit right in. We have a training program, good benefits in a high growth area, with businesses looking for advertising opportunities. Call or write: Bill Kilchenstein, Box 3150, Manassas, VA 22110. 703-631-2310/VA 1-800-533-4411. EOE.

N. Carolina small market needs energetic salesperson with proven sales background. Someone with ideas, initiative and willing to follow rates & policy. Established station in mountain area with good schools, good potential, diversified economy. Commission/draw or modest salary plus commission. EOE. Detailed resume to Box U-113.

Account executive: Major broadcasting network is looking for an aggressive salesperson to sell in new Chicago sales unit. Ideal candidate should have 1+ years of media sales experience—preferably in radio. Job requires street smarts and aggressiveness. Terrific growth opportunity and earnings potential. Resume to Box U-119. EEO.

General sales manager wanted for AM/FM combo power houses in major market. Have 3 potentially great sales people on staff now. You will need to hire 1 or 2 seasoned veterans to mix with experienced salespeople. We're in a major market in California, a terrific place to live. You'll have to be a hard hitting street competitor. There's gobs of it worth millions out there. We need someone with the talent to close it and can lead his/her team to closing. Liberal guarantee, commissions, relocation, major medical in place but you gotta have the right stuff. We need a (CLOSER) leader with talent. You should want to make a minimum of \$50,000 per year in commissions alone. Know co-op and agency before you apply. The new owner sold one account paying \$3,000 a month on co-op the 1st week he was out. Only the best need apply. Send face letter and references to Bruce Owens, c/o MBI, P.O. Box 67, Madera, CA 93637.

Central Texas class C KISS-FM, AM country. 50,000 area pop. Big money for AE not afraid of work, 20% commission. New aggressive group. Upward potential with results. Jess Lewellyn, P.O. Box 100, Brownwood, TX 76804. EOE. 915-646-3535.

Medium market sales. Upper-Midwest. Work with a prime list, prove yourself and advance within the station group that owns this AM/FM combo. Reply Box U-124.

Territory sales manager for Missouri farm station. Capable of running three person sales office. \$24,000 starting salary plus incentives. KMZU, Carrollton, MO 64633. EOE.

Florida Gulf Coast 300,000 metro. Radio street salesperson. Long established AM and FM Radio facility has a unique proposition for you. Street sales only. Minimum of 3 years' radio sales experience needed for tough competitive market, which only an experienced pro can handle. The rewards are much more than you would expect. Nothing ventured nothing gained. Resume in confidence to P.O. Box 278, Fort Myers, FL 33902. Equal opportunity employer.

You are nine months away from sales management. You have two/three years' street experience, excellent sales record. You're on the way up, highly creative, good education, need to grow with station group offering opportunity to learn an outstanding sales/marketing system. You understand the need to prove sales leadership, go on to sales manager as the team coach. Equity opportunity. Write Phil Fisher, Box 253, Madison, WI 53701. EOE.

HELP WANTED ANNOUNCERS

Tired of the rat race? New 100kw FM needs warm, dynamic morning personality with a get out there attitude. Solid \$\$\$ for a real pro. If you're ready to settle down, settle in at WQCB-FM. EOE. Tape & resume to WQCB-FM, P.O. Box 273, Brewer, ME 04412.

Announcer/Communicator who can do more than time & temp for AC adult oriented station. Want 2-years experience for #1 station in market. EOE. T&R Allen Strike, WTRC, P.O. Box 699, Elkhart, IN 46515.

South Florida Gulf Coast. Country DJ medium market FM. Tape and resume confidential. P.O. Box 278, Fort Myers, FL 33902. EOE.

AC information station seeks exceptional individual morning personality, captain the morning team, working with news, sports, weather staff. Play 4-6 records per hour, relate to 30-55 audience. T&R to Joe Corcoran, OM, WCAP, 243 Central Street, Lowell, MA 01852. EOE.

Morning drive personality, northern California foothills medium market network affiliate. Excellent opportunity with growing company. If you like music, news, sports, community involvement and have production ability, send resume and tape. No beginners. G.G.F., P.O. Box 1563, Fair Oaks, CA 95628.

HELP WANTED TECHNICAL

Large NC market AM/FM seeks self starting engineer experienced in high power FM, AM DA, STL, RPU, satellite, automation, and state of the art audio. Requires SBE certification or general class radiotelephone. EOE. Box U-85.

Experienced FM radio chief needed in Rocky Mountain major market. New equipment in a 1st class facility. STL, SCA, and RPU knowledge required. Contact Corporate Chief Engineer, Box U-121.

Fetzer Broadcasting Service, group owner of two AM and 2 FM stations in west Michigan, seeking chief engineer. Hands-on person with audio and AM directional background desired. Limited travel. Salary plus excellent benefits. Send resume to: Stanton C. Smart, VP, Fetzer Broadcasting Service, 590 W. Maple, Kalamazoo, MI 49008. We are an EOE.

HELP WANTED NEWS

Statewide agriculture radio network looking for a strong anchor/reporter. Need journalism degree, good voice, and knowledge of agriculture. Send resume to Box U-58.

News director needed for two top-rated 24 hour stations with strong news commitment. WCMR--5,000 watt country and WFRN--50,000 watt contemporary Christian music. Broad news experience and strong personable delivery. Stations run on biblical principles. Call Rick Carson 219--875-5166. Resumes to WCMR/WFRN, P.O. Box 307, Elkhart, IN 46515.

Public radio news producer. Requires equivalent to a bachelor's degree with coursework in radio broadcasting and/or journalism. Prefer experience in broadcast reporting. Knowledge of regional public affairs and supervisory experience helpful. Tape, resume and references to: Tammy Nelson, News Director, KFJM, Box 8116, Grand Forks, ND 58202. EOE.

Dynamic sportscaster/newsperson needed to handle sports commentary, play by play and news shift. Send tape/resume to Operations Manager, WALL-AM, One Broadcast Plaza, Middletown, NY 10940. EEO.

Newly acquired WTIG Massillon rebuilding news staff. Send resume to: WTIG, Box 573, Massillon, OH 44648. EOE.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Program director: Market leader AM/FM in central Vermont. Requires PD with strong organizational and people skills. Requires on-air talent, strong promotional orientation for full service A/C AM and demonstrated ability to work with automated/live assist FM. Excellent benefit pkg. EOE. Send resume, tapes, salary requirements to Box U-123.

SITUATIONS WANTED MANAGEMENT

Successful selling sales manager with excellent track record seeks top 40 East Coast market as GSM. Helped establish underdeveloped FM station into professional market leader. Will recruit, train, and motivate leading sales team for your station. Box U-52.

Program director/morning personality: I am looking for a seasoned combat veteran who knows how to marshal the troops to win the radio wars. Above market salary. Bonus for performance. Stable working conditions. Send tape & resume to: James Hoff, KRED/KPDJ-FM, 5640 South Broadway, Eureka, CA 95501.

Manager available with experience in programming, sales, station management, automation, computers, people management. Small/medium markets. Box U-72.

Husband/Wife management: Programming, sales, good at turnaround. 15 years combined, small and medium markets. Strong in sales and controlling expenses. Box U-75.

Sales Manager. Last station sold. Looking for new challenge. 15 years sales experience. Gordon, Box 341, Ash Fork, AZ 86320.

GM/GSM in top 100 market looking for new GM involvement. Specializing in sales, sales organization, promotion, format and bottom line. Present employer increased billing from 800K to 1.2 million in 1 1/2 years under my management. Unique circumstances necessitate market change. Seeking owners looking to skyrocket FM facility into top contention. Will carry list and personally supervise on street. Aggressive energetic decision maker. 100% relocatable. Box U-86.

Serious professional manager/sales manager offering total commitment to any size station(s), in or near Ohio, northern/western Virginia, providing you can offer good compensation, benefits and possible equity. Box U-87.

Station owners/investors proven track record, corporate background in sales-programming, looking for GM/equity position. Box U-114.

SITUATIONS WANTED ANNOUNCERS

Anywhere now! Trained broadcaster. Adult, top 40, MOR, good production. Henry, 201--836-5166.

Killer; good voice, professional sound and lots of energy with major market experience. Looking to relocate. Call Glenn, 414--445-0383.

Experienced, highly rated telephone talk-host available now. Achieve ratings fast! Robb Michaels, 303--759-8854.

Extensive experience, announcer with mature voice, general license, sales experience, dependable, salary open, Bill, 612--447-2835.

25 years' experience. Programmer, news director, announcer. Prefer programming on West Coast. Please call 916--273-7274.

Experienced broadcaster. 4 1/2 years, energetic, enthusiastic and it shows. All sports PBP. Experienced in baseball, basketball, football and hydroplane (hockey training). News and sports writing and casting. Air shift interviews and remotes. PBP and interviews strength, but very versatile. Call John 816--263-8285 or 263-7080.

PBP 3 years division 1 college basketball. Looking for PBP this basketball season. Glen's exciting dynamic style makes him a fan favorite. Game tapes and resume available. Call before 3:00, 717--523-0670.

Country or adult contemporary announcer. 12 years in radio. All shifts. Prefer nights. Mike, 904--255-6950.

SITUATIONS WANTED TECHNICAL

Capable engineer available, announcer, broad background any market. Engineering problems? I've got employment problems! Let's trade. No games, no run arounds. Solid job offers only. Prefer lively MOYL air-shift. South. 305--791-7027.

SITUATIONS WANTED NEWS

Want news NYC metro area. Currently issue oriented morning drive talkhost at heavy news/community involved AM in Chicago suburbs. Prior FM drive news anchor/reporter. College degree. Strong writing skills. Distinctive voice. Excellent production. Want to relocate. Box U-88.

10 year veteran, last year as ND and morning anchor. Ready to move up in Ohio. Strong PBP in all four major sports. 1-216--371-1396.

Young, determined sportscaster looking to break into field. Excellent play-by-play. Great reporter. Will relocate anywhere. Call Adam Hertz; 215--247-6876.

In seven months I've gone from DJ/reporter to assistant news director and now it's time to grow some more. What can I do for you? Box U-112.

Hard working newsmen/sportscaster seeks either. Excellent news delivery, solid reporter, professional PBP. Winner with 7 years experience. Kevin, 408--443-1973.

SITUATIONS WANTED PROGRAMMING, PRODUCTION, OTHERS

Program-music director. Light rock AC preferred. Trained in management. Varied background. Good credentials. Let's talk. Jim, 601--371-2207.

Seeking a programming position with future. Midwest medium or major market. Ready, willing and extremely able to do the job. Box T-5.

Attention: Far West, Rockies. Highly experienced East Coast news director, anchor, and production annrc. A proven ratings builder. Box U-98.

Small market PD-CE combo seeks programming and sales position in Pennsylvania, Ohio or West Virginia. Box U-21.

Major market programmer available now; CHR/A-C/Urban research marketing and promotion. Box U-115.

TELEVISION

HELP WANTED MANAGEMENT

KOBR-TV 8, Roswell, New Mexico is looking for TV station manager with small market experience. Must be strong on sales background, working knowledge of all departments. Send resume to Jerry Danziger, KOBR-TV, Box 1351, Albuquerque, NM 87103. EOE M/F.

Operations Manager. ABC affiliate has immediate opening for creative, organized self-starter. Applicant should have solid background in commercial and news production. Applicant should have solid background in commercial and news production. Applicant will also handle programming. Apply to: Ken Gerdes, WGXA-TV, P.O. Box 340, Macon, GA 31297.

Public affairs director. Strong, distinguished NBC affiliate seeks primary liaison between station and community. Director is involved in production, public speaking & internal station direction for public affairs commitment. 3-5 years fulltime broadcast public affairs experience, ability to focus broad range of public issues, demonstrated production skills required. Resume only please to Personnel Director, KING-TV, 333 Dexter Ave. N., Seattle, WA 98109. KING-TV, an equal opportunity employer.

Executive producer: TV programming. Strong producer and manager to oversee the content and look to local programming for solid Northwest NBC affiliate. Position requires 3 to 5 years direct experience in hands-on production and people management. Strong writing and critiquing abilities plus knowledge of current and developing technologies are a must. Send resume and tape to Pat Chappell, Program Director, KING-TV, 333 Dexter Ave., N, Seattle, WA 98109. No telephone calls, please. King Broadcasting Company, an equal opportunity employer. M/F/H.

Business manager. Five years experience at an independent television station. Management experience in all phases of small business department, including film amortization. Send resume to U-89. An equal opportunity employer.

Program manager. Independent TV station has opening for program manager. Experience necessary in all phases of station operations in a major market. Send resume to Box U-90. An equal opportunity employer.

TV station manager. Responsible for day-to-day supervision of top rated public television station in north central Florida. Works with general manager developing policies and budgets. Requires: B.S. in telecommunications or related field. Master's degree preferred. Minimum 4 years' public broadcast management. Demonstrated expertise in personnel supervision and budgeting. Salary: \$35,000. Send resume and three reference letters to: TV Manager Search Committee, WUFT-TV, 2000 Weimer, University of Florida, Gainesville, FL 32611 by November 20, 1985. An EEO/AA employer.

Local sales manager for #1 station in Providence/New Bedford market. Responsible for sales training of aggressive team. 2+ years' sales management experience preferred. Resumes only to Jim MacFarlan, WJAR-TV, 111 Dorrance St., Providence, RI 02903. EOE.

Marketing manager for NE coastal top 50 affiliate, to be creative force behind staff molding station image through promotion, sales promotion, community relations, employee relations, public affairs, research and graphic design. Send resume, salary requirements and letter, explaining why you should be considered. Box U-122. EOE.

Business manager. Major VHF independent seeks person to manage its business office. If you are a seasoned pro or a #2 ready to move up, we'd like to read your resume and salary history/requirements. Replies in confidence. Box U-120. EOE.

General sales manager for CBS affiliate in Augusta, Georgia. Must have documented success in national and local sales. Send resume to General Manager WRDW-TV, Box 1212, Augusta, GA 30913-1212. EOE.

General sales manager. Medium market needs aggressive, innovative leader to direct sales team of VHF affiliate. Local and national experience preferred. Excellent compensation package for right hard-working person. Send resume, track record, salary history to Box U-117. EOE.

National sales manager. VHF affiliate in a great north central locale looking for a hard charger who can manage inventory and maximize rates. National or rep experience necessary. Solid future potential. Reply with history, results, salary to Box U-118. EOE.

Traffic manager. Top 50 independent seeks hands-on manager who can motivate and meet deadlines. Minimum 3 years' experience. Excellent benefits and competitive salary. EOE. M/F. Send resumes to Box U-103.

Operation manager for leading top 50 independent TV station in Southeast. This is a growth opportunity for a creative video specialist to oversee and manage 15-person department and on-air product. This is an award-winning commercial production unit. Minimum 5 years' experience in TV production/operations. Send resume to Box U-104. EOE, M/F.

Manager for WMVS/WMVT, Milwaukee's two PBS stations licensed to Milwaukee Area Technical College. Manager will be responsible for operating station with 150 employees. Person should have a Master's degree in communications, marketing or related field, and extensive experience in management of television programming, production and operations. Hiring salary, \$44,750 to \$51,450. Call 414-278-6576 for application packet.

Film director. Cleveland's most innovative television station seeks to hire equally innovative film director. Responsibilities include supervising: staff of four, editing of product, quality control of product, continuing training of film editors, and managing the shipping department. All inquiries to R. Afte, Program Director, WOIO/Nineteen, 2720 Van Aken Blvd., Cleveland, OH 44120. Equal opportunity employer.

HELP WANTED SALES

Local sales manager. Sparkling City by the Sea. Beautiful, sunny Corpus Christi, Texas. Dominant TV station has immediate opening for experienced local sales manager. Prefer 1-2 years experience as local sales manager and minimum 3 years experience as local sales person. Send resume to Billy Brotherton, Station Manager, KIII-TV, P.O. Box 6669, Corpus Christi, Texas 78411, or call 512-854-4733. EOE.

Regional sales mgr. CBS affiliate in 20th market seeking individual to manage S.F. sales office. Knowledge of S.F. ad community a must! Prior TV station a/o sales management experience encouraged. EEO-M/F. Send resume: Joe Pedri, KXTV, POB 10, Sacramento, CA 95801.

Southeastern network affiliate has an opening for a local sales manager. Applicants must have five years of overall sales experience, two of which must be in sales management. Must be a coach and teacher of sales skills and procedures. Salary open. Send resume to Box U-71. EOE.

Video production company has a challenging opportunity for an account executive/producer. Job requires business development as well as video production responsibilities. Two years of video of TV broadcast sales experience, and strong knowledge of video required. Please send resume and salary requirements to: Real Productions, 1821 University N-153, St. Paul, MN 55104.

Immediate opening for aggressive, proven GSM to head new northeast independent television station. Reply in confidence. Box U-91.

Ad sales execs. Storer Cable Communications is seeking qualified individuals for local cable TV ad sales positions in our New Haven, CT system. Applicants should have cable, broadcast, (radio preferred), and/or media direct and agency sales successes. Mail your resume and salary history to: Storer Cable Communications, 190 Whalley Ave., New Haven, CT 06511. Annt: Chris Hackenbrock, Advertising Sales Manager. No phone calls, please. EOE.

Top 25 Midwest affiliate needs senior account executive with minimum 5 years' experience in direct and agency sales. Must be able to work with people as well as numbers. New business and vendor development skills are a plus. Right person has opportunity for management with major group owner. Send resume and salary requirements along with references to Box U-99. M/F EOE.

Television salesperson. WTNH-TV has unique opportunity for a current TV salesperson to move up into a top 25 market. The candidate should have at least one year of TV sales experience, a documented record of excellence, and a demonstrated ability to write presentations that sell. Only if you are highly motivated to succeed should you apply to Bruce Lawrence, Local Sales Manager, WTNH-TV, New Haven, CT 06510. 203-784-3888.

Local sales manager. Affiliate, Los Angeles market, seeks LSM with minimum 5 years of managerial experience in broadcast sales. Send resume to M. Clark, 6121 Sunset Blvd., Los Angeles, CA 90028. An equal opportunity employer.

HELP WANTED TECHNICAL

TV engineer. TV production company seeks studio engineer to join its engineering department in Washington, DC area. Must be able to maintain VTR's, cameras and switchers. Knowledge of international broadcast standards (PAL/SECAM) desirable. Send resume, salary requirements and references to Box U-9. EOE.

Videotape technician. Independent production company in Washington, DC area seeks videotape production technician to record, edit and dub commercial/industrial programs. Send resume, salary requirements to Box U-10. EOE.

Immediate openings for maintenance and remote engineers for growing Christian television stations. Minimum of one year experience in maintaining TV studio and remote equipment. FCC license a plus. Send resume to Bill Bryan, Director of Engineering, Christian Television Network, Box 1852, Cocoa, FL 32923-1852.

Chief engineer: UHF Sunbelt network affiliate seeking chief engineer with proven leadership skills and ability for hands-on maintenance of state-of-the-art equipment. Experience with budgeting, personnel administration and long-range capital planning preferred. EEO, M/F. Box U-7.

Chief engineer. New 5 million watt station, Stockton, Sacramento. Join professional broadcasters who appreciate a "good chief". You know what it takes to do the job. Call Bill Schuyler or Bob Gordon at 916-921-5858. KSCH-TV, 1111 Howe Ave., Suite 270, Sacramento, CA 95825.

TV studio engineer. Production facility needs engineer with experience in installation, operation, and maintenance of HL-79, BVU-110, 3/4" VCR, Chyron RGU-1&2, CMX Edge, VPR-2&80, Grass Valley 1600-3F. Electronics degree or appropriate broadcast experience. FCC license desirable. Excellent benefits package. EOE/AA. Send resume to: Director, Telecommunications, Utah State University, Logan, UT 84322-8500.

Immediate opening for commercial photographer with three to five years experience in commercial field production. Responsible for commercial, promotional, and public service material. Must have proven expertise in lighting techniques and post-production editing. Send resume, tape and salary requirements to: Nick DiFoggio, WGHP-TV, P.O. Box TV-8, Greenboro, NC 27420-6088.

Maintenance technicians: KRIV-TV, Metromedia is seeking qualified studio and transmitter technicians. Must have minimum of three years' experience and a FCC license. Send resume to KRIV-TV, P.O. Box 22810, Houston, TX 77227, Attn: Wendell Wyborny, VP/CE. EOE.

Maintenance engineer. Well established Louisville independent station looking for qualified engineer with hands-on experience to maintain studio, transmitter and control room equipment. Excellent benefits. Ideal situation for person who displays initiative and determination to excel in a city rated among the country's top ten as "Most Livable." Send resume and salary requirements to: Director of Operations, WDRB-TV, Independence Square, Louisville, KY 40203. EOE.

Engineering maintenance supervisor. To head maintenance department in providing maintenance and technical supports for all broadcast equipment including: Ampex switchers, ADO, ACE, A/P-2B's, VPR-80's, A/R-2, RCA TR-60, 61, 70; Chyron CG, and Betacam equipment. Person will be responsible for parts inventory, purchasing and supervising maintenance engineers. Occasional work on 45' remote truck. Qualifications: 3-5 years' maintenance experience, SBE certified or FCC license, trade school or college degree preferred. Years of experience will be counted towards degree. Contact Director of Finance, WYES-TV, 916 Navarre Ave., New Orleans, LA 70124. No phone calls, please. WYES-TV is an equal opportunity employer.

Editor for LA Spanish language TV station needed. Knowledge of BVU 800 editing systems preferred, must be quality control conscious and have good understanding of Spanish. Send resume to G. Naves, P.O. Box 5224, Glendale, CA 91201.

Major market Midwest UHF television station needs chief engineer. Present chief will soon retire. Must be effective manager and competent in union relations. Send resumes to Hammett & Edison, Inc., Box 68, International Airport, San Francisco, CA 94128.

TV maintenance engineer. 30 year VHF NBC affiliate seeking maintenance engineer to assist in maintaining studio and transmitter equipment. Harris transmitters, RCA 2-inch, Ampex 1-inch, Sony 3/4 inch, Vidifont Graphics V, Collins Doppler radar, Vital switcher. Five years' practical experience necessary. Must be able to work unsupervised. Send resume to Bill Holt, CE, KALB-TV, 605-11 Washington St., Alexandria, LA 71301. Phone 318-445-2456. EOE.

Chief engineer (transmission): Senior engineer for management of all aspects of transmission for statewide public television system including VHF (2) and UHF (8) transmitters, translators (14), and microwave (30) sites. Reports to Assoc. Director of Engineering. Participates in overall engineering planning, design, development, and budgeting processes. Minimum of two year degree in electronics, six years of progressive experience in maintenance and repair of complex electronic systems, including 3 years of current experience in TV systems with high power UHF and/or VHF transmitter systems in site installation, design, and maintenance, or an equivalent combination of education and experience. Management experience including budget management, equipment procurement, specification writing, and multiple transmitter site operation desired. Salary range: \$25,980-\$43,848. Apply by Monday, November 4, 1985, to: Personnel Office, UNC-General Administration, P.O. Box 2688, Chapel Hill, NC 27515-2688. Equal opportunity/affirmative action employer.

Immediate opening for technical director on the move upward. East Coast major market television station needs you now. Work with latest state-of-the-art equipment. We need your experience with CMX or ISC editing, DVE, live audio sessions and Chyron IV character generator. Apply today. Resume to Box U-107.

Challenging position dealing with state-of-the-art electronic news gathering. Must have ENG cameras, VTRs, editors and microwave maintenance experience. Excellent opportunity for the right individual. Send resume to Chief Engineer, WJKS-TV, P.O. Box 17000, Jacksonville, FL 32216. EOE.

Transmitter technician sought by San Diego's KPBS stations for newly upgraded TV/FM facility. Participates in the installation and maintenance of all RF systems, including TV and radio transmitters, ITFS network, satellite terminals, and microwave. At least two years' of directly related experience required. A.S.E.E. or A.S.E.T. degree desired. Salary range \$25,236-\$30,360. Excellent benefits. Application should be made to Personnel Services, San Diego State University, San Diego, CA 92182 no later than November 27, 1985. EEO/AA/Title IX employer.

Manager, engineering operations. Responsibility for managing/training operating engineers, supervising broadcast operations, and some production. Minimum 5 years' technical and production operations experience; 2 years' supervisory experience. Send resume to: Theresa Timpson, KOED, Inc., 500 8th St., San Francisco, CA 94103, by 11/01/85. EOE.

Maintenance engineer. Must have two years' hands-on experience maintaining studio and ENG equipment. Contact Lamar Gilbert, 615-971-4343.

Maintenance engineer. UHF CBS affiliate needs self-starter with engineering experience preferred, transmitter experience a plus. WTVX-TV, P.O. Box 3434, Ft. Pierce, FL 33454.

Transmitter/studio maintenance person needed to work in major market television station. 3-5 years' experience with RCA UHF equipment and RCATCR 100's. Send resumes to Box U-108.

TV engineer, salary \$17,232, two year degree in electronics and at least one year experience in repair and maintenance of electronic equipment. First or general class FCC license required. Send resume to: Dr. Oscar Patterson, III, Director of Telecommunications, Pembroke State University, Pembroke, NC 28372.

HELP WANTED NEWS

Producer. Produce early and late news at top rated affiliate. Strong news judgement and people skills required. Contact News Director, 501-783-3131.

Prime Anchor. Our lead anchor is leaving in January and we need someone to help us protect our 51 share in the market! We will support you with the latest technology plus an outstanding staff. We are looking for a quality journalist with a strong reporting background who works well in "live" situations. If you are a strong dominant anchor, we would like to see your tape and resume. Richard Howard, News Director, WJBF-TV, P.O. Box 1404, Augusta, GA 30903.

Upper mid-west network affiliate in highly-competitive medium market seeks co-anchor for early and late news broadcast. Send resume, tape and salary requirements to P.O. Box 20242, Cherokee Station, New York, NY 10028.

Executive Producer. medium market affiliate with a large staff, latest technology, major group ownership and strong news commitment looking for strong manager to be number two in department. Applicant must be excellent writer and innovative producer who wants to become a news director. College degree and four years experience required. Box U-81.

Troubleshooter/consumer reporter wanted. Send tape and resume to: Steve Porricelli or Jackie Roe, Primo People, Inc., Box 116, Old Greenwich, CT 06870, 203-637-3653.

Commercial videographer/cinematographer. Commercial TV production unit needs experienced creative shooter/thinker. Experienced with 1" tape, 16mm film, and 35mm slide productions. EOE send resume and salary requirements by October 25, 1985 to Box U-69.

ABC affiliate in SW Oklahoma seeks reporter with one to two years television reporting experience. Primary responsibility will be financial reports, but general assignment, and some anchor work also expected. Send resume, tape, and salary history to Jan Stratton, KSWO-TV, Box 708, Lawton, OK 73502.

WSAV television is looking for experienced news photographers. Must have a good driving record and provide excellent references. Send resume with references to: Dave Kirby, News Director, WSAV-TV, Box 2429, Savannah, GA 31402.

Investigative reporter needed. Send tape and resume to: Steve Porricelli or Jackie Roe, Primo People, Inc., Box 116, Old Greenwich, CT 06870, 203-637-3653.

Need a resume tape to show TV news directors? We can help. Write to Video Portfolios, P.O. Box 472, Carmel, IN 46032.

TV news anchor/producer. If you have at least two years experience as news producer and reporter/anchor, and are eager to run and anchor a daily news operation, WITF-TV, public television in Harrisburg, Pennsylvania, the nation's 44th market, has an exciting opportunity for you. Excellent compensation and benefits. Send resume to: Personnel, WITF-TV, Box 2954, Harrisburg, PA 17105. EEO.

Anchor: 10 PM anchor needed to complement our female co-anchor. Strong producing/reporting skills required, some anchoring experience necessary. Send tapes and resumes to KTTC-TV, 601 1st Ave., SW, Rochester, MN 55902. No phone calls. EOE.

News producer/reporter. Immediate opening for creative, experienced producer/reporter. Need creative writer with solid journalistic background, good news judgment and a knowledge of production techniques. Send tape and resume to Duane Wallace, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE, M/F.

Kiplinger fellowships. Broadcast journalists with three or more years' experience are invited to apply to Kiplinger Graduate program in Public Affairs Reporting at Ohio State University. Yearlong program, beginning Sept 24, 1986, leads to master's degree in journalism. Fellows produce news documentary for air. One-week reporting trip to Washington included. The ten appointed receive free tuition and fees plus monthly stipends. Selection is competitive. Applicants should take GRE Dec. 14. Write or call Prof. John Wicklein, Director, Kiplinger Program, School of Journalism, OSU, 242 West 18th Ave., Columbus, OH 43210. Phone: 614-422-2607; 422-6291.

Co-anchor for weeknight newscasts. CBS affiliate, #1 in market. We are seeking an experienced anchor/reporter to complement our male anchor. No calls, please. Send tape and resume to Dave Shaul, WCIA-TV, Box 777, Champaign, IL 61820. An equal opportunity employer.

Weathercaster for 6 and 11 newscasts at small market ABC affiliate in the Southeast. Looking for a hard worker with enthusiasm, a good communicator who has a strong knowledge of weather. Experience with computer graphics helpful. Resumes only. Reply Box U-92. EOE.

Experienced assignment editor for TV station news room. Three years' prior experience required. Qualifications: supervise, coordinate and develop day-to-day coverage of news stories for KRLD-TV. Liaison with other stations in the state and nation in the gathering of information. Send resume to News Director, KRLD-TV, 1033 Metromedia Place, Dallas, TX 75247. EOE, M/F.

Entry positions are available as we expand our news department. If your career goal is to be the best in the business, send resume to: News Director, KTEN, Ada, OK 74820.

10 PM anchor/producer for net affiliate in medium-sized Midwest market. Good opportunity for reporter who wants to anchor. Resume and salary requirements to Box U-111.

Meteorologist. New UHF start-up in Sunbelt is seeking strong, professional meteorologist who can communicate well. Experience with weather graphics is preferred. Send resume and tape to Human Resources Director, Communications Center, 320 North Glenwood, Tyler, TX 75702. EOE.

Meteorologist. Number one station is seeking a dynamic meteorologist. Candidate must know weather and people. We have the latest state-of-the-art equipment. If you are currently looking for a new challenge and a chance to learn and grow with our meteorology staff, then send videotape and resume to Billie Gavitt, KWTW, P.O. Box 14159, Oklahoma City, OK 73113. On air experience a must. EOE, M/F.

Reporter needed for Spanish-language TV news magazine. Two years' experience in a major market required. Bi-lingual preferred. Send resume and tape to J. Kassem, P.O. Box 5224, Glendale, CA 91201. EOE.

Reporters, anchors, sports & weather people: Need to polish your skills for that next big job? Need more guidance than you're getting? Let a top news veteran put you on a customized program with detailed critiques and in-depth analysis that will get your work noticed. News Analysis, 760 Lawrence Ave., East Aurora, NY 14052. 716-655-4186.

Weekend anchor/reporter, weeknight news producer, and a photographer needed. Excellent opportunity with a growing group. Tapes and resumes to News Director, Walter Saddler, WJTV, P.O. Box 8887, Jackson, MS 39204. EOE.

Weekday six and ten co-anchor. College degree and some reporting or anchoring experience required. Must have strong writing skills. Computerized newsroom with solid growth potential. Send resume and tape to News Director, WTHI-TV, 918—Ohio St., Terre Haute, IN 47808. EOE.

Aggressive weekend and back up sports anchor. Work toward assistant sports director. Send tape and resume to Jim DePury, News Director, WJKS-TV, P.O. Box 17000, Jacksonville, FL 32216. NBC affiliate/EOE.

Bureau reporter. One-man-band position in top 70's market. Aggressive, hard-working person with prior experience at shooting and reporting. Send resume and tape to Mark Toney, KGAN-TV, Cedar Rapids, IA 52406.

Television news photographer. Minimum 18 months' television news experience and college degree required. Please send resume, salary requirements and references in first letter to Box U-105. We are an affirmative action/equal opportunity employer, M/F.

Sports anchor/reporter. Two years' experience a must. Candidates must have exceptional writing and production skills and love to report as well as anchor. We want an innovator who is a real tiger. Send tape and resume to Jim Holland, News Director, WTVH-TV, 980 James St., Syracuse, NY 13203. No phone calls, please. We are an equal opportunity employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

TV producer/director. Requires strong story development skills. Emphasis on editing from numerous source materials. Experience in both studio/remote production. Some writing required. Minimum five years experience. Independent production company in Washington, DC area. Send resume, salary requirements and references to Box U-11. EOE.

Audio production. Washington, DC area R/TV production firm seeks radio production people to handle recording, editing and final assembly of broadcast programs. Send resume, salary requirements and references to Box U-12. EOE.

Senior cameraperson: 3-5 years' experience required in studio, ENG, and/or remote production. Position will include supervisory duties. Send resume to Director of Finance, WYES-TV, P.O. Box 24026, New Orleans, LA 70184-0206. WYES-TV is an equal opportunity employer.

Experienced production assistant: Includes commercial directing, news graphic production, some supervisory and computer knowledge helpful. Contact Production Manager, KFSM-TV, 501-783-3131.

Cameraperson/editor. Advertising agency in beautiful San Diego needs person to do on-location commercials and edit, using 3/4". We go on location all over America's most beautiful city. Excellent pay. Call Marc Paskin, Pacific Broadcasting, 619-297-0255. Extra pay if you have your own 3/4" camera.

Video editor. Corporate media facility seeks editor with 1", CMX or other computer editing experience. Submit resume, references to John Butler, Clark Video, 525 N. 24th St., Battle Creek, MI 49016.

Editor. Quality Chicago production company seeks creative, diplomatic editor for our ISC edit system. Minimum three years' experience in computer editing, knowledge of list management procedures, and college degree necessary; film cutting experience desirable. Send resume and salary requirements to Box U-93.

Production manager for top 100 Midwest CBS affiliate. Minimum two years' experience in supervisory position. New Ampex 4100H switcher, Chyron IV, E-Flex DVE. Resumes only to Program Manager, WANE-TV, Box 1515, Fort Wayne, IN 46801. EOE, M/F.

On-air promotion producer. Immediate opening, 2 to 3 years' television promotion/production experience required. Ability to produce dynamic movie promotion a must. Send tape/resume to: Gene Steinberg, Promotion Manager, WBFS-TV, 16550 NW 52nd Ave., Miami, FL 33014. EOE, M/F.

Promotion producer. Creative writer/producer with at least one year television news promotion experience. Send tape and resume to: David Smith, Promotion Manager, WBAL-TV, 3800 Hooper Ave., Baltimore, MD 21211. Equal opportunity employer.

Washington, DC production house seeks one-inch editor with CMX and ADO experience (3 years) for immediate staff opening. Also hiring maintenance engineer experienced with Sony (BetaCam, 3/4", 1-inch VTR's and TBC's) and Ampex (ADO, 1-inch VTR's and TBC's). Please include salary requirements with cover letter. Reply to Box U-101.

Major Southwest production company is expanding. We will need to add the following people; a CMX editor with at least 2 years' experience, an operating engineer familiar with Ikegami cameras, a maintenance engineer, and people for our videotape room. Positions to open up January 1986. Send resumes to Box U-110.

Promotion writer/producer. Promotion writer/producer for episodic news promotion. At least 2 years' promotion experience, degree preferred. Must be organized, creative and aggressive. Send resume and tape to Personnel Department, WDIV-TV, 550 W. Lafayette, Detroit, MI 48231. EOE.

Senior producer. Senior producer for Public Affairs Unit. Responsible for producing station's major documentary efforts plus public affairs programming. Must demonstrate solid production and writing skills. Submit resume and tape to Personnel Department, WDIV, 550 W. Lafayette, Detroit, MI 48231. EOE.

Premiere Sunbelt Independent. Looking for highly organized, motivated and experienced individual for the position of operations supervisor. Familiarity with all videotape formats, film chains and automated systems preferred. Managerial skills essential. All correspondence is confidential. Send resume to Box U-100. EOE.

Producer/director, public affairs, other programming for Adirondack/Lake Champlain regional PTV station. Technical and editorial competence required. Continue established programs and create new ones. Resume and cover letter by November 8th to Program Manager, P.O. Box 617, Plattsburgh, NY 12901. EOE.

New start-up Independent UHF in New York State's Hudson Valley seeking maintenance engineers. Competitive salary and benefits. Resume and salary requirements to Chief Engineer, WTZA-TV, P.O. Box 1609, Kingston, NY 12401.

Field producer: Write and produce creative PM Magazine stories. Previous magazine show experience, excellent writing and storytelling skills. On camera experience helpful. Quantity and quality needed. Resume to Box U-116.

Immediate opening for evening editor. CMX 340 experience required, ADO experience helpful. Potential for daytime assignment within six months. Salary negotiable. Come work for one of the most exciting production houses in the country, Telemation. Send resume or tape to Dan Rogers, Telemation Productions, 834 N. 7th Ave., Phoenix, AZ 85007.

WSMV-TV Nashville. Are you a number two or number one promotion person in a smaller market who wants to sharpen your talents at a 31st market station leader? WSMV is looking for an individual with creative talent as well as skills in promotion marketing and an interest in research. Must be people-oriented, organized, strategy-minded. Send tape and resume to Carolyn Lawrence, Creative Services Director, WSMV, P.O. Box 4, Nashville, TN 37202.

Promotion producer/writer for major market ABC affiliate needed to create innovative on-air, print, and radio advertising for all facets of station promotion. Two years' television promotion or agency related experience preferred. Send tape and resume to Sherri Tolar Rollison, Promotion Director, KTVI-TV, 5915 Berthold, St. Louis, MO 63110.

Director: minimum 4-5 years' experience directing. Daily half hour magazine and promos for start-up Spanish language TV station. Experience with NEC DVE's, Convergence 204 editor, Abekas still store a plus. Must have strong pre-production skills. Bi-lingual preferred. Send tape/resume/references to Fred Feeks, P.O. Box 5224, Glendale, CA 91201. EOE.

SITUATIONS WANTED MANAGEMENT

Creative director: G.O. Strothers seeks on/off camera position in Mid-Atlantic region. Transmitting live via phone from Pittsburgh. 412-244-8872.

Operations manager/Program Director, 12 years experience seeking new challenge due to ownership change. Local programming and sports specialist. Write or call today. Paul Oughton, 209 West 11th St., Washington, NC 27889 or 919-946-0558.

Is your indy sick? Low ratings, poor billing, weak promotions, employee turnover, marginal management, "Just can't seem to get it together"? 1st class team of operators, all with impressive credentials, ready to help turn you around. Fee or equity. Box U-94.

Management team. General manager-chief engineer-operations manager, experienced UHF start-up, turnaround, budget trained and highly successful. Can provide complete mgt. team. Write Box U-95.

Satellite hi-tech expert. Management and people skills. Video/audio, voice and data experience. Seeking challenge and opportunity. College, license, 16 years experience. P.O. Box 158621, Nashville, TN 37215-8621.

SITUATIONS WANTED SALES

New business AE with 5 yr track record in 70th ranked market. Looking for established list in return for new accounts. Prefer Southeast. Leave message 217-877-1717.

Aggressive, goal-oriented, team player, 8 years combined sales, promotion, production experience seeks AE position with progressive organization. Degreed. Management potential. Box U-106.

Experienced - mid forty TV sales manager. Trained in TVB - sales - LCL, Natl/GSM levels. I'm looking for remunitive benefit - you get solid sls. mgt. Box U-62.

SITUATIONS WANTED ANNOUNCERS

Dynamite Dan, on-air pro, seeks magazine, entertainment, talk, feature, consumer, critic, weather, commercial position: 813-299-2331.

SITUATIONS WANTED NEWS

Radio morning news anchor with excellent writing skills and degree. Six months experience. News or sports. Medium markets call 717-838-6076.

ENG cameraman, print photog. or traffic clerk. Veteran seeks retraining/employment. VA benefits to employer. Willing to relocate. Have passport. Contact VA Little Rock or Don Hamrick, Star Route, Box 102, Willburn, AR 72179; 501-728-4547.

Television reporter. Looking for a challenging general assignment reporting position that will utilize my broadcasting and print newsgathering skills. Three years television production experience, one year on-air. Box U-27.

Producer anchor reporter available immediately. A young, experienced, authoritative professional. Educated but unchallenged. 919-392-6278.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

I'm here! Producer/host of local cable shows with DJ and news background. Video editing experience and FCC general radio license. Seeks an interesting and responsible position in TV or radio in the New York metropolitan area. Audio and video tape available upon request. I know you're out there! Make my day! Call Jim, 914-737-1798.

Award-winning videographer/photographer available for freelance, willing to travel. Call 601-863-1379.

Seasoned educational/instructional producer/director w/proven track record established telecommunications, training, cablecasting operations. Documentary specialist w/excellent production background from concept to distribution. Contact Jim Robison, Rt. 1, Box 339-D #39, Marrero, LA 70072. Call 504-689-3050.

Creative director: G.O. Strothers seeks on/off camera position in Mid-Atlantic region. Transmitting live via phone from Pittsburgh. 412-244-8872.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Broadcast faculty position open August 16, 1985. Teach mainly in the broadcast major. Tenure track. Several years recent, relevant media experience. Ph.D. or near preferred; masters required. Salary competitive. Equal opportunity employer. Contact Search Committee (86-3), School of Communication, University of North Dakota, Box 8118, University Station, Grand Forks, ND 58202. Committee begins reviewing applications December 1.

Broadcast Position, Instructor/Assistant Professor beginning August 16, 1986. Ten month tenure track position, Ph.D. preferred. Successful teaching and/or professional experience desirable. Teach courses in two or more of the following areas: writing, management/economics, media effects, research methods, television production, sales/promotion, international broadcasting. Other areas possible. Supervise students in preparation of programs for campus radio/TV operations. Advising/committee work. State-of-the-art broadcast level color facility and equipment; 2 TV studios; 5 radio studios fully open to students. Marquette University, an urban Jesuit University, enrolls over 12,000 students, 500 in the College of Speech, (185 in Broadcast Communication). Application letter indicating areas of teaching interest, training and experience accompanied by a personal data sheet and credentials from placement service should be received by November 22, 1985. Michael J. Price, Dean, College of Speech, Marquette University, Milwaukee, WI 53233. Marquette University is an Affirmative Action, Equal Opportunity Employer.

The Radio-TV-Film Division of the Department of Communication Arts and Theatre at the University of Maryland anticipates two (2) positions beginning Fall 1986. We are seeking a nationally recognized media scholar or industry leader appointable to the senior academic ranks who will be responsible for teaching and conducting research in one or more of the following areas: developing technologies; international and comparative broadcasting; media and politics; media effects; media history; communications policy, and programming regulation. Criteria for appointment are demonstrated scholarship, excellence in teaching, national recognition, and/or major contributions to the media industries. The application deadline is January 1, 1986. Please send resume and letter of application to: Dr. Donald H. Kirkley, Director of Radio-TV-Film Division, Department of Communication Arts and Theatre, University of Maryland, Room 1146, Tawes Fine Arts Bldg., College Park, MD 20742.

Graduate assistantships: TV production interns. 12 positions, 25 hours/week. Serve as teaching assistants, crew, work support in research, photography, graphics, traffic, staging/lighting; some producing/directing; work ITV, contract, and air productions. Requires BA and acceptance into Master of Fine Arts program. \$5,800. Possible tuition waiver. Sept. 1986. Dr. Robert C. Williams, Chairman, Dept. of TV/Radio, Brooklyn College, Bklyn, NY 11210. An AA/EOE.

The Broadcast Communication Arts Department, San Francisco State University, is seeking candidates for a fulltime, tenure-track faculty position in broadcast journalism beginning Fall 1986. The candidate will share responsibility for teaching undergraduate and graduate courses in broadcast journalism and for coordinating student television and radio news laboratories. Thorough knowledge of the handling of international, national, and local broadcast news is required. Experience in news operation is expected. Ph.D. or professional equivalency. Rank and salary negotiable. Expected level of appointment is up to Associate Professor. Screening will begin 15 December 1985. Direct inquiries or applications to: Dr. Arthur Asa Berger, Acting Chair, Broadcast Communication Arts Department, San Francisco State University, 1600 Holloway Ave., San Francisco, CA 94132. Applications are to include: letter requesting consideration for this position, vita, names of three references. San Francisco State University is an affirmative action/equal opportunity employer.

Tenure track position at the rank of assistant or associate professor open August 16, 1986. Teach undergraduate courses in news, management, or production, and appropriate graduate-level courses and seminars. Ph.D. and professional experience required; ABD considered. Send letters of application, vitae, and at least three letters of recommendation to Thomas H. Heuberman, Chair, Department of Communications, Washington State University, Pullman, WA 99164-2520. Application review begins December 20, 1985. Washington State University, an equal opportunity/affirmative action employer.

Broadcast news faculty. Asst. or assoc. prof. of journalism, \$23,796-\$32,880 depending on qualifications. Available Jan 6, March 31 or June 18, 1986. Teach broadcast news writing/reporting. Provide leadership for broadcast journalism concentration in a curriculum with a radio news emphasis. Advise students in a campus newsroom setting. Opportunity to teach courses of individual interest. Master's degree and radio news experience required. Ph.D. and teaching experience desirable. Application deadline: Dec. 6, 1985. Apply to Chair, Journalism Department, California Polytechnic State University, San Luis Obispo, CA 93407. Affirmative action/equal opportunity employer.

Telecommunications. Fulltime, tenure track teaching position available December 1, 1985 at the assistant professor level. Courses to be taught are flexible but prefer candidate with strength in some of the following: aesthetics, programming, performance, writing, basic audio and video production. Ph.D. plus two years' of commercial experience and two years' of teaching experience at the university level preferred. Master's degree with substantial and diverse commercial experience in excess of five years will be considered. Send letter of application with names of references to Telecommunications, Ball State University, Muncie, IN 47306. Review of applications will begin November 1, 1985 and will continue until the position is filled. Ball State University practices equal opportunity in education and employment.

Broadcast journalism: The University of Southern Mississippi invites applicants for a tenure track position in the radio, television and film department beginning August, 1986. Ph.D., professional broadcast journalism experience, and evidence of scholarship are required. The successful applicant will teach beginning and advanced courses in radio and TV news gathering and reporting in the undergraduate RTF Department and will also participate in the graduate program in communication offered by the School of Communication. Rank and salary will be commensurate with qualifications and experience. Send letter of application, curriculum vitae, complete transcripts, and three current letters of recommendation by December 6, 1985, to Dr. David H. Goff, Chair, Radio, Television, and Film Department, University of Southern Mississippi, Box 5141, Southern Station, Hattiesburg, MS 39406. AA/EOE.

PROGRAMING

Radio & TV Bingo. Oldest promotion in the industry. Copyright 1962. World Wide Bingo, P.O. Box 2311, Littleton, CO 80122. 303-795-3288.

TV program directors. The complete series of six travel documentaries "Austria: The Festive Europe" is available for your free and unrestricted use on Westar Four 10X November 4, 5 and 6th at 9AM EST. Two programs each 28:30 to be fed each day. For additional information contact: Northstar Productions, 3003 "O" St., NW, Washington, DC 20007. Phone 202-338-7337.

SEGMENTS WANTED

Short animal stories domestic and wild, for new national TV show about animals! On air credit only. Call or send to Gale, 1410 15th ST., N.W. Washington, D.C. 20005.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Instant cash—highest prices. We buy TV transmitters and studio equipment. \$1,000 reward for information leading to our purchase of a good UHF transmitter. Quality Media, 404-324-1271.

Wanted: Used 50kw AM transmitters that have been well maintained, with good maintenance records and documentations. Must also use current tube type—no junk. Call/write Watt Hairston, Sudbrink Broadcasting, 14 Music Circle East, Nashville, TN 37203, Tel. 615-748-8150.

Wanted: used VHS 1" and 2" videotapes. Cash paid for all lengths. No defectives. Also buying 2" Quad and 1" C-type. Call Andy Carpel, 301-845-8888.

1,000 Foot Broadcast tower wanted. Standing or on ground. Available March 1986 at the latest. Tower must be 6 to 7 feet on a side, solid steel legs, galvanized. Good overall condition. 813-337-2131.

Want to buy transmitter and all related equipment for new, educational, religious FM station. 383kw erp, 91.5 mhz. Generous tax considerations available. KNEO, Box 391, Neosho, MO 64850, 417-451-2397.

Wanted: Collins 830D-1A transmitter in working condition. Dug 717-421-2100.

Wanted: Raytheon model KTR-II TV microwave or spare parts. Contact: G. Bonet, WORA-TV, Box 43, Mayaguez, PR 00709. 809-834-0760.

FOR SALE EQUIPMENT

AM and FM transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

25KW FM Continental 816-R3(1983) also McMartin BF25K(1977) both on air, site change, must sell. M. Cooper 215-379-6585.

10/5/1 KW Ams. Collins 21M 10kw AM transmitter. Gates BC5P 5kw AM transmitter. RCA BTA 5T 5kw AM transmitter. Collins 820D1 & 20V2 also RCA BTA-1L, 1kw AM transmitters. All in excellent condition, call Transcom Corp., 215-379-6585.

10kw FM RCA BTF 10E-1 (1972) w/BTE 15A (1976) exciter, stereo gen. and SCA gen. Newly rebuilt final and PA Cav. Call Trancom Corp., 215-379-6585.

New TV startups. Quality Media can save you money. Top quality equipment at lowest prices. Business Plans, financing available. Quality Media 404-324-1271.

Townsend 55KW UHF transmitter. Immediate delivery, good condition. Quality Media 404-324-1271.

RCA TCR-100 2" video cart. Pinzone diagnostics, carts, spare parts, excellent condition. \$25,000. Quality Media 404-324-1271.

Transmission line, 6 1/8" EIA. Rebuilt line. New inner conductors. \$750 per section. Quality Media 404-324-1271.

55KW UHF TV transmitter, GE. Excellent condition; available now. Also, other AM-FM-TV transmitters; major production gear. We buy & sell. Many spare tubes & parts for transmitters. Ray LaRue, 813-685-2938.

Videomedia 1" VTR editor Model 2810 new. Half price. Bill Kitchen, Quality media, 404-324-1271.

Ikegami 350 video camera, Fuji zoom lens. Purchased 1980. \$7,000. 916-944-4274.

Microwave Associates MA6G, 4 transmitters, 4 receivers, dishes and feed horns included. Also 200 feet and 300 feet chem farm towers all equipment retired do to installation of CBS T.V.R.O. Ken Gardner WLIF-TV, 317-463-1800.

For sale. TEK 7L18 (1.5 to 60 GHz). Spectrum analyzer, Like new—\$15,000, save over \$4,000. (805) 688-2333: N.J. Patterson.

Reconditioned Video Production Switchers: Grass Valley 1600-2E 16 inputs/4 buses, DSK, Vital Vix 114-4, Quantel 2 channel DPE-5000-PLUS, 30 day warranty. 1-800-331-8333, California, 1-800-826-7025.

Building new facilities? We have the best prices: SONY, Ikegami, Leader Instruments, RAMSA, Sennheiser, over 100 product lines, includes systems design. 1-800-331-8333, California, 1-800-826-7025.

40' Mobile Unit. Grass Switcher, Yamaha Board. No cameras or VTRS. \$495,000. 213-467-6272 or 213-650-1700.

Ampex TBC-1 \$2,900. Vital 114VX Switcher \$4,500. Harris Epic Controller w/ DSK, Switcher, etc. \$4,500. Tek 529, WFM \$750. Video-It 213-876-4055.

New and used radio broadcast and microwave towers. Complete nationwide sales and service, erection specialists. Bonded, with 25 yrs. experience (Turn-key Operations), T.M.C.I., 402-467-3629.

Call Media Concepts if you need to sell or buy equipment. We've talked with people that really didn't realize how much they were sitting on in the old "back room" that nobody ever enters. Take inventory! You may have a new digital effects system or some other piece that you needed desperately sitting on shelves of unsold older equipment. Then, call us at 919-977-3600.

Film Chains available! TP-15s, TP-55s, TK27s & 28s, TP-7s, even a TP-66 or two. We've got two microtime 20/20 TBCs we need to move. One Primo VPR-2. TK-46s like new and BVH-1100As with very low hours. We need Sony 5800 series editors right now! Still have some good TR-600s and TK-76Cs. Chyron 3 & 4s. Call Media concepts, 919-977-3600.

If you are in the market to buy a Chyron IV EX, call me. I can save you some money. Diehl, 201-444-2911.

RADIO

Help Wanted Management

Expanding Midwest Group Operation is looking for an experienced General Manager for the flagship stations in Richmond, Indiana. Strong sales background mandatory. Send resumes to:

William Quigg, President
Central Broadcasting Corp.
P.O. Box 1646
Richmond, Indiana 47375

EASTERN DIVISION MANAGER RADIO ADVERTISER/AGENCY SALES

New York Office

The Arbitron Ratings Company, a leader in broadcast research and audience measurement, has a challenging opportunity in its New York office for a manager of their radio advertiser/agency sales department. The person we are seeking should have at least a minimum of 5 yrs. experience at an agency and/or in a broadcast sales environment. Hands-on experience with Arbitron research data a plus. This position directs a sales staff of 5 in three offices. You should be a self starter, ready to travel, committed to hard work and ready to meet the challenge of a competitive environment.

We offer a competitive salary/incentive program, with a comprehensive benefit package. We provide a professional atmosphere for the career minded individual. To explore this opportunity further, send resume with salary history in confidence to:

R. DePolo
Personnel Administrator
Arbitron Ratings Company
a Control Data Company
1350 Avenue of the Americas
New York, NY 10019

Affirmative action employer

ARBITRON RATINGS

 ARBITRON RATINGS COMPANY
a Control Data Company

Help Wanted Management Continued

KTOK Oklahoma City

Opening at Oklahoma's top biller for experienced general sales manager. Strengths in promotional selling, training, and overall organizational-leadership skills required. EOE, M/F.

Call John C. Butler
405-840-5271

Help Wanted Sales

REGIONAL AFFILIATE MANAGER

Due to rapid growth and expansion, Satellite Music Network is seeking additional sales personnel to call on America's top station owners and managers. If you have first hand experience at the station level, want to be a part of the exciting future of radio, and are willing to travel—this is an outstanding career opportunity for you. We pay a good draw against commission, giving you unlimited financial opportunities. Call 800-527-4892 for details from David Gerety or Bob Bruton.

Situations Wanted Management

GENERAL MANAGER

Sales Manager, Program Manager, RADIO/TV. Complete reference checking/screening. Candidates guaranteed to meet or exceed your requirements. Call the Southeast leader in professional media staffing: Harvest Personnel Media Division, 803-252-0078.

Situations Wanted Programing, Production, Others

G.O. STROTHERS

Creative director seeks on/off camera position in Mid-Atlantic region. Transmitting live via phone from Pittsburgh. 412-244-8872.

TELEVISION

Help Wanted Management

WBZ-TV CREATIVE SERVICES DIRECTOR

Help us communicate to the people of New England why WBZ-TV 4 is the station New England *should* turn to. If you have experience in running a Creative Services Department and would be excited about joining a top station, working with good people, in one of the most challenging TV markets in the country, please write:

J. Klein
WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134

WESTINGHOUSE BROADCASTING &
CABLE, INC. IS AN EQUAL
OPPORTUNITY EMPLOYER

Help Wanted News

EXPERIENCED ASSIGNMENT EDITOR WANTED

**Must know Los Angeles.
Send resume to:**

KTTV 11
LOS ANGELES

Human Resources Department
5746 Sunset Boulevard
Los Angeles, California 90028

NO PHONE CALLS PLEASE
KTTV is an Equal Opportunity Employer

Help Wanted Sales

DIRECTOR, SPECIAL SALES

NBC Radio Entertainment Network has a challenging and rewarding position available for a Director of Special Sales.

This position is responsible for coordinating all special programming sales for the NBC Radio Entertainment Network. Duties are varied and include preparing and participating in sales presentations, identifying target accounts, and providing direction for the sales staff in 5 U.S. offices. Reporting to the Vice President of Sales, you will play a key role in the preparation of merchandising packages and promotions for advertisers. To qualify, candidates must have a strong radio background with a thorough understanding of radio formats. In addition, excellent management ability and good writing skills are required; sales background and college degree strongly preferred. Some travel necessary.

NBC offers a highly competitive salary and comprehensive benefits package. For immediate consideration, please forward your resume with salary history to: Jim Young; Administrator, Recruitment, Dept. RS, Suite 1678.



NBC

30 Rockefeller Plaza
New York, N.Y. 10020

NBC is an equal opportunity employer m/f

MAJOR MARKET TV SALESPERSON

ABC affiliate seeking aggressive individual with minimum 3 years TV sales experience for major account list. Must have strong direct, agency and marketing background. Management potential for the right person. All inquiries will be held in confidence. Reply by mail with resume to Dana James, Personnel Mgr., KATU, P.O. Box 2, Portland, OR. 97207 EOE. M/F.

Help Wanted Programing, Production, Others

PROMOTION DEPT. EDITOR

Creative editor needed to operate our new promotion one-inch editing suite. This completely self-contained unit will produce daily promotion spots for WTAE-TV's on-air. You'll work with state-of-the-art equipment (A/C 21 switcher, ADO, VP-3 one-inch and ACE Micro editor) and have creative control, flexibility and input. An EOE, M/F. Send resume and tape to: Patrick Baldwin, Promotion Manager, WTAE-TV, 400 Ardmore Blvd., Pittsburgh, PA 15221. No phone calls, please.



Help Wanted Programing, Production, Others Continued

BROADCASTING PROMOTION PRODUCER

Local network affiliate seeks self-starter with proven track record of consistent creativity, extensive TV and radio production skills, a minimum of 2-3 years' promotion production experience and strong print copy writing ability. Will write and produce on-air promotions, supervise and organize daily production activities and write print ad copy as needed. Degree required.

Please send resume to Box #U-109

An Equal Opportunity Employer
Minorities and females encouraged to apply.

Opening for Promotion Manager at top-rated independent UHF. Ability to develop and execute marketing campaigns with demonstrated management skills a must. Send resume and tape to Patrice Mohn, Program Director, WXIX-TV, 10490 Taconic Terrace, Cincinnati, Ohio 45215. Equal Opportunity Employer.

Help Wanted Programing, Production, Others Continued

FORMER NETWORK TV NEWS PRODUCER

Sought for very lucrative (\$75k+minimum) N.Y.—or L.A.-based freelance position as consultant to small, high-powered TV feature publicity firm with national clients and contacts. We are a group of former producers doing TV feature publicity to high journalistic standards. We require the same commitment plus good working relationship with the most influential contacts at network news level. Work at home year-round, on your own schedule. Send resume plus general outline of areas of media influence to:

PRIMETIME
323-A Church Street
San Francisco, CA 94114



PHOTOGRAPHER/EDITOR —
Are you the best magazine show
photographer-editor around?
3-5 years professional experience
required to shoot and edit
highly produced features in the

USA's most beautiful and demanding locations.
Must step right into our 12 person staff and help
maintain our reputation for quality. Resume and
tape to: **Producer**
PM Magazine Utah, 2185 South 3600 West, Salt
Lake City, UT 84119

(NO PHONE CALLS)

ALLIED FIELDS

Employment Services

10,000 RADIO-TV JOBS

The most complete & current radio, TV publication published in America. Beware of imitators! Year after year thousands of broadcasters find employment through us. Up to 98% of nationwide openings published every week, over 10,000 yearly. All market sizes, all formats. Openings for DJs, salespeople, news, production. 1 week computer list: \$6. Special bonus: 6 consecutive wks only \$14.95—you save \$21! **AMERICAN RADIO JOB MARKET, 1553 N. Eastern, Las Vegas NV 89101.** Money back guarantee!

JOBPHONE

The national job listing service that keeps pace with the communications industry. Unpublished jobs that are listed **only** on our telephone service. Employers **prefer** to list openings with **JOBPHONE**. Find out why! For complete information write:

Broadcast Entry Consultants
15 West 44th St., New York, N.Y. 10036

Help Wanted Sales

CREATIVE SALES

If you're an outstanding creative salesperson who can sell outstanding creative, then consider selling nationally recognized, award winning, animation. • Do you understand a storyboard? • Can you show a video tape? • Do you want to make good commissions? If **YES**, send a resume or compelling letter to Jim Mathis, President, Hellman Animates, P.O. Box 627, Waterloo, Iowa 50704.

Radio Programing



Lum and Abner Are Back

...piling up profits
for sponsors and stations.
15-minute programs from
the golden age of radio.



PROGRAM DISTRIBUTORS ■ P.O. Drawer 1737
Jonesboro, Arkansas 72403 ■ 501/972-5884

Miscellaneous

VENTURE CAPITAL DEBT FINANCING

For broadcasters

Sanders & Co.

1900 Emory St., Ste. 206
Atlanta, GA 30318
404-355-6800

Business Opportunity

Classical Music Radio

Equity position available in leading
Producer to investor with experience
and initiative. Reply to Box U-127.

EMPLOYERS ARE WAITING FOR YOU

If you are a quality professional: sunbelt and earnings can be yours. All fees paid by employer. Included: GM, SM, AE, PD, ANNCRS. Send resume today to Director, Media Division, Harvest Personnel Service, Box 50505, Columbia, S.C. 29250.

THIS PUBLICATION AVAILABLE IN MICROFORM

University Microfilms International

300 North Zeeb Road,
Dept. P.R., Ann Arbor, MI 48106

Help Wanted Management

BROADCAST FINANCIAL ANALYST

Washington, D.C. based communications consulting firm is actively seeking a financial analyst with 2-3 years broadcast and/or valuations experience. Applicant must have strong financial background and be prepared to assume immediate project management responsibility conducting fair market valuation and feasibility studies for radio, television and cable properties. Strong writing and interpersonal skills are required for client contact. Minimal travel is necessary. E.O.E. Send resume and salary requirements to: Janice Orman, Frazier, Gross & Kadlec, Suite 390, 4801 Massachusetts Avenue, N.W., Washington, D.C. 20016.

FRAZIER GROSS & KADLEC INC



Public Notice

NOTICE OF TIME AND PLACE OF PUBLIC SALE OF COLLATERAL

Notice is hereby given by the undersigned that a public sale of the goods described below will be held at 10:00 AM, on November 6, 1985 at 330 South Catalina Street, Room 256, Burbank, California. The goods to be sold at public auction are described as follows:

One fully-equipped Outside Broadcast Vehicle consisting of a 1981 Peterbilt tractor, a 1982 Gertsenslager trailer, 6 RCA TK-47 Triax Color Cameras, 4 Sony BVH-2000/02 1" Recorders, 1 RCA TH-50 Portable 1" Recorder, monitors, audio and video editing systems, and related equipment, cables and supplies.

The goods and an inventory of the equipment in the Vehicle will be available for inspection 30 minutes before the sale is held. This sale is held to enforce the rights of RCA Corporation, Broadcast Systems Division, P.O. Box 900, Gibbsboro, New Jersey 08206 as secured party under a security agreement executed by Quality Video, Inc., 6401

For Sale Stations

GREAT RADIO MARKETS GREAT TERMS

Two established AM stations in fast growing Sunbelt markets. Excellent terms for qualified buyer. Box U-63.



WASY-AM PORTLAND MAINE METRO

1590kHz, 5000 watts/day; 2500 watts/night

Four tower array. Licensed to suburban Gorham. Real estate leased — all equipment delivered. Station off-air — \$175,000 all cash.

Contact Mel Stone, Lafayette Town House, 638 Congress St., Portland, ME 04101 or phone (207) 774-6561.

KOZACKO • HORTON COMPANY

P.O. Box 948 • Elmira, New York 14902 • (607) 733-7138

"TWENTY YEARS OF EXPERIENCE GOES INTO EVERY SALE"

H.B. La Rue, Media Broker

Radio TV CATV Appraisals

West Coast

44 Montgomery St. #500
San Francisco, CA 94104
415 434-1750

East Coast

500 East 77th St. #1909
New York, N.Y. 10021
212 288-0737

Atlanta

6201 Powers Ferry Rd., #455
Atlanta, GA 30339
404 956-0673 Hal Gore, V.P.

BOB KIMEL'S NEW ENGLAND MEDIA, INC.

WELCOME MIKE RICE

This veteran New England broadcaster, with a strong technical and management background is now associated with us and based in Connecticut. You'll find Mike ready, willing, and able to assist you in buying a station or to discuss possible sale of your property. Mike's address is: 99 Highland Road, Mansfield Center, Connecticut, 06250 and his phone is 203-423-1767.

8 Driscoll Dr., St. Albans, VT 05478
802-524-5963
GEORGE WILDEY 207-947-6083 (ME)

Hogan - Feldmann, Inc.
MEDIA BROKERS • CONSULTANTS
P.O. Box 146
Encino, California 91426
Area Code (818) 986-3201

THE MOST GLAMOROUS RADIO STATION IN THE WORLD

Controlling interest for sale in broadcasting company recently established to own and operate English-language, U.S.-style radio stations in key European markets. Property already acquired blankets the entire French Riviera in FM stereo. Highly qualified management team will remain if desired. Cash or terms, or may accept stock in public company. Call Neal R. Bruckman, (212) 490-2000, for full-color brochure.

NORTHWEST COMBO \$1,800,000

- 100 KW FM
- Fulltime Regional AM
- Solid Revenues
- Great Ratings
- Excellent Equipment
- Favorable rental leases
- Terms to qualified buyer
- Bank references required

BROADCAST MEDIA
702-789-2700

CHANNEL 18

LPTV for Greenville, Sulphur Springs and Commerce, Texas (near Dallas). Fully equipped TV station with a successful sales record. Affiliated with a TV network and on cable systems throughout coverage area. Reply Box U-79.

FOR SALE MONTANA AM/FM

Established Stations. Good cash flow & much future potential. Fine Equipment, good terms. Call Wm May (206) 285-6499.

SUNBELT FM/AM

Deep South, small market, class A FM with unimproved signal that falls within 20 miles of major Southern growth market, AM 250 watt. Buy direct from absentee owner. Well equipped with music on cart and excellent audio chain/xmtr. A perfect first station for mom and pop or choice turnaround for experienced group operator. Priced at \$195,000 firm with terms available to qualified buyer. Write Box U-76.

**CHICAGO SCA
NOW AVAILABLE
CLASS B FM STATION**
CALL: DAN LEE,
312-777-1700

901/767-7980
MILTON Q. FORD & ASSOCIATES
MEDIA BROKERS—APPRAISERS
"Specializing In Sunbelt Broadcast Properties"
5050 Poplar • Suite 1135 • Memphis, Tn. 38157

- LPTV-CP in Ft. Pierce, Florida. \$35,000.
 - AM/FM within 50 miles of Nashville. \$350,000.
 - FM within 30 miles of San Antonio. \$290,000.
 - FM in Puerto Rico. \$590,000.
- Business Broker Associates**
615-756-7635 24 hours.

SPECIALIZING IN FORMAT SEARCH AND MARKETING STRATEGIES

For new stations, acquisitions and underperforming stations. Advanced audience research and analysis to find your most profitable niche. Ratings projections including demographic breakouts for each format alternative. Get the research and radio expertise behind some of radio's biggest success stories. Call us at 313-540-9499.

MARK KASSOFF & CO.

SUCCESS STRATEGIES FOR RADIO

1876 E. Lincoln Ave., Birmingham, MI 48008

Ralph E. Meador

MEDIA BROKER
AM-FM-TV-Appraisals
P.O. Box 36
Lexington, MO 64067
816-259-2544

GEORGIA MEDIUM MARKET

Full time AM enjoys nice gross and cash flow. Attractive real estate included. Asking \$550,000 with terms. Contact Ernie Pearce (404) 458-9226



TEXAS

AM & FM Combo located in small central Texas community for sale for \$80,000 cash. Write Box U-126.

RELIGIOUS, ETHNIC MUSIC TELEVISION?

This TV-CP covers millions of viewers. Write Box U-130.

Location	Size	Type	Price	Terms	Contact	Phone
AR	Met	FM	\$2500K	Cash	Bill Whitley	(214) 680-2807
FL	Sm	FM	\$750K	Cash	Bill Cate	(404) 458-9226
NY	Sm	FM	\$750K	Terms	Ron Hickman	(401) 423-1271
CA	Sm	FM	\$675K	\$200K	Elliot Evers	(415) 387-0397
AL	Sm	AM/FM	\$650K	\$150K	Ernie Pearce	(404) 458-9226
IA	Sm	FM	\$600K	\$150K	Bill Lochman	(816) 941-3733
NB	Sm	FM	\$500K	Terms	Bill Lytle	(816) 941-3733
OK	Med	FM	\$500K	\$125K	Bill Whitley	(214) 680-2807
NC	Sm	AM	\$300K	\$75K	Mitt Younts	(202) 822-8913
AZ	Sm	AM/FM	\$245K	\$47.5K	Greg Merrill	(801) 753-8090

For information on these properties, please contact the Associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates Inc., 1835 Savoy Dr., Suite 206, Atlanta, GA 30341. 404-458-9226.



TOP 15 MARKET

Daytime AM for sale for \$120,000 cash. Box U-102.

LARGE MEDIUM MARKET SOUTHWEST CLASS C FM

Excellent ratings, management, history, cash flow, and growth potential. 3.5 Million Cash. Principals only. Disclosure statement required. Box U-97.



R.A. Marshall & Co.

Media Investment Analysts & Brokers

Bob Marshall, President

Our appraisal department has appraised hundreds of radio and television stations throughout the United States. We offer reliable, professional appraisals for sales, mergers, acquisitions, financing, estate settlement and tax purposes.

508A Pineland Mall Office Center, Hilton Head Island, South Carolina 29928 803-681-5252

**For Fast Action Use
BROADCASTING'S
Classified
Advertising**

FLORIDA FM-AM \$650,000 with realty. Terms. Fla. maj. mkt. AM-CP \$175,000 plus realty. Other Florida stations available.
TENNESSEE FT-AM \$400,000 plus realty. Terms.
TEXAS Class C FM-AM. \$2 million. Terms.

BECKERMAN ASSOCIATES, INC.
Media Brokers. 305-485-3747 any time.



ALL SUNBELT

AM/FM, Coastal . . . \$3.0 Cash
FM, Profitable . . . \$1.6 Terms
AM, Hot Market . . \$350 Down

Donald K. Clark, Inc.

Media Broker

305-453-3311

P. O. Box 1065, Merritt Island, FL 32952

For Sale Stations Continued

MONTANA FM CLASS C SMALL MARKET

Perfect for family operation and the price is right. The Enterprise Network, 100 N. 24th St. West, Suite B, Billings, MT 59102. 406-656-4990.

AM-FM in Southern Arizona

Ideal Mom & Pop or could be big money maker with employees, owner/operators. Death forces sale of most powerful station in county of 100,000 people. All new or rebuilt equipt. Automation, dishes, studios, tower, remote sending and receiving unit, furnished residence on 5 acres and more. Appraised at \$550,000 need \$125,000 down for estate. MAKE OFFER—executor M. Hermann, 602-364-4495. Call anytime.

GULF COAST MEDIUM MARKET

AM/FM Combination
\$1.2 million including real estate
Box U-129

SEVERAL CAROLINA STATIONS FOR SALE

Buying or selling, we bridge the gap. H. Erwin Thompson Assoc. Inc., Tad Fogel, Media Specialist, Myrtle Beach, S.C. 803-626-7623.

Great Kentucky Small Market

Moneymaker Priced Low. Qualified Buyers Only. Reply to Box U-125.

NORTH CAROLINA AM

#2 AM in Major Market.
Increased share 3½ times in latest book.
1,000 watt daytimer that can go fulltime.
\$375,000 cash.
BOX U-128

EARLY DEADLINE NOTICE

Due to holiday, Monday, November 11, 1985, deadline for classified advertising for the November 18 issue will be Friday, November 8, 1985.

BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1735 DeSales St., N.W., Washington, DC 20036.

Payable in advance. Cash, check, or money order. Full & correct payment **MUST** accompany **ALL** orders.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the classified advertising department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday, & a special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. (**NO** telephone orders, changes, and/or cancellations will be accepted.)

Replies to ads with Blind Box numbers should be ad-

dressed 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 & VTR's are not forwardable, & are returned to the sender.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.00 per word, \$18.00 weekly minimum. Situations Wanted (personal ads): 60¢ per word, \$9.00 weekly minimum. All others classifications: \$1.10 per word, \$18.00 weekly minimum. Blind Box numbers: \$4.00 per issue.

Rates: Classified display (minimum 1 inch, upward in half inch increments), per issue: Help Wanted: \$80.00 per inch. Situations Wanted (personal ads): \$50.00 per inch. All other classifications: \$100.00 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space, Agency commission only on display space.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. Phone number with area code or zip code counts as one word each.

Fates & Fortunes

Media

Executive VP's named to newly formed office of president, American Television and Communications, Denver: **Thomas Binning, Gary**



Binning



Bryson

Bryson and James Doolittle.

Mike Nauman, VP and general manager, KKNQ(FM) Oklahoma City, joins WBYU(FM) New Orleans as VP and general manager.

Don Peterson, general sales manager, KLTR(FM) Houston, joins KBEQ(FM) Kansas City, Mo., as VP and general manager.



Doolittle

al manager.

Stephen LeBow, general counsel to Long Island Radio Communications, which has interim operating authority for WLIR(FM) Garden City, N.Y., named president.

Jerry Larsen, station manager, KBRK(AM)-KGKG(FM) Brookings, S.D., joins KNOR(AM) Norman, Okla., as general manager.

Michael McGann, station manager, WRKZ(FM) Elizabethtown, Pa., named general manager.

Chris Karb, acting general manager, WHBQ(AM) Memphis, named general manager.

David Klahr, general manager, WMID(AM)-WLQE(FM) Atlantic City, joins WBNJ(FM) Cape May Court House, N.J., in same capacity.

Denny Moore, general sales manager, WWWI(FM) Greensboro, N.C., named general manager, succeeding **Bill Pope**, resigned.

Thomas Ryan, VP and general sales manager, WOR-TV New York, assumes additional duties as station manager.

Richard Washer, from Bonneville Broadcasting System, Salt Lake City, joins KRVR(FM) Davenport, Iowa, as station manager.

Babette Stirland, supervisor, music programming and research, WNBC(AM) New York, named administrator, programs and operations.

Polly Thompson, from Pyron Furniture Co., Natchez, Miss., joins WNTZ(TV) there as traffic manager.

Sheila Crowley, traffic director, WTNH-TV New Haven, Conn., named sales/traffic operations director.

Pat McKay, program director, KBEQ(FM) Kansas City, Mo., joins WZOU(FM) Boston as operations manager.

Mark McKay, from KSYL(AM)-KQUI(FM) Alexandria, La., joins WNTZ(TV) Natchez, Miss., as broadcast operations manager.

Brendan Burke, manager, personnel, ABC, New York, named director, personnel, headquarters facilities, East Coast.

Michael Lehr, associate producer-director, Group W Cable, Skokie, Ill., named public access coordinator.

Gary Howard, from Anschutz Corp., Denver, joins United Cable Television there as assistant treasurer.

Patricia Griggs-Purser, business manager, KTVX(TV) Salt Lake City, joins KGSW(TV) Albuquerque, N.M., in same capacity.

Lana Malone, from Touche Ross & Co., Oklahoma City, joins KOKH-TV there as controller.

Marketing

Sy Goldis, senior VP and director of media

services, Doyle Dane Bernbach, New York, joins Dale Haworth, chairman of Haworth Group, Minneapolis media service firm, in formation of Goldis-Haworth Group, independent media service in New York.

VP's, management supervisors named senior VP's, Young & Rubicam, New York: **Philip Asche**, **Richard Kahn** and **Mark Linder**. Elected VP's, Young & Rubicam, New York: **Scott Lowe**, associate director of local broadcast and network radio; **Don Davis**, group supervisor, and **Marlene Chautin**, supervisor of local broadcast.

Richard Zempel, senior writer, D'Arcy Masius Benton & Bowles, St. Louis, named VP, creative director.

Barbara McCann, account supervisor, McCann-Erickson, San Francisco, named VP.

Tim Lachowski, writer, Brogan Kabot Advertising, Southfield, Mich., joins W.B. Doner there as creative group supervisor.

Debra Ann Schwartzbauer, media buyer, Creamer Dickson Basford, Pittsburgh, named senior media buyer.

Susan La Barbiera, research analyst, Blair/RAR, New York, joins Viacom there as research analyst, radio division.

Ann Vail, media planner, Needham Harper

Broadcasting

The Newsweekly of the Fifth Estate

1735 DeSales Street, N.W., Washington, D.C. 20036-4480

Please send ... (Check appropriate box)

☐ **Broadcasting Magazine**

☐ 3 years \$175

☐ 2 years \$125

☐ 1 year \$65

(International subscribers add \$20 per year)

☐ **Broadcasting Cablecasting Yearbook 1985**

The complete guide to radio, TV, cable and satellite facts and figures—\$85 (if payment with order \$75) **Billable orders** must be accompanied by company business card or company purchase order. Off press Spring 1985.

Name _____ ☐ Payment enclosed

Company _____ ☐ Bill me

Address _____ Home? Yes ☐ No ☐

City _____ State _____ Zip _____

Type of Business _____ Title/Position _____

Signature _____ Are you in cable TV operations ☐ Yes ☐ No

(required)

For renewal or address change
place most recent label here

The one to read when there's time to read only one.

Worldwide, Chicago, named media supervisor.

Terry Livermore, from Ross Roy Inc., Detroit, joins W.B. Doner, Baltimore, as account supervisor. **Tom Barnes**, freelance writer, joins W.B. Doner, Detroit, as copywriter.



Rubin

A. Louis Rubin, account supervisor, Scali McCabe Sloves, New York, joins Foote, Cone & Belding there as VP, account director.

Don Keller, executive producer, SSC&B, New York, joins Griffin Bacal Inc. there as director of broadcast production. **Lois**

Sandberg, VP, associate creative director, Mingo Jones Advertising, New York, joins GBI as associate creative director. **Rob Sorcher**, copywriter, Benton & Bowles, New York, joins GBI as copywriter. **Kristin Tartaglia**, account executive, McCann-Erickson, New York, joins GBI in same capacity.

Eugene Beard, executive VP, finance, Interpublic Group of Companies, New York, named executive VP, finance and operations.

Barbara Corcoran, director of project development, Bruce J. Bloom Inc., New York, named VP, account services for advertising and marketing agency.

Robert Hirsh, VP, advertiser sales planning, LBS Communications, New York, named

senior VP, media sales operations.

Linda Anderson-Jaros, production manager, Doyle Dane Bernbach, Troy, Mich., joins R.J. Baker Advertising there as production and traffic manager.

John Radovich, account executive, Harrington, Righter & Parsons, New York, named manager, Atlanta office.

Miles West, assistant art director, Foote, Cone & Belding, New York, named art director. **Margaret Adamson**, assistant planner, media department, Foote, Cone & Belding, San Francisco, named media planner.

Karen Hertz, account executive, D'Arcy MacManus Masius, San Francisco, **Anson Moore**, account executive, Foote, Cone & Belding, San Francisco, and **Lisa Rechtschaffner**, account executive, Young & Rubicam, San Francisco, join McCann-Erickson there as account executives.

Lindy Williams, from Garfield-Linn, Chicago, joins D'Arcy Masius Benton & Bowles there as field account executive.

Morris McWilliams, account executive, ABC Radio Networks, New York, joins CBS Radio Networks there in same capacity.

Michael George, copywriter, Arnold & Co., Boston, joins Quinn & Johnson/BBDO there as account executive.

Paul O'Bryan, sales manager, KCAU-TV Sioux City, Iowa, joins KTIV(TV) there as VP, general sales manager.

Bob Scott, from KXXL-AM-FM Grand Forks, N.D., joins KNOX-AM-FM there as general

sales manager.

Brenda Adriance, local sales manager, KLIF (AM)-KPLX(FM) Dallas, joins KTRH(AM) Houston in same capacity.

Dori Walls, account executive, KOAA-TV Colorado Springs, named local sales manager.

Patricia Shoemaker, producer and host, *Spotlight Five*, KSL-TV Salt Lake City, named national sales director and senior account executive.

Mike Wach, group sales manager, Petry Television, joins WNEV-TV Boston as national sales manager.

Karen Green, account executive, WNEW(AM) New York, joins WOR(AM) there in same capacity.

Beverly Adlam, account executive, WUSV(TV) Schenectady, N.Y., named regional account executive.

Kathy Clay-Little, from WOAI(AM) San Antonio, Tex., joins KTSA(AM) there as account executive.

Rich Karolczak, from WTNH-TV Hartford, Conn., and **Scott Harrison**, from WEZW(FM) Wauwatosa, Wis., join WISN-TV Milwaukee as account executives.

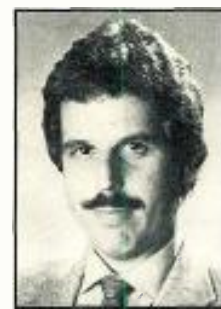
John Harvey, from Blair, New York, joins WXFL(TV) Tampa, Fla., as account executive.

Programing

With absorption of Alan Wagner Productions into Grosso-Jacobson Productions, New York, **Alan Wagner** becomes executive VP of Grosso-Jacobson. Before forming his own company, which produced HBO film, *Reunion at Fairborough*, Wagner was president and chief executive officer of Disney Channel, and before that program executive with CBS.

Martha Burke-Hennessy, managing director, CBC Enterprises, Canadian Broadcasting System, joins Viacom, London, as managing director of Viacom S.A. and Viacom International, which are responsible for European and United Kingdom operations.

William Hamm, senior analyst, prime time research, ABC-TV, New York, joins Universal Television, Los Angeles, as programing executive and assistant to senior VP, series programing.



Mechanic

Bill Mechanic, VP, pay television sales, Walt Disney Productions, Burbank, Calif., named senior VP, video, of new video division, which incorporates worldwide home video and pay television activities.

Stuart Sucherman, television producer most recently associated with Fred Friendly and media and society seminars at Columbia University, New York, joins Jack Hilton Productions there as president.

Charles Persing, auditor, Goldberg Rosenthal



"Young man, do you realize the street value of a 2-month old issue of SRDS?"

Co., Philadelphia accounting firm, joins United Stations Radio Networks, New York, as VP, finance.

Al Simon, VP, tape production, West Coast, ABC-TV, Los Angeles, joins Columbia Pictures Television there as VP, live and tape production.

John Goldhammer, executive VP, programming, Paramount Domestic Television, Los Angeles, named co-executive producer, Paramount's *America*.

Tony Jonas, VP, dramatic series and long-form, MGM/UA, Los Angeles, joins Henry Winkler/John Rich Productions there as senior development executive, network television.

Don Toye, sales manager, Encore division, MCA TV, Los Angeles, joins newly created Screen Gems division, Columbia Pictures Television, as director of sales.

Fran Harmon, from Group W Productions, joins Access Syndication, Studio City, Calif., as director of market research.

Ronald Schneier, VP, sales development and research, Business Times, New York, joins Arts & Entertainment Network there as director of research and sales development.

Ron Cushey, audit manager, Arthur Young & Co., Los Angeles, joins Embassy Home Entertainment there as controller. **Ron Signorotti**, manager, accounting, Embassy Home Entertainment, named assistant controller.

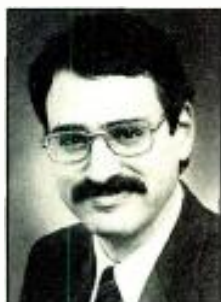
Sharon Browne, sales representative, Harmony Gold, Los Angeles, joins Filmmation there as director of international sales.

Roger Slifer, writer-editor and national sales manager, DC Comics, New York, joins Sunbow Productions, Los Angeles, as associate producer.

Ronald Clem, manager, West Coast administration, ABC, Los Angeles, joins Republic Pictures Corp. there as director of administration.

Deborah Cohen, senior associate producer, WCVB-TV Boston, and **Deborah Lathrop**, producer, *Sneak Previews*, WTTW-TV Chicago, join DBA Television, Hollywood, as producers, *Alive & Well*.

Ann Hayward, independent producer-writer, joins Public Broadcasting Service, Washington, as manager of program business affairs.



Robert Friedman, director of programming, WNEW-TV New York, named VP.

Gary Balaban, program director, WMZQ-AM Washington, assumes additional duties as acting program director for co-owned WMZQ-FM.

Jeff McKee, producer and air personality, WMET(FM) Chicago, named music director.

Jackson Whitt, production director, WMZQ-FM Washington, joins WBAL(AM)-WYYY(FM) Baltimore as production director.

Bill Rafferty, comedian and television personality, joins KFRC(AM) San Francisco as co-

host, *Tom Parker Show*.

Carl Battaglia and **Michael Hennick**, from noncommercial WHA-TV Madison, Wis., join noncommercial KETC(TV) St. Louis as producers-directors.

Kal Ruppel, television program manager, instructional media center, University of West Florida, Pensacola, joins noncommercial WSRE(TV) there as program director and assistant station manager.

News and Public Affairs

Joe Benton, producer and correspondent, ABC News, Washington, joins Conus Washington Direct as executive producer.

Doug Maughan, co-anchor, 5:30 and 10 p.m. news, KMTV(TV) Twin Falls, Idaho, named news director.

Named assignment desk editors, WDVN-TV Washington: **Doug Edwards**, news manager, WBAL-TV Baltimore; **Maria Tio**, assignment editor, ABC News, New York, and **Linda Marson**, production assistant, WDVN-TV.

Bob Wendt, assistant chief photographer, WDTN-TV Dayton, Ohio, named managing editor, news.

Appointments, WTVT(TV) Tampa-St. Petersburg, Fla.: **Kelly Craig Compher**, weekend anchor-reporter, KSAT-TV San Antonio, Tex., to co-anchor, 6 and 11 p.m.; **Mark Gould**, executive producer, to news assignment manager; **Phil Metlin**, producer, WPLG(TV) Miami, to executive producer; **Sharon Siegal**, producer, WSB-TV Atlanta, to 11 p.m. news producer; **Drew Vogel**, news director, WSUN(AM) St. Petersburg, Fla., to night assignment editor; **Kelly Ring**, reporter, WXII(TV) Winston-Salem, N.C., to reporter; **Jerry (Jay) Bird**, chief photographer, WTOG(TV) Tampa-St. Petersburg, to photographer; **Jim Smith**, photographer, WXFL(TV) Tampa, to photographer; **Mark Haggard**, sports anchor, WRBL(TV) Columbus, Ga., to weekend sports anchor-reporter; **Kent Blackwelder**, news director, WXVT(TV) Greenville, Miss., to weekend assignment editor.

Gary Gilson, documentary producer and public affairs program host, noncommercial KTCA-TV Minneapolis-St. Paul, joins WCCO-TV there as producer, *In the Public Interest*.

Craig Griffith, weekend assignment editor, WATE-TV Knoxville, Tenn., named assignment editor.

Walt Gray, from WINK-TV Fort Myers, Fla., joins WCIX-TV Miami as sports director-anchor.

Marc Gibson, sports reporter, KGO-TV San Francisco, named sports anchor.

Gayle Sierens, reporter, WXFL(TV) Tampa-St. Petersburg, Fla., named co-anchor, 6 and 11 p.m. news.

Steve Sullivan, sports director, KHBS-TV Fort Smith, Ark., joins KARK-TV there as weekend sports anchor.

Tobby Hartley, recent graduate, American University, Washington, joins KECI-TV Missoula, Mont., as reporter-anchor.

Appointments, KOTV(TV) Tulsa, Okla.: **Glen-**

da Silvy, anchor, KOKI-TV Tulsa, Okla., to anchor; **Jill Lyon**, from KJRH-TV Tulsa, to co-anchor; **Tony Shelton**, chief meteorologist, WRCB-TV Chattanooga, to KOTV as meteorologist.

Stacy Allison, reporter, KARK-TV Little Rock, Ark., named weekend co-anchor.

Sally Lewis, recent graduate, University of Florida, Gainesville, joins WCOV-TV Montgomery, Ala., as 10 p.m. anchor-reporter.

Fred Beck, assistant sports director and weekend anchor-reporter, WXOW-TV LaCrosse, Wis., joins WKJG-TV Fort Wayne, Ind., as sports anchor.

Gene Lisansky, reporter and anchor, WAAM-AM Ann Arbor, Mich., joins WOOD-AM-FM Grand Rapids, Mich., as reporter and weekend anchor.

Jay Severson, part-time sports reporter and photographer, KTIV(TV) Sioux City, Iowa, named sports reporter and weekend sports anchor.

Rita Flynn, White House correspondent, ABC News, Washington, joins KAKE-TV Wichita, Kan., as reporter, Washington bureau.

Bradley Mosier, cameraman, WOC-TV Davenport, Iowa, joins WHBF-TV Rock Island, Ill., as news photographer.

Thom Thomas, anchor-reporter, WPSD-TV Paducah, Ky., joins KPHO-TV Phoenix as reporter.

Tom Doerr, from Allbritton Communications' KTUL-TV Tulsa, Okla., joins co-owned WJLA-TV Washington as executive news director.

John Fischer, from WBAY-TV Green Bay, Wis., joins KEZI-TV Eugene, Ore., as meteorologist.

Craig James, from WZZM-TV Grand Rapids, Mich., joins WOTV(TV) there as chief meteorologist and director of weather services.

Technology

John Stephens, chief executive officer and director, Movie Systems Inc., Des Moines, Iowa, operator of multipoint distribution pay television systems, resigns.

Gerard Johnson, VP, treasurer and assistant secretary, General Instrument, New York, named VP, finance, and chief financial officer.

Richard Strabel, national sales director, Oak Communications, joins Panasonic Industrial Co., Secaucus, N.J., as assistant general manager, video communications group.

Thomas Mathai, VP, office message services, Western Union Corp., Upper Saddle River, N.J., joins C-COR, State College, Pa., as VP, sales and marketing.

Richard Segil, field marketing engineer, Alcoa-NEC Communications Corp. (ANCOM), Elk Grove Village, Ill., named manager of technical development. ANCOM manufactures and markets home receivers for DBS.

Steve Alcorn, manager, engineering department, Linn Electronics, Tarzana, Calif., assumes additional duties as chief operating of-

ficer.

James Wood Jr., special products manager, JVC, New York, named head of pro video service division of JVC service and engineering.

Howard La Zare, VP, engineering, Deluxe Laboratories, Hollywood, named senior VP, engineering.

Christian Hardman, product specialist, CMX, Santa Clara, Calif., named product planner.

Ken Jones, VP, marketing, Television Technology Corp., Broomfield, Colo., joins Fidelipac Corp., Moorestown, N.J., as marketing director.

Sharon Calahan, free-lance artist, joins Pinnacle Productions, Spokane, Wash., as Paint Box artist. Paint Box is electronic graphics device produced by MCI/Quantel.

Alfred Masey, air personality, WXTU(FM) Philadelphia, joins WOR(AM) New York as supervisor of technical creative production.

Promotion and PR

Joi Christo, sales assistant supervisor and assistant to New York sales manager, Hillier, Newmark, Wechsler & Howard, New York, named promotion director.

Joseph Kopec, group manager, Hill & Knowlton, Chicago, named senior VP. **Jean Barrett**, account supervisor, H&K, Chicago, named VP, Los Angeles office.

Gary Carlson, promotion manager, Metromedia Producers Corp., Los Angeles, named creative services director.

Lauren Kates, from Richard Gersh Associates, New York public relations firm, joins WFIL(AM)-WUSL(FM) Philadelphia as promotion director.

Wendy Stahlka, sales promotion director, WBEN-AM-FM Buffalo, N.Y., named director of marketing and promotion.

Jane Wilson, promotion director, WDBO(AM) Orlando, Fla., joins WSTF-FM there in same capacity.

Gary Beier, promotion manager, WXMI(TV) Grand Rapids, Mich., joins noncommercial WMVS(TV) and noncommercial WMVT(TV), both Milwaukee, as public information director.

Allied Fields

National Black Media Coalition's chairman and chief executive officer, **Pluria Marshall**, was re-elected to 10-year term Oct. 13 at meeting of NBMC's board on final day of NBMC conference. Marshall was elected unanimously by 16 board members after Vice Chairman Ella Lane proposed chairman's term be extended from two to 10 years. NBMC, civil rights media organization based in Washington, has 89 affiliates in 65 U.S. cities.

Mike Smith, president of WeatherData Inc., Wichita, Kan., named chairman of American Meteorological Society's board of broadcast meteorology. He will preside over nine-member



Then... and now

Steele, the show. Bob Steele, host of *The Bob Steele Show*, who has been with WTIC(AM) Hartford, Conn., for almost 50 years, was presented with Distinguished Service Award by Connecticut Broadcasters Association for "long career of contributions to broadcasting industry and residents of Connecticut." Steele joined WTIC on six-month trial basis as junior staff announcer in 1936. Three years later, *Strictly Sports* was introduced by Steele. In 1943, he became host of *Morning Watch*, which was later changed to *The Bob Steele Show*.

board that helps determine policy regarding broadcast meteorology.

Susan Mathis, director of media relations, White House, Washington, named special assistant to President and director of media relations.

Julius Barnathan, president, ABC Broadcast Operations and Engineering, and **Leonard White**, president, consumer products division, CBS/Fox Video, named to board of directors, National Captioning Institute, Washington.

Ben Scrimizzi, senior vice president, marketing and sales, Radio Advertising Bureau, New York, joins Associated Air Freight there as executive vice president.

Linda Townsend, special counsel to chairman of Occupational Safety and Health Review Commission, Washington, joins National Telecommunications and Information Administration there as chief counsel. **Richard Firestone**, acting chief counsel, named deputy chief counsel.

Joe Boyle, national editor, *Multichannel News*, New York, joins SPACE (satellite television industry association), Alexandria, Va., as VP, communications.

Scott Bacherman, co-owner and operator, WPOE(AM) Greenfield, Mass., joins TM Communications, Dallas, as regional sales manager.

David Jennings, systems engineer, broadcast operations and engineering, ABC, Los Angeles, joins National Teleconsultants, Glendale, Calif., as project engineer.

Andrea Cetera, VP, market strategy, Viacom Enterprises, New York, joins Spot Quotations and Data, Briarcliff Manor, N.Y., as VP, syndication. **Mike Hudak**, director of research, ABC Owned Television Stations, New York, joins Spot Quotations as VP, media research.

Linda Ruzan, associate producer, PeopleFinders, New York-based company that finds nonprofessional talent for television and radio campaigns, named sales representative

and executive producer.

Elected officers, National Association of Telecommunications Officers and Advisers, affiliate of National League of Cities: **William Bradley**, director of telecommunications, City of Denver, president; **Robert Thomas**, cable administrator, city of Raleigh, N.C., vice president; **Gwendilyn LaCroix**, assistant director of telecommunications, Milwaukee, secretary; **Robert Smith**, CATV coordinator, Mayor's Office of Telecommunications, Baltimore, treasurer.

Elected officers, Texas Association of Broadcasters, Dallas: **Dudley Waller**, KEBE(AM)-KOOI(FM) Jacksonville, president; **John Barger**, Clear Channel Communications, San Antonio, VP/president elect, and **David Lane**, WFAA-TV Dallas, secretary-treasurer.

Joseph Brechner, founder and former principal owner, WFTV(TV) Orlando, Fla., and president of Brechner Management Co., which owns WFKI(AM)-WSWO(FM) Wilmington, Ohio, and WMDT(TV) Salisbury, Md., has donated \$1 million to College of Journalism and Communications, University of Florida, Gainesville, to "foster freedom of information."

Elected officers, Alaska Public Radio Network: **Les Robinson**, KDLG(AM) Dillingham, president; **Gary Thomas**, KBBI(AM) Homer, vice president; **Bill Legere**, KTOO(FM) Juneau, secretary-treasurer.

Deaths

Lois J. Steffen, 58, former vice president and program director, WMKE(FM) (now WLUM) Milwaukee, died of cancer Oct. 7 at Milwaukee Regional Medical Center. Steffen was co-owner of station with her husband, Richard, from 1960 to 1966. In 1972, they founded RVS Cablevision Corp., Milwaukee cable company, and won 22 franchises in Milwaukee area before firm was sold to Century Communications in 1983 and renamed Paragon Cable Television. She is survived by her husband.

Raymond J. Vitale, 54, general sales manager, WINS(AM) New York, died of cancer Oct. 17 at Winthrop University hospital, Minneola, N.Y. He was named general sales manager in 1978, and before that served as account executive for station. He began his broadcast career in 1954 with WCBS(AM) New York. He is survived by his wife, Shirley, two sons and daughter.

John West, 78, retired staff vice president, NBC, Los Angeles, died Oct. 14 at University of California at Los Angeles Medical Center. He is survived by his wife, Mari, and two children.

John Hunt, 33, music director, noncommercial WBFO(FM) Buffalo, N.Y., died of cancer Sept. 21 at Buffalo General hospital. He had been music director since 1976. He was field producer for *Jazz Alive* series over National Public Radio, and was producer of number of Buffalo-originated jazz programs over NPR. He was on board of Association of Music Personnel in Public Radio and was national radio chairman of National Association of Jazz Educators. He is survived by his wife, Katharyn.

Getting results

Amy McCombs doesn't think of herself as a role model. She thinks of herself as a broadcaster. But as an increasingly successful woman in an industry increasingly attractive to women, it is a position in which she often finds herself.

She was, after all, among the first, if not the first, female program managers of a commercial TV station, one of the first female general managers in the country and now among a select group of women to hold key management positions at major-market stations. She is the first woman to serve on the NBC affiliate board of directors and in 1985 was elected to the Associate Press Broadcasters board. As president and general manager of Post-Newsweek's WDIV-TV Detroit, McCombs has a thorough grounding in the business of broadcasting, as well as "a sort of a passion for it," she says.

Being a woman in a male-dominated business is a "mixed bag," McCombs says. "You become very visible, which in a sense gives you some opportunities. On the other hand, it puts a lot of pressure on you." McCombs speaks in bursts of words that clearly fall behind her thoughts. "I am living for the day," said one colleague, "when she finishes a sentence."

"Because I am a woman, I think I bring some different things to the mix," says McCombs. "I think that it's easy, particularly in a very competitive environment, to let a lot of people get credit for the wins." At WDIV-TV there has to be a lot of credit to go around—the payroll numbers some 250.

Raised in an Air Force family, the older of two children, McCombs says she first became "attuned to the media" through her father, who "had a great interest in history" and who "used television a lot to help me understand the world." Additionally, she says, "when you're a child raised in the Air Force, you become very sensitive to news, because things that happen in Washington or around the world impact on your life."

She went to Penn State to study law, but found journalism more to her liking and transferred to the University of Missouri journalism school (from which she was graduated with honors). While at Missouri, she worked on the school newspaper and at the university-affiliated commercial TV station, KOMU-TV Columbia, Mo., where she was a reporter and hosted a public affairs program. After earning a masters degree in journalism, McCombs "looked around and realized that for a woman, there weren't a lot of visible opportunities" in news. "I realized," she says "that I wanted to get into management."

In 1970, she joined Fort Smith, Ark.-based Donrey Media Group, owned by Donald Reynolds. She was accepted in its training program, which took her to stations in Fort Smith, and Las Vegas, which she says, "was one of the best decisions I ever made.



AMY SARAH MCCOMBS—president, general manager, WDIV-TV Detroit; b. July 25, 1946, Pittsburgh; BA, political science and journalism, University of Missouri, 1968; MA, journalism, University of Missouri, 1972; reporter, anchor, promotion manager, KOMU-TV Columbia, Mo., 1967-69; TV program manager, Donrey Media Group, 1970-72; paralegal assistant, Koteen & Burt, Washington, 1973; program manager, WJXT(TV) Jacksonville, Fla., October 1973-75; program manager, WFSB(TV) Hartford, Conn., 1975-78; VP, general manager, WJXT, and director, Post-Newsweek Stations Florida Inc., 1978-81; VP and general manager, WDIV-TV, 1981-84, and director, Post-Newsweek Stations Michigan Inc.; current position since July 1984; single.

Many times you get a glow in your eye about going to New York or Washington or Los Angeles, and many times the opportunities really aren't there to get all the skills you need. I went into the training program and they very quickly put me in charge of whole areas at those stations."

It was at about that time, McCombs says, that the industry "started getting pressure from women." Suits were being filed for women "against the major O&Os, and the industry became very concerned about hiring women." Not having many women "in the pipeline" made McCombs "fairly visible," she says, "even though I was in Fort Smith, Ark."

"I use Don Reynolds Jr. and Joel Chaseman [president of Post-Newsweek Stations] as two examples of men who took a risk. Both of them put me in a job I had never done before. They just took a chance on it." The latter brought her into the Post-Newsweek company, recommending her as program manager for WJXT(TV) Jacksonville, Fla. She went next to Post's Hartford station as program manager. Chaseman next tapped her as general manager of the Jacksonville station. "I'd never done that kind of job," says McCombs. "That's a very good television station. And I always felt he took a risk. It would have been easier to go to a market and hire someone who had done it."

But Chaseman disagrees: "Everybody has

to start somewhere," he says. "The risk was the risk you always take when you fill a job. She was probably at least as well qualified as anybody I could have selected, and I thought at the time she was better qualified by dint of her broad experience, her special knowledge of the marketplace and of that station, and of her feeling for more than one discipline."

The experience, nonetheless, has given McCombs a special perspective. "I really do think for women and minorities that someone always has to stick their neck out a little bit; they have to take that risk. I owe Post-Newsweek a great deal," she says.

McCombs moved from the 66th market, Jacksonville, to the seventh, Detroit, in 1981. Detroit "may be one of the toughest TV markets in the country," she says. Not only is it very competitive, but when McCombs arrived the city was just coming out of a recession. Additionally, "we were rebuilding a TV station. I had gone from an environment where we were very dominant, number one. It gave me an opportunity to garner skills," she says.

One of her first moves was to take WDIV-TV to a 24-hour day (a move she says "didn't cost anything to do. I had programming on the shelf"). Additionally, she expanded WDIV-TV's news and moved it head-to-head with its competition, added *Wheel of Fortune*, which proceeded to run away with the prime access period, and stabilized its anchor team.

McCombs tries to meet informally with the various departments of the station every day, often putting in 10-12-hour days. "I don't think I'm a workaholic," she says. "Broadcasting is more my avocation. It's a stimulating and challenging field."

She sees the role of the media as a powerful one—a TV station, she says, "can homogenize" a community, even the world, on one level, she says, "and on the other level it can point out all those differences. A newspaper can record it so you can put it on the shelf for your grandchildren. Television—you can really experience it." She sees broadcasters as having "a special responsibility" to get involved in the community. As for TV as a source of entertainment, "I have no guilt about putting on game shows. That's a form of relaxation."

Chaseman says of McCombs that she has "great analytic skills, and she's very competitive and that's a useful thing to be. She gets the results that she promises to deliver," he says, adding that "that takes a combination of skills. You have to be smart, you have to be a leader and you have to have endurance. You have to be able to get through the tough times to get to the good times. And she's demonstrated that she can do that."

"I don't think of myself as a role model," says McCombs. "Maybe if I did I would never emerge from my bedroom in the morning. I just try to do my job every day and do a good job at it. I have always felt that that's what I can do to help women most."

Review of Group W systems began last week by potential buyers of MSO. Those interested will continue "due diligence" probably for month, according to those involved, at which time they will be asked to make bid and give evidence of financing. Preliminary weeding out of those interested in Group W Cable was supposed to have already taken place, according to one of investment bankers involved in sale, although no names of those eliminated from process were given. Interview with Westinghouse Chairman, Douglas D. Danforth, in *Pittsburgh Press* last week indicated that number of bidders was less than ten. Of four groups known to have made bids all are apparently still in running. Three of them are MSO consortiums: a group consisting of Time, TCI, Comcast and Heritage Communications; a group headed by Viacom; and one organized by Tampa, Fla.-based broker Communications Equity Associates (CEA). An additional bid was placed by Warburg E.M. Pincus & Co., who has been joined by Burton Staniar, Group W Cable president and chief operating officer. The 2.1 million subscriber MSO announced last Tuesday that Staniar had taken a leave of absence from post, effective immediately, to pursue bid. No one will formally replace Staniar although announcement is expected this week on how his duties will be handled. There was at least one change in one of bidding groups last week, as Frank Stanton, CBS President Emeritus, and Leonard Reinsch, former chairman of Cox Communications, dropped out of CEA consortium. Those in various groups said they would not be surprised if there were other changes forthcoming, including possibility of two of groups combining. Such move would help reduce burden of financing purchase, which is expected to bring at least \$2 billion. Current expectations are that winning bidder should be known sometime in December.

CBS announced late Thursday it is considering sale of company's 25.5% interest in Tri-Star Pictures as part of debt reduction activity which also will involve sale of KMOX-TV St. Louis (see story, page 110). Other founding partners of motion-picture production company, Time Inc. and Coca-Cola, have rights of first refusal for CBS's stake, but possibility also exists that shares will be sold to outsider, to company itself or to public. CBS stake in Tri-Star is valued at roughly \$50 million.

CBS announced two changes in its daytime lineup last week. On Friday, Jan. 3, *Body Language* will leave its 4-4:30 p.m. time period to be replaced by game-show, *Press Your Luck*, which will run in its current 10-10:30 a.m. time slot for last time on Jan. 6. New at 10 a.m. will be *The New Card Sharks*, hosted by Bob Eubanks.

Tele-Communications Inc. announced last week it has reached agreement within **Showtime/The Movie Channel**, giving nation's leading MSO exclusive third-party **TVRO (C-band direct) rights** within its franchise areas. Under agreement, Showtime/TMC may sell its services within TCI franchise areas, but may not license others to do so. Announcement said Showtime/TMC services would be scrambled by May 1986. TCI President John Malone said TCI will package Showtime/TMC services together with HBO's services, under HBO's previously announced C-band direct policy, and other basic cable services with which TCI is negotiating. Malone declined to identify them. Malone said TCI will share revenues garnered from marketing of package with programmers. TCI wants to see satellite feeds of all major cable services scrambled to prevent piracy by SMATV operations, and ability of TVRO owners to receive for free same services for which cable subscribers must pay. According to Malone, TCI is offering C-band direct package as "accommodation" to dish owners. TCI is not trying to make killing in TVRO market, he said. "All we are saying is, 'If you want it, we've got it, and we aren't going to rape you.'"

Rep firm **TeleRep Inc.**, owner of syndicated television programming division, **Television Program Enterprises**, is planning **new cash division**. TPE sells programming primarily on barter basis, currently including *Solid Gold*, *Lifestyles of the Rich and Famous* and *Star Search*. Additionally, TPE sells advertising time for Paramount in such cash-plus-barter shows as *Entertainment Tonight*. "I

would suspect they are breaking away from Paramount" in forming new division, said Charles Lore, associate director of programming at Blair Television. Lore mentioned that TPE is not able to accrue leverage for creation of new programming deals by simply selling time for Paramount. Timing may bode well for new venture given management changes at Paramount Domestic Television and Video. Leonard T. Giarraputo, vice president of sales at Group W Productions, will head new division. Early project of new cash division will be music-oriented show for use as strip, beginning September 1986. Sources said TeleRep President Alfred M. Masir has been looking to start new cash division for while now.

FCC's proposal to delete its technical rules for cable and perhaps preempt local technical regulation of cable systems is **drawing fire from Capitol Hill**. Cities, which have been making rounds in Senate and House opposing FCC action, have enlisted support. Among members, whose staff have expressed concern about matter to FCC, are Senate Commerce Committee Chairman John Danforth (R-Mo.) and committee member Senator Slade Gorton (R-Wash.). In House, Representative Tom Tauke (R-Iowa) wrote FCC Chairman Mark Fowler stating his objections to proposal. And House Energy and Commerce Committee staffer is reported to have called FCC on issue.

Columbia Pictures Television has developed what it says is first **soap opera focusing on black family** and is now pitching that show to advertisers and television stations. Titled **Heart and Soul**, daily soap opera is being produced in association with O.J. Simpson's Orenthal Productions and Ralph Andrews Productions. Veteran television writers Elinor and Stephen Karpf, along with their son, Jason, have been signed as head writers and producers of series, Columbia said. **Bob Johnson**, president of cable service, Black Entertainment Television, will serve as consultant to *Heart and Soul*. Columbia did not elaborate on how show would be distributed; Columbia spokesperson said O.J. Simpson and Ralph Andrews were personally approaching television stations, station groups and advertisers about lining up behind proposed series. "The show will deal with reality in the black community and it will



Swap talk. Sharon Rockefeller (l), Corporation for Public Broadcasting director, and LeRoy Collins (r), former governor of Florida and former president of the National Association of Broadcasters, spoke out against VHF-UHF swaps last Thursday (Oct. 24) at the Florida Press Center in Tallahassee, Fla., including the proposed swap now before the FCC of noncommercial WEDU-TV Tampa (VHF) for commercial WTOG-TV (UHF) in exchange for cash. Rockefeller called the swap idea "philosophically flawed and extremely short-sighted," saying such action would lead "inevitably to a decline in federal, state and local tax-based contributions as well as individual foundation and corporate contributions to public broadcasting." Collins, now an attorney practicing in Tallahassee, questioned whether the WEDU board had the legal right to make swaps. He also said "engineering studies predict that approximately 120,000 people in the Tampa-St. Petersburg area would lose public television reception" if the two Tampa stations were to exchange channels. "And while the station itself could have short-term banking balance benefits, this would be blood money followed likely by pernicious anemia," he said.

depict a broad cross section of life styles, including those of the rich and powerful and the bad and the good," said Simpson in statement. Story line of *Heart and Soul* will center on music industry. It will include originally produced music in stereo on sound-track. Columbia said series is planned for either daytime or late-night time periods. Columbia also said first-year production costs for *Heart and Soul* would be "equivalent" to any first-year costs of daytime soap opera.

CBS has extended deadline 10 days for employees opting to take **early retirement** under program offered in wake of recent stock buyback. New deadline is Monday, Nov. 11. Reason given is backlog of requests from among those in pool of 2,000 eligible employees for benefit calculations needed to make decision. CBS spokeswoman said network had no estimate at deadline as to how many employees have opted for early retirement. But last week CBS News confirmed that two more of its veterans opted to go along. They are **Ernest Leiser**, vice president and deputy director of news coverage, and **Robert Chandler**, senior vice president, administration. Leiser, 64, is 26-year veteran of CBS News having been correspondent, writer, producer and news director during that time. Chandler, 57, joined CBS News in 1963 as director of news information services and has been in current post since 1984.

IBC announced that it has started **new family programs unit** headed by Winifred White, vice president, family programs. White will report to Phyllis Tucker Vinson, who is now vice president, children's and family programs. White's duties will include supervision of specials, movies and other projects for new unit.

Deadline for MGM/UA shareholders to indicate interest in purchasing remainder of company not purchased by Turner Broadcasting Systems was extended from last Friday to this Friday. Each current shareholder is being given opportunity to purchase, for \$9, share in new company, to be called United Artists. MGM/UA spokesman said offer was being extended for "technical" reasons but *The Wall Street Journal* said last week holders of only two million of about 24 million shares given option had committed to new company, indicating disinterest. New UA will likely set up television production arm, according to current MGM/UA Chairman Frank Rothman. MGM/UA majority shareholder, Kirk Kerkorian, who owns other 25 million shares outstanding, has indicated he would cover for those current shareholders not wishing to buy shares in new UA—company is technically being repurchased from TBS.

Stockholders of **TM Communications**, Dallas, and Oklahoma City-based **Video Image**, approved plan to merge ("Riding Gain," May 20) last Friday (Oct. 25), making TMC public company. Video Image is publicly-held firm which produces instructional video tapes for general distribution. TM has been privately-held corporation involved in radio and video broadcast services. Also involved in venture is Harbor Acquisition Inc., Dallas, which has agreed to invest substantial equity funds in merged corporation. New company, which will operate under name of TM Communications, will be listed on NASDAQ exchange. Pat Shaughnessy continues as its president and is largest individual stockholder. In addition, he assumes position of chief executive officer. John Hazleton, chairman of board of Video Image, retains same title with TMC.

In letter to FCC Chairman Mark Fowler, **Senator Joseph Biden** (D-Del.) has noted his **support for request of Capital Cities Communications for permanent waiver to retain its WPVI-TV Philadelphia and ABC's WABC-TV New York.** "I do believe that the expanded coverage for Delaware promised by Capital Cities is a positive development, and I strongly support the request for a waiver," Biden said. "In the event that the FCC decides in favor of the waiver application, incorporation of the representations set forth therein into any FCC order would be an appropriate means of assuring the people of Delaware that these commitments will in fact be met."

All three television networks have decided to accept public service announcement from American College of Obstetrics and Gynecology on unwanted pregnancies. ACOG PSA was originally rejected by

networks because of reference to contraceptives. Following rejection, ACOG edited spots at NBC-owned WMAQ-TV Chicago, at NBC's invitation. Original PSA voice-over in announcement said "Unintended pregnancies have risks, greater risks than any of today's contraceptives." In revised announcement, voice-over says "there are many ways to prevent unintended pregnancies."

According to Nielsen data, **NBC rates highest of three networks in homes with Home Box Office.** Based on regular metered sample of 1,700 homes, of which fourth have cable service, NBC averaged 18.6/26, ABC 14.4/20, and CBS 14.3/20. HBO averaged 8.9/13.

After two weeks of **NSI overnight ratings** in eight metered markets, **Inday**, two-hour daytime block of four independently-produced half-hours distributed by LBS Communications, has bettered its first week ratings in three markets, and fallen in three markets. In Boston and San Francisco, *Inday* has failed to make 0.1 minimum to register in ratings. Show's highest ratings have been on Chicago's WGN-TV where it has averaged 2.2/8 over two weeks. On WPXI(TV) New York two-week average is 1.1/5, and on KTLA(TV) Los Angeles it has averaged 1.3/5. Aside from San Francisco and Boston, lowest ratings have been on KTXA(TV) Dallas where it received 0.5/2 average. As of last Wednesday (Oct. 23), **weighted average** for five largest markets carrying *America* during early fringe was 4.4/13. Since moving *America* back half-hour from its news lead-in time period, ratings on KCBS-TV Los Angeles have continued to drop. In first three weeks, at 3:30-4:30 p.m. news lead-in time period, show averaged 2.7/8. In two weeks since then, at 3-4 p.m., followed by new news lead-in *Peoples Court*, it has averaged 2.4/7.

House last week approved budget reconciliation measure that includes **cost-of-regulation fees for FCC licensees and applicants.** For mass media services, fee schedule approved is identical to revised schedule FCC forwarded to Congress last spring (BROADCASTING, Sept. 23).

Mort Marcus, VP-television sales, Samuel Goldwyn Co., has been named president of expanded **Colex Enterprises**, joint venture of LBS Communications and Columbia Pictures Television. Colex sells variety of syndicated classics, such as *The Flying Nun* and *Gidget*, and is awaiting word on go-ahead for additional production of episodes of *Gidget*. New product is also in works as well. Marcus succeeds Dan Greenblatt, who continues as president of LBS Distribution.

WARC retrospective. *Depth of U.S. concern about problems encountered at recently concluded first session of Space WARC was revealed on Friday at conference sponsored by Annenberg School's Washington Conference. Ambassador Diana Lady Dougan, in luncheon address, said U.S. was "dissatisfied by the way the compromises were reached," adding: "The work of the conference was in effect held hostage by a handful of delegates who seemed prepared to jeopardize the interests of the majority in pursuit of their own narrow ideological goals." Dougan did not identify delegates she had in mind. But she credited Richard Butler, secretary general of International Telecommunications Union and his staff and "good will of many administrations," with saving conference from collapse. Ambassador Dean Burch, who headed U.S. delegation, said conference did not face difficult technical problems but difficult political ones—"there was a lot of North-South tension"—and said ITU "does not deal well with political issues." Burch also indicated U.S. had suffered setback in decision of conference to reserve so-called expansion bands associated with C- and Ku-bands for arc allotment planning. Burch said U.S. had regarded those bands as bankable resource. But as result of conference, he said, "they are essentially lost." Still, he noted that U.S. operational bands were exempt from planning, and put positive gloss on his remarks: "The ITU emerged as an effective continuing body and the U.S. with its honor and resources intact."*

Editorials

Coup de grace

Last week's decision to dismantle the two-year-old Council for Cable Information was, under the circumstances, the only one that could have been made. On the bad news side, it was sad to see so well-intended a project fall short of its mark. On the good news side, it was reassuring to see so decisive an action in the face of so evident a reality.

A CCI-less cable industry need not want for public imaging. The burden of marketing the medium at large and systems individually now falls squarely to the industry's MSO's and programmers. If all are diligent and aggressive in executing that challenge, their collective voices could add up to more than the sum of their parts.

The CCI decision was not only reasonable but rare. In our experience, once such trade association fiefdoms are set in motion it's nigh impossible to shut them down. On the broadcast side of the Fifth Estate, for example, the Television Information Office has withstood onslaughts by the unconvinced for over 25 years. Better to kill 'em in the crib, we say.

Fools rush in

The FCC has been given all kinds of good reasons to change whatever policy it thinks it has devised to govern its consideration of proxy fights or hostile takeovers of publicly traded broadcasting companies. Its performance in the cases it has handled up to now is its own best argument for reconsideration.

The majority of commentators who filed their views with the FCC last week argued that in all transfers of actual or legal control the commission is obliged by the Communications Act to require the submission of a long-form transfer application and abide by the statutory 30-day notice to accommodate the filing of petitions to deny. They argued that hostile takeovers clearly qualify as transfers of legal as well as actual control. Additionally, they argued that the FCC was wrong in deeming the proxy fight for Storer Broadcasting to be an insubstantial transfer of control requiring only perfunctory inspection and a short-form transfer application.

The weight of logic is on the commentators' side in both hostile takeovers and proxy fights, although the court of appeals affirmed the commission's action on Storer. As was convincingly advanced in the comments last week, the FCC, knowingly or otherwise, has consistently helped the cause of corporate raiders, arbitrageurs who gamble in stocks while the stocks are in what Wall Street calls "play" and initiators of proxy fights who wish to invoke radical changes in corporate policy or operations. FCC approval of a Storer proxy fight or a Jack Kent Cooke tender offer for Multimedia through a trustee is certain to be read by stockholders as a stamp of governmental approval, to the disadvantage of the resisting interests. True, the Storer proxy fight was lost, but so was the Storer company, which is destined to disappear into the Kohlberg, Kravis, Roberts house of mystery. As for Multimedia, its recapitalization included \$25 million in greenmail for Cooke and an enormous increase in debt for the company. So much for the neutrality that the FCC professes to be scrupulously observing.

Still, if in those cases the FCC had invoked the long-form procedure that corporate commentators advocate, there is at least the chance that the time required would in itself have frustrated the challengers and favored incumbent management. How is the

FCC to achieve neutrality?

It has seemed to this page from the outset of the recent rash of proxy fights and hostile takeovers that Tim Wirth (D.-Colo.), chairman of the House Telecommunications Subcommittee, was right in his original advice to the FCC (BROADCASTING, April 8). "Whatever level of commission scrutiny is called for" in cases of that kind, wrote Wirth to FCC Chairman Mark Fowler, "it should be undertaken only after the proxy contest has been fought and decided. Similarly, the review of a change of control resulting from a hostile tender offer should occur essentially after the tender offer has been completed. If the very important scrutiny of the qualifications of potential licensees is conducted in this fashion, not only can the critical public interest responsibilities of the commission be fulfilled, but the agency can avoid becoming either a shark repellent in the corporate marketplace or an inadvertent cheerleader for one side of a corporate fight."

That made sense then and makes even more sense now.

Some toy store

To those who can remember vacuum tubes and wire recorders, today's communications technology is mind boggling. What's more, no such lengthy memory is needed to be amazed by its end product. The number of National Association of Broadcasters exhibitors has jumped from 200 in 1975 to over 700 in 1985, and the value of U.S.-made broadcast products alone has tripled in that time. That growth comes as no surprise to SMPTE members gathering this week in Los Angeles. With nearly 250 exhibitors, the show promises the largest equipment display in the society's history.

The days of the cart machine have passed as surely as those of the family horse. It is the time of digital audio and satellite delivery and cameras the size of cigar boxes and recorders and formats and...you get the picture.

The face of the industry has changed as well, with broad-line companies finding stiff competition at home from smaller, more maneuverable companies responding quickly to industry change, and abroad from tough competitors with names like Sony, Hitachi, Ikegami and Panasonic. The shakeout is exemplified by the recent demise of RCA's Broadcast Systems division.

Competition is healthy for the industry, and the winners will be the Fifth Estaters who are supplied with an ever-increasing variety of companies and products.



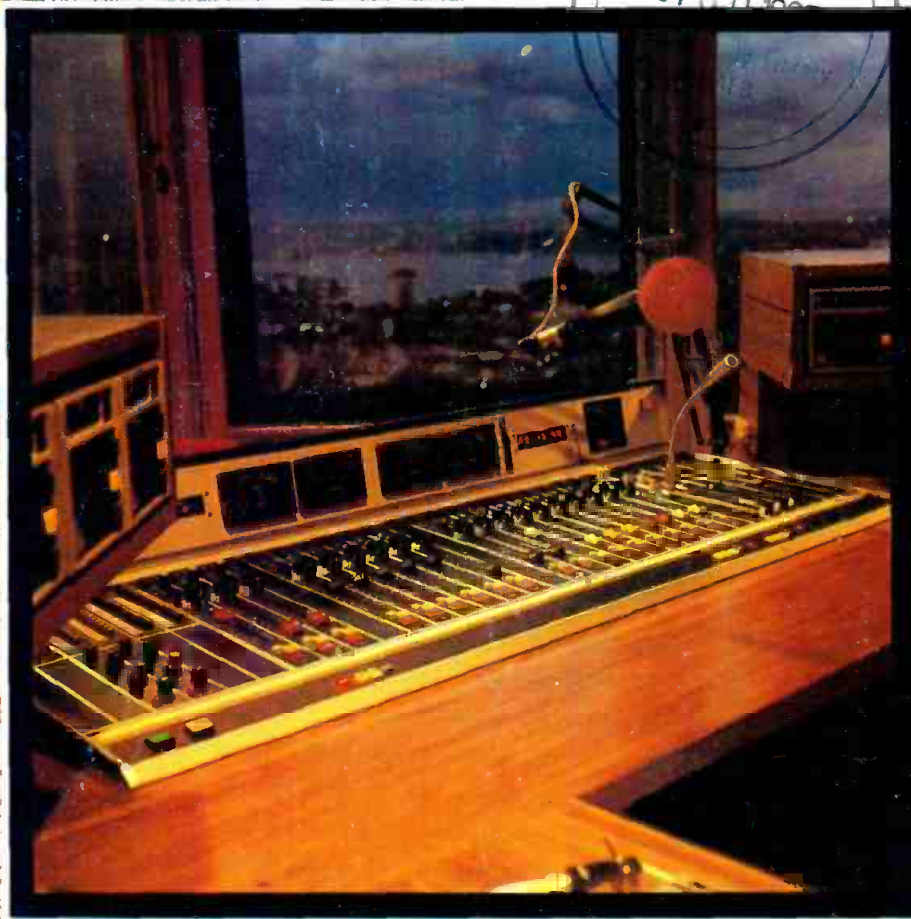
Drawn for BROADCASTING by Jack Schmidt
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