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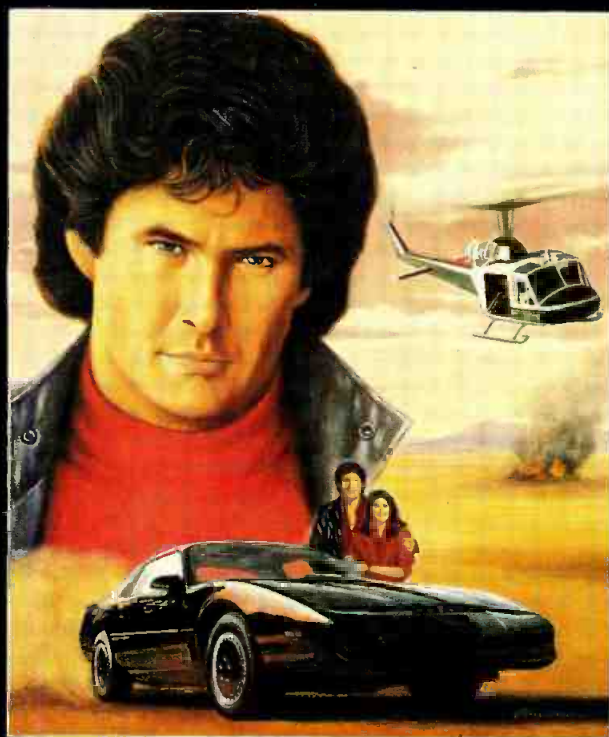


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NBC records its first-ever prime time victory At Large with the financial chiefs NAB equipment wrap-up

PROUD PEACOCK □ NBC wins the prime time ratings season for the first time in its history. **PAGE 35.**

LIBEL VICTORY □ Supreme Court provides journalists with major victory in Pennsylvania libel case. **PAGE 38.**

DRAWING THE CURTAIN □ Libya expels U.S. and Western European journalists, saying their job has been completed. **PAGE 38.**

MUST-CARRY FILING □ Reply comments in FCC's must-carry proceeding pour into commission. **PAGE 40.**

STEPPING DOWN □ Harvey Shephard leaves CBS Entertainment to join Warner Bros. Television. Kim LeMasters will replace Shephard. **PAGE 40.**

TRIP TO BOUNTIFUL □ BROADCASTING looks back at the cornucopia of equipment on display at this year's NAB. From video recorders to transmitters, from SNG equipment to stereo TV, this special looks at who brought what, and who bought it. **PAGE 46.**

OPEN COURT □ Three Supreme Court justices say they would have opened doors of court to broadcast coverage of Gramm-Rudman-Hollings arguments. **PAGE 65.**

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NONVIOLENCE BILL □ Senator Paul Simon (D-Ill.)

introduces legislation aimed at curbing violence on television and cable. **PAGE 68.**

FINANCIAL VIEW □ On the eve of the Broadcast Financial Management Association convention in Los Angeles, BROADCASTING sat down with seven chief financial officers of major Fifth Estate companies to assess the current economic climate and the changes taking place in the business world. **PAGE 74.**

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LAYING THE BLAME □ *New York Times* television critic John Corry says reason for perceived liberal bias in the media stems from the culture at large. **PAGE 89.**

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SOLID RETURN □ Chairman Fay Vincent has brought a stabilizing hand and sound managerial skills to Columbia Pictures. **PAGE 111.**

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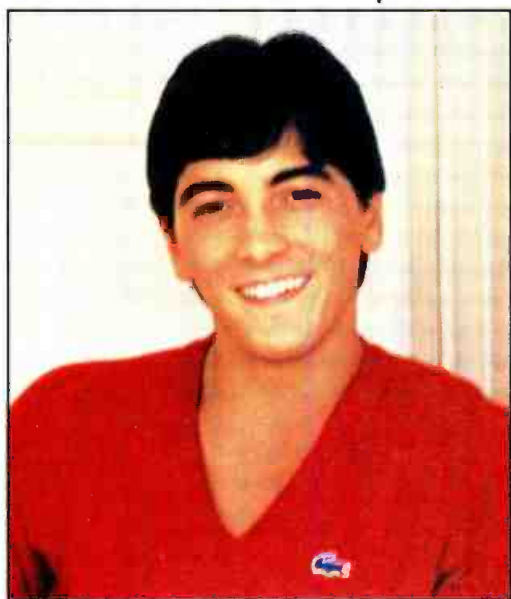
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Fourth network-cable

Joint venture of Tele-Communications Inc., Turner Broadcasting System and, possibly, American Television & Communications seems to be coming together to produce new basic cable service that would compete with broadcast networks for advertising and programming. Following speech in Washington last week, Ted Turner said everything is still in talking stage, but that if it comes together is already has name: "We'll call it TTT—Turner, TCI and Time."

According to industry sources, Turner would provide programming, including MGM film library; TCI and ATC would supply core audience of more than six million cable homes and sufficient cash to allow venture to create some programming and outbid broadcast networks for some. Other MSO's may be invited to take equity position to spread risk and guarantee extensive penetration of cable market. There is also talk of putting new service on RCA Americom's Satcom K-1, where it could be delivered directly to homes as part of satellite broadcasting service as well as to cable headends.

Next year yearning

Apparently intent upon building case for resurrecting three-year rule, FCC Commissioner James Quello has asked Mass Media Bureau to provide him with data on how fast stations have been changing hands since rule was scrapped. If data demonstrates that problem exists, word has it that Quello will forward that to Representative Al Swift (D-Wash.), who has expressed interest in subject. If rule, which required licensee to hold station for three years before selling, is to be resurrected soon, law would apparently be necessary. It's unlikely that Quello could find majority to support that deregulation among his present colleagues at commission.

New Warner COO

Warner insiders say that Warner Cable's national and metro divisions are being consolidated and that national president, James Gray, has been tapped to become cable company's chief operating officer. Sources also said that executives at parent, Warner Communications Inc., were still looking for chief executive officer for cable subsidiary, but John Fowler, metro division president who was endorsed by

former company chairman and CEO, Drew Lewis, to succeed him, was being passed by. As result, sources said, miffed Fowler has indicated he will resign. Neither Fowler nor Gray returned phone calls seeking comment on reports. Warner spokesman also refused comment. For interim, cable division is reporting to Burt Wasserman, member of WCI's office of president.

Mañana

FCC Mass Media Bureau Chief James McKinney could not make good on virtual promise delivered from Geneva during teleconference at National Association of Broadcasters convention in Dallas two weeks ago (BROADCASTING, April 21). Long-awaited signing of agreement with Mexico involving AM broadcasting was to have been signed during teleconference report, which dealt with number of AM matters, including opening of western hemisphere conference in Geneva on planning use of expanded AM band. But last-minute hitch had developed, so McKinney said agreement would be signed in Mexico City one week later, or April 22.

But April 22 came and went without signing. McKinney last Friday reported from Geneva that he had been told only preceding evening that agreement-related document that U.S. had sent to Mexico City before U.S. delegation left Washington, several weeks ago, had not yet arrived. So he redid document—memorandum specifying how and when agreement would be implemented—gave it to members of Mexican delegation in Geneva and telexed copy to U.S. embassy in Mexico City for delivery to Mexican government. He is now satisfied that loose end has been tied, and is pushing for early signing.

Going public

Transtar Radio Networks is considering public stock offering, according to informed sources. Colorado Springs, Colo.-based programmer has roughly 400 affiliates of its four radio networks: country, adult contemporary, oldies, and light adult contemporary "Format 41." Whether offering might include other divisions of parent company, Sunbelt Communications, is not certain. Those other operations are The Research Group, market research and station consulting company, and two stations: KMGW(FM) Anoka (Minneapolis), Minn., and

KMGI(FM) Seattle. Sunbelt is headed by Carl (Terry) Robinson, chairman and chief executive officer. Growth of radio satellite network business has already created two successful public offerings: Satellite Music Network and Westwood One.

Take the B train

One of many interests affected by space shuttle disaster last January and subsequent indefinite delay of shuttle program was GTE Spacenet. It had been scheduled to launch GSTAR III, last in series of three 16-transponder Ku-band satellites, via shuttle on Nov. 6. But GTE has been successful in making other arrangement. GSTAR III is now scheduled to go up aboard one of Ariespace's Ariane rockets next fall, perhaps earlier than scrubbed shuttle launch date. It's not surprising Ariespace found room on its crowded launch manifest. GTE has been Ariespace's largest customer.

Miffed

Representatives of some African countries apparently took offense at remarks of anonymous State Department official, as reported in BROADCASTING, as suggesting that Intelsat had hand in drafting resolution adopted at Pan African Telecommunication Union conference last month. Resolution expressed opposition to U.S. decision to authorize separate international satellite systems that would compete with Intelsat. State Department official was quoted as saying analysis on which resolution was based appeared beyond capacity of countries that introduced it (BROADCASTING, March 24). Africans at meeting of Intelsat signatories in Panama took microphone to criticize State Department for what they evidently regarded as insult. Officials of U.S. signatory, Comsat, passed on complaints on Thursday, while reporting to U.S. government officials on meeting in Panama.

In related matter, U.S. officials reportedly felt Comsat had acted properly when resolution reaffirming signatories' opposition to separate systems was adopted. Question was raised as to whether Comsat had violated instructions in not opposing resolution or in not abstaining (BROADCASTING, April 14). But officials said that under circumstances—there was no vote and question was affirming previously approved statement—Comsat acted properly.

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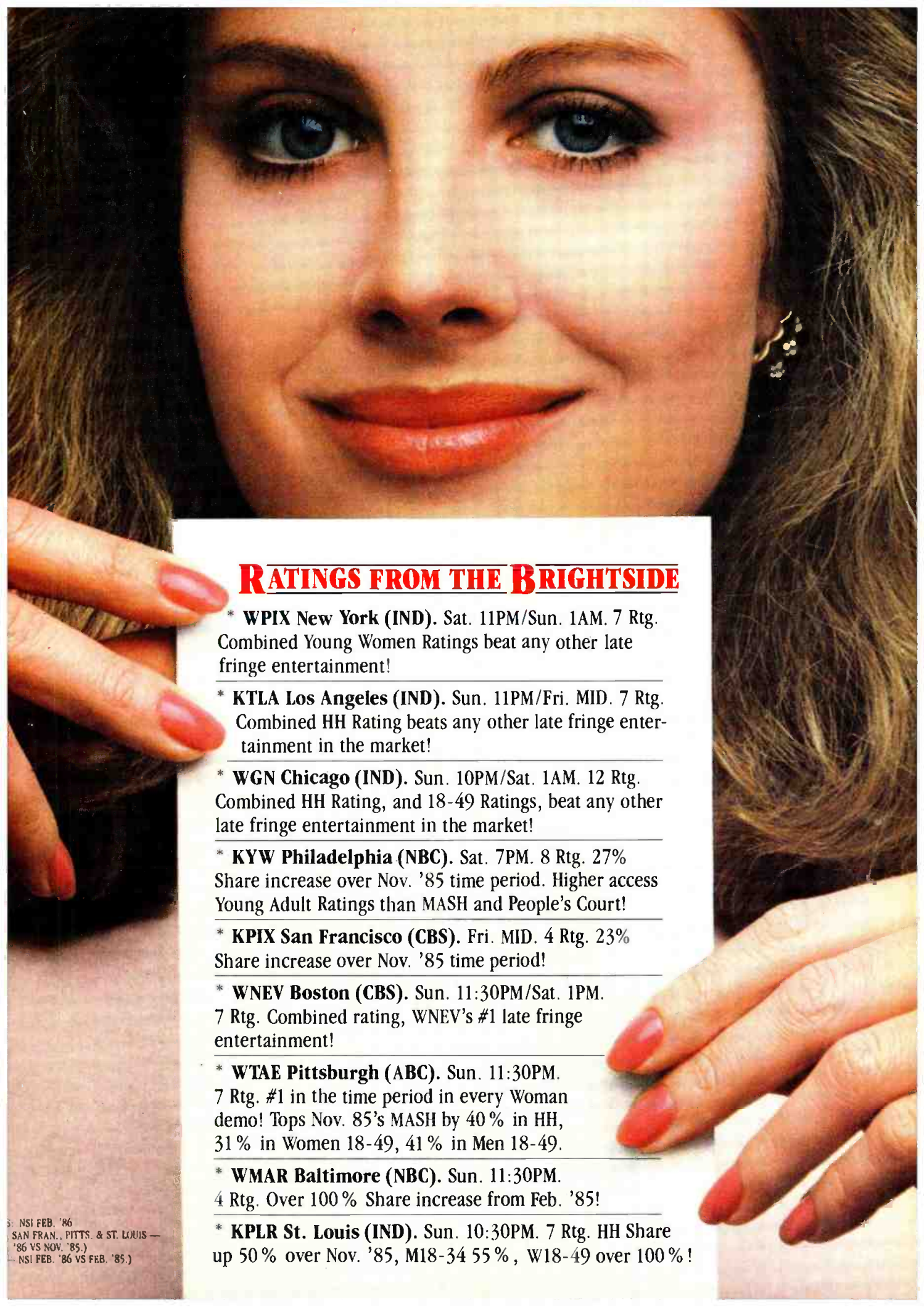


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RATINGS FROM THE BRIGHTSIDE

- * **WPIX New York (IND).** Sat. 11PM/Sun. 1AM. 7 Rtg.
Combined Young Women Ratings beat any other late fringe entertainment!
- * **KTLA Los Angeles (IND).** Sun. 11PM/Fri. MID. 7 Rtg.
Combined HH Rating beats any other late fringe entertainment in the market!
- * **WGN Chicago (IND).** Sun. 10PM/Sat. 1AM. 12 Rtg.
Combined HH Rating, and 18-49 Ratings, beat any other late fringe entertainment in the market!
- * **KYW Philadelphia (NBC).** Sat. 7PM. 8 Rtg. 27%
Share increase over Nov. '85 time period. Higher access Young Adult Ratings than MASH and People's Court!
- * **KPIX San Francisco (CBS).** Fri. MID. 4 Rtg. 23%
Share increase over Nov. '85 time period!
- * **WNEV Boston (CBS).** Sun. 11:30PM/Sat. 1PM.
7 Rtg. Combined rating, WNEV's #1 late fringe entertainment!
- * **WTAE Pittsburgh (ABC).** Sun. 11:30PM.
7 Rtg. #1 in the time period in every Woman demo! Tops Nov. '85's MASH by 40 % in HH, 31 % in Women 18-49, 41 % in Men 18-49.
- * **WMAR Baltimore (NBC).** Sun. 11:30PM.
4 Rtg. Over 100 % Share increase from Feb. '85!
- * **KPLR St. Louis (IND).** Sun. 10:30PM. 7 Rtg. HH Share
up 50 % over Nov. '85, M18-34 55 % , W18-49 over 100 % !

Cablecastings

The one and only

Despite stiff competition from cable and other media, the future of broadcasting's "network-affiliate structure" is secure, Ted Turner told a group of George Washington University students in Washington last Monday. In fact, he said, the competition acts to bring the networks and their affiliates "closer together for their mutual survival." Like the 13 original colonies, he said, the affiliates realize that "their only strength is to stick together."

According to Turner, some affiliates may occasionally preempt network shows to run programming from, say, Rupert Murdoch's budding fourth network. "But if they do that on too many nights, the network is going to go and they are not going to have a network," he said. "They will become independent stations."

The speech and the lively question-and-answer period that followed were, as one veteran trade reporter in the audience put it, "vintage Turner." Turner, who owns CNN and CNN Headline News, strayed repeatedly from the advertised topic of the speech—television news: past, present, and future—to discuss everything from the bombing of Libya to dangers of the arms race. Turner also used the occasion to try to explain away a slur on Italians he made that was included in a *60 Minutes* profile of him that aired the night before.

In the *60 Minutes* piece, Turner was shown giving a speech in which he said Italians had no interest in fighting a war. "They'd rather be involved in crime and just making wine and having a good time," he said. Jan Legnitto, the *60 Minutes* producer in charge of the segment, said the speech was made March 20 in Titusville, Fla., before a group of NASA officials and a *60 Minutes* camera.

Asked by a student to explain the comment, Turner said, "I was trying to make a speech about peace... and I was trying to be humorous because I was in front of a serious group," he said. "What I was trying to show was that the Italians... have given up war. Italy isn't prepared for war with anybody."

Turner accused *60 Minutes* of using the quote out of context. "It was lifted out of there. It did not mean anything. I do tell jokes sometimes to disarm people.... If you had seen the whole thing you would not have been offended."

Turner has probably not heard the last of the incident. According to Legnitto, CBS has "gotten a lot of calls from Italian-Americans asking where they can get in touch with Turner."

Turner said he knew that *60 Minutes* would do "a hatchet job" on him, but allowed himself to be interviewed by CBS correspondent Diane Sawyer anyway. Why? "First, I wanted to show that I had the courage to walk into the lion's den," he said. "Secondly, we are in the business of asking people to give us interviews all the time and I feel I have to give the other side a chance."



Big isn't better. Jack Valenti (l), president of the Motion Picture Association of America, who shared the podium with Ted Turner at a luncheon sponsored by the International Radio and Television Society in New York last week, attacked the "concentration of ownership" within the cable industry and suggested that some restriction might have to be put on the size of the cable MSOs. The "geographic monopolies" that now exist are "unacceptable," he said.

Turner said he would like "to make money" on the televising and syndication of the Goodwill Games, an Olympics-like event slated for July 5-20 in Moscow, but added that losses in sports programming are not unusual. Turner said the games will cost him \$33 million. "We lost \$8 million on college football last year," he said, "but we didn't cry about it." Regardless, he said, carriage of the games on superstation WTBS-TV Atlanta and an ad hoc network of independent stations will drive network shares to an all-time low.

Turner said he hasn't been "very popular" at CBS since he attempted a hostile takeover of the network last spring. Turner didn't have much to say about the ill-fated attempt last week. "I tried to buy the company, but, when I knocked on the door, I didn't realize that the whole place was full of termites and the whole house fell in." (To block Turner, CBS had to take on considerable debt which it is now trying to pay off through a series of cost-cutting measures.)

On the subject of television news, Turner said he believes it is close to "the saturation point." In addition to CNN and CNN Headline News, cable subscribers can tune into such specialized news and information services as the Financial News Network, The Weather Channel and ESPN, he said. Even noncable subscribers can fill their days with news and information by switching among broadcast channels for national and local newscasts, talk shows and such soft news shows as *Entertainment Tonight* and *PM Magazine*.

With annual operating expenses of around \$90 million, CNN is just "barely viable," he said. "The only reason we are viable is because we operate so inexpensively." He acknowledged that CNN doesn't pay as well as the broadcast networks' news operations. "We are like the low-budget, non-union airlines that are employing a lot of people and tearing the ass off the old unionized [airlines]," he said.

Periodically, Turner's name comes up as a possible political candidate. In response to a question last week, Turner said he was "not necessarily" interested in public office, suggesting that shaping public opinion was as

important as holding public office. Public opinion determines what a country does, he said. That's why he's disturbed by such movies as "Rambo," "Red Dawn" and "Rocky IV" that paint Soviet citizens as "ir human and awful people," he said.

Turner included himself among the minority of Americans who thought the bombing of Libya was a mistake. "I don't believe you can cure terrorism by terrorist acts of your own. I think when you drop bombs on people, particularly when you don't declare war on them, that's terrorism too." He said he prefers the "love-your-enemy" philosophy of Jesus, Ghandi and Martin Luther King to the "eye-for-an-eye" philosophy of the Old Testament.

Union shop

After eight years of negotiations and a failed attempt to bypass the union with litigation HBO has become the first pay television company to sign a contract with the Directors Guild of America. HBO sued the guild in 1978 in the federal district court in New York, trying to assert the right to negotiate deals with guild members outside the basic pact. DGA won the suit in 1982. Since then negotiations have focused on residual payments that HBO felt would be too high under the existing formula with other signatories. A guild spokesman said the formula was revised for HBO to allow it to pay smaller residuals that are nevertheless "substantial from the guild's point of view. However HBO will pay the same minimums, pension, health and welfare contributions as other

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1ST Yr. Strip

signatories (except for sports, promotional and interstitial programming).

The DGA has had for some time a residual (similar to royalties) formula in place for signatory production companies that produce shows for pay cable. Under that formula, the first year residual is computed by taking the initial minimum fee a director receives for the show (which varies by program depending on length of the show), dividing that fee by 15 million and then multiplying by the pay service's subscriber count. In HBO's case, the arbitrary 15 million figure was doubled to 30 million so that the fraction of a cent by which its sub base is multiplied to calculate the first year residual is cut in half. For example, the first year residual for a two-hour made-for-cable movie would be calculated by dividing the director's minimum of \$50,960 by 30 million, which equals \$0.0016897. That figure in turn is multiplied by HBO's sub count, now 14.6 million, which equals about \$24,669. The second year residual would be 70% of the first year residual, or about \$17,268, and the residual for the third year into perpetuity would be 30% of the first year residual, or roughly \$12,334.

Sales report

A.C. Nielsen has signed or is in negotiations with 40 cable systems in the first two weeks of selling its new Cable Audience Profile package to local systems and interconnect operators, according to Susan Whiting, vice president, Nielsen Home Video Index. The CAP service measures viewing of national advertiser-supported cable networks at the system level and compares them to national



Helping hands. Coachella Valley Television, the cable system serving Palm Springs, Calif., received pledges of more than \$180,000 for the Barbara Sinatra Child Center during a five-hour luncheon telethon on April 20. On hand for the telethon were celebrities Robert Wagner (center) and Barbara Sinatra (r), pictured with Coachella's Stephanie Morton (l). The cable system's efforts augmented fundraising for the center done by KTLA(TV) Los Angeles.

viewing levels of the networks.

The criteria for local system measurement is that the system or interconnect must have had a cumulative total of 80 or more Nielsen Station Index sample households across the four sweep periods for 1985. Currently, 548 cable systems and 80 interconnects are being measured. The service is also being sold to the national networks so

they can monitor viewing levels at local systems. Some have already purchased the service but Whiting declined to name them.

The CAP service breaks out up to 12 different dayparts with measurements for both average quarter hour and weekly cumulative audiences for 14 ad-supported services. Viewing by demographic is not measured but CAP will provide demographic profile of markets, broken out by zip code. The cost of the service will vary from system to system, but most systems signing on will pay "under several thousand dollars," said Whiting.

Department store in sky

The Home Shopping Network has filed for an initial public offering of 1.3 million shares; 1,040,000 of which would be sold by the company, at a price currently anticipated at between \$14 and \$16.

The Clearwater, Fla.-based company which plans to be listed on the American Exchange as HSN, runs two 24-hour-per-day channels, currently distributed by satellite to cable systems and dish owners. Both HSN 1 and HSN 2 attempt to sell merchandise to viewers, who can place an order through toll-free telephone numbers. HSN owns the majority of the merchandise it sells, and obtains it from manufacturers, closeouts, retailers' oversupplies and other sources. HSN 1 is received by eight million homes, the company said, while HSN 2 which began March 1 and sells "highly priced, innovative merchandise," is received by two million homes. Both counts include an estimated 1.7 million homes with satellite dish receivers.

Cable operators with which the company has agreements "generally" run the service on a basic tier. As payment, HSN provides the systems with 1% to 5% of net sales "on merchandise sold to customers within the cable company's service area." The company plans to extend its service to broadcasters. Selling shareholders (260,000 shares) are co-founders Roy M. Speer, chairman of HSN, and Lowell W. Paxson, president. Speer is a Florida-based lawyer and businessman, and father of Richard M. Speer, vice president, operations. Paxson is a former broadcaster, who owned radio and TV stations, primarily in Florida and New York. At the last stations he owned WWQT(AM) Dunedin and WHBS(FM) Holiday both Florida, Paxson experimented with the retailing format before selling the stations in 1983.

HSN was incorporated in 1985. The seven-member board of directors includes J. Patrick Michaels Jr., chairman of Communications Equity Associates, Tampa, Fla.-based cable and broadcast brokerage firm.

Beginning last July, the company began satellite delivery of programs over Satcom IIIIR and Satcom IV. The change from a regional to a national base of sales was largely responsible, the company said, for revenue soaring from \$8.3 million for the six months ending Feb. 28, 1985, to \$63.9 million for the comparable period just ended. Operating income for the latest six months was \$12.5 million and net income was \$6.8 million. Roy Speer will own all of the "class B" stock enabling him to elect 75% of the directors and control other major corporate decisions. The company said it has no plans to pay dividends "for the foreseeable future."

Broadcasting

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Business Briefly

TV ONLY

Reed's St. James □ Chain of men's furnishing stores will begin two-week flight in 11 markets, including Cleveland, St. Louis and Washington. Commercials will be presented in all dayparts. Target: adults, 25-54. Agency: GSD&M, Dallas.

Colonial Penn Insurance Co. □ Third-quarter campaign will kick off in late June in about 60 markets throughout U.S. Daytime and fringe periods will be used. Target: adults, 50 and older. Agency: Direct Response Network, Philadelphia.

Minolta □ Campaign to introduce new word processor is expected to kick off in June as dealer-supported project in

undetermined number of markets. Commercials will be placed in all time segments. Target: adults, 25-59. Agency: Eisner & Associates, Baltimore.

W.B. Roddenberry Co. □ Line of pickles will be promoted in four-week flight beginning May 5. Ads will air in 14 Southeastern markets, including Florida markets of Miami, Orlando, Daytona Beach, Tampa and St. Petersburg. All dayparts will be used. Target: women, 25-54. Agency: Evans/Atlanta Inc., Atlanta.

Parfums Stern Inc. □ Oscar de La Renta line of perfume will be promoted in two-week flight beginning this week. Spots will air in six major markets, including Miami. Early morning, prime, late news and prime access dayparts will

be used. Target: adults, 25-54. Agency: Lord, Geller, Frederico, Einstein Inc., New York.

Tru Temper □ Lawn sprinklers will be promoted in three-week campaigns beginning intermittently between mid-May and June. Ads will run in mixed dayparts. Campaign will run in 20 markets, including San Francisco and Seattle-Tacoma, Wash. Target: adults, 25-54. Agency: Specialized Media Services, Charlotte, N.C.

WMCA(AM) New York □ Radio station is advertising on television for first time in its history, having scheduled two six-week flights, starting this week on all six commercial TV stations in area. Station is using 10-second spots to reach adult viewers who are prime prospects for station's talk personality programs. Commercials will run in all dayparts. Target: adults, 35-54. Agency: Van Brunt & Co., New York.

Advantage

Leber-FCB merger. Underlining trend toward agency mergers, Leber Katz Partners, New York, has been consolidated into New York office of Foote, Cone & Belding Communications to form new entity, FCB/Leber Katz Partners. Transaction will be achieved through exchange of stock, but agency heads would not disclose its value. Stanley Katz, chairman and chief executive officer of Leber Katz, will serve in same capacity for new agency and will become chairman of FCB Communications. Billings of LKP in 1985 were said to be \$290 million, while New York office of FCB reported billings of \$165 million last year.

Iowa ruling. Supreme Court has let stand restrictions that Iowa has placed on television advertising by lawyers. High court last week refused to hear appeal of Des Moines law firm claiming that restrictions violate First Amendment. Rules prohibit commercials containing background sound, visual displays, self-laudatory statements or more than single nondramatic voice. Barred also is lawyer speaking to audience. Firm pressing case, Humphrey & Haas, in 1982 had aired commercials that used actors to discuss legal rights and negligence of others. Commercials were withdrawn at request of Iowa State Bar Association's committee on professional ethics, which filed complaint against firm's lawyers. Humphrey & Haas, in appealing to Supreme Court, said Iowa's rules are based only on "unsubstantiated fears of audience manipulability. There is no claim that the ads here were false, misleading or deceptive." State bar association defended rules as necessary because of unusual power of television to sway large audiences.

Torbet's count. Torbet Radio reports 25-54 was most requested age demographic for first quarter of 1986, said to be largest share to date for any demographic age group, representing 47.4% of Torbet requests. Sharp decline was registered by 18-49, which fell from 27.5% to 19.1% from fourth quarter of 1985 to first quarter of this year. Adult requests were almost twice as large as either male or female requests. One-week flight continued to dominate in first quarter of 1986, representing 26% of requests, followed by two weeks, 17%; three weeks, 14%, and six weeks, 7%.

Eight settled. National Advertising Division of Council of Better Business Bureaus settled eight cases involving challenges to national advertising during March. Three cases dealt with television commercials. Reviewed by NAD and found substantiated was TV commercial for Sara Lee Corp.-Jimmy Dean Meat Co. (breakfast sausage). Modified or discontinued was advertising for Alpo Pet Foods and Holly Farms Poultry Industries.

Problem solving. Ingalls, Quinn & Johnson has resolved client conflict as result of merger with another Boston-based agency, Ingalls & Associates. Regional Sears, Roebuck group, former Ingalls' account, has chosen Marc Advertising in Pittsburgh to represent it. Marc currently represents six other regional Sears groups: mid-Atlantic, Northeast, Pittsburgh, Detroit, Northwest and St. Louis.

Amtoy □ "Mad balls" toy campaign breaks today and will continue for seven weeks. Campaign will air in 31 markets in mixed dayparts. Target: children, 6-11. Agency: Lang, Fischer & Stashower Advertising Inc., New York.

Midol □ PMS informational ad campaign breaks this week and will run for six months in 20 markets. Ads will air mostly on network, with 10% in spot TV and on cable services, including MTV. Target: women, 15-35. Agency: Warwick Advertising, New York.

RADIO ONLY

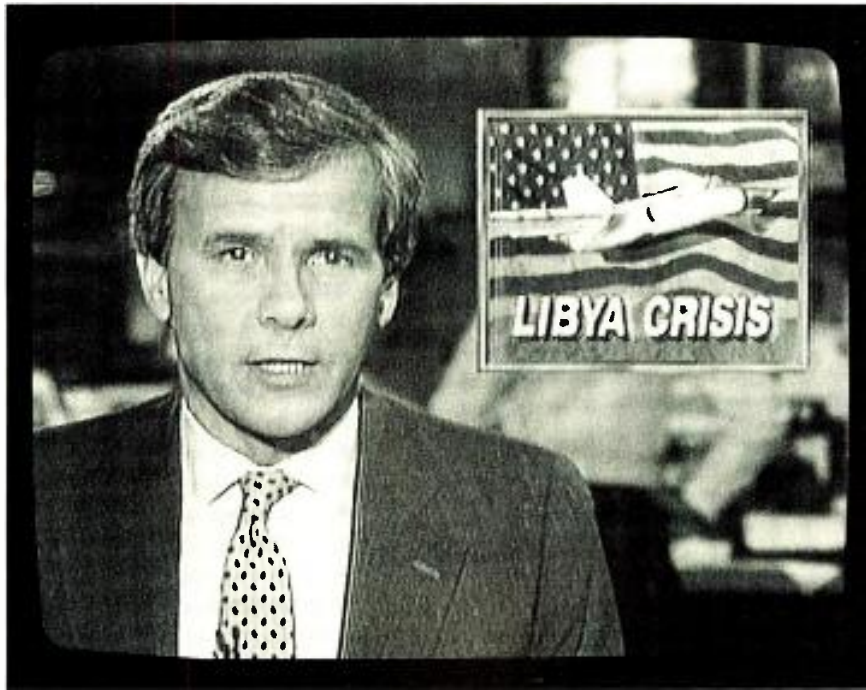
Communications Workers of America

□ Campaign timed to coincide with negotiations with AT&T breaks this week, with another campaign planned for later this year when renegotiations begin with regional Bell systems. CWA locals are expected to buy time on 200 to 500 stations, based on last year's campaign. Flight consists of two 60-second commercials. Target: adults, 25-54. Agency: Nordlinger & Associates, Washington.

St. Louis Convention and Visitors Commission

□ "St. Louis, You Should See It Now" campaign breaks this week and will run every other week until Nov. 17. Spots will air in nine Midwestern markets, including Chicago, and will also air on St. Louis Cardinals baseball radio network, covering 110 stations. Mixed dayparts will be used. Target: adults, 25-54. Agency: D'Arcy Masius

“NBC News first with live report of attack in Libya...”



...NBC broke the story and delivered it with greatest impact thanks to Brokaw's live interviews at the White House, State Department and Pentagon, and thanks to NBC correspondent Steve Delaney's dramatic reports by telephone from Tripoli while the attack was underway.” —BOSTON GLOBE

“NBC, which broke the news first at 7:02 p.m. EST, suspected as early as Monday afternoon that the administration was going to make its move against Libya.” —USA TODAY

“Brokaw was unflappable—he's at his best handling fast-breaking news.” —NEW YORK DAILY NEWS

NBC NIGHTLY NEWS with Tom Brokaw

MCA TV □ Television distribution arm of MCA Inc. is mounting consumer

advertising campaign to launch fall introduction of syndicated strip, *Magnum, P.I.* Series will be supported by intensive five-week campaign said to cost in "seven figures." Advertising effort consists of network radio and

Direct response. Greece, Italy and Israel are responding to the drop in American tourism caused by the most recent terrorists acts with increased advertising in both broadcast and print media.

Israel, using Biederman & Co., has added radio to its six-week \$1-million television campaign to promote tourism under the tagline, "Come Stay With Friends." The radio spot is specifically designed to respond to the latest terrorist incidents. The campaign is scheduled to break in late May. It will incorporate interviews with Americans vacationing in Israel, with statements emphasizing comfort and security. Ads will run in five to six major markets.

For the first time since 1972, Italy is buying advertising time on U.S. radio and television to promote tourism. The \$4-million campaign, scheduled to begin before the peak summer travel season, will concentrate on spot TV and radio in major markets. The Italian campaign is aimed specifically at return visitors, and carries the tag line: "Italy, there's more to it." A spokesman from Calet Hirsch, Italy's U.S. agency, said that the direction and content of the campaign will be "determined by current events." Some 70% of Italy's \$4-million 1986 advertising budget will be targeted for broadcast.

Even before the latest terrorist incidents, Greece had planned to double last year's budget of \$1.5 million for 1986 and expand its print-only strategy to broadcast. Greece's campaign slogan was "Come Home to Greece."

Probably the hardest hit of the three is Greece. American travel to Greece has steadily decreased over the past three years. Although last year was Greece's biggest year ever, with an increase of over a million travelers, travel by Americans declined 1.8%. Greece said that travel by Americans in the first two months of 1986 dropped dramatically, 39%, while travel from all other countries has increased 12.5%. Its first television spot since the TWA bombing was pulled almost as soon as it reached the air. In it, actor E.G. Marshall emphasized that Americans are always "welcome and safe" in Greece. The ad stated: "Greece, that lovely land, is getting a bum rap." But the ad plus all other advertising for Greece was pulled following the U.S. air strike in Libya. It has not been determined when the campaign will start up again.

magazines and will supplement local stations' promotions in their own markets. Commercials will run in various dayparts. Target: adults, 25-54. Agency: Biederman & Co., New York.

Bank of Baltimore □ Three-week multimedia campaign with 30-second radio and TV spots breaks this week. Ads will run in greater Baltimore area during all dayparts. Target: adults, 18-54. Agency: Smith Burke & Azzam, Baltimore.

Domino's Pizza □ Fast-food chain will sponsor three-week campaign in three radio markets and seven television markets in Northeast, starting in mid-May. Commercials will be carried in all dayparts. Target: adults, 18-49. Agency: Davidoff & Partners, Fairfield, Conn.

Bank of America □ First stage of three-part 'image campaign' was launched April 20. Spots will continue in fringe and prime TV dayparts and mixed radio dayparts for four weeks. Campaign will pick up again after two-month hiatus and will run four weeks in late July and four weeks in early September. Ads will air in top 10 California ADI's, including Fresno, Los Angeles, Modesto and San Diego. Target: adults, 25-54. Agency: Allen & Dorward, San Francisco.

SUNBELT

Class C FM Country station for sale!

Projected annual growth in radio revenues of 9.96% through 1990

1985 Gross Sales - \$1,187,785

Net Operating Income (CF) - \$200,000
1986 Projected Gross Sales - \$1,239,200
1986 Net Operating Income (CF) - \$300,000

Only Country Station in Market!

Full-Time AM, CP included

Total Price: \$2,700,000

Broker and Direct inquiries welcome!

Qualified buyers only, please

BOX 132C, BROADCASTING

Rep Report

KJYY(FM) Houston: To Masla Radio from Republic Radio.

□

WAMO-AM-FM Pittsburgh; WPFM-FM Terre Haute, Ind.; KTO(AM)-KPLY(FM) Reno, Nev.; WAMS(AM) Wilmington, Del.: To Masla Radio from Selcom/RAR.

□

CKLW(AM)-CKEZ(FM) Detroit; KCRG(AM) Cedar Rapids, Iowa: To Masla Radio from Torbet.

□

WIZM(AM) La Crosse, Wis.: To Masla Radio from Hillier, Newmark, Wechsler & Howard.

□

KLEN(FM) Cheyenne, Wyo.: To Masla Radio from McGavren Guild.

□

KOMJ(FM) Tulsa, Okla.: To Christal Radio (no previous rep).

□

KMBY(FM) Salinas-Monterey, Calif.: To Blair Radio from Selcom.

□

WANS-AM-FM Greenville, S.C.: To Christal Radio from Torbet Radio.

□

WSEF-AM-FM Titusville, Fla.: To Roslin Radio (no previous rep).

"Cagney & Lacey" and Women... A Case of Positive Identification.

By presenting a pair of positive role models to Women 18+, "Cagney & Lacey" has fostered an unprecedented loyalty among the female demographics so crucial to success in daytime, early fringe and prime access time periods.

Show after show, season after season, Women 18+ answer Cagney & Lacey's roll call.



**POLICE DEPARTMENT
PRELIMINARY INVESTIGATION**

#1 WITH WOMEN 18+!

CAGNEY & LACEY

NEWHART	14.1
HIGHWAY TO HEAVEN	14.0
KATE AND ALLIE	13.9
WEBSTER	13.6
THE JEFFERSONS	13.3
THE FALL GUY	13.3
HILL STREET BLUES	13.2
NIGHT COURT	13.0
RIPTIDE	13.0
BENSON	12.9
HARDCASTLE AND McCORMICK	12.8
TRAPPER JOHN, M.D.	12.7
THE FACTS OF LIFE	11.9
WHO'S THE BOSS?	11.9
GIMME A BREAK	11.7
REMINGTON STEELE	11.7
ST. ELSEWHERE	11.6
T.J. HOOKER	11.3
MATT HOUSTON	9.8
AIRWOLF	8.9
MIAMI VICE	8.7
	8.2



Cagney & Lacey

**LOCK 'EM UP!
FOR FALL '87 STRIPPING.**



ORION
TELEVISION SYNDICATION

A broadcast sales and computer commentary from George Reed, WAOK(AM)-WVEE(FM) Atlanta

High tech comes to sales departments

Just when we mastered the "One Minute Manager" techniques, moved toward Japan's participatory management style and thought our sales department was among the hottest in the industry, here comes "high tech." Yes, personal computers are marching into the sales arena. Does that mean we now must learn computer programming and speak "computerese"? Fortunately, no.

It does mean that we should begin looking for ways to increase productivity, cut costs and build revenue by using a PC's capabilities. The good news is that it can be done with only a modest investment in equipment and basically "off the shelf" software.

Today's advertisers and agencies demand customized sales presentations addressing specific customer needs. Software is available for ratings analysis, furnishing in-depth reports and color graphics on audience delivery, specific demographics and qualitative weighting, among other features.

Word processing and color graphics add life to the "numbers." Presentations can be stored, recalled and customized as needs arise. Such flexibility gives sales people more time in the field and a competitive environment. The ability to present a sales story clearly and concisely can give you a genuine edge. Major newspapers, with their well-funded research departments, have done it for years. With the PC, our time has finally come.

Customer contact can be vastly improved. Personalized word-processed "thanks for the business" letters from top management, collection letters (becoming progressively nastier as an account moves toward 90 days), press releases and station newsletters are handled with ease.

Database programs add a new dimension to account list management. In-depth files can be built on customers, allowing you to track needs and wants, likes and dislikes. Do you instantly know your 25 biggest spenders from last year? Do you know the 10 accounts that should have been on that list, but were not? Does your salesperson send a birthday card out to his/her top account each year? When is the last time you called to see how things were going? All of these things can be carefully tracked with a good database on a PC. If you use call reports, a thorough call history can be kept for each account and prospect. How valuable would this be to you if your top biller walked out of the door today to join the competition?

Retail business remains a major growth area for broadcasting companies. Keeping track of the multitude of co-op and vendor programs has led to co-op coordinators on the station level and to involvement by a number of service companies and industry



George R. Reed is the general sales manager of WAOK(AM)-WVEE(FM) Atlanta. He has been with the stations' owner, DKM Broadcasting, since 1977, as an account executive and sales manager. Prior to that he was an account executive and air personality at stations in Florida, Kentucky and Indiana.

organizations. Many, if not most, have computerized the data, allowing easy access and manipulation. A PC with a phone modem is your link to this valuable information.

OK, you're convinced. Maybe the sales department could use a PC or two. But no need for one on the sales manager's desk. After all, he's gotten by this long without one, right? Wrong.

If you do a great deal of national business, consider an automated "business breaking" system. While not available at the local computer store, any good database software package can be customized in a few evenings' work. When you talk with your rep, you can key in the advertiser and agency, relevant demos, cost-per-point goals, flight dates, total budget and anything else related to the buy. Store the rates discussed and agreed upon. Flag the record to remind you to call the rep back in a week. When the buy is finally placed, enter your dollar amount and share. Your PC can help you stay on top of trends, good or bad. If a particular salesperson or an entire office is not up to par, your PC will point it out. Do you know your hit/miss ratio? Are you getting adequate shares in light of your ratings position? Are you pricing your product correctly?

Set up your PC to pull your ratings to the screen while you're talking to your rep. Maybe you can spot a daypart with strength in the demo where you can get a better rate. Better yet, tie your PC into your traffic computer to pull up avails and assess your degree of sell-out, days, weeks or months into the

future. This type of instant information retrieval allows you to make better decisions and maximize revenue from that precious limited inventory.

Since most of us in sales management came up through the ranks as sales people and sales people are not typically the most organized group in the world, let your PC help you manage your day. I use a calendar program that allows me to set daily priorities, track appointments, keep track of, look up and dial my phone numbers and write notes, ideas and meeting agenda items with a minimum of keystrokes. The time spent with this method is a mere fraction of the old way of using several calendars, notebooks, backs of envelopes and cocktail napkins. Better yet, I fit the system to my needs and work habits, not vice versa. Priorities are never lost; jobs are either completed or deleted, but never accidentally forgotten. Deadlines are never missed.

And you should see what a PC can do with budgeting and forecasting. Spreadsheets allow you to play "what if?" What if revenue grew 8% instead of 6%? What if we pay our salespeople X% commission instead of Y%? Instantly, the impact is translated to your bottom line. Your assumptions and theories can be tested, leading to better budgeting. But don't use it just during the turmoil of the annual budgeting process. Measure your progress against the budget throughout the year. Track your local sales people. Is Joe in a slump? Should he be working farther ahead and less on the current month or current quarter? Nationally, is New York business soft or is it time to schedule a trip for sales meeting and calls? It has been said "the drudgery of the numbers can set you free." Good analysis prevents bad surprises. It gives you the lead time to act before you're forced to react.

There are some remarkable spreadsheet programs on the market. Many feature word processing, communication, database and graphics functions. Buy one, spend a little time learning it, and the applications for improving your productivity are endless.

Other software ideas include brainstorming programs that allow you to organize ideas, linking programs that tie your PC and your mini together, statistics packages for forecasting and decision support systems. Learn what is available and what can help you. Take it a step at a time, but take that first step.

Broadcasting is, and will no doubt forever be, a people business. People skills are the most important aspect of successful sales management. "High touch" is number one, but prepare for "high tech." The proper combination of the two can lead to fabulous results. Technology is here to stay. Embrace it in the sales department and your office, and watch productivity soar.

**With 20 Emmy nominations—
more than any other independent
commercial TV station in L.A.—**

**KHJ-TV proudly congratulates
the talented people
who have been honored.**

THE OPEN-AIR ASYLUM

Philip Reeder, Producer
Fernando Del Rio, Producer
Walt Baker, Executive Producer

CAMERA NINE

Dan Medina, Producer
Jim Murphy, Producer
Wendy Gordon, Producer
Stephanie Brady, Executive Producer

MID-MORNING LOS ANGELES

Willie Olmstead, Producer
Ed Parker, Co-Producer
Richard T. Johnson, Executive Producer

THE SILENT SIN

Donna Kanter, Producer
Joseph Feinstein, Producer
Walt Baker, Executive Producer

OFF-HAND

Lawrence A. Pike, Producer
Sheldon I. Altfeld, Executive Producer
Richard T. Johnson, Executive Producer

SCHOOL BEAT

Roberta Weintraub, Producer
Richard T. Johnson, Executive Producer

NINE O'CLOCK NEWS

Joe Raia, Producer
Bill Northup, Executive Producer

HOLLYWOOD: A LEGACY IN SILHOUETTE

Gail Choice, Producer
Walt Baker, Executive Producer

TAKING THE HIGH OUT OF HIGH SCHOOL

Cal Brady, Producer
Richard T. Johnson, Executive Producer

YOUTH AND THE ISSUES

John Stearns, Producer
William S. Hall, Producer
Richard T. Johnson, Executive Producer

OUR CHILDREN: THE NEXT GENERATION (CAMERA 9)

Dan Medina, Producer
Bill Northup, Coordinating Producer
Stephanie Brady, Executive Producer

AUTOMATIC WEAPONS (NINE O'CLOCK NEWS)

Bill Northup, Executive Producer
Ron Tank, Reporter

SATANISM (NINE O'CLOCK NEWS)

Dan Medina, Reporter/Producer

MID-MORNING LOS ANGELES

Meredith MacRae, Host/Moderator
Geoff Edwards, Host/Moderator

OUR CHILDREN: THE NEXT GENERATION (CAMERA 9)

Scott Torrens, Camera
Dave Carstens, Sound

THE OPEN-AIR ASYLUM

Philip Reeder, Director

NINE O'CLOCK NEWS

Christopher Stegner, Director

OUR CHILDREN: THE NEXT GENERATION (CAMERA 9)

Nancy Sutton Smith, Tape Editor

80'S SERIES (NINE O'CLOCK NEWS)

Nancy Sutton Smith, Tape Editor

THE SILENT SIN

Donna Kanter, Writer



This week

April 24-29—22nd annual MIP-TV, international television program market. Palais des Festivals, Cannes, France. Information: David Jacobs. (516) 364-3686.

April 27-29—Cabletelevision Advertising Bureau fifth annual conference. Sheraton Center, New York.

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. Keynote speaker: Brandon Tartikoff, president, NBC Entertainment. Century Plaza, Los Angeles.

April 27-30—Telecommunications Policy Research Conference 14th annual meeting. Airlie House, Airlie, Va. Information: (212) 431-2160.

April 27-30—Washington State Association of Broadcasters annual meeting. Pan Pacific Vancouver hotel, at Canadian Pavilion, Vancouver hotel, Vancouver, B.C.

■ April 28—"Broadcast Opportunity Partnership," seminar (one in series of three) for minority entrepreneurs interested in broadcast ownership, sponsored by White House, NAB's Broadcast Capital Fund Inc. (BROADCASTCAP), FCC and National Telecommunications and Information Administration. Phoenix Hilton, Phoenix. Information: (202) 429-5393.

April 28-May 2—Ohio University's Communications Week. Theme: "Communication, Gender and Society." Keynote speech: Charlayne Hunter-Gault, reporter-commentator, PBS. Memorial Auditorium, Ohio University, Athens, Ohio. Information: (614) 594-6885.

■ April 29-May 27—American Film Institute weekly

television and motion picture screenwriter seminar series. Speakers include Joe Eszterhas, Naomi Foner, Richard Levinson and William Link. AFI campus, 2021 North Western Avenue, Los Angeles, 90027. Information: (213) 856-7690.

April 30—Broadcast Pioneers, Philadelphia chapter, presentation of the "Person of the Year" award to Dick Vermeil. CBS sportscaster. Adam's Mark hotel, Philadelphia.

■ April 30—National Academy of Television Arts and Sciences, New York chapter, luncheon. Speaker: John von Soosten, VP-director of programming, Katz Television Group. Copacabana, New York.

■ April 30—Television, Radio and Advertising Club of Philadelphia luncheon honoring Brandon Tartikoff, president, NBC Entertainment. Franklin Plaza hotel, Philadelphia.

May

May 1—Academy of Television Arts and Sciences forum luncheon. Speaker: Frank G. Wells, president and chief operating officer, Walt Disney Co. Sheraton Premiere hotel, Universal City, Calif. Information: (818) 763-2975.

May 1—Illinois Broadcasters Association sales managers seminar. Pere Marquette, Peoria, Ill.

May 1—Connecticut Broadcasters Association spring sales and management seminar. Sheraton Waterbury, Waterbury, Conn. Information: (203) 775-1212.

May 1—JVC Co. of America banquet honoring winners of its 1985 Pro Awards, professional video competition. Grand Hyatt hotel, New York.

May 1—Women in Cable, Washington chapter, pay-per-view seminar. National Cable Television Association, Washington.

■ May 1—Women in Cable, San Francisco chapter meeting, "Strategies for Successful Sales and Marketing of Cable." Blue Dolphin, San Leandro, Calif.

■ May 1—Women in Cable, Southern California chapter, panel discussion, "Cable TV: The Changing of the Guard." Embassy Suites hotel, Los Angeles.

May 1-2—"Teleconferencing: Steps to Take, Moves to Make," sponsored by National University Teleconferencing Network. George Washington University, Washington. Information: (405) 624-5191.

May 1-3—National Translator Association convention. Capri Hotel Plaza, Denver. Information: Fern Ebeau. (505) 243-4411.

■ May 1-4—Western States Advertising Agency Association annual conference. Speakers include: AAA Senior Vice President Don Ambuhl, ABC Talkradio host Michael Jackson and White House speechwriter James Humes. Rancho Las Palmas Resort, Rancho Mirage, Calif. Information: (213) 387-7432.

■ May 2-3—American Film Institute and Association of Entertainment Industry Computer Professionals co-sponsored conference, "Computers in the Entertainment Industry." Keynote speaker: Gene Roddenberry. AFI campus, 2021 North Western Avenue, Los Angeles, 90027. Information: (213) 856-7690.

May 3—Michigan Associated Press Broadcast Association annual convention and awards banquet. Sheraton hotel, Lansing, Mich. Information: (313) 965-950.

Also in May

May 4-5—Minnesota Broadcasters Association spring convention and sales seminar. Thunderbird motel, Bloomington, Minn.

May 4-7—Central Educational Network annual conference. Presentation by FCC Commissioner Jam

■ Indicates new entry

April 24-29—22d annual MIP-TV, international television program market. Palais des Festivals, Cannes, France. Information: David Jacobs. (516) 364-3686.

April 27-29—Cabletelevision Advertising Bureau fifth annual conference. Sheraton Center, New York.

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

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

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

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.

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

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

June 11-15—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—American Advertising Federation national convention. Grand Hyatt, Chicago.

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

June 22-25—Cable Television Administration

Major Meetings

and Marketing Society annual convention. Westin Copley Plaza, Boston.

July 23-25—Eastern Cable Show, sponsored by Southern Cable Television Association. Atlanta Market Center, Atlanta.

Aug. 26-29—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.

Sept. 10-13—Radio '86 Management, Programming, Sales and Engineering Convention, sponsored by National Association of Broadcasters and National Radio Broadcasters Association. New Orleans Convention Center, New Orleans.

Sept. 19-23—11th International Broadcasting Convention, sponsored by Electronic Engineering Association, Institution of Electrical Engineers, Institution of Electrical and Electronics Engineers, Society of Motion Picture Engineers, Institution of Electronic and Radio Engineers and Royal Television Society. Metropole conference and exhibition center, Brighton, England.

Oct. 14-16—Society of Broadcast Engineers national convention. St. Louis Convention Center.

Oct. 24-29—Society of Motion Picture and Television Engineers 128th technical conference and equipment exhibit. Jacob K. Javits Convention Center, New York. Future conference: Oct. 30-Nov. 4, 1987, Los Angeles Convention Center; Oct. 14-19, 1988, Jacob Javits Convention Center, New York; and Oct. 22-27, 1989, Los Angeles Convention Center.

Oct. 26-29—Association of National Advertisers annual convention. Homestead, Hot Springs, Va.

Oct. 28-30—Atlantic Cable Show, Atlantic City

Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Nov. 17-19—Television Bureau of Advertising 32d annual meeting. Century Plaza, Los Angeles. Future meeting: Nov. 11-13, 1987, Atlanta Marriott, Atlanta.

Dec. 3-5—Western Cable Show, sponsored by California Cable Television Association. Anaheim Convention Center, Anaheim, Calif.

Jan. 7-11—Association of Independent Television Stations annual convention. Century Plaza, Los Angeles. Future conventions: Jan. 6-10, 1988, Century Plaza, Los Angeles; and Jan. 4-8, 1989, Century Plaza, Los Angeles.

Jan. 21-25, 1987—NATPE International 24th annual convention. New Orleans Convention Center, New Orleans.

Feb. 1-4, 1987—National Religious Broadcasters 44th annual convention. Sheraton Washington.

Feb. 6-7, 1987—Society of Motion Picture and Television Engineers 21st annual television conference. St. Francis hotel, San Francisco. Future conferences: Jan. 29-30, 1988, Opryland hotel, Nashville; and Feb. 3-4, 1989, St. Francis hotel, San Francisco.

Feb. 7-10, 1987—Seventh annual Managing Sales Conference, sponsored by Radio Advertising Bureau. Hyatt Regency, Atlanta.

March 28-April 1, 1987—National Association of Broadcasters 65th annual convention. Dallas Convention Center. Future conventions: Las Vegas, April 10-13, 1988; Las Vegas, April 30-May 3, 1989; Dallas, March 25-28, 1990, and Dallas, April 14-17, 1991.

May 17-20, 1987—National Cable Television Association annual convention. Las Vegas Convention Center, Las Vegas.

June 11-17, 1987—15th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

Corner the market in your corner of America.
With national programming, coverage and clout from
The United Stations Radio Networks. US for short.

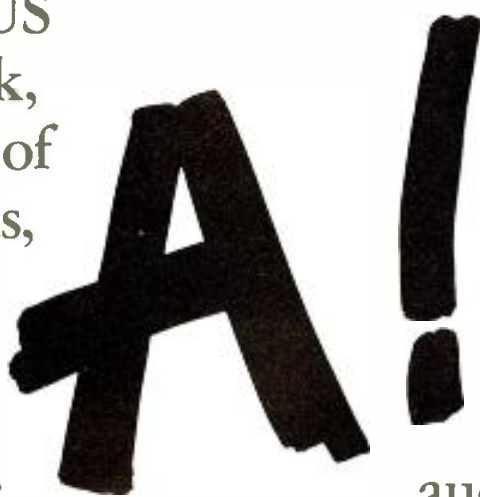
Whatever your format, you can count on US
to keep your ratings
loyal listenership
of the year. Because
and programming
your audience: Youth
Country, AOR,
and everything

You might join US
cise worldwide news
youth (US 1) or our
Or you might join US
gramming network,
leading producer of
shows and specials,
greatest selection
grams for radio.
your reasons, one
you'll extend your



high and deliver a
every hour of every day
we tailor our news
specifically to fit
or adult. CHR, AC,
Easy Listening...
in between.

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coverage from our
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■ **May 4-7—Association of National Advertisers** advertising financial management conference, PGA Sheraton, Palm Beach Gardens, Fla.

■ **May 5—American Women in Radio and Television, Western New York chapter**, luncheon, "From the Frontlines: Women's Progress in Television Newscasting," featuring Judy Woodruff, PBS, Hyatt Regency hotel, Buffalo, N.Y.

May 6—Women in Communications, New York chapter, annual Matrix awards luncheon, Waldorf-Astoria, New York. Information: (212) 370-1866.

May 6—Women in Cable, New York chapter, meeting, HBO Media Center, New York.

■ **May 6—Presentation of Action for Children's Television awards**, Charles hotel, Cambridge, Mass.

May 7—George Foster Peabody Awards luncheon, sponsored by *Broadcast Pioneers*, Plaza hotel, New

York.

May 7—Caucus for Producers, Writers and Directors, second annual general membership meeting, Chasen's restaurant, Los Angeles. Information: (213) 652-0222.

May 7—New Jersey Broadcasters Association spring managers meeting, Rutgers University, Douglass campus, New Brunswick, N.J.

■ **May 7—National Academy of Television Arts and Sciences, New York chapter**, luncheon, Spoke Thomas Burchill, president-chief executive officer, Life time Cable Network, Copacabana, New York.

May 7-8—Ohio Association of Broadcasters spring convention, Stouffer Inn on the Square, Cleveland.

May 7-10—First International Music & Media Conference with music video festival and marketplace, sponsored by *Golden Rose of Montreux* and *European Music Report*, Palais des Congres, Montreux, Switzerland. Information: (212) 223-0044.

May 7-14—26th Golden Rose of Montreux Festival, competition "open to light entertainment program (music, comedy, variety)," which may be submitted by independent producers and national broadcasting organizations. Organized by *Swiss Broadcasting Corp.* and *City of Montreux*, Palais des Congres, Montreux, Switzerland. Information: (212) 223-0044.

■ **May 8—National Academy of Television Arts and Sciences, Washington chapter**, drop-in luncheon "Women in Television," featuring Kathleen Sullivan, ABC News; Susan Morrison, CBS News; and Betty Erdicott, WTTG-TV Washington. Blackie's House of Bee Washington. Information: (202) 587-3993.

May 8—Women in Cable, New York chapter, forum on cable rating trends, HBO Media Center, New York. Information: Sherry London, (212) 661-4500.

May 11-14—Advertising Checking Bureau meeting, Scottsdale Conference Resort, Scottsdale, Ariz. Information: (212) 685-7300.

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

May 12-15—Canadian Cable Television Association annual convention, Vancouver hotel and Hyatt Regency, Vancouver, British Columbia. Information: (613) 232-2631.

■ **May 13—International Radio and Television Society** "Second Tuesday" seminar, Topic: "Yesterday, Today and Tomorrow: The TV Critics Take a Look." Speakers: Betty Hudson, VP, NBC; Neil Hickey, *TV Guide*; Monica Collins, *USA Today*; and Fred Rothenberg, Al Viacom Conference Center, New York.

May 13-15—Electromagnetic Energy Policy Alliance annual meeting and symposium, "Coping in the Regulatory Environment," Ramada Renaissance, Washing-

Stay Tuned

A professional's guide to the intermedia week (April 28-May 4)

Network television □ **ABC: Texas 150: A Celebration Special**, Monday 9-11 p.m.; *North and South* (six-part mini-series), Sunday 9-11 p.m., continuing next Monday through Thursday and Sunday, 9-11 p.m. **CBS: West 57th*** (news magazine series), Wednesday 8-9 p.m.; *Vanishing Act* (mystery-thriller), Sunday 9-11 p.m. **NBC: The Deliberate Stranger** (mini-series), Sunday and next Monday, 9-11 p.m. **PBS** (check local times): *Damien* (dramatic one-man play), Monday 9-10:30 p.m.; "Say Amen, Somebody" (gospel tribute), Wednesday 9-10:30 p.m.; *Choreography by Jerome Robbins, with the New York City Ballet*, Friday 9-10 p.m.; *Mapp & Lucia** (comedy mini-series), Sunday 10-11 p.m.



Mapp & Lucia on PBS

Network radio □ **CBS RadioRadio: In Touch: West 57th*** (half-hour, weekly, public affairs magazine), Friday (check local times).

Cable □ **Arts & Entertainment: Intermezzo** (opera), Thursday 8-11:30 p.m.; *Oxbridge Blues** (films based on short stories), Friday 8-10 p.m.; "This Happy Breed" (drama), Saturday 9:30-11:30 p.m. **Cinemax:** "Brewster's Millions" (comedy), Saturday 10-11:40 p.m. **HBO:** "Brewster's Millions" (comedy), Thursday 9-11 p.m.; "Ladyhawke" (fantasy/adventure), Saturday 8-10 p.m.; "Ghostbusters" (comedy/adventure), Sunday 9-11 p.m. **The Movie Channel:** "Brewster's Millions" (comedy), Friday 8-10 p.m. **Nickelodeon:** *Starstruck* (drama), Saturday 2-3 p.m.; *I Spy** (returning adventure/comedy series), Sunday 6-7 p.m.; *The Smothers Brothers Show** (returning comedy series), Sunday 7-7:30 p.m. **Showtime:** "Ladyhawke" (fantasy/adventure), Thursday 9-11 p.m.; "Brewster's



"Ghostbusters" on HBO

Millions (comedy), Saturday 9-10:50 p.m.; *Jay Leno and the American Dream* (comedy special), Friday 10-11 p.m.

Play It Again □ **NBC: An Early Frost** (drama), Monday 9-11 p.m.

Museum of Broadcasting (1 East 53d Street, New York) □ **Bob Hope: A Half Century of Radio and Television**, screenings of more than 100 of the comedian's radio and television broadcasts, Friday through June 14. **James Dean: The Television Work**, screenings of 25 live television performances, through Tuesday. Information: (212) 752-7684.

Errata

"Washington Watch" item in April 21 issue on revocation proceeding launched against Silver Star Communications-Albany Inc. quoted FCC staffer attributing **ownership of WOKS(AM)-WFXE(FM) Columbus, Ga.** to Dr. John Robert E. Lee. Staffer was in error. **Stations were acquired by Woodfin Group** last year. Woodfin also owns WTHB(AM)-WFXA(FM) Augusta, Ga.

□

April 21 "In Brief" item on stock repurchase by **Affiliated Publications** from Berkshire Hathaway Co. listed Affiliated as on New York Stock Exchange; it is on **American Stock Exchange**.

□

Incorrect **telephone number for M.C. Media** was given in "Ad Vantage" in March 31 issue. Correct number is **(212) 984-0774**.

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ton. Information: Richard Ekfelt, (202) 452-1070.

May 14—Session on engineering, sponsored by *American Women in Radio and Television, Washington chapter*, as part of "Women at the Top" series. National Association of Broadcasters. Washington.

May 14—"Producing on a Shoestring," seminar sponsored by *International Television Association, Philadelphia chapter*. Hospital of the University of Pennsylvania. Philadelphia. Information: (215) 546-1448.

May 14—*International Radio and Television Society* newsmaker luncheon. Speakers: Dan Rather, CBS; Tom Brokaw, NBC, and Peter Jennings, ABC. Waldorf-Astoria, New York.

May 14—*Orange County Broadcasters* second annual radio seminar. Speakers include Ray Padden, Western vice president, Radio Advertising Bureau. Irvine Marriott hotel, Irvine, Calif. Information (714) 752-9277.

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

May 15—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: David Poltrack, VP-research, CBS/Broadcast Group. Copacabana, New York.

May 15-18—*Audio Engineering Society* international conference on stereo audio technology for television and video. Westin O'Hare hotel, Rosemont, Ill. Information: (212) 661-8528.

May 16—"Data and Narrowcasting Opportunities for Local Broadcasters," seminar sponsored by *University of Wisconsin-Madison and University of Wisconsin-Extension*. UW-Madison's Wisconsin Center, Madison, Wis. Information: (608) 262-2394.

May 16-17—*National Federation of Local Cable Programmers, MidAtlantic region*, spring conference, hosted by Montgomery Community Television Inc. of Rockville, Md. Crowne Plaza hotel, Rockville, Md. Information: (301) 424-1730.

May 16-18—*NBC* promotion executives conference. Sheraton Premiere hotel, Los Angeles.

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 18-20—*Concert Music Broadcasters Association* conference. Westin hotel, Washington.

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.

May 22—*National Academy of Television Arts and*

Sciences, New York chapter, luncheon. Speaker: Mor Hock, senior VP-entertainment division, Doyle Dane Bernbach. Copacabana. New York.

May 23—"Broadcast Opportunity Partnership," seminar (second in series of three) for minority entrepreneurs interested in broadcast ownership, sponsored by *White House, NAB's Broadcast Capital Fund Inc (BROADCASTCAP)*, FCC and Department of Commerce Atlanta. Information: (202) 429-5393.

May 25-27—High-definition TV conference, sponsored by *Institute for Graphic Communication*. Holiday Inn, Monterey, Calif.

May 25-31—Seventh *Banff Television Festival*. Banff Springs hotel, Banff, Alberta, Canada. Information: (403) 762-3060.



Independent answer

EDITOR: Re the frustration of W.R. Grace and its ad agency, Lowe Marschalk, in getting commercials about the budget deficit on network television: Where have they been for the last 10 years?

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Would someone please inform Marschalk?—*James D. Johnson, executive vice*

president and general manager, KFTY-TV Santa Rosa, Calif.

Marketplace in question

EDITOR: Clearly the continued rush to deregulation will mean the gutting of the public interest concept so firmly embedded in the Communications Act, as well as in court and FCC precedents. Some, including Chairman Fowler, would have the marketplace determine where the public interest lies. If such view should prevail, would this not mean that we have regressed to the "what's good for General Motors is good for America" thinking of a bygone era?—*Reuben Lozner Chevy Chase, Md.*

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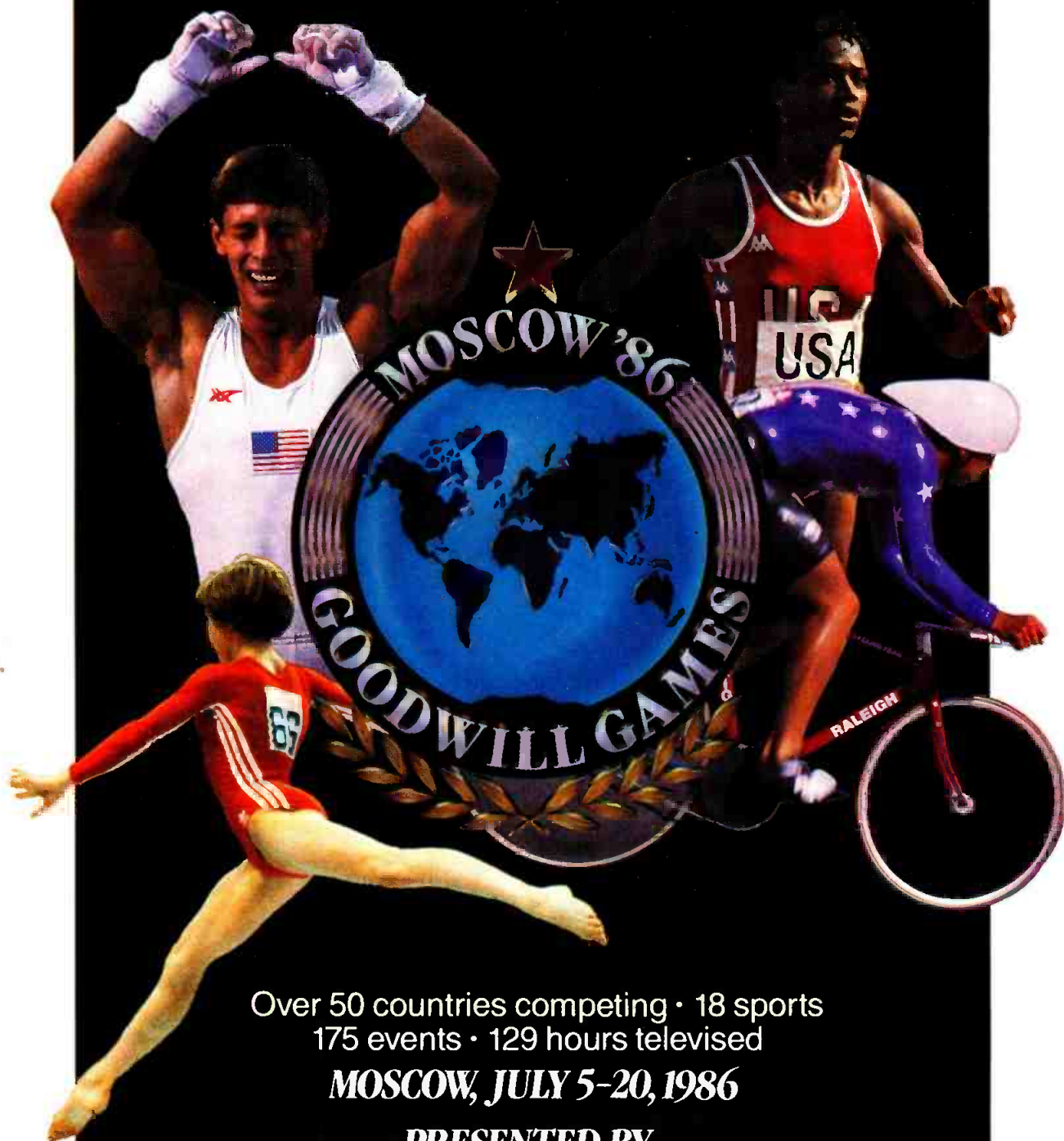
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TOP OF THE WEEK



After 31 years, it's NBC

Network of 'Cosby' and 'Golden Girls' wins the prime time ratings battle of 1985-86; while celebrating victory, Tartikoff vows to work for improvement

The bridesmaid finally got to the altar. It became evident about midway through the audience courtship of 1985-86 that if NBC maintained its momentum, it would win the prime time television season, its first-ever outright victory. Last week, the final numbers were in, and there were no surprises—NBC was the clear victor in both household and demographic delivery with an average 7.5 prime time rating and a 27 share, an 8% improvement over last season. CBS was second with 16.7/26, down 1%, and ABC placed a distant third with a 14.9/23, down 1%. It was NBC's first win in 31 years.

It didn't set any records, but this season's top-rated program, *The Cosby Show*, was the first regularly scheduled program to break the 50-share mark (with a 33.7/51) since CBS's *Dallas* in 1980-81 (34.5/57). *Cosby* was the highest rated comedy since the 1971-72 season when CBS's *All in the Family* averaged a 33.6/54.

NBC celebrated in grand style last week in Los Angeles, where about 500 West Coast staffers, celebrities and about 100 former employees (a former NBC president, Fred Silverman, was scheduled to attend, but did not) gathered at the Sheraton Premiere to toast their success. A second gala (on a somewhat smaller scale) is scheduled for

New York next week.

But the network won't be resting on its laurels, for there is still room for improvement in the schedule. Brandon Tartikoff, president of NBC Entertainment, assured reporters last week. The network took the season on the basis of two extraordinarily strong nights—*Cosby*-driven Thursday and *Golden Girls*-driven Saturday. Those were the only two nights of the week NBC won, with CBS taking three, Mondays, Fridays and Sundays, and ABC two, Tuesdays and Wednesdays. But NBC's dominance on the two nights it won and its consistent second-place finishes on the other five nights of the week gave it a decisive victory.

Tartikoff fielded questions from reporters in about 15 cities during a satellite-linked

videoconference last Tuesday (April 22). Despite the network's second-place finish on Sundays, he said, that night of the network's schedule needs a "major overhaul." He said Sunday has been targeted as the "recipient of all our first-draft picks" among new programs, the strategy being to turn around Sunday nights next season as the network was able to turn around Saturdays this past season. If NBC can develop another hit comedy, he added, "Sunday at 8 p.m. is where it will end up."

At this point, the only Sunday evening show that is sure to be renewed is Steven Spielberg's *Amazing Stories*, which Tartikoff suggested could be a rating success (he claimed last week it was already a demographic success) with some "protection." He said the program had been "hung out to dry" in its premiere season, with "weakness in front of it and weakness behind it." Two half-hour comedies preceded *Amazing* this season: *Punky Brewster* and *Silver Spoons* from 7 to 8 p.m., while *Alfred Hitchcock Presents* (8:30-9 p.m.) and the Sunday night movie followed it.

Tartikoff said that Spielberg has decided to fund the writing of about twice as many scripts as episodes to improve the quality of the story lines. He also said that seven pilots have been developed for the 7 p.m. Sunday slot.

Tartikoff cited Friday as the evening in need of second-greatest attention. "We're looking for improvement in the opening



A joyful Grant Tinker and Brandon Tartikoff

hour," he said. "We were ineffective in developing it last season." Noting some "internal complaints" about the script writing for *Miami Vice*, Tartikoff said he had ordered twice the number of needed scripts for next season (an idea he acknowledged "stealing" from Spielberg). He also said he was strongly considering moving the show back one hour to the 9-10 slot to compete head-to-head with *Dallas*.

Contributing in no small measure to NBC's quick start last September were its aggressive and innovative first-run program moves last summer. The network captured 20 of 22 weeks between April 22 and Sept. 22 of last year, giving it the advantage in promoting the upcoming season. And this summer, said Tartikoff, "we are approaching it the same way." Last summer, he said, he made the mistake of introducing some short-flight series too late in the summer when HUT levels (homes using television) were low. The barrage of first-run programming this summer will begin in June, including a six-episode sitcom called *Me and Mrs. C.*, about a "feisty" elderly white woman who takes in a younger black woman as a boarder to help meet expenses. It is produced by Caledonia Productions, a Los Angeles-based, black-owned company. It will star Peg Murray (whose credits include *All My Children*) and Misha McKay.

Also premiering in early June will be a five-part series of one-hour programs from Multimedia based on Phil Donahue's book, "The Human Animal." Tartikoff also confirmed that the NBC News magazine program, *American Almanac* (for which a new title will be found), is now scheduled to start a weekly run beginning in mid-June. As a fourth series for the summer schedule, said Tartikoff, "we will place a six-episode order

of something else, something out of the current roster of pilots" (BROADCASTING, March 17). The network also has three more episodes of a comedy that had a short and lackluster run this spring, *All is Forgiven*. It will be given another chance next summer in a new time slot. The show ran on Saturday at 9:30-10.

In addition, Tartikoff said that there would be a mix of first-run and repeat made-for and theatrical films in the Sunday and Monday night movie slots (9-11). *Elephant Man*, for example, will run as a first-run NBC theatrical film this summer. (Theatricals, according to a CBS analysis, accounted for only 6% of prime-time programming this season.) A made-for, *Liberty*, will air June 30. "My hope is," said Tartikoff, "between every Monday and Sunday movie at least one will not be a repeat."

Last week Tartikoff cited several key program moves over the past several years that he said were key to this season's victory. "Certainly *Hill Street* was the first show of a certain type," he said. "*The A-Team* gave us our first nightly win" two seasons ago, he added. This past season "*The Golden Girls* [Saturdays, 9-9:30], I think, really put us over the top. . . . Last September we felt that the biggest area for improvement for us was on the weekend where we had not done well—Friday, Saturday and Sunday. The thought was that if two of three things happened we could get to be number one. The three things were if *Miami Vice* could grow into a commercial hit; if we could catch fire with *Golden Girls* as we had the season before with *The Cosby Show* and put Saturday night into the win column, and third, if Steven Spielberg's *Amazing Stories* could burn a hole on Sundays." Accomplishing the first two of those goals, he said, "led to the victo-

ry of the season."

It was the development of comedies that brought NBC victory, and the network will continue to produce new comedies to strengthen its lineup. The network now carries 10 comedies in prime time, and Tartikoff said NBC could probably carry two or three more. Among those that are "strong candidates" for inclusion in next season's lineup (which will be unveiled in New York on May 15) are two shows that had short runs this spring—*Valerie* and *You Again*. The latter with Jack Klugman, is currently producing four more episodes, with two to run in May and two in June.

Tartikoff said last week that despite the failure of *Misfits of Science* he was "not afraid" of so-called "high concept" shows and has one under development, with the working title *A.L.F.* (Alien Life Force) which revolves around a central character described as "a sort of nasty E.T." It's being developed by Tom Patchett, the writer, director and producer of *Buffalo Bill*.

In terms of household delivery, NBC reached an average 15,030,000 homes per average prime time minute, compared to 13,750,000 a year ago, an increase of 9%. CBS was flat, delivering an average 14,350,000 homes both this year and last year. ABC's home delivery dropped 2% to 12,800,000 this season from 13,070,000 last season.

According to an analysis of the season by CBS, the results were "very positive" for network television viewing generally. The three-network HUT levels, ratings and shares were all up. The prime time HUT level for 1985-86 was an average 63.8% compared to 63.3% a year ago. The combined rating averaged a 49.1, compared to 48.5 a year ago. And the three-networ-

How they fared in '85-86: prime time program performance

Rank □ Show □ Network □ Rating/Share

1.	The Cosby Show	NBC	33.7/61
2.	Family Ties	NBC	30.0/44
3.	Murder, She Wrote	CBS	25.3/37
4.	60 Minutes	CBS	23.9/38
5.	Cheers	NBC	23.7/35
6.	Dallas	CBS	21.9/35
7.	Dynasty	ABC	21.8/33
8.	Golden Girls	NBC	21.8/36
9.	Miami Vice	NBC	21.3/36
10.	Who's the Boss?	ABC	21.1/32
11.	Night Court	NBC	20.9/31
12.	Sunday Night Movie	CBS	20.5/31
13.	Highway to Heaven	NBC	20.1/31
14.	Kate & Allie	CBS	20.0/29
15.	Monday Night Football	ABC	19.8/32
16.	Newhart	CBS	19.6/29
17.	Knots Landing	CBS	19.5/32
18.	Growing Pains	ABC	19.5/29
19.	You Again	NBC	19.2/29
20.	227	NBC	18.8/31
21.	Sunday Night Movie	NBC	18.5/28
22.	Hotel	ABC	18.3/31
23.	Monday Night Movies	NBC	18.3/28
24.	Moonlighting	ABC	18.1/27
25.	Falcon Crest	CBS	18.1/30
26.	Valerie	NBC	18.1/27
27.	Facts of Life	NBC	17.7/30

Rank □ Show □ Network □ Rating/Share

28.	Scarecrow & Mrs. King	CBS	17.4/26
29.	Simon & Simon	CBS	17.2/26
30.	A Team	NBC	16.9/26
31.	Cagney & Lacey	CBS	16.7/27
32.	Tuesday Night Movies	CBS	16.3/26
33.	Hill Street Blues	NBC	16.1/28
34.	Gimme a Break	NBC	16.0/28
35.	Dynasty II: The Colbys	ABC	16.0/24
36.	Sunday Night Movie	ABC	16.0/25
37.	20/20	ABC	15.5/25
38.	Blackie's Magic	NBC	15.5/23
39.	TV Bloopers & Prank Jokes	NBC	15.4/23
40.	Amazing Stories	NBC	15.3/22
41.	Webster	ABC	15.3/26
42.	Hunter	NBC	15.3/26
43.	Monday Night Movie	ABC	15.2/23
44.	Crazy Like a Fox	CBS	15.0/23
45.	Mr. Belvedere	ABC	14.8/24
46.	Magnum, P.I.	CBS	14.6/22
48.	MacGyver	ABC	14.6/22
49.	Bernington Steele	NBC	14.4/25
48.	Alfred Hitchcock Presents	NBC	14.4/21
50.	Disney Sunday Movie	ABC	14.1/22
51.	Hell Town	NBC	14.1/21
52.	Hardcastle & McCormick	ABC	13.9/21
53.	St. Elsewhere	NBC	13.8/23
54.	Knight Rider	NBC	13.8/22
55.	Twilight Zone	CBS	13.6/22

Rank □ Show □ Network □ Rating/Share

56.	Riptide	NBC	13.6/21
57.	Mary	CBS	13.5/21
58.	Wednesday Night Movie	CBS	13.4/22
59.	Trapper John, M.D.	CBS	13.2/21
60.	The Insiders	ABC	12.8/20
61.	Misfits of Science	NBC	12.8/20
62.	Love Boat	ABC	12.7/22
63.	Equalizer	CBS	12.6/21
64.	Spenser: For Hire	ABC	12.6/22
65.	Airwolf	CBS	12.5/21
66.	Saturday Night Movie	CBS	12.4/21
67.	Foley Square	CBS	11.9/18
68.	Charlie & Company	CBS	11.8/18
69.	Different Strokes	ABC	11.5/18
70.	Silver Spoons	NBC	11.2/17
71.	George Burns Comedy	CBS	10.9/17
72.	Lady Blue	ABC	10.7/17
73.	Redd Foxx Show	ABC	10.3/18
74.	Str. Crazy	CBS	10.0/16
74.	Benson	ABC	10.0/16
76.	Punky Brewster	NBC	9.7/16
77.	He's the Mayor	ABC	9.7/15
78.	Hollywood Beat	ABC	9.4/16
79.	Ripley's Believe It or Not	ABC	9.0/14
80.	Full Guy	ABC	7.8/13
81.	Our Family Honor	ABC	7.8/13
82.	Shadow Chasers	ABC	5.8/9

share level was up for the first time in about 10 years, according to CBS research vice president, David Poltrack, to 77.0, compared to 76.6 last season. Thus, network television viewing appears to have stopped sliding, at least for now.

"There were some new audience gains for all three networks," said Poltrack. But, he noted, both CBS and ABC lost some of their existing audience to NBC. Poltrack suggested that part of the reason, at least for the increased three-network share, is that the networks are doing a better job of counter-programming one another, attracting new viewers to the screen instead of competing for existing viewers. Poltrack also noted that the total number of shows with ratings of 20 or 30 were up considerably, with NBC clearly dominating in both categories. There were 50 programs with a 20-29 rating this season, compared to 361 last season, and there were 581 shows with a 30 or better this season, compared with 457 last year.

NBC also came out on top in regular series programming, averaging a 17.3/27, up in rating 9.5% over last year. Over the past two seasons, program development has been the network's biggest strength, gaining an average of almost 18% in its regular series rating. CBS averaged a 16.9/26 for regular series, down about 3.5%. Last year its regular series rating was off 6.5%. ABC's regular series averaged a 13.9/22, down about 9.2% in rating. Last year, ABC's regular series rating was off 10.2%. NBC had five of the top 10 shows, nine of the top 20 and 14 of the top 30 (see box, page 36). CBS had three top-10 shows, seven of the top 20 and 10 of the top 30, while ABC had two of the top 10, four of the top 20 and six of the top 30. NBC had three of the top five new shows: number-one-ranked *Golden Girls* (21.8/36), number-four-ranked *You Again* (19.2/29) and number-five ranked *227* (18.8/31). CBS's *Monday Night Movie* came in second with a 10.5/31 and ABC's *Growing Pains* averaged 9.5/29.

The three networks ran a total of 118 made-for-TV movies, with an average rating of 17. NBC had 11 of the top 20 made-for-TV movies and CBS had nine. ABC had none in the top 10 and only one in the top 30. This season's eight mini-series averaged a 21 rating and a 1 share. ABC's *North & South* topped the list with a 26/38, and the network also rounded out the list with the eighth-ranked *Crossings*, which averaged a 16/6/25. It was the only area where NBC did not show strength, with no mini-series in the top five. The networks carried only 53 theatrical exhibitions, one of them twice. CBS's Poltrack said last week that the networks look for theatricals that will repeat well, because for most households the first network airing is, in effect, a repeat showing, given the exposure most theatricals have on pay cable and home video. "Mr. Mom" was the highest ranked theatrical, averaging a 22.5/33 on ABC. A repeat of "First Blood," the first "Rambo" movie, was ranked second with a 20.9/31 on NBC. Two showings of "48 Hours," also seen on NBC, ended up in the top five. The first showing got a 20.8/30, while the repeat averaged a 20.2/31. "An Officer and Gentle-

man" rounded out the top five, also with a 20.2/31.

In his assessment of the past season and predictions for what lies ahead, Poltrack suggested that CBS's biggest challenge will be to develop the first hour of prime time pretty much across the board, with the exception of *60 Minutes* which was the fourth-ranked program this season. He presented charts showing that for the first hour of prime time, NBC got an 18.1 average rating, compared to CBS's 15.1 and ABC's 13.1. However, breaking out the last two hours of prime time across the schedule, he said CBS had a narrow 0.2 rating point lead over NBC. "We have a problem in the 8-9 p.m. time period," he said. "We have to break that advantage. It's extraordinary that we do so well with such a lead-in handicap."

In demographics, NBC dominated as well. The final numbers were not in at press time, but through mid-March, NBC was well ahead in delivery of men and women in all the major age groups, teen-agers and children. *Cosby* and *Family Ties* were first and second, respectively, in delivery of men and women. NBC had five of the top-10 shows drawing the largest female audiences (the other three were *Cheers*, *Golden Girls* and *You Again*). CBS had four: *Murder, She Wrote*, *Dallas*, *60 Minutes* and *Knots Landing*. ABC had one, *Dynasty*.

NBC also had eight of the top 10 shows drawing the largest male audiences, including *Cosby*, *Family Ties*, *Cheers*, *Miami Vice*, *Night Court*, *Amazing Stories*, *You Again* and *Highway to Heaven*. CBS had the other two, *60 Minutes* and *Murder, She Wrote*. Among teen-agers (12-17), NBC had eight of the top 10, while ABC had the other two. Among children (2-11) NBC had nine

MIP-TV opens in Cannes

Neither international terrorism nor rainy skies dampened the spirits of buyers and sellers of programming as they convened in Cannes, France, last week for the 22d Marches des International Programmes des Television, April 24-29. According to more than one of those in attendance, this year's MIP-TV appeared to mean nothing more than business as usual.

MIP officials said none of the distributors scheduled to attend backed out, although two buyers—Tribune Entertainment and CEN—had changed their original plans. American distributors on the scene said MIP was too important to miss. One popular line of reasoning had it that terrorists would be more likely to hit a higher visibility event such as the upcoming Cannes Film Festival than MIP. (A number of celebrities were said to have already canceled appearances at the film festival.)

Steve Walsh, head of international production, Consolidated Productions, said the nonrefundable cost of floor space at the Palais was also a significant deterrent to backing out.

Nonetheless, apprehensions over the journey to the Mediterranean resort led a number of the gathering's American attendants to change their plane reservations from U.S. to foreign carriers, and a number of companies said that they had offered their employees the option of not making the trip. Some were said to have chosen the option.

For its part, the MIP organization conducted extra security checks of the convention premises the night before the floor opened. This year, floor space at the convention was up between 10% and 12%.

Official attendance figures were not to be released until the next to the last day of the convention. Organizers estimated attendance would run between 5,500 and 6,000.

of the top 10 and ABC had one.

NBC's momentum has spilled over into other dayparts as well. At the beginning of the season, the *CBS Evening News with Dan Rather* had a lead of about two rating points over NBC's *Nightly News with Tom Brokaw* and ABC's *World News Tonight with Peter Jennings*. At the end of the season, *Nightly News* had pulled to within one rating point of CBS, having tied CBS twice in share and once in rating toward the end of the season. And NBC's *Today* strung a 14-week winning streak together in the morning news race, taking the lead from ABC's *Good Morning America* in the first quarter of 1986. It was the first time *Today* won a quarter since 1980.

In daytime, however, NBC still lags considerably in attracting the crucial women, 18-49 demo. Through mid-March, NBC was last in daytime with only a 3.4 rating in the women 18-49 demo, compared to CBS's 4.1 and ABC's 6.1.

In the late night race, NBC was maintaining its lead through April 13 (the last available numbers) with an average 5.5/22. CBS was second with a 4.5/18 and ABC was third with a 3.9/14. NBC also held its strong first-place position on Saturday mornings, averaging a 6.0/22, compared to CBS's 4.7/17 and ABC's 4.0/15.

It remains to be seen how CBS will restructure its schedule in a bid to climb back on top next season. It will unveil its schedule for next season in New York on May 13. Most agree it will be a rebuilding year for ABC next season, the first season in which its newly appointed programming head, Brandon Stoddard, will have control. He will present the network's new lineup for next fall to advertisers in New York on May 8. □

Media win high court libel victory

Justice O'Connor writes majority opinion supporting 'Philadelphia Inquirer' and reinforcing concept that statements of 'public concern' must be proved false to be libelous

News organizations with a zest for investigative reporting were feeling more secure against libel suits last week—while potential plaintiffs in such cases were being obliged to consider again the wisdom of such action. The Supreme Court, in a major decision, held that even private persons suing for libel must prove that the statements at issue are false, at least when those statements involve "matters of public concern." Some nine states had laws putting the burden of proof on the defendant.

The decision, regarded by news organizations as a major victory, was adopted only on a 5-4 vote. But an element of the decision that was particularly welcome to the news media was that the author of the majority opinion was Justice Sandra Day O'Connor. After four and a half years on the court, her views on libel law and First Amendment values were still not well known. On the other hand, media lawyers were unpleasantly surprised to see Justice John Paul Stevens not only in the minority but writing a harshly worded dissent—he called the opinion "a blueprint for character assassination."

The decision should clarify the question of who bears the burden of proof in libel cases—a critical one, since it can determine whether a case is initiated. While nine states placed the burden on the defendant, 12 placed it on the plaintiff, and the issue in some other areas was in doubt. No longer. Where discussions of matters of public importance are involved, "and where the scales

are in such an uncertain balance, we believe that the Constitution requires us to tip them in favor of protecting true speech," O'Connor wrote, adding: "To ensure that true speech on matters of public concern is not deterred, we hold that the common-law presumption that defamatory speech is false cannot stand when a plaintiff seeks damages against a media defendant for speech of public concern."

Thus the decision indicates the court's continuing concern for allowing the media room to carry out what some observers have called their "watchdog role." In *New York Times Co. v. Sullivan*, in 1964, the court held that public officials suing a newspaper for libel could not prevail without proving the allegedly false statement was made with "malice," that is, with knowledge the statement was false or with reckless disregard of its truth or falsity. Later, it extended the ruling to include "public figures." And in 1974, in *Gertz v. Robert Welch Inc.*, the court held that a private figure suing for defamation must prove the media defendant was at fault—had been careless—in publishing the statements at issue, and must prove "malice" to win punitive damages.

Bruce Sanford, an attorney specializing in First Amendment and libel cases, called last week's decision "a terrific win for the news media; it was very welcome." That was particularly true, he said, since "a lot of people thought it might go the other way." He said the decision not only would help media in defending themselves against libel suits but would "inhibit potential libel plaintiffs from bringing weak cases." He said plaintiffs now must clear three barriers before collecting damages—they must prove the statement was false, that it was negligently or careless-



O'Connor

ly published and that it caused injury.

But if Sanford and others on his side were breathing easier, Michael McDonald, general counsel of the American Legal Foundation which supports libel plaintiffs and which filed a brief in the case, was clearly disappointed, particularly since the opinion was written by O'Connor. Next to Justice William Rehnquist, he said, O'Connor was the last person on the court he would expect to have written the majority opinion. As for the decision itself, he said it denies the state "one more method by which they can protect the reputation of a citizen."

The case involved a libel suit brought against *The Philadelphia Inquirer* for a series of five articles published between May 1975 and May 1976. The articles alleged that Maurice S. Hepps, the principal stockholder of General Programming Inc., which franchises a chain of "Thrifty" stores that sell beer, soft drinks and snacks, had links to organized crime and used those links to influence Pennsylvania's governmental processes, both legislative and administrative. Among other things, the articles referred to state legislator, described as "a Pittsburgh Democrat and convicted felon" who interfered in state government "on behalf of Hepps and Thrifty." Hepps, the corporation and several of the stores sued the newspaper.

The trial court, following a six-week trial in 1981, concluded that the Pennsylvania statute based on common law and imposing the burden of proof in such cases on the defendant violated the Constitution, and instructed the jury that Hepps must prove falsity. The jury found for the *Inquirer*. But Hepps appealed to the state supreme court which reversed the lower court and sent the case back for a new trial.

O'Connor, in her opinion reversing the state supreme court, sketched for lower courts the degrees of protection to which media were entitled under different conditions. The greatest protection is required when the plaintiff is a public official and the statements at issue involve matters of public concern. When the speech is of public concern but the plaintiff is a private figure, the constitutional protection is "less forbidding," she said. And when the speech "is exclusively private concern and the plaintiff

Western journalists ordered out of Libya

The Libyan Ministry of Information has put another crimp in the media coverage of the confrontation between the government there and the Reagan administration. Last week it told American and Western European journalists to pack their bags and ship out, because their "mission" of reporting on the U.S. bombing of the country was complete—at least as far as the Libyans are concerned.

It was unclear at deadline last week exactly what shape the exodus would take, but the understanding was that those American and Western European reporters and crews still in the country last Friday would be bussed to the airport and put on the next available flights out of the country. However, more than one network news executive noted last week that Libya has a habit of expelling the foreign press one week, only to let it back a short time later.

The widely reported speculation last week was that the contingent of foreign press that poured into the country after the bombing two weeks ago became too much for the Libyan Information Ministry to keep under its constant surveillance. There was also speculation that perhaps a power struggle was going on, with Libyan leader Muammar Qaddafi wanting to deal with as much privacy as possible.

The Libyans figured they had probably "milked" the U.S. attack for as much publicity as it could get, said CNN executive vice president Edward Turner. Turner said that if the Libyans carry out their intention to expel the Western journalists, they would have to rely on video put directly on the satellite by the Libyans, or on whatever Libyan footage is picked up by the Eurovision news agency, of which the four major U.S. networks are associate members. In addition to that, he said, there were the usual "listening posts" that news organizations could monitor, such as diplomatic channels in some countries, as well as foreign intelligence sources.

a private figure," the Constitution does not require special protection for the media.

And in shoring up the media's defenses in cases involving matters of public concern, O'Connor—who was joined in the opinion by Justices William Brennan, Thurgood Marshall, Lewis Powell and Harry Blackmun—cited the teaching of the First Amendment and its guarantee of free speech and press. She acknowledged that "it is not immediately apparent" how the terms of the amendment, which deals with government action, applies to libel cases. But she said he need to encourage debate that concerned the Supreme Court in cases involving government restrictions on speech "is of concern" in the *Inquirer* case: "Placement by state law of the burden of proving truth on media defendants who publish speech of public concern deters such speech because of the fear that liability will unjustifiably result."

But Stevens, who was joined in his dissent by Chief Justice Burger and Justice Byron White, as well as Rehnquist, saw the opinion as opening the door to "malicious character assassination," which, he said, is not protected by the First Amendment. He said he agrees both that the free speech/free press guarantee requires a libel plaintiff to prove the publisher was at fault and that it provides a constitutional shield for truthful statements. But, he said, he does not understand "why a character assassin should be given an absolute license to defame by means of statements that can be neither verified nor disproven." And the danger of "deliberate defamation by reference to unprovable facts," he said, is a real danger.

In his view, Stevens said, the protection afforded publishers by the burden imposed on plaintiffs of proving fault is sufficient to guard against the loss of a "significant amount of true speech." Imposing on plaintiffs the additional burden of proving the falsity of a statement is not necessary, he said, adding, "The court's decision trades on the good names of private individuals with little First Amendment coin to show for it."

O'Connor noted that there may be cases in which plaintiffs with "meritorious" cases are unable to prove the falsity of the statements at issue. Still, she said, quoting the court's decision in the *Gertz* case, "The First Amendment requires that we protect some falsehood in order to protect speech that matters. Here," she added, "the speech concerns the legitimacy of the political process, and therefore clearly 'matters.'"

She held to that view even though she recognized that Hepps's burden of proving falsity is complicated because of Pennsylvania's "shield" law, which allows reporters to refuse to identify confidential sources. But he said "the permissible reach of such laws" was not a matter before the court. Indeed, he said, the court does not even know "the precise reach" of the law in question. But in any event, she said, the majority is "unconvinced" the state's shield law requires a different constitutional standard than would prevail in the absence of such a law.

Word of the decision came a week after the *Inquirer* had won Pulitzer prizes for pho-

tography and national reporting. And the decision was particularly welcome for a newspaper whose aggressive brand of journalism has generated a number of libel suits, including two by former state supreme court jus-

tices and another by a former assistant district attorney. Samuel Klein, attorney for Philadelphia Newspapers Inc., which publishes the newspaper, called the ruling "absolutely just wonderful." □

More details emerge on Blair takeover

SEC filing by Macfadden outlines stock sales and spin-offs

On Jan. 2, Macfadden Holdings and E.F. Hutton, the firm retained to assist Macfadden in a takeover attempt, decided to code name their target, John Blair & Co., "B-1 Bomber." While one person in the takeover party said no particular reference was intended by the name, others were waiting to see if the "bomber" was itself gathering an arsenal last week for a counterattack. Some were expecting Blair to respond early this week.

Blair had an unpublicized board meeting last Wednesday and also recently hired some outside expertise. No one thought that the law firm of Wachtell Lipton, the public relations firm of Hill & Knowlton and the proxy solicitation Carter Organization had been retained just to help Blair release its first-quarter numbers.

Those numbers showed revenue up for all of the company's continuing operations, with total company revenue up 9% to \$149.6 million. Still, Blair registered an operating loss before special items and taxes of \$17.3 million, slightly less than the \$18.6 million operating loss registered in last year's first quarter.

A different financial glimpse was provided by Macfadden's filing with the Securities and Exchange Commission, registering its \$25-per-share cash tender offer for Blair (BROADCASTING, April 21). That filing showed the New York-based publisher had revenue of \$30.9 million for the nine months ending Dec. 30, 1985, and operating income of \$2.8 million. Net income was considerably higher, in part because of the sales of two magazines, including *Cheri*, an "adult male publication." Macfadden President Mike Boylan told BROADCASTING that last August's sale of *Cheri*, which Macfadden started in 1976, was not related to the tender offer: "Our decision to sell was made a long time ago. . . . The one is not a result of the other."

Last week Macfadden also detailed how it intended to finance its tender for the roughly 11.5 million outstanding Blair shares. The total consideration, including fees, comes to \$315 million. Of that sum, \$25 million would come from preferred stock, already sold to Trafalgar Holdings, an investment firm headed by Los Angeles-based financier, Charles Knapp. Another \$145 million would be realized from the sale of preferred stock, \$57.5 million of which has already been committed. The remainder would be derived from \$120 million of bank credit and up to \$25 million of equity from Macfadden. Annual interest on the borrowed money would amount to \$36.4 million, in addition to pay-

ments on the roughly \$200 million in long-term debt that would currently be inherited from Blair.

It is a covenant of Macfadden's agreement with its lead bank that the direct-mail operation, ADVO, would be sold as soon as the bidders gained control of Blair. Macfadden has already signed a sales agreement with a Sacramento, Calif.-based financier, Paul Bilzerian, who has agreed to buy the unit for \$100,000, free of liabilities. Blair purchased ADVO two years ago for \$37 million and has since invested close to \$100 million in it.

The \$100,000 pre-sale price for ADVO might seem like a giveaway—the company said the direct-mail operation is exceeding budget and on a year-to-date basis has a positive cash flow—but one observer suggested that through the sale, Macfadden could realize up to \$40 million in tax benefits. In its SEC filing, the bidding group noted it might consider the sale of other Blair assets or lines of business, but Macfadden insists it has no intention of selling Blair's four AM-FM combinations or the company's five television stations. Whether Blair's station representation business would be a candidate for divestiture is less certain.

Despite all the disclosures and financial figures, most outsiders were still perplexed as to who would prevail in the two-week-old takeover attempt. Jim Dougherty, one of the few securities analysts who follow Blair, said: "I don't know what to make of a tender offer still at \$25 when the company's stock is now trading at \$26. Given that Blair this year will make just about enough to offset its debt service, it's hard not to recommend selling the stock now in the open market."

Since the news of the tender offer first broke late Wednesday, April 16, close to 40% of the outstanding stock has been bought at \$26 or higher. Some or most of that buying is believed to be from professional arbitrageurs, betting that the Macfadden offer would be topped by someone else, or increased by Macfadden itself. One such investor said that he would expect a final offer to be made at about \$28 per share, giving investors at least a 2%-per-month return on any stock bought below 26%—assuming the cash payment for shares was received in two months.

If Blair had found a "white knight" or would respond by liquidating the company or attempting a management-led going-private buyout was still uncertain. Since Macfadden never directly approached Blair's management, the latter is under no legal obligation to issue a formal response to the tender offer. Blair may wait to see what will happen at this Tuesday's (April 29) court hearing in Delaware, called as a result of last week's complaint filed by Macfadden. □

Now it's up to the FCC on must carry

Reply comments are last outside action on issue; NAB, NCTA, INTV file in support of measure, but CATA, TBS and Justice express reservations; public broadcasters ask commission for their own rule

The must-carry compromise proposal among the major broadcast and cable industry trade associations, which would generally require cable systems with more than 20 activated channels to carry some local TV stations, would appear to be facing rough going.

In comments at the FCC last Friday (April 25), the National Association of Broadcasters, the Association of Independent Television Stations and the National Cable Television Association, all parties to the compromise agreement, gave the proposal their support. But the Community Antenna Television Association, yet another signatory, appeared to go to lengths to try to undermine the proposal. Public broadcasters still want their carriage on cable to be assured, and some cable interests made it clear that they won't go along with the industry agreement.

In its comments, the NAB asserted that

the compromise proposal is constitutional under the test applied in *Quincy*, in which the appellate court vacated the former rules. "The *Quincy* court's main criticism of the old must-carry rules was the inadequacy of the record upon which the commission had concluded that must-carry rules were necessary," NAB said. "The record in this proceeding clearly supports the adoption of a more comprehensive must-carry rule, and, therefore, it certainly supports the less comprehensive, least-intrusive compromise proposal. The record in this proceeding contains more than adequate evidence of a need to adopt must-carry rules."

INTV said the joint proposal was a narrowly drawn, minimally intrusive rule that would achieve the FCC's "long-sought objective" of insuring a healthy coexistence between cable and TV that would prove to be beneficial to the interests of the viewing public. "The cable television industry concurs that the joint proposal would, at most, result in only an incidental restriction on the editorial discretion of cable operators," INTV said. "Clearly, the goal of preserving the public's unobstructed access to a reasonable quantum of free, local television ser-

vices remains a sufficiently important and substantial federal interest to justify the *de minimis* 'intrusion' entailed by these proposed new rules." INTV said.

NCTA urged the FCC to adopt the agreement without modification. "Grafting exceptions for particular groups of broadcasters onto the compromise agreement will inevitably increase the intrusiveness of the rules into the protected editorial discretion of the cable industry," NCTA said.

CATA, however, said the joint compromise proposal lacked any constitutional backing and had absolutely no public policy rationale to support it. "If we are wrong, however, and the commission finds some public policy reasoning satisfactory to it to adopt new rules, and the courts find those rules to comply with the constitutional rights of cable operators, then CATA supports the 'compromise' rules as the only ones we could mutually agree upon with the broadcast community," CATA said.

In joint comments, the Corporation for Public Broadcasting, the National Association of Public Television Stations and the Public Broadcasting Service said the joint industry agreement accommodated the economic interests of commercial broadcast licensees and cable operators, but that it neither recognized nor protected the "substantial governmental interest in, and commitment to," public television. The public broadcasters also noted that they have argued for the adoption of a separate rule for public broadcasting in the past. "The submission of the joint industry agreement has not caused us to change our position," they said.

The ABC Television Affiliates Association asked that the proposed compromise rule be modified to treat all local stations in an equal and even-handed manner. "To the extent the rule excludes from carriage *al* programming from certain local network affiliated stations because *some* of their programming is duplicated, the rule is manifestly inconsistent with the legal and public policy rationale on which it purports to be based," the association said. "Thus, the proposed rule is arbitrary and capricious and would, if adopted, be void as a matter of law. Moreover, the compromise rule places a higher value on programming that originates from a local independent station than on programming which originates from a network affiliated station, and to that extent, violates both the First and Fifth Amendments."

Capital Cities/ABC Inc. agreed with its affiliates. "We of course do not suggest that the commission has any responsibility to promote the competitive fortunes of particular network affiliates or network affiliates generally," Capital Cities/ABC said. "It does, however, have a responsibility to insure that its rules do not create artificial advantages or disadvantages for any competitor. In this case, the disadvantage for network affiliates would... result from a wholly arbitrary discrimination between stations of different types. We urge the commission to avoid that

CBS's Shephard moves to Warner Bros.

Harvey Shephard, vice president, programs, CBS Entertainment, the number-two programming executive under Entertainment President Bud Grant, left that post last week to become president of the production arm of Warner Bros. Television, effective June 1. CBS said Shephard would be replaced, effective immediately, by Kim LeMasters, vice president, mini-series, CBS Entertainment.

Shephard had been with CBS for almost 20 years and his move to Warner reunites him with his old boss, Warner Bros. Chairman Robert Daly. The two worked at CBS together for 13 years, and Shephard reported to Daly when the latter was the head of CBS Entertainment from March 1977 to December 1980. Shephard replaces Alan Shayne, who has headed Warner Bros. television production operations for the last 10 years. Shayne is leaving the post to become an independent producer, as well as special consultant to Warner under a "long-term agreement" beginning in June.

In a prepared statement last week, Shayne said he had wanted to move to independent production for some time but that Daly had asked him to stay on until a successor could be found. Shephard, named to his CBS post in 1982, first joined the network in 1967 as manager of audience assessment. Prior to joining CBS, he was media director at Lennen & Newell Inc. LeMasters first joined CBS in 1976 as director of dramatic program development. He left the network in 1984 to serve as vice president, motion picture production, for Walt Disney Productions. He rejoined CBS Entertainment in 1985 as vice president, mini-series.



Shephard



LeMasters

onsequence by eliminating the suggested duplicate affiliate exemption."

The Justice Department, in supplemental comments, opposed the FCC's adoption of the industry compromise on must carry.

Turner Broadcasting System asked the FCC to reject the compromise. "The fundamental problem of the compromise is that it puts the government in the position of favoring certain speakers—broadcasters—above other media, including cable programmers like TBS, cable operators and low power broadcasters," TBS said. "And that concept is wholly foreign to the First Amendment."

TBS also said that the absence of any meaningful effect on both the broadcast and cable industries since the must-carry rules were struck down more than eight months ago was "forceful evidence" that no new rules can be justified. "Finally, by requiring all must carries to be placed on the lowest priced tier, the compromise unconstitutionally asks the government to dictate what cable operators place in the equivalent of their 'front page,' without regard to operators' editorial discretion or to viewers' preferences and no matter whether it freezes cable programmers from the front page," TBS said. Cablevision Systems Corp. said there wasn't enough evidence that cable poses a threat to broadcasting to justify the intrusion imposed by the compromise rules. "Even if there were such evidence, the proposed rules are not narrowly drafted to promote local broadcasting or the availability of 'free television' using the means least restrictive of cable operator choice, such as, for example, more effective means of insuring viewer access to broadcast signals through an A/B switch," Cablevision said. "The commission has not even defined what amount of local programming or 'free television' is considered desirable. The standards in the proposed rules appear to have nothing to do with the amount of local programming carried by local stations, or with their financial stability."

Charles CATV Inc. and Chasco Cablevision Ltd. also opposed the compromise. The First Amendment, as well as the agency's enabling statute . . . , simply bar the commission from supervising the 'communicative aspects' (including content or format) of a cable operator's business," they said.

The American Cable Publishers Institute (ACPI) said the compromise was unconstitutional because it "coerces" speech. The ACPI also asserted that the compromise agreement was "unworkable because it compels the carriage of entrenched, mass-appeal stations over other stations that are newly activated or that serve narrower audiences, and is discriminatory because it demands that cable not charge to carry those stations that can afford to pay but retains for cable the right to charge other stations that cannot afford to pay."

ACPI also suggested an alternative rule, would the FCC feel compelled to adopt one. Under the ACPI alternative, cable carriage of local broadcast TV stations would be considered discretionary, and cable systems

would be permitted to charge for that carriage. If, however, a cable operator charged any local broadcaster for carriage, other local broadcasters would have the option of petitioning the FCC for relief. If the FCC, after a hearing in which the burden would be on the broadcaster, found that the cable operator's charges and terms were threatening localism, the commission could then order carriage of local TV programming on a "non-discriminatory equivalent basis," with that meaning payments would have to be in "direct proportion" to station rate cards.

ACPI said that if cable operators are precluded by a must-carry obligation from tampering with broadcast content, they should be immune from any liability for the content of those broadcasts.

(The ACPI, formed last December, is a nonprofit corporation that says its mission is to "protect, preserve and promote, through research and education, the status of cable television operators as First Amendment

publishers." ACPI's chairman is Leonard Tow, who is also chairman of MSO Century Communications Corp. Among ACPI's other board members are Harold Farrow, an Oakland, Calif.-based attorney who has represented cable interests on antitrust and First Amendment issues; Bruce Fein, former FCC general counsel and now senior vice president for the Washington public relations firm of Gray & Co.; Carolyn Chambers, president and owner of MSO Chambers Cable Com. Inc. and KEZI-TV Eugene, Ore., and Carl Williams, chairman of MSO Televents Group Inc.)

Howard University, the National Association of Black-Owned Broadcasters, the National Bar Association and the National Conference of Black Lawyers Communications Task Force are asserting that cable companies should be required to carry minority owned stations. They said such a requirement would be consistent with the First Amendment. □

STC sells DBS assets to Dominion Video

Satellites of Comsat subsidiary will be used by new service for religious and other family-oriented programming

Dominion Video Satellite Inc., which has been trying to get into the direct broadcast satellite business since 1981, signed a conditional agreement last week to buy, for an undisclosed price, two high-power direct broadcast satellites and "related assets" from Satellite Television Corp., Comsat's now-defunct satellite broadcasting subsidiary.

The deal is conditioned on Dominion's putting unspecified amounts of cash in escrow on certain dates between now and the scheduled closing of Dec. 15, 1986. Dominion Video, headed by Robert Johnson, is a start-up company based in Naples, Fla.,

formed solely to enter the satellite broadcasting business. It is controlled by a small group of investors, whose names have never been released. It is one of only four companies that hold unconditional FCC construction permits to build, launch and operate a DBS system. The others: Hubbard Broadcasting's United States Satellite Broadcasting, Hughes Communications and Comsat's STC.

Although STC still retains its DBS permit, it no longer intends to go into the DBS business. It effectively gave up on the business in late 1984 after proposed partnerships with CBS and Prudential Insurance fell through. In the release announcing the Dominion deal, Comsat stressed that it "does not create a joint venture, partnership or oth-

NBC-ABC finsyn alternative

NBC and ABC have crafted a plan they hope will give them a cut of revenues from the off-network syndication market without running afoul of the FCC's financial interest and syndication rules. Those rules bar the networks from securing a proprietary interest in programs they buy from outside producers or from participating in the syndication sales of such programs.

The two networks have proposed to cover a greater portion of the upfront production costs of prime time entertainment programming, most of which is produced at a deficit, in the form of higher license fees. In return, they would be given a cut of the profits that the producers earn from licensing the off-network shows in syndication, without actually taking an ownership in the program properties. Sources at the FCC's Mass Media Bureau said the networks had not approached them about the plan and therefore could not comment on whether it would violate the finsyn rules. Among the production companies the two networks have approached are Warner Brothers, MCA and Columbia Pictures.

CBS, meanwhile, has its own plan on the table proposing that networks be allowed to produce and syndicate up to three and a half hours a week of prime time fare. In addition, the CBS plan would give the networks the option of buying an interest in network shows produced outside in exchange for restricting their own production output. However, a CBS source last week said, the network felt the "nature of the environment" has changed considerably with Rupert Murdoch's purchase of 20th Century Fox and the Metromedia stations and his plans to start a fourth network. CBS, the source said, felt its plan would need revising and was "sitting on the sidelines" for the time being, to see what becomes of NBC-ABC talks with producers.

er common venture between STC and Dominion."

Prior to its agreement with STC, Dominion planned to build two eight-transponder satellites, launch and co-locate them at 119 degrees west longitude and provide eight channels of national services. Each satellite would serve half the country. Dominion has awarded a contract to Hughes Aircraft to build the satellites.

Dominion's Johnson would not discuss the financial aspects of the Comsat deal, but he did talk briefly about the company's unusual marketing plan. He said he has already sold one of the channels to a nonprofit foundation which has divvied it up among 24 religious broadcasters. With the religious broadcasters on board, he said, Dominion will sell dishes to "evangelical Christians"

interested in receiving the religious broadcasting, creating a core market to which Dominion can sell the family-oriented programming occupying the other channels. After the evangelical Christians are signed up, he said, Dominion plans to broaden the marketing of the service.

Each of the Comsat satellites have three transponders, but the transponders, at 230 watts each, are powerful enough to cover the entire country. In other words, Dominion could co-locate the satellites in its orbital slot and provide six channels of national service.

Johnson said he plans to go ahead with the construction of the Hughes satellites, but, in light of the Comsat deal, the number of transponders on them would be scaled back and the completion date would be pushed back

until 1990.

Comsat has at least \$120 million invested in its two satellites, which are near completion by RCA Astro-Electronics. That's how much it wrote down on what it called the "redirection" of its DBS business in the fourth quarter of fiscal 1985.

According to David Beddow, vice president, general manager, Comsat Video Enterprises, who negotiated the deal with Dominion, the "related assets" included in the deal include two \$10-million PAM D-2 boosters designed to lift the satellites from the relatively low orbit of the space shuttle to geostationary altitude; a license to use the B MAC scrambling system STC developed in conjunction with Scientific-Atlanta; a system for controlling the satellites once they are on orbit, and launch services.

Colorado AM charges Wirth campaign with intimidation

Station files with FCC saying committee has attempted to stifle ads critical of Wirth's record

KNAB(AM) Burlington, Colo., has asked the FCC to rule against House Telecommunications Subcommittee Chairman Timothy Wirth (D-Colo.).

In a filing with the FCC, KNAB has charged that the committee for Wirth's Senate campaign has attempted to "intimidate broadcasters from accepting political advertising critical" of Wirth's record. The station also said it appeared that Wirth is "improperly using the trappings of his own power" as subcommittee chairman to support a "meritless claim" for equal time to respond to such ads.

At issue is an April 11 letter by the Committee for Wirth, which was sent to KNAB and about 20 other Colorado broadcasters. In it, James Lyons, Wirth committee counsel, asserted that the stations had aired political commercials "purporting to attack" Wirth's record, with the air time purchased by the Republican State Central Committee or Howard Callaway, chairman of the Colo-

rado Republican Party. Lyons implied that the FCC's *Zapple* doctrine entitled Wirth to time to respond to "each and every commercial paid for by the RSCC and/or Mr. Callaway." Lyons also asked the stations to provide the committee with the dates and frequency of "each anti-Wirth political commercial," with a written confirmation that the station would make equal response time available, with a general description of the time that would be made available and with a "written explanation of your station's policies with respect to the purchase of additional broadcast time by independent committees."

In its filing with the FCC, KNAB conceded that it had broadcast an advertisement sponsored by the RSCC that addressed "certain representations made by Congressman Wirth regarding his voting record." But KNAB also asserted that the spot did not exhort listeners to vote for or against any candidate. "More importantly, the spot was not purchased by or on behalf of a legally qualified candidate for any public office. In fact, in the current pre-primary period, there is no Republican candidate for the U.S. Senate.

Various individuals are competing for the nomination."

KNAB said that a reading of *Zapple* and other court and commission decisions made clear that Wirth was not entitled to free an equal response time requested.

"By erroneously claiming that the *Zapple* ruling requires the conduct it demands, and then by noting that it has forwarded a copy of its letter to the commission's [fairness/political programming branch], the Wirth committee implies that the commission's enforcement powers are being invoked and that there will be official support forthcoming for the duress and censorship that are threatened. And in the view of candidate Wirth's prominent subcommittee chairmanship, his committee's conduct in this matter makes appear that he is improperly using the trappings of his own power in support of his meritless claim for equal response time.

"Accordingly, KNAB requests that the commission investigate Representative Wirth's demands and issue a declaratory ruling... stating that broadcast licensees, including KNAB, are under no statutory obligation at this time to provide Representative Wirth with equal response time (free or paid) or with the information he demands in his committee's letter."

John Frew, Wirth's campaign manager, told BROADCASTING that Wirth had no known about the committee's letter but that the congressman "absolutely stands behind this."

Frew said the committee's letter had not been intended to intimidate. He also said the committee had not been seeking free time. "The purpose of the letter was to discover the ground rules for selling time to noncandidate groups for airing negative advertisements," Frew said.

Frew also implied that the committee won't be too distraught if the FCC rules against the committee's interpretation of the *Zapple* doctrine. "If the FCC rules against us, it rules against us," Frew said. "There's nothing to pursue."

An FCC official said KNAB's filing would be handled under standard operating procedures.

The merger's official

The National Radio Broadcasters Association officially approved unification with the National Association of Broadcasters at a special membership meeting in Washington last Monday (April 21)—although the proposal came close to defeat. With 280 votes cast by proxy (about a third of NRBA's active members), 200 voted in favor of the merger agreement, 76 voted against it and 4 abstained.

According to NRBA counsel Thomas Schattenfield, of Arent, Fox, Kintner, Plotkin & Kahn, 3% of NRBA's membership had to vote to establish a quorum, and approval of the agreement required a two-thirds majority of those voting. He said that a switch of 14 of the tallied votes would have defeated the proposal.

NRBA will stop its member services on May 1, and those NRBA members who do not currently belong to NAB will have one year to join at the old NRBA rates.

On the other side of the agreement, the NAB membership also voted last week to ratify the unification, approving bylaws changes (including 12 new seats on the NAB Radio board to accommodate NRBA directors, to be sunset after three years), enabling NRBA to join NAB Radio. The vote was 1,226-46, with 15 abstentions. The NRBA board members will assume their new seats effective with NAB's June board meeting.

Thanks, Julian

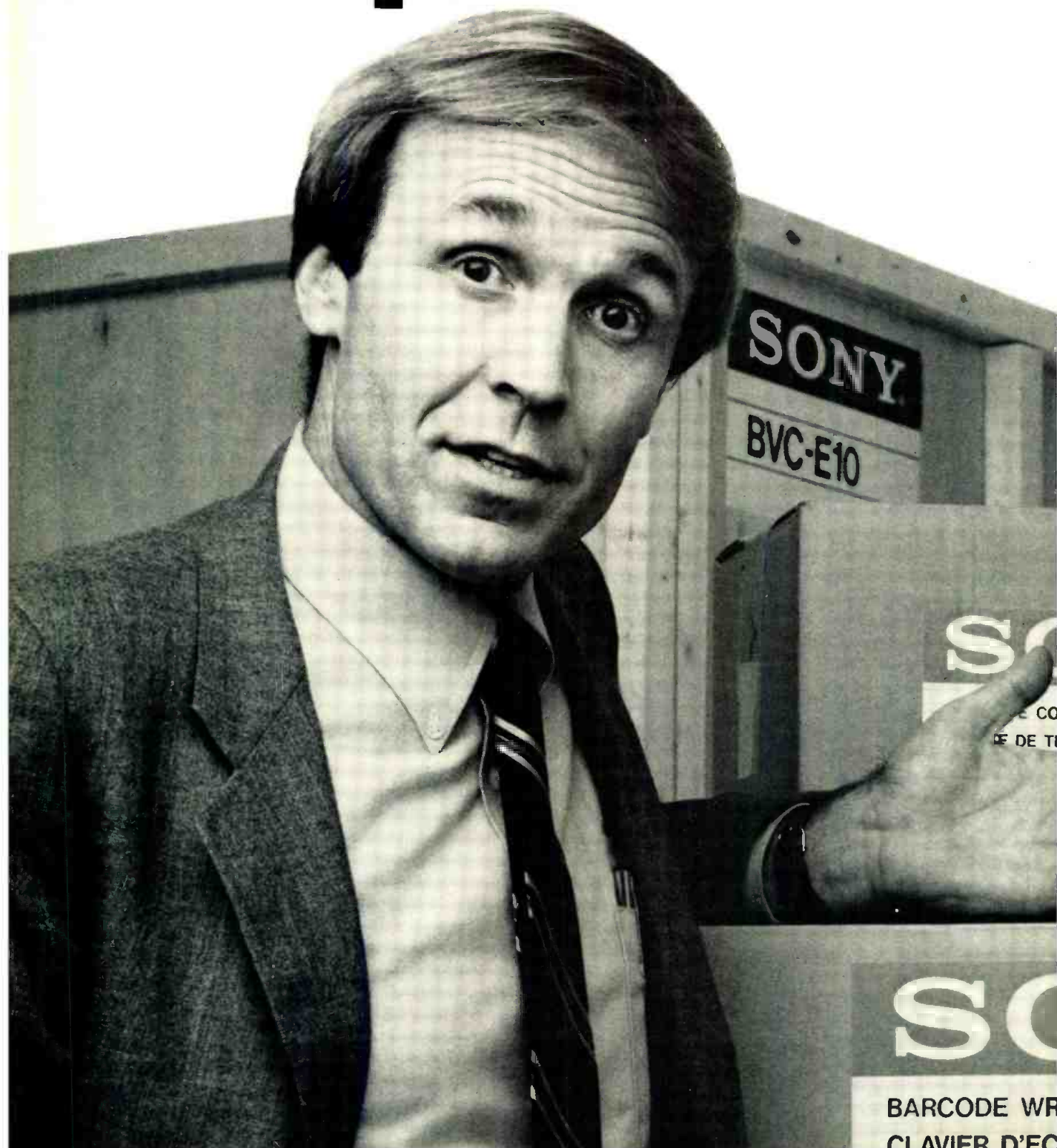
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NAB's Exhibit Floor: Trip to Bountiful

The 1986 National Association of Broadcasters exhibition of television and radio equipment is history, but still very much on the minds of the thousands of broadcasters and video producers who visited the booths packed tightly on two floors of the Dallas Convention Center. They will be spending the upcoming weeks sorting through reams of product literature and a jumble of impressions of on-the-floor demonstrations before making their purchase decisions.

The show will be remembered by most as the one at which digital video recording made its formal debut and at which satellite newsgathering came into its own. But, of course, there were other important developments: a proliferation of video graphics systems and digital effects systems for every budget; cameras without tubes threatening to replace cameras with tubes in ENG; a greater interest in TV audio as a result of TV stereo, and some remarkable transmitters, a 30 kw VHF transmitter without any tubes and a 60 kw UHF unit with a klystron in place of a klystron.

BROADCASTING's initial assessment of the show follows.

Video recorders make news

Video recording technology took a giant leap toward its next generation at this year's NAB with showings of greatly enhanced half-inch formats and the first digital video recorders. But in highlighting the future of the medium, manufacturers presented users with some difficult choices among new, and in some cases, incompatible, approaches.

Broadcasters pondering the state of small-format video, for in-

stance, had much to consider with the showcasing of new, and still incompatible, half-inch systems from Sony and Matsushita. Matsushita revived its hopes for a key role in the half-inch video business with the combined introduction of its new M-II family of products using an improved, metal particle videotape formulation, and a nearly simultaneous announcement by NBC of a \$50-million, five-year commitment to the system.

Sony also showed an embryonic metal particle videotape version of Betacam, dubbed Betacam SP (superior performance), and reasserted its current dominance in field recorders by garnering support

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KSAN ▼ WFAA ▼ KDAF ▼ KIKK ▼ WKYC

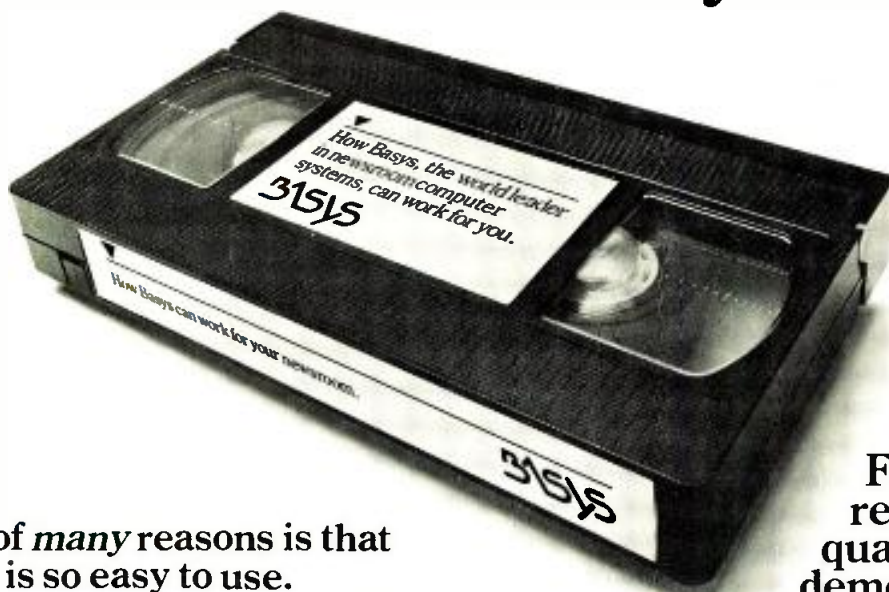
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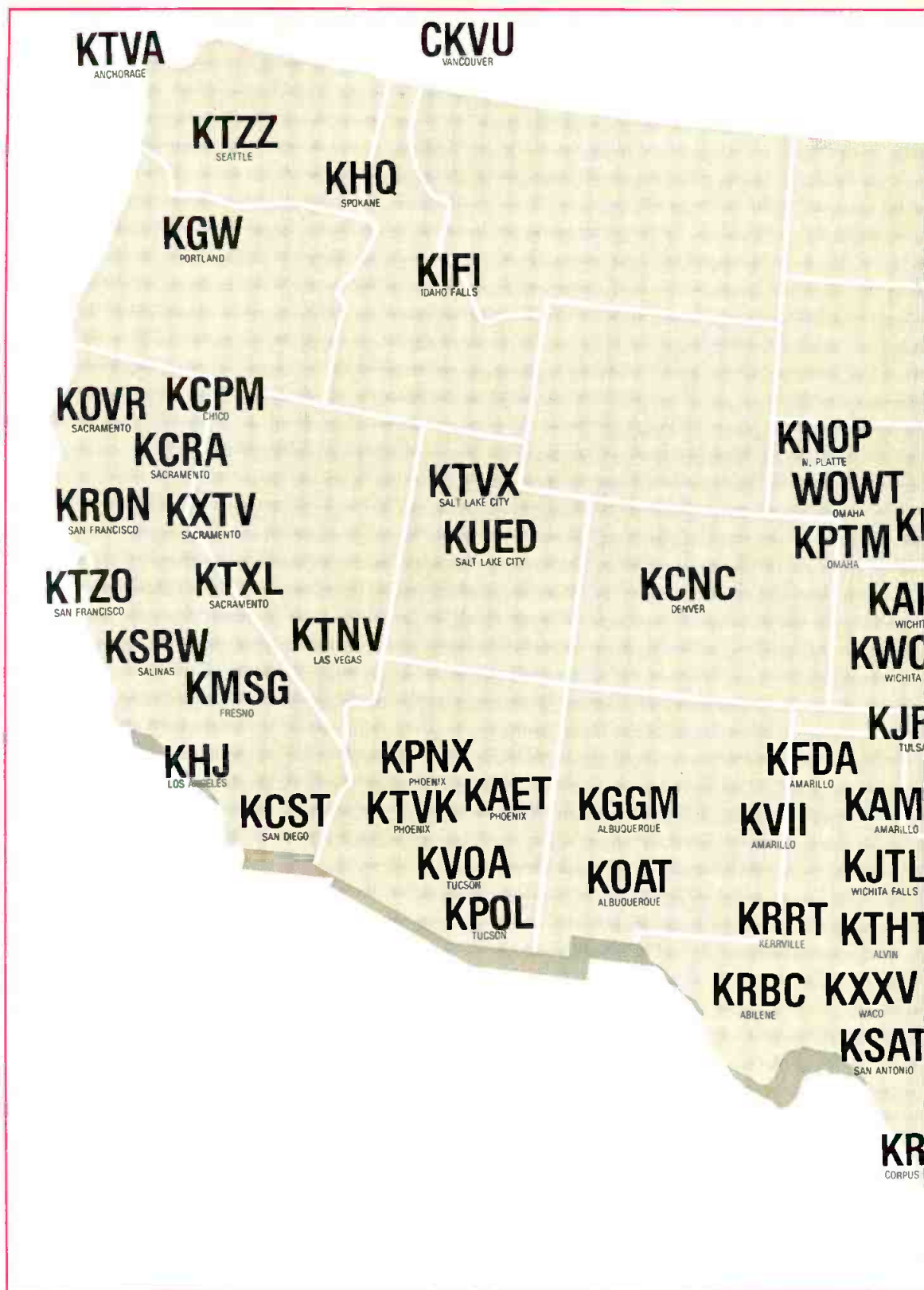
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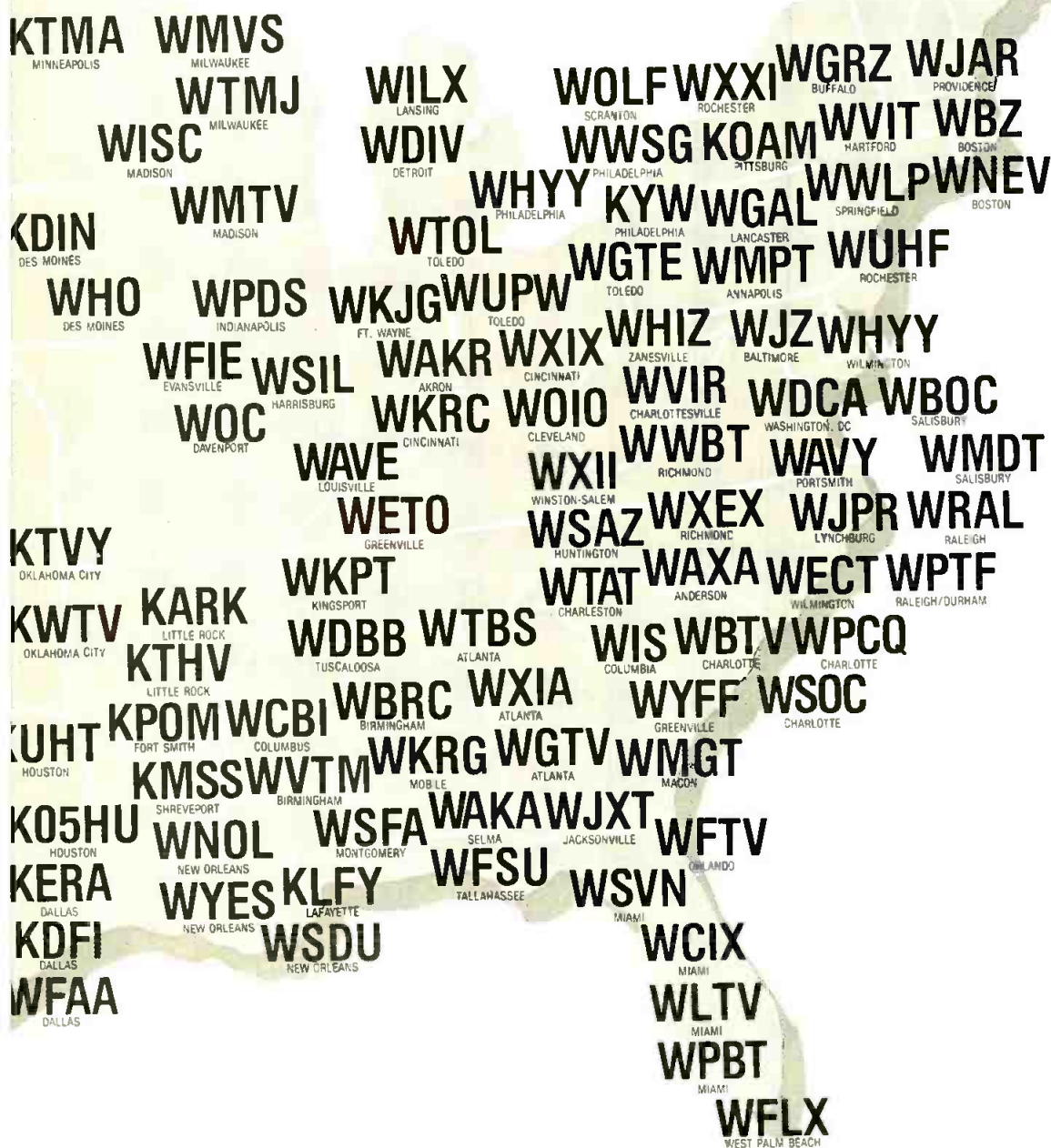
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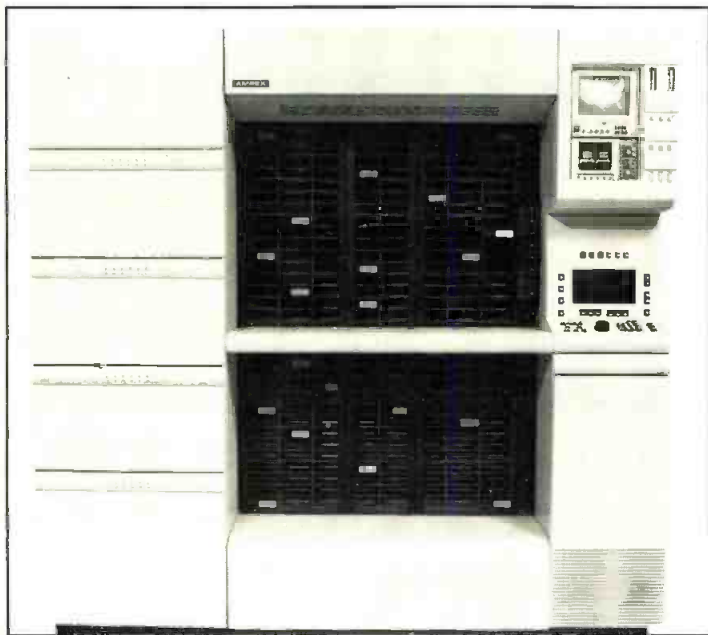
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Ampex's ACR-225 digital spot player

from several major manufacturers promising to build equipment to the new format.

The world's first commercial digital videotape recorders also made their way to market, and, judging from the reaction to the first D-1 standard component digital machine, Sony's DVR-1000, and the first composite digital unit, Ampex's ACR-225 spot player, both technologies could find their own distinct applications.

NBC's choice of the half-inch M-II format, which is incompatible with Matsushita's precursor M-format line, rested largely on what both companies argue is the "universality" of the format—in short, its ability to serve high-end needs by matching the quality of high-end, one-inch Type C video recorders at a lower cost, while maintaining the small size necessary for portable field production and newsgathering purposes.

Availability of the products, expected to begin this year, well ahead of the 1988 Seoul Olympics and sooner than is expected for Beta SP products, was also an important factor in the decision, NBC representatives said.

M-II products on display at the show and set for fall, 1986, delivery included the AU-400 camera recorder, the AU-500 field recorder and the AU-650 studio recorder with built-in component time-base corrector. For field editing, the company will begin delivery in mid-1987 of the AU-550 front-loading field edit recorder, the AU-A50 field edit controller, the AU-MX50 field audio mixer and an AU-TB50 time base corrector for direct transmission.

Also shown at the company's exhibit and scheduled for 1987 delivery was a prototype 96-cassette cart machine with technology licensed from Asaca, a sign that the company had set aside its earlier, unsuccessful MVP-100 sequencer unit.

Some potential M-II users were concerned about the lack of additional suppliers for the format, other than the half-Matsushita-owned JVC, which was displaying a Matsushita-made deck in its booth. Tsuzo Murase, director and board member of Matsushita in Japan, told BROADCASTING at the convention the company is now discussing licensing of M-II with Hitachi Denshi and has also approached fellow Japanese manufacturer NEC with the proposition.

Hitachi's Susumu Hotta, U.S. general manager, acknowledged talks were proceeding in Japan between the two companies, but added that Hitachi was also considering manufacturing arrangements for the Betacam format, and said any decision would depend on whether the company believes it can successfully market its newly introduced eight millimeter component analog, CV-One combo camera system in the U.S.

Small-format market leader Sony, meanwhile, gained what could become critical manufacturer support for its half-inch Betacam and Betacam SP. Ampex, Bosch and Thomson representatives all confirmed for BROADCASTING plans to design and manufacture Beta product lines beginning in 1987. Spokesmen stressed both the exten-

sive compatibility SP shares with Betacam, in contrast to M-II and M-format, as well as the improvements Beta SP shares with M-II as a result of the use of MP tape, such as improved luminance bandwidth, signal-to-noise and longer play time.

Compatibility between Beta and Beta SP, which can interchange tapes for playback but are limited to recording and editing SP tape: on an SP deck, is a critical consideration, according to Sony spokesmen, because there are an estimated 6,000 Betacam in the U.S., many of them at Betacam's 200 TV station users, with a total 25,000 Betacams worldwide.

While Beta SP was only shown in experimental form—salable product will probably not be available until 1988—users apparently liked what they saw. ABC Television, for example, is known to be leaning toward Betacam and Beta SP as it prepares for a decision in the next six to 12 months to select a format for the 1988 winter Olympics in Calgary. Another major broadcaster already firmly committed to Betacam is Canadian Broadcasting Corp., which, it was announced at the show, will purchase \$7 million (Canadian dollars) more in Sony Betacam products.

CBS has also purchased some Betacam gear, following its decision to convert certain facilities to the format in late 1984, but its implementation so far has been uneven. While the network has more than 80 Betacam studio decks and three Betacam spot players, no combination camera-recorders are yet in use and Sony field cameras are still being used with three-quarter-inch U-matic recorders, a spokesman said. Ten portable recorders have been ordered for the network, but none have yet been delivered. Some 100 studio units and a Betacam are in use at four of CBS's owned stations—in New York, Los Angeles, Chicago and Philadelphia—with 16 camcorders and three portable playback units also in the field.

Digital videotape recorders drew continuous crowds at both Sony and Ampex booths, with Sony taking over 50 orders for its \$120,000 D-1 DVR-1000 unit at the show (although during and shortly after the convention, spokesmen could confirm only 12-15 sales). Most of the potential buyers are in the production and post-production business, according to Sony, verifying the speculation by most observers that the D-1 system will find its component processing, multigenerational capabilities put to use during the next several years largely in production and post-production environments.

While Ampex promises to join Sony by making D-1 machines in the future, it chose another direction for its first digital video recorder introduction at the show. The company, as part of its new generation ACR-225 spot player, developed a recorder based on composite, rather than component processing, although it does make use of the D-1 cassette and shares other mechanical characteristics with the standard. Many customers also reportedly inquired about Ampex's



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plans to provide a stand-alone composite digital videotape recorder; the company plans to show such a unit at the 1987 NAB.

Sony also intends to develop composite digital VTR's following standardization efforts with Ampex, but has not indicated how soon it expects to show an actual product.

The Ampex ACR-225 spot player's debut, while somewhat dampened by the 18-24 month wait for product delivery and the need for a good deal more software development, seemed to be a success in its own right, with nearly a dozen customers requesting an average of two of the \$350,000 machines, according to Ampex.

It remains to be seen whether Ampex's early showing of advancements possible with the ACR-225 can slow the sales success of Sony's Betacart, now sold to well over 100 stations, particularly with Sony displaying continued development of cart machine technology, such as an experimental 1,200-cassette library management system and further software development for Betacart.

Other manufacturers have also targeted the spot player market with long-overdue replacements for the decade-old, standard Ampex ACR-25 and RCA TCR-100 two-inch videotape machines, although many companies are still asking customers to wait while software and other system aspects are further developed. Odetics, which worked with RCA Broadcast before that RCA division was dissolved last year on a new 600 cassette, robotic arm system, is now marketing the system on its own, selling the unit now with both Beta and M-format units. Asaca is also continuing improvements on its half-inch ACL-6000 unit, which now uses a Charles River Universe computer with software development taken on by Dubner Computer Systems.

Other lower-cost spot systems, predominantly sequencers, were shown by Lake Systems, Broadcast Systems Inc., Videomedia and Alamar. AF Associates showed an upgrade of its commercial reel compilation system, and for cable TV applications, systems were shown by Grumman Corp. and Channelmatic.

Among other recorder developments were, from Sony, three new U-matic "SP" recorders, BVU-850, 870 and 150, which the company said can provide third-generation picture equalling first generation on normal U-matic decks. Sony also introduced a pair of new, one-inch VTR's for duplication and production applications from its BVH-2000 line, as well as a new BVW-21 Betacam portable player and the BVX-10 component color corrector. Two products to up-

grade audio on one-inch VTR's were also shown by Sony and Ampex (see TV audio section).

The Zeus video processing unit introduced by Ampex last fall was shown for the first time with VPR-6 VTR and drew accolades from several technical executives for its enhancement of multigeneration one-inch video. A number of new video time base correctors were also shown, with four new TBC's from Microtime, new digital TBC's from Forte, Lenco and JVC, the former ADDA family of TBC-frame synchronizers from Harris, as well as TBC products from Transimage International, NEC, Prime Image and the Alta Group.

New videotapes, including metal particle formulations for the new M-II and D-1 recorders, were also on display. Fuji showed the first MP half-inch tape for M-II, as well as new standard half-inch and one-inch tapes; Sony had 19 mm tape cassettes on hand for its DVR-1000 D-1 digital recorder, along with a new 30-minute Betacam cassette and new SP U-matic cassettes. New half-inch cassette tapes came from Ampex for Beta and VHS and from Agfa-Gevaert for VHS, while Eastman Kodak and Maxell had new one-inch lines.

SNG technology flies high

Two years ago at the NAB convention in Las Vegas, Hubbard Broadcasting offered broadcasters a unique package: a small Ku-band uplink built into a small truck and a membership in Conus Communications, a cooperative that promised to connect mobile uplinks for the exchange of news feeds. The offering, which brought the full power of satellite communications within the reach of most television station news departments, was a big hit, triggering the satellite newsgathering revolution.

Today, dozens of stations own SNG vehicles and belong to Conus or some other SNG exchange. What's more, scores, possibly hundreds, of other stations are making SNG plans to keep up with the competition, to get the edge on the competition or simply to enhance their daily newscasts.

At the NAB convention, numerous companies, including the broadcast networks and Cable News Network's Newsbeam, vied to meet the expected demand for SNG hardware and services. So many



The SNG parking lot outside the Dallas Convention Center

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companies were in the market that there was already talk about a shakeout. Paul Amos, vice president, CNN, said: "Broadcasters have to ask themselves: 'Which ones are likely to stay in business?'"

A long list of companies offered SNG vehicles and so-called fly-away packages: uplinks that can be packed in several cases small enough to fit into the back of a station wagon or van or to be shipped by plane along with luggage. Among them: Hubbard Communications Inc., the Hubbard Broadcasting subsidiary that has supplied the trucks for most, if not all, the Conus stations; Dalsat Inc., whose trucks are used by members of the Florida News Network SNG exchange; BAF Communications; Midwest Communications; Centro; Harris; Spectra Communications, and Microdyne.

Many of the SNG vehicles were jammed into the NAB outdoor exhibition area where their antennas could be aimed at a satellite and their capabilities demonstrated. The vehicles included modified Ford Econoline Vans and Iveco and Volvo trucks.

None of the vehicle suppliers were certain how big the market was. "There are a lot of people looking," said Hubcom's Tom Kidd. "But I'm not sure how many of the affiliates will buy even though the networks have promised to pay half. We've been waiting two years for the market to bust loose." The consensus was that several hundred vehicles, ranging in prices from \$175,000 to more than \$300,000, not including video gear, would be sold over the next several years. Dudley Freeman, of BAF Communications, was the most optimistic, predicting total sales of 500 units.

The SNG vehicles and fly-aways are of little value without ready access to Ku-band satellites, not only for video channels but also for voice circuits between the vehicles and the rest of the world. Offering SNG satellite services at the NAB convention were GTE SpaceNet (News Express), Comsat General (Skybridge), AT&T, South Star Communications (in cooperation with BAF Communications), Central Florida Teleport (MC-Ku) and RCA Americom.

The various purveyors of satellite capacity and communications interconnects were offering a variety of pricing options. One example: Central Florida Teleport's video communications package for \$2,000 a month, entitling customers to 100 minutes of SNG time. AT&T hadn't finalized its prices, but AT&T's Chris Riddell said it would probably offer 15-minute blocks for \$150-\$175 and communications services for a one-time "set-up charge" of around \$50. RCA Americom offered occasional off-peak satellite time at \$296 per hour and peak time at \$494 per hour. All three offerings use RCA Americom's Satcom K-2.

Conus Communications and the Florida News Network, the first of the Ku-band SNG news cooperatives, shook up the broadcast networks. The cooperatives, which coordinate satellite services as well as news exchanges among members, threatened the networks by interceding in the long-standing relationship with their affiliates. The networks have traditionally relied on their affiliates for exclusive coverage of local events of national interest. As a result, the networks have been induced to set up SNG services and exchanges for affiliates in hopes of keeping them from straying.

Of the three networks, only NBC seemed to have a solid SNG plan to talk about at the convention. According to Michael Sherlock, executive vice president of NBC operations and technical services, the network will offer affiliates complete satellite services (video and communications) over its transponders on RCA Americom's Satcom K-2, the same satellite NBC uses for regular program distribution. Every news feed sent to the bird will be available to the news department of every NBC affiliate as well as to the network news desk, he said.

To encourage affiliates to purchase SNG vehicles, Sherlock said, NBC is willing to pay for half of each vehicle (up to \$150,000) over five years. And to insure that the news network has a standard communications system, he said, NBC is also willing to pay for the communications package that goes into each vehicle, a Harris system costing about \$30,000. In addition to however many mobile units the affiliates buy, he said, around 60 stations will install fixed Ku-band uplinks at or near their studios.

At one point during the convention, Sherlock said, NBC approved vehicles, one from Hubcom and one from Centro, for purchase by affiliates under NBC's subsidizations plan. Both have promised to meet NBC specifications and deliver trucks to affiliates at a certain price, he said. However, as soon as word got out, he said, the other vendors promised to meet NBC's specifications and started dropping

their prices to the level of Hubcom and Centro. By the end of the convention, he said, NBC was negotiating with the other vendors to lock in features and prices that NBC would approve.

The affiliates are paying a price for their entry into SNG with the network. According to Sherwood, they have agreed to return some advertising time to the network. In addition, he said, affiliates will have to pay for satellite time at a rate of \$14 per minute with a five minute minimum.

Going head-to-head with Conus and NBC in trying to establish an SNG satellite service and news exchange is Ted Turner's CNN. At the show, it offered the scores of stations that now exchange news with CNN via tape and C-band satellites the opportunity to join Newsbeam, which has secured options for satellite time on GTE SpaceNet's GSTAR II and RCA Americom's Satcom K-2. According to CNN's Amos, CNN believes Newsbeam will appeal to stations because it puts no restrictions on what they can do with their trucks. Newsbeam doesn't help pay for the vehicles, he said, and it doesn't try to control their use. Newsbeam also hopes to make SNG affordable to most stations by marketing two relatively low-cost vehicles: from Midwest Communications and Dalsat. So far, two stations—WTVJ(TV) Miami and KCRA-TV Sacramento, Calif.—have signed on as charter members, he said, adding that he hopes to announce four others soon.

More features, lower costs highlight production gear

In the volatile production and post-production side of the video equipment marketplace, the trend toward integration of companies with complementing product lines has been evident for the past few years, but never more so than at the 1986 NAB convention. As a result of the integration, there were several booths at the show where a television station or production house could one-stop shop for many of its production needs.

By going to an integrated company, said Terry Kelly, division executive, Dynatech Broadcast Group, a buyer can "cut through the tower of Babel and fill the majority of his plant's needs. Integration and cohesiveness is going to reassure those who are overwhelmed by all the technology."

Through its various divisions, Dynatech sells Utah Scientific routing and master-control switchers, the Colorgraphics Systems Artstar III-D videographics system and the Dynatech Newstar electronic newsroom and a line of Quanta character generators and digital effects generators. Dynatech purchased Quanta last November, making it the most recent addition to the group.

Through acquisitions and internal developments, Ampex is also able to offer a broad line of production gear, including switchers, editing systems, videographics systems and digital effects generators, not to mention the videotape recorders for which it is best known (see story, page 46). Ampex's latest addition was the Cub comp low-cost 3-D animation system. It secured the marketing rights to the system when it purchased a 20% interest in Cubicom earlier this year.

In addition to its widely used switchers, Grass Valley Group's line of products at the show included editing systems, Dubner character generators and videographics systems and a new high-performance digital effects generator, Kaleidoscope. Grass Valley, it should also be noted, is a subsidiary of Tektronix, a maker of test and monitoring equipment, which is an integral part of any television studio. The Grass Valley and Tektronix booths were side-by-side.

Chyron Corp., whose Chyron IV character/graphics generator still the "standard" in the broadcasting industry, has expanded into digital effects and videographics by taking a controlling interest in Digital Services Corp., and into editing by acquiring a controlling share of CMX Corp., a leader in the field.

Quantel is a full-line videographics and video effects company that has thus far kept out of the editing and switching businesses. At the NAB, it showed Paintbox, an electronic art system, which according to Quantel, is now used at some 250 broadcast station production houses and corporate television studios; Mirage, a digital effects system that can take an image, mold it into a geometric shape and move it around in three dimensions; Cypher, a character gene

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ator that can manipulate words and characters in three dimensions, and Encore, a high-end digital effects generator. The devices are designed to work together to create even more sophisticated pieces of electronic art. With a Encore linked to a Mirage, for instance, one video image can be made to fly through another in the shape of a cylinder.

It got no easier to compare the videographics and digital effects offerings of the various manufacturers at the NAB convention. Each system seems to have its own mix of capabilities and, of course, its own prices against which the capabilities must be weighed. "There are no true apples and apples in the graphics industry," said Dave Dever, national sales manager, Quantel.

If there was a hot product line in the videographics area at the show, it was probably the 3-D animation systems, which allow the user to create objects in three-dimensions and to animate them in three dimensions. The prices of the systems vary as greatly as their capability and performance.

At the high end of the 3-D animation market were such companies as Wavefront Technologies and Alias Research. Alias, a start-up company, introduced Alias/I at a videographics trade show last summer. The system, which already has three users, costs \$150,000 with its single-computer configuration, \$230,000 with the dual-computer mode. Wavefront, another start-up and another NAB newcomer, demonstrated the Wavefront Design Station, a system spawned from computer design technology. It starts at \$145,000.

The Symbolics Color Graphics System, which starts at \$150,000, was not on the floor of the NAB exhibition, but it can be checked out



Image maker from Integrated Technologies

in Symbolics's New York offices. It's being marketed as an "all-in-one" system, which can be used for 3-D modeling and animation, logo animation and painting. According to one broadcast design technician, such systems are the new standard for 3-D animation, but they are too complex and costly for broadcast stations.

Cubicomp, Artronics and Integrated Technology were among those showing 3-D animation systems inexpensive enough to appeal to at least some broadcasters. At the top of Integrated Technologies' line is the Image-Maker, priced at nearly \$60,000. The system's long list of features includes 3-D rotation, translation and perspective; two seconds of real-time animation preview, and 3-D animation over video. Integrated Technologies also offered a less capable 3-D animation system, The Ani-Maker PLUS, for \$45,000, and software for turning the Aurora AU-220 into a 3-D animation system for \$30,000.

Cubicomp showed several enhancements to PictureMaker, which was introduced last year, including the ability to superimpose animated graphics over video and texture map video onto animated graphic objects. PictureMaker, which runs on an IBM PC/AT, goes for about \$35,000.

Artronics introduced the VGA-3D animation system specifically for broadcasters. Among its features: automatic antialiasing, multiple light sources and texture. According to Artronics, it's also de-

signed to work hand-in-hand with its new VPL paint system, which can produce up to 230,000 colors per image from a palette of nearly 17 million. (Artronics was on its own at the show, having terminated the pact under which 3M marketed Artronics' products. Artronics said it and 3M decided to end that relationship because 3M didn't reach the nonbroadcast market and because the resulting additional overhead forced up the price of the products.)

Colorgraphics Systems reported that it took orders for more than a dozen of its new Artstar III-D videographics system, which combines the capabilities of a paint system, a 3-D animation system and a character generator into one unit. Standing alone, the \$99,000 system can produce two dimensional animation. Coupled with Colorgraphics laser disk still store, it can produce 3-D animation.

Bosch upgraded its costly, but sophisticated, FGS-4000 3-D animation system to permit off-line modeling and it introduced a paint system called the 3-D Illustrator. Digital Services introduced Prisma, a 3-D animation system with hard disk storage.

Quantel has kept its reputation as a pioneer in the videographic marketplace intact with Harry, a \$250,000 device that turns its Paintbox into a "cel animation" system with 90 seconds of storage on hard disks. Harry was first demonstrated publicly at last year's NAB convention. David Rabinowitz, NBC's director of computer imaging, said working with Harry is a continuing process of discovery. "We are still figuring out what we can do with it," he said. "Harry" to animated images, what the Paintbox is to static images. It permits almost film-like editing with pictures instead of with time code.

Like most everything else in the videographics field, Harry's cel animation capability is not unique. The Abekas A62, a digital video recorder with storage capacities of 50 seconds or 100 seconds, may be a viable, lower-cost alternative to Harry in many applications.

Chyron tried to maintain its share of the character generator market with two new products: Chyron 4200 with "motion," another variation of its pervasive Chyron IV graphics system, and Scribe. The new motion feature permits the operator to manipulate individual graphic elements with a variety of standard effects, including zoom, spin, flip, rotate and compress. Scribe, which Chyron is calling its "ultimate text generator," has 1,500 fonts that it can display in a variety of sizes (10 to 400 lines) with extremely high resolution.

In the high-end effects market, Grass Valley's Kaleidoscope (DPM-1) was the big story at the convention. Kaleidoscope delivers its own full array of effects. The device performs all the "state-of-the-art" effects in addition to translation, rotation, scale and perspective transforms. It's based on the digital component world standard. After running through Kaleidoscope's bag of tricks, one broadcast engineer predicted the unit would be a "real contender" in the high end market.

The real battle in digital effects seems to be among the medium priced units from firms like Ampex, NEC America, Abekas and Digital Services. NEC America has made deep inroads into the marketplace with its DVE System 10, which was introduced last year as a replacement for NEC's E-Flex-Optimflex effects package. But according to NEC America's Jeff White, NEC was forced to drop the price of the System 10 from \$79,000 to \$65,000 in the face of stiff competition from Ampex's ADO 1000 and the Abekas A53E.

The Ampex ADO 1000 is a new system selling for \$67,000 in its 3-D configuration. The new unit is a stripped-down version of Ampex's older, more capable and costlier ADO 2000 and ADO 300 systems. Digital Services introduced Eclipse, which features a variety of curved effects.

At the convention, CMX showed the CMX 3100, which it introduced last fall at the SMPTE convention. The unit, which replaces the 340XL, falls between the CMX 330XL and the CMX 3400 in price and performance. It includes all the features of the CMX 340XL plus such features as multiple EDL files on a single floppy disk, an expanded EDL memory, autoclean, learn keys and an easy-to-use switcher memory.

EECO Inc. introduced four new models at the show including or based on the low-cost A/B roll configuration of the EMME system with a newly designed computerized editing workstation. The models range from the Model 395, which sells for \$13,500, to the Model 995, which goes for \$25,000. The new line is intended to complement EECO's 3000 series editing systems, which start at \$27,000.

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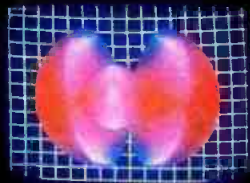


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- The “Peripheral Interface” capability of the 300 switcher allows control of *any* peripheral device which supports the simple protocol. This protocol is in the public domain, and has been implemented by many manufacturers. The peripheral interface allows E-MEM Effects Memory to call up images from character generators, still stores or digital effects devices.
- The Horizon Routing System may be controlled by the peripheral port of the 300 switcher. Changes in routing may now be made directly from Effects Memory.
- Dubner graphics devices permit control from the peripheral port of the 300, or directly from the editor. Once the necessary graphics have been created, they can be integrated into the production from the editor. An editor event or a switcher E-MEM register recalls the correct graphic automatically.

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New editing systems were also offered by Videomedia and Adams-Smith.

There didn't seem to be much new in the videographics subgroup of weathergraphics. Such companies as Kavouras Inc., Alden Electronics, Advanced Designs Corp. and Accu-Weather Inc. presented their existing lines of hardware and software with upgrades or additions. WSI Corp. offered a new package of weathergraphics and information called Astro-WX. The package comprises Astro-fax, a system for receiving facsimiles of the National Weather Service's maps and charts; Astrographics, WSI's existing weathergraphics and satellite image services, and Astrodata, customized access to WSI's database of weather information from around the world.

While some videographics and effects systems were getting more sophisticated, others were getting less expensive. Chyron featured a basic 256-color paint system called the Chameleon and an effects generator that works in tandem with its Chyron VP-2. Both were priced at \$12,000. 3M offered the new Panther graphics generator with frame grab for around \$15,000 and showed a character generator, the 3M D-3600, with a price tag of \$7,000. ICM Video introduced a \$2,000 character generator, the CG-700P.

Impressed by the increasing power and decreasing prices of videographics products at the convention, Judy Rosenfeld, design director, KRON-TV San Francisco, seemed confident the most advanced videographics systems would eventually filter down to television stations. "What we can look forward to is more and more sophisticated devices for lower and lower cost," she said.

Focusing on CCD cameras

The domination of the broadcast studio and portable video camera business by Japanese manufacturers such as Ikegami, Hitachi and Sony was clearer than ever at this year's exposition. European manufacturers Bosch and Philips are joining forces, however, in an attempt to remain strong in the field, with similar efforts being made by French firm Thomson-CSF.

CCD technology drew attention at the show, bolstered by Sony's entry into the field with a lightweight three-CCD Betacam, BVW-105. At least three dozen of the \$24,000 cameras were sold on the floor, with 24 to go to LIN Broadcasting and another 13 to go to Post-Newsweek's WPLG(TV) Miami, which will get the first unit this summer.

Several broadcasters praised the CCD Betacam's design and sensitivity, and noted improvements in CCD purity for both the Sony unit and its competitor, NEC's SP-3A, which this year was shown with a 16-step, variable electronic shutter.

Ikegami introduced its new HK-323 field-studio camera at the show, and NBC has already signed a long-term deal for 26 of the one inch or two-thirds inch Plumbicon tube units. Ikegami continues claims of dominance in the portable camera market with its HL series cameras, including the two-thirds-inch Plumbicon HL-95, which now docks directly with Matsushita's M-II, as well as other formats,

including Betacam, using adapters. More than 200 of the HL-95's are in use in the U.S. and Canada, according to the company, with 52 at ABC Television, 26 at NBC's owned station, WRC-TV Washington, and 45 soon to be at Taft Broadcasting stations.

Hitachi Denshi was telling its own success story at NAB, especially of the boost provided last December with the sale of 47 of its SK-970 two-thirds-inch tube Computacam family cameras to CBS for use in five mobile units. The company has also sold over 3,000 of its previously introduced \$12,600 Z-31 series two-thirds-inch Plumbicon cameras, with over 1,000 going to both broadcast and corporate users in the U.S.

Fighting back for their share of the market are Bosch West Germany and Philips of Netherlands, whose proposed joint venture, to be called Broadcast Television Systems (BTS), currently awaits approval from the West German government, expected during the next several months. The company will concentrate largely on video cameras, although other product lines are expected as well, according to Stephan Peitzmann, a Bosch director.

Bosch, which this year showed the new KCM-125, one-inch Plumbicon studio-field camera, as well as other studio and portable units including the portable camera originally designed for use with its QuarterCam recorder, will hold the majority interest in BTS, but the company will have direct research contact with Philips' Dutch video laboratories. For the near future, Peitzmann said, BTS will carry two camera lines—those manufactured by Bosch at its West German headquarters, and those of Philips Television Systems, which this year showed new versions of its LDK-6A and LDK-26A studio-field units and LDK-54 portable cameras.

BTS will also begin research and development of a professional CCD camera, Peitzmann added, with plans for development during the next year.

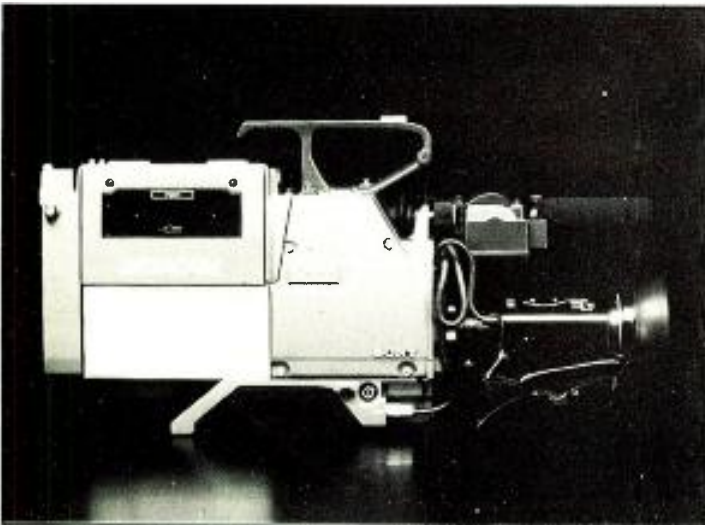
Another European manufacturer, Thomson of France, also has plans to begin work on a CCD camera, but representatives could not say when it expected a product to be available. The company is currently manufacturing cameras as part of its Betacam line, and this year introduced a new two-thirds-inch tube studio-field camera, the TTV-1530.

Other camera enhancements were shown by Sony for its BVP-360 studio-field camera, first shown at the 1984 NAB, and by JVC, which has developed a new two-thirds-inch Plumbicon version of its Procram for high-end teleproduction uses. Sony also showed its new professional grade three-CCD camera, the DXC-3000.

Camera lenses introduced at the show included new zoom lenses from Fujinon and Schneider, wide angle and outside broadcast lenses from Angenieux, and wide angle and remote control accessories for Schwem Technology's Gyrozoom image stabilizing zoom lens.

New support equipment came this year from Sachtler Corp., Matthews Studio Equipment, Sachtler and Vinten Equipment; camera battery products were shown by Christie, Frezzolini and PAG America, among others, while prompting gear was introduced by Q-TV, Telescript, Listec Video and Computer Prompting Corp. New camera remote-control and set-up systems were also shown by Telemetrics, Philips NEC and Sony.

Roundup continues on page 60.



Sony's CCD Betacam

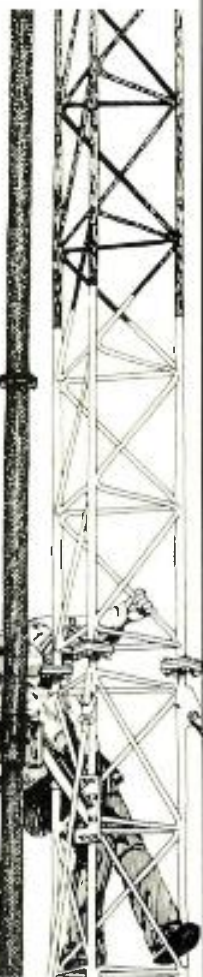


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Strong showing for stereo TV

Multichannel TV sound, now in operation at more than 20% of U.S. TV stations, continues to spur the market for TV audio gear. The numerous new products at this year's convention, however, did not garner as much attention as last year, due to the great activity at the show in other technologies.

Many customers focused this year on remaining weak links in the stereo chain, among them precision monitoring gear and videotape recorder audio capabilities. Test and monitoring products have probably been the most sorely missed, with stereo stations generally limited to using available consumer receivers or decoders to check their off-air signal. This year's NAB gave hope, however, that the need could soon be filled, with several manufacturers closing in on delivery of their products.

Likely to become the most widely used monitoring systems, although they remain at least six months from availability, will be new units from Tektronix, including its 751 BTSC aural modulation monitor-decoder and its 760 stereo audio monitor. Already being shipped is the company's AVC-20 audio vector converter, used to turn an NTSC vectorscope used with a VTR into a stereo audio monitor.

Other manufacturers competing for the precision monitor market include TFT, which in 1985 introduced the model 850 RF-input BTSC aural modulation monitor, has shipped 75 of the units since November, and this year showed a new model 851 baseband-input-only monitor; Belar, which has added a new precision TV aural demodulator-monitor and a BTSC stereo TV program monitor to its existing BTSC stereo TV reference decoder-monitor line, and Inovonics, with a new model 701 modulation monitor.

Stereo reference decoders, such as the SRD-1 unit available from Modulation Sciences, although not precision test gear, are also finding broadcast users. Both Inovonics and Marcom are also showing new TV stereo metered receiver monitors, and for incidental phase measurements, Telemet has a new TV broadcast demodulator, model 3713, with wideband stereo audio capability and Philips has a new model PM 5560 demodulator.

Several sophisticated audio test and measurement units are also available to broadcasters, including Leader's new LMS-237 TV stereo signal generator and a programable model 5500 from Amber Electro Design, with several new features this year such as stereo phase and DC volts measures and new application software. Also on the floor were Potomac Instruments' QuantAural audio program analyzer, a dual channel audio analyzer available from RE Instruments Corp. and from SCIP, a stereo signal manager.

Efforts to resolve broadcaster and program producer concern about maintaining proper stereo phase and levels were evident in a number of monitoring products like B&B Systems' AM-1B phase-scope for post-production applications, Ram Broadcast Systems' new phasescope model PS-1000 for stereo monitoring, Howe Audio Productions 180-degree phase flipper enhancement for its Phase Chaser audio TBC, Leitch Video's SCH-7000 subcarrier to horizontal phase monitor, Titus Technological Laboratories' model TLW-1 automatic error detection and correction system and Dorrough's loudness monitor-program level meter.

Videotape recorders, many of which broadcasters consider lacking in audio quality, may be in for some significant audio improvements judging from several new products shown. Sony showed a new one-inch VTR using two channels of PCM digital audio, providing 90 db dynamic range. Matsushita was also reported to have developed similar PCM audio capabilities for its new M-II format, and was displaying it at a private suite during the convention. Ampex is also moving to provide stereo capabilities for its VPR-2, making available a stereo upgrade kit developed by Kudelski of Switzerland and designed for user installation.

There have also been developments in TV stereo generators. The biggest seller so far remains Orban Associates, with its Optimod TV stereo generator and audio processing system on the air at 140 stations and delivered to more than 200. Modulation Sciences has sold its TSG units to over 50 broadcasters, including NBC's owned stations and several public broadcasters and independents. Other



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stereo generators are available from Broadcast Electronics, with 20 users for its TZ-30, Circuit Research Labs, Marcom, Leaming and Inovonics, which has sold some 35 of its under-\$3,000 units, half going to broadcasters, half to cable operators.

TV audio production equipment suppliers are also gearing their marketing increasingly to stereo. For high-ticket items, such as audio consoles, manufacturers like Neve, Ward-Beck (both of which introduced new stereo TV audio boards at the show), Solid State Logic and ADM are stressing multichannel sound capabilities. Sony also has developed its first broadcast console, the MXP-2000, for stereo audio in on-air or post-production applications.

Also critical to broadcasters have been stereo synthesizers, which produce a pseudo-stereo effect in the absence of true stereo sound from the program material itself. The top seller again has been Orban, which recently updated its model 245F stereo synthesizer with a new model 275A developed specifically for TV stereo. Other popular synthesizers include Studio Technologies' AN2 stereo simulator, with its companion RCU mono recognition system, and Kintek, which has a new Stereogard model KT-933 system.

Other stereo processing systems for TV stereo include Orban's Optimod-TV; Dorrrough's TV stereo discriminate audio processor; Circuit Research Labs' TV stereo tri-band processor; the new Aphex three-band peak processor Studio Dominator, a companion to its existing Compellor compressor-leveler-limiter; Eventide's delay systems, and from Lexicon, a new model 2400 stereo audio time compressor-expander.

Audio-for-video post-production gear was well represented this year, with CMX showing its new time-code-based audio editing and audio console automation system; Sony introducing a new MXP-29 mixer for audio-video post; Adams-Smith displaying its recently introduced model 2600 CC compact controller; Logitek introducing its Crossfire automated audio crossfade mixer for A-B roll edit applications, and Evertz Microsystems showing a time code based "chase" synchronizer for audio-for-video post-production. One of the more innovative products for video-film post-production audio came from New England Digital Corp., which showed its Synclavier, a digital audio recording-editing and sound effect storage and sampling system.

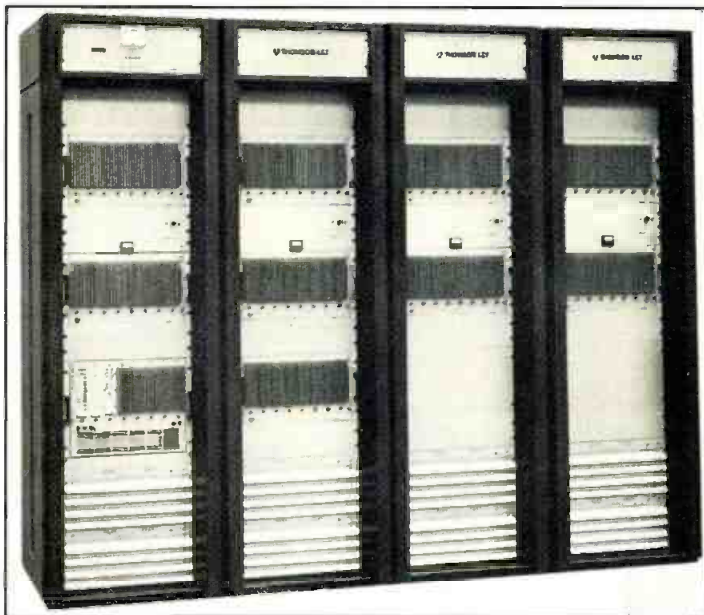
Other products for stereo TV introduced at the show included a new single-point-source studio monitor for stereo TV mixing from Cetec Gauss. Shure Bros.' previously shown FP32 stereo ENG mixer and a new FP42 stereo production mixer, new stereo microphone accessories for mono-stereo predictability from Audio Engineering Associates and a new APM-8RS eight-input audio program monitor from Videotek.

Stereo TV distribution products on the floor included Broadcast Systems Inc.'s new BJ-800 stereo audio distribution amplifier system, Hedco's new 12x12 video and stereo audio routing switcher, Pinzone Communications Vimcas stereo-multichannel vertical interval audio encoding system for multichannel audio routing with video-only switchers and Merlin's VISA vertical interval stereo audio system. Subcarrier generators for BTSC were also shown by TFT and Leaming.

Transmitter technology: more power to you

Major developments in television transmitters are few and far between. So it was unusual to have two to talk about at the NAB convention—Comark Communication's introduction of Klystron-based 60 kw UHF transmitters and Thomson-LGT's introduction of the first high-power, solid-state VHF transmitter in the U.S.

Thomson-LGT is taking dead aim at the VHF transmitter replacement market, which it estimates will demand as many as 30 transmitters this year, with its new 30 kw solid-state unit, the EVHF30000S. Thomson's John Chamaah, director of marketing and sales, said broadcasters will have to pay a 20% to 25% premium for the tubeless transmitter, but that they will receive a return on the extra outlay in improved reliability and lower maintenance costs. The transmitter also includes a regulated power supply, which is normally an add-on expense of at least \$20,000, he said. Chamaah said the configuration



Thomson's solid state 30 kw transmitter

of the transmitter was still under development, but indicated that Thomson could deliver units this year.

Thomson's competitors in the VHF market were not shaken by Thomson's new product—at least not publicly. "We don't see it as a big deal," said Jeff White, marketing services manager for NEC America. "Quite frankly, we are not impressed by it. We haven't gotten any pricing information on it, but the price is probably going to be very high and whether the market is ready to pay it is hard to say."

With the introduction of the new 30kw transmitter, Thomson is on the leading edge of a trend toward solid-state circuitry and away from tubes in transmitters. None of its domestic competitors can now match the 30 kw of solid-state RF power. Larcen's 30 kw and 50 kw VHF transmitters, for instance, have all solid-state aural sections, but use a single tetrode in the last stage of the visual side.

Harris's 30 kw VHF transmitter still has three tubes, one in the aural section and two in the visual. Harris's Greg Best, manager of television product development, makes no apology for all the tubes. In fact, he considers them a plus. Solid-state technology does not deliver the performance or, in some cases, the reliability of tubes, he said. "If and when Harris brings out a solid-state design, it will offer maximum performance and reliability to the customers."

Comark began talking about its klystron 60 kw UHF transmitter a few months prior to the convention where it showed it for the first time. By using a klystron developed by Varian's Eimac division instead of a klystron in the final stage, Comark says it has dramatically improved the power efficiency of the transmitter. In a paper delivered during the convention's engineering session, Comark's Nat Ostroff and Andrew Whiteside said the new unit, which has "figures of merit" exceeding 120%, would save the average UHF broadcaster \$100,000 over five years. The klystron should last as long as a klystron, they said. But even if it lasted just one-third as long as a klystron, it "would still be competitive with present day pulsed transmitters," they said. "The simple support circuitry alone would... make the klystron a serious competitor."

Comark's principal competitors were not ready to concede that Comark had made any kind of efficiency breakthrough. NEC America's White said it looked like a "step backward" to him. "The longevity of the klystron is similar to that of a tetrode [used in VHF transmitters], which is five or six months," he said, contradicting the claims Ostroff and Whiteside made in their paper. "If you have to replace it that often, then what do you gain? It seems like a step backward."

Best said a 60 kw klystron transmitter is not a "viable" product because the klystron of that power has not been proved in day-to-day operation. Until it is, he said, the transmitter, as far as he is concerned, is "not a deliverable product."

The big change in the television transmission marketplace between the 1985 NAB and the 1986 show was the exit of RCA, which

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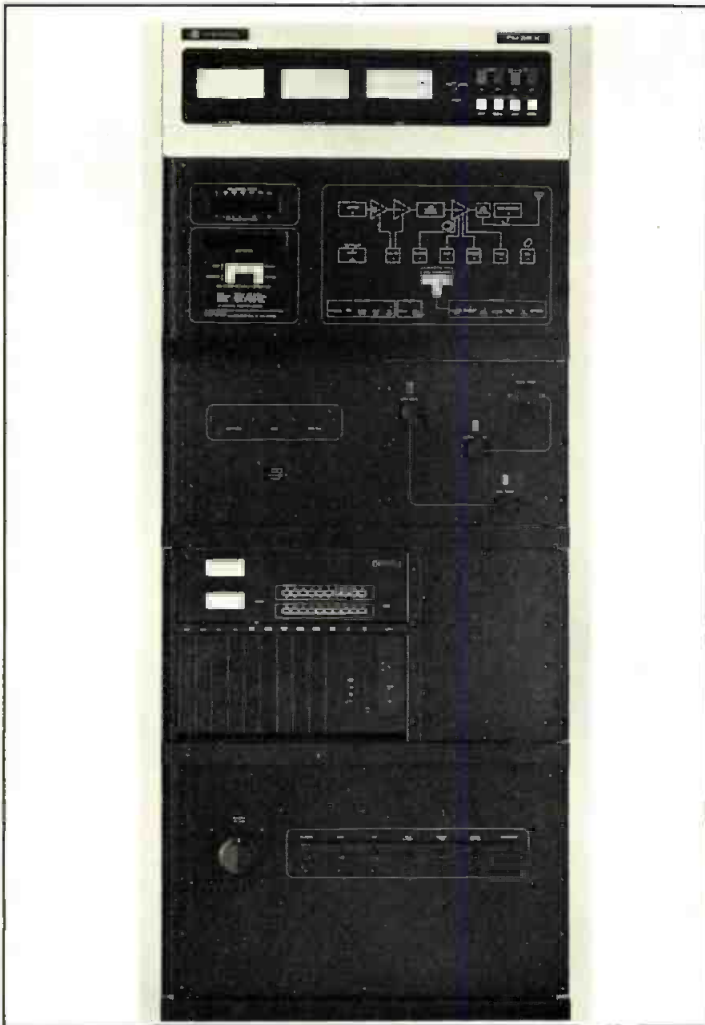
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*NSI 1985-86



Harris's FM 35K

had a large, albeit dwindling share of the market. But, according to other manufacturers, the change has not had much impact. "One of the players dropped out. That's all," said Lew Page, of Larcen, a manufacturer of VHF transmitters. "The rest of us are scrambling and fighting each other." Although RCA did a "fabulous" marketing job, he said, "the RCA transmitter was not a good transmitter. It was too complicated."

RCA's transmission technology hasn't totally disappeared. Dielectric Communications featured the television antenna line it purchased from RCA after the latter announced it was going out of business. The line includes both UHF and VHF antennas as well as transmission lines and other ancillary equipment.

Other television transmission equipment companies with new gear: Townsend Associates (15 kw VHF transmitter); Acrodyne Industries (a new line of VHF transmitters, ranging from 20 kw to 60 kw, and new 1 kw and 5 kw UHF transmitters); EMCEE Broadcast Products, 5 kw VHF transmitter, 100 watt and 1 kw UHF transmitters, and Cetec Antenna Co. (a television version of its cavity-backed FM antenna).

On the radio side of the transmitter market, the action centered on new 35 kw FM transmitters from three of the major manufacturers: Continental Electronics, Broadcast Electronics and Harris. All three of the units cost around \$70,000 each.

According to Broadcast Electronics' Larry Cervon, there are at least three reasons for the increasing demand for the powerful new 35 kw FM transmitters: To improve close-in coverage, some broadcaster are reducing the number of antenna bays and compensating for the loss in radiated power by buying more powerful transmitters; some broadcasters are moving to higher towers and are buying more powerful transmitters to compensate for the additional transmission line loss, and more stations requiring 35 kw of power are going on the air as a result of the FCC's so-called Docket 80-90.

Best of the rest

High-definition studio television technology displayed both on the NAB exhibit floor and as part of a special technology suite off the floor demonstrated that HDTV production is not too far in the future. In fact, news of the first U.S. user of HDTV gear, production company Rebo Associates, emerged at the show, making the second sale of an HDTV studio system by one of the technology's leaders—Sony.

The special demonstration, which one attendee described as showing an "apex" in HDTV technology, brought 24 companies together in a 10,000-square-foot space to demonstrate, with tutorial explanation, a series of 1,125-line, 60 hz HDTV subsystem operations, including studio origination, graphics and animation, editing, and film-to-tape transfer, routing, transmission and display.

Among the newest experimental prototype HDTV technologies shown at the suite were the first computer generated animation by Fantastic Animation together with Raster Technologies, while Gras Valley Group used for the first time an HDTV Horizon audio-video wideband routing switcher, along with two HDTV production switchers, one using the new Model 100CV component video switcher. Sony's new developments used for the project include advanced prototypes of portable video switcher and 37-inch picture monitor, developmental optical disk recorder and frame store. Tektronix also showed a prototype component waveform monitor for HDTV.

Other companies, such as Asaca with its line of HDTV test and monitoring gear, displayed HDTV gear on the exhibit floor, while manufacturers exhibiting both on the floor and in the technology suite included Ikegami, which showed its HDTV telecine system in the U.S. for the first time and also had on hand its HDTV projection system, an HDTV studio camera and HDTV color and black-and-white monitors and Rank Cintel, with its HDTV MK3 Telecine Dynair showed its new series 1600 wideband switching for graphic and HDTV, and Matthey and Microsonics had delay lines and filter for HDTV.

In test and monitoring, Tektronix continues to dominate the broadcast field, although a number of smaller companies have developed their own innovative products. The big news from Tektronix was its new vectorscope-waveform monitor combination, replacing unit that have been standards since being introduced in the mid-1960's. The 1730 waveform monitor and companion 1720 model vectorscope cost less than the units they replace, are being sold on six week notice and, according to one broadcaster, Tektronix has recognized and resolved previous operational problems.

The company is also continuing development of test gear for component television, with its WFM-300 CAV waveform monitor and TSG-300 CAV test signal generator, although given the still unsettled nature of component signals in television plants, a full programmable measurement package such as that developed by Magr Systems, may provide necessary flexibility for testing component



Tektronix's 1730 waveform monitor

systems.

Leader Instruments had its own new half-rack waveform monitor, the LBO-5865, and also showed a portable combination picture-audio-waveform monitor and a semiautomatic distortion meter.

Picture monitor development appears to be concentrating on the use of microprocessor-based technology, particularly to ease operational aspects such as monitor alignment. Conrac has taken the concept the farthest with its new Micromatch microprocessor-based color monitor system which has an optional photometer for alignment in as little as 20 seconds. Sony showed a similar automatic monitor set-up system, first introduced in prototype at last year's NAB, and Barco showed its own microprocessor-based CVS series monitor in 14-inch and 20-inch versions.

Sony, as part of a future technology display in its booth, also demonstrated a high-brightness portable field monitor, dubbed In-lextron, with seven times the brightness of a normal CRT.

Other new picture monitors included the 13-inch AVM-13S and 19-inch HR-190 color monitors from Videotek, the nine-inch model PM 9-5 from Ikegami, while new test gear was also introduced by Videotek (its VSM-60 vectorscope); by Leitch Video (a series of transmission and studio test products), and by Holaday Industries (the HI-5000 SX system for measuring RF exposure). Philips also showed a new VITS generator for inserting digitally generated test signals for TV transmitters and microwave links.

New signal processing equipment came from Bosch, which showed new video and audio DA's, a sync pulse generator and 20x1 router; from BSM Broadcast Systems, which showed its new Mini Modula routing switcher, a downsized version of the larger Modula system introduced at the 1985 NAB; from Broadcast Video Systems, which showed a new component downstream keyer, composite and component color correctors, RGB-component translators, and various filters and video delays, and from Intergroup Video Systems,

with a new master control series and a video-only routing switcher in a new analog component version.

Among the lighting products on hand were Kleigl Bros. Lighting's new Performer IV computerized lighting control console for TV and theater, Strand Lighting's new Showchanger line of motorized fixtures and new Lightboards control consoles, and Teatronics' new Vision computer lighting console.

In radio, a battle seems to be shaping up between some new digital audio record and playback devices and the cart machines they are trying to replace for the playback-to-air of promos and spots. Several companies showed compact disk players optimized for radio use and CompuSonics and MEI Electronics showed digital record/playback systems based on computer technology and designed to replace carts for playback-to-air of promos and spots.

MEI's Digisound, in its basic configuration, can record up to 76 minutes of 15 khz audio in mono or 38 minutes of 15 khz audio in stereo on an eight-inch Winchester hard disk. In either mode, MEI figures Digisound has sufficient capacity to handle the promos and spots of most stations, even those that are automated for large parts of the day. The basic Digisound costs \$28,000. Its capacity can be expanded quickly with the addition of up to three more disks, each of which costs \$9,850.

CompuSonics DSP-1500 goes for around \$2,500, but its 6.6 megabyte floppy disk holds just four minutes of stereo audio. Like the Digisound's, the DSP-1500's capacity can be expanded with additional floppies.

International Tapetronic Corp./3M, a long-time leader in the cart machine area, introduced the Component System, a system for recording selections from compact disks onto cart and playing them back with minimal audio degradation. The system uses an ITC 99B master cart recorder, an ITC Delta reproducer and ScotchCart II carts. ITC demonstrated the system in its booth.

Law & Regulation

Supreme Court still says no, but some justices favor broadcast coverage

Radio coverage of argument on Gramm-Rudman-Hollings denied, but court tells SDX that three members would have allowed it

Cracks known to exist in the Supreme Court's opposition to broadcast coverage of its arguments have now surfaced publicly and formally. The court on April 19 turned down a second request that it permit live radio coverage of the argument on the Gramm-Rudman-Hollings budget-balancing act that was to be held four days later. But the court's announcement of its action, in a letter to the Society of Professional Journalists, Sigma Delta Chi, noted that of the nine justices, three—William Brennan, Thurgood Marshall and John Paul Stevens—would have granted the request. What's more, the letter came amid speculation that the mounting pressure to permit cameras and microphones will in time be effective, perhaps sooner than later.

SPJ/SDX was one of seven media organizations that had asked Chief Justice Warren

Burger to reconsider his rejection of the Mutual Broadcasting System's request to do a live radio broadcast on a pooled basis of the argument on Wednesday. The court's rejection of the renewed request had been foreshadowed by Burger at the National Association of Broadcasters' convention, in Dallas, two weeks ago, when he said there was "no likelihood" the court would permit broadcast coverage of the argument (BROADCASTING, April 21). But the appearance, publicly, of three dissenters was something of a surprise to those who thought the court would defer to the chief justice's known and strong opposition to such coverage.

Two of the dissenters—Brennan and Stevens—were already on record in favor of admitting cameras and microphones to the court. Marshall's dissent was a pleasant surprise for broadcast journalists. And last week, Steve Nevas, Mutual's law correspondent, who initiated the request for radio coverage, said at an SPJ/SDX-sponsored forum on broadcast coverage of the federal courts that he had not "given up" on the possibility of Burger changing his mind before he retires. Burger, said Nevas, "is thinking about it."

But if the thinking does not produce change, a new chief justice almost certainly would, in Nevas's view. "It would be hard for the next chief justice to go to a Senate

confirmation hearing and say 'no' to electronic coverage."

But another member of the panel, Bruce Fein, the former FCC general counsel who prides himself on a detailed knowledge of the court, showed impatience with further waiting. Fein, who is now a senior vice president with Gray & Co., a public relations and lobbying firm, and maintains ties with the Heritage Foundation and the American Enterprise Institute, said Congress has the power to "mandate" radio and television coverage of the court, and added: "It is time to stop importuning the chief justice. We should go to Congress and get it to mandate the coverage if it is desired by you and me." He spoke as Senator Jeremiah Denton (R-Ala.) was considering introducing legislation that would encourage the Supreme Court to permit such coverage.

Indeed, Fein was particularly harsh in attacking what he assumed to be the chief justice's reasons for barring radio and television coverage of the court. He ascribed it to "the fear that the chief justice and some members won't pass muster because of their age." Burger is 78; Brennan, who favors coverage, is 80. "Some," Fein added, "would be perceived as sophomoric, and would have to step down, if the public could observe the quality of their interrogation, which is far lower than the quality of the advocacy [of

the lawyers who argue before them.]” And, quoting Samuel Johnson, he said, “Nothing is so conducive to conscientious behavior as the suspicion someone is watching.” □

SICC and company appeal ALJ decision

Licensees of seven stations file with FCC Review Board, saying judge erred in finding alien control

Spanish International Communications Corp., Bahia de San Francisco Television and Seven Hills Television Co. have appealed an initial decision denying them license renewal for seven TV stations (BROADCASTING, April 21).

In a filing with the FCC Review Board, the companies alleged that the administrative law judge's determination that they had run afoul of the provision in the Communications Act prohibiting alien control of broadcast licensees was based on the “wrong legal standard, improperly equating potential with actual alien control.”

The FCC Mass Media Bureau said it supported the denials of renewal. In its own filing with the Review Board, the bureau also asserted that the ALJ had erred in failing to designate an “abuse of process” issue against the licensees for allegedly, through litigation, harassing and intimidating the Spanish Radio Broadcasters Association, which brought the initial complaint against the licensees. As a result, the bureau asked that the case be remanded for further inquiry on that issue (BROADCASTING, April 21). In a separate filing, the bureau also said attempts to negotiate a settlement in the case (“Closed Circuit,” March 10) had reached an “impasse.”

In his initial decision, ALJ John Conlin, who later retired, alleged that Rene Anselmo, SICC president, was a representative of Mexican media interests in violation of the law. Anselmo owns 24% of SICC, 42% of Bahia de San Francisco, and 55% of Seven Hills Television. He also is president and 25% owner of SIN Television Network, which supplies most of the programming for the stations.

SICC is also 20% owned by the Azcarraga family, Mexican citizens who control Televisa, a Mexican TV network and media conglomerate. Televisa owns the remaining 75% of SIN.

The essential issue in the case was presented by Section 310(b) of the Communications Act, which prohibits aliens or their representatives from controlling broadcast or common carrier licenses. The same provision prohibits aliens from owning more than 20% of such a licensee.

Conlin alleged that Anselmo was, in effect, an agent of Televisa, and that his position of dominance in SICC, Bahia and Seven Hills had been achieved “largely through the auspices and backing” of the Azcarragas. “Through Anselmo, the influence of the Azcarragas is pervasive, the more so because of the absence of any other center of power in the corporate structure of the licensees, several of the other major principals being long-

standing associates of Anselmo who achieved their positions through him and with the financial backing of the Azcarragas,” Conlin said.

In their appeal to the Review Board, the licensees contended, among other things, that the FCC's test for control of broadcast stations was based on the extent to which actual control over station finances, programming and personnel decisions has been ceded. In their case, the licensees said, Conlin had found that foreigners did not participate in the present operations of the stations. The licensees also alleged that Conlin had ignored “key undisputed record facts” that they said demonstrated that the licensees have always operated independently. “Apparently recognizing the overwhelming evidence of lack of alien direction of the licensees, the ALJ sought to find foreign control by postulating that Rene Anselmo is the ‘representative’ of aliens,” the licensees contended.

According to the licensees, the ALJ's “theory” was premised “principally” upon historical business relationships among Anselmo and Mexican nationals dating back 25 years, which they said the commission had previously held did not warrant an inference of foreign control. “In any event, Anselmo's role in establishing the licensee stations was as an investor, not an agent,” the licensees said. “Neither his early limited program purchasing role nor his former employment by the senior Emilio Azcarraga, now deceased, demonstrate that Anselmo is today a representative of aliens.”

The licensees also said the ALJ's theory was based on the “assumption” that Anselmo's dual roles as head of the licensees and SIN “automatically” make him the network's agent when acting on behalf of the licensees. “Such a presumption is directly contrary to corporate and commission precedent,” the licensees said. “While Rene Anselmo is president of both the licensees and SIN, there is absolutely no evidence that he uses these relationships to impose the wishes of aliens on the stations; in fact, all of the evidence adduced at the hearing is exactly to the contrary. Anselmo is an entrepreneur with his own defined goals and objectives; his actions are those of an aggressively independent person who has brought Spanish-language broadcasting in the United States to maturity.

“The U.S. Court of Appeals has held that Section 310(b)(3) prohibits only the exercise of actual control over the operations of broadcast licensees through a representative,” the licensees added. “There is no evidence in the record that any such actual control exists today, or ever existed. The ALJ, however, read Section 310(b)(3) as prohibiting circumstances which might give rise to a potential for control. This interpretation is contrary to the legislative history of the statute, which makes clear that the provision is intended to guard against the threat to national security posed by foreign control of communications facilities during wartime. Ignoring the passage of time and confusing the persons and entities involved as if they were one, the ALJ's overbroad interpretation

Washington Watch

Sworn in. Republican Daniel Oliver, former general counsel of Agriculture Department, was sworn in April 21 as chairman of Federal Trade Commission. He succeeds James Miller, now director of Office of Management and Budget. Oliver's term expires in September 1988.

□

Times-Mirror sales. FCC has approved \$41-million acquisition of Times Mirror Co.'s WSTM-TV Syracuse, N.Y., by BK&K Inc. At same time, it approved \$1.75-million acquisition of Times Mirror's WETM-TV Elmira, N.Y., by Smith Broadcasting Group Inc. (80%) and William S. Reyner Jr. (20%). WENY-TV Elmira, N.Y., had petitioned to deny, questioning interrelationship between transferees. Transferees, however, amended applications, with Smith Broadcasting Group and Reyner dropping their nonvoting stock interests in BK&K. In separate order, FCC Mass Media Bureau also approved \$36.25-million acquisition of Times Mirror's WHTM-TV Harrisburg, Pa., by Smith Acquisition Corp. Smith Broadcasting and Smith Acquisition are controlled by Robert N. Smith, who also owns 50% (with Reyner owning remaining 50%) of Evergreen Broadcasting, licensee of WOVC-TV Altoona, Pa., and permittee WTHX-TV Johnstown, Pa. George D. Lilly is president and 33.3% owner of BK&K. Lilly also owns WKFT-TV Fayetteville, N.C., and KTVQ-TV Billings, KXLF-TV Butte, KRTV-TV Great Falls and KPAX-TV Missoula, all Montana.

□

Kentucky TV. In initial decision, FCC Administrative Law Judge Byron Harrison has granted application of Green River Group for new TV on channel 51 in Hopkinsville, Ky., denying competing application of Christian County Television. Judge said Christian County was disqualified because 80% limited partner owned Hopkinsville newspaper, *Kentucky New Era*. But judge also said Green River would prevail on diversification and integration grounds. Green River is limited partnership whose sole general partner is Carolyn L. Key, office manager of Hopkinsville law firm of Milburn C. Keith. She has no other media interests.

□

King complaint. Karen King O'Connor, vice president and corporate secretary of King World Productions, has filed complaint in Los Angeles Superior Court against company for blocking sale of 300,000 of her shares, and for firing her in alleged violation of two-year employment contract. Complaint says option prohibiting sale of shares had

expired, and demands court declaration allowing sale. It also demands at least \$30,000 in damages for firing. Five King children each own 1,191,282 shares of company stock. Stuart A. Hersch, executive vice president and chief operating officer, said "we consider this a private family matter" and that company would be "reacting in the best interest of the shareholders."

□

Israeli connection. Controversy Intelsat stimulated with letter to Israel regarding possible recoordination, from scratch, of its proposed domestic satellite system, AMS (BROADCASTING April 14), seems to have been put on hold. Director general of Israel's Ministry of Communications, Yoram Alster, was in Washington two weeks ago and met for about one hour with Intelsat's director general, Richard Colino. Among matters discussed: Intelsat letter to Israel saying coordination of AMS that had been achieved would be canceled if system does not conform to parameters as originally proposed. Israeli sources said officials agreed to put matter on shelf until June or July—which would be about time of next board of governors meeting. In meantime, Alster, who, officials said, is not familiar with details of issue, would study them. State Department officials, who have expressed concern over adverse precedent cancellation of coordination would set and who say there is at least strong question as to whether Colino disregarded board of governors' instructions on issue, had indicated interest in contacting Alster during his stay in Washington. But officials said no such contact was made.

□

NAB on RPU order. National Association of Broadcasters has asked FCC to deny petitions for reconsideration by law firm of Cole, Raywid & Braverman and National Cable Television Association seeking additional cable use of frequencies in 450 mhz broadcast remote pick-up band. FCC had revised rules to permit cable networks that serve at least five million subscribers to share that band for electronic newsgathering. Law firm and NCTA asked FCC to consider giving cable more. In opposition filing, NAB said FCC's order had correctly balanced its desire to make most of spectrum with reality of congestion and interference considerations. "The rules adopted properly balance the needs of broadcasters with the commission's desire to serve the cable industry," NAB said. "Changes in the commission's report and order are thus not warranted."

□

ITFS challenge. Group whose members include board of trustees of Community College District No. 508, County of Cook and State of Illinois; Virginia Department of Information Technology, and Wisconsin Educational Communications Board has petitioned FCC to reverse decision that would permit nonlocal applicants for instructional television fixed service to transfer, without losing cut-off protection, pending applications to local entities whose sole link to existing application was their inclusion as proposed receiving site. Group said that decision stripped "bona fide" local applicants of protected cut-off status without rational justification. Group also asked that decision be stayed pending final action on petition.

□

Discrimination suits update. Black female newswriter on Capital Cities/ABC News's staff in New York is seeking \$6 million from corporation and television news division in racial discrimination suit. Willie K. Suggs, writer/editor for ABC network syndication service, contends she has been denied job as field producer because of her race. Suggs, whose suit was filed in U.S. District Court for Southern District of New York, says she has been seeking field producer's post since 1982. Except for six-week temporary assignment with ABC's Atlanta bureau, she said, request has been continuously denied. She said she was denied "equal employment opportunities... because of her race and/or in retaliation for assertion of her right to equal employment opportunity." Suggs holds master of arts degree in history from Columbia University, where she specialized in Latin American studies. Suit asks court to direct defendants to assign Suggs to field producer job and to pay her \$4.5 million in compensatory damages and \$1.5 million in punitive damages. ■ **In another discrimination suit...** Sept. 15 has been set as trial date in U.S. District Judge Harold Greene's court in Washington for Sarah Rivera Scott, who filed \$10-million-plus discrimination suit against NBC and its vice president and Washington bureau chief, Robert McFarland. Scott, 50, native of Puerto Rico, charges she was target of discrimination because of her age, sex and national origin (BROADCASTING, Feb. 24).

□

Stating CPB's case. Corporation for Public Broadcasting President Martin Rubenstein made case April 22 and 23 before Senate and House Appropriations Subcommittees for \$238 million fiscal 1989 appropriation. Rubenstein said in testimony that request is below \$288.8 million CPB calculated it needs to maintain 1982 service level. Corporation, which for first time in two years received federal budget authorization (for FY's 1987-90) earlier in month, needs federal support as "seed money" to develop "advance-year" programming, Rubenstein said. He said that administration wants to cut FY '89 funds to \$130 million, which would be "disaster." Rubenstein also told House subcommittee that CPB is looking into "ancillary uses" of noncommercial television programs after they have aired. CPB said that discussion is still in "exploratory stage" and did not give examples of how programs might be used.

further raises substantial First Amendment concerns, since it would unduly restrict both the right of aliens to participate in the operation of broadcast stations in circumstances that present no threat to the national security, and the public's right to receive programming from diverse sources."

In its own filing with the Review Board, the Spanish Radio Broadcasters Association agreed with the bureau that the abuse-of-process issue should have been designated. SRBA also said the judge should have made "adverse character findings" against the licensees. Fouce Amusement Enterprises Inc., 25% owner of SICC, took exception only to the judge's proposed remedy. "We urge that a 'corporate restructuring' that expels the sources of foreign domination of SICC from the company is a more appropriate outcome," Fouce Enterprises said.

SICC is the licensee of KWEX-TV (ch. 41) San Antonio, Tex.; KMEX-TV (ch. 34) Los Angeles; WXTV(TV) (ch. 41) Paterson, N.J. (New York); WLTV(TV) (ch. 23) Miami, and KFTV(TV) (ch. 21) Hanford (Fresno), Calif. Bahia de San Francisco is licensee of KDTV(TV) (ch. 14) San Francisco, and Seven Hills is licensee of KTVW-TV (ch. 33) Phoenix. The initial decision also denies renewals for the translator stations of the licensees. □

Colino running Intelsat with strong hand

Satellite organization sends Peru message about dealing with separate systems; Israeli affair another indication of director general's confidence in his authority

Intelsat Director General Richard Colino used his appearance at a luncheon meeting of the Federal Communications Bar Association last week to express confidence that the organization's long-range entrepreneurial strategies will be more than enough to meet the challenges of competition from separate systems and fiber optic submarine cable. But he is not relying on speeches. Intelsat's assistant director general for commercial planning and external relations sent a telex to Peru's ministry of communications earlier this month that all but urged the government to change its mind about breaking what seemed an international boycott of U.S. separate systems. The telex, from Jose Alegrett, was sent a few days after Peru had invited the U.S. to join it in consulting with Intelsat, under Article XIV(d) of the Intelsat Agreement, for use of the system to be launched by the PanAmerican Satellite Corp. (BROADCASTING, April 14.)

Colino's tactics and strategy on separate systems were not the only demonstration of a vigorous brand of leadership. His handling of a flap involving a proposed Israeli satellite system, AMS, was another. Some U.S. officials have suggested Colino had disregarded instructions of the board of governors, in March, in a letter Intelsat sent to Israel threatening to cancel the coordination

of the system that had already been achieved (BROADCASTING, April 7). Colino told a reporter following his speech he had "all the authority" necessary to have the letter sent—and suggested it was U.S. officials who were guilty of "politicizing" the issue, not he, as some of those officials have been quoted as charging.

As for Intelsat's strength as a competitor, Colino said the organization will meet the challenges of separate systems and new technology by providing "cost effective services responsive to user requirements." He noted that Intelsat—which in its 21 years has reduced its basic charge for satellite service "almost 20 fold" and whose charges represent only 10% of the cost to the end user in the U.S.—now has 356 different tariff offerings; five years ago, it had only eight. And while many observers say the most serious competitive threat to Intelsat is represented by the enormous capacity of fiber optic submarine cable, Colino said that satellites have the advantage in terms of flexibility of service and cost. "So we'll still be in the ball game, even with fiber optic," he said.

For all the competitive strength Colino says Intelsat possesses, he frequently notes, as he did again at the FCBA luncheon, the concern of the global system's members that separate systems will siphon traffic from the heavy-traffic routes and thus cause an increase in prices generally. Last week, in response to a question, he offered a new dimension to that concern—the temporary inability of the U.S. to launch communications satellites because of the shuttle tragedy in January and the failure of the Titan launch vehicle earlier this month. Colino said other countries with the capacity to launch satellites—he mentioned the Europeans and the Soviet Union, as well as, to a lesser extent, the Peoples Republic of China—might be tempted to follow the U.S. lead in establishing separate systems as a means of selling their technology. And those countries, he added, might not follow the U.S.'s precedent in barring interconnection with a public switched message network as a means of protecting Intelsat's primary revenue source. He called that a "real concern."

Alegrett's telex to Peru's minister of communications was a reformulation in starker terms of the concerns Intelsat members, in resolutions and letters to the U.S. government, have expressed about separate systems. Alegrett said such systems "represent a severe threat" to the world organization's ability to maintain low rates for international and domestic traffic, and added, "It is of critical importance that all members collectively support" the decisions to oppose establishment of such systems, "since it most likely will take only one system coordination to initiate a rapid proliferation of such systems." And he said it would be "ironic and unfortunate" if it were "a developed country like Peru" that opened the door to the competition Alegrett said would result in higher prices for developing countries.

Colino told reporters—without specific reference to the telex—that Intelsat has been answering questions from Peru regarding XIV(d) coordination matters, and has been providing that government with the information needed to make "a sovereign decision"



Colino

regarding serving as a correspondent for a U.S. separate system. He said "the first set of contacts reminded" the Peruvian government of the resolutions Intelsat members had adopted and of the letters member governments, including Peru's, had sent to the U.S. regarding separate systems. That may not be the end of the matter. Alegrett is understood to be seeking appointments—thus far without success—with top officials of Peru's government, including President Alan Garcia. An Intelsat spokesman would say only that Alegrett has "no plans to go to Peru."

Fred Landman, president of PanAmSat, said such a telex "would have been acceptable" before a country made its decision, but not afterward. But he also said it appears to have had little impact. Landman said PanAmSat on April 17 sent a team of lawyers, economists and engineers to Lima to work on the submission to be made to Intelsat in connection with the XIV(d) process, and that it returned on April 23 after having made "a lot of progress." However, PanAmSat's partner in Peru will not be that country's Intelsat signatory, Entel Peru. Landman said that like other signatories, Entel Peru "doesn't want to do business with us." He said the signatory doesn't welcome the competition a separate system would represent.

PanAmSat expects to sell two transponders, each for \$4.8 million, one for use by Pan American Television, a privately owned network; the other, for video use. PanAmSat, whose satellite would also contain five transponders for U.S.-Latin American service and six more for U.S.-European service, is also offering a transponder for a loss-leading \$1 to provide health service information within Peru. Colino sees that bargain offering as possibly explaining Peru's interest.

As for the Israeli issue, Colino seemed to be taking the high ground. The board of governors had rejected Colino's recommendation that it rescind the technical coordination of the AMS, and begin anew because of the changes Israel had made in the proposed parameters. Accordingly, some U.S. officials, concerned that a rescission would set a precedent that could be used to stall coordination of the U.S. separate systems, said Colino might have exceeded his authority in the letter sent to Israel's Ministry of Communications. It said that unless Israel returned to the parameters of the original proposal, the coordination would no longer be "in effect" (BROADCASTING, April 7). Later, however, officials backed off, saying it was up to Israel to take the lead. They also said the ques-

tion of the executive's authority in the matter was ambiguous.

Not to Colino, however. Last week, he said the "rules of coordination" make it clear that "whenever a country fails to stay within the parameters" it specified, "the coordination is null and void." Then he added, "We told the board what we were going to do, and we did it." But wasn't this the first time Intelsat had threatened to cancel a coordination? Colino did not disagree. But he also said the Israel case was unprecedented—it involved a considerable amount of work and debate on the part of board and its technical committee, only to have Israel change the proposed parameters. "We never went through anything like this," he said. He also noted that he had had a "pleasant" meeting with the director general of Israel's Ministry of Communications, Yoram Alster, during his visit to Washington two weeks ago, and that they had agreed to discuss the matter further. Alster, he said, "was not complaining to us."

Colino also appeared incensed over reports the Intelsat executive organ was guilty of "politicizing" the affair. The "perceptions" of the issue and "politicization" was not his work or the Arabs' or Israelis', he said, but was the work of "the people who talked about it." □

Senate bills take aim at TV violence

Senator Paul Simon (D-Ill.) has introduced two bills that would establish a voluntary effort to curb violence on television broadcasting and cable and would direct the FCC to conduct a study to consider what impact, if any, violence on television—including cable—has on children and adults ("In Brief," April 21).

The first bill (S. 2323) provides an exemption from certain provisions of the anti-trust laws for "any joint agreement by or among persons in the television broadcasting industry, or to any joint action in reviewing, considering, evaluating or taking action with respect to any television broadcast or any material intended for any television broadcast if the purpose of such agreement or action is to determine or alleviate the negative impact, if any, of violence in such television broadcast material." The bill defines "broadcast station" as "a television broadcast station or a cable system" and "person in the television broadcasting industry" as "a person who is the chief executive officer of a television network, and the presidents of the National Cable Television Association and the Association of Independent Television Stations Inc. or their designees." "Television broadcast" means "any program broadcast by a broadcast station." Additionally, the bill states that the exemption "shall not apply to any joint agreement, understanding, or action which is intended to result in a boycott of any other person in such industry."

Not mentioned are the National Association of Broadcasters and cable and network programming companies. A spokesman for Simon, David Carle, said the NAB was not mentioned specifically in the bill because its

constituency is covered in the other groups. Carle added that NAB is welcome to participate. Programers are not included, he said, because of their sheer numbers. "We used a demand-side approach," Carle said, saying the decisions of those who control what programs are shown will affect programers.

The second bill (S. 2322) introduced by Simon last week directs the FCC to conduct "a study" to determine "the impact, if any, that violence on television, including cable, has on the mental or physical health, or both, of children and adults." The commission is to report the results of such a study and the agency's recommendations of such a study to Congress within a year.

At a Washington press conference announcing the legislation the Illinois senator said he is not proposing censorship. "What I am proposing," he said, is that the networks, cable industry and independent television stations "recognizing the harm now being

done, voluntarily do something to clean this situation up." The senator said: "The evidence is overwhelming that we can modify our behavior by having television appeal to the best in us instead of the worst of us."

Simon said in a press release that "the evidence is clear. Viewing too much violence can cause violent behavior and other problems, particularly in those who have emotional problems. We don't want censorship in a democracy, but we also have to deal with this problem in a meaningful way," he said.

In reaction to the bills, National Cable Television Association President James P. Mooney said, "It is an interesting concept and obviously an attempt at being constructive while avoiding censorship. We will not otherwise comment on the bill, however, until we've had a chance to study it in detail and consider all of its implications."

A Capcities/ABC spokeswoman said the

network had not "yet had the opportunity to study" the bills and had no comment. An NBC spokesman said "it would be inappropriate for us to comment at this time." George Schweitzer, vice president, communications, for the CBS/Broadcast Group, said that CBS has a standards department and that the network "carefully reviews all of its entertainment programming to be responsive and responsible to its audience." He said CBS doesn't feel that "any outside or additional review" is necessary. He added that it was "unfortunate" that commercial network programming has "been lumped together" with the programs on cable, "which are far more permissive."

Co-sponsors of the bill are Senators Strom Thurmond (R-S.C.), Dennis DeConcini (D-Ariz.), Howard Metzenbaum (D-Ohio), Jeremiah Denton (R-Ala.) and Howell Heflin (D-Ala.). No hearings have been scheduled. □

TELECASTINGS

NATAS/ATAS merger movement

A joint committee representing the Hollywood-based Academy of Television Arts and Sciences and the New York-based National Academy of Television Arts and Sciences has "agreed in principle" on a plan to merge the two organizations. According to a joint statement issued by ATAS President Richard L. Frank and NATAS Chairman Richard R. Rector, a working paper outlining unification details will be presented in mid-June for separate approval by the ATAS board of trustees and the NATAS board of governors. A committee representing both organizations is recommending that NATAS's peer group voting procedure and separate chapter status be preserved. If the terms are accepted, merger could be accomplished as soon as this summer. The groups split apart several years ago as the result of an internal dispute, and merger talks have been under way since last winter.

Winning team

NBC's *Today* co-anchors Jane Pauley and Bryant Gumbel have been chosen as recipients of the International Radio and Television Society's 1986 "Broadcasters of the Year" award. The two will be honored during IRTS's annual meeting June 18 at the Waldorf-Astoria in New York for having "sig-

nificantly enhanced" the broadcasting industry through their work on *Today*. IRTS said. Past winners include Ed Sullivan, Jack Benny, Johnny Carson, Dinah Shore, Phil Donahue, Walter Cronkite, Barbara Walters and Ted Koppel.

Capone's vault

The live, two-hour, syndicated television special, *The Mystery of Al Capone's Vaults*, attracted record audiences in several major markets last week, according to overnight

Nielsen ratings released last week. The program, hosted by former ABC News reporter Geraldo Rivera, was a co-production of Tribune Entertainment and the Westgate Group.

In Los Angeles, KTLA(TV) spokesman Ed Harrison said the special garnered a 46.5 rating and 61 share in the Nielsen report. He said the rating was the highest ever scored by a Los Angeles independent. Harrison estimates the program was seen by 4.5 million viewers in the market, adding that KTLA's *News at Ten* benefited with a 15 rating/27



Status report. A panel of women representing various segments of broadcasting gave a progress report on women in electronic communications at an International Radio and Television Society seminar. The panel included (l-r): Jacqueline Smith, daytime programming consultant, Capital Cities/ABC; Joan Hamburg, WOR(AM) and WCBS-TV, both New York; Geraldine Laybourne, senior vice president and general manager, Nickelodeon; Joan Lunden, co-host, ABC's *Good Morning America*, and host of Lifetime's *Mother's Day*, and Ellen Hulleberg, president, McGovern Guild Radio.

The panelists agreed that although women encounter difficulties in the media business today, self-reliance and persistence should be their guide. Said Smith: "Stay close to what you love. Get into it and around it," however possible. But the discrimination women have faced was not discounted. "I don't think women are going to win in a traditional male structure," said Laybourne.



Pauley and Gumbel

share, the highest rating in the news program's history. Only five other programs, according to KTLA's estimate, rated higher in the history of Los Angeles television.

In New York, WPIX-TV reported a 33 rating and 45 share for *Capone*, while Chicago's WGN-TV claimed a 57/73. For the dozen Nielsen cities where Nielsen compiles overnight ratings, the special averaged a 35.9 rating/49 share.

All aboard

Six new directors will join the Public Broadcasting Service board of directors for three-year terms during this week's annual meeting in Washington (April 27-30). Newly elected lay directors are: Priscilla Goldstein, chairman of KTCA-TV St. Paul; William Henry, Washington attorney and representative from WETA-TV Washington; Robert James, president and chief executive officer of Carver State Bank and representative from Georgia Public Television. New professional directors are: Jon Cooper, general manager of KNME-TV Albuquerque, N.M.; Beth Courtney, executive director of Louisiana Public Broadcasting, and Boyd Rooney, general manager of KUAT-TV Tucson, Ariz.

Also announcing new board members last week was the national Association of Public Television Stations. New NAPTS lay trustees are R. Bruce MacGregor, former PBS board member and professional engineer, and Albert Van Dusen, vice chancellor emeritus of the University of Pittsburgh and chairman of WOED(TV) Pittsburgh. Re-elected to a second term as professional trustees on the NAPTS board are Anthony Tiano, president and general manager of KOED(TV) San Francisco; Henry J. Cauthen, president of the South Carolina Educational Television Network, and F. Lee Morris, executive director of the Mississippi Authority for Educational Television.

Piano coup

In the first major event of the cultural exchange arranged at the Geneva Summit, CBS News's *Sunday Morning* carried the first concert performance in the Soviet Union in 61 years by pianist Valdimir Horowitz in a two-hour broadcast on April 20 (9-11 p.m.), from the Bolshoi Zaal theater. The concert was transmitted via satellite with a one-hour delay. Horowitz, 81, left the Soviet Union in 1925 vowing never to return. The concert was broadcast in its entirety, along with a report by CBS's Charles Kuralt. AT&T was the broadcast's sponsor.

Transplant award

The Group W television stations were honored for a 1985 public service campaign, "Second Chance," at the first annual conference of the American Council on Transplantation (ACT) in Chicago. All five Group W stations aired the campaign, and 108 other stations around the country participated in the project.

"Second Chance" included news features, newspaper ads and a national toll-free telephone number to increase awareness of the need for organ donors. There were also public service announcements narrated by

Women's media habits. An analysis by Young & Rubicam USA of the media habits of employed and nonemployed women indicates that working females watch almost 30 hours of television per week, about 10 hours fewer than their nonworking counterparts.

The report is a comparative study of the media habits of adult women who work for pay outside the home at least 30 hours per week and those who are not wage earners. It concludes that education and daytime activities are two crucial elements differentiating the habits of the two groups. The analysis also finds that employed women are more likely to devote more time to radio, newspapers and magazines, while nonemployed women are the larger viewers of daytime television.

Y&R notes that the median age of working women is about 35 and that they are considerably younger, better educated and more affluent than their nonemployed counterparts. The analysis also reveals that nonemployed women have a median age of 53, ranging from retirees to those still in school full time.

According to Y&R, radio listenership amounts to more than 25 hours weekly for employed women, about five hours more per week than for nonemployed women.

The agency reports that music formats are more likely to attract full-time working women while stations with nostalgia, news and talk programming are more likely to rate more highly among nonwage-earning women.

Y&R's analysis was compiled from available research from Nielsen, RADAR and Simmons Market Research Bureau. The project was supervised by Joseph Ostrow, executive vice president and director of communications services for the agency, and Pearl Joseph, senior vice president, director of communications information services.

public figures including President Reagan and Bob Hope, and a one-hour documentary hosted by actor William Devane.

Joe Berwanger, vice president and general manager of KDKA-TV Pittsburgh, the station that produced "Second Chance," accepted the award for Group W. According to ACT's William Berry, the campaign was responsible for "the largest request for donor cards to date." Said Berwanger: "It is an example of how television can play an important role in community life."

More 'Mama'

Joe Hamilton Productions will begin taping 25 new episodes of *Mama's Family* at Metro-media Studios in Los Angeles in May. Vicki Lawrence and the original cast have returned to the show, and Betty White has been scheduled to make guest appearances. NBC broadcast 35 episodes during the winter of 1983 and the 1983-84 season. Hamilton, producer or executive producer of *The Carol Burnett Show* for 11 years, will be executive producer once again; Rick Hawkins, writer for *The Carol Burnett Show*, *Punky Brewster* and *Mama's Family* in its network run, will be producer and head writer. Dave Powers, director of *The Carol Burnett Show* and *Three's Company*, will direct.

Historical gift

NBC's entire collection of television programs covering 1948 through 1977—including more than 20,000 kinescopes, videotapes and films—is changing hands. As part of its 60th anniversary celebration, the network will donate its collection to the Library of Congress at a dinner to be held April 29 at the Capitol building in Washington. Through a special arrangement, New York's Museum of Broadcasting will have access to the collection, which includes entertainment, news, musical, dramatic, sports, special event and children's programming. The Library's Motion Picture, Broadcasting and Recorded Sound Division will transfer the kinescopes to videotape, and will catalogue all the programs for reference and viewing by researchers and scholars.

In development

The Paragon Group and the Norman Horowitz Co. have agreed to work together in "analyzing and pursuing entertainment opportunities." The Paragon Group, a limited partnership, was formed in late 1985 by Russell Goldsmith to acquire, operate and invest in entertainment and communication companies. Goldsmith is a former chief operating officer and member of the board of Lorimar. Horowitz is the former president of Polygram Television and Columbia Picture Television.

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Group W Productions and Charles Colarusso Productions are developing a new game show for NBC-TV, *Funny Business*. The show is being designed as a daytime strip and will feature contestants answering humorous questions for prizes.

Nutrition test

The Healthcare Division of Alvin Perlmutter has launched a multifaceted series for television and videocassette markets titled *The National Nutrition Program*. With funding from the The Grafton Coal Co., based in West Virginia, the project will incorporate a series of half-hour specials for general audiences targeted for PBS or commercial syndication; an animated half-hour for children to be seen on PBS or a cable network; a series of "nutrition minutes" for commercial syndication; continuing education videocassettes for physicians and health care professionals, and a music video. The Perlmutter organization currently produces *Adam Smith's Money World* for PBS.

Sober ride

Tony Danza, star of ABC's *Who's The Boss* and formerly of NBC's *Taxi*, has joined the Will Rogers Institute's campaign against drunk driving. Danza warns against the dangers of drunk driving in a letter that is being distributed to taxi companies in major cities. The nonprofit organization is also distributing bumper stickers for cabs.

Stock Index

	Closing Wed Apr 23	Closing Wed Apr 16		Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
BROADCASTING							
Capital Cities/ABC	225	228	3/8	- 3 3/8	- 1.47	20	2,923
CBS	134	1/2 138	5/8	- 4 1/8	- 2.97	30	3,152
Clear Channel	16	1/4 18	1/2	- 2 1/4	- 12.16	24	47
Gulf Broadcasting		1/8	1/8				5
Jacor Commun.	6	3/8 6	5/8	- 1/4	- 3.77		36
LIN	43	3/4 44	3/4	- 1	- 2.23	30	1,155
Malrite	17	1/8 16	7/8	1/4	1.48	20	143
Malrite 'A'	16	1/2 16		1/2	3.12	20	69
Price Commun.	10	7/8 12		- 1 1/8	- 9.37		80
Scripps Howard	55	1/2 54		1 1/2	2.77	18	573
SunGroup Inc.	4	1/4 4	3/8	- 1/8	- 2.85		7
Taft	95	1/4 95	3/8	- 1/8	- 0.13	21	860
TVX Broadcast Group	10	3/4 10	3/4			44	63
John Television	30	1/2 29	1/4	1 1/4	4.27	92	334

BROADCASTING WITH OTHER MAJOR INTERESTS							
A.H. Belo	52	1/4 52	1/8	1/8	.23	25	604
Adams Russell	36	3/8 36	1/2	- 1/8	- 0.34	23	224
Affiliated Pubs	46	3/4 48	7/8	- 2 1/8	- 4.34	29	859
American Family	31	5/8 28	7/8	2 3/4	9.52	15	1,264
Assoc. Commun.	44	3/4 43	3/4	1	2.28		213
Chris-Craft	67	64		3	4.68	48	428
Gannett Co.	72	7/8 76	1/4	- 3 3/8	- 4.42	23	5,848
GenCorp	72	3/4 75	1/4	- 2 1/2	- 3.32	21	1,592
Gray Commun.	138	138				23	68
Jefferson-Pilot	52	3/4 54		- 1 1/4	- 2.31	8	1,506
John Blair	26	1/2 23		3 1/2	15.21		214
Josephson Intl.	9	3/4 8	1/8	1 5/8	20.00		46
Knight-Ridder	49	7/8 51		- 1 1/8	- 2.20	22	2,793
Lee Enterprises	25	25	3/4	- 3/4	- 2.91	21	633
Liberty	43	1/8 43		1/8	.29	18	435
McGraw-Hill	57	54	7/8	2 1/8	3.87	19	2,872
Media General	91	90		1	1.11	19	640
Meredith Corp.	77	1/4 78	1/2	- 1 1/4	- 1.59	14	731
Multimedia	35	33	1/8	1 7/8	5.66		385
New York Times	63	3/4 62	3/8	1 3/8	2.20	22	2,547
Park Commun.	27	3/4 27	3/4			25	382
Rollins Commun.	32	3/8 30	1/8	2 1/4	7.46	37	472
Selkirk	25	24	1/2	1/2	2.04	54	202
Stauffer Commun.	125	120	1/2	4 1/2	3.73	20	125
Tech/Ops Inc.	28	1/4 28	3/4	- 1/2	- 1.73	5	62
Times Mirror	58	1/2 63	3/8	- 4 7/8	- 7.69	15	3,776
Tribune	67	66	5/8	3/8	.56	22	2,717
Turner Bcstg.	24	22	5/8	1 3/8	6.07	55	522
Washington Post	164	160		4	2.50	19	2,102

PROGRAMING							
All American TV	8	3/4 6	1/2	2 1/4	34.61	10	
American Nat. Ent.	2	5/16 2	1/16	1/4	12.12	11	5
Barris Indus	23	7/8 22	5/8	1 1/4	5.52	29	211
Coca-Cola	117	1/8 109	7/8	7 1/4	6.59	23	15,320
Disney	47	7/8 46	3/4	1 1/8	2.40	33	6,193
Dow Jones & Co.	51	3/8 51	5/8	- 1/4	- 0.48	23	3,312
Financial News	8	7/8 7	3/4	1 1/8	14.51	221	95
Four Star	6	3/8 6	1/4	1/8	2.00	6	5
Fries Entertain.	8	7/8 9	5/8	- 3/4	- 7.79	11	30
Gulf + Western	59	3/4 59	7/8	- 1/8	- 0.20	17	3,681
Hal Roach	13	5/8 15	1/4	- 1 5/8	- 10.65		75
King World	40	40	1/2	- 1/2	- 1.23	26	407
Lorimar-Telepictures	27	3/8 28		- 5/8	- 2.23	10	213
MCA	53	3/4 54	1/4	- 1/2	- 0.92	33	4,028
New World Pictures	17	1/2 19	7/8	- 2 3/8	- 11.94	70	149
Orion Pictures	12	7/8 13	1/2	- 5/8	- 4.62		122
Playboy Ent.	7	3/8 7	5/8	- 1/4	- 3.27		69
Reeves Commun.	14	1/4 14	3/4	- 1/2	- 3.38		177
Republic Pictures 'A'	11	11	3/8	- 3/8	- 3.29	78	31
Republic Pictures 'B'	10	10				71	7
Robert Halmi	4	3/8 4	1/4	1/8	2.94	62	76
Sat. Music Net.	8	1/4 7	3/4	1/2	6.45		56
Warner Communications	47	1/8 44	1/4	2 7/8	6.49		2,896
Westwood One	27	1/2 27	1/2			23	93

	Closing Wed Apr 23	Closing Wed Apr 16		Net Change	Percent change	P/E Ratio	Market Capitali- zation (000,000)
SERVICE							
Ally & Gargano	9	11		- 2	- 18.18	8	199
BBDO Inc.	35	33	1/4	1 3/4	5.26	12	451
Compact Video	6	3/4 7	1/8	- 3/8	- 5.26		29
N Comsat	36	3/4 34	3/8	2 3/8	6.90	11	665
Doyle Dane B.	26	3/4 22	1/2	4 1/4	18.88	18	141
Footo Cone & B.	65	1/4 61	7/8	3 3/8	5.45	16	248
Grey Advertising	235	227		8	3.52	14	141
Interpublic Group	57	5/8 56	3/8	1 1/4	2.21	19	627
JWT Group	39	1/2 40	1/8	- 5/8	- 1.55	22	357
Movielab	7	7					11
Ogilvy Group	37	1/4 38		- 3/4	- 1.97	11	511
Saatchi & Saatchi	43	39		4	10.25	25	540
Telemation	6	3/4 6	3/4			6	7
Tempo Enterprises	8	3/4 8	3/4			33	50
Unitel Video	8	7/8 9	7/8	- 1	- 10.12		19
Western Union	6	1/4 6	3/4	- 1/2	- 7.40		152

CABLE							
Acton Corp.	2	3/4 2	5/8	1/8	4.76		16
AM Cable TV	1	1/2 1	7/16	1/16	4.34		5
American Express	62	7/8 68		- 5 1/8	- 7.53	17	13,980
Cardiff Commun.	1	3/8 1	3/16	3/16	15.78	3	2
N Centel Corp.	50	5/8 51	3/4	- 1 1/8	- 2.17	10	1,400
Century Commun.	12	7/8 12	7/8			257	249
Comcast	26	3/8 26	1/4	1/8	.47	45	561
Heritage Commun.	25	1/4 25	1/2	- 1/4	- 0.98	49	398
Jones Intercable	13	13				56	135
Maclean Hunter 'X'	19	5/8 19	1/2	1/8	.64	27	723
Rogers Cable 'A'	15	14	1/2	1/2	3.44		77
Rogers Cable 'B'	14	7/8 15	1/4	- 3/8	- 2.45		348
TCA Cable TV	25	5/8 26	1/4	- 5/8	- 2.38	34	171
Tele-Commun.	51	1/8 49	3/8	1 3/4	3.54		2,403
N Time Inc.	76	73	3/4	2 1/4	3.05	24	4,767
United Artists Commun.	28	1/2 28	1/2			41	584
United Cable TV	28	3/4 29	1/4	- 1/2	- 1.70	43	434
Viacom	64	1/4 65	1/4	- 1	- 1.53	24	1,300

ELECTRONICS/MANUFACTURING							
3M	103	101	3/4	1 1/4	1.22	17	11,782
Allied-Signal	51	1/8 51		1/8	.24	10	8,900
Anixter Brothers	22	3/4 24	1/4	- 1 1/2	- 6.18	21	413
Arvin Industries	31	3/4 31	1/2	- 1/4	.79	14	494
Burnup & Sims	5	1/2 6	5/8	- 1 1/8	- 16.98	10	49
C-Cor Electronics	5	1/4 5	1/2	- 1/4	- 4.54		15
Cable TV Indus.	3	1/2 3	1/2			175	10
Cetec	8	1/2 8	1/2			20	17
Chyron	6	1/8 5	7/8	1/4	4.25	19	62
CMX Corp.	1	3/4 1	3/4				6
Cohu	8	5/8 9	1/2	- 7/8	- 9.21	8	15
Conrac	16	7/8 16	7/8			19	101
Eastman Kodak	60	60	1/4	- 1/4	- 0.41	18	13,540
Elec Mis & Comm.	3	3/8 3	5/8	- 1/4	- 6.89		13
Gen. Instrument	20	3/4 20	3/8	3/8	1.84		669
General Electric	78	7/8 78		7/8	1.12	15	35,936
Geotek Inc.	1	3/4 1	3/8	3/8	27.27	29	6
Harris Corp.	29	3/4 28	3/4	1	3.47	19	1,197
M/A Com. Inc.	16	3/4 18		- 1 1/4	- 6.94	22	729
Microdyne	6	1/2 6	1/2			29	29
Motorola	48	1/4 48	3/8	- 1/8	- 0.25	79	5,749
N.A. Philips	46	1/2 45	5/8	7/8	1.91	16	1,342
Oak Industries	1	3/4 1	7/8	- 1/8	- 6.66		53
Pico Products	3	1/8 3		1/8	4.16		10
RCA	64	7/8 64	5/8	1/4	.38	16	5,823
Rockwell Intl.	47	7/8 47	7/8			12	7,148
Sci-Atlanta	11	3/8 10	7/8	1/2	4.59	15	265
Sony Corp.	21	3/4 22		- 1/4	- 1.13	14	5,022
Tektronix	56	3/4 58		- 1 1/4	- 2.15	16	1,123
Varian Assoc.	28	1/8 28	3/4	- 5/8	- 2.17	40	599
Westinghouse	54	5/8 57	3/4	- 3 1/8	- 5.41	15	9,541
Zenith	26	3/8 25	1/8	1 1/4	4.97	1,318	609
Standard & Poor's 400	260.22	268.48		-	8.26	-	3.07

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.

RIDING GAIN

O N R A D I O

Soft switch

Bonneville's easy-listening WRFM(FM) New York has switched to "soft" rock under new call letters, WNSR. Jack Adamson, senior vice president, Bonneville International Corp., Salt Lake City, said the format change was made due to the "erosion" of New York's easy-listening audience. According to Adamson, research showed there was a programming "hole" in New York for WNSR's new format, whose median target demographic age is 35.

Radio leader

Davis, Johnson, Mogul & Colombatto was the advertising agency with the highest percentage of media disbursements to radio last year, according to a Radio Advertising Bureau study of 1985 agency billings. The Los Angeles-based agency spent \$25.6 million or 22% of its media budget on the aural medium, unseating 1984's leader, Tracy-Locke, which finished fourth. By dollar vol-



Lennon interview. Radio personality Mike Harrison (left), host of CBS RadioRadio's new summer series, *Rock Connections*, is pictured with singer Julian Lennon at the NAB convention in Dallas where Harrison recorded a 30-minute interview for the program. The new show, which is RadioRadio's first venture into album-rock programming, premieres Memorial Day weekend.

ume, Bozell, Jacobs, Kenyon & Eckhardt, with \$156.2 million, topped the 1985 radio spenders followed by BBDO at \$146.2 million and D'Arcy Masius Benton & Bowles with \$133.3 million.

The top 10 in percentage with their accompanying dollar figure: Davis, Johnson,

Mogul & Colombatto (22%) \$25.6 million; Evans Communications, Salt Lake City (21.5%) \$26.2 million; The Bloom Agency, New York (19.2%) \$32.6 million; Tracy-Locke, Dallas (17%) \$46.3 million; W.B. Doner, Southfield, Mich. (16.5%) \$30.6 million; Bozell, Jacobs, Kenyon & Eckhardt, New York (14.2%) \$156.2 million; Ross Roy, Detroit (14%) \$43.4 million; Leber Katz, New York (11%) \$27 million; Della Femina, Trivisano, New York (11%) \$27 million, and D'Arcy Masius Benton & Bowles, New York (10%) \$133.3 million.

Catcher on the air

Sportscaster Tim McCarver has signed a two-year contract with the United Stations Radio Networks (USRN) calling for the former Major League Baseball catcher to do two-minute sports commentaries, Monday through Saturday. McCarver, currently tele-



vision announcer/analyst for both the New York Mets and ABC's weekly baseball coverage, began his USRN series on April 7. McCarver is replacing sports analyst John Madden, whose commentaries over USRN will end when his contract expires at the end of May. Above, at the signing: (l-r) Ec Salamon, executive vice president/programming, USRN; Bill Hogan, executive vice president and general manager, USRN; McCarver, and USRN President Nick Verbitsky.

Survival talk

Radio "survival tactics" will be the focus of a Sheridan Broadcasting Network (SBN) affiliate meeting, scheduled for May 17-18 at the

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oliday Inn-Woodlawn in Charlotte, N.C. We want to give our affiliates all the help we can, and this is just one step in our plan," said W. Kevin Trower, director of station relations for SBN.

Scheduled topics and speakers include billing and collections, with Peter Szabo, president, Szabo Media Collections Inc.; ratings and research, with Susan Dingethal, eastern division manager/radio station sales, Arbitron, and Mel Trauner, vice president/director of research and marketing, Masla Radio, and co-op sales, with Philip Roberts, senior vice president, Masla Radio. Donald Davenport, Sheridan chairman, will address the affiliates during a dinner following seminar activities on May 17. Danny Lamberg, Radio Advertising Bureau's senior vice president/communications, will close the seminar May 18 with a breakfast address on "marketing tactics for black, urban and gospel stations."

The Sheridan Broadcasting Network, based in Pittsburgh, offers affiliates "urban-oriented" news, sports and entertainment.

NPR buys budget

National Public Radio board of directors has adopted a budget for fiscal 1987, the first year of operations under the noncommercial network's new business plan. The budget projects revenue of \$25.9 million (including dues of \$15.8 million from 327 NPR member stations) and expenses of \$25.1 million. Included in the budget is \$400,000 for such service additions as extending NPR's Saturday morning newsmagazine, *Weekend Edition*, to Sunday morning, more money for acquiring independent productions and additional funds for audience research.

The board also directed NPR management to request that the \$3.15-million competitive radio programing fund to be established by the Corporation for Public Broadcasting, be administered by an independent director and that the fund make grants for both large and small productions. The board's resolution on the issue also urges that NPR's Satellite Program Development Fund, which currently funds radio programs, be maintained at NPR for a year dur-



New news rooms. Group W's all-news WINS(AM) New York has moved into new state-of-the-art studios at Westinghouse Broadcasting's headquarters. The facility, which took more than two years to construct, is estimated to have cost about \$1.5 million. Examining the new studios are WINS anchors (l-r): Paul Smith (seated), Michael O'Neil and Jim McGiffert.

ing the transition to the new program fund at CPB.

Keeping score

Mutual Broadcasting is adding a new feature to its lineup of college and pro football broadcasts. Called *Mutual Scoreboard Reports*, the program, which will include both on-scene reports and score updates, will air during every regular-season contest. The Mutual 1986 football broadcast schedule is composed of 11 Notre Dame games, 11 other major college games, 16 NFL Sunday doubleheaders and five college bowl games.

Playback

MJI Broadcasting, New York, is preparing a new, hour-long, weekly music magazine show targeted for urban contemporary- and

rhythm and blues-formatted stations. Entitled *Star Beat*, the series, which is scheduled to debut the week of June 2, will be hosted by WRKS(FM) New York personality Bob Slade. The advertising split will be six minutes national and three minutes local.

□

The Westwood One Radio Networks, Culver City, Calif., is planning to introduce a new, short-form weekday series, *Psychedelic Psnack*, on June 2. The program is described by Westwood One as a "nostalgic look back at the music, personalities, pop culture and kitsch of the 1960's." Hosted by WNEW-FM New York personality Dave Herman, each installment of the new show, which will run from six to 10 minutes, will focus on two "classic" rock songs from the 1960's interspersed with interviews, news clips and 60's-era commercials. The series is being produced by Denny Somach Productions, Philadelphia.

Additionally, Westwood One is preparing a six-hour Memorial Day weekend special highlighting six top rock groups "which helped shape rock music history." The special, which will feature the Beatles, the Doors, Eagles, Led Zeppelin, Pink Floyd and the Who, is entitled: *Rock & Roll Never Forgets: The Greatest Bands*.

Fan mail

Actor, writer and director Gene Wilder has written a chain letter to celebrate the 15th anniversary (on May 3) of National Public Radio's evening news program, *All Things Considered*. The letter, which describes the program, asks ATC listeners to add their names to Wilder's letter and send 10 copies of it to "10 of your best friends." Wilder, who said he's "long been an ATC fan," added in the letter: "If you already listen to ATC, you're probably hooked on it. If you don't, you don't know what you're missing, and this letter has found its way to the right person."



Young playwrights awarded. Winners of the Children's Radio Theater eighth annual Henny Penny Playwriting contest—whose original works were performed live at Washington's Kennedy Center and broadcast live over National Public Radio—were honored at a reception on Capitol Hill, where NPR President Douglas Bennet said he would like to see children's drama on NPR every week. Among those greeting the young playwrights were representatives of the Corporation for Public Broadcasting, NPR and the National Association of Broadcasters, who, with Representative Tim Wirth (D-Colo.), sponsored the reception. L-r: Joan Bellesley, Doris Indyke and David Thompson, of the CRT; Representative Bill Green (R-N.Y.); CPB President Sonia Landau, and Bennet.



Clockwise from head of table: Hugh F. Del Regno, controller, CBS/Entertainment Division and board chairman, BFM; Geoff Foisie, BROADCASTING assistant editor, New York; Gordon C. King, executive vice president for business affairs for Post-Newsweek Stations; Robert E. Faust, vice president and controller, Westinghouse Broadcasting; Don West, managing editor, BROADCASTING; James H. MacDermott, station manager of General Electric's KCNC-TV Denver and president, BFM; Gerald W. Agema, chief financial officer, Tribune Stations; Harold Christiansen, executive vice president, Fox Television Stations Inc.; Ronald J. Doerfler, senior vice president and chief financial officer, Capital Cities Communications/ABC.

Money on their minds

The name of the game, popular wisdom holds, is programing. But ranking right with that commodity in the arsenal of modern broadcast operations is money. Increasingly, as programing grows more dear and as properties become more valuable, the CFO—chief financial officer—becomes an ever more key member of the management team. In anticipation of this week's annual conference of the Broadcast Financial Management Association in Los Angeles, BROADCASTING editors sat down with seven money-wise BFM experts to solicit their views on the financial health of the fiscally changing Fifth Estate. The result: the "At Large" that follows.

Should broadcasters be pessimistic or optimistic about the general business environment for the next year?

Christiansen: That depends on what you classify as pessimism or optimism. I think the days are gone when we looked at double-digit growth in the mid to the high teens. I think that we're still looking at an industry that will show very healthy growth during the year. I was looking at some figures this morning for several of our markets, published figures, and we experienced good growth in five out of seven. The Texas markets were a little sluggish, but they've been suffering—especially Houston—from this "oil crisis" that still exists there. The town seems to be controlled by oil.

Otherwise, Los Angeles was something a little under 10% but the others were all in the double digits—10%, 11%, 12% growth. I think that's awfully good growth. If you're managing your properties right, you can expect to see continued growth for your company

under those circumstances.

I'm very optimistic. I think we're a business that's going to be around for a long time, and that we're going to see very decent and healthy growth in our business this year and in the years ahead.

Del Regno: I think we're talking about cautious optimism, really. I think the business will proceed on an upward trend, but as Hal says, don't think the days of upper teens growth are going to be seen for quite a while, although I'm sure that they will come again because as things come again. But the cautious optimism has to do with control and things of that nature that perhaps were not the rule years gone by. I think that the cautious optimism is going to be the maximizing of a lesser growth in revenue, and I think that goes throughout the industry in terms of large markets and small markets and networks. We're just in a much more competitive situation for that dollar and to get productivity out of that revenue dollar.

We're talking about specific markets and revenue growth in markets and cost control in dealing with the broadcasting industry, but in general terms Washington has had a big impact. Obviously the fed has a big impact helping to set interest rates. And then there are other agencies—the FCC, the Justice Department, the Securities and Exchange Commission. Are there any changes that might be coming out of Washington within the next 12 months that would significantly affect the bottom line of your companies?

Doerfler: Taxes. Tax legislation. Most broadcasters pay pretty close to the maximum effective rates, so if you cut the federal rate from 46% to 34% or 35%, it's obviously a big change. But there are offsetting provisions in the proposed changes, you know—investment tax credit, longer depreciation lives. But it would be a net plus, or most people with taxable income, to get into some of these things that Leonard Goldenson talked about in his Pace University speech *BROADCASTING*, April 7]—highly leveraged deals with tremendous interest payments. In those situations where there is no taxable income there'd be very little benefit.

Del Regno: I agree with that. I just wonder—again, cautiously—whether we have other people waiting in the wings to take some of that relief away—states and municipalities, or whatever. You just have to wonder about that.

Doerfler: There's another aspect to that. Proposals that have been put forward generally result in a so-called tax neutral situation, but it's really shifting the tax burden from individuals to businesses to some degree. Now, service businesses with high marginal rates—as is the case with broadcasters—will generally come out ahead, but a lot of American industry will not. It will have higher effective tax rates—whether they've been paying too little is another question. Nevertheless, they'll be paying more. Would that have any impact on their marketing and advertising budgets? Chances are it wouldn't be positive, if there's any impact.

At a recent convention, Milton Maltz of Malrite was talking about the idea that there might be a certain minimum tax on a company regardless of what various deductions it was allowed to take, and the suggestion was that certain companies that had so far escaped taxes because they had a high interest expense might now be subject to a minimum tax, and this would affect their effective cash flow with which they could pay off all this huge debt. What is your reading on that? Do you think the interest payments will continue to be deducted pretax, or is that going to be a problem for highly leveraged companies and others like that?

Doerfler: Well, if the legislation ultimately results in reduced interest deductions, it will be a problem for some of these companies, but the very highly leveraged companies don't get any current tax benefit. It's all carried forward as losses to be used some time off in the future. If there were some form of minimum tax, under any circumstances, that would be a current cash outlay; I don't think that's likely. But a disallowance of some portion of interest deductions is not inconceivable—the government needs revenue. They float it like the tax on advertising—eliminate the deduction for advertising. It may not make the next cut, but it tells you what people are thinking. That will not be something that's very good for any aspect of the business.

There is a general impression abroad that the broadcasting business is changing, and among the reasons that we were anxious to talk to people of your discipline—who are at the eye of these particular changes—is that the financial side of broadcasting is becoming preminent. Is there agreement with that thesis?

MacDermott: There's no doubt that the business is changing. There are more competitors. It's a more maturing business. As the business matures, the cost factor becomes more important; you have to watch your pennies more. Financial people start to exercise greater influence on what's going on. . . I don't see this business as being any different.

Agema: In addition we've seen some fundamental changes of control, especially in the last 12 to 15 months, due to the 12-12-12 rule and the 25% cap. We've seen all three networks undergoing some

kind of change, either total control or partial control. You've seen other groups change, as have Murdoch-Fox and the Tribune purchase of KTLA(TV) Los Angeles. I think those are significant changes that affect us not only in the near term, but I'm not sure exactly what the impact is going to be in the future. It's hard to determine.

Faust: I think a major factor, too, is inflation. When you were doing 10% and 15% per year in revenue increases, you really didn't have to pay that much attention to the cost factors involved in the business. I think that has come to a stop, and that has put a lot of pressure on the bottom line. It's not determined any more by just additional volume; it's going to have to come from cost reduction, or maintenance at least.

King: And the increase in the number of outlets vying for the available programming raises your cost unbelievably. The program cost for an independent these days is incredible.

Del Regno: There is no question that every broadcaster is going to have to look to the productivity of the sales dollar and try to run as efficient an operation as possible in order to gather onto himself the productivity of that sales dollar and be able to make the necessary re-investment in the business that he needs to compete, whether he's a small station in Peoria or a network affiliate or an independent or a network. He's going to have to do that.

You talk about the impact of the federal government on the industry. One of the things that has concerned me a great deal is the elimination of the three-year rule, wherein licensees could not divest themselves of an outlet in less than three years. Today, we can see a station bought one day and six months later it's in the market again. Are we dealing with shares of stock, or are we dealing in properties? And this has caused a galloping effect on the prices of those stations, just as in the stock market. They are bid up.

Are you saying that is a bad thing for the industry?

Del Regno: I don't think it's a good thing. I think what it does is to put an undue pressure on the broadcaster because down at the end of the line he's going to have to deliver a profit to his shareholders or his owner or whoever it is. Someone is going to have to get a profit out of his property. And how do you do that when you have such a debt service going on? We're tied to debt service.

Is there a noticeable impact on the stations? On what's shown on the air? On the employees?

Del Regno: It depends. Ultimately.

Doerfler: A lot of stations historically have been undermanaged, with inadequate market shares and costs too high. In a situation like



CBS/Entertainment's Del Regno

that a smart operator can obviously enhance profits without affecting what goes on the air because there are a lot of other nonbroadcast areas in which he can effect cost reductions.

But that's a one-shot pickup, generally. By the time the second or third guys buy the station those are gone. So if you're paying 10 times cash flow for a station whose profit margin is half the industry average, you've got some room to work. But if you're paying 10, 11 or 12 times or more these days for a station that's running at or better than the industry averages, then it's a question of where do these efficiencies come from? It may very well damage the on-air product in the long term. It may result in poor quality service to the public if that's the only interest.



Capcities/ABC's Doerfler

Del Regno: That is a concern. You wonder why financial people have that concern. It's because they have a concern for the integrity of the business and the ongoing stability of the business.

Doerfler: It's a problem. You get into a marketplace where a couple of stations are traded, and the pressure to maximize cash flow because of debt requirements can cause all sorts of marketplace problems. I mean, people are out there buying share, anything to get the dollars. It affects the whole pricing integrity of the marketplace. There are a lot of short-term solutions which you, as a competitor, may suffer.

Faust: I think the person who suffers, in the end, is the public. A trader is just buying and selling for capital gains. What you don't have is a broadcaster who is mindful of a responsibility to the community. And in the longer term, that's what makes for a successful station ownership.

Doerfler: It's the classical American business school problem. We're talking about managing for quarterly gains, or managing for very short-term results, and not reinvesting the monies necessary for the longer term.

What will break the bubble?

Doerfler: Somebody's going to get burned. There'll be a failure or two and then things will change. The banks and other lenders will step back and reexamine. I mean, this was great lending for a while. It beat the hell out of Argentina or Mexico or other places. You know, there were no major defaults that I'm aware of. Eventually there will be one, and that won't fix the deals that have been done, but it will put a big damper on future ones.

Are banks giving a lot more easy money?

Doerfler: It depends on who you are to some degree. It's a lot easier for us to go to a bank and make a very good deal, but we're still a very under-leveraged company. You can get a good deal if you're a reasonably respected large company, such as a Capcities or a CBS or a GE. GE is a bank in itself! The bank that owns the broadcaster and a few other things. But even the smaller operators are getting deals today they couldn't do five years ago.

People have been predicting the top of the market in station trading for years, and they still are. When we do get to the top how do we recognize it? Are we at the top? Tribune just paid \$510 million for Los Angeles television station.

Agema: To me, value is relative to the company that's looking at it. It could be more valuable to a Tribune than to somebody else. As to when the peak is going to be here, it already is since nobody's paid more than \$510 million.

Christiansen: I think a lot of that depends on your plans. What about the guy who wants to come in and just buy a station and leave it alone and pay a dollar similar to some money we just mentioned. It would be very risky. Especially right now—if you come into major markets, and you move into independents, where there is not just a little bit of growth but some phenomenal growth left in those properties and you intend to develop them in those time periods where the growth can come abreast of and maybe someday exceed the affiliate in the market, then you should be making a good and sound investment. If that is not your intent, I think your investment would be bad.

What does the average independent take in prime time? The percentage is not that much of its pull. You take its annual revenues and look at them and there's a lot of money there. Take the network dollar—there's a lot of revenue there. If you can come into prime time and, let's say, develop a double-digit rate where there had been single-digit number, look at how the dollar per point escalates once you get on beyond about a six or a seven. And if you hit a double number, how it jumps up then.

We're now involved in six markets. All independents. Excluding the network dollar, those markets produce, nationally and locally, somewhere in the neighborhood of \$2.8 billion. Any 1% gain in the revenue of those markets is \$28 million. So, there's a lot of money there just in, if you will, in national, local, the spot activity, to say nothing of the network compensation that's available. So, if you're sitting there with a time that is virtually untapped by your property and is pretty well owned by affiliates, the person who looks at that even in an affiliation could say, "Hey, outside the area of soaps, let's develop this daypart." I think there's a lot of money out there with good, legitimate broadcasters going after it.

Is there a feeling among all of you that the prices that have been paid for major broadcast properties have been prudent?

Christiansen: Yes, I think they've been good. I do.

Is there any possibility that you gentlemen believe the top is a long way away? That we may double the \$510 million before it's over?

Christiansen: Quien sabe?

The broadcasting business has always thrown out a lot of cash flow. And as financial officers in your various companies, it may fall to you to decide where the best rate of return is to invest that money. In general terms, does it make sense to invest in plant and equipment for the station, or to invest it in other stations, or would you rather put it in the stock market?

Christiansen: Plow it into programming.

Del Regno: That's right!

Agema: Half of our costs represent programming costs.

Christiansen: Absolutely. If you've got the right programming, and you put that investment back into your programming rather than buying yesterday's swell shows, you're going to have a greater harvest to reap down the line. That goes for any broadcast property; whether it be a network or a network affiliate or an independent station. Programming. Without that, we're not going to do very well down the line. Our cash flow is going to be negatively affected. We may be able to make a few bucks on various other types of investments, but we will kill the golden goose if we don't invest in our product, in our programming.

Doerfler: That's the nice part of the industry.

Del Regno: I agree with Hal totally. I don't think you'll find an disagreement in the room.

A lot of programmers now appear to be buying some stations. Is this a new form of programming and broadcasting that did not exist before? What is going on that finds many station owners and programming companies under the same roof?

Doerfler: We are just talking about vertical integration. Frontward or backward. It's not unusual. If you're a programmer, you happen to know the station business pretty well, because that's who your customers are. And if you have funds available, I think it's kind of natural to go into a business you know something about, even though you might not be directly in it. Likewise, a group station owner may integrate backwards into program development. In a macro sense, it's all the same business.

Agema: I think we looked at it as a way to control our costs. As I said, over half of our costs come from the programming side. Revenue increases are not going to be what they were—there's going to be a cost squeeze. And one of the ways to deal with that is to take your largest cost and see if you can't reduce that, and one way to reduce it is to get into that business. Going back to 1981, that's the reason Tribune bought the Cubs. The Cubs represent a significant portion of VGN television and radio, and we wanted to protect that. It's no different now than with the other ventures that we've been involved in. Most of the companies around here have done some form of that.

Costs in just about every daypart are commented on by broadcasters, whether it's entertainment programming, or the cost of sports rights negotiations, or news anchors' salaries—you know, anything. People are saying, especially now, that it's been going up too high, and they've got to cut back. What's going to change in the next year, if anything?

King: I think you can go back in some instances more than a couple of years and see situations where there has been a substantial investment in news by some broadcasters. You know, we're talking about increasing investment in programming. It has been going on for some time, and that works well for the station in that it gives it a local image that cable can't compete with, for instance. Good investment, and it's a good revenue producer.

Agema: With respect to independents, a lot of their program costs are really locked in years ahead. Since we show a lot of reruns, we'll commit to costs or programs far in advance, and so I think over the near term that costs are going to escalate significantly. It's built-in—we've committed to these dollars. It's going to take a few years before the percentage increases start to come down.

Del Regno: News has been the performer in recent years, and it would appear currently and in the foreseeable future that it will continue to be a performer. Entertainment programming, whether done at an independent station or an affiliate or a network level, has always been a mainstay. Sports has become the element that perhaps has not delivered recently because of the costs involved—the escalating rights costs. Revenue has not been able to keep up. I think that's the case with the local stations, and it's the case with the networks. While news and entertainment have continued to perform, I think sports is the problem at this point. Wouldn't you all agree?

Christiansen: Well, any time you have to go outside to supply your needs you're dealing in a competitive environment that's going to cause prices to go up. So your entertainment programming and your sports are in the control of someone else. Your news is predominantly in your control so you control your news costs. That should be an area where you can make a better margin than you can on the other ingredients in your programming.

Del Regno: I'd say sports is the most difficult of the three for margins. With news, I think, having the greater possibilities. It's been a good performer.

We've mentioned the Leonard Goldenson speech at Pace University in which he talked about the industry mortgaging its future and expressed grave concern over the wave of corporate takeovers that has occurred in the last two years. I think this ranked as the first time a major industry figure has expressed that concern, although we have been concerned with it on our editorial page for some time, both for

what it means to the operation of the broadcasting industry and also because of this matter of debt. There seems to be an escalating concern over debt and almost a fear that the industry may collapse under its burden. What do you think about so much debt?

Doerfler: It's cheap at the moment, which makes it seem easier. But it's all relative. What is a lot of debt? You're capitalized at 50% debt and 50% equity. I mean, traditionally, most broadcasters have had relatively low levels of debt compared to the values of the assets and the properties. Some of what has happened in recent years has been, let's say, more judicious use of one's borrowing power, and then it goes to extremes beyond that where you're borrowed out at 2:1 or 3:1. It's not necessarily going to cause the ship to sink. When you start getting beyond 3:1, 4:1, then I think it doesn't take an awful lot of adversity to cause you some real hardship.

MacDermott: You can always sell something.

Doerfler: Yes. One of the things that's happened, which has been mentioned before, is elimination of the trafficking rule, which has added liquidity to the marketplace in terms of the assets. You've got multiple properties. Everybody looks at that as the ultimate safety net. You start throwing things overboard. It may not be good broadcasting, and it may not be good for the industry in the long run, but it might keep you out of bankruptcy.

I think the industry is not overly leveraged as an industry. There are specific companies, I'm sure, that probably are. But their failure,



Fox Television Stations' Christiansen

should they fail—it's like a lot of integrated businesses. There should be very little ripple effect; it really shouldn't bother anybody.

MacDermott: I think Ron addressed it earlier. It's a question of how far the debt goes and what it really does—in terms of debt service—to the cash flow. When you have to start taking debts out of the business and then hurting your on-air product, then it's going to hurt your industry. On an overall level, I don't think that the industry has got too much debt at the present time.

Del Regno: There is no question, as Jim and Ron have said, that debt can hurt the product. And when you hurt the product, that's the beginning of the end for that property. Just as we answered in the affirmative with respect to what is the most important element for investment, and we answered that it's programming and product. If you start to hurt that product because you have to take monies out of

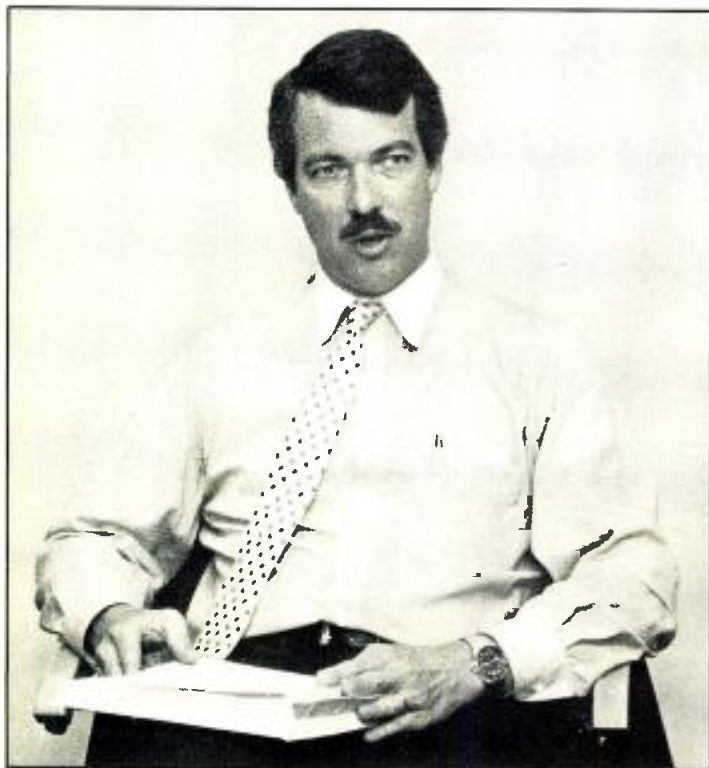
the business—take the cash out and not invest it—then there you go.

Interest rates have declined dramatically. Can a lot of this debt just be refinanced?

Doerfler: Sometimes, but not necessarily. Some of it can; some of it can't. There are prepayment costs. I don't know what most banks do these days. To be perfectly honest, I haven't borrowed from the banks, but I would think most of that, where it's floating, is prepayable with very little penalty. But where it's floating, there's very little point in prepaying unless you have a firm belief that you want to go out and replace your floating rate debt with a somewhat higher fixed rate cost just to protect yourself in the future.

But the fixed rate debt that you've now borrowed will not easily be prepaid. The lender has got to get something. The reason they're willing to lend to you at fixed rates in this kind of a marketplace is that they perceive that the rates will continue to decline perhaps, and they don't want to be in a position of lending you money for 10 years, and six months after you're paying it off at lower rates, because then they've got to go back out and reinvest the money at less than what they wanted for the use of it. If there's a prepayment provision at all. Typically, 10-year bonds are a seven-year no-call. No call, period. That's it. You can't bring them in.

Agema: We've talked a lot about the negative side of debt, but I think there are some positives. When you're trying to cover the interest payments, you're going to become as efficient as you can in your operations. And, to me, that's a good thing.



Tribune Broadcasting's Agema

Del Regno: It's going to force that. There's no question about that. We've got to get the most out of our revenue dollar, and it's not a terribly shrinking amount of dollars, but it's not in the 18% increase area any longer. It's, as Hal says, 10%-12%, and that goes for the entire industry.

Doerfler: By general consensus, what was station revenue up last year—7%, 8%?

Christiansen: Well, that was national. I think local was geared a little higher. Local is substantial. I think you were talking probably consolidated—you must have been very close to 10%.

Del Regno: And that's a substantial up. That's a very healthy business.

Doerfler: Considering that the underlying rate of inflation is 3% or

4%, that's better than you had any right to expect. In terms of national business in the last 18 months, whether it be any form of print you could think of, whether it be network, or national radio or national television spot, national business is uniformly very, very mediocre. Some of the magazines are just absolutely awful. We don't own any, but the demand for *Newsweek* and *Time* is evident from the size of the issues.

Christiansen: National was sluggish in '85; local was fairly decent. And usually like the pendulum swings, so do those two major contributors to the business—the local may slow down, and in another year the national will be fine. Then, they both have a good year. If all the factors are right in the economy and in the business, we'll have a good year come along from both sides.

So, I don't look pessimistically at our industry; I look quite optimistically at it. I look at the fact that there should be very real growth potential for the majority of station operations that exist.

Again, what are you going to call "optimism" or "pessimism"? If you're looking for that high double-digit growth, forget it. Those days are gone. But you can make a lot of money, and the industry has. The industry still did in the past year or so. I think that profit margins were probably quite substantial, and healthier than you will find in most industries. So, I think it's still a good industry—very vibrant and very healthy.

There was a time when broadcasting was essentially the best of all businesses. Is it no longer? Is it now part of the general economic tide?

Christiansen: There was a time when Henry Ford had the best business.

Doerfler: It's hard to figure out what's better. It may not be quite as good on a reflective basis as it was, but it's...

Christiansen: ...still a damn substantial business.

Del Regno: I have to challenge someone to figure out some other business that's better. The network revenues for 1985 came down 3% from '84, but let's consider that a moment. You know, 1984 was a fabulous year. You had the Olympics. You had the presidential primaries, and the elections, and all of that, and it was a good economic year, generally speaking. The economy was on the rise. So 1985 didn't have any excitement to it; it didn't have a presidential election and it certainly didn't have the Olympics. And so, consequently, it was down. It's the first year since 1971, I guess, that the network has produced less revenue than the year prior. I don't think that's something that needs to be alarming. I really don't. I think that 1985 is a special year, very special. And, although I don't have any prognostications about '86, I don't think it's going to be a down year. I think it will be a good year; at least as good as '85 and probably better.

Do any of you have prognostications on '86?

Faust: In the first quarter our operations from television were up 8% and substantially more than that in operating profit, and I don't see any reason why the total year is going to be anything different from that.

Doerfler: It's the station business versus, let's say, the network business; 1986 is going to be quite different for both types of businesses. Stations are not doing bad. As expected, it's not the kind of growth we used to get, but it's more than acceptable. It's all national business, really. There is no local business. But I have no special vision of how the rest of the year's going to shape up.

Del Regno: I think it's interesting to note that the three network audiences are up from previous years; they've reversed the trend from the downward trend of previous years, and we're getting more than our share of available audience. That's got to affect revenue dollars. It's got to do it. By how much is the question. I don't know. But there's no question that our audiences are up; more people are watching network than have been in recent years.

I have the impression, and I think we've communicated it to our readers, that there's an old economics and a new economics of broad-



KCNC-TV's MacDermott

asting; that the business has definitely changed. And my question is: /hat was the turning point between the old way, if it can be identified, and e new way? And what are the key factors that distinguish the way it used o be, between the days when the Jack Harrises of the world [of KPRC-TV ouston] were running the industry and the days when people like KKR ave dominant positions in the industry. That is to say, people who are ameless, faceless, generally speaking, to the broadcasting industry. Is ere a way to answer that?

Doerfler: I don't know that the business has changed so much as the /pe of ownership that's in it.

Does the leveraged buyout itself qualify as something different?

Doerfler: That's a capital structure question. I don't want to get into eories of how you finance a business, but it shouldn't matter. In eory, it shouldn't matter. In reality, obviously if the cash flows on't come in as they were predicted to come in when a deal was tructured, then that's putting the station under a great deal of duress.

/hat about takeovers?

Doerfler: They've probably changed the way a lot of people think. ecause they're operating while looking over their shoulder: listen- ng for footsteps, and hearing them. And it's probably diverted time nd attention—much less the money, perhaps—from running the usiness in the best way possible.

But, you know, that's American industry. That's not unique to roadcasting. There aren't many people who can say: "We're too ig. We don't have to worry." Maybe GE or IBM can say that, but it's ery small group that can rest comfortably that sheer size is going o prevent somebody from taking a shot at them. And certainly roadcasting companies, as such, are not that big. Neither CBS nor urselves, as American industry comes and goes, are giants. And ere are the financial resources out there for somebody to take an rfriendly shot at us. The top management is distracted, worrying bout things like that, and the business is going to suffer a little.

How does it affect the strategic goals for the company?

Doerfler: I can't answer that firsthand. I would have to assume that it ould hurt you in the long range. Any kind of long-range planning, /ether it be simple things like program development or creating ew products and new programing, whatever it is. You might just put on hold while you're trying to figure out whether the Bass brothers re going to get you. It would take your eye off the ball.

It hasn't been with us long enough to determine what the effects re. I mean, on the surface, CBS, the network at least, does not ppear to have been particularly affected. But, I'm sure there were ecisions made or not made, perhaps, that would have been made ifferently had they not had this pressure from the outside.

Del Regno: Insofar as the broadcast group at CBS is concerned, it has ot affected investments in terms of what we would normally have vested under the same level of circumstances, or competition. As a

matter of fact, not at all in terms of investment in product, in terms of investment in what goes on the air. There has been no inhibition within the company in that regard because I think we recognize what we've been talking about.

But is there any feeling among this group or would any of you like to turn back the clock to another, gentler time in broadcasting? Was the dividing line the "marketplace," when that became the predominant determinant of broadcast policy that led to the takeovers, that led to the hostile shots at CBS and others, because of such changes as the three-year rule. Would any of you like to go back to a more heavily regulated business and do it the old way?

Del Regno: Well, frankly, in terms of the three-year rule, I would like to see that kind of situation come back because I think that it has caused most, if not all, of this tumult. And I have to question what the beneficent effect of this change has given the industry, what it has given the public. I really have to question that. I would like to see that returned.

It has made it easier for adventurous souls to come in there and know that they can get out of this business and sell off the company, or parts of it, in the next year or two years. Their investment is protected; perhaps more than protected. Perhaps they can make money on acquiring a company and selling off its parts, and they can do that in an efficient manner, a speedy manner. They don't have to wait it out.

How about you, Gordon? How do you feel on that?

King: I'm not sure. Obviously, there are some healthy aspects of not prohibiting a business from buying and selling as it wishes, and it may be that what we had was artificial protection of an industry that would prohibit the purchase or sale of a station within a three-year period. I just haven't thought that through. I'm not sure I have a fixed opinion, but I think I would not like to see us go back.

To a more heavily regulated time?

King: No. The price is too heavy.

Del Regno: Yes, that price is too heavy. I only mentioned one isolated area, and that's the three-year rule.

Doerfler: Much of the change that's taken place really is beyond the scope of federal regulation. I mean, what's happening in our broadcast industry has just to some degree caught up with most other businesses that aren't tightly regulated in terms of takeover activity. It's certainly been going on elsewhere, and some of the artificial barriers that federal regulation caused have been reduced, but I think in some fashion or other a lot of what you see today would have happened in some fashion or other anyway. That's the age we're in.

King: You know, I believe the reason we didn't see some of this buying and selling going on 12 to 15 years ago is that bankers and others with the money probably didn't understand the profitability of the business we're in and they were reluctant to put their money out to finance the acquisition of businesses that didn't have a lot of hard assets, and broadcasters just don't have a lot of hard assets. So I'm not sure that if they had understood the economics of broadcasting better 15 years ago, we might not have seen some of this buying and selling going on.

Doerfler: Well, lending in general shifted from asset-based to cash-flow-based irrespective of what business we're talking about here. And that obviously favors service-type businesses like broadcasting, which become very, very desirable customers.

Del Regno: You would have seen more of it if people had been aware of the cash flow factors prevalent in business, and the opportunities, but the three-year rule would have inhibited some of that irresponsibility that may or may not be taking place. That it would have precluded. But I think, that, as Ron says, and as Gordon says, no question, we were a very attractive industry that nobody knew about, it would appear, in years gone by. And all of a sudden, now they've turned to us and they say, "My gosh, look at all that! And we've skipped it all. And the three-year rule has just put a torch to the ark.

Well, what about the other side of the coin on the marketplace? When do

we see the flowers grow? If it hasn't ruined the industry, how has it helped? I don't know whether Tribune could have done what it is doing without the marketplace philosophy. When is the good news going to be. Or has it?

Christiansen: I don't know that we're experiencing bad news now. I have been sitting here listening and thinking back 25 years ago when the average station was running old movies and wrestling. And each station operation and ownership grew, flourished over the years, and I see that still continuing. I do. I don't want to sound like the eternal optimist, but we're in an industry in which most of the stations have not yet scratched the surface.

You ask about when we see the bloom. I think the bud is on the rose at the moment, and I think that you're going to see stations continue to become more competitive in every daypart than they are today, with first-run programing. That just means the industry is going to offer you a lot more.

The appetite seems to be insatiable. You go into any of our cities now, and with the cable that is pumped in, people are constantly



Westinghouse Broadcasting's Faust

looking for a variety of programing, and that's going to continue. And I think the legitimate broadcaster recognizes that; he is moving to further develop in the industry and to develop every daypart into something fresh and innovative. I think there is just one helluva lot of growth left in our industry. When the bud becomes the rose. I don't know, but it's happening. I think it's been happening for the last 25 years. Who knows? Maybe it'll go on for another 25. We're still a relatively young industry. We really are. Television is a young industry. God knows where it's going. I think it's got a lot of heights yet to reach.

One of the phenomena we have observed is the increasing sway and importance of the CFO—the chief financial officer. Can you tell us what contribution you are making to the industry and how that has changed?

Del Regno: There are those who would question that, and would not want that to happen. If there is anything that the financial manager can contribute, in my judgment, it is to the productivity of the enterprise—to make the revenue dollar more under control at the bottom line. He can advise and enlighten and can illuminate management policy. Can he make management policy? That depends on the company. That depends on the conditions that prevail in the company and around the company, but I think the financial manager has grown in importance over the years. I think he was just as important 20 years ago, but nobody gave a damn and nobody thought because he

would just sit there in that corner and count beans. But today, hopefully, that does not prevail, because, in my judgment, a financial manager can make a significant contribution to the success of the enterprise on a line basis and on a staff basis, on a daily basis and on long-term plan basis. And I think most, if not all, of our companies have recognized that and, hopefully, will continue to do so.

MacDermott: The industry has grown up in a time of inflation. A great deal of our productivity has been just inflationary. That has masked in many respects whether we've been successful or not. In today's environment, as inflation comes under control and comes down to the very low single digits, we're much more cost-conscious. We're much more business-oriented, and it's the financial administrator or officer who contributes to that process.

Del Regno: He's there to maximize the success of the other parts of the business to maintain some form of order in the priorities of the business in this changing economic climate, in this world of deregulation. Hopefully, he makes a good, positive contribution in that environment.

Faust: When you talk about financial officers, I think an important point is that many of these acquisitions were the result of stock prices that were undervalued and assets that weren't fully reflected on the balance sheets of these companies. I think it was the responsibility of those financial officers and the management to make sure that that was the case, because these people coming in to take over property see a lot more value than what the stock market is putting on the stock prices.

In this new cost-conscious era, negotiations with program suppliers obviously are an important aspect, but so also are efficiencies in the way an operation is structured and the technology that is used. Where are tomorrow's cost efficiencies going to come from?

Christiansen: I think the cost efficiencies as we view them now are there. I think things will be protected by the manner in which you are buying for your futures and the manner in which you are developing for the future. Growth in the years ahead is going to come from further maturing of stations in certain marketplaces, where they will be able to command a greater share of dollars that are in that marketplace. And secondly, that they have insured and assured themselves right now that they're not going to overburden themselves with a production liability down the line.

They're looking today to assure that their operations will remain lean down the line, years ahead. That's the way they're buying the product. If they're not looking at that now, and they're not protecting their company, then they're going to contribute to its problems. So don't know that we would look for further economies. I think it's protecting what we know is the efficient way of operating and keeping an eye on the owl down the road to know that what we're buying today—what we're planning for tomorrow's airing—is not going to be beyond our reach.

King: People and programing represent about two thirds or more of your cost. So, if you are going to have efficiencies or savings or cost controls, obviously those are the areas.

Faust: We are, for instance, producing 15 hours of television per day. We produce more TV than any other company in the business for our own use and for sale outside. That's just in our production company in Los Angeles. In addition to that, we produce one to two hours of local programing on each of our stations. So, we're heavy into programing for the reason of saving those costs. Take *People Are Talking*, for instance, which is carried on each of our stations. Take care of an hour a day in most locations. That's one of the areas where we're cutting costs.

Has the FCC's decision to allow station groups to expand their upper limits from seven to 12 led to greater economies? And how much are they?

Faust: I don't think it leads to greater economies in operating a station. It may, if you get into additional ventures in terms of programing, allow you to reduce costs there. But just because you add a station in Houston or Dallas or anywhere else doesn't necessarily

duce any savings within a group of stations.

Have a question about capital. Are you concerned at all about the availability of it? Can you get as much as you want?

Doerfler: It's really not a capital-intensive business.

Doerfler: The present time is the best time in the last 10 or 15 years to go out and raise capital. So, you'd have to respond to that by saying that on the common market, getting capital is no problem at all. It's not a problem, but how long that will continue is a question. The capital markets are cyclical, and there will be times, as there have been in the past, when it will be very difficult. And part of the overall larger activity, and not just in broadcasting, is this problem of access to and the price of capital today. There's a certain philosophy: "Let's get it while we can get it." I think. You know, people have been through periods where the accessibility has been somewhat limited, and it may lead to somewhat higher prices in the short term.

Most of you are responsible for making five-year projections. What kinds of indicators are you looking at to determine what advertising revenue is



Post-Newsweek's King

going to be like four years down the line, especially if you had to make a purchase today, and you want to know what 1990 is going to look like?

Doerfler: The indicator that we have used for years is the inflation rate. You add 3% or 4% to the inflation rate, and you'll get awfully close to how the market has been growing in terms of advertising revenue.

How would you try to make a prediction as to what the inflation rate would be in 1990?

King: That's like forecasting the interest rate.

Del Regno: In 1988 you will probably have a couple of stimulants to the television business. You'll have the presidential election. You'll have the Olympics again. We all take that into consideration—things that have been known historically to affect our business—and we go from there. But we've all sort of snickered about those things over the years. How the heck can you really come up with five-year plans? I know that's a heretical statement to make. All you can do is come up with five-year objectives and, based on hard history, try to project out. How many people have floundered on five-year plans by blue-skying it? Everything's wonderful out there: it's just going to be terrific. The costs are going to be low and revenue's going to be high—and there's going to be an explosive growth! I don't think anybody in this room is in that bag. I think we've got a great industry.

I think it's an industry that will grow. I think there is going to be sober, deliberate growth. And nothing that would possibly bring happiness to the eyes of the quick-buck investor.

You wouldn't look at retail sales? Is that even harder?

MacDermott: I think you look at the whole economy.

Del Regno: The whole economy. Retail sales, inflation.

MacDermott: We're such a microcosm of the economy as a whole. Wherever our economy is headed is where our industry is headed.

Del Regno: We're not a cause; we're an effect.

I would like to challenge your statement just to the extent of making sure that others agree. You seem to be leaving this on a note that we're going to have a sober, deliberate growth. Is that true? If that's the case, why are all these people putting up such monumental sums to buy in?

Christiansen: No, it is not true. Anybody that is projecting out four or five years had better do a couple of projections. One is, you know what you're paying for product right now, and a great deal of that product that you currently have licensed to you is going to become effective three years down the road, so you can project out with some degree of accuracy the product cost. You know what your other product costs are. You can control them. And now, you take the inflation rate that exists today and maybe add 3% or 4% on to that for real growth, just growth in your industry on top of inflation, and project that out. That should tell you if you just go on doing the same swell stuff, where you're going to go, and are you seeing an intrusion on margins as a result of that? What's happening? And then you project another way by saying how can you get a greater share of that market? What kind of an investment will you have to make in the next couple of years to create or develop more programming, or get in, to a degree, a network environment, or whatever? And what that's going to cost and what you then feel realistically it could gain you as additional shares of the market, meaning revenue shares? And then make a decision on which way you're going to go.

You've got to project your business in more than one way, doing it conservatively, but then looking at it and saying—with a lot of heads together—which is the best direction for your company to move. Which of these paths of projection to take.

Del Regno: I think you have to project, as Hal says, in a number of ways—the best case, the worst case, the most probable case based on history. There is no way just to have a set five-year projection, bango, and here it is: It's beautiful! I think you have a number of projections, and then I think you have to consult with all of the factors within your company and others who lead the management of the company as to what the best interpretation of those factors is. And hopefully, you will then be correct, or near correct. I do think that, in terms of five-year projections, there is a more sober, more deliberate approach to those projections. I think people are not as sanguine as they were when they were predicting nirvana. I don't think that's the case anymore. I think that would be folly anyway. And perhaps, some of the people who have sailed right into the swimming pool expect those things to happen. God, if that's the case, I hope so, because I think we'll all profit by that.

Is it possible for you, Ron, for four years or five years out, to say how you feel about the future? Are you bullish? Are you sensationally bullish?

Doerfler: Cautiously bullish.

How about you, Hal, for your company?

Christiansen: I would say bullish.

Agema: I'm in between them. Sort of cautiously bullish.

MacDermott: I'm bullish.

Faust: The same thing.

King: I'm very optimistic.

Is that better or worse than bullish?

King: I don't know. It's in the ballpark.

Del Regno: Cautiously bullish. Absolutely. The same as Ron.

MSO's turning to IPO's for capital

More and more cable companies are raising capital through initial public offerings

The window of opportunity for cable stock offerings recently opened, and at least four MSO's have either completed initial public offerings (IPO's) or plan to do so (see chart). The most recent, filed early this month by American Cablesystems Corp., is for 3,750,000 shares of common stock, and will put 22% of the outstanding shares in public hands.

This run of MSO IPO's is due to factors that go beyond just a strong stock market. As Fred Seegal, managing partner of the communications group at Shearson Lehman Brothers noted, "There have been strong markets before when this wasn't the case."

Seegal, who has overseen recent IPO's for Century Communications and Rogers Cablesystems of America, said one reason for the offerings is that cable stocks are trading closer to private market value. The smaller discount to private value is true, he said, not only in comparison to previous years, but also compared to other segments of the communications industry. "The public offering is thus an alternative for an MSO, which might otherwise have generated capital by selling off some of its cable systems. With an offering, you are almost selling at private market value but you are ahead of the game because you don't have to pay taxes."

Having public stock outstanding also facilitates the future raising of capital, said Seegal, because it makes available to a company some recently popular debt instruments, such as notes that can be converted into common stock or notes with warrants attached—warrants being rights to buy stock at a specified, higher, price.

Secondary offerings also become possible. Rogers Cablesystems was back in the market on Feb. 26 with an additional one-million-share common stock offering at \$14.50, the proceeds of which went to help pay down debt of the parent company, the Toronto-based Rogers Communications. That company's vice president for investment planning, Graham W. Savage, saw the recent IPO's as a natural conclusion to cable's building stage: "They [the MSO's] are starting to look better operationally, and it is now time to start paying off bank loans. What you are seeing is a fairly classic evolution of an industry."

And there are additional reasons behind the run of IPO's. One time-honored method to motivate the marketplace is to increase the liquidity of current owners. In the American Cablesystems offering, for instance, the chairman and chief executive officer, Steven Dodge, plans to personally sell 150,000 shares while the president and chief operating officer, Barry Lemieux, plans to sell

Offerings to cable: The mini-wave in MSO IPO's

	Date of offering	Number of shares offered	% of stock sold in IPO**	Offering price	4/22/86 closing price	Exchange & symbol
Am. Cabsyst. *		3,750,000	21.95%	\$14-\$16		ASE-ACN
Cablevision	Jan. 27	6,250,000	29.8%	\$14.50	\$17.125	ASE-CVC
Century	Feb. 11	3,850,000	17.9%	\$12.50	\$12.875	NASDAQ-CCCOA
Rogers	Nov. 18	3,500,000	25.0%	\$11	\$14.875	NASDAQ-RCCAA

* Not yet effective

** Number represents percentage of common stock, defined by dividend or liquidation rights in company. Voting power may be different.

75,000 shares. Other sellers of stock, in addition to the company, include venture capital firms that currently own close to half of American's privately held stock.

The volume of system trading and industrywide concentration necessitate that companies have the best possible access to capital markets, said Eugene Weinrich, vice president and treasurer of New Canaan, Conn.-based Century: "The cable business is in a consolidation phase and there are so many things happening, such as the Westinghouse situation [its sale of Group W Cable], that it just makes sense." Publicly held companies in the past have used stock itself as a form of payment for acquisitions.

The latest offering to be filed, that of the Beverly, Mass.-based MSO, American Cablesystems, is taking place simultaneously with the company's offer of \$60 million, face value, of senior subordinated notes. Net proceeds from the two offerings, currently anticipated at \$86.5 million, "will be used to redeem some of the existing debt and to redeem preferred stock," the company said.

As with the other three offerings, in addition to the publicly sold "class A" stock, there will be "class B" stock that will be held by current owners. In American's case, each of the 5.6 million shares of class B stock will carry 10 votes, except that Class A shareholders are able to elect one-fourth of the board.

American currently owns seven systems, serving 287,200 basic subscribers, in Massachusetts and New York. Six other systems are owned by limited partnerships and managed by the company. They are located in Florida, Illinois and Massachusetts and serve 174,970 basic subscribers. The company said it believes it has the second-highest ratio of premium service units to basic subscribers of all MSO's, and for February 1986 the average monthly revenue per sub was \$25.92. Total revenue for the year ending June 30, 1985, was \$41.9 million; operating income was \$3.3 million, and net loss was \$3.5 million.

"Substantially all" of American's subscribers are served by systems with 36 or more channels (71% are served by more than 52 channels) and virtually all of the systems

are built except for one in Cambridge Mass., on which construction was begun in December 1985. And American has agreed to purchase the CommuniCom system serving Los Angeles for \$68.5 million, subject to "significant adjustments."

Down to business

Among speakers at BFMA meeting in Los Angeles are Tartikoff, Harris, Back, Mord and Salhany

Business managers and controllers will all absorb "information for excellence" this week (April 27-30) as they gather in Los Angeles for the 26th annual conference of the Broadcast Financial Management Association, representing over 1,200 professionals in television, radio, cable and related industries. The four-day convocation at the Century Plaza is expected to draw a record attendance, based on pre-registration figures available late last week.

"We're placing more emphasis on seminars and swap sessions this year," said conference chairman Bill Hankins, business manager, KSHB-TV Kansas City. "We've had lots of positive information in the past of these small-scale exchanges," he noted. "We're trying to balance the formal and the informal."

In addition to more than two dozen tutorials and speak-outs on such topics as personal computers, advertising and graphics, several general sessions will draw on the expertise of top industry executives, such as NBC Entertainment President Brandon Tartikoff and Paramount Pictures Television Group President Mel Harris. Other speakers include Al American Television President George Back, Capcities/ABC Vice President Marketing and Research Marvin Mord and Paramount Productions President Lucie Salhany.

Registration for the BFMA event begins Sunday (April 27) at noon. Exhibits open at the same time and remain open daily through Tuesday (April 29). A newcomers meeting is



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also slated for Sunday afternoon, followed by an opening night reception at Santa Monica's beachside Jonathon Club.

Tartikoff is scheduled to deliver the conference's keynote address during Monday morning's general session, with the topic to be announced. General sessions later in the day focus on leveraged buyouts, television barter programming, radio sales, substance abuse, audience research and broadcast regulation.

Harris will deliver Tuesday's luncheon speech, following the BFMA's annual membership meeting. Small group sessions and tutorials are scheduled to run concurrently through the day.

The conference winds up with an annual dinner-dance on Tuesday night, followed

Wednesday morning by presentation of BFMA's annual Avatar award and a general session address by Nancy Austin, co-author of the best-selling, "Passion for Excellence."

According to KSHB's Hankins, who is incoming president of the organization, BFMA is attempting to present as broad a range and volume of information as possible during this year's gathering. "We have no general theme per se, other than the professional development of financial management," he explained.

Hankins pointed out that cable has become a larger factor in the association, which has developed specific accounting guidelines for cable and added several cable industry executives to its board of directors.

Two panels at this year's conference are oriented toward the cable industry. Hankins observed.

CAB vows to deliver cable's promise

Annual cable advertising conference extended to three days to showcase ad-related products, services

The Cabletelevision Advertising Bureau 1986 conference was to get under way at the Sheraton Center hotel in New York yesterday (April 27) with total registration expected to match last year's 1,200.

CAB expanded this year's show from two days last year to three, to provide for exhibition of commercial insertion hardware and software. A CAB spokesman said that 19 vendors were to participate in the equipment exhibit, which was open Sunday on. In addition, 18 advertiser-supported cable networks will set up booths in a separate exhibit for the last two days of the convention.

The theme of this year's show is "Cable Delivering on the Promise." Among the issues being addressed during this year's panel discussions: selling more effectively, sales management, increasing revenue per subscriber, ad agency strategies, interconnection and how ratings will affect cable advertising sales.

Yesterday, in addition to the equipment exposition, Roy Chitwood was scheduled to conduct a seminar on selling more effectively, entitled, "Managing the Guaranteed Close." Chitwood is president of Max Sac International, a sales consultant company.

CAB Chairman Burton Staniar, president of Group W Cable, will preside over the presentation of CAB's annual awards for excellence in cable advertising at today's luncheon. Larry King will speak "off the cuff" at the same luncheon.

On Tuesday, Paul Bortz, managing director of Browne, Bortz & Coddington, will summarize the findings of a CAB-commissioned study which, according to CAB promotional literature, "brings into focus the dynamics shaping cable and television."

Also on Tuesday, a general session will explore: "How Well Is Cable Delivering on its Programming Promise and What About the Future?" Those at the session will include Herb Granath, president, ABC Video Enterprises; Philip Guarascio, executive director of advertising sales, General Motors; Paul Isacson, executive vice president, Young Rubicam; Kay Koplovitz, president, US Network; Robert Pittman, president, MT Networks; John Sie, senior vice president, Tele-Communications Inc., and Robert Wussler, executive vice president, Turn Broadcasting System.

At the Tuesday luncheon, the winner of CAB's \$25,000 prize for "Outstanding Achievement in Advertising on Cable Television" will be presented. In a panel session later that day, MSO and network executives will talk about the future of cable programming and marketing.

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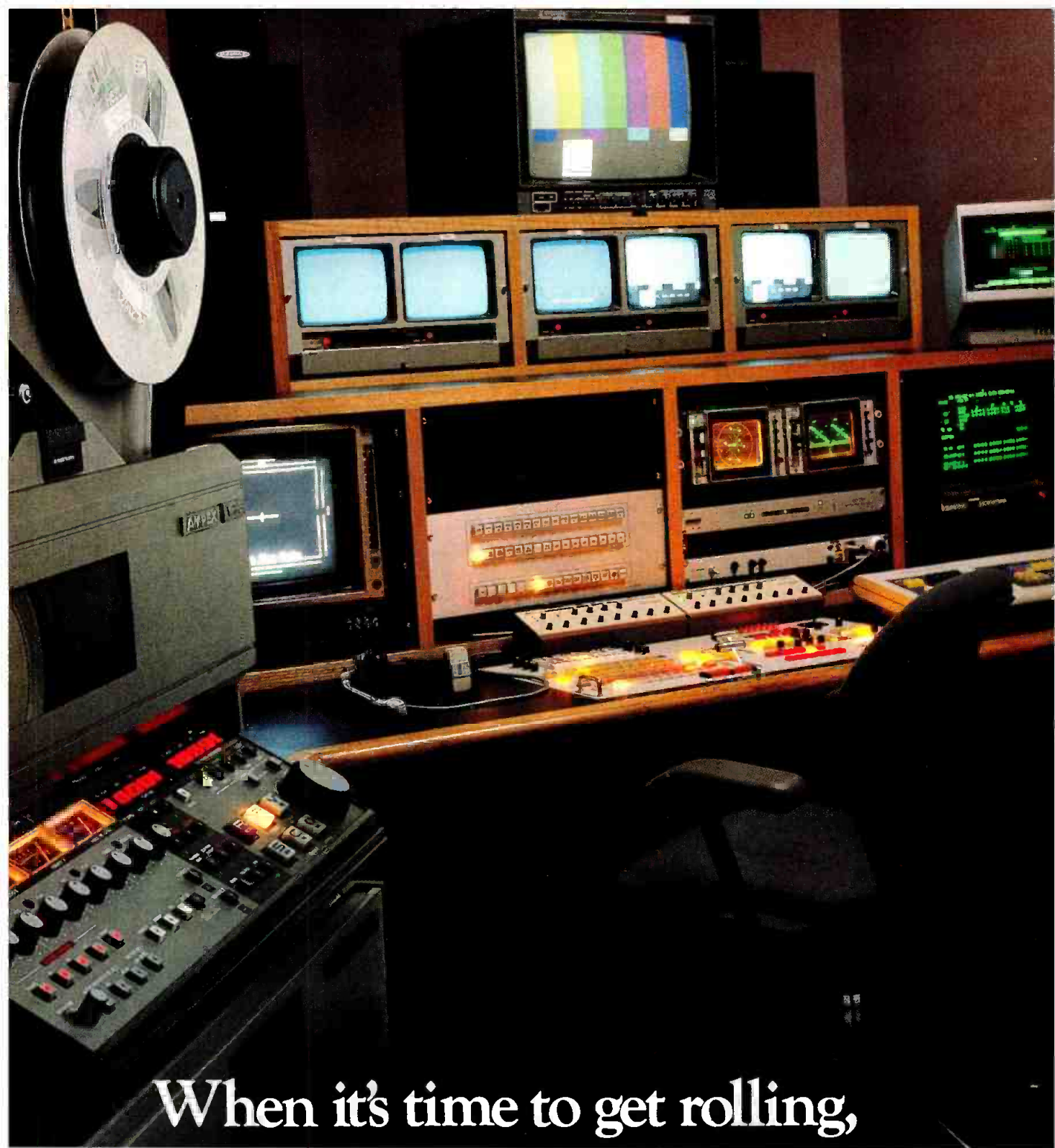
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15-second attitudes. Results of a nationwide survey conducted by Wells, Rich, Greene among television stations in the top 100 markets shows that while stand-alone 15-second commercials or shared or split 30's are accepted by a large number of outlets, the stations do not encourage the use of the shorter forms.

WRG's media department reports that stand-alone 15-second spots are accepted by 58% of stations canvassed and are present in 93 of the 100 markets studied. Shared 30's are accepted by 39% of the stations when arranged and placed by agencies and advertisers, WRG said.

Wells, Rich attributes the reluctance of some advertisers to use stand-alone 15's to station pricing policies. According to the agency, the spots cost an average of 76% of the 30-second price. Another deterrent is that stations are treating stand-alones as immediately pre-emptible.

As for the shared 30's, WRG pointed out they cause the station more work (paperwork, integration, negotiating, billing) than stand-alone 15's. For that reason, according to WRG, stations are asking for premiums in addition to those charged for stand-alone 15's.

WRG is recommending that its clients pursue 15-second announcements "on an opportunistic basis," using those markets where availability, pricing and treatment are favorable. The agency's report is available for \$10 per copy (New York residents add 8% sales tax). Checks are payable to Wells, Rich, Greene at 9 West 57th Street, New York, N.Y. 10019.

Changing Hands

PROPOSED

KGOL(FM) Lake Jackson (Houston), Tex. □ Sold by Houston FM Communications Inc. to Shamrock Broadcasting Co. for \$13 million ("In Brief," April 21). **Seller** is owned by John Frankhauser and Jack Rich. They have no other broadcast interests. **Buyer** is Burbank, Calif.-based group of seven AM's, four FM's and three TV's, principally owned by Roy Disney and family. KGOL is on 107.5

mhz with 100 kw and construction permit for change of tower location and antenna 2,000 feet above average terrain. **Broker:** Wertheim & Co.

WAVE-FM Sarasota, Fla. □ Sold by Cosmos Broadcasting Corp. to Susquehanna Radio Corp. for between \$7.2 million and \$8.5 million. **Seller** is Greenville, S.C.-based group of two AM's, two FM's and six TV's, principally owned by Francis M. Hipp and

family. **Buyer** is York, Pa.-based group eight AM's and five FM's principally owned by Louis J. Appell and family. WAVE-FM on 102.5 mhz with 100 kw and antenna 5' feet above average terrain.

KMGX(FM) Hanford (Fresno), Calif. □ Sold to Western Sun Communications to ABS Communications for \$4,220,000. **Seller** is principally owned by Ellen Adelstein, who also owns KMFL(FM) Nampa, Idaho, and is general partner of KSKN(TV) Spokane, Wash. **Buyer** is principally owned by Kenneth Brown and John Sinton, who also own KRID(AM)-KLAQ(FM) El Paso. KMGX is on 103.1 mhz with 50 kw and antenna 500 feet above average terrain. **Broker:** Kalil & Co.

WWKI-FM Kokomo, Ind. □ Sold by BJ Broadcasting Inc. to Shepherd Communications Inc. for \$3,900,000. **Seller** is owned by Donald R. Rice and James L. Gregg, who also have interest in application for new T in Kokomo. **Buyer** is principally owned by John J. Shepherd, who also has interest in WXMI(TV) Grand Rapids, Mich. WWKI-FM on 100.5 mhz with 20 kw and antenna 50 feet above average terrain. **Broker:** Cecil Richards Inc.

KSSA(AM) Fort Worth □ Sold by Founders Broadcasting DFW Inc. to Mark Rodriguez Jr. Broadcasting Inc. for \$3.5 million. **Seller** is Shreveport, La.-based publisher and station group of three AM's principally owned by D. Wesley Attaway. It publishes three dailies, seven weeklies and two semi-weeklies, all in Texas. It recently sold WGIV(AM) Charlotte, N.C. ("Changing Hands," May 31). **Buyer** is owned by Mark Rodriguez, vice president of KESS(FM) Fort Worth which is owned by his father, Marcos Rodriguez, and is also being purchased by younger Rodriguez (see "For the Record," page 92). KSSA is on 1270 khz full time with 5 kw

KGRE(AM)-KYOU(FM) Greeley, Colo. □ Sold by O'Kieffe Broadcasting Co. to Surre Broadcasting Co. for \$1,750,000. **Seller** owned by Swab-Fox Companies and The Tribune Co. Swab-Fox is owned by Robert Swab and G. Douglas Fox. Tribune Co. owned by Jenkin L. Jones and family also publishes Tulsa (Okla.) Tribune. Neither has other broadcast interests. **Buyer** is Denver-based group of two AM's and two FM's, principally owned by Kent Nichols and Campbell Stuckeman. KGRE is on 1450 khz with 1 kw day and 250 w night. KYOU is on 92.5 mhz with 25 kw and antenna 470 feet above average terrain. **Broker:** Kalil & Co.

WBZA(AM)-WNIQ(FM) Glens Falls, N.Y. Sold by Pathfinder Communications Corp. to Northway Broadcasting Inc. for \$800,000. **Seller** is principally owned by Dennis Curley, and Edwin A. Bernstein and his wife, Phyllis. It owns new FM in Caribou, Me., and is applicant for new FM's in Madawaska, Me., and Garden City, N.Y. **Buyer** is owned by Joseph Reilly, David Mitchell, Donald F. Snyder and two others. Reilly is general manager of WBNG-TV Binghamton, N.Y. Mitchell is general manager of WINR(AM) Binghamton. Reilly has interest in WIZR(AM)-WSRD(FM) Johnston, N.Y. WBZ is daytimer on 1230 khz with 1 kw. WNIQ(FM) is on 107.1 mhz with 290 w and antenna 844 feet above average terrain.

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roker: New England Media.

GRZ(AM)-KDXT(FM) Missoula, Mont. □ Sold by Windbrook 1970 Holding Co. to Sunbrook Broadcasting Inc. for \$800,000. Seller is owned by Samuel C. Johnson. It has interest in KUDY(AM)-KICN(FM) Spokane, Wash., and KRAM(AM)-KKLZ(FM) Las Vegas. Seller also has interest in WLNS(TV) Lansing, Mich.; WKBT(TV) La Crosse, Wis., and DKY-TV Lexington, Ky. Johnson also owns acine, Wis.-based manufacturer, S.C. Johnson & Son Inc., makers of Johnson Wax and other products. Buyer is owned by Larry Roberts and Alan and Edward Cooper. Others. It also owns KCSJ(AM) and new W, both Pueblo, Colo. KGRZ is on 1450 kHz with 1 kw day and 250 w night. KDXT is on 93.3 mhz with 43 kw and antenna 2,440 feet above average terrain. Broker: Chapman Associates.

BCQ(AM)-KCKN(FM) Roswell, N.M. □ Sold by National Capital Christian Broadcasting Co. to Ardman Broadcasting Corp. for \$500,000. Seller is headed by Lester R. Rak, president. It also owns WTKK(TV) Manassas, Va. Buyer is owned by Myer Feldman, who also owns WLLH(AM) Lawrence-Lowell, Mass.; WSSH(FM) Boston, and WLA(AM)-WZKS(FM) Lewiston, Me. KBCQ is on 120 kHz full time with 50 kw. KCKN is on 7.1 mhz with 100 kw and antenna 360 feet above average terrain. Broker: Cecil L. Richards Inc.

TKL(AM) Baton Rouge, La. □ Sold by Venture Broadcasting Inc. to Victory Broadcasting Inc. for \$600,000, comprising \$400,000 cash and remainder note at 10% over five years. Seller is owned by Dr. Victor Brown, who has no other broadcast interests. Buyer is owned by Lawrence Trotter and Tommy L. Cain. They are local Baton Rouge businessmen with no other broadcast interests. TKL is daytimer on 1260 kHz with 1 kw.

WGHB(AM) Farmville, N.C. □ Sold by Farmville Broadcasting Co. to Atlantic Coast Communications Inc. for \$403,750. Seller is owned by L. Gene Gray who has no other broadcast interests. Buyer is owned by Jerome Lamprecht and his son, Thomas. Thomas Lamprecht was station manager at QSR(FM) Catonsville, Md. Elder Lamprecht is construction engineer in Catonsville. WGHB is on 1250 kHz with 5 kw day and 2.5 kw night. Broker: The Whittle Agency.

ZKZ(AM) Flagstaff, Ariz. □ Sold by TW/A Broadcasting Inc. to Communications Ltd. for \$403,000. Seller is principally owned by Thomas A. Mueller. It has no other broadcast interests. Buyer is owned by Walter E. Abbe and his wife, Becky, and Paul R. Seyler and his wife, Rosa. It also has interest in applicant for new FM in Winslow, Ariz. Abbe and Seyler are electrical engineers from Orange, Calif. Broker: Chapman Associates.

KMRY(AM) Des Moines, Iowa □ Sold by Jonnoh to Fuller-Jeffrey Group for \$400,000, comprising \$360,000 cash and \$40,000 non-competitive agreement. Seller has no other broadcast interests. Buyer is Sacramento, Calif.-based group of one AM and four FM's, owned by Robert F. (Doc) Fuller, Joseph N. Jeffrey and Edward F. Bock. It pur-

Bottom Line

Video outlet. Western World Television has signed agreement in principle to acquire World Video Pictures, home video distributor based in Los Angeles. Terms, other than that purchase would be made through issuance of common stock in Western World, were not disclosed. Move gives Western World its own home video outlet for its programming, including two movies slated for release soon, "Threads" and "Thunder Sub." Companies also announced creation of Spanish-language home video division to serve Hispanic market. George Atkinson will remain as president of WVP.

Splitting shares. Directors of Anixter Brothers voted two-for-one common stock split in form of 100% stock dividend. Action will be effective April 30 and will increase outstanding shares of Skokie, Ill.-based communications hardware distributor to 36.4 million. Coca-Cola announced plans to split common stock three-for-one, subject to shareholder approval.

First the bad news. Orion Pictures said it expects to report loss of \$31 million for fiscal year ended Feb. 28, \$22 million of which is expected to fall in fourth quarter. Major contributor to loss. New York-based movie and television production company said, would be write-down of several years of film inventory. Also reducing profits has been company's decision to withhold sale of home video rights, in anticipation of forming in-house home video division.

Fast shuffle. Aside in first-quarter earnings release of General Electric indicated that closing of merger with RCA Corp. may come before fourth quarter, when some had initially expected it. GE chairman, John Welch, said, "Planning and financing arrangements are well along and we are expecting to close the transaction in the next few months."

chased KSCO-AM-FM Santa Cruz, Calif., three weeks ago ("Changing Hands," April 14) and KFM(FM) Chico, Calif., two weeks ago ("Changing Hands," April 21). KMRY is on 1390 kHz full time with 1 kw.

KEYL(AM) Long Prairie, Minn. □ Sold by The

RadioWay Corp. to Alan R. Stencel and his wife, Mary, for \$350,000, comprising \$50,000 cash and remainder note at 11% over seven years. Seller is owned by Jerome A. VanKempen and Donald Schermerhorn. It has no other broadcast interests. Buyer,

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Alan Stencel, is operations manager and Mary Stencel is bookkeeper at WRJC-AM-FM Mauston, Wis. KEYL is on 1400 khz with 1 kw day and 250 w night.

WZXN-AM-FM Gaylord, Mich. □ Sold by Barr

Broadcasting Corp. to Radio-Active Communications Inc. for \$309,788. Seller is principally owned by William C. Barr and his wife, Betty. It has no other broadcast interests. Buyer is owned by Steven J. Monkiewicz and his wife, Mary. Monkiewicz is

news director at WLLZ-FM Detroit. WXZN daytime on 900 khz with 1 kw. WXZN-FM on 95.3 mhz with 3 kw and antenna 325 f above average terrain.

For other proposed and approved sales "For the Record," page 93.

Fifth Estate Quarterly Earnings

Company	Quarter	Revenue (000)	% change *	Earnings (000)	% change *	EPS **
Chris-Craft Industries	First	\$45,141	18	(\$3,342)	NM	(\$0.53)
Conract	First	\$34,046	-5	\$1,627	12	\$0.27
Dun & Bradstreet	First	\$751,794	20	\$84,942	24	\$1.12
General Electric	First	\$5,880,000	-5	\$537,000	5	\$1.18
General Instrument	Fourth	\$200,545	-4	\$5,271	NM	\$0.17
	Year	\$794,821	-15	(\$66,543)	NM	(\$2.07)
Dow Jones & Co.	First	\$259,668	6	\$61,773	89	\$0.96
LIN Broadcasting	First	\$45,855	29	\$6,557	24	\$0.24
Media General	First	\$63,414	8	\$6,925	--	\$0.97
Park Comm.	First	\$29,548	19	\$1,879	-28	\$0.14
Robert Halmi	Third	\$6,395	462	\$1,051	855	\$0.06
Tempo Enterprises	Fourth	\$7,548	12	\$411	-16	\$0.07
	Year	\$30,404	17	\$2,076	-50	\$0.36
Unitel Video	Second	\$4,199	45	\$23	NM	\$0.01
Warner Comm.	First	\$688,612	22	\$30,463	42	\$0.44

■ **Chris-Craft** reported net loss of \$1.5 million in fourth quarter of 1985. Company said KOP(TV) showed "substantial" increase in operating income, while "several of our stations continued to be affected by adverse local competitive and economic factors." ■ **Net income of Dow Jones & Co.** included \$31.4 million after-tax gain from company's sale of two million shares in Continental Cablevision. Excluding that gain, net income was down 7% to \$30.4 million. Operating profit was down 4% to \$54.3 million, decline which company attributed to "...continued softness in national advertising and significant increases in depreciation charges and building rent, connected with press capacity expansion and the company's move to new offices in New York." ■ **Dun & Bradstreet** had operating income of \$149 million, up 28%. Company said Nielsen media research division "reported a solid gain in revenue for the quarter." ■ **General Electric** reported operating income of \$590 million, down 2%. Company said it had adopted in first quarter new pension accounting procedures of Financial Accounting Standards Boards, leading to "modest beneficial cost impact."

■ **General Instrument** had previous-year

loss of \$9.6 million, and 1985 fourth-quarter loss of \$34.9 million. Fourth quarter of just-finished year included favorable litigation settlement, plus tax benefit, applicable to full year but recognized only in fourth quarter. Company said that excluding those items, loss from continuing operations was \$1.7 million. Pre-tax loss from

continuing operations was \$75.9 million, including \$66.7 million provision for "restructuring costs and miscellaneous charges." Chairman Frank G. Hickey said consolidation of various operations, including Jerold Distribution (cable products) and RF/Satellite Division, should contribute "positive" outlook for coming year. ■ **L**

Broadcasting now consolidates results of cellular operations in five cities. Before, results were recorded on equity basis. Other items affecting net income include debt-for-equity conversion and change in accounting for investment tax credits (from deferral method to immediate recognition ["flow-through method"]). Company said that excluding special items and change in accounting policies, net income would have increased by 16%. Broadcast order for second quarter, LIN said, "are running ahead of the prior year, but at a lower rate of increase than in the first quarter." ■ **Media General** reported pre-tax income of \$10.2 million, down 8%. First-quarter revenue from broadcast division was up 24% to \$36 million, while operating loss was virtually even at \$670,000. Losses derived from Media General Broadcast Services. Operating profit for **Park Communications** was up 21% to \$8.5 million. ■ **Tempo Enterprises** (formerly Satellite Syndicate Systems) said Tempo television (former Satellite Program Network) accounted for 33% of year-end revenue. ■ **Unitel Video** reported second-quarter net loss last year of \$340,000. ■ **Warner Communications** had operating income of \$83.4 million, up 20%. Filmed entertainment division, which includes television programming production and syndication, had revenue of \$337 million, up 9%, and operating revenue of \$45.1 million, up 11%. Cable and broadcasting division, which includes Warner cable systems and company's 42.5% interest in television operations of Chris-Craft Industries, had revenue of \$78 million, and operating income of \$3.5 million.

March 31, 1986

Anniston Broadcasting Company, Inc.

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WJSU TELEVISION

Anniston, Alabama

from

Jacksonville State University Communications Foundation, Inc.

for

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'Times's' Corry says culture is to blame for perceived media bias

Media Institute-published treatise says artists, intellectuals lay undation for direction media will go; TV critic blasts PBS as ample of culture's leftist leanings

A new dimension has been factored into the debate as to whether journalism, particularly television journalism, labors under a liberal bias. John Corry, television critic for *The New York Times*, says that of course it does—but not consciously or deliberately. The fault, he says, is not in the journalists so much as in what he calls “the dominant culture,” which he describes as the product of the opinions and preferences of the country’s artists and intellectuals.

Corry, who presents his view in a monograph, “TV News and the Dominant Culture,” published by the Media Institute, of Washington, says the culture “determines the point of view; it focuses the journalist’s attention. Most importantly, it supplies the moral dimensions to his thinking, allowing him to identify goodness and just causes.” And that culture, he says, “is rooted firmly in the political left, where it finds its own biased frame of reference. Little dissent is tolerated, and very little is found.” The right, he says, is regarded, without question, as the enemy.

It is not necessarily that print journalism is free of the influence of the “dominant culture.” Rather, Corry says, it “is burdened with old strictures about who, what, when and where, told right at the top of the story.” Television, on the other hand, he says, is not. He quotes a memorandum that Reuben Frank, then president of NBC News, sent to his staff in 1963, to make the point. Frank said television news pieces should “display the attributes of fiction, of drama,” with structure and conflict, problem and development, rising action and falling action, a beginning, a middle and an end.” Television, Corry says, “became a wonderful vehicle for the new politics” that were beginning to emerge in the turbulent 60’s.

Corry does not dispute the argument of journalists that they get their facts straight and provide time for opposing views. But that, he says, is “beside the point.” The real question is what TV journalists see when they report. He cited as a minimal example Morley Safer’s piece from Vietnam for CBS News in 1965—the razing of Cam Ne village by a detachment of Marines, particularly the pictures of a Marine lighting his cigarette lighter to set fire to one of the hatched-hut home. “This,” Corry quotes Safer as reporting at the time, “is what the war in Vietnam is all about.” The moral intentions were clear,” Corry adds. “There was no doubt about oppressed and oppressor.”

Corry sees a problem in the very striving for objectivity and neutrality that journalists presume to be essential to their calling. “The problem,” he says, “is that there are issues on which one cannot afford to be neutral.” He says “totalitarianism is a fact” and the Soviet Union “an expansionist empire,” while “a democracy is a more moral form of government.” While “reputable” television journalists would not dispute those notions in the “abstract,” he says, the problem comes in “concretizing the abstractions.” He says the “value system determines the point of view,” and persuades the journalists “to apply a benevolent neutrality to antidemocratic, anti-Western forces.” And that becomes “increasingly apparent,” he adds, as the networks become “supranational organizations—roaming the world, negotiating with foreign governments, allowing anchor-men and prominent correspondents to become surrogate secretaries of state.”

There was, for example, the case of Israel. Corry notes that Israel has traditionally enjoyed the support of Congress and the me-

dia. But recently, he adds, “it seems to have been placed on trial by the media, sometimes without the presumption that it is innocent until proven guilty.” And he traces the reason to the “dominant culture,” which, he says, “responds more favorably to the dispossessed and to the presumed victims of colonialism and imperialism.” And if Israel’s “most militant supporters in Congress and elsewhere” seem to be members “of the New Right or Christian Right,” he says, “then the culture must be against, or if not against, then at least skeptical.” He says the television reporting of Israel’s invasion of Lebanon and its drive to Beirut, in 1982, if not deliberately anti-Israel, had that effect. (He noted that NBC had reported that 600,000 Lebanese had been left without food or supplies in an area where fewer than that many people lived.)

Similarly, Corry was disturbed by ABC’s action in February in presenting a Soviet commentator frequently seen on U.S. television, Vladimir Posner, to rebut President Reagan’s speech on the need for increased defense spending (BROADCASTING, March 3). And he took issue with NBC News president Larry Grossman’s defense of that editorial judgment; Grossman said Posner had offered “a perspective from the people” whom

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the President had accused of aggressive behavior. Corry said the judgment was not a good one unless Grossman is prepared to argue that the Soviet Union does not practice aggression. Then he added: "Mr. Grossman, as well as the ABC News executives, found the framework for their journalism not through independent analysis, but in the ready-made, close-at-hand scaffolding of ideas, passions and impulses that make up the dominant culture. Statements by a democratically elected American President, meant for domestic debate, must be tested against those of a Soviet spokesman."

If he was hard on commercial television as being a tool of the "dominant culture," Corry was even harder on public broadcasting: "Forget the multiplicity of viewpoints; the dominant culture stands for no dissent. Public broadcasting is one of its citadels. It has never had the slightest difficulty in identifying the enemy. Once and forever, the enemy is the right wing. Indeed, public broadcasting interprets all criticism as an attack from the right, which is the way it stays in business." Indeed, he said that "public broadcasting has been so strongly sanctified by the dominant culture that serious criticism of its method of operation is virtually unknown." (Corry may be speaking from personal feelings on the issue. His wife is Sonia Landau, who is chairman of the board of the Corporation for Public Broadcasting, and her relations with the Public Broadcasting Service, which CPB helps fund and which drew Corry's fire, have on occasion been tense.)

For all of the influence he ascribes to the

"dominant culture," Corry does not devote much of his monograph to a description of it; nor to specific examples of its vaunted power, other than a reference to the action of a committee of the Association of American Publishers in choosing a list of books for the Moscow International Book Fair. He said it contained not a single book that "reflected conservative or even neo-conservative thinking." How does the dominant culture, then, exercise its power? Journalists, Corry notes, go to plays, read books, attend the theater, visit art galleries, and talk to people outside the newsroom. "Perhaps they send their children to the better Eastern schools." And "the broad theme they encounter in the dominant culture is alienation—a feeling of separation from institutions, a feeling that American life is rotten."

Corry does not offer much documentation of that conclusion beyond references to a few plays, including Arthur Miller's *Death of a Salesman*, "arguably our greatest play," whose Willie Loman is a suicide, a "victim of a salesman's America." But he is certain of it, as he is of the further one that, "as a political and social force, the arts are liberal to left, a condition so firmly entrenched it seems to be part of the natural order."

The support of artists and writers for political candidates, he adds, "is generally proportionate with the distance a candidate is thought to have traveled from the center to the left." He said that in the last election President Reagan and Vice President George Bush "may have had Clint Eastwood and some country-and-western signers, but Walter Mondale and Geraldine Ferraro had ev-

eryone else."

But, as the record will show, the culture supporting the Democratic ticket was not dominant as to prevent a landslide defeat.

Stone surveys newsroom employer

Percentage of women in news departments holding steady

Women in 1985 held nearly a third of jobs in broadcast news departments, according to Vernon A. Stone, director of the School of Journalism at Southern Illinois University. In an annual survey conducted last summer for the Radio-Television News Directors Association, Stone found that while the results were about the same in 1984, the number of newswomen had increased 57% since 1972, the first year of the survey. From questionnaires returned by 60% of the country's TV stations and 48% of the radio stations, Stone also found that slightly over 10% of the jobs in broadcast news are held by minorities.

There were an estimated 5,950 women in a work force of 18,900 in television news, 31%. Of 21,175 working in radio, 6,800 were women, or 32%. About 950 or 5% of the women in TV news and 750 or 4% of the women in radio were minorities.

Ninety percent of all television stations employed at least one woman, even among the smallest markets, where there are few news staffers. That figure was 96% at network affiliates compared to 58% at independent stations. Women held the news director's post at 29% of independent stations. Only 8% of the news directors at affiliates and only 10% at TV stations overall were women. Women worked as anchors at 84% of TV stations nationwide, compared to 50% in 1972. In the 1980's, the male-female anchor team is the rule rather than the exception at local stations.

There were women in 58% of all radio stations, a 1% increase from 1984 and a 3% increase from 1972. The percentage of women in the work force was around a third in all market sizes except for small markets where they made up 27% of the news employees. Twenty-one percent or an estimated 1,400 radio news directors were women. In 1972, there were about 200 female news directors. At least one anchorwoman is employed at 53% of all radio stations; 28% of all radio anchors are women. In major markets, 33% of all anchors are women.

Minorities are employed in 69% of the nation's TV stations and are 14% of news employees. Nineteen percent of radio stations have minority news people, and minorities account for 9% of all radio news personnel.

Blacks were the most commonly represented minority group. Of an estimated 2,550 minorities working in TV news, 1,575, or 62%, were black. Blacks were 78% (1,370 out of 1,750) of the minority group members at radio stations. Other minority employment figures Stone estimated were: Hispanics, 700 in TV and 200 in radio; Asians, 225 in TV and 80 in radio; American Indians, 50 in TV and 100 in radio.

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nonprofit organization established by Ted Turner in 1985 to "produce and distribute programming about issues of worldwide concern"—with emphasis on nuclear arms control, overpopulation and the environment. The first program, *Women—For America, For the World*, will air May 19 at 10:30 p.m. NYT, and is hosted by actress Jane Fonda, who starred in the British film, *Estimote*, which dealt with the aftermath of a nuclear war. *Women* features the views of 22 women opposed to nuclear arms escalation, including vice presidential nominee Geraldine Ferraro, Congresswoman Patricia Schroeder (D-Colo.), actress Joanne Woodward, former Congresswoman Shirley Chisholm (D-N.Y.), Betty Bumpers, executive director of Peacelinks, and Mary Dent Crisp, chairman of the Republican National Committee in 1977-80.

According to the program's producer, Vivienne Verdon-Roe, women are the focus of the main target audience of *Women* because they "have a special problem. And it is that we traditionally have been excluded from everything to do with the military. We are told, 'Leave it up to the experts, dear,' and 'Don't get so emotional, dear.' That's very intimidating."

To help women get involved in the issue of nuclear control, the 30-minute program is designed with a wrap-around that provides the names of organizations to contact for more information and a toll-free phone number. Women have a wonderful balance, a blend of good common sense and compassion. But they don't have confidence," Verdon-Roe says. Her program "plants a seed. . . . If you can inspire people to see that there are some alternatives, that there are some alternatives to nuclear arms escalation, they're really looking for ways to become involved."

The second program of the series, *A Step Away From War*, is hosted by actor Paul Newman and advocates "an immediate, comprehensive test ban by the U.S. and Soviet Union." It will air June 2 at 10:30-11 p.m. The third program, *The First Fifty Years: Reflections on U.S.-Soviet Relations*, is a less controversial collection of interviews, archival footage and news clips on diplomatic relations between the two countries and "offers hope for the superpowers to learn to co-exist through negotiation." It aired last year on PBS, and will be shown by PBS on June 18 at 11:05-12:05 a.m.

According to Tom Belford, executive director of the Washington-based Better World Society, "We are presenting the package as point-of-view. We are speaking out on the issue. We are showing that we are determined to use television as an advocacy tool." Belford stressed: "You can't find other broadcasters who are willing to devote air time and to take the risks that are associated with doing this kind of programming." There "is not an advertising market for serious programming that takes on controversial issues," said.

Turner Broadcasting has donated the air time for the three programs, which will be noncommercial-free. The Better World Society is not directly involved in production of the programs; it acquires them and retransmits if necessary. (The society has an operating budget of approximately \$500,000,

most of which was donated by Turner.) Belford said the society receives "at least a dozen" proposals each week from independent filmmakers.

According to Verdon-Roe, her program was produced in 18 months on \$50,000, which she raised herself mainly through "house parties around the Bay Area, where I live. My friends would ask their friends into their house. I would come in and show one of my old movies [her first film, "In the Nuclear Shadow: What Can the Children Tell Us?," was nominated for an Academy Award] and clips from my work in progress,

and people gave me money. We averaged about \$25 a person." Verdon-Roe also received support from one foundation—The George Gund Foundation—out of the 50 she approached. Publicity is being handled by WTBS, and includes press releases, review copies of the films, on-air promos, and interviews with Verdon-Roe and the other producers. In addition, said Belford, 20 organizations—ranging from the League of Women Voters and the National Organization for Women to Greenpeace and the Unitarian-Universalist Association—have agreed to publicize the series. □



As compiled by BROADCASTING, April 18 through April 24, and based on filings, authorizations and other FCC actions.

Ownership Changes

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

■ WPKY(AM) Dora, Ala. (1010 khz; 5 kw-D)—Seeks assignment of license from Jasco to Earl Fisher for \$115,000. Seller is owned by James O. Powell, who has no other broadcast interests. Buyer has no other broadcast interests. Filed April 7.

■ KZKZ(AM) Flagstaff, Ariz. (680 khz; 1 kw-D; 500 w-N)—Seeks assignment of license from TW/A Broadcasting Inc. to Communications Ltd. for \$403,000. Seller is principally owned by Thomas A. Mueller. It has no other broadcast interests. Buyer is owned by Walter E. Rabbe and his wife, Becky, and Paul R. Seyler and his wife, Rosa. It also has interest in app. for new FM in Winslow, Ariz. Filed April 16.



Al Perry

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Mr. Perry has been recognized as Broadcaster of the Year by the Colorado Broadcasters Association. Additionally, he served as its President in 1975-76, is a Lifetime Honorary Member and serves on its Governmental Relations Committee. Mr. Perry was former President of the Denver Advertising Federation and has been honored as Advertising Professional of the Year.

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■ KROQ-FM Pasadena, Calif. (106.7 mhz; 25.5 kw; HAAT: 1600 ft.)—Seeks assignment of license from Mandeville Broadcasting Corp. to Infinity Broadcasting of Los Angeles for between \$40 million and \$45 million. Seller is principally owned by Kenneth J. Roberts. It has no other broadcast interests. Buyer is subsidiary of Infinity Broadcasting Corp., New York-based group of four AM's and six FM's, owned by Michael A. Weiner, chairman; Gerald Carus, president; and Mel Karmazin and Gary Rodriguez. It recently sold KCBQ-AM-FM San Diego ("Changing Hands," April 14). Filed April 11.

■ KSCO-AM-FM Santa Cruz, Calif. (AM: 1080 khz; 10 kw-D; 5 kw-N; FM: 99.1 mhz; 1.15 kw; HAAT: 2,618 ft.)—Seeks assignment of license from Radio Santa Cruz to Fuller-Jeffrey Broadcasting Corp. of Santa Cruz-San Jose for \$2,750,000, comprising \$1.1 million cash and remainder note at 10% with lump sum payment at close of second year. Seller is principally owned by Vernon Berlin and brothers, Fred and Maylon McPherson. They have no other broadcast interests. Buyer is Sacramento, Calif.-based group of one AM and five FM's, owned by Robert F. (Doc) Fuller, J.J. Jeffrey and Ed Bock. It purchased KFMF(FM) Chico, Calif., two weeks ago ("Changing Hands," April 21) and KMRY(AM) Des Moines, Iowa, this week (see "Changing Hands," page 86). Filed April 11.

■ WYAY(FM) Gainesville, Ga.; WEZN(FM) Bridgeport, Conn.; WZZK-AM-FM Birmingham, Ala.; KWEN(FM) Tulsa, Okla.; WDBO(AM)-WWKA(FM) Orlando, Fla.; WFTQ(AM)-WAAF(FM) Worcester, Mass.; WSYR(AM)-WYYY(FM) Syracuse, N.Y. (WYAY: 106.7 mhz; 100 kw; HAAT: 930 ft.; WEZN: 99.9 mhz; 29 kw; HAAT: 660 ft.; WZZK: 610 khz; 5 kw-D; 1 kw-N; WZZK-FM: 104.7 mhz; 100 kw; HAAT: 1,300 ft.; KWEN: 95.5 mhz; 100 kw; HAAT: 300 ft.; WDBO: 580 khz; 5 kw-U; WWKA: 92.3 mhz; 100 kw; HAAT: 1,380 ft.; WFTQ: 1440 khz; 5 kw-U; WAAF: 107.3 mhz; 19 kw; HAAT: 780 ft.; WSYR: 570 khz; 5 kw-U; WYYY: 94.5 mhz; 100 kw; HAAT: 930 ft.)—Seeks transfer of control of Katz Broadcasting from Katz Communications to KBC Acquisition Corp. for \$68.3 million. Seller is New York-based, employee owned radio group subsidiary of Katz Communications, headed by Dick Mendelson, president. Buyer is new corporation headed by Katz Broadcasting President Dick Ferguson. Filed April 14.

■ WHLN(AM) Harlan, Ky. (1410 khz; 5 kw-D)—Seeks transfer of control of Radio Harlan Inc. from James T. Morgan as trustee for J. Francke Fox to James T. Morgan, individually for \$271,000. Seller is trustee for estate of Mary F. Fox, seller. It has no other broadcast interests. Buyer is station's president and will own all stock. Filed April 14.

■ WTKL(AM) Baton Rouge (1260 khz; 1 kw-D)—Seeks assignment of license from Venture Broadcasting Inc. to Victory Broadcasting Inc. for \$600,000, comprising \$400,000 cash and remainder note at 10% over five years. Seller is principally owned by Victor Brown, who has no other broadcast interests. Buyer is owned by Lawrence Trotter and Tommy G. Cain. They are electrical engineers from Orange, Calif., with no other broadcast interests. Filed April 15.

■ WZXM-AM-FM Gaylord, Mich. (AM: 900 khz; 1 kw-D; FM: 95.3 mhz; 3 kw; HAAT: 325 ft.)—Seeks assignment of license from Barr Broadcasting Corp. to Radio-Active Communications Inc. for \$309,788. Seller is principally owned by William C. Barr and his wife, Betty. It has no other broadcast interests. Buyer is owned by Steven J. Monkiewicz and his wife, Mary. Monkiewicz is news director at WLLZ-FM Detroit. Filed April 11.

■ KQRS-AM-FM Golden Valley, Minn. (AM: 1440 khz; 5 kw-D; 500 w-N; 92.5 mhz; 50 kw; HAAT: 850 ft.)—Seeks assignment of license from Hudson Broadcasting Corp. to KQRS Inc. for \$10 million, comprising \$9 million for station and \$1 million for property, all cash. Seller is Minneapolis-based group of three AM's and three FM's, principally owned by James A. McKenna. Buyer is subsidiary of Capital Cities/ABC Inc. Filed April 14.

■ KEYL(AM) Long Prairie, Minn. (1400 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from The RadioWay Corp. to Alan R. Stencel and his wife, Mary, for \$350,000, comprising \$50,000 cash and remainder note at 11% over seven years. Seller is owned by Jerome A. VanKempen and Donald Schermerhorn. It has no other broadcast interests. Buyer, Alan Stencel is operations manager and Mary Stencel is bookkeeper at WRJC-AM-FM Mauston, Wis. Filed April 11.

■ KYOT(AM) Great Falls, Mont. (1400 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from Donald L. Kimball and his wife, Deanna, to Christian Enterprises Inc. for assumption of \$268,609.26 promissory note. Sellers have no other broadcast interests. Buyer is nonprofit group of four AM's and four FM's headed by Harold Erickson. Filed April 10.

■ WGH(AM) Farmville, N.C. (1250 khz; 5 kw-D; 2.5 kw-N)—Seeks assignment of license from Farmville Broad-

casting Co. to Atlantic Coast Communications Inc. for \$403,750. Seller is owned by L. Gene Gray who has no other broadcast interests. Buyer is owned by Jerome Lamprecht and his son, Thomas. It has no other broadcast interests. Filed April 14.

■ KIXR(FM) Ponca City, Okla. (100.1 mhz)—Seeks assignment of license from Kenneth McDonald to KIX Communications Inc. for \$145,000. Seller is trustee for Harwell Broadcasting Co. and has no other broadcast interests. Buyer is owned by Frank S. Chappell, Michael K. Russell, William Worley and Clifford Donnelly. It has no other broadcast interests. Filed April 11.

■ KSSA(AM) Fort Worth, Tex. (1270 khz; 5 kw-U)—Seeks assignment of license from Founders Broadcasting DFW Inc. to Mark Rodriguez Jr. Broadcasting Inc. for \$3.5 million. Seller is Shreveport, La.-based publisher and station group of three AM's principally owned by D. Wesley Attaway. It publishes three dailies, seven weeklies and two semi-weeklies, all in Texas. It recently sold WGV(AM) Charlotte, N.C. ("Changing Hands," March 31). Buyer is owned by Mark Rodriguez, vice president of KESS(FM) Fort Worth, which is owned by his father, Marcos Rodriguez, and is also purchased by younger Rodriguez (see below). Filed April 11.

■ KESS(FM) Fort Worth, Tex. (94.1 mhz; 100 kw; HAAT: 1,585 ft. [CP: 696 ft.])—Seeks transfer of control of Latin American Broadcasting Co. from Marcos Rodriguez to Mark Rodriguez for no consideration. Seller is father of buyer and will retain all nonvoting shares (97% equity). Buyer will have 3% equity. Filed April 14.

New Stations

AM's

■ Minnetrista, Minn.—John D. Lensegrat seeks 1600 khz; 1 kw-D. Address: 4037 Park Avenue South, Minneapolis, Minn. 55407. Principal has no other broadcast interests. Filed April 18.

New FM's

■ East St. Louis, Ill.—E. St. Louis School District #189

Summary of broadcasting as of February 25, 1986

Service	On Air	CP's	Total *
Commercial AM	4,718	170	4,888
Commercial FM	3,875	418	4,293
Educational FM	1,231	173	1,404
Total Radio	9,824	761	10,585
FM translators	789	444	1,233
Commercial VHF TV	540	23	563
Commercial UHF TV	401	222	623
Educational VHF TV	114	3	117
Educational UHF TV	186	25	211
Total TV	1,241	273	1,514
VHF LPTV	242	74	316
UHF LPTV	141	136	277
Total LPTV	383	210	593
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.

* Note: Due to computer problems, FCC has not and will not release broadcast station totals for November, December or January.

seeks 95.5 mhz; 17 kw; HAAT: 125 ft. Address: 1005 St. St., 62201. Principal is headed by Clyde C. Jordan, president. It has no other broadcast interests. Filed April 7.

■ Shelby, Mont.—Timothy D. Martz seeks 97.9 mhz; 1 kw; 985 ft. Address: 2372 Delamere Dr., Cleveland Heights Ohio 44106. Principal owns WDHP(FM) Presque Isle & WFST(AM) Caribou, both Maine, and WYSS(FM) St. Ste. Marie, Mich. Filed April 11.

■ Butte, Mont.—Maranatha Broadcasting Inc. seeks 97.9 mhz; 3 kw; HAAT: 24 ft. Address: 2349 Mead, 5970. Principal is owned by John Jacobs, Carl Koeplin and Ronald Huckleby. It has no other broadcast interests. Filed April 10.

TV

■ Norfolk-Portsmouth-Newport News, Va.—Communal Educational Television Inc. seeks ch. 55; ERP 5,000 kw; HAAT: 982 ft.; ant. height above ground: 982. Address: 5424 Coach Dr., Virginia Beach, Va. 23462. Principal has no other broadcast interests. Filed March 24.

Facilities Changes

Applications

AM's

Tendered

■ WKAT (1360 khz) Miami Beach, Fla.—Seeks CP change city of lic. to North Miami, Fla. App. April 15

■ WDCQ (1200 khz) Pine Island Centre, Fla.—Seeks mod. of CP to increase day power to 20 kw. App. April 21.

■ WGSM (740 khz) Huntington, N.Y.—Seeks CP to add night service with 500 w and install DA-2. App. April 1

■ KCNR (1410 khz) Portland, Ore.—Seeks CP to add night service with 1 kw; change city of lic. to Parkrose, Ore., and install DA-N. App. April 16.

■ WBON (1160 khz) Barceloneta-Manati, P.R.—Seeks to increase power to 5 kw. App. April 18.

■ WNEL (1430 khz) Caguas, P.R.—Seeks CP to increase night power to 5 kw. App. April 18.

■ WSOL (1090 khz) San German, P.R.—Seeks CP to increase night power to 730 w. App. April 16.

■ KGNW (1150 khz) Seattle—Seeks CP to operate experimental synchronous AM station simultaneously with KGNW facility at Everett, Wash., on same freq. with 1 kw. App. April 18.

■ KMAS (1030 khz) Shelton, Wash.—Seeks CP to increase power to 10 kw. App. April 15.

Accepted

■ KHOG (1030 khz) Farmington, Ark.—Seeks mod. of lic. to move SL to 1780 Holly Street, Fayetteville, Ark. App. April 21.

■ KUZZ (550 khz) Bakersfield, Calif.—Seeks mod. of lic. to move SL to Trojan Court and Pegasus Dr., Kern County, Calif. App. April 15.

■ KDEN (1340 khz) Denver—Seeks CP to change TL. App. April 17.

■ WMOP (900 khz) Ocala, Fla.—Seeks CP to reduce power to 3.2 kw and make changes in ant. sys. App. April 21

■ WDDD (810 khz) Johnson City, Ill.—Seeks mod. of lic. to operate transmitter by remote control. App. April 21.

■ WMAK (980 khz) Pittsburg, Ky.—Seeks MP to reduce power to .9 kw and make changes in ant. sys. App. April 1

■ WNAX (570 khz) Yankton, S.D.—Seeks CP to make changes in ant. sys. App. April 21.

■ KTUN (1180 khz) Humble, Tex.—Seeks CP to make changes in ant. sys. App. April 21.

■ KZUN (700 khz) Newport, Wash.—Seeks MP to change TL. App. April 21.

■ WAMN (1040 khz) Green Valley, W. Va.—Seeks MP change TL and make changes in ant. sys. App. April 2

FM's

Accepted

■ WWWB-FM (102.5 mhz) Jasper, Ala.—Seeks CP change TL; change ERP to 13 kw, and change HAAT 2,095.92 ft. App. April 15.

■ KKXX (107.9 mhz) Bakersfield, Calif.—Seeks mod.

In-delisted WHTZ(FM) ops top market 1 winter Arbitrons

Contemporary hit still hit in Los Angeles, although losing ground; DR/talk still tops in Chicago

Arbitron decided to restore contemporary hit WHTZ(FM) (licensed to Newark, N.J.) to the New York winter book, albeit "below the line" in the listings ("In Brief," April 21), and the station emerged as the market winner, according to the just-released reports. Contemporary hit continues to be the top format in Los Angeles, although the format is losing its momentum in that city, while DR makes further gains in Chicago. The new Arbitron winter ratings surveyed listeners from Jan. 9 through April 2.

New York

When the New York report was released last Tuesday (April 22), Arbitron subscribers were found Malrite-owned WHTZ registering a 12-plus metro share (Monday through Friday, 6 a.m. to midnight), the largest of any station in the market. (Arbitron originally decided to delist WHTZ from the winter report, because of what it said was a violation of its "rating distortion" policy through air remarks in February. However, Malrite filed suit in federal court seeking an injunction from delisting WHTZ in the winter book ["In Brief," April 14]. The court ruled, among other things, that the station was in technical violation of the ratings company's policy and Arbitron "voluntarily" decided to reinstate WHTZ in the report.) Slipping from the top spot in the fall with 5.5 to third place in the winter report at 5.5 is WHTZ's chief rival, contemporary hit WKJ(FM), while urban contemporary WKS(FM) holds onto second place at 5.6. Next is talk-formatted WOR(AM) at 5.2, up from 4.0 in the fall, followed by all-news WNS(AM) at 4.7 and urban contemporary WLS(FM) with 4.0. Continuing its strong showing in the 12-plus share category is "light" contemporary TW(FM), this time registering 3.8, down from 4.5 in the fall. But WLTW is not the only station in New York witnessing some adult contemporary audience slippage. WNBC(AM) continues to drop in 12-plus audience share. Over the past four rating periods, the station went from 3.0 (spring 1985) to 2.9 (summer 1985) to 2.6 (fall 1985) and finally its current overall share of 2.0. (The station, however, recently shored up its daytime "personality-oriented" lineup with the addition of Philadelphia radio personality Casey Reynolds to host the afternoon drive-time show.) WNBC's co-owned FM station, WYNY, has not been able to thwart its slide, finishing with 1.9 in the new report, down

from 2.4 in the spring and 2.0 in the fall. This downward trend has prompted station management to "fine-tune" the format by focusing on more "mainstream" top 40 sounds. Also, WPIX(FM) fell from 2.3 last fall to 1.7.

The market's broadly based adult contemporary field, however, has a new addition. Bonneville's WRFM(FM) switched from its long-standing easy listening format, for which it registered a 3.5 overall share—tied with its main rival, easy listening WPAT(FM)—to "soft" rock earlier this month (see "Riding Gain," page 72), hoping to attract an audience on the lower demographic end of that being reached by WLTW.

On the album-rock score, WNEW-FM dipped slightly from the fall report while WXRK(FM) gained in strength. WNEW dropped from a 4.1 12-plus share in the last book to 3.7, while WXRK rose from 2.1 to 2.8. New York's other rock outlet, WAPP(FM), which, along with WHN(AM), was recently sold by Doubleday to Emmis Broadcasting, continues to founder with low 12-plus ratings, this time posting a 1.6.

As for the market's talk outlets: Behind leader WOR, WABC(AM) inched up from a 2.6 last fall to 2.8 in the new book while WMCA

remained at 1.0. (WMCA is launching a \$1.5 million multimedia advertising campaign with the slogan, "We Talk New York.")

Other 12-plus finishes in the market include: all-news WCBS(AM) at 3.7, up from 3.6; oldies WCBS(FM) at 3.4, up from 2.8 (the station's biggest winter book in 10 years); country WHN(AM) holding at 2.2; and big band/MOR WNEW(AM), 2.9, down from 3.0.

Los Angeles

While it remains the leading Los Angeles radio station, contemporary hit KHS(FM) continues to suffer audience slippage in overall metro share, this time landing with a 7.4, down from 9.7 the previous winter, 9.0 last spring, and 8.2 in the fall.

Remaining in second place is Talkradio KABC(AM) with a 6.1 overall share, up slightly from its 6.0 standing in the fall. The market's two easy listening stations, KBIG(FM) and KJOL(FM), programmed by Bonneville and Churchill Productions, respectively, are tied for third at 5.1.

One of the big stories out of the Los Angeles winter report is the success of Emmis Broadcasting's KPWR(FM), which pulled a 4.4 overall metro share with its new contemporary hit/urban format ("Riding Gain."



Miami Valley Christian Television, Inc.
has acquired
WMKT (TV)/Channel 54
Muskegon, Michigan
from
Paul A. Stewart

We are pleased to have represented
both parties in this transaction.

R.C. CRISLER & COMPANY
580 WALNUT STREET CINCINNATI, OHIO 45202 (513) 381-7775

Jan. 27), up from 1.8 last fall when the station was programming adult contemporary under the calls KMGG(FM).

Also excelling in the new report is KROQ(FM), which programs the "Rock of the 80's" format, at 4.3, up from 3.9 in the fall report. (The station is being sold to Infinity Broadcasting by Mandeville Communications for a price reported to be in the \$40 million-to-\$45 million range ["Top of the Week," April 21].) And it appears that both KROQ and album-oriented-rocker KMET(FM), which bounced back from 2.5 in the previous book to 3.2, took some audience away from AOR-formatted KLOS(FM), which fell from 4.8 in the fall to 3.3 in the new report.

In other developments, the market's two all-news stations, KFWB(AM) and KNX(AM), tied with KLOS at 3.3. In the fall report, KFWB had a 3.9 12-plus share while KNX finished with a 3.0.

Among the other 12-plus station finishes: black contemporary KDAY(AM) at 1.3, down from 2.2 in the fall; nostalgia KMPC(AM) with 2.9, down from 3.4; soft contemporary KOST(FM) at 4.1, up from 3.4; oldies/adult contemporary KRTH(FM) with 3.7, up from 3.3, and contemporary hit KKHR(FM) holding steady at 2.4.

Chicago

MOR/talk WGN(AM) remains unshakable in its ratings dominance of the market, pulling a 9.7 overall metro share in the new report, up from 8.0 in the fall.

Second place went to urban contemporary

WGCI(FM) with 6.4, up from 5.3 in the last report. The station appears to have made some audience inroads into one of its chief competitors, urban contemporary WBMX(FM), which dropped from second with a 6.4 in the fall to fifth at 5.6.

Following WGCI in the third and fourth spots, respectively, are all-news WBBM(AM), posting a 6.1 overall share—up from 4.5—and easy listening WLOO(FM) at 5.8.

Although it continues to fall in the ratings, WBBM(FM) emerged as the top contemporary hit station with its 3.3 overall share, down from 4.4 in spring 1985 and 3.7 in fall 1985. It finished ahead of WLS(AM), which had a 2.7—down from 4.1 in the fall—and its co-owned WYTZ(FM) (formerly WLS(FM)), which finished with a 2.2, up from 2.0. Earlier this year both stations went through some personality lineup changes. Larry Lujack's morning program, which was simulcast on both WLS and WYTZ, was shifted to just the AM side. But when WLS(AM) lost its popular afternoon drive time team of Steve Dahl and Garry Meier to album-rocker WLUP(FM) in March, the station moved Lujack from morning drive to afternoon, replacing him with Fred Winston. Taking the place of Lujack on WYTZ is former WCAU-FM Philadelphia personality Paul Barsky, whose show is titled *The Barsky Morning Zoo*. The call letters were changed from WLS to WYTZ to give the station a "separate identity" from its AM counterpart, said Jan Jeffries, program director for WYTZ.

WLUP continues as the dominant AOR

outlet in Chicago. The station had a 4 overall metro share this past winter, up from 4.0 in the previous report. WXRT(FM) is also in an upswing, going from 2.6 in the fall 2.8 in the new winter report.

In Chicago's highly competitive adult contemporary race, WLAK(FM) stayed on top at 3.5, followed by: WKQX(FM) at 3.0, WCLR(AM) at 3.2; WFYR(FM) at 2.0, and WMET(FM) at 1.2.

In the country format, WUSN(FM) topped WMAQ(AM) for the second consecutive rating period. WUSN finished with a 2.7 12-plus metro share to WMAQ's 2.5.

Some other 12-plus finishes: nostalgia outlets WAIT(AM) and WJJD(AM) at 2.3 and 3.1, respectively; oldies WJMK-FM with 3.4 and Spanish-language WIND(AM) at 1.0 "below the line."

WTBS(TV) to air advocacy series in May and June

Turner Broadcasting System makes commitment to three antinuclear documentaries

Ending the nuclear arms race is the aim of series of three programs to be aired by superstation WTBS(TV) Atlanta in May and June. They are the first advocacy programs chosen for airing by The Better World Society,

Syndication Marketplace

■ **Syndicast** has purchased the rights to the weekly, *Only in America*, produced by wcbs-tv New York and the CBS-owned stations. Under the new title, *Up Front*, the show will be offered nationally for a 13-week test run beginning June 16. A series may follow. Greg Jackson will continue as host, and wcbs-tv and the CBS-owned stations will continue to produce it. The program spotlights American success stories. Guests have included Richard Pryor and Joan Collins. The producers have targeted the show for weekend access time periods, or late fringe on weekends. Sales will be on a barter basis with four minutes for stations and two-and-a-half for Syndicast.

■ **Warner Bros. Television Distribution** says that it has cleared *Night Court* in 83 markets, including all of the top 31. The series, now in its third season on NBC, becomes available in syndication in 1988. Sales are for cash.

■ **TEN** is offering a new series of rock concerts for the coming summer, called *Super Rock*. The five one-hour programs will air from June through August 1986 and are—"Elton John in Central Park," "Kool and the Gang, 'Tonight,'" "The Original Commodores (with Lionel Richie) in Las Vegas," "Queen in Rio" and "Phil Collins at Perkins Palace." Sales are on a barter basis with seven minutes for stations and five minutes for TEN.

■ **Orion Television Syndication** says that it has now cleared *Hollywood Squares* on more than 85 stations covering 65% of the country. Clearances by KHJ-TV Los Angeles, wxon(tv) Detroit and wsb-tv Atlanta join previous clearances by wabc-tv New York, wls-tv Chicago, kyw-tv Philadelphia, kgo-tv San Francisco, wcvb-tv Boston, kxas-tv Dallas and wkyc-tv Cleveland. Sales are on a cash-plus-barter basis, with Orion keeping one minute. The show has now been cleared in nine of the top 10, and 25 of the top 30 markets. John Davidson will host the show. A cast has yet to be determined. Rick Rosner, former producer of *The Steve Allen Show* and *The Mike Douglas Show*, will be executive producer. The show is produced in association with Hearst Broadcasting.

■ **Access Syndication** will take over production of *Hollywood*

Close-up from KABC-TV Los Angeles, beginning in September. The show currently airs on 41 stations covering 71% of the country, including all five of the ABC-owned stations. It airs in access and late night.

■ **D.L. Taffner** reports that since its premiere, *The Ted Knight Show* has won its weekend access time period in Nielsen overnights in New York (wnyw-tv), Los Angeles (kttv(tv)), Boston (wcvtb-tv), Detroit (wjbk-tv) and Washington (wtg(tv)). In New York, the show scored a 15.9/29, in Los Angeles a 11.5/20 and Chicago a 9.2/18. Taffner's other recent premiere, *Check It Out!*, starring Don Adams, scored a 12.7/24 in the overnights for New York, a 7.6/13 in Los Angeles and a 3.7/7 in Chicago.

■ **King World** says that it has cleared *Rock 'n Roll Evening News* on 15 more stations, giving it 108 clearances, covering 74% of the country. Sales of the Andy Friendly Production are on a barter basis with six minutes for stations and six minutes for King World. Clearances include wlv-tv Boston; kdka-tv Pittsburgh; wthr(tv) Indianapolis; ksfx-tv Sioux Falls, S.D.; kbjr-tv Superior, Wis.; wway(tv) Wilmington, N.C.; wxmi(tv) Grand Rapids, Mich.; kvii-tv Amarillo, Tex., and kfdx-tv Wichita Falls, Tex. King World also says that it has cleared *Nightlife*, its late-night series hosted by David Brenner with Billy Preston, in 17 more markets, bringing its total to 93 stations covering 72% of the country. The show is cleared on a cash-plus-barter basis with King World retaining one minute. Recent sales include wpxi(tv) Pittsburgh; wxix-tv Cincinnati; kstu(tv) Salt Lake City; wthr(tv) Indianapolis; wlkv-tv Louisville, Ky.; khon-tv Honolulu; kfdx-tv Wichita Falls, Tex., and kvia-tv El Paso.

■ **Bel-Air Program Sales** reports clearing *We Love the Dating Game* in 123 markets covering over 78% of the country. Among the latest markets to take the show are kfdx-tv Wichita Falls, Tex.; wate-tv Knoxville; wtaq-tv Altoona, Pa., and wlex-tv Lexington, Ky. The cash-plus-one-barter-minute show is being sold for play in early fringe only after 4 p.m. NYT, and 3 p.m. central. It will also air in access beginning this fall.

to move main SL outside community of lic. to Trojan
 rt and Pegasus Dr., Kern county. Calif. App. April 18.

*KEFR (89.9 mhz) Le Grand, Calif.—Seeks CP to change
 AT to 2,136.59 ft. App. April 15.

*KUSC-FM (91.5 mhz) Los Angeles—Seeks mod. of CP
 change TL; change ERP to 25 kw. and change HAAT to
 5.84 ft. App. April 17.

WOVV (95.5 mhz) Fort Pierce, Fla.—Seeks CP to change
 and change HAAT to 980.72 ft. App. April 17.

WGLV (97.7 mhz) Micanopy, Fla.—Seeks mod. of CP to
 lue tower height to 306.35 ft. App. April 18.

WAYS (99.1 mhz) Macon, Ga.—Seeks CP to make
 anges in ant. sys. App. April 18.

WLYZ (95.3 mhz) Nashville, Ga.—Seeks mod. of CP to
 ange TL; change ERP to .45 kw. and change HAAT to
 7.04 ft. App. April 15.

WLRZ (100.9 mhz) Peru, Ill.—Seeks CP to change TL;
 ange ERP to 1.15 kw. and 518 ft. App. April 17.

WEZV (101.7 mhz) Fort Wayne, Ind.—Seeks CP to
 ange HAAT to 328 ft. App. April 17.

<TOF-FM (104.5 mhz) Cedar Rapids, Iowa—Seeks CP to
 ange HAAT to 1,035.82 ft. App. April 17.

KGGO (94.9 mhz) Des Moines, Iowa—Seeks CP to in-
 ll aux. sys. App. April 15.

WSKV-FM (104.9 mhz) Stanton, Ky.—Seeks mod. of lic.
 move main SL outside community of lic. App. April 18.

WHMP-FM (99.3 mhz) Northampton, Mass.—Seeks
 d. of CP to change ERP to 3 kw and change HAAT to
 1.44 ft. App. April 16.

WGHN-FM (92.1 mhz) Grand Haven, Mich.—Seeks CP
 change HAAT to 246.98 ft. and make changes in ant. sys.
 p. April 18.

KZLT-FM (104.3 mhz) East Grand Forks, Minn.—Seeks
 d. of CP to change TL and change HAAT to 443.78 ft.
 p. April 15.

KLDN (92.7 mhz) Eldon, Mo.—Seeks CP to change TL;
 ange ERP to .98 kw. and change HAAT to 574 ft. App.
 ril 15.

WAYV (95.1 mhz) Atlantic City—Seeks mod. of CP to
 ange ERP to 50 kw; change HAAT to 331 ft.; install DA.
 d make changes in ant. sys. App. April 15.

KVNM (101.7 mhz) Taos N.M.—Seeks CP to change TL
 change HAAT to minus 392 ft. App. April 15.

WPHD-FM (101.5 mhz) Poughkeepsie, N.Y.—Seeks CP
 install aux. sys. App. April 21.

WQDW (97.7 mhz) Kinston, N.C.—Seeks CP to change
 P to 1.58 kw and change HAAT to 451 ft. App. April 15.

WPGO (106.3 mhz) Shallote, N.C.—Seeks mod. of CP to
 ke changes in ant. sys. App. April 15.

KLTE (101.9 mhz) Oklahoma City—Seeks CP to change
 and change HAAT to 1,083.3 ft. App. April 15.

WMSP (94.9 mhz) Harrisburg, Pa.—Seeks CP to change
 change ERP to 25 kw; change HAAT to 698.64 ft. and
 ange to DA. App. April 17.

WFXX-FM (99.3 mhz) South Williamsport, Pa.—Seeks
 P to change ERP to .21 kw. App. April 15.

*KRSD (88.1 mhz) Sioux Falls, S.D.—Seeks CP to
 ange ERP to 2 kw. App. April 18.

KEZV (101.1 mhz) Spearfish, S.D.—Seeks mod. of CP
 change TL and change HAAT to 1,606 ft. App. April 18.

KBAL-FM (96.7 mhz) San Saba, Tex.—Seeks mod. of
 P to change TL; change ERP to 1.6 kw. and change HAAT
 41.1 ft. App. April 17.

KLCY-FM (94.1 mhz) Salt Lake City—Seeks CP to install
 x. sys. App. April 18.

V's

cepted

KTBY (ch. 4) Anchorage—Seeks CP to change ERP to
 39.1 kw. aur. 7.8 kw; change HAAT to 180 ft.; replace
 ., and change TL. App. April 16.

WMHU (ch. 46) Belmont, N.C.—Seeks MP to change
 AAT to 1,947.66 ft.; replace ant., and change TL. App.
 ril 16.

KTRG (ch. 56) Jacksonville, Tex.—Seeks MP to change
 P to vis. 5,000 kw. aur. 500 kw; change HAAT to 1,786.4
 , and change TL. App. April 18.

ctions

M's

WRBK (1090 khz) Flomation, Ala.—Granted app. to in-

crease power to 8.6 kw. Action April 15.

- KSTR (620 khz) Grand Junction, Colo.—Returned app. to
 add night service with 1 kw; install DA-N, and make
 changes in ant. sys. Action April 16.
- WKND (620 khz) Windsor, Conn.—Granted app. to
 change TL and make changes in ant. sys. Action April 10.
- WNDP (1150 khz) Daytona Beach, Fla.—Granted app. to
 change TL and make changes in ant. sys. Action April 15.
- WFLZ (1200 khz) Thonotosassa, Fla.—Granted app. to
 change TL and make changes in ant. sys. Action April 16.
- WMLT (1330 khz) Dublin, Ga.—Granted app. to make
 changes in ant. sys. Action April 8.
- WSDL (1560 khz) Slidell, La.—Granted app. to change to
 DA. Action April 10.
- KBXT (1390 khz) Duluth, Minn.—Granted app. to add
 night power with 1 kw; increase day power to 1 kw; change
 freq. to 1490 khz. and make changes in ant. sys. Action
 April 15.
- WSKQ (620 khz) Newark, N.J.—Granted app. to operate
 transmitter by remote control from 1500 Broadway, New
 York. Action April 8.
- WELM (1410 khz) Elmira, N.Y.—Returned app. to in-
 crease day power to 5 kw. Action April 10.
- WCXN (1170 khz) Claremont, N.C.—Returned app. to
 increase power to 10 kw. Action April 16.
- WSOM (600 khz) Salem, Ohio—Dismissed app. to make
 changes in ant. sys. Action April 15.
- KSDN (930 khz) Aberdeen, S.D.—Granted app. to make
 changes in ant. sys. Action April 8.

FM's

- *KGOD (90.3 mhz) Wasilla, Alaska—Granted app. to
 change TL; change ERP to 58 kw; change HAAT to 318 ft.,
 and move SL outside city of lic. Action April 11.
- KIHx-FM (106.3 mhz) Prescott, Ariz.—Granted app. to
 change TL and change HAAT to 471 ft. Action April 16.
- KFRE-FM (101.9 mhz) Fresno, Calif.—Granted app. to
 change ERP to 2.4 kw and change HAAT to 1,948.32 ft.
 Action April 14.
- KNAC (105.5 mhz) Long Beach, Calif.—Granted app. to

- change TL; change ERP to 1.15 kw. and change HAAT to
 453 ft. Action April 11.
 - *KAEB (90.1 mhz) Alamosa, Colo.—Dismissed app. to
 change TL and change HAAT to 144.32 ft. Action April 15.
 - KLSS-FM (106.1 mhz) Mason City, Iowa—Dismissed
 app. to change TL and change HAAT to 986 ft. Action April
 15.
 - *WBYQ (96.7 mhz) Baltimore—Returned app. to change
 TL; change ERP to .0192 kw. and change HAAT to 169.9 ft.
 Action April 11.
 - WKNZ (101.7 mhz) Collins, Miss.—Dismissed app. to
 change ERP to 1.4 kw and change HAAT to 445 ft. Action
 April 15.
 - *KANW (89.1 mhz) Albuquerque, N.M.—Dismissed
 app. to change ERP to 22 kw and make changes in ant. sys.
 Action April 15.
 - WSTS (96.5 mhz) Laurinburg, N.C.—Granted app. to
 change TL; change ERP to 80 kw; change HAAT to 756 ft.,
 and make changes in ant. sys. Action April 14.
 - KEBQ (92.1 mhz) Ardmore, Okla.—Dismissed app. to
 change TL; change ERP to .3 kw. and change HAAT to 328
 ft. Action April 11.
 - *KNGX (91.3 mhz) Claremore, Okla.—Dismissed app.
 to change ERP to 3 kw. Action April 15.
 - *WRTI (90.1 mhz) Philadelphia—Dismissed app. to
 change TL; change ERP to 13.96 kw. and change HAAT to
 934.14 ft. Action April 15.
 - WFXR (101.7 mhz) Ravenel, S.C.—Granted app. to
 change ERP to 1.32 kw and change HAAT to 482.16 ft.
 Action Dec. 16, 1985.
 - WBFL (107.1 mhz) Bellows Falls, Vt.—Granted app. to
 change ERP to 1.15 kw. Action April 15.
 - WYFI (99.7 mhz) Norfolk, Va.—Granted app. to change
 TL and change HAAT to 455.92 ft. Action April 11.
- TV's**
- KZAR-TV (ch. 16) Provo, Utah—Granted app. to change
 ERP to vis. 2,780 kw. aur. 278 kw; change HAAT to 2,825
 ft.; replace ant., and change TL. Action April 10.
 - KFWY-TV (ch. 10) Riverton, Wyo.—Granted app. to

On April 14, 1986

FLINT CHICAGO ASSOCIATES, INC.

Finalized their \$12,500,000 acquisition of

WMET-FM, CHICAGO, ILLINOIS

From Doubleday Broadcasting, Inc.

We were pleased to have acted as exclusive
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BEVERLY HILLS
ATLANTA

change ERP to vis. 185, aur. 37 kw; change HAAT to 1,725 ft., and replace ant. Action April 10.

In Contest

Review Board made following decisions:

■ Inkster, Mich. and New Castle, Pa. (Bell Broadcasting Co. and Lawrence County Broadcasting Corp.) AM proceeding. Scheduled oral argument for May 23 on exceptions to initial decision of ALJ Joseph Gonzales granting app. of Lawrence County Broadcasting for CP to change facilities of WBZY(AM) New Castle, Pa., denying competing app. of Bell Broadcasting to change facilities of WCHB(AM) Inkster, Mich. Each party has 20 minutes for argument. Bell may reserve part of its time for rebuttal. By letter, April 15.

■ Burlington, N.J. (Signal Ministries Inc., et al) TV proceeding. Scheduled oral argument for May 16 on exceptions to initial decision of ALJ Joseph Chackin granting app. of Brunson Communications Inc. for new TV station at Burlington, denying competing apps. of Signal, Burlington 48 Inc., Burlington Broadcasters Ltd. and Adelphi Broadcasting Corp. Each party has 20 minutes for argument. Signal, Burlington 48, Burlington Broadcasters and Adelphi reserve part of their time for rebuttal. By letter, April 14.

ALJ Joseph Chackin made following decisions:

■ Reno (Washoe Shoshone Broadcasting, et al) TV proceeding. Granted Nevada Television Corp.'s petition to enlarge issues against Reno Eleven Broadcasting to determine transmitter site availability. By MO&O, April 10.

■ Jasper and Allardt, Tenn. (Patton-Brown Broadcast Group and Baz Broadcasting Inc.) AM proceeding. Granted joint requests for settlement agreement by Patton-Brown and Baz and dismissed app. of Baz with prejudice; granted amended app. of Patton Broadcasting Co. for new AM facilities at Jasper, and terminated proceeding. By MO&O, April 14.

ALJ John M. Frysiake made following decision:

■ Orlando, Fla. (Marlin Broadcasting of Central Florida Inc., et al) TV proceeding. By separate orders: granted Orlando 27 Inc. and Magic City Broadcasting Inc.'s motions for partial summary decisions and resolved air hazard issues in their favor. By MO&O's, April 15 and 16.

ALJ Edward Luton made following decision:

■ Guadalupe, Calif. (Dellar-Davis Broadcasting Co., et al) FM proceeding. Granted motion for summary decision by Armando Garcia and resolved air hazard issue in his favor. By order, April 11.

ALJ Richard L. Sippel made following decision:

■ Holly Springs, Miss. (Terry Jan King, et al) TV proceeding. Granted joint petitions for settlement agreement by Terry Jan King and Colom-Rowe and dismissed Colom Rowe's app. with prejudice. All other matters remain in hearing status. By MO&O, April 16.

ALJ Joseph Stirmer made following decisions:

■ San Francisco (Digital Paging Systems Inc., et al) MDS proceeding. Granted joint requests for settlement agreement by Digital, Multipoint Information Systems Inc., Private Networks Inc., Intrastate Radio Telephone Inc. of San Francisco, Estate of Fred A. Niles and Lincoln Closed Circuit

Inc. and dismissed the apps. of Multipoint, Private, Inc. state, Niles and Lincoln with prejudice; Digital's app. amended changed name to San Francisco MDS Co.; granted app. of San Francisco MDS for new MDS service at Francisco, and terminated proceeding. By MO&O, April 16.

■ Salisbury, Md. (Bayland Aviation Inc. and Executive Services Inc.) Aeronautical Advisory Station proceeding. Granted Executive's request and dismissed its app. with prejudice; granted app. of Bayland for authority to operate as nautical advisory station at Salisbury-Wicomico County / port in Salisbury, and terminated proceeding. By MO&O April 16.

Call Letters

Applications

Call	Sought by
New AM's	
WOOO	Jerry J. Collins, Royal Palm Beach, Fla.
KRTW	Pray Inc., Baytown, Tex.
Existing FM's	
KOMC	KVCM George L. and Mary E. Batchelor, Montgomery City, Mo.
KDZN	KGLE-FM Magic-Air Communications Co, Gendive, Mont.
WVNC	WJGT B & B Broadcasting Inc., Canton, I

Grants

Call	Assigned to
New AM's	
KTCO	Timberline Broadcasting Co., Eureka, Cal.
KPBL	Pro Broadcasters of Colorado Ltd., Commerce City, Colo.
KGRJ	Grand Radio Inc., Fraser, Colo.
WWSS	Jerry J. Collins, Lynn Haven, Fla.
WPBD	Phoenix City Broadcasting Ltd., Atlanta
KJOR	Sun Valley Radio, Sun Valley, Nev.
WJCU	Joel Clawson, Trumansburg, N.Y.
WMPF	Long-Pride Broadcasting Co., Charlotte, N.C.
WGCF	Greenville County Radio, Sans Souci, S.C.
KLCA	Lois B. Crain, Ferris, Tex.
WTLI	Quantum Broadcasting, Plover, Wash.
Existing AM's	
WAIT	WIVS Lake Valley Broadcasters Inc., Crys Lake, Ill.
WPMO-FM	WPMP Southern Starr of Mississippi Inc., Pascagoula, Miss.
WXVX	WNRZ Baurua Communications, Monroeville, Pa.
KKSL	KFMN Dynamic Broadcasting Co., Abilene, Tex.
KOLC	KLAF TransColumbia Communications Ltd, Murray, Utah
WCPT	WCXR Metcom Virginia Associates, Alexandria, Va.
Existing FM's	
KISF	KGBS Rainbow Broadcasting Corp., Greeley, Colo.
WVLE	WLCK-FM Sherandan Broadcasting Co., Scottsville, Ky.
WPMO-FM	WPMO Southern Starr of Mississippi Inc., Pascagoula-Moss Point, Miss.
WNSR	WRFM Bonneville Holding Co., New York

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RADIO

HELP WANTED MANAGEMENT

Ownership strong possibility for energetic sales/community-oriented manager. Must handle all phases of this single-station market gospel operation. Resume to: Paul Miller, WSJW, Woodruff, SC 29388. EOE.

Move up the ladder quickly in this expanding Sunbelt group. Run your own show as GM for profitable AM/FM billing \$700K +. \$50,000 compensation/benefits package. Equity position possible. All inquiries confidential. Resume to Box C-110

MN station in med market looking for general manager with strong sales ability. Must be able to train and motivate sales staff. Good earning potential. Box C-101.

Manager for full-time AM in West Texas. Opportunity for full responsibility in small market. EOE. Reply: Teller Radio Corp., 8731 Canyon Drive, Dallas, TX 75209.

Development director. Plans and directs fund raising activities in support of the university's public radio station, KCSN. Supervises marketing personnel and volunteers in solicitation of station underwriting, billing, accounting, and publication of monthly newsletter/program guide and researches and prepares grant proposals. Equivalent to 4 yrs. development experience, public radio or TV preferred. 4-yr. college degree desirable. Salary \$1962-2360/mo. Submit letter of application and resume by May 8, 1986, to Personnel Office, California State University-Northridge, Northridge, CA 91330 EEO/AA, Title IX, Sections 503 & 504 employer.

Operations manager. Leading east Texas combo including 100,000 watt FM. Applicant must have major market announcing skills. Opportunity for immediate and long range advancement is excellent. Great working atmosphere and living conditions in prime growth area. Send tape and resume to: B.D. Pierce, PO Box 4900, Tyler, TX 75712. EOE.

General manager for new Arizona FM. Group owner seeks experienced small market manager or sales manager ready to move up. Brand new start-up situation in Yuma (metro 100,000) demands strong people skills and community involvement. Submit resume, salary requirement and all reasons why you're the one to: Managing General Partner, Commonwealth Broadcasting, PO Box 1290, San Bernardino, CA 92402. M/F EOE.

Sales manager for FM powerhouse in competitive medium market. Team motivator, streetwise with strong collections and administrative background. Send resume to: Jack Swart, Station Manager, WJFM Radio, 280 Ann Street N.W., Grand Rapids, MI 49504. EOE.

Station manager for FM/AM combo in competitive small market. Successful sales managers or programmers with sales/motivational background apply. Motivate sales force, direct programming, promotion. Beautiful Northern Michigan resort area. Send resume to: Stan Smart, V.P. Radio, Fetzer Broadcasting Service, 590 W. Maple, Kalamazoo, MI 49008. EOE.

Search re-opened for general manager. KUNV, Division of Student Services GM for 24-hour, University radio station in Las Vegas. 15,000 watt non-commercial FM. Training, fundraising, community relations, student supervision and general management. Two years of radio experience required, college radio management preferred. B.A. required, broadcasting or related field preferred. 21 to 23K. Position available July 1, 1986. Submit letter of intent, resume, and 3 current letters of recommendation by May 16, 1986, to: Debra L. Cone, Radio Board Chairman, KUNV, University of Nevada, Las Vegas, NV 89154.

HELP WANTED SALES

Sales manager. Station is market leader. Applicant must have medium market experience - good track record. Excellent growth opportunity. Ideal working conditions. Great lifestyle in prime growth area. Contact Joe McNamara, PO Box 4900, Tyler, TX 75712. EOE.

Mid-West Family Radio's expansion to 17 stations can be your opportunity to bigger and better. You are a problem solver, college grad on the way up. Have two years of highly successful selling experience small/medium markets. Strong on creativity, ability to write and sell imaginative advertising. Let's trade. We'll teach you a new, exciting profitable way to sell more radio. Few openings now available, good growth markets in Wis. Mich. Ill. Possible career path to management, equity. Write Phil Fisher, Box 253, Madison, WI 53701. EOE.

Live where others play. Colorado RESORT FM needs experienced salesperson wanting to grow! Dominant station expanding with opportunities for management. KVLE-PO. 832, Gunnison, CO 81230, 303-641-3225.

#1 market AM/FM wants you! WEGP/WTMS in Presque Isle, ME, is looking for you if: 1) You want a leadership role with the #1 station in the market. 2) You want the chance to earn top dollar in a progressive and growing market that includes an 8,000 person air force base and surrounding area population in excess of 30,000. 3) You want to further your career, lead people and increase your revenue base and skills. Only qualified need apply. Only that person that is ready to start now! Your cover letter should detail your selling success, skills, ability to train staff and salary requirements. This is not for drifters. All contact in writing only will be kept confidential. No phone calls! Contact: Mr. Frank Carroll, President, WEGP/WTMS, P.O. Box 1177, Presque Isle, ME 04769. EOE M/F.

TM Programming. We're looking for two winning salespersons to represent our seven winning formats and their nationally acclaimed consultants. These two people will be expected to travel one to two-weeks per month selling radio station owners and managers on the highest quality programming available. We'll offer the right people a draw against commissions, paid travel expenses, a substantial territory and the opportunity to get in on the ground floor of a company on the move. We're expanding and our employees know of this ad. If you're a PD with some sales experience, former PD now selling, local radio sales-person, local sales-manager or currently selling nationally to radio stations, and want to learn to excel in a national arena, let us hear from you. Tell us about your experience, successes, goals and what you can offer us. Over the years, most of our programming sales-persons who have proved themselves here have gone on to distinguished careers in broadcasting. Are you the next? Please direct inquiries to: Neil Sargent, TM Programming, 1349 Regal Row, Dallas, TX 75247. EOE, M/F.

Development director needed for rapidly growing public radio in beautiful southwest Colorado. You must be skilled in every imaginable phase of station development and have computer skills and the ability to take charge and supervise. If you have the drive to take a development program from its infant stages to full blown success, send resume and references by May 15, 1986 to: Jack McDonald, General Manager, KSUT-FM, Box 737, Ignacio, CO 81137. Competitive compensation.

Outstanding, motivated, goal oriented sales people needed for growing company offering extensive training to help you make more money. People on or near west region preferred for high desert Southern California AM/FM. Resume to KSZL/KDUC, PO Box 250, Barstow, CA 92311.

\$\$\$ATTENTION\$\$\$ Greedy radio salespeople add to your income by providing leads. \$100.00 and up per client. For more information call toll free 1-800-446-7344.

HELP WANTED ANNOUNCERS

New Reno, NV FM looking for morning person to join aggressive company. A/C format. Send tape, resume and picture to Andy Vierra, P.O. Box 2271, Reno, NV, 89505. EOE.

Immediate fulltime for NJ telephone sports program. Salary range 15-18K. Experience and knowledge a must. Send tape and resume to Sundial Productions, 2206 Atlantic Ave., Suite 7, Atlantic City, NJ 08401.

Morning air personality: Are you mature, bright, mercurous, topical? Have major market potential? No desert southwest regional radio station. Send resume C-144.

We'll pay big bucks for great CHR morning man blow market apart! We're number one and wanna stay there. Show prep and good production are must. Send cassette and resume NOW to: Walt Speck, PD, Triple X, Box 9530, South Burlington, VT 05401.

Rocky Mountain top 50 market FM, up and coming AM, adult formats, looking for utility player, no beginners, send resume. Box C-136.

HELP WANTED TECHNICAL

Chief engineer, (WFPK-FM/WFPL-FM) Radio Broadcasting Department of the Louisville Free Public Library. Requires FM radio engineering experience, FCC First Class radiotelephone operator's license. Responder to: City of Louisville, Department of Employee Relations, 609 West Jefferson, Louisville, KY 40202. EOE.

Chief engineer for Northeast 50kw AM/FM combo top 50 market. Applicant must have FCC license, SBE certification, several years experience in the field be organized, enthusiastic, and able to work well with others. If you fit this description, and are seeking stable working environment in an attractive area, send resume and salary requirements to Box C-122.

One of the Southeast's most aggressive broadcast companies is looking for a corporate chief engineer oversee our AM/FM combos in Columbia, SC, and Lexington, Kentucky, as well as supervise the start-up of our brand-new Class C FM in Port Royal/Hilton Head Island, SC. First class ticket and minimum three years experience preferred. Tremendous growth potential. Please send resume and salary requirements to: E. McElveen, President, Audubon Broadcasting Company, PO Drawer 50568, Columbia, SC 29250. EOE.

HELP WANTED NEWS

Sunbelt major markets: Traffic Patrol Broadcasting national traffic reporting organization is expanding and seeking airborne and mobile reporters that can add. Send tape and resume to: David Foster, Traffic Patrol, 610 N.W. 183rd Street, Miami, FL 33169.

WAEB Allentown, PA is expanding its news staff adding a full time street reporter. This is an entry level position. Send tape that shows reporting skills and resume to Matt Kerr, ND, PO Box 2727, Lehigh Valley, 18001. EOE M/F.

News director with good sports knowledge now on near west region for high desert Southern California growing AM/FM. Tape & resume to KSZL/KDUC, PO Box 250, Barstow, CA 92311.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Program director Baltimore's premier country music station, WPOC FM93, looking for highly motivated, mature programmer to become part of successful management team. Must be socially apt for contact with client audience and community leaders both inside and outside of the radio station, as well as possess a demonstrated leadership ability to help station reach new ratings and image heights. Successful candidate will be thoroughly experienced in: audience research methods and their use; music research techniques; programming technique and AQH including music rotation and recycling techniques; creative ability to quickly react to local events with imaginative promotions both on and off the air; on-air work, preferably with country or adult contemporary formats; proven ratings track record; budget development and control; hire/fire, EEO recruiting, training and critiquing of mature air personalities. Immediate opening. Send resume and cover letter with air check to: General Manager, Radio Station WPOC, 711 W. 40th St., Baltimore, MD 21211. Include salary requirements. An EEO employer & National Communications station.

ogram director: Mature must have experience, personality oriented new AM desert southwest regional jio station. Sensitive leader not just format technician willing to pull board shift. Send resume C-145.

perienced morning person/program/production ector, now on or near west region for high desert uthern California AM/FM. Tape & resume to :L/KDUC, P.O. Box 250, Barstow, CA 92311.

SITUATIONS WANTED MANAGEMENT

ation manager. Successful medium market experience in programing, sales, and engineering. Major rket engineering and on-air experience. Looking for advancement opportunity. Peter G. Hamlett, P.O. x 12573, Columbia, SC 29211

ailable for interim management, market consultation, evaluation, 35 years experience: ownership, management, sales, promotions. Joes Stavas, 2018 28th Columbus, NE 68601. Phone - 402-564-0401.

irt sleeve workaholic. Eighteen years management experience. Looking for long term association with medium or small market station or group. Strong on administration, programing and sales. Call 215-759-5303.

perienced GM, Country specialist, successful operation track record, ratings/profit. Family man, looking association with professionals. Top 100 markets. x C-111.

isband/wife, 40's, relocate near beach. Husband, yrs., announcing, programing, sales, management. le 10 yrs. retail, 5 yrs. radio sales. Box C-117.

A or GSM. 27 years experience and know-how. ong sales. Presently employed. Any size market. x C-129.

ceptional general manager with in-depth knowledge covering 18 years of successful management. namic, highly organized. Demonstrated expertise includes heavy sales and programing skills, superior ider and motivator. Results and profil oriented. Look- } for group that wants an achiever and can afford ality. Box C-124.

inagement pro with strong sales and leadership lls seeks general manager position in medium market west of Colorado. Successful 12 year track record sales, sales management and general management. is turnaround experience. Investment opportunities n be considered Box C-138.

vnors attention: General Manager armed with 21 ars in management as a highly successful performer. Effective management skills include, increasing les & profits, programing, superior leadership, motion, goal achievements. Seeking challenge opportunity Box C-137.

les! Sales! Sales! 20 year bottom line, community neded, selling G.M. gets ratings, results, and sales. les, sales! Box C-130.

SITUATIONS WANTED SALES

perienced sales/announcer. Tender loving care les approach plus top air work in country, adult MOR oldies format. Financial needs reasonable, not excessive. Prefer Mid-west, South or Southwest. Box C-8.

les manager: Sales teacher and motivator. Street iler, 15 years experience. Box 341, Ash Fork, AZ 320

SITUATIONS WANTED ANNOUNCERS

o years' commercial experience in small market. int to move up. Adult, top 40, MOR. Want to be cre- ve, not just push buttons. Call Dave anytime, 201-7-0749.

ommerical seller announcer, writer, creative, self-irter, hard team worker, will relocate. Love Radio! die Blair, 4065 East University, #492 Mesa, AZ 205 602-924-1442. Mountain time, 2pm to 6pm.

ven years radio experience last three mornings d program director. Fringing major market. Looking larger market Box C-113.

ck work program director-station manager. Experienced broadcaster now available Call 512-663-81. Any size market.

teran deep-voiced gospel/beautiful music person- y desires east of Mississippi. Married, mature Phil, 9-485-7845

SITUATIONS WANTED NEWS

Bright, young journalism graduate (University of Wisconsin-Madison) seeks entry-level news work. Would prefer upper Midwest (Wisconsin, Illinois, Minnesota, Michigan, Iowa.) George, 608-249-9037.

Experienced sportscaster, who also has solid news background, willing to relocate anywhere in the country. 201-543-2035.

Energetic sportscaster/newscaster. Exciting PBP. Excellent reporting, interviewing, writing skills. Airshift, production. At top rated station. Hard worker. Bob, 609-586-4683.

First class, 8-year PBP pro seeks Division One college football/basketball PBP. Call Doug, 319-557-8591.

Ace newsman down on luck. Call 803-984-0641 or write Jack at Box C-118.

Determined, aggressive sportscaster/reporter. Excellent skills with four years college and high school experience. 110% effort. Call Adam, 808-879-0772.

Sportscaster, three plus years experience, extremely adept and versatile PBP and news/talk. Seek position involving college PBP, will news combo. Masters degree. 614-237-2418 evenings.

Relocate anywhere. 4 years ND small markets, total 7 years broadcast experience plus BA radio/TV. Aggressive, hardworking, great pipes. 208-263-1337.

Experienced news director is looking for an entry level position in medium or large market radio or TV station. ENG operation, excellent writing skills with a strong news background. College graduate. Call Jennifer Schenck, 412-946-7642.

Exciting, experienced sportscaster: talk, anchor, features. PBP. Very creative and loves to get involved in his work. Box C-134.

SITUATIONS WANTED PROGRAMING, PRODUCTION & OTHERS

PD/music director: 6 years' announcing. Ready to advance. Trained in management. Light rock, AC preferred. Small/medium market. Jim 615-896-4271.

Young, experienced operations manager seeks to grow onward and upward with a contemporary Christian music station. A people motivator, can also do D.J. work, news, and sports including play by play. Call Dick Barrett, 319-355-6456.

Program director available. Creative, hard working, references medium, small markets. Currently on air major. 615-352-7825.

Conscientious young B.A. with sales and announcing background desires on air or programing position, mid-Atlantic or South. Jamison, 215-388-6672.

Potential, I've got it. 12 year broadcaster at small market radio seeks position with potential. Experienced in many areas of radio. Rob Sprankle, R.D. 1-Box 193, Alexandria, PA 16611.

Excellent production skills and conversational on air talent with 2 years commercial experience. College graduate. Seeks production/on air position in small to medium market. Call Joe Burns, 412-946-8721.

Chicago market WINNER! Ten years experience, looking for position as PD or OM. Also, consulting services available for contemporary Christian stations that want to sound BETTER than secular competition. All markets encouraged. Box C-135.

MISCELLANEOUS

Must reading! Before you invest any money in an "80/90" FM - 5 articles that will make or save you money. FREE with a 13 week subscription (\$29.00). Small Market Radio Newsletter, 275 19th Street, Otsego, MI 49078.

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TELEVISION

HELP WANTED MANAGEMENT

General sales manager: Attractive opportunity for achievement focused sales manager from 75th-to-150th market range at medium size network affiliate in Midwest. TV marketing experience, strategic planning and people motivation skills a must. Associating with solid, growth-oriented small group. Please send resume and salary history to Box C-116.

TV-26, WLCT Connecticut's newest full power television station is hiring - operations manager, maintenance engineer, traffic director and film director. Live in beautiful southeastern Connecticut. If you qualify, send resume to PO Box 991, New London, CT 06320.

General sales manager for group-owned midwest small market affiliate. Requires background in local and national TV sales, plus strong leadership and organizational skills. Quality location, excellent benefits. Send complete resume to C-143.

Chief engineer needed for CBS affiliate in sunbelt market. Must be strong, aggressive manager with talent for supervising people and working effectively with department heads. FCC First-Class license as well as technical expertise in maintenance and operation of television station equipment a prerequisite. Reply to General Manager, WRDW-TV, Drawer 1212, Augusta, GA 30913-1212. A Television Station Partners station. EOE.

HELP WANTED SALES

Account executive: WJKS-TV NBC, Jacksonville, Florida needs a marketing oriented salesperson with a minimum of three years of electronic media sales. Must have a proven record of excellence and possess a thorough knowledge of all aspects pertaining to television spot sales. Send resume to Ernest E. Rhyne, Local Sales Manager, PO Box 17000, Jacksonville, Florida 32216. A Media General station, equal opportunity employer.

Local sales manager for medium market solid independent with good ratings. Strong local sales position in competitive market is available immediately to sales pro well versed in research, local direct sales, packages and people skills. Highly visible position with excellent company benefits and compensation package awaits creative sales leader. Send resumes to TV sales P.O. Box B-162.

Exceptional opportunity! New indie seeks broadcast sales pro: minimum two years experience. Knowledge of advertisers in southeastern Connecticut a plus. Contact Bruce Sohigian, GSM, WLCT-TV-26, 203-444-2626 or send resume P.O. Box 991, New London, CT 06320.

We do cable right: Management opportunity sun belt rep firm seeking ambitious self starter for expanding operation. Radio-TV sales pros can make big money here. Call Mickey 601-844-6700.

HELP WANTED TECHNICAL

Chief engineer sought for full-time, full-power religious UHF. All new state-of-the-art equipment. Technical support provided by group. Salary commensurate with experience. Send resume to Director of Engineering, P.O. Box 26, Dayton, OH 45401. EOE M/F/H.

Maintenance engineer with installation and maintenance experience on Mirage, GVG switchers, Sony 1", RCA 2" and TK47's wanted by suburban Philadelphia production facility. Resume to Eric Address, E.J. Stewart, Inc., 525 Mildred Avenue, Primos, PA 19018. 215-626-6500. EOE M/F.

Television maintenance technician: Looking for a great opportunity in the Los Angeles area? We are searching for an experienced technician/engineer familiar (to the component level) with state-of-the-art editing equipment: Sony, Quantel, Grass Valley, etc. Send Resume to: Box C-54.

Video maint. engineer: Familiar with Sony 1 in. broadcast equip, ADO, Grass Valley and related equipment. Salary open. Call Bob or Randy, 9-5, M/F, 212-838-3044, for appt.

TV technician: immediate opening. Minimum 3 years TV broadcasting experience. Operating experience with 1" and 2" VTR operation, camera setup, master control and ENG operating necessary. Send resume to Myron Oliner, KUSA-TV, 1089 Bannock St., Denver, CO 80204. We are an equal opportunity employer.

Maintenance technician: For post production company in Rochester, NY. Must have experience in maintenance, installation and operation of Sony and Ampex 1", Betacam, GVG switchers, Chyron, ISC editors and other related equipment. Send resume and salary requirements in confidence to: Don Roberts, Chief Engineer, CGI, P.O. Box 604, Ontario, NY 14519. No calls. EOE.

Chief engineer: West Coast expanding group owned facility. New transmitter plant. Must have management as well as studio and transmitter maintenance and construction experience. EOE. Reply in confidence to Box C-100

Television maintenance engineer. Immediate opening for a TV maintenance engineer. Minimum two years experience required in studio and ENG equipment repair. Send resume and salary requirements to: David Williams, WTVM-TV, P.O. Box 1848, Columbus, GA 31994. Equal opportunity employer.

Chief engineer: Anchorage, Alaska market, 158 NBC affiliate. Broad-based TV broadcast equipment maintenance experience required. Job responsibilities require management/administrative experience. Compensation DOE, EOE. Send resumes to: Al Bramstedt, General Manager, KTUU-2, PO Box 102880, Anchorage, AK 99510.

Video engineer. Maintain TV studio & transmitter. Must have digital video special effects and graphics computer experience. Knowledge of 3/4", 1", 2" video tape, video, audio, and RF systems desirable. EOE. Reply to Duane Millsap, KTVA, 1007 W. 32nd Ave., Anchorage, AK 99503

WXXI Public Broadcasting in Rochester, NY is looking for a qualified maintenance engineer. Repair and maintenance of television equipment, including 1" Ampex VTR, Sony BVU, Ikegami 357 cameras, ACE editor. Minimum one year experience required. FCC General Class license preferred. Excellent benefits. Send resume to WXXI Personnel Dept., PO Box 21, Rochester, NY 14601. EOE.

Assistant Chief for PBS station in southwest. Requires BSEET and three years experience, or equivalent combination of education and experience, including major equipment maintenance; valid FCC general class license. Will maintain equipment, supervise and schedule technical personnel. Salary in mid-twenties. Send resume and names of three professional references to Jim Dryden, KFWG-TV, Box TV22, Las Cruces, NM 88003. Postmark deadline is May 9, 1986. New Mexico State University is an EO/AA employer.

HELP WANTED NEWS

Need weathercaster for #1 ABC Affiliate in West. Must be personality oriented. Send resume to Box C-78. EOE.

Central Florida's leading news station is looking for a top notch weather talent who doesn't mind playing second banana. Nonreturnable tape and resume to: Bob Jordan, WFTV, BOX 999, Orlando, FL 32802. No beginners, agents, or phone calls, please. WFTV is an equal opportunity employer.

Sports director for flagship station of the Alaska Television Network. Knowledge of winter sports a must. Produce/Anchor sports segments in statewide/local shows. Opportunity for PBP hockey, basketball, and sled dog races. Send tape, resume to: News Director, KIMO-TV, 2700 E. Tudor, Anchorage, AK 99507. EOE.

Producer and chief photographer needed for #1 Southeastern affiliate. Leadership skills a must. EOE. Resume/salary requirements to Box C-114.

Sports reporter/anchor/producer. Immediate opening for an enthusiastic sports journalist who can do it all. Send tape, resume and salary requirements to Larry Young, KOAM-TV, P.O. Box 659, Pittsburg, KS 66762. EOE.

Producer: for weeknight newscast in top 20 market (Tampa/St. Petersburg). Strong editorial, writing, production, people skills. Ability to integrate live coverage and news from state-wide satellite network. Minimum five years' in television news, two years' as newscast producer. Send resume, description of present duties, writing samples, a newscast rundown and references (no tapes) to: Ken Middleton, News Director, WTSP-TV, P.O. Box 10,000, St. Petersburg, FL 33733. EOE.

Pacific Rim: Experienced reporters to join the dominant news team in Micronesia. Immediate openings for investigative reporter and general assignments reporter to work in one of the most dynamic news areas in the world. Contact John Morvant, News Director, Guam Cable TV, 530 W. O'Brien Drive, Agana, Guam, 96910 or call 671-477-9484.

Field reporter for solo coverage of outlying counties. Must know how to shoot and edit. No calls. Tape to ND, WVIR-TV, Box 769, Charlottesville, VA 22902. EOE.

ENG video tape editor: Applicant must have a minimum of 2 years experience as a news video tape editor. Send resume and tape to: Terry Lorch, WTVD news, P.O. Box 2009, Durham, NC 27702. EOE.

News director: Southeast affiliate in 75 to 100 range, rebuilding news operation. Looking for aggressive, people oriented individual with demonstrated leadership capabilities. Must have previous news director experience. Excellent salary and benefits. Send resume, salary requirements, and employment history to Box C-127. EOE.

Experienced reporter/photographer for bureau at top rated affiliate. Self-starter, one to two years prior experience helpful. News Director, KFSM-TV, Fort Smith, AR 72901. 501-783-3131.

News director for Cap Cities/ABC station WTVD, Raleigh-Durham, NC. Solid background in journalism and television production and technology. Sound management and leadership skills a must. Send resume to the General Manager, WTVD-TV, PO Box 2009, Durham, NC 27702. EOE.

News director. Medium market, VHF affiliate in the Northeast with number one news operation. Major group owned station provides excellent salary, benefits and opportunity to grow. News management experience required. Resume and salary requirements only to Box C-120. Equal opportunity employer.

Our current co-anchor is moving up 70 market sizes. Now we need someone to fill that spot. A CBS affiliate in a very competitive midwestern market, we need an articulate, creative person with good news judgement and a solid journalistic background. Send tape, resume and salary requirements to Duane Wallace, WMBD, 3131 N. University Street, Peoria, IL 61604. EOE/M/F.

News producer/reporter. Immediate opening for an experienced producer/reporter. If you have a solid journalistic background, good news judgment, are knowledgeable in production techniques and can write creatively, send me your tape and resume now. Duane Wallace, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE/M/F.

We are a medium market, midwestern station with an opening for a combination WEATHER ANCHOR/REPORTER. Someone with weather experience is preferred for this regular weekend/weekday fill-in position. Solid general assignment reporting is a must. Send complete resume to Box C-140. ASAP. EOE/M/F.

Assistant news director. Responsible for overall direction of day-to-day news efforts; ensuring the quality of the writing, the content selection and the production of newscasts. Must have major market experience as producer and/or executive producer. Resume to Ned Warwick, News Director, 4100 City Line Ave., Phila., PA 19131. EOE.

Co-Anchor/producer: Group-owned network affiliate in Southeast seeks exciting personality to complement male anchor. Co-anchor 6 p.m. and 11 p.m. News. Are you ready to move from reporter to anchor, to earn from professionals? Send resume and salary requirements to Box C-131. EOE/M/F.

Aggressive meteorologist wanted. Must have strong on-air performance and a desire to be #1, work with latest state of the art forecasting equipment including Doppler Radar. No beginners but will consider strong small market talent, resume, tape, salary history to Jan Stratton, KSWO-TV, Lawton, OK 73502.

Experienced anchor for top-rated news operation with the leading station in the LaCrosse-Eau Claire, Wisconsin market. Our main anchor is leaving after seven successful years, and now we need a seasoned, personable replacement to work with a large, first-rate news team. Tapes and resumes to News Director, WEAU-TV, PO Box 47, Eau Claire, WI 54702 - no later than May 9th. No calls, please. An equal opportunity employer.

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Art director. Take charge artist for one person department. Handle projects from concept to finished product. Black and white photography and develop/paste-up experience, electronic graphic work (Chyron or Paint Box) necessary. Send resume to Program Manager, KVBC (TV), P.O. Box 44169, Las Vegas, 89116.

Commercial TV producer-director. Medium mar CBS affiliate seeks a creative individual with ideas, experienced with 1" editing, ADO, ESS, and 3/4" state-the-art-equipment. Send resume, tape, and salary to Tim Cox, Production Director, KOAM-TV, P.O. Box 6 Highway 69 & Lawton Rd., Pittsburg, KS 66762. EOE.

TV personalities! Are you now appearing in television commercials, or a television show host with a unique talent? We are a national agency looking for talent appear in national commercials and are reviewing cable television with national cable potential. Interest? Please send VHS, Beta or 3/4" audition tape. So tapes cannot be returned. Good Advertising, Box 4 Olney, MD 20832. (Washington, D.C. suburb)

WFLD-TV's award winning creative services department seeks a top notch writer/producer. Excellent writing and production skills with 3-5 years experience producing news and entertainment on-air promotion. Send us your best on a tape with your resume to: Jamie Woods, Personnel Director, WFLD-TV, 300 N. State Street, Chicago, IL 60610.

EFP production specialist. Person wanted for #2 position on TV station commercial production unit. Commercial production experience of at least 3 years required. Skills desired include field lighting, griping and audio recording/mixing. News experience does not count...must be commercial. Send resume (if available) with explanation of contents, if available) to F Cook, WSOC-TV, PO Box 34665, Charlotte, NC 28206. EOE M/F.

Television promotion producer. We need a creative writer/producer who is energetic and has an excellent attitude to promote our news and programming production. We're a group owned ABC affiliate looking for the right addition to our marketing team, Degree in broadcasting or marketing and 5 years experience in promotion or related area required. Candidate must have experience in 3/4 inch editing and post production. Send tape, resume, and salary requirements to Barbara Lewis, WDTN TV2, PO Box 741, Dayton, OH 45401. Equal opportunity employer.

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Cable TV GM/regional mgr. seeks move to Mkt. where practical experience in marketing, franchising government relations, and customer service can put to use for benefit of all concerned. Call 213-410290.

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Production/operations manager. Organizer, motivated, teacher, with start-up experience. Strong on production, air operations, budgets, and cost effective utilization of manpower. Seeking new station or town around that needs creative, quality conscious leader. Box C-45.

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Television

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ANDREW, a recognized leader in the development and manufacture of advanced state-of-the-art antennas and transmission lines, is conducting an immediate search for a Broadcast Applications Engineer. Position requires an individual experienced in actual customer application of UHF-TV and VHF-TV high power transmitting antenna and transmission line products. A thorough understanding of products and applications plus experience with Broadcast Field Sales and product support is necessary. B.S.E.E. desired, but equivalent experience may be acceptable.

For immediate and confidential consideration, please submit your resume, including salary history to:

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1037 West Ninth Street
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Full power, UHF independent in desirable Northeast area seeks hands-on chief engineer. Must be thoroughly familiar with studio and transmitter equipment for our growing station. Excellent salary and benefits plan. Send resume and salary history in confidence to: BOX C-146 EOE

Help Wanted News

MEDIUM MARKET

Midwest affiliate seeks experienced news director to manage, teach and lead an expanding department to improve its market position. Resume should include experience, salary requirements and references if possible, to Box C-139. EOE.

Help Wanted News Continued



Satellite news gathering (SNG) company is seeking experienced TV news professionals. All staff members must have local news experience, knowledge of satellite news gathering, field producing experience, and willingness and flexibility to work in a 24-hour, 7-day a week, multi-channelled news operation.

We are looking for:

- * Managing Editor
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Conus Communications
3415 University Avenue
Minneapolis, MN 55414

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Help Wanted Programing, Production, Others

EXECUTIVE PRODUCER

Executive producer needed for aggressive programming department in 4th market, NBC-affiliated, station. Responsible for overseeing all local programming, budgetary and personnel matters.

5-10 years' minimum broadcasting experience. Strong, successful background in field, remote and studio production, including magazine, specials, documentary and talk formats. Managerial experience preferred.

Individual must be a proven leader who is creative, committed, energetic and has strong people skills and TV judgement.

Please forward resumes and tapes ASAP to:

Bob Jones
Program Director
KYW-TV
Independence Mall East
Philadelphia, PA 19106

KYW-TV 3

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TOP 100 MARKET FM/AM COMBO

Profitable Class B FM with fulltime AM companion. Asking price of \$3,500,000 is an attractive multiple of revenue. Valuable real estate included. Reconstruction cash flow should approach \$425,000. Cash buyer needed. Box C-103.

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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

Jack Sander, VP and general manager, Taft's RSP-TV Phoenix, named executive VP, television, Taft Broadcasting, based in Cincinnati. He succeeds **Ro Grignon**, who resigned March 5 (BROADCASTING, March 10). Sander has been with KTSP-TV since October 1982. Before joining Taft, he was general manager of WTOL-TV Toledo, Ohio, from 1980 to 1982 and before that assistant general manager and station manager at WDSU-TV New Orleans. A successor to Sander at KTSP-TV has been announced. Taft's television group comprises RSP-TV Phoenix; WBRC-TV Birmingham, Ala.; WKRC-TV Cincinnati; WTVN-TV Columbus; KTXA-TV Dallas; WGHP-TV High Point, N.C.; KTXH-TV Houston; WDAF-TV Kansas City; WCIX-TV Miami; WTAF-TV Philadelphia; RSP-TV Tampa-St. Petersburg, Fla.; WDCA-TV Washington.



Sander



Frazee

Intel Corp., Chicago-based MSO, has restructured top management. **John P. Frazee**, vice chairman, Centel Corp., Chicago, comes president and chief operating officer, first time company has had COO. **William Mitchell**, president, becomes vice chairman. Move consolidates all operating units under Frazee, who will be responsible for Intel's telephone, cable television, business communications systems and electric operations. Mitchell will be responsible for finance, legal, human resources, corporate communications, investor relations and investments in intercity communications networks. Centel said "changes are in line with company's management development and succession planning." Job switch positions Frazee to succeed Centel chairman and chief executive officer, Robert Reuss, 68.

San Bice, station manager, KTIM-AM-FM 1 Rafael, Calif., named VP and general manager.

rothy Bever, general manager, KBSI-TV Pahr, Ky., joins KBCI-TV Boise, Idaho, in the capacity.

nes Votaw, station manager, KIKF(FM) Garb, Calif., named VP and general manager.

nd Gottlieb, president and general manager, WBBH(AM)-WMJQ(FM) Rochester, N.Y., joins WLTE(FM) Minneapolis as VP and general

al manager.

Edwin Roach, from Colony Communications, Providence, R.I., joins WNLG(AM)-WTYD(FM) New London, Conn., as general manager.

Jerry M. Gaulke, general manager, KOBE(AM)-KOPE(FM) El Paso, joins KFIG-AM-FM Fresno, Calif., as station manager.

Frank DeTillio, station manager, WXFL(TV) Tampa-St. Petersburg, Fla., resigns.

Bill Vance, senior account executive, KTFX(FM) Tulsa, Okla., named station manager.

Tom Oakes, air personality, WZOK-FM Rockford, Ill., joins KIOA(AM)-KMGK(FM) Des Moines, Iowa, as operations manager.

Lyle Kaufman, chief engineer, Cornhusker TV Corp.'s KOLN-TV Lincoln and KGIN-TV Grand Island, both Nebraska, assumes additional duties as operations manager.

Appointments, Viacom Cablevision of Puget Sound, Washington: **Jeff Baker**, general manager, Viacom's Everett Washington system, to VP, business and marketing operations; **Michael Smith**, regional financial manager, to director, finance and administration, and **Arden Tyler**, general manager, Viacom's King county cable system, to VP, field operations.

Rick Hoffman, member of sales department, CFI videotape facility, Hollywood, named operations manager.

Barbara Whittington, financial executive, American Television & Communications, Denver, named controller for THE ENR-COM, joint venture multiple system cable operating partnership of ATC and Houston Industries.

Arthur Rockwell, VP, corporate relations, MGM Entertainment Co., assumes investor relations responsibilities for parent, Turner Broadcasting System.

Frank Cirone, general manager, Cablevision of Boston, joins Chase Communications, Hartford, Conn., as VP, controller. Chase has purchased WPTY-TV Memphis, subject to FCC approval.

Jeffrey Malickson, general counsel, Bahakel Communications, Charlotte, N.C., named VP and general counsel.

Richard Gozia, VP, finance and chief financial officer, Harte-Hanks Communications, San Antonio, Tex., leaves to form own firm to invest in and operate communications and related companies.

Marketing

Appointments in division of new J. Walter Thompson Healthcare unit: **Vince Trovati**, executive VP, group director, Sudler, Hennessey, division of Young & Rubicam, New York, to president; **Robert Belinoff**, from own

health care marketing firm, joins unit as head of consumer division, and will be joined by his former partner in health care firm, **Miki Kashiwagi**.

Jay Morales, VP, art supervisor, and **Mike Rogers**, VP, copy supervisor, Doyle Dane Bernbach, New York, named senior VP's.



Newmark

Phil Newmark, president, Hillier, Newmark, Wechsler & Howard radio rep firm, one of five Intertec companies, joins KPWR(FM) Los Angeles as VP and general manager, effective May 15. Newmark, 40, co-founder of firm in 1981 who became president in January 1983, is leaving that firm to spend more time with his family. "The last five years I've been on airplanes more than I've been at home," Newmark said. **Ira Wechsler**, executive VP, Western division, HNW&H, will serve as interim president of rep company.

Harold Rossiter, VP, account supervisor, Dancer Fitzgerald Sample, New York, named senior VP, management supervisor.

Ilene Block, account supervisor, and **Chris Strange**, creative director, Tatham-Laird & Kudner, Chicago, named partners.

Bill Hinkle, founder of Hinkle, Bartley & Associates, Tulsa, Okla., joins Hood, Hope & Associates there as senior VP, executive creative director. **Larry Bartley**, executive VP, Hinkle, Bartley, joins Yount-Moeller, subsidiary of Hood, Hope, as VP.

Appointments, sales department, ABC-TV, New York: **H. Weller (Jake) Keever**, VP, sales, to executive VP, sales; **Robert Silberberg**, VP, general sales manager, to senior VP, general sales manager, and **John Tiedemann Jr.**, VP, national sales manager, to senior VP, national sales manager.

Dorothy Linder, VP, senior writer, Campbell Ewald, New York, joins Biederman & Co. there as VP and senior writer.

Mark Leitner, account executive, Needham Harper Worldwide, Chicago, named account supervisor. **Dale French**, producer, NHW, Chicago, named executive producer.

David Platt, senior VP, director of media buying services, Campbell-Ewald, Detroit, named senior VP, media director, New York.

Tom Xenos, promotion specialist, Arbitron Ratings, New York, joins LBS Communications there as manager, advertising sales, marketing and research.

Francine Goldfine, VP and director, spot broadcasting, Arthur Meyerhoff Associates, Chicago, joins Kelly, Scott & Madison there as VP, media services.

Will Clayborn, VP, marketing, Bojangles of

America fast food chain, Charlotte, N.C., joins Needham Harper Worldwide, Washington, as management representative.

Appointments, Independent Television Sales: **Michael Spitalnick**, VP, New York sales manager, to VP, Eastern sales manager; **Robert Bee**, VP, Chicago sales manager, to VP, Midwest sales manager; **Martin Owens**, VP, Los Angeles sales manager, to VP, West Coast sales manager; **Betsy Braun**, senior research analyst, to group research manager; **Jim Aita**, from Torbet Radio, New York, to accounting manager there; **Gail Folickman**, from Cable Networks Inc., New York, to account executive; **Bert Fett** and **Gary Winter**, from Seltel, New York, to senior research analysts there; **Jim Warner**, account executive, Chicago, to group sales manager; **Vern Heeren**, program sales manager, to VP; **Rose-Marie Snyder**, from TeleRep, Chicago, to sales manager, Dallas, and **H. Tom Durr**, Atlanta sales manager, to VP.

Michael Darling and **Eileen Purcell**, management supervisors, and **Carol Sealey**, media director, McCann Direct, director marketing unit of McCann-Erickson, New York, named VP's.

Maria-Luise Busi, controller, Katz Communications, New York, named VP.

Mary Louise Erickson, controller, Warren-Anderson Advertising, Davenport, Iowa, named treasurer of its executive board.

Barbara Ettington, from in-house advertising agency, General Electric, New York, joins Trout & Ries Advertising there as account manager.

John Clark Jr., VP, sales, marketing and programming, Coaxial Communications, Columbus, Ohio, joins Cencom Cable Associates, Chesterfield, Mo.-based MSO, as VP, marketing and programming.

Harvey Schwartz, marketing research director, Byer & Bowman, Columbus, Ohio, named VP, marketing-media.

Alan Rosin, broadcast producer, Campbell-Mithun, Chicago, joins D'Arcy Masius Benton & Bowles there as producer, broadcast department.

Leslie Ellen Glick, associate media director, Spiro & Associates, Philadelphia, joins Shimer vonCantz there as media director.

Clare Mulligan, sales administrator, Blair Radio, New York, named manager, administrative services, radio representation division, John Blair & Co.

Named account executives, MMT Sales, New York: **Frank Truglio** and **Susan Inker**, from Seltel, New York; **Keefe Werner**, from MTV Networks Inc., New York, and **Lauren Devlin**, from ITS, New York.

Cynthia Collins, account executive, Satellite Music Network, New York, joins CBS Radio Networks there as account executive.

Heidi Hough, account executive, Campbell-Ewald Advertising, Chicago, joins Eisaman, Johns & Laws there as account executive.

Robert Cesa, account executive, sports programming, CBS-TV, joins Tribune Entertainment Co., Chicago, as account executive, media sales.

Garth Stern, national sales manager, KIKF(FM) Garden City, Calif., named general sales manager.

Carole Aaron, manager of research department, Greater Seattle Chamber of Commerce, joins KOMO-TV there as marketing research director.

Mark Sierzant, local sales manager, KIOA(AM)-KKXI(FM) Des Moines, Iowa, named general sales manager.

Steve Courtin, account executive, WAMS(AM) Wilmington, Del., named general sales manager.

Lee Gregory, regional sales manager, WPBR(AM) Palm Beach, Fla., named sales manager.

David Paul Tressel, creative director, John Baggio & Associates, Virginia Beach, Va., joins WTKR-TV Norfolk, Va., as marketing director.

Andy Russell, from WLIS(AM) Old Saybrook, Conn., joins WNLC(AM)-WTYD(FM) New London, Conn., as sales manager.

Doug Gealy, account executive, WKEF(TV) Dayton, Ohio, named national sales manager.

Brian Percival, from WDTN-TV Dayton, Ohio, joins WKEF as national sales manager.

Dan Lutgen, retail marketing director, KCPQ-TV Seattle, joins KTZZ-TV there as local sales manager.

J. Bryon Shumaker, account executive, WLYH-TV Lancaster, Pa., named assistant local sales manager.

Programming

Philip Beuth, president and general manager, Capacities/ABC's WKBW-TV Buffalo, N.Y., named VP, early morning programming, ABC Entertainment, New York, with primary responsibility for *Good Morning America*.



Beuth



Bleier

Edward Bleier, executive VP, domestic pay-TV and network feature film sales, Warner Bros., New York, named president of division.

Jerry Weintraub, chairman and CEO, United Artists, resigned April 14 after five months as head of motion picture and television studio, which was spun off from MGM/UA Entertainment Group following Turner Broadcasting System's purchase of MGM Studios. Company, now owned by Kirk Kerkorian, issued terse statement confirming Weintraub departure and advising UA "will be selecting a new chief executive officer in the near future." Neither Weintraub nor Kerkorian was available for comment, but industry sources

speculated Weintraub's sudden exit was a difference between executive and both Kerkorian and UA executive committee. Weintraub was independent motion picture producer and agent prior to joining UA.

Gary Pudney, VP, special projects, and ser executive in charge of talent, ABC Entertainment, Los Angeles, named VP and ser executive in charge of specials and talent.

Keith Swinehart, executive VP, Bridgew Communications Corp., licensee of WBCB Bridgeport, Conn., joins Vitt Media International, New York, as VP, programming-syndication.

Appointments, Lorimar-Telepictures Domestic Distribution Group, Culver City, Cal which is combining pay television, basic cable and feature film syndication sales: **Dal Danon**, VP, feature film syndication, Lorimar productions, to VP, pay/cable and feature film syndication; **Jeri Sacks**, director of cable and ancillary rights, Ziv International to director, pay/cable sales, and **Debbie Vine**, director of sales, pay/cable, Telepictures, to director, pay/cable marketing operations.

Donna Swajeski, associate director, daytime programs, ABC Entertainment, for past years, joins NBC Entertainment as director of daytime programs. At ABC, Swajeski supervised *All My Children*, *General Hospital*, *One Life to Live*, *Edge of Night* and *Lois* (since last inception).

Alan Zapakin, director, scheduling, ShitTime/The Movie Channel, New York, named VP, scheduling.

Don Loughery, VP, business affairs, V Coast, NBC-TV, Los Angeles, named ser VP, NBC Productions.

Paula Manings, manager of program distribution, LBS Communications, New York, named VP, program distribution. **Mary Iacone**, traffic supervisor, LBS, named manager of traffic.

Howard Jay Smith, manager, dramatic development, ABC Entertainment, Los Angeles joins Embassy Television there as manager of current programs.

Bob Hendrickson, VP, international sales, Walt Disney Home Video, Los Angeles, signs.

Brian Lacey, national director of market development, Estee Lauder Inc., New York, joins World Events Productions, St. Louis, VP and general manager.

Allan Marcil, producer, Dick Berg/Starhenge Productions, Los Angeles, named executive VP, production.



Roberts

market research, for CBS Owned Station

Dave Roberts, head of own research consulting firm, Dave Roberts & Associates, Mill Valley, Cal joins CBS Owned Stations, New York, as VP, program development. Before forming own firm, Roberts was VP, programming, Radio Networks, before that, manager

rk Kruger, director of development, Tru-n-Foster, Hollywood-based motion picture television production company, named development and production.

ve Chamberlain, Northeast regional director, Turner Cable Sales, named VP, home entertainment, for Turner Broadcasting's supervision, WTBS-TV Atlanta, based in New York.

elia Colvin, from WPIX(TV) New York, is D.L. Taffner Ltd. there as Midwest sales representative.

ointments, Sunbow Productions International, New York: **Charles Gelini**, from National Video Clearinghouse, where he was national sales director, representing the South and Central America, for Berl Chevry Organization, Paris, to regional sales manager, Asia and Pacific territories; **di Suzanne Melick**, sales executive, Viacom Enterprises, New York, and **David Wol-** manager of technical services, Viacom, operations managers.

rey Padawer, assistant controller, King Id, New York, named controller.

nnine Kadow, manager, Eastern sales, Telectures, New York, and **Alicia Windroth**, director, Southwest sales, Telepictures, Dal-named VP's, first-run Eastern sales, Loric-Telepictures Domestic Distribution up, New York.

ne Keating, product manager, RCA/Columbia Pictures International Video, New k, named director of program marketing.

Albright, operations manager, KMPS-AM-Seattle, joins Broadcast Programming there programmer of its "Modern Country" for-

i Pinkerton, director, production, MJI adcasting, New York, named VP, produc-

1 Piombino, program director, KMET(FM) Angeles, joins Westwood One Radio works there as marketing director.

hony Quartarone, program director, CS-FM New York, joins WUSL(FM) Philadelphia in same capacity.

1 Thomas, from WORQ(FM) Stonington, n., joins WNLC(AM)-WTYD(FM) New Lon-n, Conn., as director of programming.

riel Manharrez, president, Geminis & Pelas, Mexican television distribution company, joins KVEA(TV) Los Angeles as program ctor.

Cummings, radio programming consultant, David McNamee Associates, joins X(AM) Rockville, Md., as program direc-

ce Coleman, host and executive producer, levision of Bayonne, N.J., named pro-n manager.

y Franklin, entertainment editor, KCBS-TV Angeles, joins KABC-TV there in same city.

rael Goodenough, account executive, T-TV Monterey, Calif., joins Monterey nsula TV Cable there as executive producer-account executive. *The Monterey Show.*

News and Public Affairs

Casualty of recent staff reductions at Capcities/ABC is **Herb Kaplow**, senior political correspondent, ABC Radio News, Washington, whose position has been "eliminated." He had been with network since June 1972. **Nicholas Archer**, VP, television news services, ABC News, New York, since 1975, and who has been with ABC News since joining as assignment manager in March 1963, has taken early retirement.

Jerry Fedell, 11 p.m. executive producer, WDVM-TV Washington, joins WKBW-TV Buffalo, N.Y., as news director.



Feldman

Bob Feldman, assistant news director, WPVI-TV Philadelphia, named manager of news operations.

Rebecca Webb, anchor and producer, KOIN-TV Portland, Ore., joins KINK(FM) there as news director.

Michael Xirinachs, from WTIC-AM-FM Hartford, Conn., joins

WNLC(AM)-WTYD(FM) New London, Conn., as news director.

Gayle Lynn Falkenthal, director of public relations for former San Diego city councilman, Dick Murphy, joins KSDO(AM) San Diego as managing editor.

Ken Chamberlain, director of news personnel, CNN, Atlanta, named San Francisco bureau chief.

Appointments, WIVB-TV Buffalo, N.Y.: **Russ Barbera**, weekend assignment editor, to assignment manager; **Karen Sacks**, weekend producer, to special projects producer, and **Les Trent**, associate producer, to weekend news producer.

Debbie Wright, news editor, KFWB(AM) Los Angeles, joins KNX(AM) there as editor/writer. **George Walsh**, anchor/reporter, KNX(AM) Los Angeles since 1952, retires.

Appointments, KSAT-TV San Antonio, Tex.: **Jeff Mews**, from Avid Productions, Houston, to director, 5 and 10 p.m. news; **Karen Mer**, from KMOL-TV San Antonio, to ENG editor, and **Raymond Ramirez**, from KRIS-TV Corpus Christi, Tex., to photographer.

Robert Brandel, manager of design, graphics, NBC News, New York, named director, special productions.

Al Greenfield, studio director, WLEX-TV Lexington, Ky., named assistant news director, operations. **Mike Taylor**, assignment editor, WLEX-TV, named assistant news director, assignments.

Lou Paris, news director, WTKR-TV Norfolk, Va., named editorial director.

Deborah Johnson, special projects coordinator, WFSB-TV Hartford, Conn., named executive news producer.

Appointments, WTVN-TV Columbus, Ohio: **Joy Roller**, weekend news and special projects producer, to midday producer; **Dave**

Rau, associate producer, to weekend producer; **Alex Jamieson**, associate producer, noon news, to production assistant.

Appointments, KSBY-TV San Luis Obispo, Calif.: **Matt Zelkind**, from KOB-TV Medford, Ore., to 11 p.m. news producer; **Ali Bartle**, reporter, *Valley Reporter*, Waitsfield, Vt., to nighttime assignment editor, and **Lorna Tate**, news assistant, to general assignment editor.

Heidi Kemp, anchor-reporter, WKOW-TV Madison, Wis., joins KCRG-TV Cedar Rapids, Iowa, as weekend anchor.

Nick Clooney, co-anchor, 5 and 11 p.m. news, KNBC(TV) Los Angeles, joins WKRC-TV Cincinnati as anchor.

Brian Nelson, correspondent, CNN, Miami, named weekend anchor.

Jim Dirker, helicopter pilot-reporter, KSL-TV Salt Lake City, joins KUSA-TV Denver in same capacity.

Appointments, KHOU-TV Houston: **Chris Perez**, from University of Houston, to community affairs director; **Frank Costa**, from Metro News, Houston, to weekend assignment editor-associate producer, and **Dan Meador**, news editor, to weather producer.

Gary Franklin, Hollywood correspondent, KCBS-TV Los Angeles, takes on additional duties as entertainment reporter, KNX(AM) there.

Patricia Whitt, from WABG-TV Greenwood, Miss., joins WKJG-TV Fort Wayne, Ind., as weekend anchor and general assignment reporter. **Allen Glass**, Celina, Ohio, *Daily Standard*, joins WKJG-TV as reporter.

Karyl Levinson, from KSLY-FM Bellevue, Wash., joins noncommercial KPLU-FM Tacoma, Wash., as news anchor.

Technology

Andrew Da Puzzo, national marketing manager, Agfa-Gevaert, Teterboro, N.J., named national marketing manager, video products. **Joseph Tibensky**, technical sales representative, Agfa-Gevaert, Dallas, named audio products manager, relocating to Teterboro.

Robert Sitzman, from Media Tech, Chicago duplicating facility, joins VCA Technicolor, Des Plaines, Ill., as sales manager, Midwest duplication center there.

James Skupien, from Swiderski Electronics, joins Robert Bosch Corp., Salt Lake City, Utah, as Midwestern regional sales manager.

George Bell, VP, sales and marketing, Cable Home Group, M/A-COM, Hickory, N.C., joins Scientific-Atlanta as general manager, Digital Video Systems Division, Toronto, Canada.

David Rangel, sales manager, Lines Video, Springfield, Mo., joins Fortel, Kansas City, Mo., as Midwestern regional sales manager.

Glenn Romsos, director of engineering, WPXI(TV) Pittsburgh, joins KYW-TV Philadelphia as director of broadcast operations and engineering.

David Rosenblatt, from Capitol Video, Washington, joins Matrix Video, New York, as editor.

Promotion and PR

J. Mathy Simon, manager of creative services, Fries Distribution Co., Los Angeles, joins Orion Television Syndication there as manager, advertising and promotion.

Justin Pierce, senior account executive, Michael Levine Public Relations, Los Angeles, joins New World Television there as director of television publicity.

Maureen Poon-Fear, promotion coordinator, *Hour Magazine*, Group W Productions, Los Angeles, named creative services writer.

Neal Nordlinger, co-producer, Stonehenge/Paramount's *D.C. Cop*, Los Angeles, named VP, creative affairs, Dick Berg/Stonehenge Productions.

Gregory Raab, from WCXI-AM-FM Detroit, joins WRIF(FM) there as director of advertising and promotion.

Grace Pearman, freelance copywriter, joins WIS-TV Columbia, S.C., as copywriter, creative services department.

Meredith Sanders, from KWTW-TV Oklahoma City, joins WTVB-TV Buffalo, N.Y., as writer-producer, creative services.

Michael Morris, assistant, marketing and promotion department, WPST(FM) Princeton, N.J., named promotion director.

Robert Scott Adams, general manager, non-commercial KUNV(FM) Las Vegas, joins Alabama Public Television Network, Birmingham, Ala., as director of promotion.

Marc Rauch, from Clark & Associates, Sacramento, Calif., advertising agency, joins KCSH-TV Stockton, Calif., as director of creative services.

Margaret Elliott, public affairs writer, Southern Connecticut State University, joins Connecticut Cable Television Association, New Britain, Conn., as manager of communications.

Patricia Schrupp, executive secretary, KYUU(FM) San Francisco, named advertising and promotion coordinator.

Allied Fields

Appointments. A.C. Nielsen: **Maureen Gorman**, regional manager, agency-advertiser service, Nielsen Station Index, Chicago, to VP; **Steve Dyer**, account executive, A.C. Nielsen, Menlo Park, Calif., to VP; **John Coughlin**, client service executive, A.C. Nielsen, New York, to account executive; **Nancy Gerwick**, client service associate, advertiser group, Nielsen Television Index, Eastern region, New York, and **Linda Herold**, client service associate, data applications department, New York, to client service executives, Eastern region, advertiser group, NTI; **Sandra Krause**, client service associate, data applications department, Los Angeles, to client service executive, marketing staff, NTI there; **Marc Saputo** and **Liz Silverstein**, client service associates, Nielsen Syndication Service, New York, named client service executives.

Dean Olmstead named deputy director of Office of Treaty and Regulatory Affairs in State

Department's Bureau of International Communications and Information Policy, where his principal responsibility will involve monitoring activities of International Telecommunications Satellite Organization. Olmstead, who had been in bureau's Office of Planning and Analysis, replaces **John Gil-sen-an**, named executive director for U.S. delegation to 1987 World Administrative Radio Conference for Mobile Services. In another personnel shift in bureau, **Allen Overmyer** moves from acting director to director of Office of External Relations. He succeeds **Charles Loveridge**, who has been named public affairs officer at U.S. embassy in Lima, Peru.

Riley K. Temple and **Ellen S. Deutsch**, partners, Fletcher, Heald Hildreth, Washington law firm, have left to join firm of Kadison, Pfaelzer, Woodward, Quinn & Rossi, Washington. Making move with them were associates **Kathleen Abernathy** and **James Troupe**.

Elected officers, Society of Broadcast Engineers: **Richard A. Rudman** of Group W's KFWB Radio, Los Angeles, reelected president. Also reelected: **Jack McKain** of KSN Inc., Wichita, Kan., VP; **Walter Dudash** of Group W Satellite Communications, Stamford, Conn., treasurer, and **Brad Dick** of *Broadcast Engineering* magazine, Overland Park, Kan., secretary. Elected to SBE board were **Jeff Baker** of LIN Broadcasting, Rochester, N.Y.; **Bill Harris** of KMJL-FM/KRZN(AM) Denver; **Warren Pritchard** of KREM-AM-FM-TV Spokane, Wash.; **Mary Beth Leidman** of WIUP-FM Indiana, Pa.; **Joe Manning** of KAET(TV) Phoenix, and **Jim Wulliman** of WTMJ-TV Milwaukee. **Chuck Kelly** of ITC/3M was appointed to vacated board position. **James A. (Andy) Butler** of Doubleday Broadcasting, New York, was appointed SBE executive director, and **Gerry Dalton** of KKDA-FM Dallas was appointed chairman of SBE's national frequency coordinating committee.

Leonard Goldenson, chairman, executive committee, Capital Cities/ABC Inc., elected to U.S. Business Hall of Fame.

Douglas Edwards, long-time CBS News correspondent and anchor, will receive fourth annual Lowell Thomas Award for "excellence in broadcast journalism" from Marist College, Poughkeepsie, N.Y., at luncheon April 23. Past winners were Eric Sevareid, Walter Cronkite and Howard K. Smith.

Elected to board of directors, Association of Maximum Service Telecasters, Washington: **William F. Baker**, Group W, New York; **Joseph Carriere**, Caprock Telecasting Inc., Roswell, N.M.; **Henry Catto Jr.**, H&C Communications, Washington; **Joel Chaseman**, Post-Newsweek Stations, Washington; **Thomas Cookerly**, Allbritton Communications, Washington; **Joseph Dougherty**, Capital Cities/ABC, New York; **James Dowdle**, Tribune Broadcasting Co., Chicago; **A. James Ebel**, Gillett Communications, Lincoln, Neb.; **Ward L. Huey Jr.**, Belo Broadcasting Corp., Dallas; **Wallace J. Jorgenson**, Jefferson-Pilot Communications, Charlotte, N.C.; **Terry Lee**, Storer Communications, Miami, Fla.; **James T. Lynagh**, Multimedia Broadcasting Co., Cincinnati; **John J. McCrory**, Times Mirror Broadcasting, Greenwich, Conn.; **August C. Meyer Sr.**, Midwest Television Inc., Champaign, Ill.;

Macon G. Patton, Cosmos Broadcast Corp., Greenville, S.C.; **Fred Paxton**, WFTV Paducah, Ky.; **Ancil H. Payne**, K Broadcasting Co., Seattle; **Donald L. Per-Scripps-Howard Broadcasting Co.**, Cleveland; **Franklin C. Snyder**, The Hearst Co. Pittsburgh; **Dudley S. Taft**, Taft Broadcast Co., Cincinnati; **W.P. Williamson III**, WJ Broadcasting Corp., Youngstown, Oh. New officers: **Paxton**, chairman; **Taft**, chairman; **Chaseman**, vice chairman; **Cookerly**, secretary-treasurer; **Tom Paro**, AM Washington, president; **Gregory DePrimo**, AMST, vice president, and **Ann Hagema**, AMST, vice president.

Elected officers, Louisiana Association Broadcasters, Baton Rouge: **Gene Dickers**, KWKH(AM) Shreveport, president; **Mar Broussard**, WGGZ(FM) Baton Rouge, president-elect; **Eric Anderson**, WNOE-AM-FM New Orleans, radio VP; **Hugh Roche**, KNOE Monroe, television VP; **Bill Lynch**, KZLX(AM)-KTIZ(FM) Alexandria, treasurer, and **I. Saadi**, KTIB(AM)-KHOM(FM) Houma, president.

Deaths

John Webster Bowman, 66, independent communications consultant, died of cancer April 18 at National Naval Medical Center, Bethesda, Md. From 1966 to 1976, Bowman had been manager of engineering for Eve Star Stations, broadcast group of Washin Star, which operated then WMAL-AM-FM Washington; WLVA-AM-TV Lynchburg, and WCTV(TV) Charleston. When stations were sold in 1976, he joined Frazier, Gross, Clay (now Frazier Gross & Kadlec) as associate, becoming vice president in 1978. In 1980, he left to become independent broadcast management consultant, working primarily in cable television and cellular radio. He was member of National Association Broadcasters, Institute of Electrical and Electronic Engineers, Association of Broadcast Engineering Standards and Association of Federal Communications Consulting Engineers. Survivors include his wife, Eleanor, two sons, and daughter.

Alvin Childress, 78, who played Amos, driver and proprietor of Fresh Air Cab Company, on CBS-TV's *Amos and Andy*, died April 19 at St. Ernie Sanitarium, Inglewood, Calif. He had been suffering from numbness, including Parkinson's disease, diabetes and pneumonia. Childress was member of all-black cast that brought popular program to television for two-year run (1953). After short network airing, program in syndication until 1966, when pressure from civil rights groups over its depiction of blacks forced series to be withdrawn. He survived by his wife, Sophie.

L. Pace Poag, 35, general sales manager, co-owner, WEAL(AM)-WQMG(FM) Greenville, N.C., and president of WEAL(AM), died heart attack March 25 at Marriott hotel, Marietta, Ga., while attending meeting with station's rep firm, Hillier, Newmark, Wec & Howard. Poag owned 50% of station with his brother, M. Reese Poag, who served as president of WQMG and general manager of both stations. In addition to his brother, Pace Poag is survived by his wife, Catherine, and daughter.

steady hand Columbia's helm

Francis T. (Fay) Vincent, chairman of Columbia Pictures Industries, tells an acquaintance over the phone that he can't talk because he is too busy reading film scripts. It is an inside joke referring to a morning newspaper article suggesting Vincent has "interfered" in creative operations of the movie division. Vincent says that he has read only one script (for the recent movie, "Jagged Edge"), and that at someone's request.

Vincent is not a newcomer to unfavorable headlines from the press or Wall Street. Within days of his arrival at Columbia, in 1978, the stock market, which generally favored previous management, bid down the company's shares from \$20 to \$14, says Vincent. Columbia is now a subsidiary of Coca-Cola Inc., taking into account the recent trading price of Coke's stock (2.2 shares of which are given for every one share of Columbia). The equity of those Columbia shareholders is worth 18 times what it was when arrived to such a chilly reception.

Shareholders, and building the value of its stock, says Vincent, are high priorities in his job, which now includes the presidency of the billion-dollar Entertainment Sector of Coca-Cola. Other aspects of the job, the 47-year-old Connecticut native adds, include "building the Entertainment Sector of Columbia in a prudent fashion." Most observers would say he has so far passed that test through such generally admired acquisitions as Embassy Television, Embassy Telecommunications and Merv Griffin Enterprises. Finding the right person to head Columbia after Herbert Allen's challenge back in 1978, Vincent, president of Allen & Co., was a shareholder, and Columbia was still reeling from an embezzlement scandal involving the head of its movie operations. What helped him decide on Vincent was the realization that Columbia could be run by a qualified person from outside the entertainment industry.

The qualities needed to cure Columbia, Vincent decided, were "total integrity, a healability, intelligence and leadership." The New York-based investment banker said these criteria brought to mind Vincent, who only five months into a position with the Securities and Exchange Commission. Vincent said that his taking a substantial pay cut to do securities work at a Washington law firm to join the SEC was "a noble idea... it might have been useful, and it might have been interesting but I wasn't there long enough to find out if I could make a contribution." Two weeks after Allen first called Vincent, Vincent accepted the job as president of Columbia Pictures.

Vincent said he indeed knew little about the entertainment business (he rarely went to movies or watched television, except for sports). His working experience after gradu-



FRANCIS THOMAS VINCENT JR.—Chairman and chief executive officer, Columbia Pictures Industries; president and chief executive officer, Entertainment Business Sector, and executive vice president of Columbia's parent, Coca-Cola, New York; b. May 29, 1938, Waterbury, Conn.; BA, Williams College, Williamstown, Mass., 1960; LLB, Yale Law School, New Haven, Conn., 1963; associate, Whitman & Ransom, New York, 1963; partner, Caplin & Drysdale, Washington, 1969; associate director of division of corporation finance, Securities and Exchange Commission, Washington, 1978; chairman and chief executive officer, Columbia, and president and chief executive officer, entertainment business sector, Coca-Cola, since March 1983; executive vice president of Coca-Cola since April 1986. m. Valerie McMahon, July 3, 1965; children: Anne 19; William 18; Edward 18.

ating from Yale Law School was in corporate law, in which he spent five years as an associate in a mergers and acquisitions practice in New York, followed by 10 years as a partner in a law firm in Washington doing securities work.

Vincent said his securities experience helped him understand the numbers side of business: "You don't have securities fraud without accounting fraud." Of those years he said, "I have long believed that you learn more from failure than from success, and each of our clients had failed in one way or another."

Vincent's model growing up was not one of failure. His father as a youth had excelled in sports, and, thanks to a scholarship, had been plucked from a brass mill in Torrington, Conn., to play sports at Hotchkiss, a prestigious Connecticut prep school. He went on to captain football and baseball teams at Yale.

Vincent Jr. started down the same path, also attending Hotchkiss on scholarship. Although he decided to go to Williams instead of Yale—he figured he would end up at the latter doing graduate work, as he did—he

was still modeling himself in his father's image. But whatever serious athletic aspirations Vincent had ended when he fell from a fourth-story window in his freshman year, breaking his back.

Richard Gallop, president and chief operating officer of Columbia Pictures and an executive vice president of the Entertainment Business Sector, was a classmate of Vincent at Williams: "The remarkable thing is how little the accident affected his life," recalls Gallop. He was literally strapped to a bed for the better part of his freshman year, but he graduated with our class Phi Beta Kappa and was president of his fraternity."

His school days are still very much a part of Vincent's life. He is a trustee of Williams College and is, according to more than one account, a very active chairman of the board's instruction committee.

Vincent is described by several colleagues as an "intellectual." Among his diverse interests are literature and English history. Said one former associate, "He likes nothing more than in the middle of the afternoon to have a debate about the impact of the industrial revolution."

But this same colleague also said Vincent's theorizing pays dividends in business. An example offered was the integration, or more appropriately, the lack of integration, of Embassy: "With Embassy, the knee-jerk reaction would have been to absorb it into Columbia and save a few million dollars of overhead. Instead, Vincent was thinking, 'I can keep going a company the size of Columbia Television for just a few million dollars a year.'"

Vincent is also described by his colleagues as "decent," "considerate," someone who "relies on old-time values: integrity, friendships and trust." Those qualities, too, are evident in his business dealings. Says one colleague: "The thing most commonly said about him is that he is a gentleman. That actually has a great deal to do with his success. He believes that you can't be at war with your customers. When the financial interest rule was being debated, and when Congress overruled the Federal Communications Commission, Fay's attitude was not that the studios won, but rather, 'We lost... Those rules expire in 1991 and we just went to war with our biggest customer.' He was the big advocate of a negotiated solution."

Rounding out the picture of the civilized executive is Vincent's early-morning office habit of listening to opera on his compact disk player.

How does Vincent square opera, literature and history with *T.J. Hooker*, *Wheel of Fortune* or *Ghostbusters*? "I think that we are basically in the business of entertaining for a profit. The public gets basically what it wants. If it wanted the New York Philharmonic at 9 o'clock on NBC, it would get that."

Capital Cities/ABC Inc. reported **first-quarter results**, which showed operating income of \$56.8 million, **up only 2%, despite four-fold increase in revenue**, as result of consolidation of ABC results. Earnings of \$1,970,000, down from previous year's \$27.7 million, were before extraordinary gain of \$282 million from asset sales that were required to effect Jan. 3 merger. Broadcasting operations showed revenue of \$682.1 million and operating income of \$42.2 million. Publishing had revenue of \$230.2 million and operating income of \$37.4 million. Company said first-quarter results were "adversely affected by the relatively weak demand for network advertising and the decline in audience shares of the ABC Television Network. All other operations met or exceeded expectations."

Phoebe Cowles, descendant of William Hutchinson Cowles, founder of Cowles Publishing Co., **has hired investment banker to help her get better return on her 12½% ownership**. Spokane, Wash.-based Cowles owns co-located KHQ-TV and KLSN(AM)-KISC(FM), *Spokane Chronicle* and *The Spokesman-Review*, downtown real estate, timberland and other investments. Informed source gives wide range of company's worth, \$500-to-\$700 million. Dissident **Cowles is trying to get more information about company affairs, as well as getting some of her ownership out of stock trust**. Matter is just about to head to courts. Control of company reportedly resides with two of founder's grandsons: James Cowles and William Cowles III. Latter was just last week elected to executive committee of American Newspaper Publishers Association.

AGB Television Research said last week it has **developed method for measuring VCR recording and viewing that will detect any fast forwarding** by viewers, as well as who is watching. Company said technology will be incorporated in its **people meter test** in September of 1987. Device AGB has developed to monitor VCR viewing is about size of pack of cigarettes and would attach to VCR when installed. Monitor, company said, uses "electronic fingerprinting technique" which automatically records date, channel and time programs are recorded and "decodes" that information when pro-



Good as gold. At a White House reception for the board of directors of The Advertising Council, Ad Council Chairman James H. Rosenfield, president, JHR Productions, presented President Reagan with the council's first-ever Gold Bell award, honoring him as a "master communicator," and for his "time and 'considerable talent' in videotaping many personal appeals in support of a number of council public service campaigns." Reagan, in turn, thanked the council for "doing so much to make the United States healthier, safer and a more giving nation."

grams are played back. AGB President Joseph Philport said technology is similar to universal product code technology used on packaged goods, "with a clock." Difference, he said, is AGB control inputting of codes, not program producers. "The m itself will be putting the codes in the [VCR's] to identify the tion, date and running time," said Philport. "The technology is dependent on the cooperation of the broadcaster." In September 1987, AGB is rolling out its people meter measurement service to 2,000 homes. Company is currently testing service in Boston. Philport said new VCR meter will also be tested in Boston 10 or 20 households next fall.

Federal Court for Southern District of New York last Thursday (4/24) **denied United States Football League motion for summary judgment that would have upheld antitrust claims** of USFL in its **\$1 billion National Football League lawsuit** before trial begins May 19. USFL argued that NFL's three-network contracts are preventing from securing network television rights for fall 1986 season. USFL claims NFL's pooled rights television contracts are "unlawful" while NFL says it has "specific exemption" from antitrust law. Sports Broadcasting Act of 1961—to enter into television contracts with more than one network. Court said jury would have to decide whether NFL's three-network contracts exclude competing league, such as USFL, from selling its television rights. "This court's determination that the fact of the three-NFL-network contracts does not, by itself, constitute a violation of the antitrust laws," wrote U.S. District Judge Peter K. Leisure in 18-page opinion.

Co-owned **Showtime and Movie Channel** have concluded multi-year exclusive pay television release agreement with **Walt Disney Studios** for latter's **Touchstone Films** product. Agreement begins May 1. "Down and Out in Beverly Hills," now in theatrical distribution, runs through 1990. Deal grants Disney Channel, studio's house pay cable service, access to some non-R-rated Touchstone features. About nine Touchstone films are expected to be released annually during course of agreement. Another three or four from other Disney divisions are not covered by agreement. Showtime and Movie Channel currently count about 8.6 million subscribers.

NBC's American Almanac, which has not aired since last fall, **reappear June 10 (Tuesday)** at 10 p.m. It will be **called 1986**. Its time news hour will be anchored by Roger Mudd and C. Chung. Regular program correspondents will be Ed Rabel and Severson. Other NBC News correspondents will also contribute occasional reports to broadcast.

Motion Picture Association of America and National Cable Television Association, often at odds over programming copyright issues, **nounced last week they would join forces to crackdown on signal piracy** ("Closed Circuit," March 10). Trade associations they would take over Coalition Opposing Signal Theft (COST), setting up office within NCTA Washington headquarters among three-person staff for 18-month-old organization. Staff will include director, assistant director and secretary. According to NCTA spokesman Steve Tuttle, reconstituted COST will be a clearinghouse for information on antitheft campaigns and on antitheft litigation and legislation. Under agreement, NCTA will provide office space and administrative, legal and public relations support for group, while MPAA covers operational expenses, said.

MCA Inc. and Turner Broadcasting last Thursday (April 24) **nounced agreement to produce 74 half-hour episodes of The Leave It to Beaver**, which will air **exclusively on Turner's superstation WTBS-TV Atlanta** in first run beginning next September. Deal covers 13 previously unreleased episodes originally ordered by Disney Channel. Disney canceled program in early 1985 and, under a universal pay television, MCA subsidiary, had been looking for a backer ever since. Program unites most original cast members from network *Leave It to Beaver* series, airing on WTBS since 1982. MCA president and chief operating officer Sid Sheinberg

Leave It to Beaver is budgeted at \$450,000 per episode but he had to disclose whether Turner is paying license fee for series. He retains syndication rights and will handle sales of all advertising within program, with commercial syndication expected in '88. During Universal Studios news conference, Turner said it is possible his newly acquired MGM studios might also produce a product for WTBS.

Dane Bernbach Group Inc. said last week it was having business combination talks. Reports last week suggested that other parties involved in merger discussions with New York-based Dane was another ad agency, **Needham Harper Steers**.

Globe last week reported **dissension within New England Television Corp.**, licensee of **WNEV-TV**. Certain shareholders of group, formed in 1978, now want to sell shares and have retained New York-based investment banking firm of Kidder Peabody & Co. Dissension arose because David M. Mugar, president of New England Television, reportedly does not want CBS affiliate sold and he doesn't control enough stock to prevent sale, which requires a two-thirds vote of shares. Mugar, Boston-based investor, apparently offered to buy up shares of those wanting to sell at \$30 each, but certain shareholders reportedly feel stock could be valued at \$80. Stock has not paid any dividends. New England Television has roughly 30 shareholders, including local business- and college professors, who challenged previous licensee of WNEV-TV, RKO General, beginning back in 1969.

Approved last week **sale of WOZ(WAM) Monticello-WOZ(FM) Presque Isle, both Maine**, under its minority distress sale policy. In May, FCC had moved to revoke licenses of stations after their owner, Allan Weiner, turned his remote pickup base station (KPF) in Yonkers, N.Y., into out-of-band AM radio station. WOZW sold to Benito B. Rish for \$10 and WOZI to Michael N. Carlos for \$100. Rish is Hispanic; Carlos is black.

Fraser, former president of now-defunct **Alcoa-NEC Communications Corp.**, pleaded not guilty in federal district court in Chicago Thursday (April 24) to **charges of defrauding investors** of more than \$500,000 in connection with import-investment scheme he conducted starting in 1983. Grand jury had indicted Fraser a week earlier on multiple counts of mail and wire fraud, alleging he induced investors to give him money for importation and sale of Japanese products in U.S. and then used money for his own purposes and to repay earlier investors. In announcing indictment, U.S. Attorney Anton Valukas expressed appreciation to Alcoa-NEC officials for helping to initiate investigation that led to indictment. Prior to being named president of Alcoa-NEC in 1982, Fraser was vice president, general manager, broadcast management division, NEC America. Alcoa-NEC, which was formed to supply home earth stations to high-power satellite broadcasting industry, was disbanded last February. Fraser could not be reached for comment. His attorney, Sherman Magidson of New York, would not comment beyond saying: "We expect the trial to indicate Dennis."

Session of regional conference planning use of expanded AM in Geneva is reported to be proceeding smoothly, so smoothly there is chance it might conclude before scheduled closing of May 2. Conference's technical committee was to complete work on Friday (April 28) and planning committee today (April 27) on session concluding work of session is scheduled to start April 29. One key decision already reached is to adopt allotment rather than assignment planning method in locating stations. Allotment method, advanced by U.S. and Canada, is considered more flexible (BROADCASTING April 24). Approved also most technical proposals advanced by U.S. and closely paralleled standards western hemisphere countries adopted in 1981 in Rio de Janeiro at conference to plan use of existing AM band. Issue still to be decided is power level to be included in plan. Those advocating 10 kw maximum, 1 kw at border. Other maximum level proposals being advanced include 1 kw and 5kw.

Intelsat last week said **television traffic volume in first quarter of 1986 was highest ever** for first quarter of any calendar year. It totalled about 12,686 half-channel hours, up from 10,048 for same period last year. Intelsat attributed high volume of television traffic to coverage of **U.S.-Libya tensions** in Gulf of Sidra, space shuttle **Challenger disaster**, **Philippine presidential election**, **international sporting events** and extensive travel schedules of various heads of state throughout world. **Voice circuit growth**, however, **slowed** in last month of quarter to 10.77% annual growth, down from 12% annual growth rate in first two months of year. Voice circuit growth rate for last month of first quarter was smallest volume of growth for March since 1979.

President Reagan's former chief national security adviser says **classified intelligence leaks to news media are compromising ability of government to combat terrorism, and should be made illegal**. **Robert McFarlane**, who left post as national security adviser in December, said in speech in New York that **European allies are reluctant to share intelligence with U.S. for fear it will be made public and endanger their own intelligence sources**. McFarlane, who was addressing American Automobile Association, did not give specific examples involving newspapers. But he said senator who asked for and received briefing from CIA during hijacking of Achille Lauro cruise ship last year "proceeded directly to CBS to disclose it." And that disclosure, he said, enabled those from whom information was obtained "to change their procedures and to foreclose that source for a long time."

Radio's high scorers. The following are the top finishers among radio stations in markets ranked four through 10, according to the winter Arbitron ratings data (average quarter hour, 12-plus metro share, Monday through Sunday, 6 a.m. to midnight) that was available late last week. (See story on New York, Los Angeles and Chicago ratings, page 91.)

■ **San Francisco:** Talk **KGO(AM)** continues in first place with 7.6 followed by news/talk **KCBS(AM)** at 6.6; urban contemporary **KSOL(FM)** (licensed to San Mateo) with 4.6; easy listening **KABL-FM** at 4.2, and contemporary hit **KMEL(FM)** with 3.3.

■ **Philadelphia:** Album rocker **WMMR(FM)** leads the market for the fourth consecutive rating period with 9.7. Rounding out the top five stations are: all-news **KYW(AM)** at 8.0; urban contemporary **WUSL(FM)** with 7.4; easy listening **WEAZ(FM)** at 7.3 and soft contemporary **WMGK(FM)** with 5.1.

■ **Detroit:** Urban contemporary **WJLB(FM)** overtakes MOR/talk **WJR(AM)** for first place at 9.6 while **WJR** is second at 8.0—down from 9.0 in the fall. Next is easy listening **WJOL(FM)** at 7.4 followed by contemporary hit **WCZY-FM** with 5.8 and all-news **WWJ(AM)** at 5.6.

■ **Boston:** Talk **WRKO(AM)** is the city's new number-one station, unseating adult contemporary **WBZ(AM)**. **WRKO** posted a 7.6 overall share—up from 5.2 in the previous report—while **WBZ** fell to fourth place at 6.7. Finishing second was easy listening **WJIB(FM)** at 7.0 with album rocker **WBCN(FM)** third at 6.8. Contemporary hit **WXKS-FM** captured the fifth slot with 6.4.

■ **Houston-Galveston:** Urban contemporary **KMJQ(FM)** maintained its first-place standing by posting an 8.8 overall share followed by country **KIKK-FM** at 7.7, easy listening **KODA(FM)** with 7.2, and country **KILT-FM** at 6.3. Contemporary hit **KKBQ-FM** fell from second place last fall with 8.6 to a fifth-place tie in the new report with contemporary MOR **KFMK(FM)** at 6.2.

■ **Washington:** Easy listening **WGAY(FM)** regained the lead from black contemporary **WHUR(FM)** with 7.2; **WHUR** is next at 6.7 with urban contemporary **WKYS(FM)** and MOR/talk **WMAL(AM)** tied for third at 6.6. There was also a two-way tie for fourth place as country **WMZQ-FM** and album-rocker **WWDC-FM** both posted 5.0 while all-news **WTOP(AM)** landed fifth at 4.7.

■ **Dallas-Fort Worth:** Adult contemporary **KVIL-FM** remained on top with 9.1 followed by urban contemporary **KKDA-FM** at 8.7; all-news **KRLD(AM)** with 7.2 and country outlets **KPLX(FM)** at 6.9 and **WBAP(AM)** with 6.5.

Editorials

Muscling in

This may be a long political campaign year for Colorado broadcasters. It has already started with a letter from the counsel for the Committee for Tim Wirth, who is running as the Democratic candidate for the U.S. Senate. The letter has been read, correctly, this page believes, as a threat to the independent judgments of his state's broadcasters.

The letter, it might also be noted, is another example of political advantage that incumbents derive from sections of the Communications Act and regulation ostensibly adopted to establish equality of opportunity for candidates in and out of office.

The letter was sent to radio stations that had carried political advertisements purchased by the Colorado Republican State Central Committee to take issue with statements Wirth has made about his record as a congressman and chairman of the House Telecommunications Subcommittee. It cited a 1970 FCC ruling in a letter written to Nicholas Zapple, then counsel to the Senate Communications Subcommittee, that stretched the fairness doctrine to what would have been its limits if it had any. The ruling held that if Candidate A or his supporters bought or were given time to advocate A's candidacy or oppose B's, and Candidate A did not make a personal appearance in the messages, Candidate B's supporters must be given equal opportunity—free if A's broadcasts were free, or paid if A's were paid—to present the case for their candidate.

The 1970 communication ranked among the FCC's more added reasonings, but it added to broadcast regulation a footnote that Zapple no doubt framed for display with whatever memorabilia he took into retirement.

The letter from the Wirth committee's counsel, citing Zapple, did not explicitly demand free time to answer what the Republicans said about the variables between Wirth's record and Wirth's version of it, but the implication was clear in its lawyerly composition, especially in the footnote advising that a copy had been sent to the fairness and political broadcasting branch—yes, these things have been institutionalized—at the FCC.

To her credit, Bette Bailly, general manager of a Burlington, Colo., daytimer, KNAB, complained to the FCC and presented a correct reading of *Zapple*, which does not apply to this case.

Who knows what hideous reprisals await Bailly if Wirth ascends to the Senate? Other broadcasters have responded to the letter by offering to sell the Wirth committee time. Have any run for cover with offers of free time? Good question to which last week there was no answer.

But does anybody still wonder why the Wirths on Capitol Hill are dead set against repeal of political broadcasting laws and regulation that continue to keep broadcasters in the back of the First Amendment bus?

Money talks

Rarely has so much financial acumen about the broadcasting business been assembled in one place as for the "At Large" interview that graces this issue. Conducted with seven experts from as many companies, it covers the waterfront of contemporary economic issues. We commend it to all readers, whether or not they customarily pay attention to that part of the business.

For ourselves, we were most gratified—and a little surprised, shamefacedly—to hear these CFO's (to use the popular jargon) declare to a man that the best way to invest excess cash flow was

right back into the product. "Plow it into programing," declare Harold Christiansen of Fox Television Stations, voicing a sentiment that turned out to be universal. If that indeed reflects majority view among all their colleagues everywhere, the Fifth Estate is in good hands. Better that attitude than a thousand regulations.

They were concerned, however, about the deregulatory changes that have overtaken the industry insofar as they affect the character of ownership. The three-year rule, particularly, missed by some who fear that licenses have become poker chips to be dealt back and forth across the table with little concern for operating stations, only for cashing in on their appreciation. It is that regard they share the worry of FCC Commissioner Jame Quello and Representative Al Swift (D-Wash.), both with an eye to resurrecting that rule.

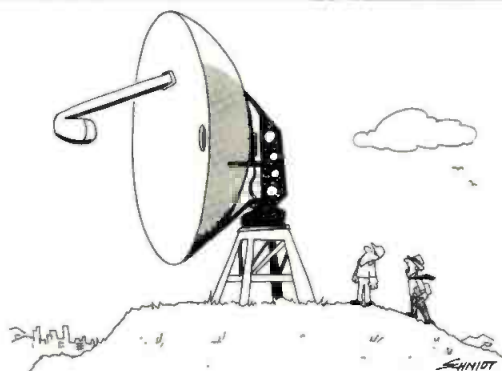
When all was said and done, however, our panelists were unanimous in finding the business as a whole in good shape and on its way to ever better times. A finding in which we happily concur.

Time for a transformation

If ever an institution were the lengthened shadow of one man, it has been the Television Information Office under the stewardship of Roy Danish. His abrupt resignation from that post will inevitably result in the emergence of a new TIO, not simply one headed by a new chief executive.

Readers of this page will not be surprised that we look on that as a bright prospect. Not because of the Danish departure, for he has served with both distinction and style, but because the organization has for so long been an enigma to all but its most ardent partisans. Indeed, for a body designed to win friends and influence people, the TIO has attracted detractors out of all proportion to its modest (\$1.7 million) annual budget.

Television itself has come to embrace so many art forms, with all their attendant merits and minuses, that it is no longer possible to defend, or explain, the medium in terms of just three networks or without taking into account the growing impact of cable and the new technologies. The TIO's new charter must be multimediated and enterprising, and with Westinghouse's Bill Baker a chairman, and Tribune's Jim Dowdle heading the search, the organization couldn't be off to a better start for its next quarter century.



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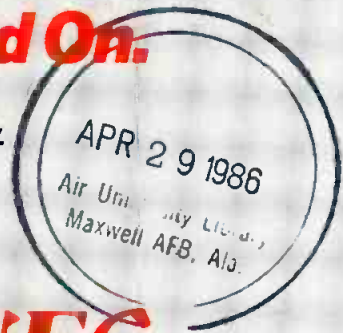
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