


The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

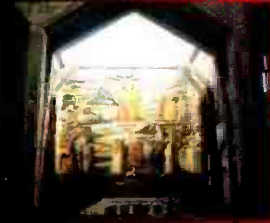


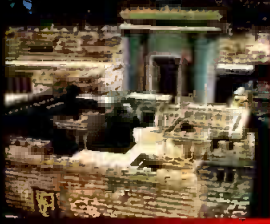
Broadcasting Sep 15



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"Yeshua and the First Christmas" offers every audience a fascinating new view of the circumstances surrounding the birth of Christ. It reveals ancient customs and beliefs with a clarity and detail not afforded by ordinary holiday dramas.

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for RKO General

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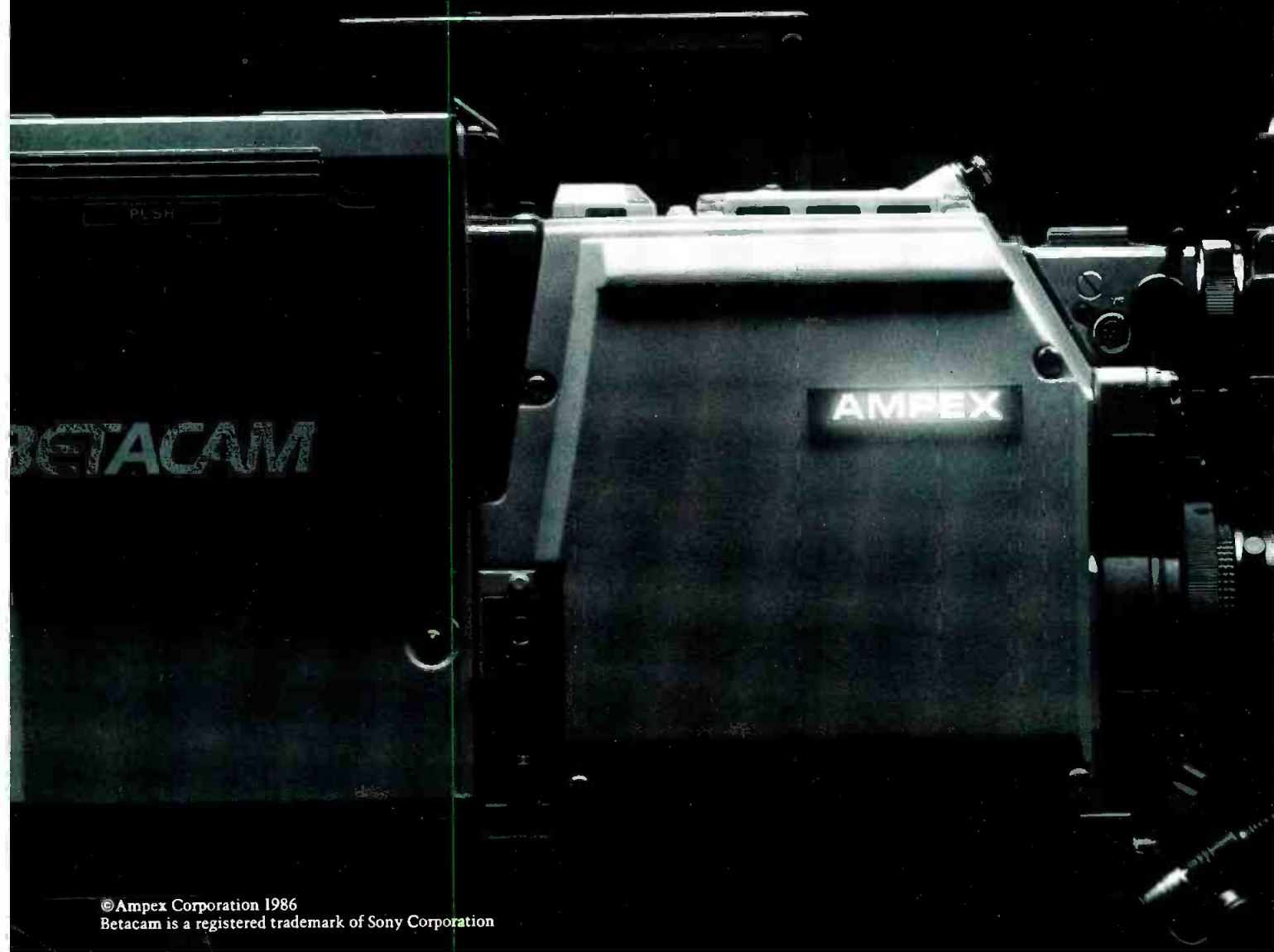
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Broadcasting Sep 15

Top management changes at CBS At Large with Michael Fuchs Radio '86 in New Orleans

CBS SAGA □ Shake-up expected at beleaguered network comes to pass, with Wyman out after CBS board meeting. Stockholder Laurence Tisch of Loews Corp. named acting CEO; CBS founder William Paley returns as acting chairman; Sauter out as head of news. **PAGE 39.** A number of names have surfaced as prospects to head network. **PAGE 40.** Intensity of press scrutiny may have helped precipitate move. **PAGE 41.**

LIGHT IN FOREST □ FCC gives RKO way out of 20-year license challenge litigation, asking group owner to work out settlement with competitors for station licenses. **PAGE 42.**

SOUNDS OF NEW ORLEANS □ Record crowds converged on the Crescent City for the National Association of Broadcasters' Radio '86 convention. Talk centered on the major issues confronting that medium, including emphasis on AM improvement, technological innovation, station trading and competition for ad dollars. **PAGES 44-46**

TV VIOLENCE □ Annenberg School of Communications study finds 8-9 p.m. most violent hour in prime time television. **PAGE 46.**

TAKING STOCK □ These are turbulent times for the Fifth Estate and one at the top—Michael Fuchs of HBO—reflects in this "At Large" interview on where his company in particular, and the cable business in general, is heading. **PAGE 50.**

GROWING TREND? □ As public broadcasters look

for ways to alleviate their fiscal ills, enhanced underwriting looks more and more attractive. **PAGE 70.**

PRIMED FOR PRIME TIME □ The networks fall schedules are unfolding, with more comedies, fewer action dramas and the return of some familiar faces. **PAGE 84.** A day-by-day chart of the programs, times, networks and producers is found on **PAGES 86-87**, as is a story on a Hollywood Radio and Television Society meeting at which the programming heads of the three networks talked about their respective lineups.

BRIGHTON BOUND □ The biennial International Broadcasting Convention is preparing to welcome more than 10,000 participants to Brighton, England, to hear technical papers on a number of topics including HDTV and digital video tape recording and view the latest in communications equipment. **PAGE 92.**

CABLE VICTORY □ Appeals court upholds lower court ruling that Utah law prohibiting "indecent material" transmitted via cable violates first amendment. **PAGE 100.**

CROSSOWNERSHIP CASE □ Marsh Media loses court challenge to FCC's broadcast TV-cable TV crossownership rules. **PAGE 100.**

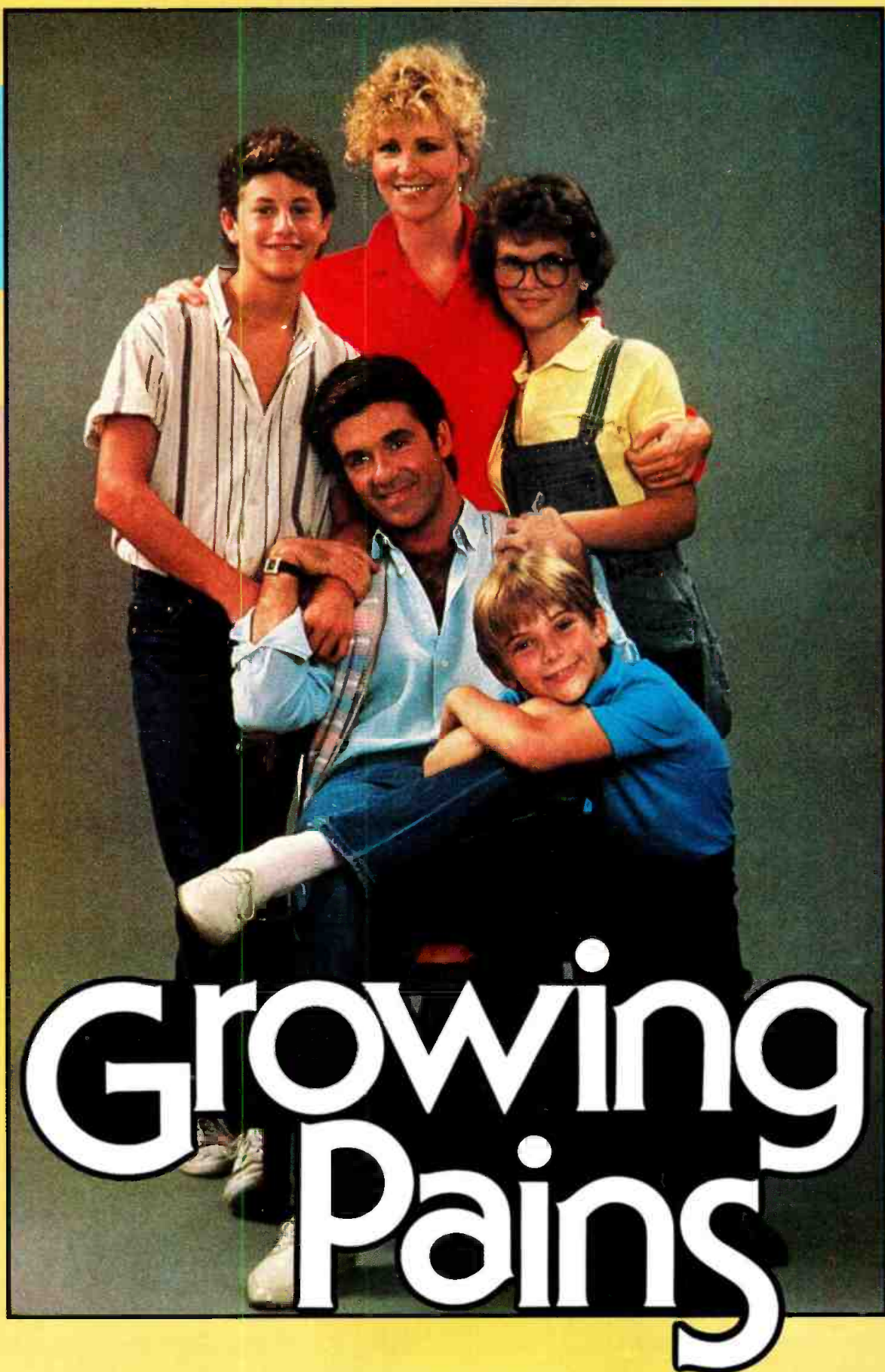
BATTLE LINES □ Research Group founder and chairman Bill Moyes leads his company in the fight for higher ratings. **PAGE 119.**

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Growing Pains

WPIX, New York
KCOP, Los Angeles
WPWR-TV, Chicago
WGBS-TV, Philadelphia
KBHK-TV, San Francisco-Oakland
WLVI-TV, Boston
KTVT, Dallas-Ft. Worth
KHTV, Houston
WUAB-TV, Cleveland
WTAE-TV, Pittsburgh
KSTW-TV, Seattle-Tacoma
WATL, Atlanta
KMSP-TV, Minneapolis-St. Paul
WTOG-TV, Tampa-St. Petersburg
KPLR-TV, St. Louis
KRBK-TV, Sacramento
KUTP, Phoenix
WXIN, Indianapolis
WHCT-TV, Hartford-New Haven
KPTV, Portland, Or.
WOFL, Orlando
WVTV, Milwaukee
KOCO-TV, Oklahoma City
KTVX, Salt Lake City
WCHS-TV, Charleston-Huntington
WHTM-TV, Harrisburg-Lancaster
KMOL-TV, San Antonio

WHIO-TV, Dayton
WJRT-TV, Flint-Saginaw-Bay City
WFLX-TV, West Palm Beach
WEAR-TV, Mobile-Pensacola
WAWS-TV, Jacksonville
KGSW-TV, Albuquerque
WOI-TV, Des Moines
WUHF-TV, Rochester, N.Y.
KVUE-TV, Austin
KGUN-TV, Tucson
KDEB, Springfield, Mo.
WAPT-TV, Jackson, Ms.
WLTX-TV, Columbia, S.C.
WTVW, Evansville
KLAS-TV, Las Vegas
KTHI-TV, Fargo
WJCL, Savannah
KNTV, Salinas-Monterey
KARD, Monroe
WLTZ, Columbus, Ga.
WCOV-TV, Montgomery
KJAC-TV, Beaumont-Port Arthur
KTVN, Reno
WAOW-TV, Wausau
KLBK-TV, Lubbock
WWAY, Wilmington, N.C.

WARNER BROS. TELEVISION DISTRIBUTION

A WARNER COMMUNICATIONS COMPANY



The works

Central question raised by FCC's precedent-shattering proposal that RKO general settle with 69 challengers to 13 of its licensees (see page 42) is: How many settlements would it take to free transfer of KHJ-TV Los Angeles to Westinghouse, now on FCC hold? Answer seems to be: all or most. FCC source who is favorably disposed to grant RKO as much relief as possible told BROADCASTING that prospect of commission granting any settlements is only one or two markets are settled is "doubtful."

Revival

Revelation last week that Thomas Wynan, former CBS chairman, had been discussing possibility of merger with Coca-Cola was not first heard on subject. Discussions with Coke were reported last year ("Closed Circuit," Sept. 23, 1985). Story was vociferously denied by CBS officials at that time.

Spot boosters

Task force to improve selling of national spot radio is being organized by rep executives and broadcasters. Unit will be under guidance of Station Representatives Association and will get help of Radio Advertising Bureau.

Bind

Shades of Ted Turner. Could Lorimar-Telepictures be having trouble financing its \$1.85-billion purchase of seven television stations from Kohlberg, Kravis Roberts & Co.? It has been two-and-a-half months since definitive agreement between buyer and seller was signed, but some financial observers are betting Lorimar-Telepictures may not be able to meet all-cash-no-condition terms first agreed to. Revised plan (initial plan in May was abandoned) was for L-T to set up holding company and split its operations into two subsidiaries—one broadcasting and other programming, advertising and rest of company. Station purchase was to have been partly financed by selling 15%-to-20% of stock in each subsidiary to the public, which would continue to own holding company. But in recent weeks L-T stock has drifted down and at Thursday close of 18¾ was worth 40% less than when station purchase was first announced. To compound problems, bond

market has been less than vibrant recently.

Asked to explain stock decline, Mara Balsbaugh, securities analyst with Smith Barney, cited several reasons, including concern over earnings and worry about how soft advertising market would affect ability to repay debt. Balsbaugh said: "The likelihood of this [station] deal being canceled is higher than a month ago... If the stock doesn't go up they might have to persuade KKR to accept some paper (debt securities in lieu of cash)." L-T's answer to problem is expected soon, perhaps by end of this week.

Music goes 'round and 'round

Chances that House Copyright Subcommittee will act on music licensing legislation before Congress adjourns in October appears doubtful. Bill would eliminate current blanket licensing scheme affecting local television stations and would require syndicators to include music license rights as part of overall programming package. Subcommittee is at impasse on bill, and its chairman, Robert Kastenmeier (D-Wis.), is reportedly reluctant to move measure without consensus. That view has led to some rethinking by All-Industry Television Station Music License Committee, which is leading drive for bill. Committee will make major push at start of new Congress.

Dishing it out

Three Senate sponsors of scrambling bill they say is designed to assure distribution of programming to home earth station owners at fair price are expected to introduce measure on Tuesday, despite what their aides said was effort of National Cable Television Association's Jim Mooney to sidetrack bill. Senators Wendell Ford (D-Ky.), Dale Bumpers (D-Ark.) and Albert Gore (D-Tenn.) plan to attach bill—which is compendium of separate measures introduced earlier and is similar to one (H.R. 5476) introduced in House by Rep. Billy Tauzin (D-La.)—as rider to legislation moving through Senate (see page 92). Their bill would, among other things, require programmers to make scrambled services available through third parties on nondiscriminatory basis. Programmers would not, however, be barred from retailing material themselves. Mooney's role in matter is in dispute. Senate aides say he met separately last week with Ford and Bumpers (and is to meet with Gore early this week) to offer

compromise on matters that have concerned members of Congress. According to Hill version, Mooney would seek to persuade HBO to abandon practice of referring part of fee received from dish owner to cable company involved (so-called BUD, or Brand Utilization Discount). And HBO and Showtime would be asked to organize package of programming services for distribution to home dish owners. In return, senators would abandon their bill. NCTA spokesman acknowledged Mooney's visits to Hill but denied substance of conversation as reported.

Senators, in any case, are said to be determined to open door to competition among those who would serve dish owners, and not, as one aide put it, permit "those who are dominant to control." But in House, Representative Tim Wirth (D-Colo.) is opening new front. He plans to write to all cable programmers to ask whether they would be willing to participate in program packages for distribution to backyard dish owners. Letter would be in response to pressure from dish owners concerned about programming prices they are paying.

Lucky 13th

Paramount is developing first-run syndicated version of "Friday the 13th" movie series as *Friday the 13th, the Series* for fall 1987. Frank Mancuso Jr., producer of "Friday the 13th" movies, will be part of production team for weekly one-hour series.

Diversified production

High production costs and dwindling demand for one-hour programs in syndication are forcing companies that have specialized in action and drama shows to branch out in other directions. Aaron Spelling recently made decision to move into comedy in big way. His first effort is this season's *Life with Lucy*. Last week source at Stephen J. Cannell Productions told BROADCASTING that company was developing number of comedy and animation programs for both network and first-run syndication. To date, company has specialized in action shows, such as *Rockford Files*, *The A-Team* and *Hunter*. Source stressed, however, that Cannell had no plans to abandon one-hour form, as networks and other program buyers are likely always to have some demand for them. And demand for form may increase once syndication market for hours picks up again.

Confidence Rewarded.



E M B A S S Y III

PRESENTING

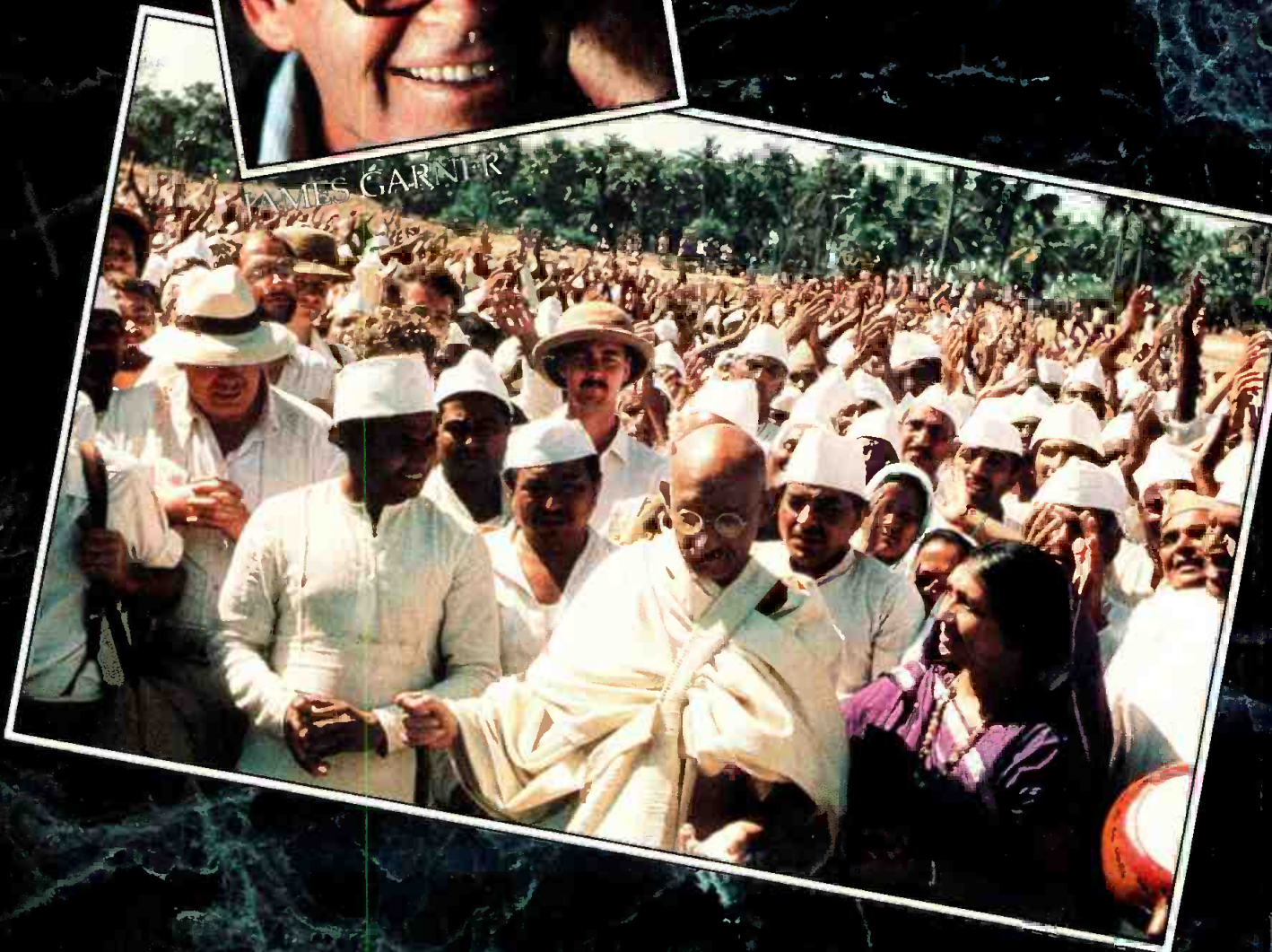
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JAMIE LEE
CURTIS



JAMES GARNER



NOW FOR BROADCASTERS



2 HOME SHOPPING NETWORK

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INNOVATIVE-LIVE-VIEWER ACTIVE

STRIP BLOCK OVERNIGHT WEEKENDS FULL TIME

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- **18 Million Packages Delivered**
- **500,000 Satisfied Buyers**
- **Best Bargains - Best Format**
- **Best Customer Service**

\$HARE THE \$UCCE\$\$

The Home Shopping Network brings "Millions in Bargains™" and "Thousands in Prizes™" to viewers across the nation, live, 24 hours a day. Home Shopping Network 2, "Innovations in Living™" is broadcast via SatCom IV Transponder 1. Programming originates from our 40,000 sq. ft. studio complex and uplink in the greater Tampa Bay area.

On a typical shopping day club members buy fashions, jewelry, tools, collectibles, housewares and electronics - all at discount prices and without leaving their homes.

In addition to the bargains and fun, HSN viewers compete for thousands of chances to win valuable prizes.

Our show hosts display each bargain one at a time and give detailed descriptions. Club members then

call in on one of 600 toll-free lines. Callers can chat with the show's host and offer testimonials, ask questions about an item or place an order by issuing a personal check or using any major credit card.

Every purchase is entered into our computer which transmits the information to our distribution centers. Shipment of orders occurs within 48 hours via U.P.S.® and delivery is completed within 4 to 7 working days.

AFFILIATE COMPENSATION

The Home Shopping Network provides an ongoing compensation plan, paying you, THE BROADCASTER. Full time Affiliates will find the compensation plan very viable.

Every item of merchandise is computer tracked and a percentage of all sales attributed to your station is paid directly to you, monthly.

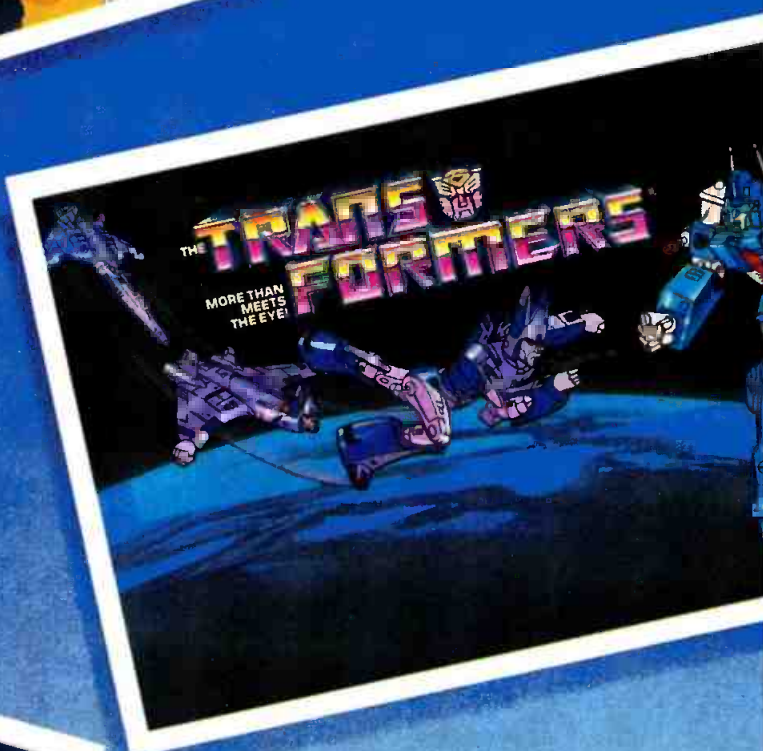
MARKETING SUPPORT

The Home Shopping Network's co-ordinated marketing programs generate maximum viewer participation and purchases, thus insuring greater revenues for your station.

Our campaigns include direct mailings personalized with your own logo and channel number. Home Shopping Network also provides a series of 30 & 60 second promo commercials, and a co-op Newspaper Advertising Program.

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Executive Offices: The Home Shopping Network, Inc.
1529 U.S. 19 South, Clearwater, Florida 33546-2792
CALL TOLL-FREE 1-800-472-5646, IN FLORIDA (813) 530-9455



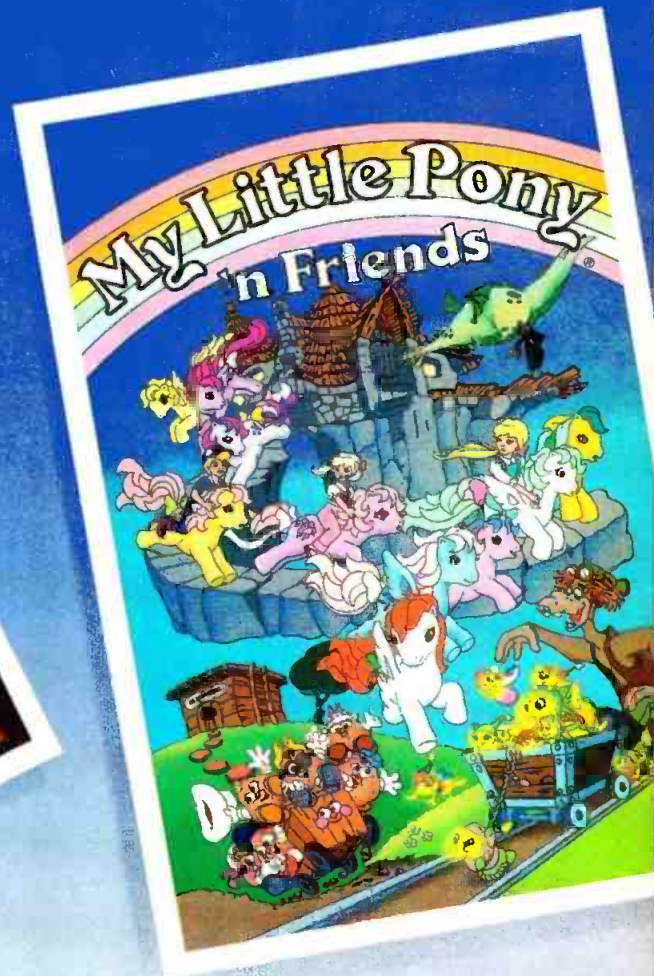
*Source: Nielsen Syndicated Service.
 G.I. Joe and Transformers: Sept. 8, 1985-Aug. 3, 1986.
 Jem: May 25-Aug. 3, 1986.

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Chris
Adam Baldwin,
EVENING
6:00 **3** EYE-ON
6 **6** CARDIOLOGY UPDATE
8 **8** WILD KINGDOM

BE BOLD!

Adv.

(14) **MOVIE** ★★★ "The Trou-
ble With Harry" (1955) Ed-
mund Gwenn, Shirley Mac-
Laine
(15) **SCORE: SPORTS**
(16) **YOU CAN'T DO THAT ON**
TELEVISION
(17) **VIDEO JOCKEYS**
(18) **CHAMPIONSHIP FISHING**
6:30 **3** ABC NEWS
6 **6** THIS WEEK IN CO
MUSIC
8 **8** NBC NEWS
10 **10** INSIDE
15 **15** G
20 **20** G

formed a 10-member HTVRO Industry Advisory board, including HTVRO distributors and dealers, to consult on the development of sales and marketing strategies and to advise Satellite Direct Inc. on consumer awareness of programming availability, HTVRO programming preferences and the "health" of the HTVRO industry, Showtime/TMC said.

Revival

Hardcastle and McCormick, which was canceled by ABC during its third season earlier this year, is reappearing this fall in syndication—not on television stations but on CBN Cable each weekday at 7 p.m. NYT. The



one-hour drama, which is produced by Stephen J. Cannell Productions and distributed by Columbia Pictures, stars Brian Keith and Daniel Hugh-Kelly as private detectives. According to CBN, the show averaged a 15.7 rating and a 23 share during its three-year run on ABC.

Going it alone

Hit Video USA, the latest challenger to Viacom's MTV and VH-1 in the music video world, has set up its own affiliate relations department, having dissolved an agreement that turned over affiliate relations to Group W Satellite Communications.

Dean Thomas has been tapped to head the department as senior vice president, affiliate relations, and James Humphreys has been named to handle sales in the West as director, affiliate relations. Hit Video spokesman Scott Assya said someone has been hired for the Southern region, but that the company was not yet ready to release the name.

Hit Video USA is produced by K05HU a low-power VHF (channel 5) television station serving Houston. The station has been broadcasting the service since July 1985 and has been distributing it nationally since last December via RCA Americom's Satcom IV (transponder 18). Hit Video and K05HU are owned by Wodlinger Broadcasting, of which Mark and Connie Wodlinger (husband and wife) are the principals.

Hit Video makes its money both from affiliation fees and advertising. Cable systems may pick up the service for nothing for the remainder of 1986, but must start paying after next January—two cents per subscriber per month. The fee goes up one cent a year starting in 1988, topping out at five cents in 1990. Affiliate-fee schedules for others vary.

Hit Video has filed a \$200-million antitrust suit against Viacom and Warner Amex, the former co-owner of MTV and VH-1. The suit alleges that MTV had locked up exclusive network rights to popular videos and induced MTV affiliates to sign contracts that stipulated that they could carry no music video service but VH-1.

Brave talk from a little ad.

But the fact is that TV EXTRA boldface ads pack a big punch because they appear in hundreds of newspapers' TV listings. That editorial environment is one reason over 90% of those who recall boldface ads say they were influenced by the message.

And remember, 70% of all viewers make their program choice the day of the broadcast. That's when they'll read your TV EXTRA message.

So don't be afraid to be bold. Our little ad isn't.

To complete your buy in the ADI, call Jim Nagle at 212-692-3952.

Sources: Simmons Market Research, 1984; Nielsen Home Video, 1984



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and why!



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- Market exclusivity.
- Available on a barter basis.

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(213) 937-1250

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You can have our big hits sooner.



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With over half the titles cleared for '86-'87 airing, Century 13 is ready with the kinds of movies and stars that deliver when the Sweeps stakes are high.

Century 13 has that special appeal that carries box office momentum right into the home. ("Mr. Mom" already scored as the highest rated network theatrical film of last season—beating "Tootsie," "Rocky III," "Flashdance" and "48 Hours.")

Put Stallone and Schwarzenegger to work for you. Give your audience the appeal of Parton and the charisma of Cruise. Watch the Nerds get revenge, take a sexy jaunt to Rio, join a Bachelor's last fling, see a man who's a Mom, Romance a deadly Stone—and look out for a Commando gone wild.

But above all, don't wait.

CENTURY 13

THE HITS YOU CAN RUN WHILE THEY'RE HOT.

All major theatrical releases.

* COMMANDO * ROMANCING THE STONE *
* BACHELOR PARTY * MR. MOM * ALL THE RIGHT
MOVES * REVENGE OF THE NERDS * BLAME IT
ON RIO * HEART LIKE A WHEEL * MEL BROOKS'
HISTORY OF THE WORLD—PART I * RHINESTONE *
* TO BE OR NOT TO BE * WITHOUT A TRACE *
* THE MAN WITH ONE RED SHOE * JOHNNY
DANGEROUSLY * UNFAITHFULLY YOURS * TWO OF
A KIND * GIVE MY REGARDS TO BROAD STREET *
* MAX DUGAN RETURNS * THE BUDDY SYSTEM *
* THE STAR CHAMBER * BUCKAROO BANZAI *
* THE AMATEUR * THE OSTERMAN WEEKEND *
* TURK 182! * DREAMSCAPE * BAD MEDICINE *



TELEVISION

THE BIG MOVIE COMPANY



Business Briefly

TV ONLY

Larsen Co. □ Chicago radio personalities Steve Dahl and Garry Meier team up in commercials for Freshlike brand frozen and canned vegetables in campaign of two four-week flights, first beginning in early September and second in mid-October. Commercials will be carried in daytime in 24 markets. Target: women, 25-54. Agency: Campbell-Mithun, Chicago.

Child World. □ In pre-Christmas advertising push, toy retailer is launching campaign for one month in mid-November in eight markets, principally in East. Commercials will air in fringe periods. Target: children, 6 to 12.

Denny's Restaurants. □ Campaign spotlighting dinner will begin in early October for eight to 11 weeks in 13 markets in Southeast. Commercials will be scheduled in daytime, fringe, prime and sports segments. Target: adults, 25-49. Agency: Western International Media, Atlanta.

Duke Power Co. □ Utility company will inaugurate six-week flight in mid-October in four markets in North and South Carolina. Commercials will be positioned in day, fringe, sports and prime times. Target: adults, 25-49. Agency: Wray/Ward, Charlotte, N.C.

RADIO ONLY

Sundor Foods. □ Four-week flight for fruit drinks is set to be launched in late October in about 40 markets. Commercials will run in morning drive periods. Target: women, 18-49. Agency: Gumpertz/Bentley/Fried, Los Angeles.

Casa Lupita. □ Mexican restaurant chain will initiate four-week flight in early October in five markets. Commercials will be carried in all dayparts. Target: adults, 25-54. Agency: Geer, DuBois, New York.

RADIO AND TV

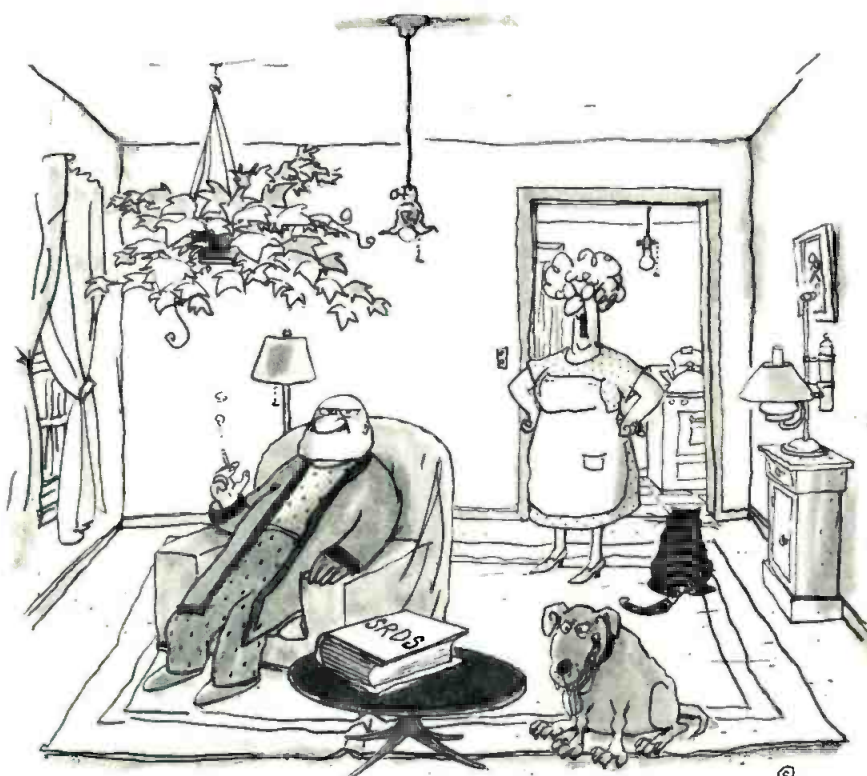
Anderson's. □ Campaign for Greensweep lawn care product will

start in early January in 110 markets, with 1987 budget set at \$5 million. TV flights begin in South in January and February, with later starts in East and Midwest. Commercials will run in all dayparts, with accent on daytime. Target: men and women, 25-64. Agency: Rice & Rice, Minneapolis.

Southern Bell. □ Firm has signed author and trends forecaster, John Naisbitt, to appear in advertising campaign on radio and television directed to company's business customers. Year-round campaign will begin this week in 24 markets in South. Commercials on radio will be in morning and evening drive times and on TV in prime, news and sports segments. Target: adults, business executives. Agency: Tucker, Wayne, Atlanta.

Shelter Insurance Co. □ Flight of about eight weeks will start in mid-September in large number of markets throughout advertiser's 13-state Midwest market region. Commercials will be placed in all dayparts. Radio spots will include five-second tags as part of co-op advertising program. Target: adults, 25-54.

Barnett Bank. □ Campaign will be launched on radio this week and on television in late September in Florida markets, with radio running for three weeks and television for 10. Markets



*"Arnold, I know it means a lot to you,
but a coffee table book it's not."*

Rep Report

WHBO(AM)-WNLN(FM) Tampa Bay, Fla.: To Blair Radio from Major Market Radio.

KJNE-FM Hillsboro, Tex.: To Blair Radio from Masla Radio.

WFLA(AM)-WPDS(FM) Tampa, Fla.: To Select Radio from Blair Radio.

WGBF-AM-FM Evansville, Ind.: To Katz Radio from McGavren Guild.

WTHB(AM)-WXFA(FM) Augusta, Ga.; WOKS(AM)-WFXA(FM) Columbus, Ga.: To Katz Radio from Hillier, Newmark, Wechsler & Howard.

WWDB(FM) Philadelphia: To Republic Radio from Weiss & Powell.

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GERE
MADONNA
NORRIS
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WOODY...**

OR

ORION III TAKES



DESPERATELY SEEKING SUSAN
The Madonna movie!



CODE OF SILENCE
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action adventures' biggest film.

F/X

Box office & critically
acclaimed action-
suspense-thriller.



THE COTTON CLUB
Coppola's brilliant film captures
the spirit, music and violence
of the gangster era.



HANNAH & HER SISTERS
Woody Allen's box-office winner
and most successful film!



YOU TO THE STARS.

ORION

III



BACK TO SCHOOL
'86's comedy box-office
blockbuster.



WOMAN IN RED
Uproarious comedy
from the genius of
Gene Wilder.

The award-winning theatrical package that's tailor-made for television viewers. Hollywood's brightest stars come out to shine in 20 spectacular motion pictures.

This is the package, and these are the films to power your station to that guaranteed winning performance.

Invest in ORION III, and possess the quality and prestige of the finest in exclusive, theatrical free-TV premieres.

ORION III, where the stars come out for you every night.

ORION
TELEVISION SYNDICATION

include Miami, Jacksonville, Orlando and Tampa. Commercials on radio will be in all time periods and on TV in daytime, fringe and prime segments. Target: adults, 25-54. Agency: Martin Agency, Richmond, Va.

Fina Oil & Chemical Co. Firm has introduced Fina-I detergent gasoline, backed by \$1-million campaign on radio

and television and in other media. Television will be used in 23 markets for three weeks and on radio via state and regional networks in Fina's 24-state marketing area. Spanish-language TV and radio also will be used in major Hispanic markets. Commercials will run in all dayparts. Target: adults, 21-54. Agency: Levenson, Levenson & Hill, Irving, Tex.

AdVantage

Prescription for boredom. Sherman J. "Jack" McQueen, senior vice president and director of Foote, Cone & Belding, Los Angeles, singled out "viewer apathy" as "most lethal weapon" television network advertisers face today. He cited Roper Organization study that said one in five persons regard TV viewing as "boring as raking a yard." That observation and others came last Friday (Sept. 12) in speech before Western Region Conference of American Association of Advertising Agencies at Lake Tahoe, Nev. He tied viewer "apathy" largely to what he said was low quality of network TV programming. But McQueen added that other factors include growth of media choices because of cable and VCR's and misleading program pilots that turn out to be "quite different" from subsequent episodes of series. He urged advertisers and agencies to become more involved with program production and to intensify their efforts to develop their own television programming. FC&B's Telecom unit, which McQueen heads, develops and produces programming for advertisers and has been active in cable production.

Pyramid power. Transamerica Corp. is running 15- and 30-second spots in prime time network TV and on CNN, ESPN and Arts & Entertainment Network on cable in support of three-dimensional pop-up print advertisement that appeared in the Sept. 8 issue of *Time* magazine. Both print and television ads are product of Della Femina, Travisano & Partners, Los Angeles. According to DFT&P's John Fuller, spots will not be "here, look for this ad in *Time*," but will stand on their own. Spots open with rumbling sound, followed by appearance of Transamerica's pyramid-shaped headquarters rising above San Francisco skyline and reaction of people on street. Also in post-production for scheduled network run in late September and October are new 30-second commercials with reappearance of King Kong. Commercials, featuring giant ape atop the Transamerica Pyramid, first run during the 1984 Olympics.

Spotty spot radio. Analysis prepared by Eastman Radio says spot radio has been in "doldrums" all of 1986 and envisions little, if any, improvement in remainder of year. Citing Radio Expenditure Reports figures, Eastman says spot radio billings are virtually "flat" through July. Eastman observes that other media, including network and spot television, also have performed sluggishly in 1986, while network radio has been "darling of electronic media." Eastman estimates that network radio revenues have been running ahead of 1985 by 18.2%, Eastman projects that "times will be tough through first three quarters of 1987" with national spot radio growing by about 4.3% in 1987. Representative firm estimates that in 1987 spot radio expenditures should be in \$1.4-billion range and should climb to about \$1.6 billion in 1988, both election and Olympic year.

Fast-food flurry Restaurants and fast-food chains increased their television advertising in first half of year by 13% to \$497.5 million, according to Television Bureau of Advertising. Spot TV advertising climbed to \$348.3 million, up 12% from 1985, while network TV advertising jumped by 16% to \$185.2 million. Largest spender in category in first six months of year was McDonald's with \$160 million, followed by Burger King, \$73 million; Kentucky Fried Chicken, \$38.7 million; Pizza Hut, \$37.5 million, and Wendy's, \$36.2 million. TVB's report was based on data supplied by Broadcast Advertisers Reports.

Doggone it. Coleco Industries has tapped impressionist Rich Little to star in series of commercials featuring "Wrinkles," talking stuffed puppy puppet. Spots will run initially for several weeks on network TV in pre-Christmas season and later in pre-Easter period. Celebrity package was put together by Noreen Jenney Communicates, Woodland Hills, Calif., which represents advertisers or their agencies in over-scale talent procurement and negotiation.

Moving in L.A. Blair Radio has moved its Los Angeles office to 11111 Santa Monica Boulevard, Suite 1800, 90025; telephone (213) 444-3600. Also re-locating in Los Angeles is Hillier, Newmark, Wechsler & Howard, which is now operating from new space at 10880 Wilshire Boulevard, Suite 2215, 90024. Telephone number: (213) 470-7178.

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Lawrence B. Taishoff, president.
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David N. Whitcombe, vice president.
Jerome H. Heckman, secretary.
Philippe E. Boucher, assistant treasurer.

The Fifth Estate Broadcastings

1735 DeSales Street, N.W., Washington 20036
Phone: 202-638-1022

Lawrence B. Taishoff, publisher.

Editorial

Donald V. West, managing editor.
Leonard Zeidenberg, chief correspondent.
Mark K. Miller, senior news editor.
Kira Greene, assistant to the managing editor.
Harry Jessell, associate editor.
Doug Halonen, Matt Stump, Kim McAvoy,
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Scott Fitzpatrick, Jeanne Omohundro,
staff writers.
Anthony Sanders, systems manager.
Randall M. Sukow, research assistant.

Todd F. Bowie, production.

Senior Editorial Consultant
Edwin H. James (Washington)

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Corporate Relations

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Bureaus

New York: 630 Third Avenue, 10017
Phone: 212-599-2830

Stephen McClellan, associate editor.
Vincent M. Ditingo, senior editor: radio.
Geoff Foisie, assistant editor.
Susan Dillon, Scott Barrett, staff writers.
June Butler, Karen Maynard,
advertising assistants.

Hollywood: 1680 North Vine Street, 90028
Phone: 213-463-3148

Tim Thometz, Western sales manager.
Sandra Klausner, editorial-advertising assistant.

International Advertising Representatives

Continental Europe: Lucassen International, John J. Lucassen. Kamerlingh Onneslaan 67, 1171 AC Badhoevedorp/Amsterdam, Netherlands. Phone: 31(2968)6226. Telex: 18406 harkel nl. ■ United Kingdom: John Ashcraft & Co., 12 Bear St., Leicester Square, WC2H 7AS London, England. Phone: 01-930 0525. Telex: 895 2387 answer g ashcraft. ■ Japan: Masayuki Hanhara, Yukari Media Inc., 53-3-1 chome, Tsurukawa, Machida City, Tokyo. 194 01 Japan. Phone: (0427) 35-3531.

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ORION

STAR VIEW I

11 STAR-STUDDED FILMS MADE FOR TELEVISION—
THRILLING ADVENTURES, SIZZLING ROMANCES,
POWERFUL DRAMAS!



Award-winning stars your audiences know, in stories with timeless appeal. Action, suspense, and drama including—
FARRAH FAWCETT, TOM CONTI, and GERALDINE PAGE in *The Beate Klarsfeld Story*;
FAYE DUNAWAY in *Beverly Hills Madam*; CARROLL O'CONNOR in *Brass*;
ROBERT HAYS in *Murder By The Book*; MARSHA MASON in *Lois Gibbs*
& *The Love Canal*; JEAN STAPLETON in *A Matter Of Sex*.

STAR VIEW I—CAPTURE THE EXCITEMENT!

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TELEVISION SYNDICATION

1875 Century Park East, Suite 200 Los Angeles, CA 90067 (213) 557-8700

***Panasonic® brings you M-II.
The broadcast recording system our
competition can't seem to duplicate.***



Now you can shoot, edit and broadcast with 1" quality—on 1/2" cassettes.

When it comes to broadcast systems, it appears our competition has been erased. Because no other format can match the spectacular performance of M-II from Panasonic.

With M-II's metal particle tape system, you can use the same compact 90- or pocket-size 20-minute cassette from ENG/EFP right through editing to on-air broadcast. With 4.5MHz bandwidth (-3dB), 50dB S/N and burst signal insertion for phase alignment and jitter correction, M-II is the single solution to all your broadcast needs.

In fact, each unit in the M-II line offers some pretty uncommon common features like four audio tracks (two linear and two FM), an integral longitudinal and vertical interval time code/time date generator with presettable user bits and Dolby*-C noise reduction. And M-II products utilize a standard edit control interface, so you can upgrade gradually if you like.

AU-650 Studio VCR. This compact, rack-mountable VCR has all the advantages and functions of conventional recorders with

the benefit of the M-II format. The AU-650 provides video and audio performance as good as—if not better than—that of 1" VTRs. In a 1/2" cassette format that lends itself to station automation. It records and plays either 90- or 20-minute cassettes, and provides smooth action, variable slow motion as well as freeze frame. And the AU-650 can perform frame-accurate automatic editing with multi-generation transparency. There's also an internal TBC to assure on-air quality playback.

AU-500 Field Recorder. The AU-500 offers the portability and functions demanded by ENG/EFP users, while providing picture quality comparable to 1"—all on either a 90- or 20-minute cassette. This small, ruggedly designed unit is equipped with confidence field color playback, automatic backspace editing, TBC/DOC connection, search function and warning indicators that alert the operator should recording problems arise and the AU-500 accommodates NTSC composite or various component input signals.

The AU-400 Camera Recorder. This lightweight, compact camera recorder provides ENG users with more than 20 minutes of recording, and a picture quality that rivals that of 1" VTRs. The AU-400 also features B/W video confidence playback through the camera's viewfinder, a chroma confidence indicator and audio confidence output through a speaker. There's even an automatic backspace editing function and warning indicators. And the AU-400's rugged construction provides excellent resistance to dust and moisture.

M-II, it's the only broadcast system of its type in the industry. And it's available now. Two of the best reasons to go with M-II from Panasonic.

To get the complete picture, call or write Panasonic Broadcast Systems Company, One Panasonic Way, Secaucus, NJ 07094. (201) 348-7671.

MII
THE NEW STANDARD
FOR BROADCAST.

A financial planning commentary from Marcia S. Elefant, Houston Asset Management Inc., Houston

How DJ's and account executives can make the most of their money

As a financial planner specializing in the broadcast industry, I'd like to share some observations I've discovered about the radio industry, the problems often presented by clients and the solutions which proved most successful. These observations do not apply to the entire industry since individuals who are motivated to seek out a financial planner may be a select group and not representative of their colleagues.

The two main groups I have worked with are the account executives and "talent"—the disk jockeys, announcers, etc. While many of the financial planning concerns of these groups are similar, there are differences.

"Young, aggressive, energized and spontaneous" are appropriate descriptive words for the account executive. Their incomes range upwards from \$65,000, and they live well. Most have been in the industry for more than five years and have experienced the highs and lows of this business. Robert, age 38, is representative of many. He said that while he was making a good income, he felt ashamed that he had not yet begun to plan for his future security. All of his assets sat in low-yielding CD's. Many like him are almost apologetic about the high taxes they pay. "I knew I should be doing something," one successful producer said, "but I just never seemed to get around to it." So they purchase another CD and write another check for more than their fair share of taxes.

The financial planning process begins with a data gathering interview. Important information is obtained during this meeting, i.e. where they are now, what their goals are, how secure they feel about their job, their attitudes about money, what, if any, special considerations exist, what investments they have made and how and why they made them.

The first area to look at is the employee benefits provided by the station. By and large, these are minimal. Employees are usually unfamiliar with their benefits package. They are often quite surprised to learn how little is provided for them. While life insurance needs may not be great for this relatively young (28 to 40), usually unmarried group, a prolonged disability resulting from accident or sickness would be devastating. The financial planner will learn that this group is considered by some underwriters to be a high-risk category warranting more limited benefits at higher premiums. It is possible, however, to obtain coverage with a qualified insurance carrier in the lowest risk category at considerable savings.

Account executives move about from station to station as opportunities change. They



Marcia S. Elefant, certified financial planner, Houston Asset Management Inc., began her financial planning career in 1978. She joined Houston Asset Management in 1982, specializing in broadcasting clients. She also conducts financial planning seminars for community organizations, educational institutions and businesses.

need to be aware that short-term, temporary medical insurance coverage is available while they meet the eligibility requirements of the new employer.

A basic financial planning strategy for developing an investment portfolio starts with a systematic savings plan. Together, the client and the planner should determine an amount to be allotted for savings, usually about 10% of monthly income. One-third of this amount will be invested in an aggressive, growth-oriented investment, perhaps a mutual fund, one-third into a more conservative, defensive mutual fund and one-third into a money-market fund earmarked for future investments. Drafts should be established from the client's money market or checking account directly into each investment. In this way, the client begins to save "off the top" rather from whatever is left over at the end of the month.

Many of these clients have experienced the uncertainty of living off a commissioned income. "It's part of the reason I leave my money in CD's," explained Christine, a sales representative. "I just can't handle the ups and downs in my paycheck. I never know if I'm rich or poor." A solution was developed that, she said, is now working for her: Figure your annual expenses living at your preferred life style, divide that amount by the number of paychecks you receive annually. Open a money-market account at a bank or brokerage house into which you will deposit each paycheck entirely. Then put yourself on a salary. Write a check to yourself for the amount calculated to cover your monthly needs. In some months your salary will be less than you have deposited in your money

market account while in others, you will need to dip into this fund.

Before undertaking any in-depth discussion of taxes, I check to see who does their returns. These clients are usually very aggressive about their deductions. It's important that they work with a certified public accountant who understands their industry. A referral to a CPA can provide significant tax relief. When Jay, a 40-year-old local radio personality, first came in, he had done little in the way of tax planning. His sizable interest income from CD's only compounded the problem. "I have friends who say they aren't paying taxes at all. That's what I want, enough shelter so I don't pay any tax." When Jay understood the folly of sheltering so deeply—that often \$3 or more was spent on a high-risk, low economic value investment to save \$1 of tax—he was more willing to take a more conservative approach.

While most of these clients had previously opened IRA's, their funds were usually invested in low-paying CD's. Investment opportunities were presented to them which would provide for long-term growth, in addition to developing a self-directed trust, an arrangement for IRA's and other qualified plans that allows clients to transfer all IRA's into one account. They may leave their present investments intact or choose from an array of investment opportunities. The benefits are convenience, lower costs, investment diversification and accounting ease.

Typically, the "talent" are salaried; their income may be lower than many account executives; therefore there may be fewer tax problems and fewer discretionary dollars to invest. They are almost always more conservative in their approach to investments. Financial planning for this group usually consists of systematic savings, IRA's and conservative growth-oriented investments. If there is substantial income, an SEP (simplified employee plan) can provide an attractive opportunity to shelter up to 15% of it.

The needs of the very high income earner who may have a national contract are different. With these clients, emphasis is on tax saving strategies, possible incorporation, pension plans, deferred compensation and tax advantaged investments.

Seventy-five percent of the population does not have an up-to-date will drawn in the state in which they live. This holds true for DJ's and AE's as well. When these clients learn the ultimate disposition of their assets according to the state's unwritten will, they are often sufficiently motivated to promptly see an attorney.

The account executive and "talent" often live in the fast lane. Their lives are about time. They sell it, clock it and live by it. Once an initial financial plan is undertaken, however, minimum time is required to maintain it.

NOVEMBER GOLD

20 MOTION PICTURES.
20 FIRST-RUN TELEVISION PREMIERES.



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WHEN THE GOING GETS TOUGH, THE TOUGH GET GOLDWYN.

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This week

Sept. 15-17—International Videotex Industry Exposition and Conference, sponsored by *Videotex Industry Association*. Marriott Marquis hotel, New York. Information: (703) 522-0883.

Sept. 17—*Ohio Association of Broadcasters* small-market radio exchange. Chillicothe Holiday Inn, Chillicothe, Ohio.

Sept. 17—*Connecticut Broadcasters Association* annual meeting and fall convention. Hartford Marriott, Farmington, Conn. Information: (203) 775-1212.

Sept. 17—"The Future of Animation," panel discussion sponsored by *International Animated Film Association*. Bank of America Center, San Francisco. Information: (415) 386-1004.

Sept. 17—Third annual *Walter Kaitz Foundation* awards dinner, honoring Bill Daniels, Daniels & Associates. Denver. Plaza hotel, New York.

Sept. 17—*National Academy of Cable Programming* luncheon, to discuss "dynamics of today's television hierarchy and the programming marketplace." Panelists include Thomas Burchill, Lifetime; Terrence Elkes, Viacom; John Malone, TCI; Fred Pierce, former president, ABC; and Marvin Kaslow, Bristol-Myers. Waldorf-Astoria, New York. Information: Michael Capes, (212) 719-8942.

Sept. 17—*Cabletelevision Advertising Bureau* local advertising sales workshop. Los Angeles Airport Hilton, Los Angeles. Information: (212) 751-7770.

Sept. 17—*New York chapter of National Academy of*

Television Arts and Sciences luncheon, featuring Robert MacNeil, executive editor and co-anchor, *MacNeill Lehrer NewsHour*. Copacabana, New York.

Sept. 17—*Academy of Television Arts and Sciences* forum luncheon. Speaker: CBS's Dan Rather. Century Plaza, Los Angeles. Information: (818) 953-7575.

■ **Sept. 17**—*American Bar Association Forum Committee on Communications Law* seminar, "Damage Control, Counterattacks and Defamation." St. Moritz-on-the-Park, New York. Information: (312) 988-6126.

Sept. 17-18—Conference for journalists, "Politics 1986: A Democratic or Republican Year?" sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

Sept. 17-19—*Magnavox* mobile training seminar for cable. Quality Inn, Westboro, Mass. Information: (800) 448-5171, extension 389.

Sept. 17-19—*Television Bureau of Advertising* sales advisory committee meeting. Indian Lakes, Chicago.

Sept. 18—"The State of the Media Worldwide," conference sponsored by *World Press Institute*. Macalester College, St. Paul. Information: (612) 696-6360.

Sept. 18—*Women in Cable, Washington chapter*, "roast" of Ted Turner, chairman, Turner Broadcasting System. Proceeds from roast will go to Better World Society. Vista International hotel, Washington.

Sept. 18—Annual Everett C. Parker Ethics in Telecommunications lecture, sponsored by *United Church of Christ and United Council of Churches*. Speaker: Representative Al Swift (D-Wash.) Interchurch Center, New York. Information: (212) 683-5656, extension 190.

Sept. 18—*Cabletelevision Advertising Bureau* local advertising sales workshop. Sheraton Inn-Airport, Port-

land, Ore.

Sept. 18—*National Academy of Television Arts and Sciences, Washington chapter*, drop-in luncheon. Topic: "An Advance Look at the Fall Elections." Among panelists: Hal Bruno, political editor, ABC News. Blackie's House of Beef, Washington.

Sept. 18—42d annual *Permanent Charities Committee* campaign luncheon. Committee is fund raising organization of entertainment industries. Beverly Hilton hotel, Los Angeles. Information: (213) 652-4680.

Sept. 18-19—36th annual fall broadcast symposium, sponsored by *Institute of Electrical and Electronics Engineers Broadcast Technology Society*. Washington hotel, Washington. Information: John Kean, (202) 659-3707.

Sept. 18-19—*Alaska Broadcasters Association* annual convention. Hotel Captain Cook, Anchorage.

Sept. 18-20—*American Women in Radio and Television* South Central area conference. Intercontinental hotel, New Orleans. Information: (202) 429-5102.

Sept. 18-20—*American Women in Radio and Television* Western area conference. Westward Look Resort, Tucson, Ariz. Information: (202) 429-5102.

Sept. 19—*Ohio Association of Broadcasters* small-market radio exchange. The Centrum, Cambridge, Ohio.

Sept. 19—Deadline for entries in news writing competition, sponsored by *Atomic Industrial Forum*, for "significant contributions...to public understanding of nuclear energy." Information: Virginia Ridgway, AIF, #1150, 1747 Pennsylvania Avenue, N.W., Washington, 20006.

Sept. 19-21—*Maine Association of Broadcasters* annual convention. Speaker: William O'Shaughnessy, president, WVOX(AM)-WRTN(FM) New Rochelle, N.Y. Sebasco Estates, Sebasco, Me.

Sept. 19-23—11th International Broadcasting Convention, sponsored by *Electronic Engineering Association, Institution of Electrical Engineers, Institute 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.

■ **Sept. 20**—"News and Promotion" and "Covering the Breaking Story," seminar sponsored by *Associated Press Television-Radio Association of California-Nevada*. Red Lion Inn, Bakersfield, Calif. Information: Rachel Ambrose, AP, (213) 746-1200.

Also in September

Sept. 21—38th annual prime time Emmy Awards, telecast live on NBC-TV. Pasadena Civic Auditorium, Pasadena, Calif.

Sept. 21-24—Sixth annual conference of *National Association of Telecommunications Officers and Advisors*, affiliate of National League of Cities. Speakers include Cathy Reynolds, National League of Cities; Brian Lamb, C-SPAN; Irving Kahn, Broadband Communications; and Gene Webb, Management Information Systems. Hershey hotel, Philadelphia. Information: (202) 626-3250.

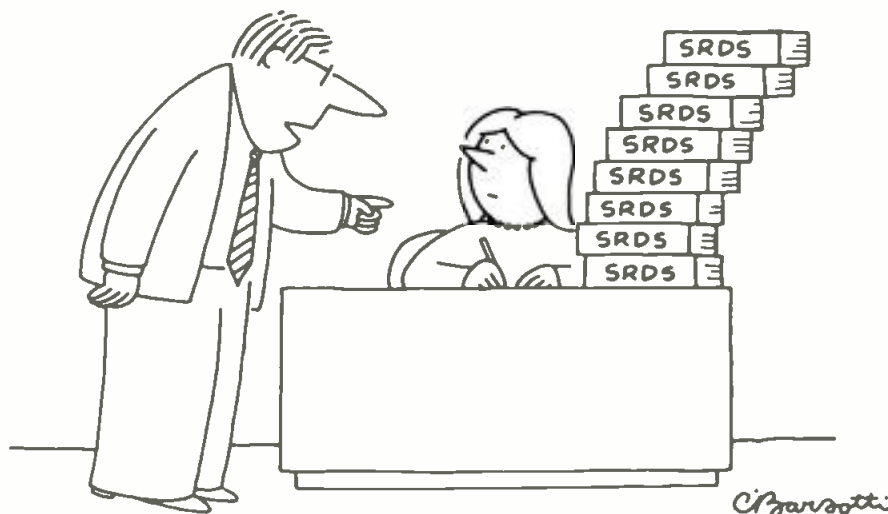
Sept. 22-23—*Public Telecommunications Financial Management Association* Workshop I, on preparing annual financial survey for Corporation for Public Broadcasting, and risk management. Dupont Plaza hotel, Washington.

Sept. 22-24—*Magnavox* mobile training seminar. Quality Inn, Westboro, Mass. Information: (800) 448-5171, extension 389.

■ **Sept. 22-24**—*Advertising Club of Greater Boston* 26th annual Hatch awards celebration. Opera House of Boston and Park Plaza Castle, Boston. Information: (617) 262-1100.

Sept. 22-25—Seventh annual Nebraska Videodisk Symposium, "Making It Work," sponsored by *Nebraska Videodisk Design/Production Group, University of Nebraska-Lincoln*. UN, Lincoln, Neb. Information: (402) 472-3611.

Sept. 23—*International Radio and Television Society*



"Your SRDS is listing!"

ROCK CONNECTIONS

OVERWHELMING RESPONSE

Listener and station response has been overwhelming. As a result, ROCK CONNECTIONS, the 15-week summer series – expands to 52 weeks a year.

Hear why. For details and/or a cassette of an actual show, call Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.

WITH

MIKE HARRISON

ROCK CONNECTIONS is one hour each week with three-hour special editions planned for Memorial Independence and Labor Day Weekends. CBS RADIORADIO reserves the right of final selection of affiliates.



Produced by Goodphone Communications.

newsmaker luncheon, featuring Frederick Joseph, chief executive officer, Drexel Burnham Lambert. Waldorf-Astoria, New York.

Sept. 23—Wisconsin Broadcasters Association sales seminar. Civic Center, Eau Claire, Wis.

Sept. 23—Cable Television Administration and Marketing Society general managers seminar. Hyatt Regency, Columbus, Ohio. Information: Judith Williams, (202) 371-0800.

Sept. 23—Cabletelevision Advertising Bureau local advertising sales workshop series. Columbus Marriott East, Columbus, Ohio. Information: (212) 751-7770.

■ **Sept. 23—Caucus for Producers, Writers and Directors and Museum of Broadcasting** luncheon. Fries Entertainment, Los Angeles. Information: (213) 652-0222.

Sept. 23-25—Great Lakes Cable Expo. "Cable at Your Service," sponsored by cable TV associations of Illinois, Indiana, Michigan and Ohio. Keynote speaker: Jim Mooney, president, National Cable Television Association. Ohio Center, Columbus, Ohio. Information: (614) 461-4014.

Sept. 23-28—Women in Communications national professional conference. Sheraton Center, New York.

Sept. 24—Ohio Association of Broadcasters small market meeting. Holiday Inn, Wapakoneta.

Sept. 24—Wisconsin Broadcasters Association sales seminar. Radisson hotel, Oshkosh, Wis.

Sept. 24—New York chapter of National Academy of Television Arts and Sciences luncheon, featuring George Kaufman, chairman of the board, and Michael Bannum, president, Kaufman Astoria Studios, New York. Copacabana, New York.

Sept. 24—Ohio Association of Broadcasters small-market radio exchange. Holiday Inn, Wapakoneta, Ohio.

Sept. 24—National Association of Broadcasters task force on radio allocations. NAB headquarters, Washington.

■ **Sept. 24—International Television Association, St. Louis chapter.** meeting, "Budgeting for a Video Production." Lutheran Church-Missouri Synod, St. Louis. Information: Jean Griffith, (314) 595-4106.

Sept. 24-25—National Association of Broadcasters radio membership blitz for Mississippi and Alabama. NAB headquarters, Washington.

Sept. 25—Wisconsin Broadcasters Association sales seminar. Sheraton hotel, Madison.

Sept. 25—Cabletelevision Advertising Bureau local

advertising sales workshop series. Marriott Airport hotel, Kansas City, Mo. Information: (212) 751-7770.

Sept. 25-26—Public Telecommunications Financial Management Association Workshop II, on preparing annual financial survey for Corporation for Public Broadcasting, and risk management. San Francisco Airport Hilton, San Francisco.

Sept. 25-27—American Women in Radio and Television Northeast area conference. Marriott Thruway, Rochester, N.Y. Information: (202) 429-5102.

Sept. 25-27—National Religious Broadcasters South central regional convention. Bellevue Baptist Church, Memphis. Information: (901) 725-9512.

Sept. 25-28—Georgia Association of Broadcasters second sales university. Athens, Ga.

Sept. 26-27—North Dakota Broadcasters Association convention. Doublewood Inn, Fargo, N.D.

Sept. 27-30—Minnesota Broadcasters Association fall convention. Speaker: Eddie Fritts, president, National Association of Broadcasters. Cragun's conference center and resort, Brainerd, Minn.

Sept. 28-30—New Jersey Broadcasters Association 40th annual convention. Golden Nugget Casino hotel, Atlantic City, N.J.

Sept. 28-30—Nebraska Broadcasters Association annual convention. Cornhusker hotel, Lincoln, Neb.

Sept. 29-Oct. 3—Video Expo New York, sponsored by Knowledge Industry Publications. Jacob Javits Convention Center, New York. Information: (914) 328-9157.

Sept. 29-Oct. 4—Canadian International Animation Festival. Hamilton Place Theater and Hamilton Art Gallery, Hamilton, Ontario. Information: (416) 367-0088.

Sept. 30—Deadline for applications to Ohio State Awards program competition, sponsored by noncommercial WOSU-AM-FM-TV Columbus, Ohio. Information: (614) 422-0185.

Sept. 30—Louisiana Association of Broadcasters sales seminar. Ramada Inn, Baton Rouge.

Sept. 30—Cabletelevision Advertising Bureau local advertising sales workshop series. Hyatt Regency-Peachtree Center, Atlanta. Information: (212) 751-7770.

Sept. 30-Oct. 2—Mid-America Cable TV Association 29th annual meeting. Hyatt Regency at Crown Center, Kansas City, Mo. Information: (913) 841-9241.

Sept. 30-Oct. 2—Montech '86, sponsored by Institute of Electrical and Electronics Engineers. Montreal Convention Center, Montreal. Information: (514) 374-

7000.

October

Oct. 1—New York chapter of National Academy of Television Arts and Sciences luncheon, featuring John F. Gault, president, Manhattan Cable TV, and executive VP, ATC. Copacabana, New York.

Oct. 1—Louisiana Association of Broadcasters sales seminar. Alexandria Hilton, Alexandria, La.

Oct. 1-2—Association of National Advertisers cooperative advertising conference. Hyatt Regency Crystal City, Arlington, Va.

Oct. 1-3—National Association of Black Owned Broadcasters 10th annual fall broadcast management conference. Sheraton Grand hotel, Washington. Information: (202) 463-8970.

Oct. 1-3—Oregon Association of Broadcasters annual conference. Rippling River resort, Welches, Ore.

Oct. 1-4—Kansas Association of Broadcasters convention. Ramada Inn, Topeka, Kan.

■ **Oct. 1-4—Seventh annual Midwest Radio Theater** workshop. Tiger hotel, Columbia, Mo. Information: MRTW, 915 East Broadway, Columbia, Mo., 65201; Jim Gleeson, (314) 874-1139.

Oct. 2—Women in Cable. San Francisco chapter, meeting. Topic: regulatory issues, state and federal. Blue Dolphin restaurant, San Leandro, Calif.

Oct. 2—Louisiana Association of Broadcasters sales seminar. Holiday Inn, Financial Plaza, Shreveport, La.

Oct. 2—Cabletelevision Advertising Bureau local advertising sales workshop series. Orlando Airport Marriott, Orlando, Fla. Information: (212) 751-7770.

Oct. 3-4—20th annual South Dakota Broadcasters Day, sponsored by South Dakota State University. SDSU campus and Holiday Inn, Brookings, S.D. Information: (605) 688-4171.

Oct. 3-5—Missouri Broadcasters Association fall meeting. Hyatt Regency hotel, Kansas City, Mo.

Oct. 3-5—Journalism ethics conference, co-sponsored by Foundation for American Communications, Knight Foundation and Detroit Free Press. Hotel Pontchartrain, Detroit. Information: (213) 851-7372.

Oct. 5-7—Pennsylvania Association of Broadcasters 54th annual convention. Speakers include FCC Commissioner Jane Quillo and ABC's John Sias. Hershey Lodge, Hershey, Pa.

Oct. 5-8—Women in Cable fifth cable management

tivals. Cannes, France.

April 26-29, 1987—Broadcast Financial Management Association annual meeting. Marriott Copley Place, Boston. Future meeting: April 17-20, 1988, Hyatt Regency New Orleans, and April 9-12, 1989, Loews Anatole, Dallas.

April 29-May 3, 1987—National Public Radio annual public radio conference. Washington Hilton, Washington.

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

May 17-20, 1987—CBS-TV annual affiliates meeting. Century Plaza, Los Angeles.

May 31-June 2, 1987—NBC-TV annual affiliates meeting. Century Plaza, Los Angeles.

June 6-9, 1987—American Advertising Federation annual convention. Buena Vista Palace hotel, Orlando, Fla.

June 9-11, 1987—ABC-TV annual affiliates meeting. Century Plaza, Los Angeles.

June 10-13, 1987—American Women in Radio and Television 36th annual convention. Beverly Hilton, Los Angeles.

June 10-14, 1987—Broadcast Promotion and Marketing Executives/Broadcast Designers Association annual seminar. Peachtree Plaza, Atlanta; June 8-12, 1988, Bonaventure, Los Angeles, and June 21-25, 1989, Renaissance Center, Detroit.

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

Aug. 16-19, 1987—Cable Television Administration and Marketing Society 14th annual meeting. Fairmont hotel, San Francisco.

Sept. 1-4, 1987—Radio-Television News Directors Association international conference. Orange County Convention Center, Orlando, Fla.

Major Meetings

New Orleans. Future meeting: Feb. 26-29, 1988, George Brown Convention Center, Houston.

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

Feb. 19-21, 1987—Country Radio Seminar, sponsored by Country Radio Broadcasters. Opryland hotel, Nashville.

March 25-28, 1987—American Association of Advertising Agencies annual convention. Boca Raton hotel and beach club, Boca Raton, Fla.

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.

March 29-31, 1987—Cabletelevision Advertising Bureau sixth annual conference. New York.

April 1-5, 1987—Alpha Epsilon Rho, National Broadcasting Society. 45th annual convention. Clarion hotel, St. Louis.

April 21-27, 1987—23d annual MIP-TV, Marches des International Programmes des Television, international television program market. Palais des Fes-

Sept. 19-23—11th International Broadcasting Convention, sponsored by Electronic Engineering Association, Institution of Electrical Engineers, Institute 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. 22-25—National Black Media Coalition annual conference. Shoreham hotel, Washington. Information: (202) 387-8155.

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 K. 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.

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

Jan. 7-11, 1987—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,

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conference. Among sponsors: Turner Broadcasting System. Ritz-Carlton Buckhead, Atlanta. Information: (404) 434-6800.

Oct. 6—Northern California Broadcasters Association annual wingding. Crow Canyon country club, San Ramon, Calif. Information: (415) 362-2606.

Oct. 6-7—Pratt Center for Computer Graphics in Design seminar. Hyatt on Union Square, San Francisco.

Oct. 6-10—"Telecommunications for Modern India," first India-U.S. conference on telecommunications, sponsored by nonprofit group, India-U.S. Foundation, New Delhi. Information: Dr. Indu Singh, (202) 783-5030.

Oct. 7—Conference for journalists, "Chernobyl and After: Does Nuclear Power Have a Future?" sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

Oct. 7—Cabletelevision Advertising Bureau local advertising sales workshop series. Arlington Park Hilton, Arlington Heights (Chicago), Ill. Information: (212) 751-7770.

Oct. 8—Conference for journalists, "The Oil Glut—Our Energy Future," sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

Oct. 8—New York chapter of National Academy of Television Arts and Sciences luncheon, featuring Frank J. Biondi Jr. executive VP, Business Sector Inc., Coca-Cola Co. Copacabana, New York.

Oct. 8-10—National Religious Broadcasters Midwestern regional convention. Billy Graham Center, Wheaton College, Wheaton, Ill. Information: (402) 845-6595.

Oct. 8-12—National Broadcast Association for Community Affairs 12th annual convention. Sheraton-Washington hotel, Washington. Information: Mal Johnson. Cox Communications. (202) 737-0277

Oct. 9—Cabletelevision Advertising Bureau local advertising sales workshop series. Amlac hotel, West Tower, Dallas. Information: (212) 751-7770.

Oct. 9-10—Society of Broadcast Engineers, Pittsburgh chapter, 13th regional convention and equipment exhibit. Howard Johnson's Motor Lodge, Monroe-

ville, Pa.

■ Oct. 10—Broadcast Pioneers, Washington area chapter, reception honoring FCC Commissioner Patricia Diaz Dennis. Washington. Information: Joe Ryan, (202) 783-5100.

Oct. 12-14—Illinois Broadcasters Association convention. Galena, Ill.

Oct. 12-14—Iowa Cable Television Association's fall convention. Airport Hilton, Des Moines.

Oct. 14—Cabletelevision Advertising Bureau local advertising sales workshop series. Newton Marriott, Boston. Information: (212) 751-7770.

Oct. 14-16—Society of Broadcast Engineers national convention. St. Louis A.J. Cervantes Convention Center, St. Louis. Information: Sam Caputa, (314) 727-2160.

Oct. 14-16—Community Broadcasters Association first low power television conference (held in conjunction with Society of Broadcast Engineers convention, see above). St. Louis A.J. Cervantes Convention Center, St. Louis. Information: (703) 893-8844.

■ Oct. 15-16—"The Future of Television in Europe," conference sponsored by *Club de Bruxelles*. Palais des Congres. Brussels.

Oct. 15-17—Indiana Broadcasters Association fall conference. Holiday Inn Union Station, Indianapolis.

Oct. 15-17—Magnavox mobile training seminar for cable. Holiday Inn North, Richmond, Va. Information: (800) 448-5171, extension 389.

Oct. 16—Cabletelevision Advertising Bureau local advertising sales workshop series. Governors Inn-Research Triangle Park, Raleigh, N.C. Information: (212) 751-7770.

Oct. 16-17—Broadcast Financial Management Association board of directors meeting. Westin Crown Center, Kansas City, Mo.

Oct. 16-17—American Women in Radio and Television Southeast area conference. Wyndham hotel, Orlando, Fla. Information: (202) 429-5102.

Oct. 17—Radio-Television News Directors Association region 12 meeting with *Sigma Delta Chi*. Sheraton Center, New York.

Oct. 17-21—MIPCOM, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France.

Oct. 17—Ohio Association of Broadcasters small-market radio exchange. Westbrook country club, Mansfield, Ohio.

Oct. 17-19—Advanced economics conference for journalists, co-sponsored by *Foundation for American Communications, Gates Foundation* and *Denver Post*. Keystone resort and conference center, Keystone, Colo. Information: (213) 851-7372.

Oct. 19-22—Intelevent '86, fifth annual conference on international telecommunications policy, sponsored by *International Televent*. Hotel Bayerischer, Munich. Sponsors include Finley, Kumble, Wagner; E.F. Hutton; Peat, Marwick, Mitchell & Co., and International Chamber of Commerce. Information: (202) 857-4612.

Oct. 20-22—National Religious Broadcasters Southwestern regional convention. Holiday Inn Holidome, Dallas-Fort Worth. Information: Sharon Barela, (918) 664-7991.

Oct. 20-22—Magnavox mobile training seminar for cable. Holiday Inn North, Richmond, Va. Information: (800) 448-5171, extension 389.

Oct. 21—International Radio and Television Society newsmaker luncheon. Waldorf-Astoria, New York.

Oct. 21-22—New York State Broadcasters Association 32d annual meeting. Turf Inn, Albany, New York.

Oct. 21-23—Annual convention of Microwave Communications Association. Theme: "MMDS/TFS/OFS/DEMS Emerging Microwave Technologies." Ramada Renaissance hotel, Washington. Information: (202) 659-4417.

Oct. 22-23—Ohio Association of Broadcasters fall convention. Stouffer Dayton Plaza hotel, Dayton, Ohio.

Oct. 22-24—American Women in Radio and Television North Central area conference. Hilton on the Circle, Indianapolis. Information: (202) 429-5102.

Oct. 22-25—National Black Media Coalition annual conference. Shoreham hotel, Washington. Information: (202) 387-8155.

Oct. 22-26—Association of Music Personnel in Public Radio. Hyatt Regency New Orleans. Information: (504)

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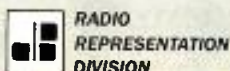
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Oct. 23-25—*National Religious Broadcasters, Eastern chapter*, convention. Philadelphia Airport Marriott, Philadelphia. Information: Sue Bahner, (716) 461-9212.

Oct. 24—*Montana Broadcasters Association* sales clinic. Village Red Lion Motor Inn, Missoula, Mont.

Oct. 24—Radio acquisition seminar, sponsored by *National Association of Broadcasters Radio*. Airport Marriott, San Francisco.

Oct. 24-25—*Friends of Old-Time Radio* 11th annual convention. Holiday Inn-North, Holiday Plaza, Newark, N.J. Information: Jay Hickerson, (203) 248-2887 or (203) 795-6261.

Oct. 24-29—*Society of Motion Picture and Television Engineers* 128th technical conference and equipment exhibit. Jacob K. Javits Convention Center, New York. Information: Dorothy Smith, (914) 476-6606.

Oct. 25—*Museum of Broadcast Communications* "You Can Come Home Again" gala, "homecoming reunion saluting broadcast stars born in Illinois or whose careers were nurtured in Chicago." MBC, Chicago. Information: (312) 565-1950.

Oct. 26-27—"Teleconferencing: Steps to Take, Moves to Make," sponsored by *National University Teleconference Network*. Anaheim Marriott hotel, Anaheim, Calif. Information: Jeff Beaver, (405) 624-5191.

Oct. 26-28—*National Association of Broadcasters* "Hundred Plus Exchange." Chicago O'Hare Airport Hilton, Chicago.

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

Oct. 27—*Cable Television Network of New York* third annual CAPE (Cable Awards for Programing Excellence) awards and dinner dance. Trump Tower, Atlantic City, N.J. Information: (609) 392-4360.

Oct. 28—Conference for journalists, "Illiteracy: How Big a Problem? What Can Be Done?" sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

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

Oct. 29—*New York chapter of National Academy of Television Arts and Sciences* luncheon, featuring Robert E. Mulholland, director, Television Information Office. Copacabana, New York.

Oct. 29-30—Conference for journalists, "Education 1986: Are Schools Better? Are Basics Being Taught?" sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

Oct. 31—*Academy of Television Arts and Sciences* forum luncheon. Keynote speaker: First Lady Nancy Reagan, on drug abuse. Los Angeles. Information: (818) 953-7575.

November

Nov. 1—*Academy of Television Arts and Sciences* a 1-day seminar on drug abuse. Sheraton Premiere, Los Angeles. Information: (818) 953-7575.

Nov. 3-5—Electronic Imaging '86, conference and exhibit, featuring computer graphics, fiber optics and high-definition TV. Sponsored by *Institute for Graphic Communication*. Sheraton-Boston hotel, Boston. Information: (617) 267-9425.

Nov. 3-7—London Market for TV, film, home video, cable and satellite. Gloucester hotel, London. Information: (212) 593-2258.

Nov. 5—*New York chapter of National Academy of Television Arts and Sciences* luncheon, featuring David D. Connell, VP-executive producer, Children's Television Workshop. Copacabana, New York.

Nov. 6—*Women in Cable, San Francisco chapter*, meeting. Topic: employee relations, EEO. Blue Dolphin restaurant, San Leandro, Calif.

Nov. 7—Radio acquisition seminar, sponsored by *National Association of Broadcasters Radio*. Henry VIII Inn Airport, St. Louis. Information: (202) 429-5420.

Nov. 7-9—Conference for journalists on "civil justice/litigious society," sponsored by *Foundation for American Communications* and *Gannett Foundation*. Vista International hotel, Washington. Information: (213) 851-7372.

Nov. 10—29th annual *International Film & TV Festi-*

val of New York, awards for film, video, slide and audio-visual productions. Town Hall, New York. Information: (914) 238-4481.

Nov. 12—*Ohio Association of Broadcasters* financial managers meeting. Embassy Suites, Columbus, Ohio.

Nov. 12-14—*Magnavox* mobile training seminar for cable. Orlando Marriott, Orlando, Fla. Information: (800) 448-5171, extension 389.

Nov. 12-15—*International Women's Media Conference*, National Press Club, Washington. Information: (202) 223-0030.

Nov. 12-16—*Audio Engineering Society* convention. Los Angeles Convention Center. Information: (212) 661-8528.

Nov. 13—*Association of National Advertisers* promotion management workshop. New York Hilton, New York.

Nov. 13—12th annual *Chicago Communications* luncheon, "for the advancement of communications to benefit the Albert P. Weisman Memorial Scholarship Fund at Columbia College." Keynote speech: CBS White House correspondent Lesley Stahl. Westin hotel, Chicago. Information: (312) 663-1600; extension 421.

Nov. 13-15—Broadcast sales training seminar, "The National Sales Manager Program," sponsored by *Television Bureau of Advertising*. Century Plaza, Los Angeles.

Nov. 13-15—17th annual *Loyola Radio Conference*. Holiday Inn Mart Plaza, Chicago. Information: (312) 670-3207.

Nov. 13-16—*National Association of Farm Broadcasters* fall meeting. Kansas City, Mo.

Nov. 14—29th *International Film & TV Festival of New York*, awards for TV programs, promos and music video. Sheraton Center, New York. Information: (914) 238-4481.

Nov. 14-16—Second annual *Women in Film Festival*, co-sponsored by *Women in Film and California First Bank*. Directors Guild of America, Los Angeles.

Nov. 17-19—*Television Bureau of Advertising* 32d annual meeting. Century Plaza, Los Angeles.

Nov. 17-21—*Southern Educational Communications Association* annual conference. Hyatt Regency, Tampa, Fla.

Nov. 18—*Association of National Advertisers* research workshop. Plaza hotel, New York.

Nov. 20-22—*Arizona Broadcasters Association* fall convention and annual meeting. Westward Look Resort, Tucson, Ariz.

Nov. 21—Radio acquisition seminar, sponsored by *National Association of Broadcasters Radio*. Marriott Marquis, New York. Information: (202) 429-5420.

■ **Nov. 21**—*Broadcast Pioneers, Washington area chapter*, annual awards dinner. Kenwood country club, Bethesda, Md. Information: Joe Ryan, (202) 783-5100.

■ **Nov. 21-23**—*Foundation for American Communications and Gannett Foundation* conference for journalists on science/environment. Sheraton Miramar, Santa Monica, Calif. Information: (213) 851-7372.

Nov. 25—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria, New York.

December

Dec. 1-5—Video Expo Orlando '86, sponsored by *Knowledge Industry Publications*. Buena Vista Palace hotel, Lake Buena Vista, Fla. Information: (914) 328-9157.

Dec. 3—*Ohio Association of Broadcasters* sales workshop. Park University hotel, Columbus, Ohio.

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

Dec. 4-7—Sixth annual *National Video Festival*, sponsored by *American Film Institute*. Los Angeles campus, AFI. Information: (213) 856-7787.

Dec. 5—Deadline for entries in 27th annual *International Broadcasting Awards*, honoring "world's best television and radio commercials," sponsored by *Hollywood Radio and Television Society*. Information: HRTS, (818) 769-4313.

Dec. 7-8—*NBC-TV* midseason promotion executives conference. Contemporary hotel, Orlando, Fla.

Dec. 9-10—*NBC-TV* local news promotion workshop. Contemporary hotel, Orlando, Fla.

Dec. 18—*International Radio and Television Society*

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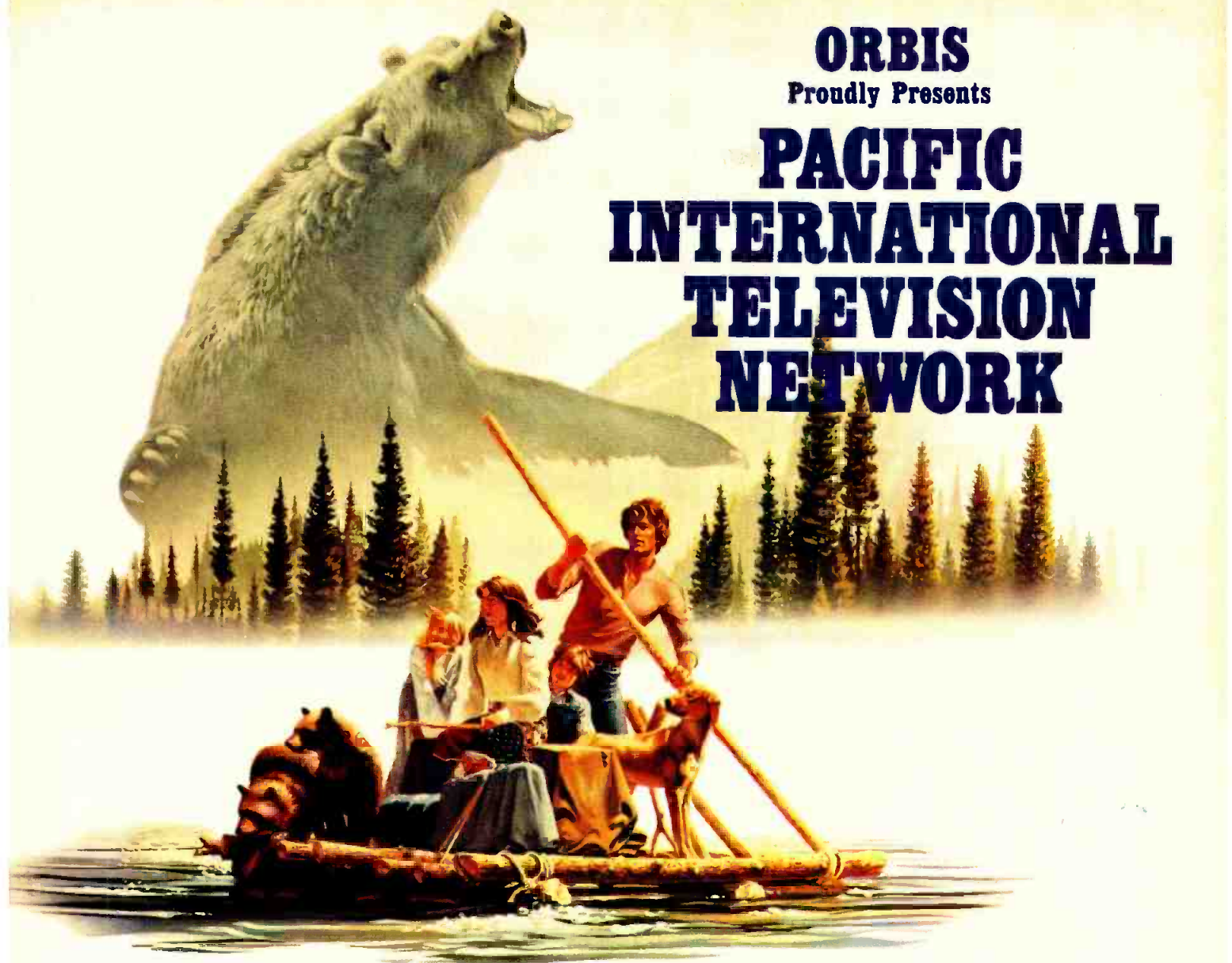
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January, 1987

Jan. 7-11—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles.

Jan. 15—Deadline for entries in Charles E. Scripps Award, for "newspaper or broadcast station which best promotes literacy in its community," sponsored by *Scripps Howard Foundation*. No network may compete. Award is part of Scripps Howard Foundation National Journalism Awards. Information: Scripps Howard Foundation, 1100 Central Trust Tower, Cincinnati, 45202.

Jan. 20—Presentation of eighth annual network ACE Awards, sponsored by *National Academy of Cable-Programming*. Ceremony to be aired live by WTBS-TV Atlanta. Los Angeles. Information: (213) 278-3940.

Jan. 21-25—*NATPE International* 24th annual convention. New Orleans Convention Center, New Orleans. Information: (212) 949-9890.

Jan. 31-Feb. 4—*National Religious Broadcasters* 44th annual convention. Sheraton Washington and Omni Shoreham hotels. Washington. Information: (201) 428-5400.

February, 1987

Feb. 1-4—*National Religious Broadcasters* 44th annual convention. Theme: "Communicating Christ to the Nations." Sheraton Washington. Information: (201) 428-5400.

Feb. 2-6—*National Association of Broadcasters* winter board meeting. Ritz-Carlton, Laguna Niguel, Calif.

Feb. 6-7—*Society of Motion Picture and Television Engineers* 21st annual television conference. St. Francis hotel, San Francisco.

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

■ **Feb. 15-17**—*Louisiana Association of Broadcasters* annual convention. Westin Canal Place hotel, New Orleans.

Errata

NBC has issued purchase orders for \$3.25 million in Mil half-inch recording gear for fourth quarter 1986, not \$750,000, as indicated in "Top of the Week" story in Aug. 25 issue.

New multi-lingual radio service being started by Emil Antonoff and Elliott Mandl, as reported in Sept. 8 "Riding Gain," is completely separate from **wnwk(FM) Newark, N.J.** Also, Mandl is accountant with station, not financial vice president.

Feb. 16-20—"The Olympic Movement and the Mass Media," international congress sponsored by *University of Calgary*. Calgary, Alberta. Information: (403) 220-7575.

Feb. 17-18—*Wisconsin Broadcasters Association* annual winter convention. Concourse hotel, Madison.

Feb. 19-20—*Broadcast Financial Management Association* board meeting. Loews Anatole hotel, Dallas.

Feb. 19-21—Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville. Information: (615) 327-4488.

Feb. 19-21—*Howard University's School of Communications'* annual communications conference. Theme: "Leadership and Power Through Communications." Howard campus. Washington. Information: (202) 636-7491.

March, 1987

■ **March 6**—Television and ethics conference sponsored by *Emerson College* and *National Academy of Television Arts and Sciences*, Boston/New England

chapter. Marriott hotel, Copley Place, Boston. (617) 578-8615.

March 10-13—*Audio Engineering Society* convention. Queen Elizabeth II conference center, London. Information: (212) 661-8528.

March 17—Presentation of 27th annual International Broadcasting Awards honoring "world's best television and radio commercials, sponsored by *Hollywood Radio and Television Society*. Century Plaza hotel, Los Angeles.

March 20-22—*Intercollegiate Broadcasting System* national convention. New York Penta hotel, New York. Information: Jeff Tellis, (914) 565-6710; Andy Moore, (803) 782-7413.

March 25-28—*American Association of Advertising Agencies* annual convention. Boca Raton hotel and beach club, Boca Raton, Fla.

March 27—*National Association of Black Owned Broadcasters* third annual communications awards dinner. Hyatt Regency hotel, Washington. Information: Lynne Taylor, (202) 463-8970.

March 29-31—*Cabletelevision Advertising Bureau* sixth annual conference. New York.

April, 1987

April 1-5—*Alpha Epsilon Rho, National Broadcasting Society*, 45th annual convention. Clarion hotel, St. Louis.

April 21-27—23d annual *MIP-TV, Marches des International Programmes des Television*, international program market. Palais des Festivals, Cannes, France.

April 26-29—*Broadcast Financial Management Association* 27th annual meeting. Marriott Copley Place, Boston. Information: (312) 296-0200.

April 29-May 3—*National Public Radio* annual public radio conference. Washington Hilton.

May 1987

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

May 17-20—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 25-28—Canadian Satellite User Conference, sponsored by *Telesat Canada*, private commercial corporation which owns and operates Canada's Anik satellites. Theme: "Directions for the Future." Ottawa Congress Center, Ottawa, Canada. Information: (617) 727-0062.

May 31-June 2—*NBC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

June 1987

June 6-9—*American Advertising Federation* annual convention. Buena Vista Palace, Orlando, Fla.

■ **June 7-13**—Eighth *Banff Television Festival*, Banff, Alberta, Canada. Information: (403) 762-3060.

June 8-10—*NBC-TV* annual promotion executives conference. Peachtree Plaza, Atlanta.

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

June 10-13—*American Women in Radio and Television* 36th annual convention. Beverly Hilton, Los Angeles.

June 10-14—*Broadcast Promotion & Marketing Executives/Broadcast Designers Association* seminar. Peachtree Plaza, Atlanta. Information: (212) 757-7232.

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

June 17-19—*Audio Engineering Society* second regional convention. Tokyo. Information: (212) 661-8528.

June 18-20—*Maryland/District of Columbia/Delaware Broadcasters Association* annual convention. Sheraton Fontainebleau, Ocean City, Md.

June 18-21—Third annual *NATPE Production Conference*. Opryland hotel, Nashville. Information: (212) 757-7232.

August, 1987

Aug. 16-19—*Cable Television Administration and Marketing Society* 14th annual meeting. Fairmont hotel, San Francisco. Information: (202) 371-0800.



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KMSS
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WSTM
WGBA
WJPR
KDUB

SPOKANE
LEXINGTON
JOHNSTOWN-ALTOONA
CHATTANOOGA
TUCSON
SPRINGFIELD, MO
TRI-CITIES
HUNTSVILLE
LINCOLN-HASTINGS
EVANSVILLE
FT. WAYNE
LAS VEGAS
COLORADO SPRINGS
PEORIA
LANSING
FARGO
CHARLESTON, SC
SAVANNAH
WAUSAU
MACON
ODESSA-MIDLAND
CASPER-RIVERTON
JACKSON, TN
BOWLING GREEN
ANCHORAGE
VINEYARD
WENATCHEE

KAYU
WDKY
WFAT
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TOP OF THE WEEK



Tisch talks



Old and new: Paley and Tisch face the media

BUSY DAYS AT BLACK ROCK

CBS shake-up: Wyman out, Tisch in, Paley back

Following board meeting, Tisch takes over as acting CEO and William Paley as acting chairman; Sauter out as head of news division

Thomas Hunt Wyman was forced from his post as chairman and chief executive officer of CBS last Wednesday evening, a victim of public speculation, eroding support among employees and, ultimately, a vote of no confidence by his fellow directors on the CBS board. Whether he was actually handed his resignation, or whether, as one director insists, Wyman realized his situation and resigned voluntarily is almost beside the point; the right to lead was no longer his.

The 14-member board temporarily named as his replacement Laurence Tisch, chairman of Loews Corp., CBS's largest (24.9%) shareholder, and the board's most junior member. Tisch will be acting chief executive officer until a permanent replacement for Wyman is found. CBS founder William Paley was named acting chairman. Also overseeing the company will be a five-director management committee chaired by Tisch. A new president of CBS News will also have to be found. In a related development, Van Gordon Sauter, executive vice president of the CBS/Broadcast Group and president, CBS News, was fired by CBS/Broadcast

Group President Gene Jankowski the next day.

Immediately following the Wednesday meeting Tisch and Paley stepped from an elevator into the lobby of CBS headquarters on West 52d street in Manhattan to stand before a host of television news cameras. Tisch's beaming countenance expressed his reaction to Wyman's departure, and Paley concurred: "This is a very happy day for me."

Beyond a power struggle between two men, Tisch and Wyman, who were clearly not the best of friends, last Wednesday's events also may have decided the fate of CBS as an independent company. Immediately preceding his resignation, Wyman had suggested to the board that it consider a possible offer from Coca-Cola to buy the company.

Under Wyman's plan the board would establish a committee of independent directors who would also continue to consider any future offers. He reportedly said Walt Disney Productions had also shown an interest in buying CBS ("Closed Circuit," Sept. 1). The board, after a six-hour debate beginning at 11:30 a.m. on Wednesday, rejected the idea of selling the company; Wyman was either fired or resigned shortly thereafter.

According to CBS executives and board

members who commented on the events, Wyman, who had previously turned aside suitors for CBS, was now encouraging a sale of the company to save it from Tisch. Wyman may not have directly questioned Tisch's credibility when the latter stated he would not increase Loews's ownership beyond 24.9%, but his proposal to the board had the same impact: "Philosophically, it raised the same questions," said one CBS executive.

Wyman would have had an extremely difficult time trying to sell CBS even if the board had decided to evaluate a possible merger with Coca-Cola. Tisch and Paley reportedly have in recent months found a commonality of opinion. With a combined 33% of the stock (Paley owns roughly eight percent), they are in a position to block any merger.

It is possible that Wyman, as chief executive officer, also wanted to protect himself from eventual charges that he had allowed Tisch to take control of CBS through a "creeping tender offer," slowly buying shares without paying a premium. The latter's brother, Robert Preston Tisch, formerly president of Loews and now postmaster general, had publicly stated several months ago that it was their intention to control the company some day. And *Barron's* just that Mon-

day (Sept. 8) had published an article questioning whether CBS directors and management had in fact shirked their responsibility to other shareholders.

If Tisch's intention was a concern to other CBS board members, it did not outweigh their dislike of selling the company, their concern about unremitting dissension within CBS—reported almost daily in the New York press—and their frustration at CBS's business prospects for the near future. Wyman, along with Jankowski, had begun the Wednesday board meeting by presenting projections for the third and fourth fiscal quarters that were reportedly not optimistic.

Some observers are wondering if Tisch, with Paley as an ally, now dominates the board and perhaps already has de facto control of CBS. At least one filing was made with the Federal Communications Commission asking it to consider that possibility (see box, below).

The question of control was given special significance with the firing of Sauter. Tisch arrived at work on Thursday, having already informed Jankowski that he wanted to meet with him at 9 o'clock. A senior CBS spokesperson said that Tisch indicated he had two priorities: to meet with the company's operating executives and to "take care of the news situation." While the spokesman said Tisch did not mention Sauter by name, after his hour-long meeting with Jankowski, the latter called Sauter into his office and asked

for his resignation. Day-to-day operations are now being handled by news executive vice president, Howard Stringer, who is reporting directly to Jankowski.

George Schweitzer, vice president of communications and information for the broadcast group, said it was Jankowski who decided to fire Sauter because "...his ability to effectively manage had been impaired." However, Schweitzer did not elaborate on why the decision was not made prior to the board meeting—the board was not informed that any such move was imminent. Jankowski declined to answer questions.

One director of the company told BROADCASTING that there had been a discussion of Sauter on Tuesday evening, when all but Tisch and Wyman gathered for a dinner meeting: "There was that speech out at RTNDA," said the director. Sauter, addressing CBS affiliate members gathered for a convention of the Radio-Television News Directors Association in Salt Lake City, complained that news division operations were made difficult by "the nagging questions of who will own this company and who will run it" (BROADCASTING, Sept. 1). "It was felt," said the director, "that he had taken sides with Wyman."

The reaction of the stock market to the CBS developments was the second-biggest surprise last week. It had been largely assumed that a significant number of investors were hoping the board might be forced into a merger last

week, or that Tisch, if offended, might sell his stock to a hostile bidder for the company. With the likelihood of either alternative dissipated by the course of events, most observers were prepared for a major sell-off.

Initially, it looked as though the stock would collapse Thursday morning when first bid indications were as low as \$114 for a stock that had closed the previous day at \$140. But after holding up trading in CBS, the stock exchange was able to even out the order imbalance, and the stock opened at \$131. CBS finished the day still down 5½ on heavy volume, but Thursday was also a day when the market, as measured by the Dow Jones industrial average, was off 86 points on record volume. The CBS performance was not considered especially weak. By midday the Friday stock was off slightly at \$132½, again kept company by a weak Dow Jones average.

Why didn't the deflation of takeover talk at CBS lead to a bigger drop in the stock price? Alan Gottesman, a securities analyst with L.F. Rothschild Unterberg Towbin, said, "There were enough investors who said, 'I don't know what is going on but if it's good enough for Larry Tisch, then it's good enough for me.' It's the: 'If he's dumb, why isn't he poor?' school of thought."

The assessment of Wyman's tenure at CBS will, like that of many CEO's, be mixed. He is credited with having gotten CBS involved in a highly lucrative home video partnership with 20th Century-Fox. Although much has been made of CBS News problems recently, it was during the Wyman tenure that a successful transition from Walter Cronkite to Dan Rather was made on the *Evening News*. In the five full years during which he has held the mantle of chief executive officer, company revenue grew at a compound rate of seven percent, and operating profits have in most years increased.

In the past year and a half, however, CBS has been hurt by a soft national advertising marketplace, affecting both the broadcast group and the CBS/Publishing Group. In addition, Wyman is criticized for having repurchased CBS shares at a high price, under Ted Turner's takeover bid, when the same could have been accomplished several months earlier at a significant discount. Additionally, there is talk that CBS paid too much for the magazines it bought from Ziff-Davis publishing, a transaction in which CBS claimed it was misled and which is currently in litigation. Finally, continuing a CBS tradition, there were several unsuccessful attempts at diversification, resulting in later write-offs. Some of the failures may have been beyond Wyman's control, but as chairman and chief executive officer, Wyman was answerable for the company's problems. According to Wyman's contract, he will receive three times his base salary, or roughly \$2 million, as severance pay.

The most common reaction to BROADCASTING's inquiries was one of near indifference. The character in last week's drama who did evoke some reaction was the company's founder, Paley. Said one employee, "Did you see that...Paley had a tear in his eye...People were wishing him well." □

Who controls CBS?

CBS has another battle on its hands. Fairness in Media, whose own attempt to take over the company fell flat, has asked the FCC to determine whether there has been an unauthorized transfer of control. In a complaint apparently filed with the FCC last week (as of last Friday [Sept. 12], the FCC had been unable to locate it), FIM noted that Loews Corp. has bought 24.9% of CBS's common stock. Laurence Tisch, Loews chairman, is now serving as interim chief executive officer of CBS.

Immediate opinion on whether there has been a transfer appeared to be divided. A CBS spokeswoman said the company was of the view that there had not been a transfer. "The management committee that will operate the company in the interim is composed of existing board members," she said.

FCC Commissioner James Quello said a full legal determination would have to be made considering all of the facts in the case, but that off hand, it appeared there had been a de facto transfer of control, "but not a legal de jure" one. "There's no doubt that anyone with 24.9% [of CBS's stock] has control," Quello said. "Practically, he [Tisch] has control but he hasn't exercised it fully. He is a pretty good gray knight in white knight's armor."

Jack Smith, FCC general counsel, declined to speculate on whether there had been a transfer. Smith said the "mere stepping down" of a manager or CEO does not usually constitute a transfer. But Smith noted that FIM had raised the issue of Loews's stock ownership. "That issue will have to be judged on the facts of the case," Smith said.

According to the Communications Act, FCC approval is required before control over a licensee is transferred. The FCC has fined licensees, and even revoked licenses, for unauthorized transfers. A finding that control of CBS has been transferred could be particularly jarring for the network because FCC rules hold that a licensee is supposed to lose grandfathered protections when control is transferred. CBS's radio-TV combinations in Los Angeles, Chicago, New York and Philadelphia are protected by grandfather clauses. Its ownership of television stations whose signals overlap in Philadelphia and New York is also protected by such a clause.

Carter Wrenn, FIM co-founder, told BROADCASTING his group's complaint was sent to the commission before it was learned that Thomas Wyman, former chairman of the network, had been ousted. "I think it pretty clearly strengthens our argument because it makes pretty clear that Tisch is in control," Wrenn said.

Names surface as successor to Wyman as CEO

Daly of Warner Bros., Nicholas of Time and Eisner of Disney figure in wide speculation on CBS chief executive post

As the curtain fell on yet another act of CBS's boardroom drama last week, speculation centered on a permanent replacement for the departing chairman, Tom Wyman, as chief executive officer, assuming Lawrence Tisch intends, as stated, to serve temporarily in that role.

A number of prospects surfaced last week in speculation, but in most cases they had either taken themselves out of the running already or were thought to be unlikely to accept an offer if it should come from the CBS board of director's search committee, headed by former Defense Secretary Harold Brown.

One mentioned as "the odds-on favorite" was Warner Bros. Chairman Robert Daly, a 25-year veteran at CBS. Before joining the Hollywood production community, Daly was president of CBS Entertainment, a position he assumed in 1977.

Colleagues in Los Angeles said last week that Daly had been offered the job and had turned it down. A spokesman for Warner Bros. denied that Daly had been approached, adding that the Warner Bros. chairman was happy in his present position and had no intention of leaving his job.



Daly



Nicholas



Eisner

Sources said that Daly is virtually "locked in" at Warner Bros. under his current contract.

Also mentioned as a candidate last week was N.J. Nicholas Jr., president and chief operating officer of Time Inc. Nicholas assumed his present title on Sept. 1. Having assumed his new position so recently might weigh against a move to CBS, and those familiar with Nicholas said last week that they doubted that he would make himself a candidate for the job. Nicholas could not be reached for comment.

Walt Disney Chairman Michael Eisner is yet another candidate. Eisner recently met with Paley to discuss Disney's buying out Loew's interest in CBS ("Closed Circuit," Sept. 1). But sources said that Eisner would not be inclined to leave Disney. One reason, they said, is the "sweetness" of his present contract. Prior to joining Disney, Eisner was president and chief operating officer at Paramount, and before that, senior vice president in charge of prime time production and de-

velopment at ABC. He helped guide ABC to a number-one position in prime time and daytime. He was also responsible for ABC's *Good Morning America*.

Two others were mentioned last week. One, Douglas McCorkindale, vice chairman and chief financial and administrative officer at Gannett, was recently passed up when a new chairman of Gannett was named. McCorkindale said on Friday that he had not been contacted by CBS, or by anyone on CBS's behalf.

Following Wednesday's announcement, talk on the floor of the New York Stock Exchange had it that the Capital Cities/ABC president, Daniel Burke, would be offered the job. CBS chief executive officer Laurence Tisch and Capital Cities chief executive officer Tom Murphy are said to be friendly.

That a new CBS chief executive might come from within the CBS ranks has not been ruled out, with CBS/Broadcast Group president Gene Jankowski mentioned as a possibility. □

CBS saga good story for media

Events at network may have been intensified by media scrutiny

CBS has always commanded media attention, more so than its two competitors, NBC and ABC. But last week, media scrutiny of the beleaguered entertainment company intensified to a degree that promoted one observer to describe it as something akin to being "a specimen under a microscope." The CBS-Tisch affair began a year ago last summer and has been covered since that time. But last week, a new flurry of coverage emerged in the consumer press after trade reports that Thomas Wyman was losing support on the CBS board.

The cover of *Newsweek*, which hit the stands last Monday (Sept. 8), proclaimed: "Civil War at CBS." The following day, both *NBC Nightly News* and *ABC World News Tonight* featured stories on their troubled competitor, making reference to a CBS board meeting scheduled for the next day when a management shakeup was expected (BROADCASTING, Sept. 1).

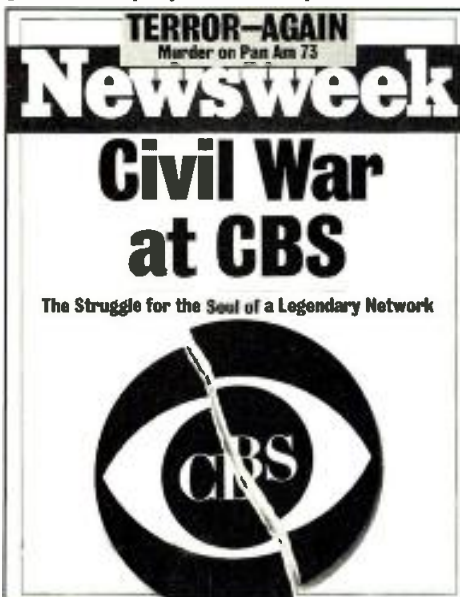
By many accounts, the intensity of press coverage may have hastened the shakeup, although reports from board members last week suggested that Wyman may have paint-

ed himself into a corner at the 10-hour board meeting by suggesting that CBS seriously consider a proposal to be acquired by Coca-Cola Inc. That proposal was unanimously rejected by the board, whose priority is to get the company back on a profitable track

while remaining independent. (Indeed, Laurence Tisch was welcomed so warmly by Wyman in the first place because it seemed the best way of remaining independent.)

But Tisch himself told reporters last week after Wednesday's fateful board meeting that the publicity surrounding his standoff with Wyman contributed to the shakeup. NBC News Correspondent Mike Jensen said last week that when he asked Tisch why the action was necessary, Tisch responded: "I think the action is self-evident based on what happened in the company and the publicity it has received over the past few months." Jensen said he had little doubt the shakeup would have occurred regardless of how the media covered the situation. "What happened would have happened anyway," he said. "But I think the coverage, particularly the *Newsweek* piece, seemed to speed it up a bit."

Why all the interest? Jensen explains it this way: "CBS is a small, publicly held company. If it were in the shoe business, nobody would pay the slightest attention to what's going on." But the company delivers entertainment to millions of households every night, Jensen observed, and the current drama involves visible, if not legendary, fig-



ures such as William Paley, Walter Cronkite, Dan Rather, Andy Rooney and Tisch. "People love to read about battles. There is enormous public interest."

Appropriately enough, it was Dan Rather who first broke the news of the Wyman departure at the end of Wednesday's *CBS Evening News* broadcast. He reportedly got word with only a few minutes left on the air and ad libbed the following report: "The chairman of the [CBS] board and chief executive officer, Thomas Wyman, is reported to be out. The former chairman of the board, William Paley, has been named a temporary chairman of the board while a search is made for a new chairman and chief executive officer. While that search is being made, the new acting chief executive officer of CBS Incorporated will be Larry Tisch." The other two networks followed shortly after with brief reports of the unfolding drama, and ABC's *Nightline* devoted its Wednesday broadcast to the whole affair.

The next day (Sept. 18), Van Gordon Sauter was out as head of the news division and as executive vice president of the CBS/Broadcast Group. And the day after that, he was on a plane bound for Montana for a week's fishing trip. A source close to him said Sauter left with sadness after an undeniably successful 18-year tenure with the company. Sauter, who turned 51 yesterday (Sept. 14), is in the first year of a five-

year contract with the network, and his settlement is expected to amount to between \$1 million and \$1.5 million.

CBG President Gene Jankowski said last week that Howard Stringer, executive vice president of CBS, would run the day-to-day affairs of the news division until a new president is found. In a meeting with news producers and management later that day, Jankowski said that as the search goes on for a new president of news, Stringer was considered "a leading candidate" to fill the post. But Jankowski also said he wanted to let the "upheaval pass" before making a decision. At this point, the belief in some circles at the company is that the post is "Howard's to lose."

Jankowski also told those at the meeting that the previously announced plans for morning programming—90 minutes of news from 6 a.m. to 7:30 a.m. and 90 minutes of entertainment to follow, to be produced by Bob Shanks—remained in place. He also said plans to go with the prime time news magazine, *West 57th*, as a midseason replacement, were still affirmative. Sources at the meeting said Jankowski said he plans to have a more "hands-on" role in managing the news division, at least in the interim. His enhanced role will focus on "resources and the future direction and development" of the division, said one source, and not day-to-day editorial matters, which Stringer will handle.

Many wondered last week whether Tisch and Paley would try to press one of their allies on the CBS board back into full-time service at CBS News—Walter Cronkite. But Cronkite wasted no time taking himself out of the running. He told CNN he was "not in the running to replace Mr. Sauter" and that he felt more comfortable in the role of consultant and adviser to the company.

In the CNN interview, Cronkite also talked about problems at CBS News under Sauter's leadership. "It's not the economic pressures that have caused the problems in the morale of the news organization at CBS," he said. "The problem has been the concept philosophy about news and about its presentation, and I think that the new management will feel a little differently about that than the old management." As to the shake-up that occurred last week, Cronkite said, "I'm very optimistic [that] the changes made yesterday by the board were the proper moves at this time." He said that while Wyman was "respected" by most of those on the board, the former CEO offered some "programs" at last Wednesday's board meeting [a reference to the Coke proposal, among other things] that were "unacceptable." Wyman, therefore, felt it was necessary to step aside, said Cronkite. While he has not said so publicly, it is understood that Cronkite has favored for some time the removal of both Wyman and Sauter from their posts. □

FCC gives RKO a way out

Commission would let company settle with 69 challengers as it wants to settle with Fidelity and sell KHJ-TV to Group W

The FCC last week proposed a radical way to end the more than 20 years of litigation stemming from challenges for RKO General Inc.'s broadcast properties. It unanimously endorsed a mediation procedure in which the beleaguered licensee may be permitted to sell or buy its way out of its predicament and perhaps even have its sullied qualifications slate wiped clean in the process.

The FCC is asking RKO to work out settlements with the 69 competitors for 13 of its major-market stations, just as it has proposed to settle its battle with Fidelity Television, a long-time competitor for its KHJ-TV Los Angeles, in a deal under which Westinghouse Broadcasting would acquire that station for \$310 million, with \$98 million of that price earmarked for buying out Fidelity.

The FCC's action appeared to bode well for RKO and Group W's deal in one sense: The commission accepted the applications for that proposed deal and wrested the settlement away from Administrative Law Judge Edward Kuhlmann, who had refused to approve the transfer and is believed by some to be likely to rule RKO unqualified to be a licensee in the company's pending qualifications hearing before him. But there was widespread speculation that the commission felt it wasn't on firm enough ground to ap-

prove the Group W-RKO deal by itself, and there is a definite sense that Group W and RKO's KHJ-TV deal is being held hostage to settlement in the nine remaining proceedings for the other 13 RKO licenses. (One FCC official explained that the public interest rationale for approving settlements would be strengthened by eliminating all RKO litigation in a comprehensive settlement. It was also said that there would be no one left to appeal to the courts if settlements are reached in all of the markets.)

Jack Smith, FCC general counsel, said that nothing in the commission's action would block parties besides Group W from getting involved in negotiations for KHJ-TV. "The whole ball of wax is open to negotiation," Smith said.

Yet contractual obligations would appear to bind Group W and RKO together on KHJ-TV at least until Jan. 31 next year when their agreement frees the parties to walk out if they choose to. Providing a spur for RKO to negotiate is the continuing hearing on the company's qualifications. The FCC, while halting the comparative hearings for the 13 stations pending a determination of whether settlements can be arranged, declined to derail Kuhlmann's hearing, which is aimed at determining whether RKO possesses the qualifications to be a licensee of any station. That hearing is in its final stages, with proposed findings of fact and conclusions of law due on Feb. 6.

In its ruling, the FCC recommended that

James McKinney, Mass Media Bureau chief, serve as a mediator among the parties to try to arrange settlements. McKinney is to arrange a meeting of all the parties to the RKO proceedings within 15 days of release of the order. The parties may vote to appoint another mediator. But McKinney is supposed to attend the negotiations, giving the commissioners a progress report within 75 days and submitting a final report next Jan. 31.

At a press conference, Smith stressed that the commission wanted a comprehensive settlement. "Nirvana for us is to see a complete settlement," Smith said. Although the commissioners themselves cautioned that they might not approve any settlement achieved, Smith provided reason for the parties to be more upbeat about the prospects. "The commissioners would not have established this unusual procedure unless they were optimistic that a settlement would come forth and that a settlement would be of a sufficient nature to be authorized," Smith said. "What they [the parties] have right now is a very positive statement from the commission that they are very desirous of seeing a comprehensive settlement, and people should take that as an indication that the commission is leaning toward, if everything gets settled, that there are very powerful public interest reasons then for approving the settlement. As you know, there are other policies that are implicated in any kind of settlement like this, and you would need

something on the other side of the scale to outweigh those public interest considerations.

But it's unclear what will happen come Jan. 31 if a complete settlement is not attained. At one point, Smith said the commission would then go on to consider whatever settlements were proposed. At another, he said he didn't know. "The commission will have to address that," Smith said.

Smith also said that the settlement could take a variety of forms, with competing applicants buying one another out or with "white knights" coming in from outside and doing the same. Smith also apparently envisioned the possibility of RKO buying out all or some of the competing applicants, even though qualification issues against it may be left unresolved, with RKO gaining a clean bill of health in the process. "There is a policy that generally you wouldn't license people where there are qualification issues outstanding," Smith said. "However, the situation might be if we got 13 different settlements here that policy would be outweighed by the benefit of seeing this long, very old litigation go away."

At the meeting, Commissioner James Quello said he thought it might take a "miracle" to achieve a settlement and that he believed RKO had been "punished" enough. But Quello said the proposed resolution was "certainly worth trying."

Commissioner Dennis Patrick said the commission had not reached any conclusions on the merits of the proposed Group W KHJ-TV deal, and that the commission had not prejudged an overall settlement. "Rather, we will explore the possibilities of a generic settlement," Patrick said. "Our principal motivation here... is the public interest, and the public is not well served by over 20 years of litigation with respect to a number of facilities that ought to be serving the public without that sort of cloud hanging over them."

Chairman Mark Fowler said that the commission should try to foster settlements where it can but that no party to the RKO proceedings should feel obligated to settle. "But if indeed through these discussions a settlement could be achieved, it seems to me that would be something we would then want to look at in the context of ending litigation," Fowler said. "We still have some other difficult policy decisions we would then have to reach."

In a statement, Group W said it was pleased the FCC had granted appeal from the ALJ and that the KHJ-TV settlement could now be considered on its merits. "We welcome the FCC's determination that the encouragement of settlements is in the public interest," Group W said.

A.W. Reynolds, president and chief executive officer of GenCorp, RKO's parent, said he welcomed the FCC's initiative to settle the litigation. "This case has dragged on for more than two decades," Reynolds said. "During that long period, RKO's broadcasting stations have sustained an outstanding record of public service and creative awards. We believe that RKO's qualifications as a licensee would be ultimately upheld. However, we have been exploring alternatives

that would preserve GenCorp shareholder values and terminate this protracted litigation. We welcome the participation of the FCC in this effort."

Lewis Cohen, of the law firm of Cohen & Berfield, which is representing several competing applicants for RKO facilities, said he

believed the FCC's action represented a defeat for RKO and Group W. But Cohen indicated that his clients would be represented at the negotiating table. "What we want is the best deal we can get for our clients in each of our markets," Cohen said. "I think there's going to be some hard bargaining." □

Putting a price on RKO properties

What's the value of the 12 RKO radio stations and one TV that could change hands if the settlements the FCC has proposed go through? BROADCASTING put the question to Broadcast Investment Analysts, a Chantilly, Va. (Washington), broadcast consultant specializing in fair-market valuations and appraisals and publisher of *Investing in Radio* and *Investing in Television*. BIA President Tom Buono and financial analyst Bill Redpath, who conducted the study, cautioned they had no access to company financials, as they would have in a more detailed asset appraisal. They started with an estimate of total market advertising dollars and divided by audience share to give station revenue. Using that revenue figure, they divided by a norm to come up with cash flow and then multiplied that by a number based on their understanding of the market and the station to give an estimate of the station values. Two of the RKO properties—WOR-TV Secaucus, N.J., and KHJ-TV Los Angeles—have already been sold, subject to FCC approval, leaving WHBQ-TV Memphis as the only TV station to be evaluated. The figures follow:

TV station:		WFYR(FM) Chicago	17.5 million
WHBQ-TV Memphis	\$49.2 million	WHBQ(AM) Memphis	2 million
		KFRC(AM) San Francisco	6 million
Radio stations		KRTH-AM-FM Los Angeles	39 million
WOR(AM)-WRKS-FM New York	\$100 million	Total radio value	\$230.5 million
WRKO(AM)-WROR(FM) Boston	38 million	Total group value*	\$976.7 million
WGMS-AM-FM Washington	12 million		
WAXY(FM) Fort Lauderdale, Fla.	16 million		

*KHJ-TV Los Angeles has been sold for \$387 million; WOR-TV Secaucus, N.J., for \$310 million.

ABC affiliate WHBQ-TV is the number-three station in the market behind the other network affiliates and has slipped further into third place this spring. It was not the winner in any daypart: early and late news have been consistently third behind the other network affiliates. Memphis is a \$47.5-million TV advertising market.

The New York station prices would appear extraordinary, as stand-alones, but other group sales have included prices estimated to be even higher. For instance, KABC(AM)-KLOS(FM) Los Angeles had been estimated at \$110 million. Redpath said: "The New York stations are getting great numbers. WOR(AM)-WRKS-FM is without a doubt the best AM-FM combination in New York." BIA estimates the 1986 New York radio advertising market to be \$225.7 million.

KRTH-AM-FM Los Angeles "is pulling decent shares, but doesn't have the market power of RKO's New York stations," said Redpath. The same situation applies in Chicago. WFYR(FM) is also pulling good shares but is not dominant in the market. WMET(FM) Chicago sold last year for \$12.5 million, "and WFYR is doing better," said Redpath.

In Boston, WRKO(AM) is in the unusual situation of being more valuable than its FM counterpart, WROR(FM). The news/talk formatted station is the number-three station in the market and has consistently pulled an average six share for at least the last two years. WROR, while not as successful as WRKO, has been a solid performer averaging a four share for the last two years. WGMS-AM-FM Washington is also unusual because of its classical format. While classical stations have traditionally not sold very well, WGMS is different because of the Washington market, which supports the station strongly with an average three share. The station has an up-scale advertising audience that is also attractive to potential buyers. Redpath said: "WGMS is most certainly the most successful classical station in the country."

WAXY(FM) Fort Lauderdale, Fla., and KFRC(AM) San Francisco are more difficult cases with both having serious declines in ratings for the past two years. Adult contemporary-formatted WAXY has fallen from a 7.7 share in the spring 1984 Arbitron ratings to a 4.3 in fall 1985 and a 3.9 in spring 1986. CHR-formatted KFRC has fallen in the same period from a 3.4 in spring 1984 to 1.7 in fall 1985, but now appears to be leveling off with a 1.6 share in spring 1986. "Neither station is a star performer," said Redpath. Finally, while almost all of RKO's stations are in top 10 markets, WHBQ(AM) Memphis is in the 47th market and doesn't have the capital to generate large profits. The number-four AM and the number-11 station overall, news/talk formatted WHBQ, has also been slipping from a 7.9 share in spring 1984 to a 3.4 share in spring 1986.

Radio marches to a Bourbon Street beat

First convention of merged NAB, NRBA attracts 5,500 to New Orleans to talk about ad sales, AM improvement, technology, formats and station trading

It was radio, New Orleans style, last week as some 5,500 broadcasters, exhibitors, hospitality suite hosts and guests—a record crowd—gathered at the former world's fair site for Radio '86: the first major meeting since the National Radio Broadcasters Association merged into the National Association of Broadcasters earlier this year. The opening cocktail party at the Marriott hotel featured an indoor Mardi Gras-style parade along with live jazz and set a festive tone for the historic meeting.

The opening reception also served as the backdrop for the radio attendees' first reports of the shake-up of top CBS management (see story, page 39) and the FCC's decision encouraging the settlement of RKO General's license challenges (see story, page 42).

While many radio attendees appeared in high spirits, they brought at least two major concerns: the foundering state of AM radio (see story, page 45) and the continuing sluggishness of national spot sales. (An ad-hoc group of rep executives and radio broadcasters met during the convention to discuss the national advertising predicament.)

Other topics dominating the conversations were the flurry of radio station trading—at what some see at exorbitant prices—since last year's radio convention and the impact of the new tax bill on station sales. Many predict the latter will result in a bonanza of business for station brokers before Dec. 31, the end of this tax year. One broker said he expects to close \$80-million worth of sales in the next two weeks. "The tendency for some station owners is to sell now before the changes on capital gains in the new tax law take effect," observed Shamrock Radio President Bill Clark. (Capital gains are proposed to be taxed as income.)

Of major interest to many of the programmers in attendance was how contemporary hit radio—mainly current songs—was faring against the growing popularity of album-oriented-rock stations, which now rely on a heavy dose of "classic rock" selections, and the continuing strength of urban contemporary outlets. According to John Lund, president of The Lund Consultants, San Francisco, many AOR and urban stations registered audience share increases in the spring Arbitron report (compared to spring 1985) while, conversely, many contemporary hit stations turned in lower overall shares. Several of the CHR programmers at the convention said that the format continues to be "hot" and that the best way to maintain any momentum is to keep the station sounding "fresh and consistent," in both its music and on-air personnel.

Talk about format experimentation was also circulating. Some programmers see "new age" music—a blend of light classical and jazz—as a new format. Although several



new programming ideas were being discussed, one major group operator, RKO, recently abandoned two new concepts it was trying on its KHJ(AM) Los Angeles ("Car Radio") and KFRC(AM) San Francisco ("Game Zone"). One of the problems, said RKO Radio President Jerry Lyman, during a panel discussion, was the failure of station salespeople (especially in the case of KHJ) to sell a skeptical advertising community. "New formats are a real gamble, and radio broadcasters will have to expend a lot of money in order to maintain them," said Lyman.

While Radio '86 provided a technical foundation to help AM radio operators in the future, the event may also be pivotal in technology for FM broadcasters. The reason: more discussion of FMX—a relatively new system that effectively extends the reach of an FM stereo signal up to three times, or to the same reach as the station's monophonic signal.

Radio '86 housed 118 exhibitors in 20,600 square feet of the New Orleans Convention Center. There were 95 hospitality suites in the Marriott and Fairmont hotels, and the convention offered more than 80 sessions and 400 speakers.

The convention also marked the public unification of the NRBA and NAB. At Thursday's opening general session a short audio/visual presentation with narration by Los Angeles radio personality Gary Owens was played. It ended with NAB and NRBA, in the form of radio sets, at the wedding altar and the minister (Owens) pronouncing: "You may now order letterheads."

Attendees at the opening session also heard brief remarks from NAB Radio Board Chairman Bev Brown and Bill Clark, formerly active in the NRBA, both of whom talked about the merger, and FCC Commissioner Patricia Diaz Dennis in her first appearance before a broadcast group.

The opening session also featured NAB President Eddie Fritts who called upon broadcasters to get more involved in the activities of both the NAB and their communities. "To improve our effectiveness in repre-

sentation and lobbying, we need your assistance; your personal commitment to join over 1,000 of your colleagues in our legislative liaison program," said Fritts. "Many issues in congressional committees are won or lost by one or two votes. Your involvement with your member of Congress could make the difference between winning and losing on some issues."

Fritts also said broadcasters need to get involved in the fight against drug abuse. "You can help tune out drugs in your community. No one can do it better," he said.

Opening session, led by NAB's John Abel, paints challenging future for aural medium, with technological advances and heightened competition for dollars

What does the future hold for radio? Expanded use of satellites, an AM resurgence, rapid growth of digital audio and more competition for local advertising from cable. Those are just some of the conclusions drawn from a variety of studies conducted by the National Association of Broadcasters and discussed by John Abel, NAB executive vice president, during the opening session at last week's Radio '86 convention in New Orleans.

Much of Abel's presentation was based on research conducted in late July and early August this year that examined the impact of technology on radio. (NAB surveyed a random sample of more than 500 radio engineers about the use of specific technologies.)

For starters, Abel noted, the FCC says there will be 10,380 radio stations on the air in 1987. "By 1990 we think there could be at least 10,820 stations—or an 8% increase in the number of stations between now and then." By the mid 1990's, Abel said, up to 1,000 more FM's could be on the air as a result of the FCC's Docket 80-90 proceeding. "And the expansion of the AM band from 1605 to 1705 khz could result in 500 more AM stations, some of those coming on the air in 1990 or 1991. By 1995 we could have nearly 12,000 radio stations. And we think the number of FM translators is sure to double between now and 1990," he predicted.

As for the use of satellite receive-only dishes, the NAB found from its most recent survey that half of the stations had two or more dishes. (Earlier research showed 85% of all radio stations had at least one earth station and nearly 95% of AM/FM combinations have at least one dish.) Most of the stations, Abel said, were using the dishes for radio networks. However, he noted, 13% were used for remote newsfeeds, 5% for data communications, 3% for feeds from other stations in the group and 2.5% for distribution of commercials and advertising.

What does 1990 hold for satellite communication? There will be a greater variety of satellite services, said Abel, and "dramatic changes in receiving antennas for satellite signals." There will be VSAT antennas, flat

antennas and mobile reception antennas designed especially for cars. What's more, Abel said, a direct broadcast satellite radio service is in the offing. He pointed out that "one Houston company has proposed a DBS radio service that will serve small home satellite dishes, portable dishes and specifically designed antennas for automobiles. The firm proposes to serve North America via Satcom IV."

Satellites also help radio's competitors, Abel noted. "Cable would not be what it is today if it weren't for satellites and satellite-delivered programming." There are 17 audio and pay radio services available to cable systems, he said, adding that cable audio subscribers should rise to about 30 million in 1992. Still, NAB feels many radio broadcasters are "making inroads in cable." More than one-third of the stations last surveyed by NAB reported that they are carried as an audio service on at least one cable system. "Over half of all FM stations are carried on cable, compared to about 11% of AM stations."

However, radio may face more competition from the broadcast radio superstations carried on cable. "Radio networks have experienced a resurgence in recent years, and broadcast radio superstations on cable might experience a similar growth spurt," Abel said.

And, he emphasized, cable is a "serious competitor" in the local advertising market. Cable's strategy "will be to tell local advertisers that they can run these spots on TV for the same price as radio," he said. But, on a more positive note, Abel stressed, that cable's "biggest weakness is that it is strictly limited to in-home viewing and listening. The mobility of radio provides a powerful competitive advantage over cable."

Radio will also experience accelerated growth in digital audio, the studies revealed. "Overall, about 17% of radio stations are now using compact disk players on the air." NAB expects that figure to continue to rise. Although manufacturers predict that CD's will be the dominant medium, Abel noted, there are still inventory problems. "Some estimates indicate that of the top 300 or so cuts, only 200 are available in CD format." Nevertheless, that inventory should increase, he said.

Digital technology, NAB predicted, will affect radio in still another way. For example, Abel pointed out, compact disks make very useful "read-only memory or ROM devices." CD-ROM's could be used to distribute databases "on radio co-op advertising, sports statistics, training courses for station personnel, your station's financial performance over several years, or other kinds of applications."

The development of fiber optic systems is yet another area slated for change. By 1990, Abel thinks, some radio networks may start exploring the use of fiber optics for signal delivery. "As metropolitan regions move to telco fiber optic cable, some regional radio networks may consider fiber to be more cost-effective than using satellites," he said.

Also down the road, NAB's research indi-

cated that more stations will use microcomputers. "How about having your newscasts delivered on the air by a computer rather than by a live announcer?" Abel asked. "It is possible. Digital Equipment Corporation markets a device called a DECtalk Voice Synthesizer," which can take output from any computer peripheral such as a terminal or a wire service printer [anything in ASCII code] and provide a computer voice."

Abel noted that a voice synthesizer "works for pennies a day; it has no complaints; it doesn't need a vacation or a raise; it doesn't need to clear its throat, and it never gets laryngitis; it never mispronounces words (although it may say some with a strange accent) and best of all it has no sensitive ego."

NTIA study hopes to spur industry to adopt single AM stereo standard

The head of the National Telecommunications and Information Administration told a group of broadcasters at the NAB radio convention last week that the NTIA has undertaken a study "on the state of the AM stereo market" in the hope that it will somehow put an end to the standards battle that has retarded the introduction of AM stereo service.

Al Sikes, assistant secretary of commerce and administrator of NTIA, said the study will focus on whether "we have arrived at a de facto standard." And, he said, "to a large extent we will answer the question." The study should be completed by the end of the year, he said.

NTIA is conducting the study because it believes AM stereo is critical to rejuvenating AM, Sikes said. AM stations have been steadily losing listeners to better-sounding FM stations for the past 10 years or so.

The NTIA researchers will try to find out how many stations are broadcasting in stereo (and with what system) and how many AM stereo receivers are in the marketplace (and with what system or systems they are compatible). They will look at both the domestic and international markets, Sikes said.

How successful the researchers will be will depend on the cooperation of AM stereo system proponents, broadcast equipment and receiver manufacturers and broadcasters, he said.

In 1982, the FCC decided not to adopt an AM stereo transmission standard, on the theory that marketplace forces—broadcasters, receiver manufacturers and consumers—would pick which of five incompatible AM stereo systems should be the nation's de facto standard.

The process of natural selection triggered by the FCC decision has winnowed the number of systems from five to two—Motorola's C-Quam system and Kahn Communications single-sideband system. But the marketplace now seems to have come to stalemate. Neither Motorola nor Kahn wants to drop out and, despite their best efforts, neither has been able to knock the other out.

According to Sikes, the medium cannot afford to wait for the marketplace to resolve the stalemate. If entrepreneurs and investors

are to rediscover AM, he said, "a strong and dramatic move" is needed. "A glacial movement in this area just isn't going to work."

Regardless of the findings of the study, Sikes said he would be "reluctant" to ask the FCC to reconsider its 1982 marketplace decision and to pick a standard. Government has to be "consistent," he said. What's more, he said, a rulemaking aimed at picking a system would be "rancorous," and the final ruling would likely be challenged in court. "I'm not sure that would be any help to anyone."

If nothing else, Sikes' study could fuel a grass-roots movement to persuade the FCC to revisit the AM stereo question and pick a system.

The movement is being led by Texar Inc., Monroeville, Pa. David Van Allen, senior design engineer for the audio processing firm, said Texar is preparing a petition asking the FCC to pick a standard and expects to file it within the next two weeks.

The petition is borne out of the frustration that Texar, other equipment manufacturers and broadcasters are feeling about AM stereo, Van Allen said. Because of the continuing battle between Motorola and Kahn, he said, growth in the number of stations broadcasting in stereo has come to a virtual standstill.

Turning up AM radio: committee adopts standards in effort to make AM sound competitive with FM

The National Radio Systems Committee, meeting just before the NAB radio convention in New Orleans last week, adopted voluntary standards for AM transmissions and radio receivers that it feels will reverse the downward spiral in AM audio quality and bring it back to a point where it is at least competitive with FM sound.

The standards call for a specific pre-emphasis curve for AM transmissions with a complementary de-emphasis curve for AM radios, and a limitation of 10 kHz on the transmissions' audio bandwidth.

The standards include a five-year "sunset" provision. "During the interim five years," the standards document said, "this voluntary standard will be reviewed to determine whether the goals served by this document are being realized."

The standards are still considered to be a draft and will be until all interested parties have had a chance to comment on them. If no serious objections are raised in the comments, the standards become final.

According to NAB staff engineer Michael Rau, use of the standards will produce AM radio sound with much higher fidelity—that is, with much better frequency response. What's more, he said, because of the limit on audio bandwidth, listeners will be able to enjoy the higher fidelity without being hit by second-adjacent-channel interference. In effect, he said, a station's coverage area in the future world of wideband receivers will be greatly extended.

Implementation of the standards has already begun, Rau said. Manufacturers are

designing new audio processors and kits to retrofit old processors to generate the standard pre-emphasis curve and to limit audio bandwidth, he said. Many of the largest receiver manufacturers in the world are committed to produce radios with the standard de-emphasis curve, he said, but it may take a year or a year-and-a-half before the first sets hit the market. It takes that long for large receiver manufacturers to design and test a new breed of radio and to retool to produce it, he said.

Broadcasters at the convention could get some idea of the improvement in sound quality promised by the implementation of the standards at a demonstration booth on the exhibit floor.

Manned by NAB staff engineer Ed Williams, the demonstration allowed broadcasters to compare, among many other things, the sound from a standardized AM system with that of a conventional, nonstandardized AM system and with that of a compact disk. For the standardized system, the demonstration used audio processor prototypes made by CRL, Orban and Texar and a radio prototype from Delco Electronics.

Williams said the 10 khz frequency response of the new generation of receivers is more than twice that of most of today's radios. □

Violence on TV declines in 1986

Former family hour is most violent hour in prime time television, new Gerbner study finds; senator cites study as support for bill

The Family Hour, a creation in the late 1970's of then-FCC Chairman Richard E. Wiley and the major networks in an effort to reduce the sex and violence on television between 8 and 9 p.m., did not survive a court challenge by the Hollywood creative community. And now, according to the latest in an annual series of studies of television violence done by the University of Pennsylvania Annenberg School of Communications, it is the most violent hour of prime time programming.

The researchers' "violence index"—used to compare television shows from season to season—indicates that the family hours in 1984-85 and 1985-86 produced the second and third highest violence indices ever recorded. The family hours were said to be more violent than late prime time, generally considered to be adult viewing time. Overall, the violence recorded in the 1985-86 season was down, but still represented the fourth highest level ever recorded. In the previews year, the index was the highest since the study was begun in 1967. In sum, George Gerbner, dean of the school and one of the authors of the report, said: "This tide of violence representations is historically unprecedented and shows no real sign of receding."

Senator Paul Simon (D-Ill.), cited the re-

port as providing additional support for the bill he has introduced to reduce violence on television (S. 2323). The bill would exempt the nation's broadcasters, cable operators and programmers from the antitrust laws for the purpose of cooperating in drafting and implementing standards on television violence. Simon, citing a number of other reports—including one by the Surgeon General and another by the National Academy of Pediatrics—said the evidence of the social harm of television violence "is overwhelming." The networks, he said, are resisting reducing the violence seen on the programs they air for one reason—"the bottom line."

The Simon bill has considerable support within the Judiciary Committee, on which he serves. The chairman, Senator Strom Thurmond (R-S.C.), is one of five committee members who are co-sponsoring the legislation. As a result, it is expected to clear the committee, though it appears to have little chance of becoming law in the current Congress, which is in its final weeks. The bill is not the kind that broadcasting and cable industries are comfortable opposing; none of those industries' representatives flatly condemned it at a hearing in June (BROADCASTING, June 23). It is the American Civil Liberties Union that is waging the most vigorous campaign against it.

The ACLU's legislative counsel, Barry Lynn, last week said it was "a terrible proposal, another example of government by intimidation." He said since the government is prohibited by the First Amendment from barring specific types of programming from television, "it uses an indirect means of changing what broadcasters do. It raises serious First Amendment concerns." Congress, he said, would be granting a waiver of the antitrust laws for the sole purpose of removing violence from television, Lynn said. "That's not content neutral." He said the First Amendment issue is particularly sensitive since broadcasting is a "significantly regulated industry." In dealing with broadcasters, he said, the government is not dealing with "private parties."

Senator Simon, however, can point to a number of lawyers who support his view that the bill could withstand challenge on First Amendment grounds. Former FCC Chairman Newton N. Minow is one. But among a stack of letters from lawyers whose views Simon solicited are at least two—from law professors Lawrence Tribe of Harvard and Geoffrey Stone of the University of Chicago—who believe the measure raises First Amendment questions. Both cite the precedent that would be set by carving out antitrust exemptions to induce broadcasters to shape their messages along favored lines.

As for the new violence report, the Annenberg researchers said they found an act of violence in almost nine of 10 "family hours" and they said the rate of violent incidents each hour was eight, the highest "violence saturation rate" since 1967, according to Gerbner. The report also noted that weekend daytime children's programs were considerably more violent than the average violence index for all three networks' prime-time programming. The report noted that weekend

children's programs in the 1984-85 season, which contained an average of 27 violent acts each hour, were the second most violent group of weekend children's programs since 1967. Weekend daytime children's programs, the report noted, have always been at least three times more violence than prime time programming.

Discussion of weekend programs in the Annenberg violence studies always leads to debate over the methodology employed. Network representatives brush off as laughable the researchers' insistence on counting the acts of violence observed in the weekend cartoons. The report states that the decision on the violent episodes to include is based "on the reliable observation of clear-cut, unambiguous, and overt episodes of physical violence—hurting or killing or the threat of hurting and/or killing in any context." And as for the violence in weekend cartoons, the researchers warn that the effect of humorous and fantasy violence on children should not be underestimated. "Humor is the sugar coating on the pill," Gerbner said. "If anything, it may make its lessons easier to take."

Unlike some reports on television violence, the Annenberg study does not deal with the question of whether children who grow up watching hours of acts of violence each day on television are liable to become violence-prone. The report says "the convergence of research indicates that exposure to violence does occasionally incite and often desensitize viewers to violence." But the Annenberg researchers say they found that, for most viewers, television presents "a mean and dangerous world [that] tends to cultivate a sense of relative danger, mistrust, dependence, and—despite its supposedly 'entertaining' nature—alienation and gloom."

Earlier Annenberg School studies have shown that women and older characters in prime time television were far more likely to be victims of violence than young white males. And, the report says, viewers who see television characters representing members of their respective groups running greater risk of harm than those of other groups "seem to develop a greater sense of apprehension and mistrust in the real world."

Network spokesmen generally were reluctant to comment on the report, except to cite a number of the nonviolent programs their respective organizations are running in the "family hour"—*The Cosby Show* (NBC), *Webster* (ABC), and *Together We Stand* (CBS) among them. (NBC's *A Team*, CBS's *Simon and Simon* and ABC's *MacGyver* are also in that slot.) But CBS's George Schweitzer, while saying he had not yet read the report (other matters were claiming his attention at CBS last week), may have spoken for all of the networks. "Counting violent incidents can be subjective," he said. "The way he [Gerbner] counts violence is different from our way. He counts Bugs Bunny slipping on a banana peel. And there is a lot of comedy on at 8 p.m."

Or, in Gerbner's view, just so much "sugarcoating" for the kids during "family hour." □



OUTSTANDING COVERAGE OF A SINGLE BREAKING NEWS STORY (Programs)

CBS Evening News with Dan Rather
"Mexican Earthquake"

Tom Bettag, David Browning, Steve Jacobs, Cathy Dlian, Dan Rather, Lane Venardos



OUTSTANDING COVERAGE OF A SINGLE BREAKING NEWS STORY (Segments)

CBS Evening News with Dan Rather
"A Bank Fails"

Lance Heflin, Linda Mason, Jane Bryant Quinn, Lane Venardos



OUTSTANDING COVERAGE OF A SINGLE BREAKING NEWS STORY (Segments)

CBS Evening News with Dan Rather
"Trojan Horse"

Michael Gavshon, Allan Pizzey



OUTSTANDING BACKGROUND/ ANALYSIS OF A SINGLE CURRENT STORY (Segments)

60 Minutes

"Schizophrenia"

Ed Bradley, Allan Maraynes



OUTSTANDING BACKGROUND/ ANALYSIS OF A SINGLE CURRENT STORY (Segments)

60 Minutes

"Ronald Reagan—The Movie"

Morley Safer, Suzanne St. Pierre



OUTSTANDING INTERVIEW/ INTERVIEWER(S) (Segments)

CBS News Sunday Morning

"Liz Carpenter: A Conversation with Bill Moyers"

Lindsay Miller, Bill Moyers



OUTSTANDING COVERAGE OF A CONTINUING NEWS STORY (Segments)

CBS Evening News with Dan Rather

"Africa: Struggle for Survival"

Martin Koughan, Bill Moyers



OUTSTANDING COVERAGE OF A CONTINUING NEWS STORY (Segments)

CBS Evening News with Dan Rather

"Vietnam Now"

Bob Anderson, Linda Mason, Bob Simon, Lane Venardos



SPECIAL CLASSIFICATION FOR OUTSTANDING PROGRAM ACHIEVEMENT (Segments)

CBS Evening News—On The Road

"Bicycle Messengers"

Bernard Birnbaum, Charles Kuralt, Cathy Lewis



OUTSTANDING INFORMATIONAL, CULTURAL OR HISTORICAL PROGRAMMING (Segments)

60 Minutes

"The Beeb"

Morley Safer, John Tiftin



OUTSTANDING INFORMATIONAL, CULTURAL OR HISTORICAL PROGRAMMING (Segments)

60 Minutes

"Julia"

Don Hewitt, Marti Galovic Palmer, Philip Schettler



OUTSTANDING INDIVIDUAL ACHIEVEMENT IN NEWS AND DOCUMENTARY PROGRAMMING (Writers)

CBS Reports

"Whose America Is It?"

Elena Mannes, Perry Wolff



OUTSTANDING INDIVIDUAL ACHIEVEMENT IN NEWS AND DOCUMENTARY PROGRAMMING (Directors)

CBS Reports

"Whose America Is It?"

Elena Mannes



OUTSTANDING INDIVIDUAL ACHIEVEMENT IN NEWS AND DOCUMENTARY PROGRAMMING (Electronic Camerapersons: Videographers)

CBS Evening News—On The Road

"Bicycle Messengers"

Isadore Bleckman

**OVER THE YEARS,
ONE NEWS
ORGANIZATION
HAS DEFINED
BROADCAST
JOURNALISM.**

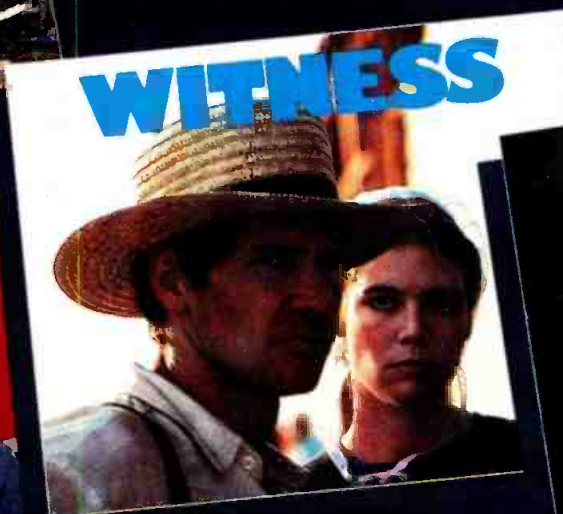
IT STILL DOES.

This year, CBS News received fourteen National News and Documentary Emmy Awards. So did ABC News and NBC News. Combined.

CBS NEWS

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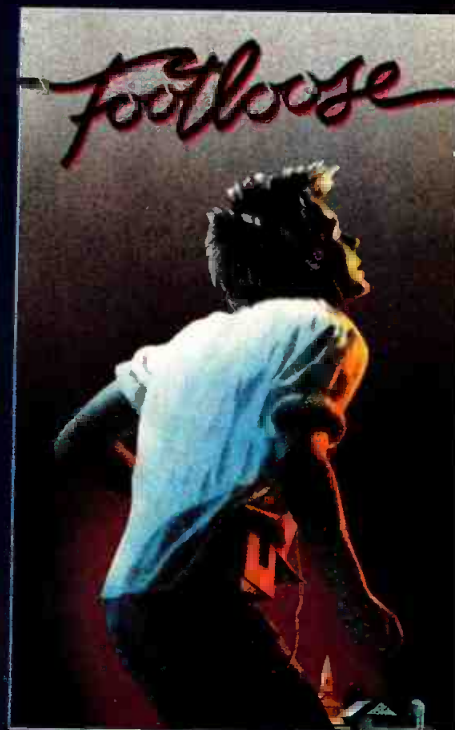
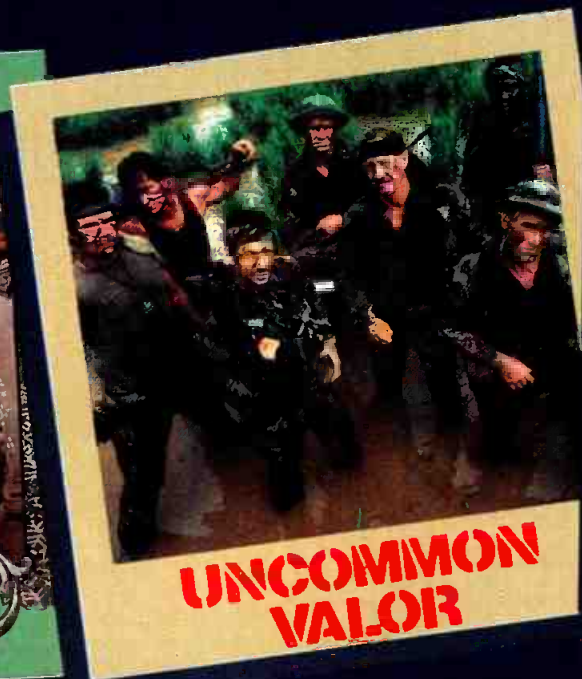
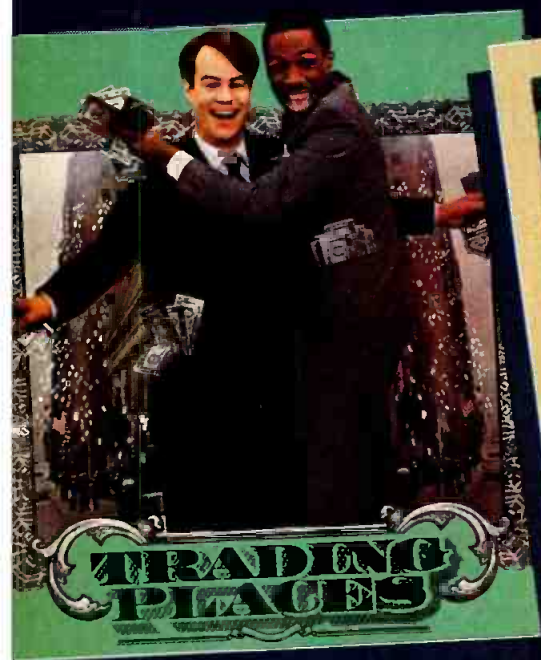
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DOMESTIC TELEVISION
AND VIDEO PROGRAMMING



HBO: It's own toughest act to follow

There are times when it's not enough to be first; you have to be first squared. That's been HBO's problem in the last few years as the momentum that made it the pre-eminent pay television service in the country appeared to take a holiday. A preoccupation with still sluggish pay growth and with the challenges that come with being a state-of-the-art company runs through this Q&A with Michael Fuchs, chairman and chief executive officer of HBO, who paints a picture of a new communications universe characterized by intense competition and widespread hedging of bets—with the consumer the ultimate beneficiary.

Whatever happened to HBO? How did this company that at one time was the pre-eminent force in the cable industry become less than that, to the point that people wondered about its future? What kind of times have you fallen on?

That's a fair question. In the last five to 10 years we've seen a tremendous acceleration of attention on business. What's hot gets written about in an extraordinarily exaggerated or "hot" way. And we know the half life of materials; they can only stay hot so long.

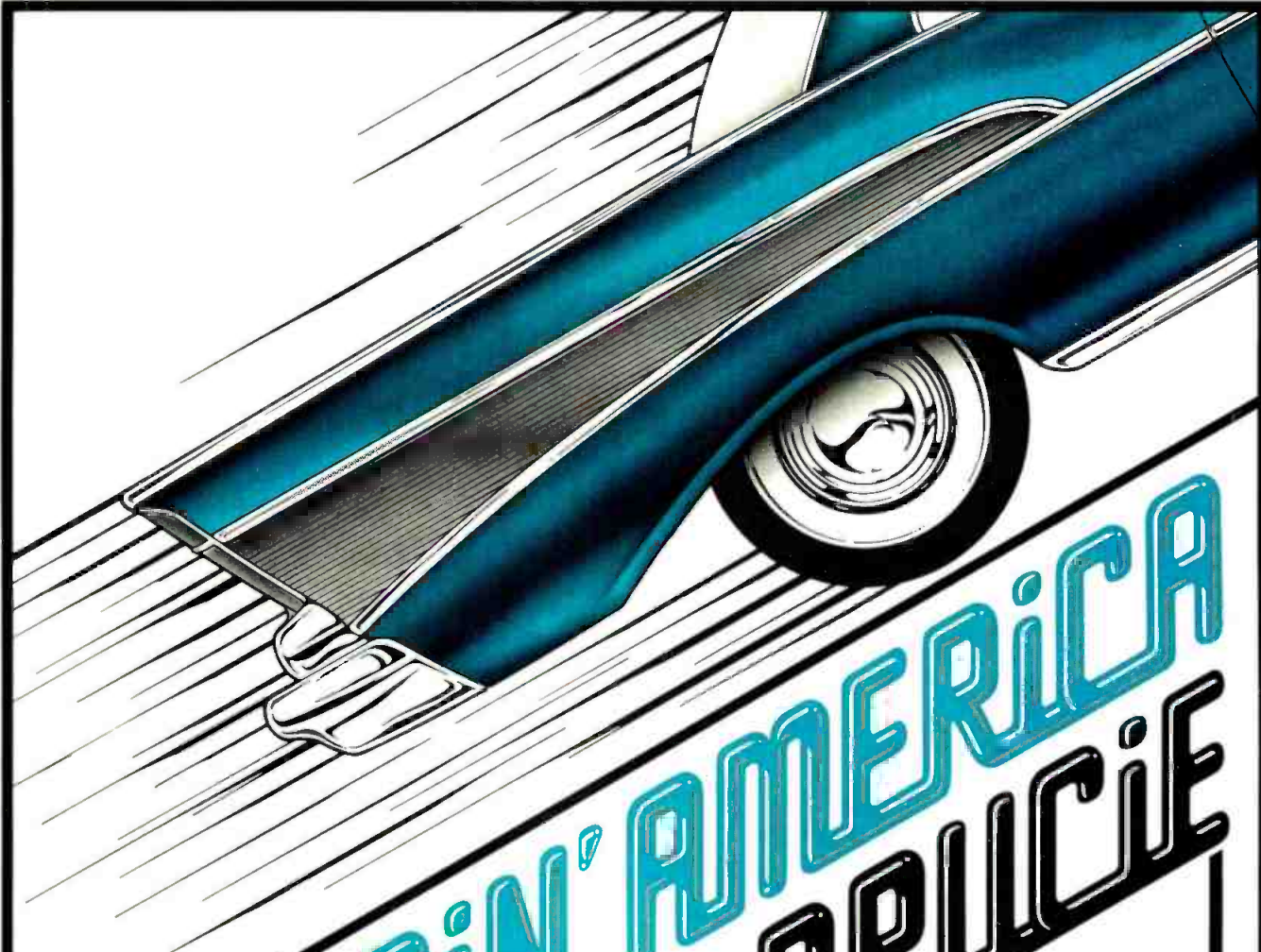
HBO during its "hot" stage was supposed to eat Hollywood, was supposed to destroy the networks and just about do everything else—probably Japan was going to be a target somewhere along the line. Quite honestly, that was a bit exaggerated.

But HBO is still a very big business. When you say HBO's "role" in the cable business—I still think HBO does have a sort of dominant role in the cable business. The cable industry has a tendency to go for flavors of the month, and it's been basic cable for a while. But the pay category is about a \$3-billion category, retail, and that is not a category that can be ignored. Everyone talks about cable moving

into a marketing and selling phase and away from the franchise and wiring phase, but it can't turn its back on pay. HBO almost rescued the cable business in the mid-1970's, and it is still a very important player.

I'm not sure that any company or anyone can dominate this business any more, and I don't look upon it just as the cable business. I mean, HBO to us is more than the cable business; we're in more businesses than the cable business. We're in that entertainment spectrum, and that is where our competition lies. We compete with the consumer at home, with the VCR. We compete with the networks, we compete with basic cable channels. We compete with that spectrum.

So, what has impacted HBO has been just this general level of competition. You could come in and have this interview with CBS and say, "Whatever happened to the once proud CBS?" Or: "Whatever happened to the once proud ABC?" The business is so tumultuous that business cycles seem to have matured, and I think HBO has gone through a very difficult two-year business cycle. Part of it has



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CRUISIN' AMERICA — the oldies show that puts the "special" back into special programming! This weekly three-hour dance party spotlights the greatest listener-tested music from the mid 50's to the early 70's. CRUISIN' AMERICA transports your listeners out of the studio to the hottest oldies clubs and concerts across the country. CRUISIN' AMERICA has all the excitement with outstanding starpower, production and the legendary talent of everyone's favorite cousin . . . BRUCE MORROW!

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been pure competition with the VCR, losing the premise of selling movies exclusively in the home, full, uncut, uncensored movies.

Part of it, we did to ourselves. We were sort of Napoleonic; we believed a lot of what was written about us, and we ran the business at full throttle. And when you run a business at full throttle and it slows down on you, the caboose starts slamming into the front of the train.

And that's what happened. I'd say those two factors—some of it self-induced, some of it just technological development—took some of the topspin and took some of the heat away; certainly from the media's view of HBO. But HBO remains the most profitable entity in Time Inc. It remains probably the single most profitable entity in the cable business, and we're pretty bullish about the future.

It's a slower, more competitive curve for us than someone might have predicted four or five years ago. But I think HBO is a state of the art company. I think its role in bringing about what we're now living amongst has been seminal. I think the VCR in the home, the appetite for uncut, unedited movies in the home, started with HBO.

People talked about pay television for 20 years—you go back to Pat Weaver in California—but HBO made it happen. People didn't believe you could sell television. HBO is the largest monthly sub-



scription in the world of a brand. I don't mean the electric company, the phone company, but a brand. And out of nothing, out of nowhere.

It is much more of an institution than people—or the media, certainly—give it credit for. Because it isn't today's story. But we read the tea leaves, we know what's going on out there. If it's satellite technology, HBO started the phenomenon of satellite technology. HBO will be in the forefront of what happens with the next generation of satellites in America. This company has probably been more creative and more innovative in that arena than any other organization in the United States. So from my point of view, looking at the assets of this company, which is its creativity, its people—we don't own things, we have license periods, movies that move in and out of here, programs that move in and out of here—it is what we can dream up and think up. And this is a company that has retrenched a little bit, and you know, all of us in this business think it's going to be a rather dynamic, interesting business over the next five to 10 years. And I think HBO is going to be a big player in it.

How's that for a short answer?

You mentioned a two-year business cycle. What did that look like?

It looked like a very dramatic slowdown. Cable building stopped, primarily. The industry sort of leveled off, so a lot of our growth projections—which underscore, underline the deals that we make—were not being reached. We believed in the full throttle, as I said, and we made deals that were very aggressive, expensive deals. You

know, if your revenue base is not going where you think it's going and your cost base is running full throttle, that was a lot of what happened here.

At the same time, you had the VCR.

One of the problems we have always faced is that we are distributed by the cable business, which is a business that has yet to evolve along marketing-selling lines. So when the VCR came along and the movie premise of pay television was eroded a bit, there was no effort to evolve other premises or to sell differently. These are entertainment channels that they're selling.

I personally believe cable is an enormously compelling product. As a consumer, if I ever lived in a noncable area, I'd get a dish. I go to Washington, check into the hotel and turn on the television, and I think I'm in 1956. I really do; it's almost backwards to me. And I'll tell you, I'm looking at this as a consumer, and I may say that I'm more interested in television than most people, but then after you sit in front of it for a few years and see that the United States government and senators talk about the major issues they face in their districts or what type of television people are going to get, I have a feeling people in this country are as interested in television as I am.

So, the point I'm making is, you can complain from South Dakota that we're scrambling—10 years ago in South Dakota you couldn't get a signal, not even a broadcast signal. And now people can get a hell of a lot of television. You know, we've been a major part of all that.

I'm just saying the appetite for cable is really there. One of the hurdles we have to get over is that we're not distributing ourselves. If you could go to the corner for HBO, it would be a hell of a different business. We'd be selling like hotcakes. The cable industry spends less than 1%—less than 1%—promoting its wares. Now you cannot give me another business that is in the entertainment business, or communications business, whatever you want to call it—network television, the record business, the motion picture business, syndication, Fox Broadcasting Network—anyone, that isn't going to spend more than 1% of its revenues promoting its wares.

In the entertainment business, you don't have a hit until you tell the public it's a hit, until you promote it that way. It is phenomenal that the cable industry is in 40 million homes with the quality of selling that's going on. The fact is, there's something compelling about this product? It sells itself. Try to get on the phone right now to Manhattan Cable and get an installation.

You said that HBO is the most profitable entity of Time Inc. right now. Can you substantiate that with revenue or profit figures for this year? And will you bring us up to date on subscriber growth or lack thereof?

We've never broken revenues down by divisional categories, they're broken down by magazine and video group. HBO doesn't make more money than all the magazine groups. I was talking about any single entity—*Time* magazine, *People* magazine, et cetera.

As to subscriber growth, for 1986 we are probably in the plus column now. We had a sluggish first half of the year. Last year was very similar. We were down quite a bit last year; the first half of the year we were down about 300,000 or 400,000. We're sitting in September now, and we have June, July results; there's always a two-month lag time.

So, we are way ahead of what we did last year, and last year we had a second half that was very much like 1984. Business seems to have hit a split in the year—the first half of the year was sluggish and the second half was stronger. One of the theories for that has been the influx of VCR's at Christmas time—people spending the next three months trying to operate their VCR's. But even seven or eight years ago, we always had a stronger second half.

So, we're projecting some growth this year. Whereas our competition, Showtime—based on Viacom's 10-Q—has lost about a half million, on a much smaller base than ours.

So, our business is stable. We'd love to be growing much faster, and we do have a lot of growth in special markets going on right now—hotels and motels. We're optimistic about the backyard earth station business. We think the confusion will eventually go away, and that's really what's held that business back at this point. We're

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stretching into little corners and marketplaces that we hadn't been in before, and we're keeping our base somewhat stable. We're doing a lot of marketing. We'd prefer that the cable industry do more aggressive marketing in the pay category, but if they don't do it, we do it.

What is your subscriber total?

It's now 14.6 million on HBO and 3.7 million on Cinemax. There was a 100,000 unit growth in HBO in 1985 and 400,000 in Cinemax. We were the only premium pay 24-hour service to grow in 1985. In 1986, we expect the numbers to be very good, also—especially in contrast to what's going on in the category.

Do you think you've put the bad news behind you in that regard?

I think so. Part of the bad news is your expectations. We don't get disappointed when we don't add two million subscribers in a year. We know that's not coming, we know it's going to be a slower haul on that. And also, you adjust your business, you adjust your cost structure a little bit, which is what we did.

So, it is going to be a slower growth period for us. There are businesses that we're looking at now. I certainly think that one of the things that you're going to see from pay television—certainly coming from us—is Festival, which is a third channel of ours. Pay television has its mainstream movie channels and it's going to have niche channels and specialty channels, and Festival is something we're test marketing right now.

Personally, I'm very optimistic about it; I think it's the right channel at the right time. It's a more family oriented channel, but not a kids' channel—a channel with the same type of feeling as HBO. Specials and movies and broad appeal things, but a more family oriented, traditional type channel.

Pay television brought R-rated product into the homes in America for the first time. Our audience tolerates that. Our disconnect base is very stable. Our existing customers are quite satisfied. We believe there are plenty of customers out there who, for whatever reasons, content reasons, whatever, would gladly take pay television if they had a version of pay television that was acceptable in the home. And we think there's a real business out there.

How many markets is it in?

We're in eight systems now and we plan to be in about 20 by the end of the year.

How has it been received?

It's doing quite well. It is performing exactly the way we expected it to. This is something we wanted to put in front of nonpay homes, even noncable homes. If you're not taking pay, this is what you should look at.

It's predominantly movies to start with, but it does have special programming. It duplicates some of HBO's original programming because we don't expect it to be in many homes which have HBO. It is that nonpay customer, of which there are plenty, who will be going for it. There will be no duplication problem because this is made for a one-pay family.

What about the quality of the basic HBO service? Has that kept up or have you been able to respond to the perceptions in the market in terms of its weaknesses and the problem of not enough titles or whatever?

I think HBO and Cinemax are now stronger, and will be stronger than they've ever been. We probably have more movies under license than we've ever had, and we have a bigger supply of library product than we've ever had in our history. More than I ever thought we were capable of.

The VCR is there. It will exist, it's not going away. Where that has impacted us is really the first-run movies. What used to be an event in an HBO home on a Sunday night with a first-run movie—"An Officer and a Gentleman" or a "Star Wars"—is no longer as big an event as it once was because some of that audience gets siphoned off because of the VCR. And it's strange, even if that audience hasn't necessarily rented the cassette, the novelty, the impact of that movie being in their home first just doesn't seem to be there any more.

So, what we really decided is that this is a business that's got to be run on value and volume. Pay is not overpriced. They talk about the

price of pay being too high because it's on the tail end of basic cable. But if you look at HBO at 10 bucks, just go rent a cassette for \$2. HBO has over 100 movies a month, 40 or 50 other programs, championship boxing, whatever, for 10 bucks. On any type of comparative basis, that's a pretty good value.

That's not an image, quite honestly, that the cable industry has been able to get across, but it's one we are now trying to get across.

So, in terms of the channels, I think they're in better shape. The movies don't have the same impact. Everyone tells the story about when "Jaws" came on pay television—I think it was in August of 1979 or 1980. I don't think we had to put anything else on HBO that month, because "Jaws" had such impact. It was phenomenal. Subscriptions jumped; it was like the biggest month they'd ever had.

Those days are over. And the prices have adjusted to their being over; that's one of the things we had to work our way through. No single movie is worth mega mega bucks. It doesn't have that impact. What we want to spend the money on is volume. We have to cut the repeats. With the inventory that we have now acquired, we will have more movies than we've ever had in our history. We're also going through a period in the motion picture business, even with Showtime exclusivity, there are so many movies being made, we feel their exclusivity has no real impact on us.

On the original programming front, we are spending more and pushing forward more than we have before. We spend much more on boxing now; it has become the most valuable sport to us. It's very head-of-household oriented. And the boxing business has almost been reshaped around HBO; HBO has become the dominant organization in that business. It's a very high perceived value for head of households, and has worked very well for us.

We're making more television movies. We are making bigger budgeted specials, more impact specials. That is the future of this business. The most difficult thing for us, quite honestly, and it goes back to when I spoke of this two-year business cycle, is that long-term movie contracts and Showtime's latest strategy have made it difficult to transition out of movie spending into other types of spending.

The movies are worth less money to us. We're probably willing to spend as much money on those movies, but for more titles. Library deals become imperative to us. We buy many more titles than we used to buy. And basically, the philosophy of that is, you go to the video store and you rent two movies. You don't see people coming out of the video store with a stack of titles, even though these movies may all be available for rental. And when you turn on the television dial and "Bringing Up Baby" is on, or whatever, and there's a sitcom on or something else, the odds that you've rented that movie or have even seen it are very slim.

You know, we're not worried about the VCR taking the impact of movies away from us; we just have to deploy our resources differently. So, I guess if you look at 10 bucks a month and 100 titles, you're paying a dime a title. That's not a bad deal.

How many theatricals are you currently investing in—that is, putting in upfront money in return for cable rights—and are you cutting back in that area because films don't seem to be as valuable?

Our investment participation is varied now. We still have 10% or 11% of Tri-Star; we have equity in Orion; we still do some pre-buying; we had investment deals in separate movies in Tri-Star and Columbia, but we're spinning out of a lot of that now. It isn't like four or five years ago when there was that pre-buy activity. We don't do that as much. We're getting back into that a little bit more. But we have so many movies under license with the studios now that that hasn't been as necessary for us.

And also, part of the incentive for the pre-buys was exclusivity. You know, we will always do exclusivity at a price, and we did exclusivity this year with Warners for instance, as a strategic response to what Showtime was doing. But it is not something that we feel we should invest risk dollars in or a lot of dollars.

Quite honestly—and this is no secret to the motion picture industry—we want to buy those movies cheaper. I think one of the interesting phenomena in our business, and it has a lot to do with the impact of the VCR, is that our deals with the motion picture industry now are almost exclusively based on performance. Rental perfor-

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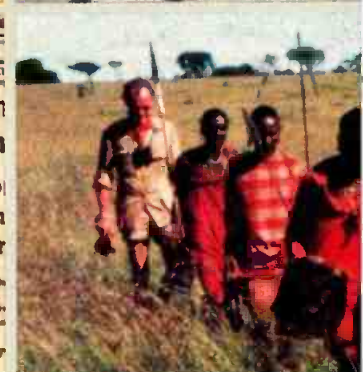
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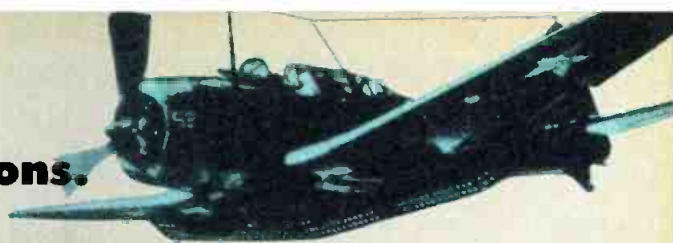
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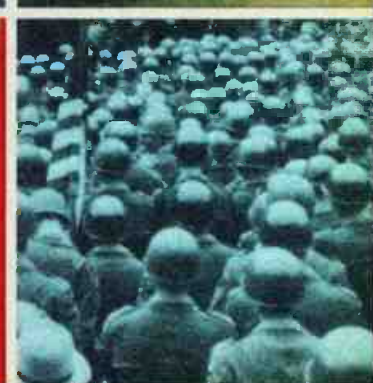
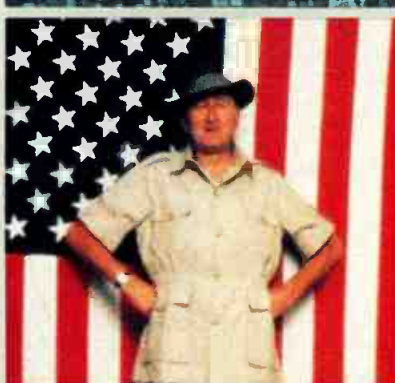
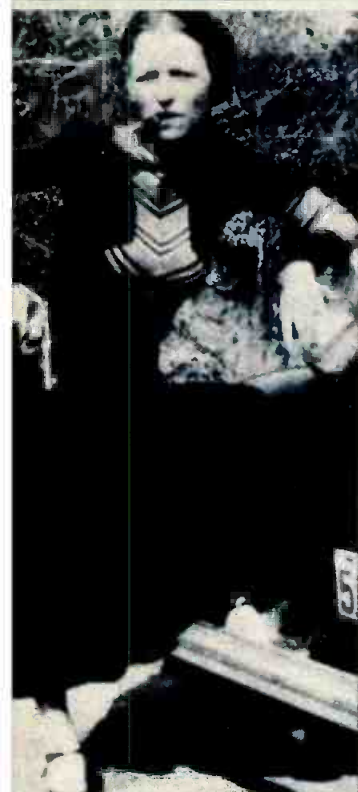
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If the VCR is really impacting the theatrical marketplace as people feel, and because there's higher production because of the VCR, that should, in a sense, put a ceiling on rentals, which in a sense reflects in lower licensing costs to us.

So, we've adopted that strategy over the last couple of years, and it's been working for us. It is fair and equitable; you don't hear a lot about motion picture wars with HBO and Hollywood in terms of licensing any more because it's based on our subscriber count, and on the performance of the movies in the theatrical marketplace.

And in a lot of ways, that's a fair evaluation because it reflects a little bit of the appetite for movies out there and the impact of the VCR, which has had the most dramatic effect on the motion picture industry in a lot of categories—in its own theatrical category, in its pay category.

Are you at all interested in trying to effect a different window in relationship to the VCR?

We would love to have the earlier window, there's no doubt about that.

Would you pay to get it?

I don't think the economics of this business could afford it. I mean, if you had to buy out home video to get that earlier window, it just



BROADCASTING editors with Fuchs (l-r): Don West, Steve McClellan and Susan Dillon

wouldn't. Just like the networks either couldn't or didn't buy out the pay window, which they probably could have done. I don't think we could afford to buy out the home video window.

So that's a fait accompli, and we live with it?

You raised a question indirectly about pay per view—will that go head to head with the home video window? I would say that we're looking at one other scheme. I think the motion picture industry now understands that pay per view is quite a bit down the road. There are a lot of cable companies who are, in a sense, de-addressing, going for simpler hardware rather than more complicated, addressable hardware. They just don't believe the economics of the business can support it.

I remember being on a panel with Ralph Baruch of Viacom at the National Cable Television Association convention the year before last. He was taking a very pro pay-per-view stance, and I remember the expression that went through the convention was: "The train is leaving the station on pay per view—get on board." I said: "The train can't even find the station, much less leave the station." It's now a year and a half later, and I think that was fairly accurate. I mean, if the train left the station, it did it real quietly. And there wasn't much of a band on the platform when it left.

So, I think the cable industry and we may be looking at some type of advance subscription approach to that window—because quite honestly, I think the motion picture industry is getting screwed by the home video retailer. Now, in the old days, when HBO supposedly was screwing the motion picture companies, you could yell at one big company. Now you've got 100,000 retailers. It's hard to yell at 100,000 different people.

HBO is a big player in the home video business, and we keep hearing about machine population growing. But I know the orders aren't going up, despite the growth of the machine population.

There's a bit of a wall that's been hit out there, and that's dealer imposed.

When you say that home video has hit a wall and that it's dealer imposed, what do you mean?

If you say the machine population is going up 20% this year over last, then dealers should be ordering 20% more cassettes. But they'll say, "I'll order seven regardless of the demand. Let the customer come to the store and put his name on the waiting list, and buy something else." The only way the motion picture company is making money is on those orders. I see our own orders going out in three or four levels: 60,000, 120,000, 200,000, 400,000. It's as though the dealers out there were saying, "OK, I'm ordering three cassettes, four cassettes, six cassettes, eight cassettes. That's it." And then you're hearing all this stuff about B and C titles. I mean, if the business spreads to the mass merchandiser, it's not going to be in the B and C title business and Sears and so on, it's going to be an A title business.

So, from a supplier point of view, the motion picture industry is running into a bit of a wall. There's no leverage with the retailer. You can't tell the retailer: "You buy more, or I'll do this." So the way to deal with that has always been pay per view, or perhaps something else we can provide. It's certainly something that's not being ignored in this business. Will it happen, when will it happen? I can't give you an answer to that. It's something we'll take a look at.

What about the competition between basic and pay?

I don't really view it as competition. Number one, in almost every case, you can't buy HBO unless you take basic, so we are all for basic in as many homes as possible—it's like access to us. The economics for the cable operator are better in basic than they are in HBO because they split the basic fees. So there's a certain self-interest factor in selling basic harder.

Any channel on that dial is competition, in a sense, but our business has never really grown on usage. I mean, I think there's a relationship to usage, but we are not as dependent on usage as the networks or advertiser-supported channels. I mean, if we had two or three enormously compelling events a month that were enough to keep our customers interested, which is possible—fine. The range of the appetites of people who subscribe to pay TV goes from people who watch everything and people who watch three or four things a month.

So, the networks have been very fast, and NBC in its new heightened position seems to make a business of selling HBO's numbers out there, pushing HBO usage erosion. If you look at the network erosion from three or four years ago to what it is today, it's been quite more dramatic than ours. We have eroded it. We erode to the VCR, we erode to multipay, we erode to basic, we erode to network—but it hasn't affected our business in the same way it will affect the network business.

You know, logically, it's easy to believe that the more you use the channel, the more you like it. But if you're not ad-supported, the economics don't hit you that way. We pay attention to usage. We look at overnights. I only feel competitively with basic when an operator sort of gets into a mindset and says, "I can only sell one thing at one time; I can't walk and chew gum. I'm selling basic, I can't sell pay."

They've got to sell everything. And there's a way to sell it. And quite honestly, I think if the cable business were starting today, things would probably get sold differently. I think pay would probably be attempted to be sold on a more universal basis, at a lower price, with wider circulation.

Can you give the operator greater incentive?

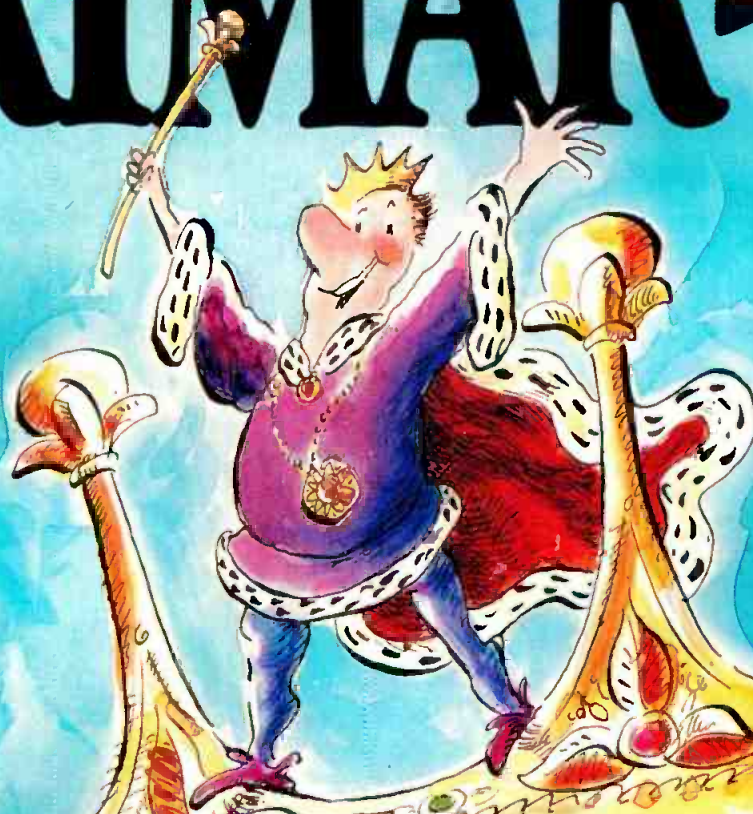
We give the operator a terrific incentive. We're very competitive that way. The operator is making money in pay television; there's no doubt about that. I honestly believe it's understanding your product and how to sell it; it is not a business yet that knows or understands its product and sells it.

And I'll tell you, if you were talking to a basic cable guy, he will complain to you about the way the cable industry is treating him and the way they're being sold. I think one of the things the cable industry has to understand—and will get around to understanding or



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will learn the hard way—is that there has to be more support, financial support as well as just selling support, between the cable industry and its programmers. There was a long period in the cable industry that they called “smudging,” when the cable company wanted you to think that the cable company was giving you sports, movies, news, and it didn’t want brand awareness. They totally smudged the pay category.

Now, I think they’re beginning to understand that these are the stars of what they’re selling. Brand awareness is important. We lost a lot of ground. And it’s almost impossible to know what’s where, or when; it’s impossible to read the cable guides. The cable industry is not showcasing its wares, and the pay services are an option with a separate price tag attached, which is very often not split out in the bill. So a person doesn’t know what they’re paying for pay television, they’re just getting a \$35 bill. So we have a heavier burden. And I’m not sure the operator in the last couple of years has made that an easier burden or made it a more difficult burden.

I wonder if they’re not going to make it a still more difficult burden when the basic rates increase.

Well, we’re all sitting here watching. I think that’s going to affect pay services in the second, third and fourth positions more than the foundation pay, which is HBO. But there is more and more talk in the cable industry about being a little moderate about that. I think the cable industry understands that it is not an elastic business; it can’t price and charge whatever it wants.

The sensitivity of the consumer, which I see as half a programming issue and half a pricing issue, is also something that I’m not sure the cable industry has gotten the best grades on. I think there is a real test coming up. I think if you blitz with big rate increases in January or sometime in 1987, I think the cable industry is going to hurt us, and hurt itself eventually.

I mean, one of the phenomena in this business has been that it’s tough to get people who disconnected HBO seven or eight years ago to sign up again. They’ve had their experience. I know cable operators who have burned out marketplaces, and it’s tough going back in there. Once you scorch the consumer, it’s very hard to sweet talk them back in.

So, if that marketplace you have, that relationship you have with the consumer, is slow and easy and reasonable, then your business goes well. But a lot of guys came up with a tremendous amount of multipay, and sold a lot of aggressive packages into marketplaces, and I’m not sure those marketplaces have really recovered to this day. That’s a problem in this business.

Are cable operators charging too much for pay television now?

I don’t think pay television, at an average of \$10 a month, is too much. As for the overall cable package, there seems to be some understanding in the industry that once you get over in the \$40 range, or even the \$30 range, you really start getting resistance.

But I don’t think pay is necessarily overpriced. I mean, put it on a value basis with rentals or any other similar experience. You go and rent a movie, you go to the corner or you get in the car and you go get a movie for \$2, if you return it on time, and in other markets it’s \$3 or \$4. I think it’s hard to say that pay is overpriced for what you’re getting.

I think pay is a terrific bargain. The context in which it’s sold, the packaging in which it’s sold starts to hit what certainly appears to be an expensive threshold for some reason. You know, if you’re buying a car and the car is too expensive, you say, well, take the power windows away, take this away. In a sense, we’re the option if you want cable. And remember, people still get cable for reception. When you buy that reception, you’re also buying basic cable, whatever that may be. So, if it proves to be more expensive, you’re not going to give up your reception.

The penetration rates in markets where there are reception problems or not a lot of television are tremendously higher than when there’s decent reception and a lot of independent stations.

So again, I say if we could go to the corner and buy HBO, as some customers are now doing in back yards, I think you’d have a whole different selling phenomenon. I don’t think it’s overpriced.

That leads into our next area of questioning, which has to do with the direct home satellite market, a business that you’re now effectively operating in. How many pay units do you have?

Approximately 33,000. What’s been interesting to us is that we’ve gotten all of those subscribers while their pay service is unscrambled. People are paying, and they usually get HBO and Cinemax. We’re averaging about 1,300 a week.

So it’s a steady business. Showtime and the Movie Channel are now scrambled. Select, which is unscrambled, will scramble in the fall, in October, and then there will be no pay services up there unscrambled. And I think that’ll help our business.

Quite honestly, what’s not helped the business is that dish dealers are still telling people that Washington will stop scrambling, not to worry. I mean, there’s been a tremendous amount of misinformation coming out of the dealer side of this business.

And in retrospect, I think once you’ve had something for free for so long, it’s sort of a painful adjustment to decide to pay for it—especially when you were sold it on a free basis. I think the dealers would have had hardly a glitch in their business if they had absorbed a descrambler into the equipment, pricewise, and maybe thrown in HBO for a year or something. Because dishes are \$3,000 to \$5,000. The margin on dishes is a hell of a lot higher than the margin on our business. To take on a \$5,000 or \$3,000 dish at \$300 a hit, which will go down easily over time, as all electronic equipment does, for a descrambler, could have preserved the line of business. There are now a lot of dealers who have announced that they will be building dishes that have a descrambler built in. That’s clearly the next generation of what’s going to happen.

And the prices will come down. You know, the irony is that if the volume were higher, the prices would come down. By everyone trying to turn this into some dramatic showdown, it slowed the marketplace’s taking care of this problem very simply. Everyone knew that there had to be a method for charging.

This has turned out to be technologically a phenomenal success. I mean, this thing went without a glitch. Call up, you’re connected in 15 seconds. Customers call us back and say, “I can’t believe it. Thank you.” I mean, it really is. When you call for a cable subscription, you wait for the truck to get there. You compare this mode to what has been done in cable and it’s phenomenal.

We thought the marketplace would work. What worried us all along was technology. Could this work? And it worked much better than we thought. It’s one of the most incredible accomplishments that this company has pulled off in its history.

I think it’s something that is here to stay.

But is it here as a business for you?

I believe so.

A mainstream business or just a peripheral one?

I think our pay cable business will always be the mainstream business here, will always be the battleship. You know, you’ve got 18 million customers—in excess of 18 million customers—that are basically cable customers. It’s going to be hard to build up other businesses bigger than that. I think this is a very compatible business. We’ve made every effort to make it a compatible business. But while the home video business, for example, is never going to be the mainstream business at HBO, it is a hell of a good business for us. I think the back yard business could be a hell of a good business for us.

Well, you’ve got a position in Satcom K-3 with RCA, which is a whole new area altogether in terms of distribution because of the one-meter dishes that it employs. Is this something that you anticipate exploiting as a much broader direct-to-home market?

As I said earlier, we’re sort of state of the art. In 1975, when we went on a satellite in the first place, there was all types of confusion. The cable industry was confused: How are we going to get dishes, how does this work? You know, right now, this is state-of-the-art technology to us, Ku-band. With what’s happened in Florida and everything else, with NASA and everything, we don’t even know when or if there will be a launch date, can there be a launch date. That whole business has changed dramatically.

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happens. For someone to say to me, as I was asked in Washington: "Are you going to sell to consumers on K-band? You must have a plan." You know, we've just come through a couple of tough years, and I don't spend a lot of time thinking about 1989 or 1990. Everyone criticizes American business because it's quarterly-earnings oriented. Well, I happen to be part of a big American business company, and if I have trouble with HBO, I can't go uptown and say, "Don't worry, we've got a great idea for 1990." And someone like you walks in and says: "Well, how about HBO's survival?" And you're asking me that question in September 1986.

So, we have always been in the forefront on the satellite. Strategically, we want to decide who's looking at what satellites. We did the same thing with Galaxy. We stepped up first, put a satellite together. We want to make sure what's on our satellite, with the cable industry watching. Where HBO goes, everyone migrates.

I remember cable when you were going to shop, buy, vote, you could order a movie—you know, everything was going to be done by cable. Now people are talking about four-inch antennas outside your window and everyone is going to have a new dish. I'm not disrespectful of technology and all this, but I've learned over time that all



of these great predictions about what's going to happen you take a step at a time.

I almost hear, as an underlying theme of your remarks, a longing for possession of your own business, end-to-end, so that you're not at the mercy of someone else to do your marketing for you, or somebody else's industry that updates 30 million subscribers.

Yes, but the realities are, when you have 18 million customers or so, that's a lot of your business and a lot of money. We are a cable-friendly company. We have a sister corporation that's the second biggest cable company in America.

I am a programmer. I grew up in this business as a programmer. I believe I am in control of my business. HBO will be as successful as it can program, as it can make its product compelling.

Are we frustrated with the cable industry? Yes. I'll say it to this magazine and I'll say it to the cable industry: We don't like the way we're being sold and marketed. If you're going through hard times with pay television, it means dig in, not bail out. It should not always be a rate struggle in the cable business; it should be a promotion struggle, it should be marketing, it should be investment spending.

There is no doubt about that. Everyone has trouble with their distributors and their suppliers. I'm sure Coke fights with its bottlers. That is a reality. I'm not looking for any great technological development. I think the cable plant is enormously efficient.

That world of DBS is a very expensive world and a very risky world. You sit here and watch a couple of satellites go into the ocean with your birds on board, and that's a tough business. And you wake up at 4 in the morning and hear about Captain Midnight and whatnot. I mean, that's not a business without its problems.

Our frustration is that we got hurt because the cable industry stopped building, for whatever reason. In a sense, the cable industry was like the oil business; it dug for subscribers on Wall Street, not on the real streets.

This country is still not built; there are a lot of potential customers for us out there. I want to get HBO in front of every home that we can; I want to fail or succeed based on the quality of our product. But

I'm tired of people saying, "I can't get cable. Why should it not be in Washington, D.C.? Why should it not be in Boston? Why should it not be in Chicago?" Why can't I get into those urban areas? I need them. That's my life blood. I don't get money from advertising, I get money from subscribers.

So, if you hear frustration, it's access to more customers. Access based on the quality of what we do. That's a conversation, a fight that goes on between us in the cable business every day.

I have to be judged by what's on that screen. I don't get judged on cable service, how quickly the truck gets there, although I'm affected by that. So I'm saying the frustration is access. It gets back to C-band. If there are rural areas where people felt they had to invest a few thousand dollars because the cable plant wasn't there, I want access to that home. Every one of those customers is a paying customer, and I need as many paying customers as I can get.

You talked earlier about making more TV movies. Could you quantify that, and also talk about the shift that's occurring in your mix of original and film? And are you feeling the program production cost squeeze that the networks are now feeling? And is there a similar sort of fight going on between you and the producers to get a handle on costs?

On television movies, we're trying to reach a state where somewhere in 1987, we'd clearly go one a month. You know, those movies have now become one of the top three rated programs in every month that they're on. They're the lead product that we have on the air.

And also, we don't stamp out television movies. These are higher budget, higher element—they are clearly hybrids between theatricals and TV movies. So, CBS will make 50, 60, 70 television movies—a lot of their television movies, not all of them, some of the more expensive ones, the bigger ones are ones that we would certainly do—but the standard television movie is not what we do. So it hasn't been as easy to make as many.

It's also an economic thing. So, one a month. We would like to do more, but one a month will make a difference in our business. We have some administration changeovers in that area which made 1986 sort of a low; I don't know what we finished the year with, six or seven movies. That was not the intent, that was just sort of a transition of people.

As to original versus theatrical movies: On the one hand, as I said earlier, we have more movies than we've ever had. I don't think there's ever such a thing as too much product. We're not cutting originals back in any way; we're increasing the budgets.

The numbers that we do are not so important. You get big numbers when you do series. We have not been a very series oriented company. We do limited series. We still do a lot of one-shots. We're doing more limited series now. But we're trying to now have the original programs be more impactful. We started something this year called *Showcase '86*, and we'll change it to *Showcase '87*, which are, well, I guess the only thing I can relate them to are the old *Playhouse 90's*.

We've done two things so far, only one of which has been on the air. We've had two reviewed, and have gotten just dream-like reviews, reviews that you pray for. The *Wall Street Journal* reviewed our production called *Musinko*, a CIA Russian spy story, and said this was what television is all about, this is what we pray for, this is what we hope for.

So, we're trying to do higher level, higher visibility, more impactful, more headline type programing. We feel pretty confident that, probably starting pretty much in this last quarter and going into 1987, we'll be able to do that.

The ratings have dropped on the movies, and the ratings have gone up on the original front—which, instinctively, has been our feeling. It's been my feeling since the first day I walked into this business. This can't be a grown-up business until it has enough of its own proprietary programing. Movies have proven out our greatest fears—to be shared by too many outlets, too many people.

I still think that pay television will be the movie channel in the home for certainly the foreseeable future, by the volume of movies that we put on. And I don't underestimate the appetite for people for movies, the ability to watch them again and again. But as the loco-

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motive for our business, I think that locomotive has to be more and more high level, proprietary events. Series, possibly.

And strangely enough, philosophically we've felt that way a long time, it just becomes economics. I talked earlier about that transition. You want to transition some of that motion picture money. You don't want to spend some \$20 million for "Ghostbusters." That's crazy; that doesn't pay back. That \$20 million spent on other things makes a real difference.

The last question was: Have we felt a squeeze? The networks are a little bit like an assembly line compared to us. They order 20 at a bite, and if something costs \$45,000 more times 20—boom.

We use so many different suppliers. Our business is not as precdential. One-shots are not like series. If you're doing *Moonlighting* and it's a million eight, and ABC owns it, instead of a million an hour, 20 some odd episodes at \$800,000 a throw, you're talking—I mean, that doesn't happen to us.

And we have always been a little more creative and a little more aggressive on how we finance these things. We were the first ones to really go wholesale across the border into Canada. Everyone is doing it now. We have lived up in Canada for the last five or six years. We do a lot of co-production, a lot of back-end financing comes into our project. So, we are forced through economic reality to hedge more.

Now what has happened is the world has gotten smaller and more aggressive, televisionwise. You can make better deals now. And



home video has helped us: a lot of our stuff goes to home video after HBO. So, in a sense, we have not been hit by that same phenomenon that the networks have been hit by, because we're built a little differently.

The networks, because they've been so big and so rich, have really believed in one-stop shopping. Come to us, we'll finance 90% of it, you can have the back end, we'll do fine. Their appetite, their volume has been so high that they don't spend the time. Sometimes we have to spend an extra month putting a movie deal together so it can be financed. We just don't say: "Here's the package."

We just did something that will be on this fall, based on the book, the Israeli book, "Vengeance," which is when the Israelis formed a hit squad after Munich; they weren't going to wait for the terrorism to hit them, they were going to hit the terrorism. It's about an \$11-million movie. HBO put up a fraction. It's got Canadian money in it, it's got French money, it's got Italian, it's got money from all over the world. It was filmed all over the world.

We have specialized in doing that for a long time. So the trick is getting it acceptable to an American audience. This one happens to, at least in my opinion; it's got a universal theme, an international cast. It's quite strong.

Back at the beginning, after I asked a question of you, you said the same general question might have been asked of other companies. "Whatever happened to CBS" or "Whatever happened to ABC?" That

intrigued me. I'd invite you to think a minute about what has happened to the entire universe of businesses with which we're involved, and how that is shaking out, and where it may go?

Well, I think there's no doubt that we're all cannibalizing each other. It is a real field day. That phenomenon is here and it's here to stay. The network business—and I'm not in the network business—but the network business just can't look as attractive as it used to be. I think the people at ABC know that, I think CBS is probably aware of that and NBC is very, very hot now, but it's not going to stay very, very hot forever.

And the same phenomenon is going on in the motion picture business. The cannibalization is in the form of excess production. The television business used to be a very classic oligopoly—three big networks with a little fringe, controlling everything. That's changed. The motion picture business used to be the same type of oligopoly—six or seven majors. Now it's exploded.

I used to argue when the majors used to say that HBO was bad for the motion picture business, I'd say, "No, it's bad for the majors, it's not bad for the motion picture business." I'm a business executive. You talk about what's best for your company, but let's look at the consumer—what's best for the consumer? This explosion of television? I would imagine, more choices, more alternatives—all that's got to be good.

I don't think the quality of television has eroded; I think it's gotten better. I think people have been forced to make their product better.

I'm looking at television in general; forget the networks. Maybe all the quality isn't going to come from the networks. A lot of it comes from cable, a lot of it from independents, a lot from us. The networks aren't necessarily going to be the ones to provide it all the time. They're under tremendous pressure.

The networks don't do many documentaries any more. We do more documentaries on HBO than probably the three networks combined.

What about HBO II? You know, all those movies start with a "Jaws" and then go on to "Jaws II." Or "Rocky" and "Rocky II." What do you do for an encore? It seems to me that a company like this, that has had as spectacular a success as has HBO—needs another one. As opposed to just convincing people that HBO is really great the way it is. I was just wondering if you had an ambition or goal or something behind the door that might be an HBO II?

I think it's like Coke. They tried to do a new Coke and they had to go back to Coke "Classic." I think Coke's success in the beverage world has been Diet Coke, Cherry Coke, Diet Cherry Coke. I think we would like a number of brands. We're going on our third channel. We own a piece of Black Entertainment Television. We own a piece of USA Network. Cinemax to us is a terrific success.

We don't have plans for an HBO-II. I would guess that this business will get bigger by other brands, other niches, home video—we're a little bit into the syndication business, you know. HBO will become a more diversified entertainment company; it will have to be. Just as every other entertainment company has to. The movie studios get into the broadcast business, they get into the theater owning business.

I think HBO has to do that.

We have good instincts, but no one in this business predicted home video; that it would be what it is. No one. So, here we all are, and this thing grows right up in our midst, without anyone saying it's coming.

Someone said to me: "No one can predict what the hell is coming in this business." Let's be honest about it. So what we all do is hedge our bets. Motion picture companies get into broadcast in case broadcast is hot. Everyone starts trying to buy a piece of everything, so that when lightning strikes, you can say: "I'm here—I own platinum, I own gold, I've got oil futures." Entertainment companies spend more time doing the business of the entertainment world than the entertainment in the entertainment world. It really has gotten down to that.

So I can't tell you what the future is. I'm not sure where this cannibalization leads to in terms of quality and everything. It keeps maximum pressure on everyone. I think the competition will be good for the consumer.

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Will 15's and 30's be fixtures on public TV?

With government and other funding hard to find, 'enhanced underwriting' looks good to some noncommercials

In the two years since the FCC broadened the guidelines for underwriter credits on non-commercial television, few stations have taken full advantage of the relaxed restraints. Of the 302 Public Broadcasting Service affiliates, only a handful are experimenting with general support announcements, a new form of local, nonprogram underwriting. But as the funding crunch continues in public television, enhanced underwriting with stronger advertiser appeal may gain wider acceptance.

The Beginnings: The Ad Experiment

On March 26, 1982, noncommercial WYES-TV New Orleans ran a 30-second advertisement for New Orleans Business Machines, kicking off a 15-month experiment on 10 public television stations: WYES; WNET(TV) New York; WTTW(TV) Chicago; WHYY(TV) Philadelphia; WQED(TV) Pittsburgh; WPBT(TV) Miami; WQLN(TV) Erie, Pa.; WKPC-TV Louisville, Ky.; WSKG(TV) Binghamton, N.Y., and WIPB(TV) Muncie, Ind. (The Binghamton station dropped out in January 1983, and the Erie station did not participate actively after November 1982. WNET and WQED ran only expanded underwriting credits rather than conventional ads.)

The experiment began just as a 20% cut in CPB's federal funding took effect, from \$172 million in FY 1982 to \$137 million for FY 1983, which began in July 1982. It was administered by the Temporary Commission on Alternative Financing for Public Telecommunications, an 11-member group created by Congress in 1981 to study financing options for public radio and television. TCAFP was headed by FCC Commissioner James Quello and comprised representatives of the Corporation for Public Broadcasting, National Public Radio, the National Association of Public Television Stations, the National Telecommunications and Information Administration, Minnesota Public Radio, the Maryland Center for Public Broadcasting and Congress.

After studying the effects of advertising on the incomes of the participating television stations and on the audiences in the affected markets, TCAFP issued a final report on Oct. 1, 1983. The report concluded that limited advertising on public television "added significant net revenues to participating television stations' budgets under conditions where unions and copyright holders waived the right to renegotiate existing agreements"; had no negative impact on viewing patterns, number of subscribers or

contributions, and produced no advertising-related side effects. But it also found that many stations would not air limited advertisements if allowed, yet might be affected by risks associated with limited advertising on other stations. While the experiment "allayed the worst concerns about the impact of advertising on other funding sources for public broadcasting," TCAFP said, "no experiment could show that offsetting reductions of subscriber, underwriter or legislative support would not result eventually, due to the presence of advertising." TCAFP recommended that limited advertising not be allowed on public television, but stated: "Broadened guidelines for on-air credits for program underwriting (or general support grants) would provide additional revenue for public broadcasting."

Enhanced underwriting was born.

The Decision: To Fan The Flame

The FCC had adopted guidelines in 1981 allowing underwriters to be identified by their name and/or logo, by generic product line, service and location and through slogans and other "nonpromotional identifying information." The new FCC guidelines adopted in March 1984 allowed underwriters to be identified by product brand names

or trade names if they did not promote the company, its products or its services. According to PBS's vice president for program administration and information, Lance Ozier, that change made 1984 the watershed year for enhanced underwriting. "Until you could [mention] specific products and show specific products, it was a little silly to show generic products," he said. (Imagine the difference between saying "Coca-Cola, maker of soft drinks," and "Coca-Cola, maker of Coke, Sprite and Diet Coke," he said.)

But the industry hasn't quite figured out what "enhanced underwriting" means. According to Ozier, it is "a generic term meaning 'more in the way of identification of products.'" There are 302 PBS member stations, and any that airs an extended General Electric or AT&T credit is participating in enhanced underwriting, Ozier said. But the term is also used to describe another permutation, 10-, 15- and 30-second general support announcements (GSA's), generally described as spots paid for by local advertisers but not associated with any specific program. GSA's can vary dramatically: WYES-TV airs a Dairy Farmers of Louisiana spot featuring a small boy with his hand in a cookie jar who, the announcer says, has already discovered the value of drinking milk. WNET requires that 23 seconds of every 30-second spot be used for a message supporting public television, a nonprofit organization or a worthy cause. Only about 15 stations take advantage of the liberalized rules to air the local GSA's.

The Test: Trial And Error

The stations that air the GSA's have taken a variety of approaches and have developed a variety of attitudes toward the technique. WNET(TV) New York netted \$800,000 through its general support announcements in FY '86, less than 1% of the station's \$85.8-million budget for that fiscal year. WNET President Jay Iselin described GSA's as "at best, a promising new initiative." While "early returns are indeed most promising," he said, "it would be premature even to begin to suggest that that new beginning would be a resolution of the really substantial financial needs that the system still faces." It is, however, "the kind of experimentation that the public expects from us, and certainly that the Congress expects," he said.

KCET(TV) Los Angeles has taken a "wait and see" approach to the enhanced underwriting issue, according to station President Bill Kobin. The station is "still extremely interested in enhanced underwriting," but "the majority of the underwriting messages that were available to us to run were not



WNET's Iselin



FCC's Quello

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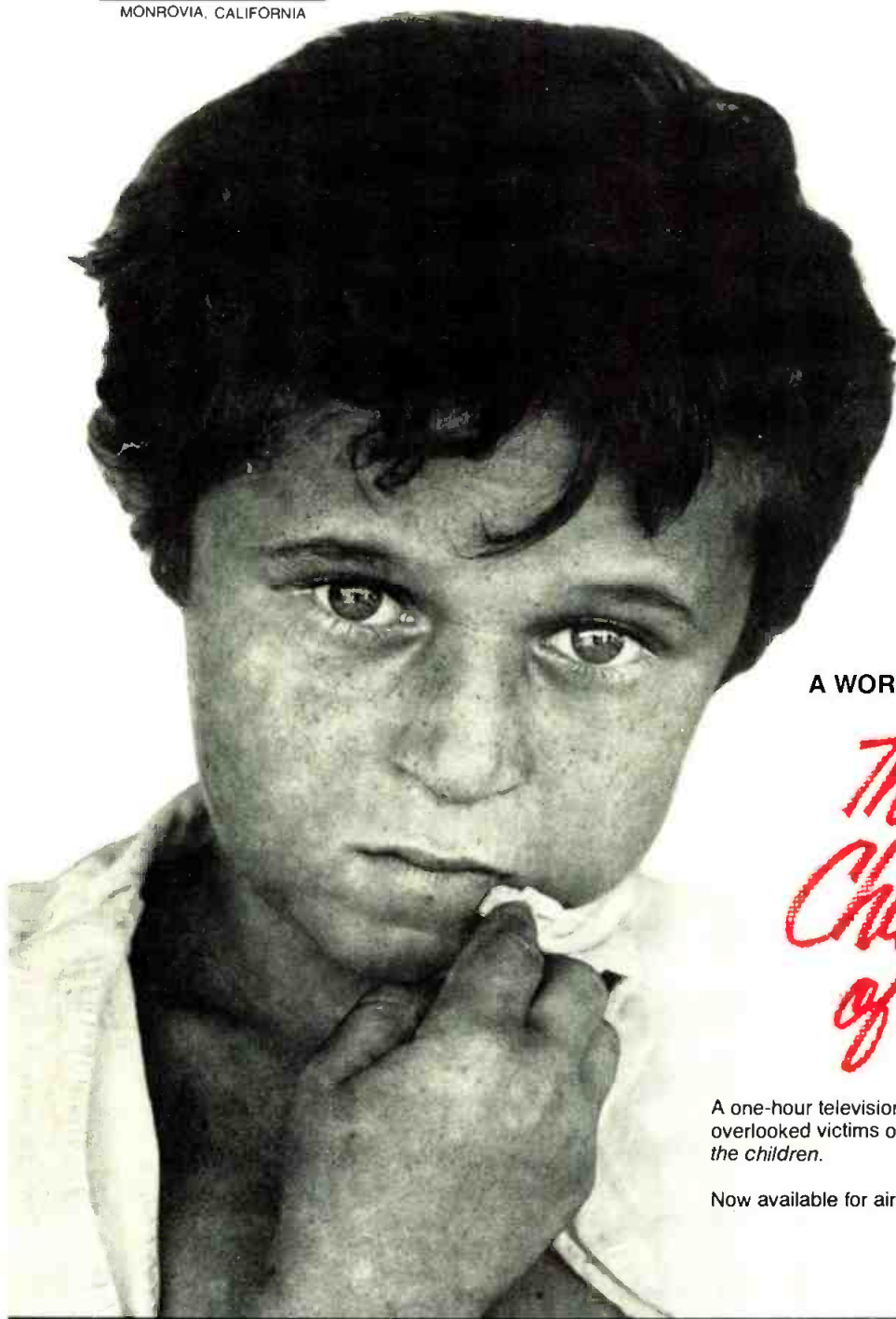


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messages that we felt comfortable with, that fit our guidelines," Kobin said. KCET is currently seeking 15-second rather than 30-second GSA's, to be more compatible with national underwriting, and would like to see a single set of guidelines developed for both national and local underwriting. Kobin said he didn't think enhanced underwriting was "ever going to be a major source of revenue, and it certainly isn't going to replace anything we've got now." But the station plans to greatly increase its production of national programming, and is interested in GSA's because they are a potential incentive for the additional funding the station will need.

WTTW(TV) Chicago, the top public television station in terms of cumulative audience, according to 1985 Nielsen figures, lists its GSA rates in *Spot Television Rates and Data*, generating business from the *Yellow Pages*, banks, financial institutions, airlines and a number of other businesses. According to Clare Manion, WTTW's vice president for marketing and development, the GSA's the station airs today are not much different from those it aired during the ad experiment, when it was "very careful about not stepping over a line that we had set for ourselves." That line was "a careful, cautious, thoughtful line," said Manion, and "that same attitude applies to our GSA's. . . We're not out there to sell anything we can sell, to the detriment of our own station and our own audience." Manion sees public broadcasters as "operating independent businesses," and says WTTW will continue to lobby for an extended ad test.

WQED(TV) Pittsburgh did not run traditional ads during the experiment because the station's board felt they would be "inappropriate," said station President Lloyd Kaiser, a board member of PBS and CPB. Kaiser said he would like to see uniform standards developed for local and national underwriting, because currently there is "room for disagreement within public broadcasting about how [GSA's] should be produced. It is possible, if you have a certain kind of music or if the visual is not chosen carefully, that [a GSA] can look very commercial," he said, which is "really an ineffective [form of] enhanced underwriting, because our audience is not looking for commercials or anything that looks like commercials."

WGBH(TV) Boston does not air GSA's, according to Chris Ridley, its manager of corporate communications, because it believes viewers, underwriters and congressmen will begin to withdraw their support if they think public broadcasting is becoming commercial. "We believe that we have to maintain the difference both actually and perceptually," he said. "Public television has a standard, and it's our responsibility to live up to it." WGBH feels funding should "continue to be forthcoming from the federal government," Ridley said, and from corporations, foundations and government agencies. Non-commercial broadcasters should lobby for Congress to maintain federal funding at high levels, he said. "We think that they [the government] are an essential part of the funding mix."

And WYES-TV New Orleans, the first station to air ads during the TCAFPPT experiment, would like more freedom in choosing



CPB's Rubenstein



WQED's Kaiser

the local spots it airs. Currently, it turns down 14 of every 15 spots it receives. "I would like to take a dignified, storytelling, well-produced spot that wouldn't be offensive to our audience or conflict with the program," said WYES-TV manager of local sales, Frank deSilva. The station's strategy in selling both GSA's and local underwriting is to "position our product as a good marketing vehicle for our underwriters and advertisers, not just another worthwhile charity," said deSilva and Blaine Mitchell, manager of program underwriting, in a letter. The station, which is struggling to obtain funding in a state hard hit by the oil industry's recession, would like further relaxation of FCC restraints.

The Question: Will It Succeed?

But there are the proverbial clouds on the horizon. Enhanced local underwriting is a potential problem for national underwriters, and most are wary of the experimentation that has led to the airing of GSA's. "They're sensitive to the fact that they are not running this system and that they shouldn't be running this system, and they don't want to be in a position of even being interpreted as trying to tell the system how it should operate," said Peggy Hubble, PBS's director of national press relations/development, New York. "But if you ask a company like AT&T to put \$10 million into the *MacNeil/Lehrer News-Hour*, and they in good faith abide by the PBS guidelines, which gives them a limited amount of time and puts limitations on what they can say, and then in several given markets, adjacent to that and sold as an adjacency, is a 30-second spot where a company gets

more time and much more flexibility and freedom in what it can say and how it can tout a product, it kind of flies in the face of making a good case for national underwriting." Stations may be "shifting one set of problems for another," she said.

Trish Hibben, a Chevron consultant, said her company objects to the 15- and 30-second local commercials "that have nothing to do with programming" and are not sold in tandem with national underwriting. "National underwriters have to pay a lot of money for the shows. Why do that when you can go buy spots for very little money from the same station?" she asked. The local spots are "more cost efficient, they add more clutter, they have greater impact in some regards because you can get them more often," Hibben said. "That's what we're objecting to." Chevron's approach has been to "ask the stations to please give some thought to how it affects national underwriting, and if they were going to pursue spot sales, to fashion something that worked in tandem rather than against national underwriting—unless they wanted to dump national underwriting, and that's certainly their prerogative," she said.

The Lifeblood: Underwriters

But public television isn't likely to forfeit its underwriter support. In FY '86, the value of PBS-distributed programming was approximately \$175 million, and of that amount, close to one-third—approximately \$58 million—was paid for by national underwriters—corporations, corporate foundations and businesses. Local underwriting, on the other hand, is about a \$35-million business, PBS's Ozier said. And of that, he estimated, not even a fifth is related to GSA's. The majority of local underwriting dollars brought in are along the lines of acquisition of particular programs, donations to auctions and membership challenge grants.

To strengthen the ties between underwriters and public stations, a New York-based, ad hoc group of national underwriters, Corporations in Support of Public Television, was founded in 1983, shortly after the Reagan administration first suggested severe cutbacks in public broadcasting funding. CSPT was "established to encourage wider underwriting participation from the private sector and to provide a useful conduit for communications between public television and past, current and prospective underwriters." The group is overseen by a steering committee made up of executives from AT&T, Atlantic Richfield, Chevron, Chubb, Exxon, Ford, GTE, General Electric, IBM, Mobil, Morgan Guaranty Trust and JC Penney, plus Bruce Christensen, PBS president. It has no dues and no bylaws but has sponsored three major meetings to "reinforce their commitment to public television underwriting and share some of their stories," according to Peggy Hubble, PBS's liaison with the group. "I think it's led to a bit of peer pressure. . . . I do believe that these activities have played a strong role in a number of corporations joining public television underwriting, and certainly in some corporations increasing their commitment," she said.

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in the beleaguered oil industry—have had their own problems recently. Exxon has adopted a four-year plan that will decrease and eventually phase out PBS program funding: It will spend \$4.8 million to underwrite *Great Performances* during the 1986-87 season, \$2.4 million in 1987-88, and \$1.2 million for 1988-89 and 1989-90, when it will sponsor only the "Live From Lincoln Center" portion of *Great Performances*. Like Exxon, Mobil is affected by the depressed oil market, but has committed to continue funding *Masterpiece Theatre* and *Mystery* and is looking at "some creative ways to reduction costs," said Hubble, including a probable 15%-20% reduction in advertising and promotion activities. It may not fund a third, smaller-budget series as it has done over the past two years, she said, and it will save money by purchasing less new programming, filling air time with repeats of productions such as *Jewel in the Crown*.

Texaco cut back several years ago on advertising and promotion, but Hubble says there is no indication that it will cut back on *Live from the Met* this year. Arco, a major funder of PBS programs in the past, reduced its support of public television greatly when new management took over a few years ago but will fund the advertising and promotion of a new series, *West of the Imagination*, in the fall.

General Electric is considered by PBS to be an ongoing funder, Hubble said, but "they're not funding anything at the moment, and it's hard to tell, with their takeover of NBC, whether they will continue to be a funder of public television." Chevron has made a three-year commitment to the *National Geographic Specials* for 1987, '88 and '89. The largest single grant going to national PBS programming comes from AT&T—\$11 million for the *MacNeil/Lehrer NewsHour*, plus \$2 million for advertising and promotion of the show.

The Continuing Problem: Funding

But is there still a funding crisis? CPB's president, Martin Rubenstein, thinks so: "In order to meet our mandate, you need a certain level of funding, and we're just not near that" (BROADCASTING, Sept. 8).

PBS President Bruce Christensen said the steady source of funding recommended in the 1967 Carnegie Commission report (which led to the formation of CPB) "has not materialized for us, so we have been underfunded, and the funding from time to time has had some political connotations or political overtones, which nobody likes." Public broadcasting is "still struggling to find that substantial base," he said, "and I think one of the things we've got to do is get some of the unfinished business of the Carnegie Report taken care of." Finding a single, dependable source of funding "is going to be very tough. But it's always been tough," Christensen said.

CPB board member and former chairman, Sharon Rockefeller, said the public broadcasting funding problem is "always serious." The system is especially in need of "huge amounts of capital, which would be available for important national production, and that's what's so hard to come by," she

said. "Where we're going to find that large infusion puzzles a lot of people." As for the use of general support announcements, "my understanding is that that's diminishing," she said.

WQED's Lloyd Kaiser said he thought enhanced underwriting has contributed "more money, but not startling or major" amounts. Use of the technique has increased slowly because the industry has not thought enough about its marketing aspects, he said: "Our presentations and our approach need to be much more like advertising agency presentations or commercial efforts in terms of the procedure." Kaiser said public broadcasting



KCET's Kobin

desperately needs to find new sources of monetary support, but "we've got to do it the American way. We don't want one check from the government like the BBC."

KCET's Kobin applauded the creation of the Public Television Programming Challenge Fund by PBS and CPB (BROADCASTING, June 23), but said: "In terms of continuing, major production money, that's really peanuts." Corporate revenues for major production "have absolutely leveled off in this system over the last couple of years," Kobin said, "and so the basic problem is that there is no major new source of continuing revenue" with the exception of the new production fund and "possibly, possibly, enhanced underwriting or general support announcements." The major reason KCET is interested in enhanced underwriting is that it is "looking for additional sources of revenue," he said.

FCC Commissioner James Quello, who oversaw the TCAFP ad experiment, said recent cutbacks at major noncommercial producer WNET(TV) New York (BROADCASTING, June 16) "worried" him, but he does not yet have the impression that public television is "in that bad shape all over the country." Quello said he favors maintaining underwriting in its current state, but "if someone were to tell me [public television is struggling], then I'd say I'd like to know about it and prove it, and let's get Congress to make another study on a faster track."

The Future: New Approaches

The Boston-based Eastern Educational Television Network (EEN), one of four regional public television networks in the country, began conducting a study in 1985 to determine whether there is a market for GSA's.

Eleven public stations—in New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Washington, Cleveland, Pittsburgh, Seattle and Miami—are involved in EEN's study, which its director of special projects, Bill Dale, said has elicited "very positive reaction" thus far.

There has been talk among major producing stations—WNET New York, WGBH Boston, WETA Washington, KCET Los Angeles, WQED Pittsburgh and WTTW Chicago—of approaching corporate underwriters as a consortium to obtain funding for program production. The talk has been recurring over the past several years, "fairly intensively of late," according to WNET's Iselin. "We're now so clearly identified as a collective of stations with a common purpose," he said. "There could be tremendous cost savings in putting together a consolidated marketing effort."

Iselin said acting as a consortium would mean "a dramatic change in the way we now do business." (Currently, stations obtain financing for their own programs, which are pooled after production.) But, he asked: "Does it really matter that much whether the actual marketing approach is made by WNET or WQED or WETA or WGBH?"

A study commissioned by PBS Development and conducted by Ruder, Finn & Rotman, a New York-based public relations firm, found that underwriters and advertising executives "do not accept public television as a legitimate advertising medium"—and do not believe it has worked as such in the past. In a preliminary presentation of the study June 26 at the PBS Development Conference in Boca Raton, Fla., RF&R chairman and chief executive officer, David Finn, emphasized that 91% of those interviewed—top executives of local and national corporate underwriters, potential underwriters and *Fortune* 500 companies—said that corporations support public television to enhance their corporate image. The industry should capitalize on those executives' "concern for the image of the corporation," Finn said, and develop a new, nonmarketing way "to convert the positive feeling on the part of management into concrete sales."

CPB President Rubenstein believes that public broadcasting is "a legitimate marketing vehicle" with "tremendous potential." He claimed there are corporations with money to spend in public broadcasting that have not been approached in the correct way. Describing himself as "more interested in taking an analytical look at the audience we have, irrespective of the new, innovative funding procedures," Rubenstein said: "I don't think we've asked for the order, or if we have, we've gone as supplicants, with tin cups." Instead, public broadcasters should approach corporations with the message: "Have I got a deal for you!" he said, telling them: "We have an audience that you want to get to; you're not going to get to them in television or radio, other than through us. And what's more, we can do it on a cost-efficient basis, for you and with you, that makes economic sense."

Taxing a small proportion of the gross revenue coming from commercial advertisements has also been proposed. Public television is "covering the public interest



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obligations" of the entire television industry, says Iselin, "for which one would expect some modest form of assistance." But, he said, "I am not very optimistic that that degree of enlightenment would be widely shared by my commercial brethren."

And the situation looks different in a commercial light. According to Ralph Baruch, chairman of Viacom and of the National Association of Broadcasters' public broadcasting task force, the use of GSA's has given him the sense "that the more public stations get into the commercial arena, the more they compete with [commercial] stations, and the more they deliver themselves to the mercy of advertisers and their aims, which must affect their programming content." Are public broadcasters, "because of the increasing commercialization, going to put on programming that appeals more and more to ad-

vertisers rather than programs that appeal to viewers?" he asked.

Commercial broadcasters are already doing much to help the public broadcasting system, Baruch said. In a July letter in the *New York Times*, he listed ways in which commercial broadcasters help public broadcasters: equipment and program donations, program coproduction, on-air promotion and publicity, simulcasting portions of telethons, appearances on telethons, sharing tower facilities, personal financial contributions and lobbying Congress. And in an interview with BROADCASTING, he expressed exasperation. "Whatever is raised, public broadcasters say is not enough," he said.

At last year's NAB convention, said Baruch, WTTW President Bill McCarter claimed that the amount of money the government spends on public broadcasting is "a

drop in the bucket." Baruch's response to that: "Well, if that's the feeling, when the government spends \$200 million-plus, how can we as [commercial] broadcasters fill a bucket if that's only a drop?"

The Conclusion

NAB's task force, formed a little more than a year ago to find alternate means of funding for public broadcasting, has not yet found a solution. "We've had a number of meetings; we've had a number of discussions, and I must admit, to this date we have not been successful," Baruch said.

Enhanced underwriting doesn't appear to be the *deus ex machina* for which public broadcasting is waiting. But the noncommercial interests are patient and just hope one appears before the curtain goes down. □

Moment of decision approaching for Intelsat board

PanAmSat remains issue as Intelsat holds meeting

As the Intelsat board of governors assembled in Washington on Thursday (Sept. 11) for the start of its 68th quarterly meeting, there was no sign that tensions between Intelsat's executive organ and the U.S. over the PanAmSat issue had eased. Indeed, they seemed to have become increasingly taut. Director General Richard Colino, in a letter to the State Department, warned that proceeding with the consultation on the PanAmSat matter in advance of resolution of technical issues that are now unresolved would "greatly increase" the likelihood that the consultation process would end with a negative finding.

What's more, Colino, in his letter to Ambassador Diana Lady Dougan, U.S. coordinator and director of the Bureau of International Communications and Information Policy, suggests that the Extraordinary Assembly of Parties that would be called to consider the PanAmSat matter be scheduled for April, concurrently with the annual meeting of Signatories, now set for that month. U.S. officials regard that as unacceptable. With the PanAmSat bird now due for launch on an Ariane rocket in June, PanAmSat and the U.S. would be left with what officials believe would be insufficient time to make the Ariane connection—particularly if the Assembly of Parties issues an unfavorable finding, a possibility that some U.S. officials do not regard as remote. The U.S. will ask for an Extraordinary Assembly of Parties earlier in the new year, in January.

Tension in relations between the U.S. and Colino began ratcheting up again three weeks ago, after Dougan sent Colino a letter intended to meet one of the concerns he had raised concerning the 24-transponder satellite PanAmSat intends to use in providing service between Peru and the U.S. Dougan restated PanAmSat's position that 13 of the transponders are "slated" to provide domestic service within South and Central America—but added that to the extent any nation elects to use a transponder for international service, "it would have a consultation obligation to discharge" under the Intelsat

Agreement. That means the party involved and its foreign correspondent would be obliged to consult with Intelsat to demonstrate the proposal would not cause it economic harm or technical interference.

Originally, the U.S. and Peru filed technical and economic-impact data regarding only the five transponders to be used in linking those two countries. Later, when board of governors members, at their meeting in June, made it clear they supported Colino's view that additional information was needed, the U.S. provided technical data on the remaining 19 transponders. And last week, the U.S. moved to supply additional information on which Colino has insisted—economic data on six of the transponders, all in the Ku-band, that could link the U.S. and Europe.

The U.S. had maintained that it would be virtually impossible to provide meaningful economic-impact data on the six, since no country had yet expressed an interest in any of them. Nevertheless, the U.S. decided to provide what officials called "speculative" information after visits to a number of foreign capitals convinced teams sent out by the State Department and the Communications Satellite Corp., the U.S. signatory, that such a concession would improve the "atmosphere" for the U.S. position at the board meeting now under way ("Closed Circuit," Sept. 8). Colino, in his letter, dated Sept. 4, said Intelsat would develop its own economic assumptions regarding the six transponders if the U.S. government did not supply the data.

One major point Colino makes in his letter is that he would recommend to the board—and through it to the Assembly of Parties—that the six-month period within which the Agreement requires completion of a consultation should be regarded as commencing when "complete information" on the economic-impact issue "is developed." U.S. officials were unimpressed, however. According to their interpretation of the Agreement and precedent, the six-month clock began running in May, when the technical and economic data on the five U.S.-Peru transponders was filed. However, as one State De-

partment official said, "It's a political matter, if we can't get others to agree, our view doesn't matter." And the U.S. was expected to ask the board to agree that all necessary data have now been provided and that the clock has begun.

Colino, in his letter, indicates a readiness to cooperate with the U.S. that some in the State Department find hard to credit. He said that proceeding with the consultation on the basis of economic assumptions is "unprecedented"; all other consultations, he said, have been based on actual data. But he said the executive organ is proceeding on the basis of assumptions because "we understand it is the desire of the U.S. party and signatory to have the Assembly of Parties consider this matter as rapidly as possible." Colino also said that approach would make it possible to schedule a meeting of the assembly in a manner "most convenient for parties and signatories"—that is, in April, in connection with the annual Meeting of Signatories.

But then came a note of caution: Normally, he said, consultations have formally begun only when all matters—economic and technical—have been resolved. But the PanAmSat issue, he said, is one involving "documented, unresolved concerns about technical matters, including interference into the respective satellite systems." And Intelsat summaries of the two most recent meetings of U.S., PanAmSat and Comsat officials with Intelsat representatives—on Sept. 4 and Sept. 8—indeed indicate the two sides are far apart on technical issues. By beginning the six-month period as soon as the economic data for the six Ku-band transponders has been developed, he said, "it means that Intelsat is obliged to address this matter before the technical issues are satisfactorily negotiated to resolution, which must greatly increase the potential for a negative finding on technical grounds." Colino said that was not to forecast an unsatisfactory resolution of the technical issues "but simply to point out the implications of departing" from what he said has been past practice.

The U.S. aim, as the board of governors meeting began, was to secure board support for reference of the technical issues to the

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board's technical committee at its meeting in November. That would pave the way for submission of the PanAmSat issue to the board at its meeting in December. And at that meeting, the U.S. plans to call for an Extraordinary Assembly of Parties early in 1987 to take a final decision on the matter. A State Department official said the U.S. feels the EAP should be held no later than 90 days in advance of the scheduled launch date, in June. That is how much time is expected to be needed to ship a completed satellite from the RCA Astro plant in New Jersey, where it is under construction, to the launch site in Kourou, French Guiana, and fit it to the rocket. Construction is expected to be completed in March.

Even that assumes a best-case scenario, one in which the board recommends the Assembly of Parties approve the PanAmSat proposal, and the assembly agrees. If the technical committee is unable to resolve technical issues and the board does not recommend a favorable finding to the Assembly of Parties, that body, which operates on a one-country, one-vote basis, could well issue a negative finding. Indeed, given the opposition to U.S. separate systems policy that many of the developing countries that are Intelsat members have expressed, some observers say that, even with a favorable recommendation by the board, which is dominated by the U.S. and its allies, the Assembly of Parties could turn down the proposal.

The U.S. could attempt to proceed without a favorable vote—but not without serious misgivings and problems. Legislations enacted last year would make it difficult for the U.S. to proceed in the face of a negative finding. The law requires the Secretary of State to explain the U.S. decision to Congress, which would then have 60 days to review the matter. And the legislation gives Congress the authority to veto a decision to proceed. "We're not talking about such an eventuality," one State Department official said. "We don't want it to happen. It's not in our best interests, or Intelsat's." □

Intelsat's praises sung before three industry groups

Director general, aide and director of policy talk about improvements in technology, finance and operations

Richard Colino, director general of the International Telecommunications Satellite Organization, and one of his top aides made major sales pitches for the organization in speeches before three separate industry groups on Tuesday (Sept. 9). Colino, in an address before the Satellite Communications Users Conference, in Las Vegas, talked of a "new Intelsat" that was leading the communications satellite industry into the 21st century. And John D. Hampton, the global system's deputy director for operations and development, in an address before the Institute of Electrical and Electronic Engineers' annual Electronics and Aerospace Systems

Conference, in Washington, restated Intelsat's view that the organization need not fear fiber optic technologies as life threatening.

In yet another speech by an Intelsat official, on Tuesday, Dr. Joseph Pelton, Intelsat's director of policy, stressed what he said is the direct link between the advances in satellite technology and the delivery of educational and health services to rural as well as urban areas around the world. Pelton addressed the Center for Advanced Studies of the Americas meeting in Washington.

Colino spoke as Intelsat appeared to be approaching a moment of decision on the U.S.-Peru effort to seek Intelsat consultation on the proposal of the PanAmerican Satellite Corp. to establish a separate communications satellite corporation that would be the first intercontinental system to compete with Intelsat. The U.S. hopes the organization's board of governors, at its meeting now under way in Washington, will indicate it is prepared to act on the proposal—and to call for a meeting of the Assembly of Parties to consider the matter—at its meeting in December ("Closed Circuit," Sept. 8). Intelsat officials are known to feel that approval of the PanAmSat proposal will lead not only to requests for consultation on five other U.S. proposals for separate systems but to the filing of similar proposals by other countries.

But Colino, in proclaiming the emergence of a "new Intelsat," rejected the notion that it is a reaction to such competition. That notion, he said, stems from "U.S. preoccupation with one issue." But he said the facts "do not support" such a view, "except in a limited fashion": implementation of the plans was "accelerated by U.S. government treatment of the separate systems issue as a matter of domestic policy and U.S. unilateral action on this matter." But he said he had developed "basic plans for the 'new Intelsat' well before separate systems became an issue" and he became director general, on Dec. 31, 1983.

The "new Intelsat" described by Colino is, he said, a more visible, more productive entity that uses the most advanced technology to enhance its competitiveness, and pursues an entrepreneurial approach to offering services. Intelsat has, he added, new strategies in financial and operational planning. He also said changes in the organization's operations have made it more efficient and responsive to consumer demands. But his stress was on what he said is Intelsat's credo of making "the earth segment cheaper and more flexible while increasing satellite power, flexibility and utility."

In that regard Colino said the recent upgrading of all five Intelsat VI satellites for higher power and better Ku-band coverage is a response to an anticipated increase in user demand. He also cited six low-cost services Intelsat has recently introduced:

- Intelsat Business Service, a digital offering available on a nonpreemptible basis through full-time, part-time and occasional-use leases.

- Video services offered through 229 tariffs and services that, Colino said, enable Intelsat to meet any requirements by broadcasters, news networks or cable distribution services at low cost.

- Vista, designed to meet the needs of

those in remote and rural areas, with terminals ranging in size from 4.5 to 11 meters.

- Basic voice service charges, which have been reduced 12 times since Early Bird, Intelsat's first satellite, was launched in 1965, and for which, Colino said, additional reductions are planned. The basic analog charge is to be dropped from \$390 to \$370 per month and digital service rates by as much as 30%.

- Planned domestic services, which involve the sale of transponder surplus capacities for countries' domestic needs. Colino cited the offering, first made in 1985, as an indication of Intelsat's entrepreneurial approach to the marketplace.

- Transponder Rights of Use (TRU), which are available to two or more users who would be permanently allocated a discrete portion of satellite capacity for exclusive long-term use in exchange for upfront payment to Intelsat.

"I can now state emphatically that there is a new Intelsat in the marketplace," Colino said. "All users will find that this entity can meet virtually any demands for coverage and connectivity, now or in the future, flexibly and cost-effectively."

Hampton stressed Intelsat's view that, while most observers regard fiber optic technology—now coming into use in undersea cables—as potentially the most serious competition Intelsat will face, the global satellite system enjoys numerous advantages over fiber. He said satellites are significantly cheaper, provide better interconnectivity (he said Intelsat has a 99.99% reliability record), and represent the only immediately available means of Integrated Services Digital Networks between continents. While cables function only as point-to-point transmission facilities, Hampton said, satellites have the advantage of operating not only in that mode but in point to multipoint and in multipoint to multipoint.

Pelton was not talking competition among means of communication but rather the service—health and education service—he said satellite technology can make possible to all parts of the world. Satellite telecommunications, he said, is overcoming the geographic barriers separating remote regions and thus broadening the reach and range of service provisions, particularly for health and education activities.

He cited four main types of satellite teleconferencing now being used: interactive video, which involves one-way video, with return interactive audio connections; audio-graphic teleconferencing, which allows the transmission of graphic and print information over a narrowband circuit, such as a telephone line; audio teleconferencing, in which telephone service is used to carry out two-way voice communication among geographically separated participants, and computer conferencing, in which dispersed individuals are connected through a computer network using keyboards to send data and messages.

Teleconferencing has proved itself "a viable alternative to traditional means of delivering programs and services," Pelton said. And advances in technology and a maturing of the industry, he added, are part of a trend that "will increase" its use. □

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Network fall schedule falls into place

News programs, comedies take on larger role; fewer action/drama shows; many familiar TV faces return to prime time, including Lucille Ball, Andy Griffith

The 1986-87 prime time season is unfolding in a time of change, uncertainty and turmoil for network television. Network revenues are flat, and executives are frantically trying to adjust methods of operation, exploring ways to reduce expenses, without, as one observer put it last week, "throwing the baby out with the bathwater." It's the first full season at ABC when the impact of ownership by Capital Cities will be felt and the first season when General Electric is at the helm of NBC. At CBS, questions and speculation abound concerning the future of the house that William Paley built.

To some degree, the forces behind the scenes are reflected in this year's prime time schedule. Several trends have emerged. All three networks will try this season to woo viewers with additional one-hour, prime time news programs, which cost half as much or less, to produce than traditional hour-long entertainment shows. Four regu-

larly scheduled prime time news programs are scheduled for the start of the new season, including NBC's *1986*, CBS's *60 Minutes* and ABC's *20/20* and *Our World*. In addition, CBS has committed to another 13-episode run of *West 57th*, scheduled to air some time in midseason. The four hours of already scheduled news shows for this season represent the most ever prime time, according to NBC research.

Another obvious and expected trend, given the success of NBC's *The Cosby Show*, is the re-emergence of the half-hour comedy as a dominant form in prime time. A total of 11 new comedies will join 17 returning comedies, the most since the 1981-82 season. While *Cosby*'s success is a factor in that trend, production costs are viewed as an important element as well. Half-hour comedies cost, on average, between \$300,000 and \$500,000 per episode to produce, considerably less than the \$750,000 to \$1.2 million per episode it takes to make a one-hour action show. And the poor reception of one-hour shows at this year's program bazaar of the National Association of Television Program Executives has caused many producers of such

shows to reevaluate the risks and rewards of producing them.

The number of one-hour action or drama shows is down from 30 going into the 1985-86 season to 28 this season. The sense from many television executives is that there will probably be fewer still going into next season. But they also stress they don't believe the form is dying out. They point out that viewers do not live by comedy alone—the popularity of program forms tends to be predictably cyclical. Just how far the market for one-hour programs will contract depends largely upon the ability of producers to get a handle on the costs of making them, as well as the future demand of such shows in the off-network syndication marketplace.

Many program producers this year have tried to improve the odds of coming up with a hit by casting familiar television faces (with proved track records) in new shows. Andy Griffith is back as NBC's *Matlock*, a country lawyer. Loni Anderson, who rose to fame in the mid-70's comedy, *WKRP Cincinnati*, returns in NBC's *Easy Street*. A fellow *WKRP* veteran, Howard Hesseman, also has a new comedy this season, ABC's

NBC takes week with five of top 10 shows

NBC won the week's prime time race (ended Sept. 7) with a 13.5 rating and a 23 share. CBS followed, posting an 11.9/21 ahead of ABC's close-on-the-heels 11.2/19. Last year, the finishing order was the same but it was a closer race. In 1985 NBC closed the week with a 13.5/24, while CBS posted a 12.5/22 and ABC a 12.1/21. The week's race for evening news finished in a tie for first place this year. Both CBS and NBC closed with a 10.6/21. ABC's news numbers were 10.2/20. Last year the ratings and shares were: CBS, 10.6/22, ABC, 9.7/20 and NBC, 9.5/20. HUT levels (homes using television) were the same for both years, 57.5%.

NBC took five of the top 10 shows this week, including the top three: *Cosby*, *Family Ties* and *Cheers*. CBS's top program ranked fourth,* a

repeat of *Murder, She Wrote*, while the *CBS Sunday Night Movie* tied for seventh with ABC's *Growing Pains*. The CBS News special report, *48 Hours on Crack Street*, ranked 12th with a 17/29, outstripping NBC's 30th-place *Cocaine Country* (12.5/22). *At a Loss for Words ... Illiterate in America*, the ABC Closeup documentary, placed 31st with a 12.4/23. CBS Reports' *One River, One Country—The U.S.-Mexico Border* ranked 48th with an 8.8/15. Part two of the NBC special, *Spitting Image*, tallied a higher rating than part one (13.4/24 vs. 12.2/24) and moved up three notches to 25th from its position at 28th for the week ended Aug. 31. CBS's *The Price is Right* dropped to 49th and logged an 8.7/15. NBC took Thursday, Friday and Saturday; CBS took Monday and Sunday, and ABC took Tuesday and Wednesday.

Rank □ Show □ Network □ Rating/Share

1.	<i>Cosby Show</i>	NBC	28.4/46
2.	<i>Family Ties</i>	NBC	25.1/41
3.	<i>Cheers</i>	NBC	23.7/38
4.	<i>Murder, She Wrote</i>	CBS	23.4/38
5.	<i>Night Court</i>	NBC	22.1/36
6.	<i>Golden Girls</i>	NBC	20.5/37
7.	<i>Secrets of Mother-Daughter</i>	CBS	18.7/31
8.	<i>Growing Pains</i>	ABC	18.7/31
9.	<i>Who's the Boss?</i>	ABC	17.8/30
10.	<i>60 Minutes</i>	CBS	17.8/32
11.	<i>227</i>	NBC	17.3/33
12.	<i>48 Hours: Crack Street</i>	CBS	17.0/29
13.	<i>Newhart</i>	CBS	16.2/27
14.	<i>Barbara Walters Special</i>	ABC	16.1/27
15.	<i>Moonlighting</i>	ABC	16.0/28
16.	<i>Popeye Doyle</i>	NBC	15.8/28
17.	<i>Hunter</i>	NBC	14.8/28
18.	<i>Kate & Allie</i>	CBS	14.9/24
19.	<i>20/20</i>	ABC	14.5/27
20.	<i>Facts of Life</i>	NBC	14.4/29
21.	<i>Miami Vice</i>	NBC	14.3/26

Rank □ Show □ Network □ Rating/Share

22.	<i>You Again</i>	NBC	14.3/24
23.	<i>Gimme a Break</i>	NBC	13.9/23
24.	<i>Highway to Heaven</i>	NBC	13.7/24
25.	<i>Spitting Image</i>	NBC	13.4/24
26.	<i>Love Boat</i>	ABC	13.4/24
27.	<i>Scarecrow & Mrs. King</i>	CBS	13.3/23
28.	<i>Spenser: For Hire</i>	ABC	12.8/23
29.	<i>Cagney & Lacey</i>	CBS	12.6/23
30.	<i>Cocaine Country</i>	NBC	12.5/22
31.	<i>Illiterate in America</i>	ABC	12.4/23
32.	<i>Hill Street Blues</i>	NBC	12.3/23
33.	<i>Valerie</i>	NBC	12.0/21
34.	<i>Perfect Strangers</i>	ABC	12.0/21
35.	<i>St. Elsewhere</i>	NBC	11.8/21
36.	<i>Mr. Sunshine</i>	ABC	11.4/19
37.	<i>Disney Special</i>	NBC	11.3/18
38.	<i>A Team</i>	NBC	11.2/21
39.	<i>Death on the Nile</i>	ABC	11.1/19
40.	<i>Mr. Belvedere</i>	ABC	10.9/20
41.	<i>Trapper John, M.D.</i>	CBS	10.4/19
42.	<i>Crazy Like a Fox</i>	CBS	10.4/17

Rank □ Show □ Network □ Rating/Share

43.	<i>Amazing Stories</i>	NBC	10.2/17
44.	<i>Serial</i>	NBC	10.1/17
45.	<i>Webster</i>	ABC	9.9/19
46.	<i>My Secret Angel</i>	NBC	9.5/16
47.	<i>Winnie the Pooh & Friends</i>	ABC	9.4/17
48.	<i>U.S.-Mexico Border</i>	CBS	8.8/16
49.	<i>Price Is Right</i>	CBS	8.7/16
50.	<i>Punky Brewster</i>	NBC	8.7/16
51.	<i>Taps</i>	CBS	8.6/16
52.	<i>Winds of War, pt. 1</i>	ABC	8.6/14
53.	<i>College Football, Fla. State-Neb</i>	ABC	8.3/16
54.	<i>1988</i>	NBC	8.1/16
55.	<i>Nothing Personal</i>	CBS	8.0/14
56.	<i>Simon & Simon</i>	CBS	7.7/13
57.	<i>Outland</i>	CBS	7.3/13
58.	<i>Twilight Zone</i>	CBS	7.0/13
59.	<i>The Colbys</i>	ABC	6.7/11
60.	<i>Melba</i>	CBS	6.8/13
61.	<i>Silver Spoons</i>	NBC	6.2/11
62.	<i>Ripley's Believe It Or Not</i>	ABC	6.1/10

*Indicates premiere episode

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Head of the Class. Pam Dawber, who scored big with Robin Williams in ABC's hit, *Mork & Mindy*, is coming to bat this season for CBS in her own sitcom, *My Sister Sam*. While his TV track record may be spotty, Elliott Gould is popular among the yuppie set, which remembers him from films such as "M*A*S*H" and "Getting Straight." He is back in a new CBS comedy, *Together We Stand*. Sherman Hemsley of *The Jefferson's* has a new comedy on NBC, *Amen*. Last, but not least, is Lucille Ball. A popular comedienne with more than 30 years of television under her belt, Ball is back in ABC's *Life with Lucy*.

Barring last-minute changes (inevitable in

network scheduling), the new network prime time season looks pretty much the way it was proposed last May. The networks ordered a total of 24 new programs last spring, and all are still in the schedule. Only two are in different time periods than initially proposed. ABC switched *Sidekicks* (originally known as *The Last Electric Knight*) with *Sledge Hammer!* on Fridays (see chart). The names of several other programs were changed. ABC's *Our Kind of Town* became *Jack & Mike*, while *Cold Steel & Neon* became *Heart of the City*. At CBS, *Taking the Town* became *My Sister Sam*; *The Wizard of Elmstreet* became *The Wizard*; *Kay O'Brien, Surgeon* became *Kay O'Brien*, and

Mickey Spillane's Mike Hammer became *The New Mike Hammer*. At NBC, *Ben Matlock* became *Matlock*.

As usual, reviews of the new shows have been mixed. Perhaps the most favorable reviews have gone to producer Stephen Bochco's new effort, *L.A. Law*, on NBC and *Designing Women* on CBS. Other shows have

Network

Fall schedules analyzed by Tartikoff, Stoddard, Grant at industry meeting

Speaking at the Hollywood Radio and Television Society last week, Brandon Stoddard, president, ABC Entertainment, said the network is taking a "very conservative outlook" toward progress in the upcoming prime time television season. "We believe we will have some growth next year," Stoddard told the crowd of approximately 1,200 at last week's HRTS luncheon. "It will not be major but we believe we will have some movement." The network's basic strategy for the new season is to develop some "building blocks for the future." As for some of the network's new shows, Stoddard said Wednesday's comedy, *Head of the Class*, is "one of our best new products."

Stoddard acknowledged that ABC was conceding Thursday with the "alternative" new news show, *Our World*, which goes against *Cosby* and *Family Ties* on NBC and *Simon & Simon* on CBS. "I don't think Bill [Cosby] has to sweat it yet," Stoddard said of the Thursday schedule. ABC's Friday lineup also constitutes alternative programming, Stoddard said, "other than going off the air," that is. With three comedies, a half-hour action show and a one-hour drama, the design is to go after the youth audience. "We don't have a lot of options," he said.

CBS Entertainment President Bud Grant said CBS's big effort this season is to

Across the boards

This is the 1986-87 network lineup as of Sept. 11 (but subject to last minute changes). The three networks ordered 24 new shows for the start of the season, totaling 18 hours of new programming. NBC ordered five hours and three half-hours. ABC ordered four hours and five half-hours and CBS ordered three hours and four half-hours. An asterisk following a program title indicates a new show, and two asterisks denote a new time period for a show. In a number of cases, new and returning shows will debut outside their regularly-scheduled time periods in an effort to maximize viewer sampling before the programs slide into their permanent slots. One show, *1986* (indicated by three asterisks) has been showing original episodes throughout the summer.

Sunday

	ABC	CBS	NBC
7:00			
7:30		60 Minutes (CBS News)	Our House* (Blinn-Thorpe/Lorimar-Tele.)
8:00	Disney Sunday Movie (Walt Disney Prods.)		Easy Street* (Viacom)
8:30		Murder, She Wrote (Universal)	Valerie** (Miller-Boyett-TAL/Lorimar)
9:00			
9:30			
10:00	ABC Sunday Night Movie	CBS Sunday Night Movie	NBC Sunday Night At the Movies
10:30			
1:00			

Monday

	ABC	CBS	NBC
8:00		Kate & Allie** (Lachman/Reeves Ent.)	ALF* (Alien Prods.)
8:30	MacGyver** (Winkler-Rich/Paramount)	My Sister Sam* (Warner/Pony)	Amazing Stories** (Spielberg)
9:00		Newhart** (MTM)	
9:30		Designing Women* (Mozark/Col.)	
10:00	Monday Night Football (ABC Sports)		NBC Monday Night At the Movies
10:30		Cagney & Lacey (Orion)	
11:00			

Tuesday

	ABC	CBS	NBC
8:00	Who's the Boss? (Embassy)		
8:30	Growing Pains (Warner)	Wizard* (BSR Prods./20th Cen. Fox)	Ben Matlock* (Viacom)
9:00			
9:30	Moonlighting (Picture Maker/ABC Circle)		Crime Story* (New World)
10:00		CBS Tuesday Night Movie	
10:30	Jack & Mike* (MGM/UA)		1986*** (NBC News)
11:00			

Wednesday

	ABC	CBS	NBC
8:00	Perfect Strangers** (Miller-Boyett Lorimar)	Together We Stand* (Burton/Schwartz Universal)	
8:30	Head of the Class* (Eustis Elias/Warner)	Better Days* (Magnum-Thunder Road/Unvrsl)	Highway To Heaven (Michael Landon)
9:00			Gimme a Break** (Reeves/Lachman)
9:30	Dynasty (Shapiro-Spelling)	Magnum, P.I.* (Universal/Belsarius/Glen Larson)	You Again?*** (Taft/Sweater)
10:00			
10:30	Hotel (Aaron Spelling)	The Equalizer** (Universal)	St. Elsewhere (MTM)
11:00			

received a good deal of coverage, including Ball's new *Life with Lucy*. ABC committed to the show without a pilot, and many television writers have questioned whether Ball, at 75, is still up to the rigors of series television. Some writers have said that *Sledge Hammer!*. ABC's farcical look at the cop show genre, has the potential to be what *Get*

Smart was to spy shows two decades ago. NBC's *Crime Story* has also received attention, for several reasons, including the fact that it almost did not get off the ground because Universal, which was supposed to have produced the program, backed out last spring because of high deficits associated with the program. But New World, eager to

get into the television program business, picked it up, giving executive producer Michael Mann the challenge of doing *Crime Story* and *Miami Vice* this year. The *Crime Story* pilot was offered for screening by the press just last week. Judging from that, the program will likely be one of the most violent programs in prime time this season. □

program chiefs talk fall season in Hollywood

strengthen the first hour of prime time across the board. He also said the network has high hopes for *Kay O'Brien*, new one-hour medical drama that will face NBC's *Hill Street* and ABC's *Hotel* on Thursdays at 10 p.m. Grant said the hope is that *Knot's Landing* will give the new show some strong lead-in numbers.

NBC Entertainment President Brandon Tartikoff told those attending the luncheon that the first program on the network's 1986-87 scheduling board was *1986* on Tuesdays at 10 p.m., with the rest of the pieces falling in place after that. "We consciously made a commitment to put on a news magazine" in prime time, said Tartikoff. It was put in the late Tuesday spot where the network expects it to draw an older crowd more inclined to watch news. Tartikoff also said that programming Sunday night was key to this season's strategy. That night, he said, "is pivotal to us staying on top. . . . We took our highest testing drama and our highest testing comedy" and put them both on Sunday evening. (They are *Our House* and *Easy Street*.) "We felt we had to be aggressive in programming against CBS," he said, or risk blowing an opportunity to make inroads against the strong *60 Minutes* and *Murder, She Wrote* lineup, especially now that ABC has what looks to be a strong counter-programming opportunity with the Disney movie.

In response to a question from the floor, Stoddard said while Capcities executives screened shows and listened in on schedul-



CBS's Grant, NBC's Tartikoff and ABC's Stoddard

ing sessions, the network's lineup "is without a doubt an [ABC] Entertainment division schedule. . . . In terms of the future, I don't know, but their stated philosophy is 'hands off' and that's the way it's been so far."

Another questioner asked if the three executives thought there was too much comedy

in the new season, with 28 comedies in network prime time, the most of that form in six years. Tartikoff predicted that six or eight of them will be gone by Thanksgiving. "That's too much comedy," he said, suggesting that there are not enough talented actors, writers and producers to sustain it all. "The public

Thursday

	ABC	CBS	NBC
8:00			The Cosby Show (Carsey-Werner)
8:30	Our World* (ABC News)	Simon & Simon** (Universal)	Family Ties (UBU/Paramount)
9:00			Cheers (C-B-C/Paramount)
9:30	Colbys (Shapiro/Spelling)	Knots Landing** (Roundelay-MF/Lorimar-Telepictures)	Night Court (Starry Night/Warner Bros.)
10:00			
10:30	20/20 (ABC News)	Kay O'Brien* (Asher/Orion)	Hill Street Blues (MTM)
11:00			

Friday

	ABC	CBS	NBC
8:00	Webster (Paramount)	Scarecrow & Mrs. King** (Shoot The Moon/Warner)	A-Team** (Stephen J. Cannell Prods.)
8:30	Mr. Belvedere (Lazy B-FOB/Fox)		
9:00	Sledge Hammer! (New World)	Dallas (Lorimar-Telepictures)	Miami Vice** (Mann/Universal)
9:30	Sidekicks* (Motown/Disney)		
10:00			
10:30	Starman* (Henderson-Hirsch/Columbia)	Falcon Crest (Lorimar/Amanda)	LA Law* (20th Cen. Fox)
11:00			

Saturday

	ABC	CBS	NBC
8:00	Life With Lucy* (Spelling-Ball)	Downtown* (Ron Samuels Prod./Tri-Star)	Facts of Life** (Embassy)
8:30	Ellen Burstyn Show* (Burstyn/Touchstone)		227** (Embassy)
9:00			Golden Girls (Witt-Thomas-Harris/Disney)
9:30	Heart of the City* (Zinberg-Am. Flyer/Fox)	New Mike Hammer** (Bernstein/Columbia)	Amen* (Carson Prods.)
10:00			
10:30	Spencer: For Hire** (Warner Bros.)	Twilight Zone** (CBS Ent.)	Hunter** (Stephen J. Cannell)
11:00			

appetite has been handled and it's time to move on to other forms rather than the 50th permeation of the domestic comedy." CBS's Grant observed that saturation of a program form is largely dependent on the quality of the programs being offered. "If there are a bunch of good ones on the air," he said,

"people will say we have just the right amount. . . I'd like to see in our schedule a few more of them just for program balance." (CBS has six comedies starting the new season, compared to nine for ABC and 13 for NBC.)

In response to a question on why NBC

reversed its decision to bring back *Remington Steele* as a midseason replacement after cancelling it, Tartikoff said it was 15,000 pieces of viewer mail protesting the cancellation that did the trick. "I figured there was real legitimate viewer support and interest in the show, so we short ordered it," he said. □

Stay Tuned

CBS will set aside 10 seconds of airtime during 8-8:15 p.m., seven nights a week, to broadcast *Stop the Madness*, the network's effort to help prevent drug abuse. Stacy Keach will deliver the first message, Monday, Sept. 22. *Guiding Light* will broadcast its 10,000th episode this Thursday (Sept. 18, 3-4 p.m.). It's the only serial still on the air that made the transition from radio. *Guiding Light* is produced by Procter & Gamble. Joe Willmore is executive producer.

ABC is putting in a rebroadcast of a "unique comedy magazine," *Funny*, on Friday (Sept. 19) at 10-11 p.m., instead of a previously announced *Moonlighting* repeat. *Funny* will feature performances by Bill Cosby and Richard Pryor, as well as vignettes from Japan and England. (The one-hour comedy show originally ran Jan. 19.) *Starman* is previewing right before *Funny* at 9-10 p.m. When the season begins, ABC will run *Starman* in this Friday time period. . . . Next Friday, Sept. 26, ABC is switching time slots for the premiere episodes of *Sidekicks* and *Mr. Belvedere*. *Sidekicks* will run one time only at 8:30-9 p.m. while *Mr. Belvedere* will run at 9:30-10 p.m.

NBC's *Nightly News with Tom Brokaw* will be hopping up and down the West Coast this week. The news program will originate from five major West Coast cities: Seattle on Monday, San Francisco on Tuesday, Sacramento on Wednesday, Portland on Thursday and L.A. on Friday. . . . Bill Cosby will guest host *The Tonight Show* next week on Tuesday (Sept. 23), Wednesday (Sept. 24) and Friday (Sept. 26). On Thursday (Sept. 25), *Tonight* will be pre-empted by two back-to-back editions of *Late Night with David Letterman*, the same night as Johnny Carson's 90-minute, 24th anniversary special. . . . The broadcast of *Encounters*, an NBC special movie starring Donna Mills, James Brolin and Cicely Tyson, has been moved back to Sunday, Sept. 28, instead of the earlier-announced date of Monday, Sept. 22.

PBS's *Discover* series begins its second season on Wednesday, Oct. 8. (airing at 8 p.m. EDT). *Discover*'s season opener will cover: Respiratory Stress Syndrome, the leading cause of death among premature babies; the biomechanics of figure skating; the behavior patterns of wild horses, and "the science of a snack," the role science and technology play in the development of a new, "dual-textured" snack food. The science-oriented program is hosted by Peter Graves and consists of five one-hour broadcasts that will air monthly through February 1987. . . . The Satellite Program Development Fund has awarded 18 grants to support the production and development of new public radio programming. Total grant money amounts to \$385,000 and will generate over 75 hours of public affairs, performance and drama programming. Among the projects: a three-month pilot for a national Native American news service and a four-part series to commemorate the 100th birthday of Eugene O'Neill.

The Disney Channel is broadcasting the world television premiere of "Pinocchio" this Saturday (Sept. 20), at 7 p.m. The classic film was released in 1940 and won two Academy Awards for the studio, one for Best Original Score and one for Best Song ("When You Wish Upon a Star"). "Pinocchio" is the fifth animated film to air on the Disney Channel.

CBS RadioRadio debuts a new, monthly comedy service, "Laff Trax," Sept. 29. During the first week of each month, RadioRadio will bulkfeed a collection of 75 60-second-or-less routines from the likes of Abbott and Costello, the Three Stooges, Firesign Theater, Eddie Murphy and Billy Crystal. Radio Today is the producer of the drop-in bits, which are offered on a sustaining basis.

Cinemax will run a special tribute to Buddy Holly on Sept. 24, the month that would have marked the rockabilly king's 50th birthday. Titled *The Real Buddy Holly Story*, the hour-long tribute features vintage film clips along with interviews of Paul McCartney, Keith Richards and Don and Phil Everly. In addition, Cinemax has been running the 1978 film, *The Buddy Holly Story*, and will run the movie on the 24th along with the one-hour tribute.

A professional's guide to the intermedia week (Sept. 15-21)

Network television ABC: *Monday Night Football* (Denver Broncos at Pittsburgh Steelers), Monday, 9 p.m.-conclusion. *Moonlighting* (special broadcast of eight-E Emmy nominee, originally aired Oct. 15, 1985), Tuesday, 8:30-9:30 p.m. *Jack and Mike* (premiere) Tuesday, 9:30-11 p.m. *Perfect Strangers* (season premiere), Wednesday, 8-8:30 p.m. *Head of the Class* (premiere), 8:30-9 p.m. *NFL Football* (special, Cincinnati Bengals at Cleveland Browns), Thursday, 8 p.m.-conclusion. *Starman* (preview), Friday, 9-10 p.m. *Funny* (special comedy presentation), Friday, 10-11 p.m. *Life with Lucy* (premiere), Saturday, 8-8:30 p.m. *The Ellen Burstyn Show* (premiere), Saturday, 8:30-9:00 p.m. *Heart of the City* (premiere), Saturday, 9-10:30 p.m. *ABC Fall Preview Special* (hosted by Alan Thicke), Saturday, 10:30-11 p.m. *The Disney Sunday Movie* (season premiere begins with TV premiere of "Pete's Dragon" and stars Mickey Rooney and Helen Reddy), 7-9 p.m. *ABC Sunday Night Movie*, "You Only Live Twice," (James Bond movie), Sunday, 9-11:30 p.m.

□ **CBS:** *CBS Tuesday Movie*, *Oceans of Fire* (adventure drama, stars Gregory Harrison, Billy Dee Williams and Lyle Alzado), Tuesday, 9-11 p.m. *Clue: Movies, Murder and Mystery* (comedy special, Martin Mull hosts), Wednesday, 8-9 p.m. *The Price is Right* (final prime time summer broadcast), Thursday, 8-9 p.m. *Knots Landing* (season premiere, two-hour special), Thursday, 9-11 p.m. *Scarecrow and Mrs. King* (part one of two-part season premiere), Friday, 8-9 p.m. *CBS Special Movie*, *Many Happy Returns* (comedy about taxes, stars George Segal), Friday, 9-11 p.m. *CBS Sports* (Notre Dame at Michigan State), Saturday, 2:30-6 p.m.; (NFL double-header), Sunday, 1-7 p.m. *Murder, She Wrote* (one time only, this slot), Saturday, 8-9 p.m. *The Return of Mickey Spillane's Mike Hammer* (special movie rebroadcast), Saturday, 9-11 p.m. *George Washington: The Forging of a Nation* (two-part miniseries), Sunday, 8-10 p.m. and Monday (Sept. 22), 9-11 p.m.

□ **NBC:** *Bob Hope Lampoons the New TV Scene* (with George Burns and Danny Thomas), Monday, 8-9 p.m. *Cheers* (one time only this slot), Tuesday, 9-9:30 p.m. *Night Court* (one time only this slot), Tuesday, 9:30-10 p.m. *L.A. Law* (special, two-hours), Monday, 9-11 p.m. *Crime Story* (special, two-hours), Thursday, 9-11 p.m.; (one-hour preview), Friday, 10-11 p.m. *Disney's 'Captain EO' Grand Opening* (special, originates from Disneyland), Saturday, 8-9 p.m. *Easy Street* (second sneak preview), Saturday, 9:30-10 p.m. *Matlock* (sneak preview), Saturday, 10-11 p.m. *Our House* (third sneak preview), Sunday, 7-8 p.m. *38th Annual Emmy Awards*, (live, from Pasadena, Calif., David Letterman and Shelley Long co-host), Sunday, 8-11 p.m.

□ **PBS:** *The Story of English* (part one of nine-part series on the history of the English language, Robert MacNeil hosts), Monday, 10-11 p.m. *Fighting Terrorism: A National Security View* (documentary, simulates inner-workings of National Security Council), Wednesday, 9-10 p.m.

Network radio: American Public Radio (APR): International Violin Competition of Indianapolis (live, finals competition), Thursday-Saturday, 9-11 p.m. EDT; (awards presentation and medalist recital), Sunday, 7-8 p.m. EDT. *Cincinnati May Festival* (Mahler's "Symphony of a Thousand," No. 8 in E-Flat Major), Sunday, one hour fifteen mins. (check locally).



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TRIANGLE PUBLICATIONS, INC.

First-run syndication's new season

September offers premieres of spate of 40 first-run programs

More than 40 new first-run syndicated shows will premiere this month, including a late-night strip, a talk show and half-hour reenactments of courtroom cases. There will also be six new first-run weekly sitcoms, whose ratings performance will be closely watched by stations, advertisers and distributors. If successful, those comedies may

hold syndication's pot of gold, the strip. For network affiliates that carry shows created from scratch (as opposed to revivals of canceled network series), success could mean a sitcom strip that they could use in access time.

Three of those weekly half-hour shows will premiere Sept. 22. Lorimar-Telepictures' *One Big Family* and *Mama's Family* will enter with the most station clearances (at least 136 and 134 markets, respectively).

What a Country, produced by Viacom, in association with Primetime Entertainment and Tribune Entertainment, will also debut on Sept. 22 in at least 83 markets. Beginning Sept. 15, Worldvision's *Throb* will air on at least 130 stations, and Colex's *Gidget* will air in 115 markets. Twentieth Century Fox will debut *9 to 5* in at least 70 markets on Sept. 13.

Most stations will use the sitcoms in the early evening during weekends, but at least

First-run syndication scorecard

The following is a list of the new first-run syndicated shows making debuts this fall. The series is followed by the syndicator/producer, number of episodes offered/number of repeats; time period; number of markets it's been sold in/percent coverage of the U.S.; debut date, and sale terms with the number of commercial minutes available to the station/number retained by the syndicator in parenthesis.

■ **One Big Family** □ Lorimar-Telepictures/Witt-Thomas Productions □ 25/25 □ weekend access □ 136/89% □ Sept. 22 □ Barter (3/3)

■ **Mama's Family** □ Lorimar-Telepictures/Jill Hamilton Productions □ 25/25 □ weekend access □ 134/85% □ Sept. 22 □ Barter (3/3)

■ **Throb** □ Worldvision/Taft Entertainment Television and Procter and Gamble Productions □ 24/24 □ weekends, 4-8 p.m. □ 130/88% □ Sept. 15 □ Barter (3.5/3)

■ **Gidget** □ Colex/Ackerman-Riskin Productions in assoc. with Columbia Pictures Television □ 22/30 □ 115/85% □ early fringe or access □ Sept. 15 □ Barter (3.5/3)

■ **What a Country** □ Viacom Enterprises/Viacom Enterprises in association with Primetime Entertainment and Tribune Entertainment □ 26/26 □ weekends 4-8 p.m. □ 83/85% □ Sept. 22 □ Barter (4/3)

■ **9 to 5** □ 20th Century Fox □ 26/26 □ weekend access □ 70/NA □ weekend access □ Sept. 13 □ cash

■ **True Confessions** □ King World/The Landsburg Co. □ 130/130 □ daytime □ 85/70% □ Sept. 8 □ Cash plus one

■ **The Oprah Winfrey Show** □ King World/WLS-TV □ 230/30 □ morning □ 132/90% □ Sept. 8 □ Cash plus two

■ **Nightlife with David Brenner** □ Motown Productions in assoc. with King World □ 195/65 □ late night □ 108/77% □ Sept. 8 □ Cash plus

■ **The Judge** □ Genesis Entertainment □ 160/100 □ early fringe □ 72/71% □ Sept. 15 □ Cash plus one

■ **Superior Court** □ Lorimar-Telepictures/Ralph Edwards and Stu Billet Productions □ 195/65 □ 161/89% □ early fringe □ Sept. 15 □ Cash plus one

■ **At the Movies** □ Tribune Entertainment □ 52 □ weekends afternoons and evenings □ 140/90% □ Sept. 20 □ Barter (3.5/2.5)

■ **Siskel & Ebert & the Movies** □ Buena Vista Television □ 46/6 □ weekends 4-8 p.m., 11-12 p.m. over 130/83% □ Sept. 20 □ barter (3.5 minutes local/2.5 national)

■ **Today's Business** □ Buena Vista Television □ 312 □ early morning □ over 130/83% □ Sept. 29 □ Barter (3.5/2.5 weekdays, 6/6 weekend)

■ **Rock 'n' Roll Evening News** □ King World/Andy Friendly Productions □ 39/13 □ late night □ 134/83% □ Sept. 13 □ Barter (6/6)

■ **Puttin' on the Kids** □ MCA-TV/The Dick Clark Co □ Weekends □ 26/26 □ NA/76% □ Sept. 15 □ Barter (4/2.5)

■ **Heroes: Made in the U.S.A.** □ Access/Access Entertainment in assoc. with Post-Newsweek □ 26/26 □ varies □ 59/50% □ Barter (4/2.5)

■ **Dream Girl U.S.A.** □ 20th Century Fox/Chambers-Seligman Productions □ 26/26 □ weekend access □ 110/85% □ Sept. 6 □ Barter (3.5/2.5)

■ **Off the Wall** □ Fries Distribution/Gaylord Productions □ 26/26 □ late night □ 65/71 □ Sept. 20 □ Barter (4/2.5)

■ **Cover Story** □ Fries Distribution/ Rift Fournier for Noel Films □

26/26 □ varies □ 63/70 □ Sept. 20 □ Barter (4/2.5)

■ **Dancin' to the Hits** □ ITF Enterprises/Together Again Productions and Gaylord Productions □ 30/20 □ weekend late night and afternoon □ 86/75% □ Sept. 15 □ Barter (4/2.5)

■ **Beyond 2000** □ All American-LBS Communications/CIC Productions □ 12/6 □ weekend afternoon □ 58/55% □ Sept. 14 □ Barter--6/6

■ **Seeing Things** □ All American/CBC Enterprises □ 26/26 □ weekend afternoons □ 12 □ Sept. 15 □ cash

■ **The Dating Game** □ Bel-Air Program Sales/Chuck Barris Productions □ 175/85 □ early fringe □ 147/92% □ Sept. 15 □ Cash plus barter

■ **You Write the Songs** □ Television Program Enterprises/Bob Banner Productions □ 26/26 □ weekends, 4-8 p.m. 11 p.m.-1 a.m. □ 146/90% □ Sept. 5 □ Barter (3.5/3.5).

■ **Hollywood Squares** □ Orion Television/Century Towers Productions □ 195/65 □ early fringe/access □ 131/86% □ cash plus one minute □ Sept. 15

■ **Strike it Rich** □ Blair Entertainment/Richard S. Kline with Blair Entertainment □ 195/65 □ daytime, early fringe □ 69/NA □ Sept. 15 □ cash plus one minute

■ **Card Sharks** □ Television Program Source/The Mark Goodson Co. □ early fringe □ NA □ Sept. 8 □ Cash plus one

■ **Crosswits** □ ABR Entertainment/Crossedwits Productions □ 160/100 □ varies □ 71/69% □ Sept. 8 □ Cash plus one

■ **Jem** □ Claster Television Productions/Sunbow Productions in assoc. with Marvel Productions □ 26/46 □ weekend mornings □ 122/86% □ Aug. 24 □ Barter (4/2)

■ **My Little Pony** □ Claster Television Productions in assoc. with Marvel Productions □ 65/195 □ early mornings □ 105/84% □ Sept. 15 □ Barter (4/2)

■ **Defenders of the Earth** □ King Features Entertainment/ Marvel Productions □ 65/455 □ afternoons □ 108/80% □ Sept. 29 □ Barter (4/2)

■ **Silverhawks** □ Lorimar-Telepictures/Rankin-Bass □ 65/195 □ afternoons □ 103/85% □ Sept. 22 □ Barter (3.5/2.5 in first three quarters, 4/2 in fourth)

■ **Ghostbusters** □ Group W Productions/Filmation in assoc. with Tribune Entertainment □ 65/195 □ afternoon □ 85/82% □ Sept. 22 □ Barter (3.5/2.5 in first three quarters, 4/2 in the fourth)

■ **Adventures of the Galaxy Rangers** □ ITF Enterprises/Trans-Com Media and Gaylord Productions □ 65/260 □ afternoon □ 73/73% □ Sept. 15 □ Cash plus one

■ **Photon** □ SFM/DIC Group □ 26/78 □ 65/60% □ Sept. 20 □ Barter (4/2.5)

■ **Zoobilee Zoo** □ SFM/DIC and BRB Entertainment □ 65/195 □ early morning and daytime □ 59/60% □ Sept. 15 □ Barter (4/2.5)

■ **The Smurfs** □ Television Program Enterprises/Hanna-Barbera □ 65/195 □ afternoons □ 70/85% □ barter (4/2)

■ **Rambo** □ Worldvision/Ruby-Spears □ 65/195 □ afternoons □ 75/73% □ Sept. 15 □ Barter (4/2)

■ **Centurions** □ Worldvision/Ruby-Spears □ 65/195 □ afternoons □ 60/66% □ Sept. 15 □ Barter (4/2)

■ **Macron** □ Orbis Communications/Saban Productions □ 65/455 □ afternoons □ 21/20% □ Sept. 15 □ cash



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five will use some in a checkerboard—KTLA(TV) Los Angeles; KCRA-TV Sacramento, Calif.; KVVU-TV Las Vegas; KOCO-TV Oklahoma City, and WTVK(TV) Knoxville, Tenn.

Already in syndication as of Sept. 8 are two of the more talked about new programs: *The Oprah Winfrey Show* and *Nightlife with David Brenner*. Overnight ratings showed *Oprah* getting good numbers. In Los Angeles, where *Oprah* runs head-to-head with *Donahue*, the overnight numbers had her ahead by three-to-four rating points.

There will be five new game show strips and one weekly game show. Among the strips, the most successful in terms of clearances were the updated Chuck Barris Production of the *The Dating Game* and an updated version of *Hollywood Squares* from Orion Television. "I think that the market for games was overshadowed this year by the potential success of first-run sitcoms," said Jack Fentress, vice president of programming at Petry Television. But, he added, the "overpowering" success of King World's two game shows, *Wheel of Fortune* and *Jeopardy* (syndication's number one and two shows), has not helped game show growth.

Two more reality-based court shows are being introduced (both half-hours)—*Superior Court* and *The Judge*. Those show have allowed stations, notably the CBS O&O's, to build blocks of the courtroom shows dur-

Fund facts. The National Endowment for the Humanities is interested in funding television and radio biographies about historically significant Americans. NEH grants are available for planning, scripting or production of single programs or series in several formats, including documentary and dramatization. NEH emphasized that it has not set aside specific funds for biographies, but would like to continue its tradition of funding such programs and series as *Huey Long*, *The Adams Chronicles* and *Voices and Visions*. Applicants may contact NEH: National Endowment for the Humanities, Division of General Programs, Humanities Projects in Media, Room 420, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506; (202) 786-0278. □

Dish rider. Senators Albert Gore (D-Tenn.), Wendell Ford (D-Ky.) and Dale Bumpers (D-Ark.) will try to attach a pro-home-satellite rider to some piece of legislation as it moves through the Senate within the next few weeks, according to Gore aide Roy Neel. The amendment would require cable programmers to make their scrambled services available through third-party distributors—either cable operators (outside their franchise areas) or other qualified companies—and require the FCC to mandate a scrambling standard, Neel said. The effort to move the legislation, which resembles a House bill introduced by Billy Tauzin (D-La.), stems from the senators' belief that the marketplace isn't working, that scrambling isn't being made available to dish owners at a fair price, the aide said.

ing early fringe.

Early fringe will also be where a number of off-network hours, such as MCA-TV's *Magnum* (on 143 stations) and 20th Century Fox's *Fall Guy*, will debut. Both shows set price records when they came on the market. In contrast, the syndication market for hour programs has softened considerably in the past year. Should this new crop of off-network offerings do well in syndication, the bear market for off-network hours could turn around. The new hours available include *A Team*, *Simon & Simon*, *Ripley's Believe It or*

Not (also available as a half-hour) and *Cagney and Lacey*. Another new hour, MCA-TV's *Knight Rider*, is available as half-hour.

Among the off-network half-hours premiering this month are two from Embassy—*Facts of Life* (cleared in 103 markets covering 77% of the country) and *Silver Spoons*. Viacom will also release 69 new *Honeymooners* half-hours, consisting of re-formatted sketches from *The Jackie Gleason Show*. In all, the package will consist of 108 half-hours, available for six runs over four years. □

Technology

Hot topics at IBC: HDTV, digital recording

Brighton convention expected to attract over 10,000 to hear technical presentations and view equipment

High-definition television and digital video recording—technologies at the center of international engineering debate—will take center stage at the International Broadcasting Convention, Sept. 19-23, in Brighton, England.

The biennial technical conference, with more than 10,000 participants expected, will be supplemented by a 165-company equipment exhibit opening Sept. 19 at the seaside Brighton Metropole Conference and Exhibition Centers and adjacent Grand hotel. The 145,314 square feet of exhibit space, 25% greater than that of the 1984 meeting, includes 21,528 square feet of outdoor exhibits that link the two main indoor exhibit areas and feature remote broadcast vehicles and satellite stations.

The four days of sessions will begin Saturday, Sept. 20, and nearly 90 papers, most presented by British authors, cover such topics as direct broadcast satellites, digital audio implementation, component analog video facilities, cable services, and transmitter and antenna developments.

Saturday morning's opening session of-

fers an overview of the evolution of broadcast technology, with particular attention to its economics. Y. Tadokoro, director of international technical affairs for Japan's national broadcast network, NHK, shares the platform with the director of consumer electronics at Philips Labs in the U.S.: C. Greebe, and U.S. consultant Joseph Roizen. Also on the panel are J. Sabatier of France's CCETT government telecommunications arm and D. Reay, managing director of the UK's Tyne Tees Television.

Digital video recording provides the major topic of a two-and-a-half-hour afternoon session with a discussion of the evolution of digital recording by John Baldwin of the UK's Independent Broadcasting Authority (IBA) and a review of the first digital videotape recorder product from Sony's T. Eguchi and J. Wilkinson. Advances in Type C one-inch VTR's are also to be discussed by representatives of Ampex and Sony, and the latter company will detail recent developments in its half-inch Betacam format.

A concurrent afternoon session on direct broadcast satellites will include discussions on Australia's operation B-MAC (multiplexed analog component) satellite transmission system, on MAC's data multiplex capabilities, and on reconfigurable DBS sat-

ellites by R.J. Barnett of British Aerospace. An IBA representative will also present a paper on a proposed evolution to HDTV using satellite broadcasting.

Sunday's sessions will be limited to three hours in the morning, leaving the afternoon free to visit exhibits. One group of papers will look at television and radio systems with a focus on digital audio, and another reviews broadcast information-data systems.

High-definition topics occupy nearly all of Monday's program, with a dozen papers spread over two several-hour sessions. W. Habermann of West Germany's IRT will outline European Broadcasting Union HDTV studies, IBA engineers have prepared a paper reviewing HDTV developments in 1986, and researchers from Philips Research will discuss a proposed compatible MAC HDTV system. NHK's T. Ohmura will detail the development of an HDTV-PAL TV system converter and A. Sturt of London Weekend Television will explain an HDTV standard based on a 72-per-second frame rate.

The afternoon HDTV session also includes papers covering MAC HDTV pictures: BBC's R. Storey and C. Clarke will review HDTV bandwidth reduction systems and sequentially scanned standards, respec-

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tively; D. Poetsch of Robert Bosch will look at approaches to HDTV telecines, and R. Green of U.K.'s University of Bradford will discuss HDTV noise characteristics.

Concurrent sessions on Monday include a three-hour morning program on transmitters and antennas and afternoon sessions on propagation and service planning, and receivers and displays.

Tuesday is highlighted by two sessions with 15 papers on various studio and outside broadcast technologies. Several speakers will focus on digital component and analog video routing and distribution systems, including Merrill Weiss of NBC-TV on component video implementation, and A. Malcher of UK's Independent Television Companies Association on a MAC system for ENG links.

Another Tuesday morning session on satellite and cable services will include a talk on international satellite newsgathering by spokesmen of the UK's IBA and ITN, as well as two papers on the Australian Broadcasting Corp.'s satellite system. An afternoon session will cover measurement technology, with examinations of testing analog component, digital and HDTV signals.

Among this year's exhibitors are international manufacturers including Sony Broadcast, Ampex, Robert Bosch, Thomson-CSF, Ikegami and Panasonic. Other major exhibitors include signal processing and imaging equipment makers Grass Valley Group, Quantel, Chyron, Abekas Video Systems and Aston Electronic Designs; audio system manufacturers Solid State Logic, Neve, Otari, Broadcast Electronics, Dolby Labs,

Lexicon and Shure Bros., and dozens of others such as Tektronix, Rank Cintel, Hitachi Denshi, Basys, Agfa-Gavaert, Asaca Shibasaki, 3M, Kodak, Thorn-EMI, Varian and Paltex.

Related events at the convention include the presentation of the IBC Award, with the winner to be announced at a champagne buffet Saturday evening, and a civic reception with the mayor of Brighton on Sunday evening.

The convention is co-sponsored by Great Britain's Institution of Electronic and Radio Engineers, the Institution of Electrical Engineers, the Institute of Electrical and Electronics Engineers, the Electronic Engineering Association, the Royal Television Society and the Society of Motion Picture and Television Engineers. □

Satellite Footprints

Looking westward. Like other satellite carriers, Telesat Canada is looking at alternatives to the space shuttle for the launch of its satellites in the future. Two weeks ago, it said, it talked with officials of the China Great Wall Industry Corp. about launching Telesat's Anik E satellite aboard a Long March 3 rocket in 1990. (Great Wall is the marketing arm of People's Republic of China's Ministry of Astronautics.)

The talks led to no commitments, but Telesat officials were keeping the door open. "We certainly welcome the opportunity to meet with the Chinese to discuss the launching of Anik E," said Harry Kowalik, vice president of space systems at Telesat. "The Chinese are developing a launch vehicle that appears to be competitive with those of the other launch agencies."

Door-to-door programing. Amway Corp., which has been using its considerable talents in direct marketing to sell home earth stations for the past year, now wants to bring them to bear on the software side of the market ("Closed Circuit," Aug. 4).

The Ada, Mich.-based corporation has signed an exclusive 15-year contract with SelecTV Entertainment Corp., giving Amway the right to sell SelecTV to dish owners starting Nov. 1. SelecTV is a 24-hour-a-day movie service, distributed to subscribers primarily over STV, MDS and SMATV outlets.

Amway plans to make SelecTV the cornerstone of a package of services for the dish owner. It doesn't have the rights to any other service, but it has been talking with cable programmers about securing some.

At the SPACE/STTI trade show for the home satellite industry in Nashville last week, SelecTV announced it would scramble the service beginning Oct. 1 using M/A-Com's Videocipher II system, which is the de facto standard for scrambling satellite signals meant for cable headends, home dishes or both.

According to Rick Newburger, senior vice president, strategic planning, SelecTV will market the service directly to consumers until Amway's contract kicks in on Nov. 1. SelecTV's offer: \$7.95 a month for those who commit to take the service for all of 1987. It is also offering dish owners who make the year-long commitment prior to Oct. 1—the day scrambling begins—the chance to subscribe for the last three months of 1986 for \$3.98 per month.

To strike its deal with SelecTV, Amway first had to buy out Viewers First National. VFN, which was formed by a number of dish distributors and dealers last year, had secured the home satellite rights to SelecTV in hopes of making it the core of the program package for dish owners, but, according to Newburger, "was essentially stonewalled" by the cable programmers from which it sought rights. If VFN exists today, it's only in name.

SelecTV has been undergoing some corporate changes over the past few months. Through a stock swap, SelecTV Entertainment took control of King of Video, a Las Vegas home video distributor. SelecTV of California, the Los Angeles STV operator that serves as the principal outlet for the programing service, remains the majority stockholder in SelecTV Entertainment. SelecTV of California is, in turn, a subsidiary of Clarion Co., a Japanese consumer electronics

manufacturer.

Amway, which reported total sales of \$1.2 billion, intends to sell its program package as a complement to its home earth stations. It has been selling dishes since August 1985, and plans the introduction of a new system with a 10-foot dish this October. The retail price: \$3,000.

Stay where you are. The FCC denied a request by RCA Americom to shift Satcom K-1 from 85 degrees west longitude to 89 degrees west so that the footprints of the satellite's 16 Ku-band transponders could better cover Hawaii and Alaska. The FCC said the 89-degree slot was the last still available for a hybrid satellite, one with both Ku-band and C-band transponders on board. The "marginal improvement" in Satcom K-1's service to Alaska and Hawaii that would result from the move, the FCC said, was not enough to justify the loss of accommodation for another hybrid satellite.

The FCC has also rejected a request by Hughes to launch Galaxy IV into orbit at 122 degrees rather than 140 degrees, saying it runs contrary to its policy of making orbital assignments that cause minimal disruption in the orbital arc. Locating Galaxy IV at 140 degrees would cause one in-orbit satellite to be moved, the FCC said, while putting it at 122 degrees would force the re-location of two.

To the rescue. HI-Net Communications, the joint venture of Holiday Inns and Comsat, is making time available free of charge on its private hotel satellite network to companies for the emergency recall of consumer products and to disaster-relief organizations to help in their relief efforts.

HI-Net's Ku-band network is used primarily to distribute cable programing to hotels for in-room entertainment, but it's also available for videoconferences. Most, if not all, of the 900 hotels belonging to the network are, not suprisingly, part of the Holiday Inn chain.

According to HI-Net, it will provide uplinking services and satellite time for emergency videoconferences (one-way video, two-way audio) for up to two hours at no charge. But those taking advantage of the offer will still have to pay around \$500 for each hotel involved in the network as a downlink site.

HI-Net believes the satellite videoconference is an ideal method of disseminating information to the media or to relief workers close to a disaster site. "What we are trying to impress on product managers and organization leaders," said Jim Hines, vice president of sales and marketing for HI-Net Communications, "is the fact that a satellite meeting can be one of the most cost-effective and efficient tools they have in seeing a crisis through."

New data channel in the sky. Starting Sept. 15, United Video, Tulsa, Okla., will introduce a satellite service for the transmission of low-speed and medium-speed (up to 1.544 megabits per second) data and digital audio. The service makes use of what United Video calls a subcarrier system (SCS) transmission technique. According to Albert Stem, United Video's director of operations, the technique overcomes the terrestrial interference that plagues C-band communications and the rain fading that handicaps Ku-band communications, permitting the use of smaller receive antennas.

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O N R A D I O

Long-term contract

Talkradio WABC(AM) New York made a multi-year deal last week with the New York Yankees for exclusive radio broadcast rights. The station has been carrying Yankee baseball games for the past six years, but the Yankees have previously controlled the rights.

Hello again

National Public Radio's Susan Stamberg, weekday co-host of the network's news program, *All Things Considered*, since 1971, will leave that program to become host of the Sunday morning version of NPR's *Weekend Edition*, expected to begin early next year (BROADCASTING, Sept. 8). The last broadcast anchored by Stamberg was July 28. In a guest appearance on *ATC* last Monday (Sept. 8), Stamberg told listeners: "It's goodbye to being the one who says, 'And for this evening, that's *All Things Considered*,' but it's not goodbye to public radio. Simply,

after all these years of daily broadcasting responsibility, I really want to unfasten from dailiness." She concluded by saying: "So, relaxedly, I bid you goodbye as host of *All Things Considered*, hello as a reporter, briefly, for *All Things Considered*, and ultimately, hello again as host of NPR's *Weekend Edition*



Stamberg

on Sunday morning. I'm Susan Stamberg. Talk to you soon."

Stamberg began temporary reporting responsibilities last Tuesday. Meanwhile, NPR is looking for a permanent person to take over as cohost with Noah Adams. Among substitutes for Stamberg have been NPR legal affairs correspondent Nina Totenberg, who has filled in regularly in the past; Wendy Kaufman, a Washington-based consumer and regulatory affairs correspondent, and Margot Adler, a reporter in NPR's New York bureau and the first Neiman fellow in public radio.

Boost for AM

An AM audio processor has been developed by Kahn Communications of Westbury, N.Y. The unit, dubbed Good 'n Loud, provides +125% modulation without clipping, Kahn said, produces a wave free of odd harmonic distortion and reduces even order harmonic distortion. According to Kahn, the unit, priced at \$2,660 for the mono version and \$2,990 for the stereo, allows easier tuning for the AM station's signal and caused less splatter interference to adjacent channel stations.

'Special' show

Orange Productions, Narberth, Pa., will introduce in October a one-hour program of music and interviews titled *Something Special*. Sid Mark, host of *Sounds of Sinatra*, will produce and host the new program, which will feature traditional and contemporary MOR artists. The first program is scheduled for broadcast on Oct. 11 and will spotlight Pia Zadora. Orange says national sponsors are already in place, and six commercial minutes are available locally.

Fresh Tuna

Los Angeles radio personality Charlie Tuna has been tapped as the new host of Westwood One's weekly *National Music Survey*. Tuna replaces Bill St. James and Beach Boys lead vocalist Mike Love beginning the weekend of Sept. 27-28. The three-hour countdown of adult contemporary hits airs on more than 325 stations nationwide.

Money talk

The American Public Radio Program Fund has received two grants totaling \$1.1 million—a \$600,000, two-to-one matching grant from the Andrew W. Mellon Foundation and a \$500,000 grant from the Pew Memorial Trust. The three-year-old fund uses its grant money to support development and production of programming for its network of more than 300 stations.

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Closer to home

An informal alliance has been formed by stations in the West Palm Beach-Fort Pierce-Vero Beach, Fla., market to persuade viewers to watch their stations instead of distant signals imported by cable. With the introduction of stations from the Miami market, 70 miles away, ratings at West Palm Beach stations have declined. General managers at four stations (Robert Wiegand of ABC affiliate WFEC[TV]; Murray J. Green, independent WFLX[TV], and William J. Brooks, NBC affiliate WPTV[TV], all West Palm Beach, and Lynwood N. Wright, CBS affiliate WTVX[TV] Fort Pierce, Fla.) organized a series of six TV promotional spots using air personalities from all four stations. A planned second phase of the campaign will feature endorsements of the local TV media from community leaders. Announcements are designed to attract viewership from new residents of the rapidly expanding population in the area.

Get the picture

Noncommercial WETA-TV Washington is working with the National Association of Broadcasters to develop a tape demonstrating the superior quality of high-definition television (HDTV). WETA-TV and NAB hope to present members of Congress and the FCC with a tape of Washington landmarks by October or November, in the hope that the FCC will save needed spectrum space for the new technology. The experiment will focus on the HDTV system developed by the Japanese. Costs are being shared by WETA-TV and NAB. The project also has the support, though not financial, of the Association of Maximum Service Telecasters.

Can we talk?

The latest edition of "Talk Show Contacts," a compendium of talk show hosts, producers and schedulers, was issued last week by its publisher, Broadcast Interview Source, Washington. It contains the names of 938 contacts who rely on guests for their broadcast programming. This service is available in three formats—a bound printed edition, on Rolodex cards and as a mailing list.

BIS also publishes the "Talk Show Guest Directory of Experts, Authorities and Spokepersons," with its third annual edition set for publication next May.

Mitchell Price is editor of Broadcast Interview Source, which is located at 2500 Wisconsin Avenue, N.W., Washington 20007.

Getting it together

Three million dollars committed to the Public Television Programming Challenge Fund by the Public Broadcasting Service in June has been raised by 129 noncommercial television stations, insuring PBS participation in the production of major series during fis-

cal 1987. (PBS and the Corporation for Public Broadcasting are each scheduled to contribute \$12 million over three years [BROADCASTING, June 23].)

The challenge fund's goal is to provide two major new series each year, for the fall and winter/spring seasons. Station participation in the fund is optional and does not require a three-year commitment.

Role call

"What television says about women in general is often quite different from what it shows about particular women," according to a study published in the Sept. 10 issue of *Public Opinion* magazine. The study, which analyzed more than 7,000 characters and 620 randomly selected prime time shows

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since 1955, found that television portrays women in traditional settings but teaches feminist lessons about sex roles.

Of every five mature adults on television, the study found, only one is female. Women make up 15% of college graduates portrayed on television, 14% of corporate executives, 13% of lawyers and professors and 7% of doctors and judges. Their actions are also twice as likely as men to be motivated by a desire for sex, romance or marriage, the study found.

Yet, of programs dealing with women's rights or sexual equality, 71% support feminist arguments.

The study was conducted by social scientists S. Robert Lichter, of George Washington University, and Linda Lichter, of the Center for Media and Public Affairs (the husband and wife who were to have conducted a content analysis of Public Broadcasting Service programming for the Corporation for Public Broadcasting [BROADCASTING, July 28]), and Stanley Rothman, of Smith College.

Lure of violence

Christian Leaders for Responsible Television (CLEAR-TV), Tupelo, Miss., has conducted a study of violence in the title teasers of 19 prime time, hour-long, adventure, police and detective series. The organization, which comprises 1,600 Christian leaders, last spring asked ABC, CBS and NBC to reduce by 35% the amount of sex, violence

and profanity aired in their fall programs and to end "anti-Christian stereotyping" (depicting ministers or Christians in an unfavorable light—for example, as idiots or adulterers).

CLEAR-TV's study tracked the number of guns drawn, guns fired, auto crashes, auto explosions, other explosions, actual assaults, implied assaults and other violence in the teasers. It found the teaser for NBC's *Hunter* to be the most violent, with 15 incidents in 55 seconds. CBS's *Simon and Simon* was second, with 13 incidents in 60 seconds, and CBS's *Crazy Like a Fox* was third, with 10 incidents in 80 seconds. The least

violent teasers—with no incidents—were those of NBC's *Miami Vice* and *Hill Street Blues*. Other shows monitored included ABC's *MacGyver* (eight incidents in 70 seconds), CBS's *Airwolf* (eight incidents in 60 seconds) and NBC's *Riptide* (nine incidents in 65 seconds) and *A-Team* (nine incidents in 90 seconds).

CLEAR-TV has solicited more than 3,000 volunteers to monitor prime time television programs in the fall, and will call for a boycott of major network advertisers if its demands have not been met by the time the results are compiled in early January 1987.

Changing Hands

PROPOSED

KTHT(TV) Alvin (Houston) Tex. □ Sold by Four Star Broadcasting Inc. to Home Shopping Network Inc. for \$15 million. **Seller** is headed by Harold V. Dutton. It has no other broadcast interests. **Buyer** is Clearwater, Fla.-based producer of home shopping programs headed by Edward Speer, chairman. In last month it has purchased WCLQ-TV Cleveland ("In Brief," Aug. 25), WSJT(TV) Vineland, N.J. ("Changing Hands," Aug. 25), WWHT(TV) Newark, N.J., WSNL(TV) Smithtown, N.Y. and WVJV(TV) Marlborough, Mass. ("Changing Hands," Aug. 11) and WKJL(TV) Baltimore ("In Brief," Aug. 11). KTHT is independent on channel 67 with 3,000 kw visual, 300 kw aural and antenna

1,147 feet above average terrain.

WSPD(AM)-WLQR-FM Toledo, Ohio □ Sold by WSPD Inc. to Commonwealth Communications Systems Inc. for \$15 million. **Seller** is owned by Bill Schroeder, Cathryn Christiansen and Thomas Jarraco. It has no other broadcast interests. **Buyer**, based in Harrisburg, Pa., owns WHAP-AM-FM-TV Harrisburg, publishes weekly *Harness Horse* and bi-weekly *Hub Rail*, magazines for harness horse racing fans, *Wildfowl Carving and Collecting*, monthly magazine, and book publishing and printing concerns. It is owned by Meade Detweiler and family. WSPD is on 1370 khz full time with 5 kw. WLQR-FM is on 101.5 mhz with 15 kw and antenna 810 feet above average terrain. **Broker:** Sandler Capitol Management.

KHQA-TV Quincy, Ill. □ Sold by Lee Enterprises to A. Richard Benadek for \$13 million. **Seller** is publicly owned, Davenport, Iowa-based group of six TV's headed by Lloyd G. Schermer, president. It recently purchased KGUN-TV Tucson, Ariz., KMTV(TV) Omaha and majority interest in KFAB(AM)-KGOR(FM) Omaha ("Changing Hands," Sept. 1). It sold Omaha stations following week for \$22 million ("BROADCASTING," Sept. 8). It also has interests in 18 newspapers. **Buyer** owns New York-based group of five TV's. KHQA-TV is CBS affiliate on channel 7 with 269 kw visual, 45 kw aural and antenna 890 feet above average terrain. **Broker:** Howard E. Stark.

WBMW(FM) Mannassas, Va. □ Sold by EZ Communications Inc. to Infinity Broadcasting Corp. for \$13 million. **Seller** is Fairfax, Va.-based group of four AM's and 12 FM's principally owned by Arthur Kellar, chairman. It recently purchased Affiliated Publications radio stations ("Changing Hands," July 7). **Buyer** is publicly traded, New York-based group of four AM's and six FM's, principally owned by Michael Weiner and Gerald Carrus. It is headed by Mel Karmazin, president. Two weeks ago it sold WQYK-FM St. Petersburg, Fla. ("Changing Hands," Sept. 8). WBMW is on 106.7 mhz with 36.5 kw and antenna 590 feet above average terrain. **Broker:** Blackburn & Co.

KCEE(AM)-KWFM(FM) Tucson, Ariz. □ Sold by Sun-Com Ltd. Partnership to American Media Inc. for \$10 million. **Seller** is principally owned by Dennis Behan, general partner. It has no other broadcast interests. **Buyer**

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is San Francisco-based group of two AM's and four FM's principally owned by Arthur Kearn and Alan Beck. KCEE is on 790 khz with 5 kw day and 500 w night. KWFM is on 92.9 mhz with 100 kw and antenna 2,025 feet above average terrain. *Broker: Kalil & Co.*

WAZY(FM) Lafayette, Ind. □ Sold by Lightfoot Broadcasting Corp. to Radio Vision of America for \$2 million. **Seller** is owned by Richard Lightfoot, president. It has no other broadcast interests. **Buyer** is owned by Tony Gazzano, president. Gazzano is former sales manager of WLTS(AM)-WRMR(FM) Cleveland. WAZY is on 96.5 mhz with 50 kw and antenna 500 feet above average terrain. *Broker: Blackburn & Co.*

WAZZ(FM) New Bern, N.C. □ Sold by We Care Ministries Inc. to David Weil for \$1.5 million. **Seller** is owned by L. Brent Hill, who also owns co-located WRNB(AM). **Buyer** is Goldsboro, N.C., businessman with no other broadcast interests. WAZZ is on 101.9 mhz with 100 kw and antenna 580 feet above average terrain. *Broker: Chapman Associates.*

WWGO(FM) St. Andrews, S.C. □ Sold by Radio America Inc. to Cannon Communications Inc. for \$1.2 million. **Seller** is owned by Francis M. Ott, who has no other broadcast interests. **Buyer** is owned by David Pollei, who has no other broadcast interests. WWGO is on 102.3 mhz with 2.58 kw and antenna 322 feet above average terrain.

KLCY(AM)-KYSS-FM Missoula, Mont. □ Sold by Garden City Broadcasting Corp. to USA Broadcasting Co. for \$1,050,000, comprising \$100,000 and remainder note. **Seller** is subsidiary of Standard Communications Inc., Salt Lake City-based group of five AM's, five FM's and seven TV's principally owned by George and Wilda Hatch. It also controls five weekly newspapers in Northwest and daily *Ogden* (Utah) *Standard Examiner*. **Buyer** is owned by John D. Mattus and Mark Ward. Mattus owns Greenwich, Conn.-based real estate investment firm and Ward is stations general manager. KLCY is on 930 khz with 5 kw day and 1 kw night. KYSS-FM is on 94.9 mhz with 15 kw 2,511 feet above average terrain.

WRJN(AM) Racine, Wis. □ Sold by Sentry Broadcasting Inc. to S.E. Wisconsin Radio Inc. for \$760,000. **Seller** is Stevens Point, Wis.-based group of seven AM's and six FM's headed by Don Colby, president. **Buyer** is owned by Dexter Card and four others. Card is media broker. WRJN is daytimer on 1400 khz with 1 kw.

WWWX(AM)-WABZ-FM Albemarle, N.C. □ Sold by Radio Station WABZ Inc. to Stanly County Communications Inc. for \$600,000. **Seller** is headed by Keith Almond, president. It has no other broadcast interests. **Buyer** is owned by William C. Boyce, James R. Willis and William S. Self. Boyce owns WTHP(FM) Thomasville, N.C. Willis is businessman and Self is certified public accountant, both in Durham, N.C. WWWX is daytimer on 1010 khz with 1 kw. WABZ-FM is on 100.9 mhz with 3 kw and antenna 200 feet above average terrain.

WFOM(AM) Marietta, Ga. □ Sold by Agape Communications Inc. to WFOM Inc. for \$538,000. **Seller** is equally owned by 15 area

businessmen, headed by Richard Hemphill, general manager. It has no other broadcast interests. **Buyer** is owned by John M. Van Der Aa, Wendell Borink and his wife, Carolyn, and Robert A. Cook and his wife, Corren. It also owns WCVC(AM) Tallahassee, Fla. WFOM is on 1230 khz with 1 kw day and 250 w night. *Broker: The Thorburn Co.*

KBOP-AM-FM Pleasanton, Tex. □ Sold by Atascosa Broadcasting Co. to Reding Broadcasting Co. for \$515,000. **Seller** is owned by Bonner McClean and Dick Brown, who have no other broadcast interests. **Buyer** is owned by Lewis W. Reding, salesman at KTSA(AM) San Antonio, Tex. KBOP is daytimer on 1380 khz with 1 kw. KBOP-FM is on 98.3 mhz with 3 kw and antenna 300 feet above average terrain. *Broker: Norman Fischer & Associates.*

WRIB(AM) Providence, R.I. □ Sold by WRIB Inc. to Carter Broadcasting Corp. for \$378,841. **Seller**, owned by Myrna Wendlinger, has no other broadcast interests. **Buyer** is owned by Kenneth R. Carberry. It also owns WROL(AM) Boston; WACE(AM) Chicopee, Mass., and WLOB(AM) Portland, Me. WRIB is daytimer on 1220 khz with 1 kw.

WETC(AM) Wendell-Zebulon, N.C. □ Sold by ELCOM Inc. to Daystar Broadcasting Network Inc. for \$375,000. **Seller** is owned by Charles E. Franklin, who also owns WJK(AM) Jacksonville, N.C. **Buyer** is owned by Lamar Lloyd, who also owns WNCR(AM) St. Pauls, N.C. WETC is daytimer on 540 khz with 5 kw.

KGBA(FM) Holtville, Calif. □ Sold by Imperial Valley Broadcasters Inc. to The Voice of International Christian Evangelism Inc. for no less than \$350,000 or appraised value of station assets no greater than \$400,000. **Seller** is Winston-Salem, N.C.-based group of nine AM's and two FM's principally owned by Stuart Epperson and Edward Atsinger. **Buyer** is nonprofit corporation headed by Alberto Lozano, president. It has no other broadcast interests. KGBA is on 100.1 mhz with 3 kw and antenna 300 feet above average terrain.

WBXB(FM) Edenton, N.C. □ Sold by Chowan Broadcasters Inc. to Edenton Christian Radio Inc. for \$282,500 cash. **Seller** is owned by Barry Daniels. It has no other broadcast interests. **Buyer** is owned by Willis Broadcasting, Norfolk, Va.-based group of 12 AM's and three FM's, owned by Levi Willis. WBXB is on 100.1 mhz with 3 kw and antenna 206 feet above average terrain.

KLCO(AM)-KRZK(FM) Branson, Mo. □ Sold by Holley Broadcasting Inc. to Orr & Earls Broadcasting Inc. for \$275,000. **Seller** is owned by Donald E. Holley. It has no other broadcast interests. **Buyer** is owned by Roberick W. Orr, his wife Carol, Charles C. Earls and wife, Scottie. It also owns KREI(AM)-KTJJ(FM) Farmington, Mo. KLCO is daytimer on 1220 khz with 1 kw. KRZK is on 106.3 mhz with 3 kw and antenna 210 feet above average terrain.

For other proposed and approved sales see "For the Record," page 102.

September, 1985

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Managed by Alan Patricof Associates

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Appeals court agrees Utah law violates First Amendment

It overturns state's prohibition on 'indecent material' on cable

Utah's effort to prohibit cable television systems from transmitting "indecent material" met with failure again last week. A three-judge panel of the U.S. Court of Appeals for the 11th Circuit affirmed a district court's decision that the law—fashioned with an eye to avoiding the constitutional flaws of an earlier one—still violated the First Amendment (BROADCASTING, April 15). The panel rejected the state's appeal with a seven-page unsigned opinion that relied almost entirely on the reasoning of the lower court.

But one member of the panel, Judge Bobby R. Baldock, did not regard the matter as that simple. He wrote a 37-page concurring opinion expressing the view that cable television is sufficiently similar to broadcasting to be subject to the same kind of "indecent" regulation that the FCC applied to broadcasting in the *Pacifica* case. However, even applying that approach, Baldock said the Utah law was unconstitutional.

The Utah Cable Television Programming Decency Act includes under the heading of indecent material the visual or verbal depiction or description of human sexual or excretory organs or functions, including the exposure of genitals, pubic area, buttocks or the showing of any portion of the female breast below the top of the nipple. The depiction is banned if the "average person applying contemporary community standards for cable television . . . would find [it] is presented in a patently offensive way for the time, place, manner and context . . ." The constitutionality of the law was challenged by several cable television systems, followed by HBO and a number of cable subscribers.

The district court held that federal law—the Cable Communications Policy Act of 1984—preempts state regulation of the content of cable television programming, except that held to be obscene. And Utah's Decency Act, the court noted, is not limited to banning obscenity, as defined by the Supreme Court in its landmark *Miller v. California* decision in 1973. It would, for instance, ban programming regardless of whether it depicts sexual conduct, one of the standards of the *Miller* test. Accordingly, the statute was held to go too far. The district court also said the act is "unconstitutionally overbroad and vague, and void on its face."

The majority on the appeals court panel—composed of Judge James K. Logan and Judge Dale E. Saffels, of the U.S. district court for Kansas, sitting by designation—said they agreed with the district court's opinion and could "add little of value" to it. "We affirm its judgment on the basis of the reasons stated in it." That sentiment cheered

cable interests concerned with attempts by states and communities to regulate cable programming. Those attempts could be given new impetus by the Attorney General's Pornography Commission that called for regulation of cable programming. George Shapiro, counsel for HBO, noted that the 11th circuit was the second U.S. appeals court to affirm a lower court decision rejecting efforts to ban allegedly indecent programming from cable television service. The other was the 10th circuit, in Atlanta, which held a Miami ordinance to be unconstitutional (BROADCASTING, April 1, 1985).

The 10th circuit's decision, Shapiro said, "is an affirmation that . . . courts are not prepared to make broad judgments in the area of content. There is now a lot of case law that says 'hands off [of content] if it doesn't meet the obscenity standard.'"

However, the concurring opinion was less cheering to cable interests. Judge Baldock agreed that the state law is unconstitutional, contending it provides for a complete ban on a type of programming rather than regulation of it. Indecency, he said, can be regulated as to time, place and manner. He also said the statute is void for vagueness. But he disagreed with the district court's view that the differences between broadcasting and cable television "require that *Pacifica* not be extended to cable television."

That case grew out of a complaint filed with the FCC regarding programming heard in the afternoon on an FM station in New York. The Supreme Court ultimately held that the commission is empowered to impose sanctions on stations broadcasting "offensive" and "shocking" language at times of the day when children could be exposed to it. And the high court had described its ruling as a narrow one, based on the unique pervasiveness of broadcasting and on its unique accessibility to children.

Baldock said those "same two characteristics are inherent in cablecasting." He acknowledged the differences in transmission of radio and television on the one hand and

cable on the other. But, he said, to permit the regulation of indecency on an over-the-air medium but not on one distributed over cable, based only on those differences, "is to deemphasize that the programming transmitted [in both cases] emanates from outside the home and is received identically." He also said the fact that cable "is a subscriber medium does not mean that it is so unlike traditional broadcasting that indecency cannot be regulated."

Shapiro offered an observation as to the "main point" to remember regarding Baldock's opinion: "Don't lose sight of the fact it's only a concurring opinion—and that two of the three judges agree with the lower court."

However, the court fight over the Utah law may not be over. Utah officials have said in the past they would carry the case all the way to the Supreme Court. The state's associate deputy attorney general, Paul Warner, said last week that remains the state's "tentative decision"—but that it would have to be reviewed in light of the appeals court's opinion. Warner noted that the unsigned opinion offered little insight into the panel's thinking. But, he said, "we want to look at the 37-page concurring opinion. It raises some interesting questions." □

Circuit court upholds FCC's TV-cable crossownership rule

Holds right of first refusal does not qualify Marsh Media for grandfather protection from divestiture requirement

Marsh Media Ltd. has lost a court challenge to the FCC's TV-cable TV crossownership rule. The commission had invoked it in ordering Marsh to divest the 25% interest in Total Television of Amarillo (Tex.), acquired when one of Marsh's three original partners decided to sell out in 1977. The U.S. Court of Appeals for the Fifth Circuit, in New Orleans, said a right of first refusal that Marsh acquired along with its 25% interest when the partners received the franchise, in 1968, did not afford grandfather protection against application of the crossownership rule that was adopted in 1975. The First Amendment was no protection, either, the court said.

The 1975 rule barring crossownership of television and cable television interests in the same community exempts systems owned on July 1, 1970. And Marsh, which owns KVII-TV Amarillo, contended that its right of first refusal constituted an owner-

Harassment charged. Seven women filed a sexual harassment suit against CBS Inc. in D.C. Superior Court. The plaintiffs, six former and one current employee of CBS's *Nightwatch* news program, are seeking \$1 million in compensatory and \$1 million in punitive damages for violation of the District of Columbia Human Rights Act, intentional infliction of emotional distress and sexual assault. The Washington law firm, Stein, Mitchell & Mezones, is handling the case for the plaintiffs.

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ship. Accordingly, it said, the interest was grandfathered under the rule. The three-judge panel was not persuaded. "Whatever the merit" of Marsh's argument, it said, there is nothing in legislation or the rule that addresses the issue, and the commission has been consistent in its interpretation of the rule. And since the interpretation "is not plainly erroneous," the panel added, it is, therefore, entitled to "controlling weight."

The First Amendment argument was raised both by Marsh and an intervenor, the Freedom of Expression Foundation. They

said both the rule and the 1984 Cable Communications Policy Act, which codifies it (with a July 1, 1984, grandfather date) violated Marsh's freedom-of-the-press rights. But the court said that argument had been foreclosed by the Supreme Court decision in *National Citizens Committee for Broadcasting*, which upheld the constitutionality of a commission rule barring crossownership of co-located daily newspapers and television stations.

The panel also cited that decision in rejecting another of Marsh's arguments—that

until passage of the 1984 Cable Act, the commission lacked authority to adopt the TV/cable TV crossownership rule. The panel noted that *National Citizens Committee for Broadcasting* affirmed a rule affecting daily newspapers even though the commission has no authority over the print media. The panel noted that the high court treated the rule as a valid exercise of the commission's authority over the broadcast media. Similarly, the panel added, the rule at issue is "an exercise of the commission's authority over television license holders." □

For the Record

As compiled by BROADCASTING, Sept. 3 through Sept. 9, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height 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.

Ownership Changes

■ **KJWH(AM)** Camden, Ark. (1450 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from Quachita Valley Radio Corp. to KJWH Inc. for \$200,000. Seller is owned by Alice Harrell, who has no other broadcast interests. Filed Sept. 2.

■ **KPCA(AM)** Marked Tree, Ark. (1580 khz; 250 w-D)—Seeks assignment of license from Ramblin Communications to Marked Tree Media for \$98,502.21. Seller is owned by

Rick Albin and his wife, Shelly and Jim Parker and his wife, Connie. It has no other broadcast interests. Buyer is equally owned by James T. Canfield, John Allen, Jerry Flippo, Don Nichols and Boyce Baird. Filed Aug. 27.

■ **KTEI(AM)** Piggott, Ark. (105.5 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Pajoy Broadcasters Inc. to KBXM Inc. for \$240,000. Seller is principally owned by George Cook. It has no other broadcast interests. Buyer is owned by Gary Wilcoxson, president, and six others. It also owns KTTN(AM) Kennett, Mo. Filed Sept. 3.

■ **KAMP(AM)** El Centro, Calif. (1430 khz; 1 kw-D)—Seeks assignment of license from El Centro Radio Inc. to Calvin Mandel and Wes Blakely for assumption of liabilities. Seller is in bankruptcy and has no other broadcast interests. Buyer, Mandel, is stations general manager. Filed Sept. 3.

■ **KGBA(AM)** Holtville, Calif. (100.1 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Imperial Valley Broadcasters Inc. to The Voice of International Christian Evangelism Inc. for no less than \$350,000 or appraised value of station assets no greater than \$400,000. Seller is Winston-Salem, N.C.-based group of nine AM's and two FM's principally owned by Stuart Epperson and Edward Atsinger. Buyer is nonprofit corporation headed by Alberto Lozano, president. It has no other broadcast interests. Filed Aug. 29.

■ **KIQX(FM)** Durango, Colo. (101.3 mhz; 99 kw; HAAT: 390 ft.)—Seeks assignment of license from Mountain States Broadcasting Investments Corp. to Four Corners Communications Co. for \$1.35 million. Seller is owned by L. Dan Lacy, who has no other broadcast interests. Buyer is owned by Harold L. Green, his wife, Carolyn, Allen H. Brill, Paul R. Greenburg, Warren J. Kessler and Elliot Meisel. Green was executive vice president of Wagontrain Communications, owners of Drake-Chenault Consultants, TM Programming and group owner of three AM's and three FM's. Others are attorneys with offices in New York and Los Angeles. Greenburg has interest in *Oakland (Calif.) Tribune*. Filed Sept. 2.

■ **WAVZ(AM)** New Haven and WKCI(FM) Hamden, both Connecticut (AM: 1300 khz; 1 kw-U; FM: 101.3 mhz; 50 kw; HAAT: 1,070 ft.)—Seeks assignment of license from Northeast Broadcasting Corp. to Noble Broadcast Corp. for \$30.5 million. Seller is Washington-based group of four AM's and five FM's owned by Roger Neuhoff. It recently purchased WEST(AM)-WLEV(FM) Easton, Pa. ("Changing Hands," Aug. 25). Buyer is owned by John T. Lynch. It operates XETRA-AM-FM Tijuana, Mex. It is buying WGBB(AM) Freeport-Merrick and WBAB-FM Babylon, both New York ("Changing Hands," July 28); WSSH-FM Lowell, Mass. ("Changing Hands," Aug. 4) and is also buying KISS(FM) San Antonio, Tex. ("Changing Hands," Aug. 11). Filed Aug. 27.

■ **WFOM(AM)** Marietta, Ga. (1230 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from Agape Communications Inc. to WFOM Inc. for \$538,000. Seller is equally owned by 15 area businessmen headed by Richard Hemphill, station's general manager. It has no other broadcast interests. Buyer is owned by John M. Van Der Aa, Wendell Borink, and his wife, Carolyn, and Robert A. Cook and his wife, Corren. It also owns WVCV(AM) Tallahassee, Fla. Filed Sept. 3.

■ **KRKY(AM)** Winfield, Kan. (1550 khz; 250 w-D)—

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Seeks assignment of license from Pierce Broadcasting Co. to Courtney Broadcasting Co. for assumption of liabilities. Seller is owned by Frank L. Pierce, who has no other broadcast interests. Buyer is owned by Ira Courtney and his wife, Betty, who have no other broadcast interests. Filed Aug. 27.

■ **KLCO(AM)-KRZK(FM)** Branson, Mo. (AM: 1220 kHz; 1 kw-D; FM: 106.3 mhz; 3 kw; HAAT: 210 ft.)—Seeks assignment of license from Holley Broadcasting Inc. to Orr & Earls Broadcasting Inc. for \$275,000. Seller is owned by Donald E. Holley. Buyer is owned by Roberick W. Orr, his wife Carol, Charles C. Earls and his wife, Scottie. It also owns **KREI(AM)-KTJJ(FM)** Farmington, Mo. Filed Sept. 2.

■ **KGLD(AM)** St. Louis and **KWK-FM** Granite City, Ill. (AM: 1380 kHz; 5 kw-D; 1 kw-N; FM: 106.5 mhz; 39 kw; HAAT: 560 ft.)—Seeks assignment of license from Robinson Broadcasting to Chase Broadcasting Co. for \$6.9 million. Seller is owned by Thomas L. Embrescia, Larry Pollock and Larry J.B. Robinson. It has no other broadcast interests. Buyer is headed by Roger M. Friedman, chairman, and Perry Ury, president. It also owns **WTIC-AM-FM** Hartford and **WSTC(AM)-WSYR(FM)** Stamford, both Connecticut. Filed Sept. 3.

■ **KLCY(AM)-KYSS-FM** Missoula, Mont. (AM: 930 kHz; 5 kw-D; 1 kw-N; FM: 94.9 mhz; 15 kw; HAAT: 2,511 ft.)—Seeks assignment of license from Garden City Broadcasting Corp. to USA Broadcasting Co. for \$1,050,000, comprising \$100,000 and remainder note. Seller is subsidiary of Standard Communications Inc., Salt Lake City-based group of five AM's, five FM's and seven TV's principally owned by George and Wilda Hatch. It also controls five weekly newspapers in Northwest and daily *Ogden* (Utah) *Standard Examiner*. Buyer is owned by John D. Mattus and Mark Ward. Mattus owns Greenwich, Conn.-based real estate investment firm and Ward is station's general manager. Filed Aug. 27.

■ **WWWX(AM)-WABZ-FM** Albemarle, N.C. (AM: 1010 kHz; 5 kw-D; 1 kw-N; FM: 100.9 mhz; 3 kw; HAAT: 200 ft.)—Seeks assignment of license from Radio Station WABZ Inc. to Stanley County Communications Inc. for \$600,000. Seller is headed by Keith Almond. It has no other broadcast interests. Buyer is owned by William C. Boyce, James R. Willis and William S. Self. Boyce owns **WTHP(FM)** Thomasville, N.C. Willis is businessman and Self is certified public accountant, both from Durham, N.C. Filed Aug. 27.

■ **WAES(AM)-WROQ(FM)** Charlotte, N.C. (AM: 610 kHz; 5 kw-D; 1 kw-N; FM: 95.1 mhz; 100 kw; HAAT: 570 ft.)—Seeks assignment of license from Sis Broadcasting to CRB Broadcasting for \$13.5 million. Seller is owned by Stuart and Sis Kaplan, who will have no other broadcast interests but will retain weekly newspaper in Charlotte. Buyer is New York-based group of four AM's and four FM's, principally owned by Carter Burden, Ed Rogoff and Robert Connor. It recently purchased former Affiliated Broadcasting's **WIAS-AM-FM** White Plains, N.Y. ("Changing Hands," July 14). Filed Sept. 3.

■ **WBXB(FM)** Edenton, N.C. (100.1 mhz; 3 kw; HAAT: 206 kw)—Seeks assignment of license from Chowan Broadcasters Inc. to Edenton Christian Radio Inc. for \$282,500 cash. Seller is owned by Barry Daniels. It has no other broadcast interests. Buyer is owned by Willis Broadcasting, Norfolk, Va.-based group of 12 AM's and three FM's, owned by Levi Willis. Filed Aug. 29.

■ **WETC(AM)** Wendell-Zebulon, N.C. (540 kHz; 5 kw-D)—Seeks assignment of license from ELCOM Inc. to Daystar Broadcasting Network Inc. for \$375,000. Seller is owned by Charles E. Franklin, who also owns **WJIK(AM)** Jacksonville, N.C. Buyer is owned by Lamar Lloyd, who also owns **WNCR(AM)** St. Pauls, N.C. Filed Aug. 29.

■ **WING(AM)** Dayton, **WGTZ(FM)** Eaton, **WIZE(AM)** Springfield, **WCOL(AM)-WXGT(FM)** Columbus, all Ohio; **WBCS-AM-FM** Milwaukee, Wis.; **WCII(AM)-WDJX-FM** Louisville, Ky.; **WHAG-TV** Hagerstown, Md., and **WFFT-TV** Fort Wayne, Ind. (WING: 1410 kHz; 5 kw-U; WGTZ: 92.9 mhz; 3 kw; HAAT: 600 ft.; WIZE: 1340 kHz; 1 kw-U; WCOL: 1230 kHz; 1 kw-U; WXGT: 92.3 mhz; 50 kw; HAAT: 753 ft.; WBCS: 1340 kHz; 1 kw-U; WBCS-FM: 102.9 mhz; 50 kw; HAAT: 440 ft.; WCII: 1080 kHz; 10 kw-D; 1 kw-N; WDJX-FM: 99.7 mhz; 20 kw; HAAT: 720 ft.; WHAG-TV: ch. 25; ERP vis. 436 kw, aur. 43.6 kw; HAAT: 1,230 ft.; WFFT-TV: ch. 55; ERP vis. 600 kw, aur. 60 kw; HAAT: 780 ft.)—Seeks transfer of control of Great Trails Broadcasting Corp. from John Sawyer and family to Williams Communications Inc. for amount to be supplied in amendment. Seller has no other broadcast interests. Buyer is owned by Alexander J. Williams, nephew of John Sawyer and current president. Filed Aug. 29.

■ **WRIB(AM)** Providence, R.I. (1220 kHz; 1 kw-D)—Seeks transfer of control of WRIB Inc. from Myrna Wendlinger to Carter Broadcasting Corp. for \$378,841. Seller has no other broadcast interests. Buyer is owned by Kenneth R. Carberry. It also owns **WROL(AM)** Boston; **WACE(AM)**

Chicopee, Mass., and WLOB(AM) Portland, Me. Filed Aug. 28.

■ **WIS(AM)** Columbia, S.C. (560 kHz; 5 kw-U)—Seeks assignment of license from Cosmos Broadcasting Inc. to Ridgely Communications Inc. for \$2 million. Seller is Greenville, S.C.-based group of six TV's principally owned by Frances M. Hipp and family. Buyer is owned by Robert Kramer and family. Kramer is Baltimore-based consulting engineer. It is also buying co-located **WCEZ-FM** (see below). **WIS** was first station in Cosmos group, signing on in June, 1930. Filed Sep. 3.

■ **WCEZ-FM** Columbia, S.C. (93.5 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Lime Tree Bay Broadcasting Corp. to Ridgely Communications Inc. for \$2 million. Seller is owned by Stuart Freeman and family, who also own **WWBD(AM)-WWLT(FM)** Bamberg-Denmark, S.C. Buyer is also buying co-located **WIS(AM)** (see above). Filed Sept. 3.

■ **WWGO(FM)** St. Andrews, S.C. (102.3 mhz; 2.58 kw; HAAT: 322 ft.)—Seeks assignment of license from Radio America Inc. to Cannon Communications Inc. for \$1.2 million. Seller is owned by Francis M. Ott, who has no other broadcast interests. Buyer is owned by David Pollei, who has no other broadcast interests. Filed Aug. 29.

■ **WPBE(FM)** Huntingdon, Tenn. (100.9 mhz; 3 kw; HAAT: 300 ft.)—Seeks transfer of control of Magic Valley Broadcasting Inc. from Ed. R. Perkins to Robert T. Hudson for \$169,500. Seller owns **WHDM(AM)** McKenzie, Tenn. Buyer has interest in **WKAX(AM)** Russellville, Ala. and **WBOL(AM)-WQKZ(FM)** Bolivar, Tenn. Filed Aug. 28.

■ **KBOP-AM-FM** Pleasanton, Tex. (AM: 1380 kHz; 1 kw-D; FM: 98.3 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Atascosa Broadcasting Co. to Redding Broadcasting Co. for \$515,000. Seller is owned by Bonner McClean and Dick Brown, who have no other broadcast interests. Buyer is owned by Lewis W. Redding, salesman at **KTSA(AM)** San Antonio, Tex. Filed Aug. 28.

■ **KSEY-AM-FM** Seymour, Tex. (AM: 1230 kHz; 1 kw-D; 250 w-N; FM: 94.3 mhz; 3 kw; HAAT: 150 ft.)—Seeks assignment of license from The Venture Group Inc. to KSEY Broadcasting Inc. for \$223,688.15. Seller is owned by B.J. Glascock, who also owns **KFJZ(AM)** Fort Worth, Tex.; **KJAA(AM)** Mesa, Ariz., and **KCCN(AM)** Honolulu, Hawaii. Buyer is owned by Gordon L. Snyder and Ross A. Fleischmann. Fleischmann owns **KYOR(AM)** Globe, Ariz.; **KTDF(FM)** Claypool, Ariz., and has interest in **WRIP(AM)-WOWE(FM)** Rossville, Ga.; **WHSN-AM-FM** Hayward, Wis. and **KIDF(FM)** Silverton, Colo. Filed Aug. 28.

■ **WRJN(AM)** Racine, Wis. (1400 kHz; 1 kw-D)—Seeks assignment of license from Sentry Broadcasting Inc. to S.E. Wisconsin Radio Inc. for \$760,000. Seller is Stevens Point, Wis.-based group of seven AM's and six FM's headed by Don Colby, president. Buyer is owned by Dexter Card and four others. Filed Aug. 26.

AM

■ **Webster, N.Y.**—Josephson Communications Inc. seeks 1560 kHz; 10 kw-D. Address: 400 Renaissance Center, Detroit 48243. Principal is publicly owned group headed by

Marvin Josephson, president. It has sold all its radio interests to Saga Communications, new group headed by former president, Ed Christian. Filed Aug. 29.

FM's

■ **Oxford, Ala.**—Calhoun County Broadcasters Inc. seeks 97.9 mhz; 319 w; HAAT: 1,000.4 ft. Address: 628 Cherokee Trail, Anniston, Ala. 36201. Principal is owned by William I. Giddens, Robert M. Price and Bobbitt Lett. It has no other broadcast interests. Filed Sept. 2.

■ **Crescent City, Calif.**—Peggy J. Reitz seeks 97.9 mhz; 3 kw; HAAT: minus 275 ft. Address: 2231 Harmony Lane, 95531. Principal has no other broadcast interests. Filed Sept. 2.

■ **Solana, Fla.**—Emmanuel FM Partnership seeks 105.3 mhz; 3 kw; HAAT: 290 ft. Address: 2196 Pauldo St., Ft. Myers, Fla. 33901. Principal is headed by Frederick Morgan and 14 others. It has no other broadcast interests. Filed Aug. 27.

■ **Solana, Fla.**—Wayne L. DiLuccie seeks 105.3 mhz; 3 kw; HAAT: 328 ft. Address: 6775 South A1A, Florida Beach, Fla. 32951. Principal's wife, Sally, owns 50% of **WCXL(FM)** Vero Beach, Fla. Filed Aug. 27.

■ **Solana, Fla.**—Solana-Kimble Broadcasting Associates seeks 105.3 mhz; 3 kw; HAAT: 290 ft. Address: 1722 Maplewood Dr., Canandaigua, N.Y. 14424. Principal is owned by William J. Kimble, his brother, Russell, and Craig Fox. George Kimble and Fox own **WOLF-TV** Scranton and **WWLF-TV** Hazelton, both Pennsylvania. **WAQX(FM)** Manlius, N.Y. **WYHV(AM)** Canton, **WNOD-TV** Jamestown, **WTUV(TV)** Utica, **WJCK(TV)** Watertown, and **W25AB(LPTV)** Watertown, all New York. Filed Aug. 27.

■ **Solana, Fla.**—Sunshine Service Broadcasters seeks 105.3 mhz; 3 kw; HAAT: 328 ft. Address: 7803 Falstaff, McClean, Va. 22102. Principal is owned by Raymond Suarez, Joanne Giddens and her husband, Charles. Charles Giddens owns 50% of **WRFS(AM)-WSTH(FM)** Alexander City, Ala. Filed Aug. 27.

■ **Solana, Fla.**—Charlotte Broadcast Partnership seeks 105.3 mhz; 3 kw; HAAT: 328 ft. Address: 318 S. Tamiami Trail, Punta Gorda, Fla. 33950. Principal is owned by Michael S. Moody and Joan Winters, who have no other broadcast interest. Filed Aug. 27.

■ **Solana, Fla.**—Brent L. Harmon and Elvin L. Harmon, Partners seeks 105.3 mhz; 3 kw; HAAT: 290 ft. Address: 2390 Sherwood Lane, Clearwater, Fla. 33546. Principals are brothers, with no other broadcast interests. Their parents, Marshall and Carol Rowland, own **WSOS(FM)** St. Augustine, Fla. Filed Aug. 27.

■ **Solana, Fla.**—B.F.J. Timm seeks 105.3 mhz; 3 kw; HAAT: 157.7 ft. Address: P.O. Box 1874, Tallahassee, Fla. 32302. Principal owns four AM's and six FM's and cable system in Douglas, Ga. Filed Aug. 27.

■ **Solana, Fla.**—Reddick Communications Inc. seeks 105.3 mhz; 3 kw; HAAT: 290 ft. Address: 725 South Goldwyn Ave., Orlando, Fla. 32805. Principal is owned by Alzo Reddick, who has no other broadcast interests. Filed Aug. 27.

■ **Knox, Ind.**—Knox Educational Broadcasting Foundation seeks 89.3 mhz; 376 w; HAAT: 203.6 ft. Address: P.O. Box 115, 46534. Principal is nonprofit corporation headed by Tim Carlton, David Dare and J. Rodney Rudd. It has no other broadcast interests. Filed Aug. 25.

■ **Fairhaven, Mass.**—Knight Communications Corp. seeks 107.1 mhz; 2.7 kw; HAAT: 344.5 ft. Address: 63 Bay State Rd., Boston, Mass. 02215. Principal is owned by

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Norman Knight, who owns WEIM(AM) Fitchburg, and WSRF(FM) Worcester. Both Massachusetts; WGIR-AM-FM Manchester, N.H.; WEZF(FM) Burlington, Vt.; WHEB-AM-FM Portsmouth, N.H., and WSAR(AM) Fall River, Mass. Filed Aug. 28.

■ Fairhaven, Mass.—Sage Broadcasting Corp. of Fairhaven, Mass. seeks 107.1 mhz; 3 kw; HAAT: 328 ft. Address: 1 Dock St., Stamford, Conn. 06902. Filed Sept. 2.

■ Fairhaven, Mass.—Community Oriented Radio of Fairhaven seeks 107.1 mhz; 3 kw; HAAT: 328 ft. Address: 9235 N.E. 175th, Bothell, Wash. 98011. Principal is owned by Linda F. Turner and Duane J. Polich. Filed Sept. 2.

■ Macon, Miss.—L. Lynn Henly seeks 100.5 mhz; 3 kw; HAAT: 328 ft. Address: 1602 Merle Circle, Opelika, Ala. 36801. Principal owns new FM in Linden, Ala. Filed Aug. 28.

■ Campton, N.H.—Campton Broadcasting Ltd. seeks 105.7 mhz; 1.6 kw; HAAT: 445 ft. Address: Bell Valley Rd., 03223. Principal is owned by Karen Young, Thomas N.T. Mullen and Thomas J. Martin. It has no other broadcast

interests. Filed Sept. 2.

■ Campton, N.H.—White Mountain Radio seeks 105.7 mhz; 3 kw; HAAT: 328 ft. Address: Mt. County Realty Bldg., Route 49 and 175, 03223. Principal is owned by Daphne Corcoran and Neal Cortell. Cortell has interest in WXPOTV Manchester, N.H. and WGOT(TV) Merrimack, N.H. Filed Aug. 28.

■ Moultonborough, N.H.—SfB Corp. seeks 106.9 mhz; 74 w; HAAT: 1,971.6 ft. Address: P.O. Box 577, 03254. Principal is owned by G. Bradford Tiffany and his wife, Oreta, who have no other broadcast interests. Filed Sept. 3.

■ Moultonborough, N.H.—Lakes Region Broadcasting Inc. seeks 106.9 mhz; 3 kw; HAAT: 328 ft. Address: 139 Willett Ave., Port Chester, N.Y. 10573. Principal is owned by George E. Wright, who has no other broadcast interests. Filed Sept. 2.

■ Moultonborough, N.H.—Hoover Communications Corp. seeks 106.9 mhz; 3 kw; HAAT: 90 ft. Address: 1 Storrs Rd., Hanover, N.H. 03755. Principal is owned John E. Hoover, who has no other broadcast interests. Filed Sept.

2.

■ Moultonborough, N.H.—Ossipee Mountains Broadcasting Inc. seeks 106.9 mhz; 70 w; HAAT: 1,991 ft. Address: P.O. Box 777, Laconia, N.H. 03246. Principal is owned by Linda Sawyer, who has no other broadcast interests. Filed Sept. 2.

■ Moultonborough, N.H.—Sunrise Partners seeks 106.9 mhz; 339 w; HAAT: 955 ft. Address: 2 Maplewood Ave., Manchester, N.H. 03102. Principal is owned by Daniel F. Viles and three others. It has no other broadcast interests. Filed Aug. 29.

■ Sturtevant, Wis.—Mar-Kap Broadcasting seeks 104.7 mhz; 3 kw; HAAT: 328 ft. Address: 3100 North Lakeshore Dr., Chicago, Ill. 60657. Marjorie L. Kaplan, who has no other broadcast interests. Filed Sept. 2.

TV

■ Los Angeles—Visions International Inc. seeks ch. 68; ERP vis. 2,198, aur. 219 kw; HAAT: 2,884 ft. Address: 1890 Trotter Trail, Norco, Calif. 91760. Principal is nonprofit corporation headed by Marshall G. Peters. Filed Aug. 28.

■ Hilo, Hawaii—Harry J. Turner seeks ch. 14; ERP vis. 1,000 kw; aur. 100 kw; HAAT: 139 ft. Address: 626 Confederate Ave., Petersburg, Va. 22803. Principal has no other broadcast interests. Filed Aug. 27.

■ Lihue, Hawaii—Lavon Nicholson seeks ch. 3; ERP vis. 1 kw; aur. 100 w; HAAT: 226 ft. Address: 4809 Coleherne, Baltimore, Md. 20743. Principal has no other broadcast interests. Filed Aug. 27.

■ Marquette, Mich.—Turner Broadcasting and Communications seek ch. 19; ERP vis. 1,000 kw; aur. 100 kw; HAAT: 398 ft. Address: 1718 Martin Luther King Blvd., Tyler, Tex. 75702. Principal has no other broadcast interests. Filed Aug. 27.

■ Jackson, Miss.—Turner Broadcasting and Communications seek ch. 51; ERP vis. 5,000 kw; aur. 500 kw; HAAT: 1,574 ft. Address: 1718 Martin Luther King Blvd., Tyler, Tex. 75702. Principal has no other broadcast interests. Filed Aug. 27.

■ Sioux Falls, S.D.—John H. Echols seeks ch. 36; ERP vis. 5,000 kw; aur. 500 kw; HAAT: 569.5 ft. Address: 6248 Ridgcrest Rd., Dallas 75231. Principal has no other broadcast interests. Filed Aug. 27.

■ Alpine, Tex.—Kathy Young seeks ch. 12; 10 kw vis. 1 kw aur.; HAAT: 444 ft. Address: Route 24, Box 322, Tyler, Tex. 75703. Principal has no other broadcast interests. Filed Sept. 3.

■ Rio Grande City, Tex.—Kathy Young seeks ch. 40; 1 kw vis. 1 kw aur.; HAAT: 568 ft. Address: Route 24, Box 322, Tyler, Tex. 75703. Principal has no other broadcast interests. Filed Sept. 3.

In Contest

General counsel made following decisions:

■ Baton Rouge (Louisiana Super Communications and Parish Family Television) TV proceeding. Granted joint request for approval of settlement agreement and dismissed Louisiana Super's app.; granted Parish's app. for new TV station at Baton Rouge, and terminated proceeding. By order, Aug. 20.

■ Bellingham, Wash. (Bellingham Television Associates Ltd. and Prism Broadcasting Corp.) TV proceeding. Granted joint agreement and dismissed Bellingham Television's app.; granted Prism's app. for new TV station at Bellingham, and terminated proceeding. By MO&O, Aug. 19.

Review board made following decisions:

■ Tampa, Fla. (Edens Broadcasting Inc.) FM proceeding. Scheduled oral argument for Sept. 26 on exceptions to initial decision of ALJ Edward J. Kuhlman denying app. of Edens to move station WRBQ-FM to new site. Edens, Chapman S. Root Revocable Trust and Mass Media Bureau will have 20 minutes for oral argument. Edens may reserve part of its time for rebuttal. By letter, Aug. 26.

■ Lake Dallas, Tex. (Women's Media Investors of Dallas Ltd. and Opal Thornton) TV proceeding. Granted joint request for approval of settlement agreement and dismissed with prejudice app. of Women's Media; granted Thornton's app. for new TV station at Lake Dallas, and terminated proceeding. By order, Aug. 21.

ALJ Joseph Chachkin made following decisions:

■ Hilo, Hawaii (Irving A. Uram, et al) FM proceeding. Granted motion by Hilo Broadcasting Co. and dismissed with

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prejudice app. of Pamela D. Anderson. By order, Aug. 25.

■ Reno (Washoe Shoshone Broadcasting, et al) TV proceeding. Granted request by Reno Eleven Broadcasting and dismissed its app. with prejudice. By order, Aug. 21.

■ Morehead City, N.C. (Local Television Associates Inc., et al) TV proceeding. Granted motion by James E. and Rachel J. McManus and dismissed their app. with prejudice. By order, Aug. 21.

■ Myrtle Beach, S.C. (Coastal Broadcasting of Myrtle Beach, et al) TV proceeding. Granted motion by Sheila Lynn McManus and dismissed her app. with prejudice. By order, Aug. 21.

■ Amarillo, Tex. (Family Media Inc. and Amarillo Junior College District) Ed-TV proceeding. Granted motion by Family Media and dismissed its app. with prejudice; granted Amarillo Junior College's app. for new educational TV station at Amarillo, and terminated proceeding. By order, Aug. 21.

■ Seattle (Seattle Public Schools and Jack Straw Memorial Foundation) Ed-FM proceeding. By separate orders: granted motion for summary decision by Jack Straw and resolved financial issue in its favor; granted motion by Seattle Public Schools and added misrepresentation issue against Jack Straw. By MO&O's, Aug. 27.

ALJ John M. Frysiaak made following decision:

■ Johannesburg, Calif. (Robert Adelman, et al) FM proceeding. By separate orders: granted motion by Robert Adelman and dismissed with prejudice app. of Small Market Minority Radio for failure to prosecute; granted joint request for approval of settlement agreement between Adelman and Kitchen Productions Inc. and dismissed Kitchen's app. with prejudice; granted Adelman's app. for new FM station at Johannesburg, and terminated proceeding. By MO&O's, Aug. 27.

ALJ Edward J. Kuhlman made following decision:

■ Fort Bragg, Calif. (The Mad River Broadcasting Co. Inc. and Capital Foothills Broadcasters) TV proceeding. Granted joint request for approval of settlement agreement and dismissed Mad River's app. with prejudice; granted Capital Foothills' app. for new TV station at Fort Bragg, and terminated proceeding. By MO&O, Aug. 19.

ALJ Edward Luton made following decisions:

■ Guadalupe, Calif. (Randall and Kathleen Kalton, et al) FM proceeding. Granted joint request for approval of settlement agreement by Reimer Broadcasting and Randall and Kathleen Kalton and dismissed Kaltons' app. with prejudice. By MO&O, Aug. 28.

■ Berrien Springs, Mich. (Berrien Broadcasting Corp., et al) AM proceeding. Granted motion by Berrien Broadcasting and dismissed its app. with prejudice. By MO&O, Aug. 28.

ALJ Walter Miller made following decision:

■ West Milford, N.J. (New Jersey Public Broadcasting Authority, et al) Ed-TV proceeding. Granted New Jersey Hispanic Education Television Corp.'s motion and dismissed its app. with prejudice. By order, Aug. 22.

ALJ Richard L. Sippel made following decisions:

■ Freedom, Calif. (Virginia Jo McFadden, et al) FM proceeding. Granted motion for summary decision by Santa Cruz Broadcasting Co. and resolved air hazard issue in its favor. By MO&O, Aug. 29.

■ Charleston, S.C. (Monts & Pritchard Inc., et al) TV proceeding. Granted joint request for approval of settlement agreements and dismissed with prejudice app. of Best Broadcasting Co., DW&M Broadcasters, Charleston Communications Ltd., and Evelyn Broadcasting Co.; accepted consolidated agreement between Monts & Pritchard and Caro Broadcasting Ltd.; dismissed Monts & Pritchard's app. with prejudice; substituted Caro Corp. for Caro Broadcasting, conditionally granting Caro's app. for new commercial TV station at Charleston, and terminated proceeding. By MO&O, Aug. 21.

ALJ Joseph Stimmer made following decision:

■ Northampton, Mass. (Northampton Media Associates, et al) FM proceeding. Granted petition by Northampton Media Associates to enlarge issues against Northeast Communications to determine transmitter site availability and financial qualifications. By MO&O, Aug. 25.

ALJ James F. Tierney made following decision:

■ Fort Bragg, Calif. (Fort Bragg Broadcasting Co. and Axell Broadcasting) FM proceeding. Granted Fort Bragg's motion for summary decision and resolved air hazard issue in its favor. By MO&O, Aug. 19.

Facilities Changes

Applications

AM's

Tendered

■ KOFY (1050 khz) San Mateo, Calif.—Seeks CP to add night service with 500 w; install DA-N, and make changes in ant. sys. App. Sept. 8.

■ WNLK (1350 khz) Norwalk, Conn.—Seeks CP to increase day power to 2.5 kw and install DA-2. App. Sept. 8.

Accepted

■ KFBK (1530 khz) Sacramento, Calif.—Seeks MP to change DA pattern. App. Sept. 4.

■ WEND (760 khz) Brandon, Fla.—Seeks MP to change TL. App. Sept. 4.

■ KROL (870 khz) Laughlin, Nev.—Seeks CP to change TL of experimental synchronous station. App. Sept. 4.

■ WBLY (1600 khz) Springfield, Ohio—Seeks CP to install new ant. and change TL. App. Sept. 4.

FM's

Tendered

■ KAVS (97.7 mhz) Mojave, Calif.—Seeks mod. of CP to change TL; change ERP to 3 kw, and change HAAT to 299.79 ft. App. Sept. 3.

■ KKYD (105.5 mhz) Security, Colo.—Seeks CP to change ERP to .06 kw. App. Sept. 3.

■ KGCI (97.7 mhz) Grundy Center, Iowa—Seeks CP to change TL and change HAAT to 358 ft. App. Sept. 3.

■ WJGS-FM (98.5 mhz) Houghton Lake, Mich.—Seeks CP to change TL and change HAAT to 980.72 ft. App. Sept. 3.

Accepted

■ KRYT (107.9 mhz) Pueblo, Colo.—Seeks mod. of CP to change TL and change HAAT to 541 ft. App. Sept. 5.

■ WJST (94.5 mhz) Port St. Joe, Fla.—Seeks mod. of CP to change HAAT to 990.56 ft. and make changes in ant. sys.

App. Sept. 3.

■ WTNV-FM (93.5 mhz) Watertown, N.Y.—Seeks mod. of CP to change TL. App. Sept. 3.

■ WBZZ (93.7 mhz) Pittsburgh—Seeks CP to install aux. sys. App. Sept. 4.

■ WBMW (106.7 mhz) Manassas, Va.—Seeks CP to install aux. sys. App. Sept. 4.

TV's

Accepted

■ WAYK (ch. 56) Melbourne, Fla.—Seeks MP to change ERP to vis. 2,051 kw, aur. 205 kw and change HAAT to 1,004 ft. App. Sept. 3.

■ WCNT (ch. 46) Cidra, P.R.—Seeks MP to change TL; change ERP to vis. 575 kw, aur. 58 kw, and change HAAT to 1,948 ft. App. Sept. 5.

■ WSTG-TV (ch. 64) Providence, R.I.—Seeks CP to change HAAT to 1,027 ft. App. Sept. 3.

Actions

AM's

■ WBSR (740 khz) Boca Raton, Fla.—Granted app. to increase night power to 940 w. Action Aug. 25.

■ WJAZ (960 khz) Albany, Ga.—Granted app. to operate transmitter by remote control. Action Aug. 25.

■ WAMJ (1580 khz) South Bend, Ind.—Returned app. to add night service with 500 w; install DA-N; change TL, and make changes in ant. sys. Action Aug. 27.

■ WSGH (1040 khz) Lewisville, N.C.—Granted app. to operate transmitter by remote control. Action Aug. 25.

■ WNOW (1030 khz) Mint Hill, N.C.—Granted app. to operate transmitter by remote control. Action Aug. 25.

■ WBBG (1260 khz) Cleveland—Granted app. to operate transmitter by remote control. Action Aug. 25.

■ KRAD (1040 khz) Perry, Okla.—Granted app. to operate transmitter by remote control. Action Aug. 25.

■ WGSF (1220 khz) Arlington, Tenn.—Granted app. to operate transmitter by remote control. Action Aug. 25.

FM's

■ KQSS (98.3 mhz) Miami, Ariz.—Granted app. to move SL outside community of lic. to 502 McKinney Ave., Central Heights, Ariz. Action Aug. 28.

■ KKXX (107.9 mhz) Bakersfield, Calif.—Dismissed app. to change ERP to .420 kw and change HAAT to 915 ft. Action Aug. 29.

■ KRPO (104.9 mhz) Rohnert Park, Calif.—Dismissed app. to change ERP to .42 kw and change HAAT to 915 ft. Action Aug. 29.

■ KZOZ-FM (93.3 mhz) San Luis Obispo, Calif.—Granted app. to change TL and make changes in ant. sys. Action Aug. 29.

■ *KNMC (90.1 mhz) Havre, Mont.—Granted app. to change TL; change ERP to 10 kw, and change HAAT to 377.2 ft. Action Aug. 29.

■ WSNY (94.7 mhz) Columbus, Ohio—Granted app. to install aux. sys. Action Aug. 26.

■ *WIDA-FM (90.5 mhz) Carolina, P.R.—Dismissed app. to change HAAT to 1,889.28 ft. and make changes in ant. sys. Action Aug. 29.

■ WLLX (92.1 mhz) Minor Hill, Tenn.—Dismissed app. to move SL outside community of lic. to 1208 North Locust Street, Lawrenceburg, Tenn. Action Aug. 28.

■ *KCMU (90.5 mhz) Seattle—Granted app. to change freq. to 90.3 mhz; change TL; change ERP to .4 kw; change HAAT to 534.64 ft., and make changes in ant. sys. Action Aug. 29.

■ WQTC-FM (102.3 mhz) Manitowoc, Wis.—Granted app. to change TL; change HAAT to 328 ft., and make changes in ant. sys. Action Aug. 27.

TV's

■ WJCL (ch. 22) Savannah, Ga.—Granted app. to change ERP to vis. 3,830 kw, aur. 383 kw. Action Aug. 28.

■ *WOSU-TV (ch. 34) Columbus, Ohio—Granted app. to install new ant. Action Aug. 29.

■ WWCP-TV (ch. 8) Johnstown, Pa.—Granted app. to move SL outside community of lic. Action Aug. 27.

■ KDTX-TV (ch. 58) Dallas, Tex.—Granted app. to change ERP to vis. 5,000 kw, 500 kw and change HAAT to 1,436.64 ft. Action Aug. 29.

Summary of broadcasting as of May 31, 1986

Service	On Air	CP's	Total *
Commercial AM	4,838	170	4,958
Commercial FM	3,917	418	4,335
Educational FM	1,247	173	1,420
Total Radio	10,002	761	10,763
FM translators	789	444	1,233
Commercial VHF TV	547	23	570
Commercial UHF TV	415	222	637
Educational VHF TV	113	3	116
Educational UHF TV	187	25	212
Total TV	1,262	273	1,535
VHF LPTV	248	74	322
UHF LPTV	160	136	296
Total LPTV	408	210	618
VHF translators	2,869	166	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	2,636	166	3,002

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General manager. West Texas medium market AM/FM combo seeks challenge oriented manager with proven track record. Salary & benefits commensurate with experience. Send resume with complete salary history to Box J-46. EEO, M/F.

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Executive director, Pacifica Foundation (dba: Pacifica Radio) Los Angeles, California. Pacifica Radio chief executive officer of oldest non-commercial radio: includes five major market FM stations, national/international news bureau, radio archives and program distribution services. Executive director is responsible for policy implementation, general oversight of the network, and is the principle spokesperson for Pacifica. Pacifica Radio is dedicated to peace and justice through the broadcast of diverse news/information, arts/culture. Must have non-profit management, fundraising skills and thorough understanding of the role of media in society. People of color and women are particularly encouraged to apply. Application deadline: September 30, 1986. Start date: January 1, 1987. Salary: \$30,000 plus benefits. Send resumes to: Executive Director Search Committee, Pacifica Radio, 5316 Venice Boulevard, Los Angeles, CA 90019.

Morehead State University: Office of WMKY Radio. Position openings. Morehead State University has the following positions available: **Program Director:** Bachelors degree in communications or related field required; Masters preferred. Five years experience with at least three years in public radio required. Supervisory experience necessary. Should have thorough knowledge of public radio philosophy and programing techniques plus be knowledgeable with FCC rules and regulations. Need proven track record in announcing and as program host. **Sports and special events director:** BA degree in communications or related field with extensive background in all phases of sports reporting. Play-by-play announcing of university basketball, football, and baseball on Eagle Sports Network. Serves as a co-host for Morning Magazine and seasonal sports specials. Produces and anchors coverage of public affairs and news. Recruits, trains and supervises student staff in sports operation. **Music and fine arts director:** College degree with emphasis in music, communications or related field. Experience in classical music programing and interest in and appreciation for other music forms, especially jazz and folk. Must possess thorough knowledge of classical music, pleasant announcing voice and good command of classical pronunciation. All applicants must send writing samples, audition tapes, and three letters of recommendation with letter of application and resume no later than September 29, 1986 to: Office of Personnel Services, Morehead State University, HM 101, Morehead KY 40351. MSU is an EOE.

General manager for major market Class B FM Spanish language station. Rapidly expanding group owner needs experienced hands-on operator with Spanish selling and management experience. A great opportunity in desirable Northeast market. Send resume and salary requirements to: Station Attorney, 1120 Connecticut Avenue NW, Suite 270, Washington, D.C. 20036.

Local sales manager northern California AM/FM combo looking for confident leader for staff of five. Extensive sales management and personal selling skills preferred. We are part of a nine-station group looking for an individual who has already made radio broadcasting their career and seeks an opportunity to move ahead with an aggressive and people-oriented organization. Send confidential resume and salary history, along with letter telling us why you are the person we seek (current LSM in being promoted). EOE M/F Box J-66.

Gulf Coast powerhouse needs GSM on way up. Top organizational skills required. Send complete details and resume. Box J-79.

General manager: Florida west coast metro dominant FM is looking for dynamic sales oriented GM. Unique opportunity. Excellent compensation, equity possibility. Send resume in confidence to Box J-77. EOE, M/F.

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Development assistant/corporate support specialist. The University of Northern Iowa's public radio stations KUNI and KHKE are seeking a development assistant/corporate support specialist to obtain business and corporate financial support by securing program underwriters, program guide advertisers and corporate/business contributors. Must be outgoing, aggressive, creative, enjoy meeting people, and possess above average written and verbal communication skills. This position requires extensive travel in establishing and servicing new accounts primarily within the KUNI/KHKE service area. A bachelor's degree in public relations, business or related field, and a minimum of one year sales experience is required. Salary range is \$16,550 to \$18,478. Send letter of application and resume with references to: Jons C. Olsson, Director of Development, KUNI/KHKE, University of Northern Iowa, Cedar Falls, IA 50614-0359. Deadline is 10/3/86. UNI is an AA/EOE.

Account executive for established local list with KSOO/KPAT FM Sioux Falls, South Dakota. Experience required. Send resume to Joe Henkin, General Manager, 2600 South Spring Avenue, Sioux Falls, SD 57105.

WHBC, one of the country's top rated AM/FM combos, is looking for an account executive. College degree, previous experience preferred. EOE. Minority applications encouraged. Resume to GSM, Box 9917, Canton, OH 44711.

HELP WANTED ANNOUNCERS

Work in major market atmosphere without the problems of living in major market. KSYZ is looking for a production director. 1/4 track experience helpful. Possible airstaff. Top-rated 100kw CHR. T & R: Mark Baumer, KSYZ-FM, 3280 Woodridge Blvd., Grand Island, NE 68801.

Classical: powerful full-time concert-music station in major Northeastern market seeks experienced announcer. We require excellent pronunciation, conversational delivery and personable (but always tasteful) air presence. Excellent benefits package, plus the stimulation provide by proximity to active cultural centers. Resume (in confidence) to Box J-76.

Fine Arts Radio WFMT, Chicago, seeks experienced classical music announcers for the new Beethoven Satellite Network. Candidates must have experience in classical radio announcing, accurate pronunciation of foreign languages, and solid production skills. Salary range is open. Send resume with three references and a non-returnable cassette voice demo to: Torey Malatia, Beethoven Satellite Network, WFMT, Three Illinois Center, 303 East Wacker Drive, Chicago IL 60601. Applications accepted immediately. No phone calls, please. AA/EOE.

Needed: Morning talent!! Solo or team. A prime opportunity in the heartland (top 60 market) with one of the best radio groups in America. If you are top notch morning talent looking for a place to grow and prosper, send a "real" a/c and resume to: Attn: Bill Bruun, KMYZ, 5810 E. Skelly Dr., Suite 801, Tulsa, OK 74135.

HELP WANTED TECHNICAL

Chief engineer for 100kw FM in North Carolina triad area. Must be thoroughly experienced plus good references. Send resume and expected salary EOE. Box J-71.

HELP WANTED NEWS

Energetic, conversational and well-informed telephone talkshow host sought for specialized information programing on Buffalo all-news station. This high profile, full-time, on-air position also involves the development and management of entire weekend program schedule. Three years of talk experience and background in news and information programing required. Send tape and resume to Executive Producer/Weekends c/o WEBR/WNEB, 23 North Street, Buffalo, NY 14202. WEBR is and EOE.

Entry-level correspondent for Washington bureau serving U.S., Canada. Tape, resume to Berns Bureau, 148 G St., SW, Washington, D.C. 20024.

Producer/reporter, Job #826. Experienced, energetic professional journalist wanted to produce news reports and features for daily news programs. KLON has an aggressive award-winning 6 member staff covering both Los Angeles and Orange Counties, using state-of-the-art facilities. Applicant must have six months professional experience and a bachelor's degree or equivalent. Salary \$22,140 with excellent benefits. Desirable location. Send resume, tape containing 3 minute feature plus newscast and 3 references in support of your candidacy to: Office of Staff Personnel Services, 1250 Bellflower Blvd., Long Beach, CA 90840. 213-498-4031 (call for an application). Filing deadline, Sept. 26, 1986.

Sports director, ready for medium market, ready to relocate. PBP minor league baseball, junior college basketball, playoff football. Enthusiastic, hard-working. David 618-627-2844.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Experienced program director /afternoon drive personality for top arbitron rated East Coast Florida 100,000 watt A/C. Production ability important. Creative, hard worker needed. No time jump checks, please. Tape/resume/income requirements to Jim Lord Chaplin, WOYV-FM P.O. Box 3032, Fort Pierce, FL 33448.

SITUATIONS WANTED MANAGEMENT

Experienced top 100 market GM seeking new GM challenge. Sale of current station necessitates change. 13 years industry experience. Specializing in sales training, motivation, bottom line profitability, administrative proficiency. Increased billing 28% with current employer. Looking for stable, results oriented groups or individuals with the will to win. Long term association desired. 100% relocatable. All responses answered quickly and personally. Box J-52.

Station manager of medium market AM/FM combo seeks GM position in small/ medium Mid-Atlantic, or Ohio market. Hard working pro with 11 years experience in all phases of broadcasting. Promotional genius, outstanding motivator, strong supervisory experience. More importantly, bottom line conscious. Call 316-688-0940.

Fifteen years in radio, including station manager and programming. Searching for genuine opportunity as general manager. Box J-64.

Results: organization, motivation, and promotion. Five year GM, 15 years experience. Documented success. Experience, dedication, desire and positive results. Midwest only. Pat Chambers 816-563-5567 days, 816-347-5591 evenings.

Presently employed. Management experience. Radio, TV, sales, print. Desire opportunities in another market. Ten years experience. Resume on request. Consider manager or GSM. Radio/TV. Box J-63.

GM, strong sales, programming, and engineering background desires sweat equity opportunity. Currently top 30 market, but any market considered. Turn arounds especially attractive. Box J-57.

Creative, detail person with 20+ years experience on-air, production, news and promotion. Will relocate. Need a challenge. John 504-769-2056 evenings.

Interim management. Over fifty years radio experience. definitely not retired. For temporary management anywhere - call Charles E. Seebeck, "always working" - Staunton, Virginia. 24 hour phone 703-885-4850. Someone you know knows me!

Looking for a station/stations to take over and manage for part ownership. Good recommendations and references. Washington or Oregon only. Currently at a winning combo in Washington. I've got the people, experience, common sense, and hard work to move your station up, both in ratings and billing. No short term deals. Family man with excellent personal references. Small to medium size market. Serious inquiries only. All responses confidential. E. Ray, P.O. Box 30231, Portland, OR 97230.

Seasoned in small market. 25 year career. 10 sales. One year management. Persistent! Honest! 402-564-8132.

Very experienced general manager seeks to relocate. 12 years management experience in top 50 markets. Strong background in management, sales, programming, advertising, promotion, and engineering. Box J-24

SITUATIONS WANTED ANNOUNCERS

Small-medium market stations. Sound like major. 25 years network vet retired but "staying in touch," will voice your IDs, images, sat breaks & production. One dollar per second. Call 309-347-1527.

Seven years experience, college graduate, speech trained. Returning to radio.. need a chance. Bill 804-253-5889.

Mornings. Building morning "institution." Creative planner. Community involvement. Spontaneous sense of humor. 17 years experience; N.Y.C., Phila. in time for fall book. 617-255-9149. John.

Talk show host wants to talk. Currently in top fifteen market. Looking for someone truly different look no further. Call Doug 412-321-2895.

Comic personality wants medium market drive. Great air, amazing production. Experienced all formats. Dennis Staples 419-255-1221 or 255-5665.

Due to a change in format, we have quality talk host and news anchors available for immediate placement. Please direct inquiries to Kevin Young, WCOL Radio, Columbus OH 614-221-7811.

SITUATIONS WANTED NEWS

Sportscaster available make the "free agent acquisition of the year." Sophisticated, exciting PBP and solid anchoring skills. A winner Bob, 201-546-5546.

Former news director/operations manager wishes to re-enter the media. Fifteen years, all size markets. Familiar with DJ, PBP, production, talk. Prefer Midwest, but will consider anything. Call John Adams 316-685-7585. Available immediately.

Reporter/anchor wants to bring 11 years experience to station in central Indiana. Illinois. Stable, well-respected. Strong in political and sports reporting. Box J-82.

Sports director, ready for medium market, ready to relocate. PBP Minor League Baseball, junior college basketball, playoff football. Enthusiastic, hardworking. David 618-627-2844.

Experienced reporter-anchor, excellent voice, writing skills, news judgement, dedication. Prefer California or Southwest. Call 818-508-7148.

SITUATIONS WANTED TECHNICAL

Talented engineer looking for new challenges. SBF senior certificate. Currently top ten market FM chief. Box J-72.

Engineer 20 years experience, wanted position as chief or maintenance. AM/FM directional. Available immediately. Box J-73.

Experienced engineer. AA degree. 1st class FCC. San Francisco, San Jose, Sacramento, areas. For resume, call, write: Larry 3574 Brooks St., Lafayette, CA 94549 415-284-4193.

SITUATIONS WANTED PROGRAMING, PRODUCTION & OTHERS

Let's talk! Did your major market station bill five million last year? If not and if you're open minded about doing inexpensive, local "talk" this could be the most profitable call you'll ever make! 815-645-8012.

11 year programing pro seeks PD/OM opportunity in AC/CHR in Mid-Atlantic states or Ohio. Promotional genius, strong supervisory skills, excellent motivator, bottom line conscious. Call 316-685-0566

Announcer with 22 years experience in radio...12 of those years in television. Presently general manager of a radio station. Looking for position as announcer, PD, or operations manager in radio or television. Box J-70.

Radio professional available. PD WZZR Richmond, VA; Assistant PD WEZS Richmond, VA; Air Personality Q107 Washington, D.C.; 96 Rock. Atlanta. Organized, detail-oriented leader, great voice and production. Prefer PD or Assistant PD/music director at medium to large market. Will consider just on-air duties at large market only. 804-379-2250.

Production manager, copywriter. Four years experience. Highly skilled in multi track recording, effects, splicing and spot writing. Entertaining air personality. Joe Burns 216-248-2472.

MISCELLANEOUS

We buy records—45s and LPs - No quantity too large. Immediate payment; all sounds and vintage; for export; can travel. Florida-Rock Distributors, 7315 NW 79 Terrace, Miami, FL 33168.

We analyze your airchecks. Just \$15 per cassette. Pro-Tique, 4008 Redford, Bakersfield, CA 93313, 805-836-1323. Invest in your career.

TELEVISION

HELP WANTED MANAGEMENT

Manager of television production and operations for University telecommunications center and public television station. Responsibilities include administration, production planning and supervision and scheduling. Requirements include a demonstrated record of successful production and administration experience. Bachelor's degree preferred. Position open until filled. Send a resume, references and a demonstration tape to: Joel L. Hartman, Bradley University/WTVP-TV, 1501 W. Bradley Ave., Peoria, IL 61625. Bradley University is an affirmative action/equal opportunity employer.

Director of ETV network. Executive director for Arkansas Educational Television, statewide educational and public network. Administrative experience in public television broadcasting or related field desired. Application accepted through September 30, 1986. Send application with reference and complete resume to: Selection Committee, Jim Ross, Chairman, P.O. Box 209, Monticello, AR 71655.

Christian television-sales/marketing manager. Established full time religious programing operation is expanding and seeking capable professional with specific experience in two areas: First, the direct sales of air time to established program time buyers (no spot sales); second, management and development of giving appeals through telethons, announcements and direct mail campaigns. Looking for hands-on manager to upgrade current efforts with immediate results. Attractive northern California location. Excellent salary and benefits. Send detailed resume with specific employment experience and salary information to: TRC, Box 66, Los Gatos, CA 95031.

General sales manager: for small growth market, Northeast, network affiliate. Need individual with competitive market experience, strong motivator, strong local sales background, previous management experience preferred but not essential. Competitive salary and benefit package. Send resume to David James Alteri, General Manager, WFYF-TV, 214 Colorado Ave., Watertown, NY 13601.

Business manager. ABC affiliate, medium Midwest market. Responsible for general ledger, accounts receivable, accounts payable, budgets, forecast, credit and collection. Report to VP-GM. Experience in television broadcasting, credit and collection and personal computer a must. EOE. Send resume to Box J-83.

Programing manager. Major network affiliate in top 50 market seeking programing professional to play a vital role in our future success. Prior experience in research, product negotiations and budgeting are pluses for a successful candidate. Send resume and salary history to Box J-80. An EOE.

Local sales manager for group-owned Midwest medium market affiliate. Background in local and regional sales. Self-motivator with skills to lead and use the latest sales/marketing tools for a dynamite sales team. Prior television sales management required. Excellent benefits. Send complete resume to Box J-75. EOE.

HELP WANTED SALES

Indy, major SW market seeks experienced NSM. Must be highly motivated, a leader, possess excellent organizational skills and have a deep understanding of ratings. Prefer background as NSM but receptive to candidate with proven national rep track. Resume in strictest confidence to Box J-4. EOE.

Established, independent sales specialist desired on a commission basis to rep award-winning broadcast producing group which specializes in sports, entertainment and documentary programing, logo/graphic design and promotion. We need someone as aggressive as our ideas! Relocation is not necessary. Send response to Paradise Producers Group, Inc., P.O. Box 8092, Cincinnati, OH 45208.

Number one CBS affiliate looking for sales talent. Experience required. Radio sales/agency/vendor experience a plus. Send resume to: Bill Kenton, General Manager, WBOC-TV, P.O. Box 2057, Salisbury, MD 21801.

(Two) TV sales managers: High growth Florida TV indy within major market. Local sales manager-regional sales manager. This person will know independent TV or radio sales at the agency level. Box J-19.

Advertising sales manager. Southwest cable television system seeks advertising sales manager for local advertising sales department. System in excellent growth market with 17,000 subscribers & 60% penetration. A division of major MSO with a commitment to local advertising sales. Five years advertising sales experience required, with cable television experience a plus. Successful candidate will be a self starter, with management and video production experience. Extremely attractive base salary plus commission and benefits. An EOE. Send resumes and salary history in confidence to Box J-69.

WKRC-TV, Cincinnati, is seeking an aggressive, energetic, self-motivated, career-oriented local salesperson. Applicant should have a minimum of two years television sales experience with a proven ability to generate new business. Good written skills including proposals and presentation is a must. This is an excellent opportunity for advancement. Please submit resumes, including references, to John Dawson, LSM, WKRC-TV, 1906 Highland Avenue, Cincinnati, OH 45219. Resumes must be received by September 26, 1986. EOE.

Account executive. We need an enthusiastic, assertive person to join our top 50 N.E. network affiliate. To qualify, you must have 2-4 years experience in broadcast sales with an excellent knowledge of rating and research tools. Excellent benefit package.; EOE. To apply, please send resume in confidence to: Box J-81.

HELP WANTED TECHNICAL

Studio maintenance engineer: Immediate opening for an experienced television maintenance engineer. Must have FCC First Class license. Send resume, application, and salary requirements to: Al Deme Dept., KGGM-TV, 13 Broadcast Plaza, SW Albuquerque, NM 87104. EOE.

RF engineer: Immediate opening for an experienced television transmitter engineer. Must have FCC First Class license, experience with Harris transmitters. Send resume, application, and salary requirements to: Al Deme, KGGM-TV, 13 Broadcast Plaza, SW, Albuquerque, NM 87104. EOE.

Executive director, Friends of WHA-TV, Madison, Wisconsin. Manage one of America's leading non-profit member organizations (22,000) in support of public television. Bachelor's degree required. Master's preferred in communications, business administration or related field. Experience at senior level managing fund raising/development activities for a non-profit organization or community outreach program. Prefer experience in public broadcasting. Send application, annotated resume, samples of work, and five professional references to Mary Gorman, Friends of WHA-TV, Suite 401, 222 State Street, Madison, WI 53703 by 10/1/86. EOE.

Wanted: Qualified chief engineer for eastern seaboard UHF-TV station beautiful, clean city, 40 minutes from Ocean resorts. Desire take-charge person; good technical skills, common sense to run 3 person technical staff, who can watch costs through wise purchasing and capable preventative maintenance. Townsend transmitter. Just need capable person we can turn over all engineering problems to. Salary negotiable. No current problems. Send us initial data and we'll contact you. All calls confidential. Write Box J-59.

Eng. technician - news-Philadelphia. Must be experienced maintenance technician with first class FCC license. Should be knowledgeable in repair of field cameras, and 3/4" broadcast field and editing tape machines. Microwave experience helpful. Resume to Box J-68. EOE.

Chief engineer. UHF Wilmington, DE. 3-5 years experience in all phases of broadcast engineering and good management background required. Send resume to: P.O. Box 8761 Wilmington, DE 19899.

HELP WANTED NEWS

Reporters, photographers, producers, on-air talent. The best in Central Florida work for WFTV. Right now, we don't have any openings. However, we're always looking for good people, and when we find them, we make room for them. If you're good at what you do and would be interested in joining one of the best news operations in America, send non-returnable samples of your work along with a resume to: Bob Jordan, WFTV, Box 999, Orlando, FL 32802. No phone calls, agents, or beginners, please! WFTV is an equal opportunity employer. Go ahead. Send that tape. What seems like a long shot may not be.

News reporter/anchor needed for evening newscast. Strong reporting skills and some anchoring experience required. Job will require daily reporting and news anchoring on largest cable system serving Cape Cod. Seeking energetic reporter who is looking for anchor experience and opportunity for growth. Cable system is owned by major group broadcaster. Send resume/salary requirements to Box J-51.

Weather forecaster/reporter. We are looking for that uniquely skilled individual who can offer an accurate and informative weather forecast in our weekend news broadcast, and balance out their schedule with three days a week of aggressive general assignment news reporting. Tape and resume to Bill Bauman, News Director, KSLA - TV, P.O. Box 4812 Shreveport, LA 71134. EOE.

Expert character generator operator/designer needed by KTVU Oakland-San Francisco for highly-rated news/production operation. Must have at least 2 years station experience in developing Vidifont and Chyron IV to full potential. Salary commensurate with qualifications. Contact Sterling Davis, Operations Director, KTVU, P.O.B. 22222, Oakland, CA 94623, 415-834-1212.

News photographer for market's top rated news organization. Must know how to bring a story to life with pictures and edit under deadline pressure. Tape, resume and references to Arles Hendershott, WIFR-TV Box 123, Rockford, IL 61105. No phone calls. EOE.

Looking for a bright, aggressive producer. Must understand television; production techniques and able to come up with ideas, not just take orders. Minimum two years experience at commercial news operation. Send tapes, resumes to News Director, KTUL, PO Box 8, Tulsa, OK 74101.

Sports reporter: NBC affiliate in major college ADI seeks mature sports reporter and weekend anchor. Tape to Jack Keefe, WICD-TV, 250 Country Fair Drive, Champaign, IL 61821. EOE. No phone calls please.

Producer to produce multi-part series as well as special reports and features for daily TV newscasts. Must have excellent writing and production skills. Resume, writing samples (no calls) to Edward Schimmel, Assistant News Director, 4100 City Line Avenue, Philadelphia, PA 19131. EOE.

Producer: Aggressive sunbelt station searching for a quality broadcast journalist who understands "live" TV. Must be creative, an excellent writer, and able to think. 2 years experience required. Send resume and salary requirements to Box J-67.

WDEF-TV has an opening in their award-winning sports department for a weekend anchor/sports reporter. College degree preferred. Experience in live remotes and sports production required. Send tape & resume to: Randy Smith, Sports Director, WDEF-TV, 3300 Broad St., Chattanooga, TN 37408. EOE.

Reporter. Must possess strong journalism skills and on-camera abilities. Send tape and resume to Dave Tillery, KQTV, P.O. Box 247, St. Joseph, MO 64506. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Top 50 Sunbelt affiliate seeks art director to design and execute consistent graphic look in all media. 3-5+ years experience in television with Colorgraphics I/VA helpful. Reply in confidence to Dennis Marshall, P.O. Box 2641, San Antonio, TX 78299.

Operations manager: Leading East Coast independent is seeking a take charge individual with a proven track record of managing on-air and commercial/non-commercial production. Must be able to motivate staff to achieve excellence. An EEO employer. Box J-47.

Art director. No. California's newest TV station is seeking an experienced art director. Design skills are as important as mechanical skills. Send resume and cover letter ASAP to Marc J. Rauch, KSCH-TV, P.O. Box 269058, Sacramento, CA 95826.

Television producer/director: Bachelor's degree in television and/or film production required. Master's degree preferred. Minimum of three years of progressively responsible experience in video/film production. Experience in a higher education setting and knowledge of the instructional design process is highly desirable. Must have a thorough understanding of the aesthetic and technical aspects of the production process. Salary negotiable, depending on qualifications. Candidates should submit a state application, cover letter, and resume to Kris Ross, Personnel Services, University of Nevada-Reno, Reno, NV 89557. Phone 784-6872 for application form. Closing date: September 15, 1986. Minority and women applicants are encouraged to apply. AA/EOE.

Videographer. Production department needs field commercial shooter experienced in dealing with customers. Send tape and salary requirements to Rick Cornish WMDT-TV, 202 Downtown Plaza, Salisbury, MD 21801. EOE, M/F.

Christian television-program director. Established full time religious station seeking capable professional to be responsible for program schedule, traffic, program promotion and be producer of station generated programming. Looking for hands-on manager to upgrade current efforts with immediate results. Attractive northern California location. Excellent salary and benefits. Send detailed resume with specific employment experience and salary information to: TRC Box 66, Los Gatos, CA 95031.

Senior producer/director for local, regional and national public television production. Studio, remote and EFP in modern facility. Degree in related field plus minimum three years experience as producer/director. Base salary \$1,746/month, plus benefits. Apply to: Production Manager, WDCN, P.O. Box 120609, Nashville, TN 37212, by 9/26/86. WDCN is an AA/EEO employer.

Weekend director wanted: direct local news, commercial production, state of the art equipment, DVE experience preferred. Send resume, salary history and tape to KSWO-TV, Box 708, Lawton, OK 73502. Attn: Mike Taylor.

Art director for West Coast major market affiliate station. Must have 5 years TV and print experience, supervisory experience, and computer graphics familiarity. Send resume and salary history to Box J-84.

Executive producer/director of production. WHY? is seeking to fill a new top-level position in programming. This person will help set production priorities and play major role in implementing those plans by administering production personnel and producing program material. Requires considerable experience producing programs; a special interest (and ability) in administering and helping others develop skills; and an ability to stay within budgetary limitations. Send resume and salary requirements to Executive Producer position. c/o WHY? personnel office, 150 North Sixth Street, Philadelphia, PA 19106. No calls please. EOE M/F.

Producer/talent for public television station in the beautiful Shenandoah Valley of Virginia. Applicant will be responsible for the development and on going production of new magazine format series to begin production in January. Minimum 5 years experience producing on line, and demonstrated ability to deliver results. Salary 20's. Send resume only to, WVP-TV, Production Manager, 298 Port Republic Road, Harrisonburg, VA 22801. No phone calls please! EOE M/F/H.

Art director. Major market NBC affiliate looking for cutting edge art director with extensive experience in on-air graphics, including paint box experience or equivalent computer graphics system. Print and set design a plus. Minimum 3 years experience as art director. Send tape and resume to: Steve Riley, Promotion Director, WPXI-TV 11 Television Hill, Pittsburgh, PA 15214.

Promotion director: strong #1 CBS affiliate looking for creative, hands-on individual with 2-3 years experience in all phases of promotion. Strong copywriting, visual, graphic and organizational skills required. Excellent opportunity for #2 person to advance! Send resume/tape/salary requirements to: Mark Prutisto, Program Manager, WBNG-TV, Box 1200, Binghamton, NY 13902. 607-723-7311. M/F EOE.

Production manager: Great Lakes area network affiliate/production house needs a leader to manage a talented group of employees. People skills, attention to detail, administrative ability. Please send resume and salary requirements to Box J-78.

EFP production person: top rated northern California station is seeking experienced "can do" EFP/production person. Candidates should have 3-5 years experience and have strong background in the following areas: creative writing, client relations, field production, and editing on 3/4" & 1" formats. Salary will be based on experience. Send resume and salary requirements to: Box J-74.

SITUATIONS WANTED MANAGEMENT

TV general manager: Experienced GM interested in progressive company. Proven bottom line producer, experienced in all phases of operation with excellent people skills. Inquire in complete confidence. Box J-44.

Presently employed. Management experience. Radio, TV, sales, print. Desire opportunities in another market. Ten years experience. Resume on request. Consider manager or GSM. Radio/TV, Box J-63.

Seeking GM or station manager position in medium/small market. Twenty + years in major market. Sunbelt preferred. Currently managing news operations. Heavy experience in operations/capital budgets. Bottom line oriented. Union and other contract negotiations. Experienced in all aspects of station operations including news operations, production, engineering including satellite and m/w trucks, remotes, program development, sales coordination. Computer knowledge. Agency knowledge. Strong leadership and organizational skills. Success oriented motivator. Full details first letter. All replies confidential and answered. Headhunters welcome. Seriously seeking a growth opportunity. Box J-62.

SITUATIONS WANTED ANNOUNCERS

Help! I'm a radio talk show host eager to move into TV. I have the talent, glamour, and style to make your station #1. Call Debbie 412-378-3520.

SITUATIONS WANTED TECHNICAL

Audio engineer music producer experienced in major market, state of the art electronic music studios, and recording techniques (field and in-house). Young motivated, dedicated. Brian Hewitt, 313-569-7404.

Technical management. Experience includes broadcast operations, production facilities, personnel supervision, scheduling, budgets, expediting, client contact, coordinating maintenance, remotes, ENG, microwave, satellites. Have major market experience, BS business management, FCC license. Box J-61.

Experienced engineer, AA degree, 1st class FCC. San Francisco, San Jose, Sacramento areas. For resume, call or write Larry, 3574 Brooks St., Lafayette, CA 94549 415-284-4139.

SITUATIONS WANTED NEWS

Help me back into sports. Award-winning one man band. Small markets welcome. Will move anywhere. Box H-67.

News director: Attorney with experience in all areas of broadcasting ready to move from small to medium market with long term commitment. Excellent references. Box J-20.

Photojournalist B.A., skilled shooter, editor, producer. Creative, intelligent young hard worker. 5 years news, instructional, public information experience, awards. Seeks position with challenge and growth potential. Will relocate. AI 213-465-8762.

Recent college graduate seeking radio/television on-air position - reporter, commentator, anchor. Have experience in same. Have worked in Chicago and Champaign IL. Tapes available. Call Steve Goldish 312-675-2313.

Reporter: can produce, edit, shoot, and anchor. MO grad. sm. to med. size market desired. Fluent in French. Call Sarah 314-442-5023.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

More than a button pusher... Six years experience as director, videographer, editor. Looking for challenging, creative position. Presently employed. Box J-65.

Announcer with 22 years experience in radio...12 of those years in television. Presently general manager of a radio station. Looking for position as announcer, PD, or operations manager in radio or television. Box J-70.

MISCELLANEOUS

California, Washington, Oregon TV newsletter monthly job listings, articles, \$35 annually. The West Coast Edition, Box 136, San Luis Obispo, CA 93406.

Primo people: Send us your tape and resume if you are serious about moving up. If you meet our high standards, the sky's the limit. Steve Porricelli & Jackie Roe, Box 116, Old Greenwich, CT 06870-0116. 203-637-3653.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Telecommunications teaching position-tenure-track, Fall, 1987. Teach courses including introduction to telecommunications, telecommunications management, audio and video production, criticism, documentary and other communications courses. Master's degree in communications related field required (by date of application), doctorate in a communications related field preferred; required for promotion and tenure. College teaching experience highly desirable. Knowledge of studio production and ability to teach telecommunications and other mass communications courses is required. Professional experience is also preferred. Submit application to Chair, Communications Arts Department, California State Polytechnic University, Pomona, CA 91768-4007. Deadline: Nov. 3, 1986. AAEEOE employer.

HELP WANTED PROGRAMING, PRODUCTION AND OTHERS

Videotape editor: Will work with on-line clients in 3/4" BVU suite and computer 1" suite. 3-5 years experience necessary. Must be creative, personable, and technically oriented. Great opportunity for right person. Salary range \$22-25k. Will need to relocate in Richmond, Virginia. Send resume and tape to Metro Communications, Inc., 424 Duke of Gloucester Street, Williamsburg, VA 23187.

RADIO AND TV PROGRAMING

Radio & TV Bingo. Oldest promotion in the industry. Copyright 1962. World Wide Bingo, P.O. Box 2311, Littleton, CO 80122. 303-795-3288.

Production library: one-time buy-out: \$300, 50 distinctive themes on four LPs, 30's and 60's. Call Prime Cuts for demo. 615-385-3007.

EMPLOYMENT SERVICES

The Hot Sheet: lists attractive job availabilities. Television, radio corporate communications. Money order \$68 for 26 issues. Media Marketing, P.O. Box 1476, Palm Harbor, FL 34273-1476. 813-786-3603.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Instant cash-highest prices. We buy TV transmitters and studio equipment. \$1,000 reward for information leading to our purchase of a good UHF transmitter. Quality Media, 404-324-1271.

FM transmitter: 2.5, 5, 10kw, Ms5 Exciter. G.A. Bonet, 809-834-5500, Box 43, Mayaguez, P.R. 00709-0043.

Small market TV station looking for used ENG truck with mast, with or without Goldenrods. Send inventories, photos, and price. Will consider small production vehicle. Box J-14.

Wanted: RCA TK 710 or Panasonic AK 710 camera. Any condition. Call 609-435-6778 anytime, leave message.

Wanted 250 or 500 watt transmitter. P.O. Box 6099, Roanoke, VA 24017. Mr. Gee 703-345-0294.

Wanted: VP 500 or 5600, 3/4" machine. Call 617-639-1520.

1" VTR with TBC needed. 3/4" needed also. Call 617-725-0810 or 788-0100.

Needed now, 2.5 to 5 kw FM, good, used, cheap, xmtr, exciter, antennas, Class A. No brokers. (Sam-KB7FC), KMBL Junction, TX 76849.

FOR SALE EQUIPMENT

AM and FM transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-884-0888.

FM transmitters: 25KW-Harris FM25K (1986), Sparta 625 (1975) **20KW-CCA 20,000DS**10KW-Harris-/Gates 10G, **5KW-Bauer 605B, RCA BTF 5E1, AEL 5KE, RCA BTF 5B**3.5KW-McMartin 3.5**1KW-Syntronics 1.5KW, RCA BTF 1E, Gates FM1C, Transcom Corp. 215-884-0888.

Am transmitters: 25KW-CSI (1985)**1KW-Harris SX1,**250W-Gates 250GY, Transcom Corp. 215-884-0888.

ExcitersVersicount V322,** 1 yr. old, also Collins 31022, McMartin B9-10, Harris TE-3, Transcom Corp. 215-884-0888.

AM and FM transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-884-0888.

Harris SX-1, 1KWAM, 1985, mint, going up in power, Transcom Corp. 215-884-0888

Quality Media has moved! We have moved to Louisville, Colorado (Denver) to serve you better. Thanks for another 10 million in sales this year. We are growing bigger and better! Our firm policy - no unhappy customers. Call us for a list of satisfied TV station owners who keep coming back. We now specialize in RF and Turn-key TV stations, financing, and station brokerage. Thanks again, Bill Kitchen, Quality Media 303-665-3767

New TV startups. Quality Media can save you money. Top quality equipment at lowest prices. Business Plans, financing available. Quality Media 303-665-3767.

Silverline UHF transmitters new, best price, latest technology. 30KW - \$19,000, 60KW Redundant - \$385,000, 120KW Redundant - \$585,000. Bill Kitchen, Quality Media, 303-665-3767.

New RCA 110kw UHF transmitter. RCA closeout. Fast delivery. Price: \$550,000 - includes tubes. Bill Kitchen, Quality Media, 303-665-3767.

New RCA TTG-30H Hi-band VHF transmitter. RCA closeout. Fast delivery. Price reduced to \$125,000. Bill Kitchen, Quality Media, 303-665-3767.

CCA 10Kw FM transmitter: Completely rebuilt, new tubes, new exciter, tuned to your channel. \$14,000. Bill Kitchen, Quality Media, 303-665-3767.

Townsend UHF TV transmitter: 110KW, immediate availability. Possible financing. Call Bill Kitchen, Quality Media, 303-665-3767.

Quality broadcast equipment. AM-FM-TV, new and used, buy and sell. Antennas, transmitters, VTRs, switchers, film chains, audio, etc. Trade with honest, reliable people: Call Ray LaRue, Custom Electronics Corp. 813-685-2938.

Over 120 AM & FM trans. Our own inventory. AM: 8-50 kw's, 15-10 kw's, 16-5 kw's, 3-2.5 kw's, 8-1 kw's. FM: 1-40 kw, 3-25 kw's, 8-20 kw's, 9-10 kw's, 12-5 kw's, 2-3 kw's, 8-1 kw's & others. Continental, RCA, Collins, C.C.A., Bauer, Harris/ Gates & more. All spares, all air ready, all inst. books. World leader in broadcast transmitters. Now shipping to 21 countries. BESCO International, 5946 Club Oaks Dr., Dallas, TX 75248. 214-630-3600 or our new # 214-276-9725.

Rebuilt 12 Bay FM antenna, tuned to 94.5 All parts, instructions, and manual. Still in crates. Call 806-747-1224.

LA-Cart automatic cassette playback system. Like new condition. Less than one year old. 3/4 inch with Fortel component processing. \$85,000. John McNally, KWTW 405-843-6641.

30mm Plumbicon color camera tubes. Two complete sets with 300-400 hours / set with 700-800 hours. Make offer 918-663-6880/

Sony - BVH-2000: Almost new also BVU 850-870. Call Video Brokers 305-851-4595.

Grass Valley switchers: 1600-7k, 1600-1X, 1600-3K; all less than 3 years old. Most with full options & E-MEM. Save 40-50%. Video Brokers 305-851-4595.

Studio cameras; Low time TK-46's with new tubes and pedestal, 3 units available. Video Brokers 305-851-4595.

Ampex VPR-2B w/C-3 low head hours. Rack or table top units. Video Brokers 305-851-4595.

Sony 500A: Portable 1" with case- AC adapter battery. Less than 300 hours use, save 50%. Video Brokers 305-851-4595.

Ampex ACR-25 cart machines. Get an extra unit now for the cost of a few make-goods. Complete with color monitor, vectorscope, waveform. spare heads 3000 extra carts. Unit is ready to go on the air. Video Brokers 305-851-4595.

New equipment racks, half price! with sides, tops, doors, hardware. Blue, white or gray - 84" H X 30", D X 19" W. Video Brokers 305-851-4595.

AM transmitters: 50,10,5,2.5,1.5, and .25 Kw. Continental Communications, Box 78219, St. Louis, MO 63178. 314-664-4497.

FM transmitters: 25, 20, 15, 10, 5.1 and .25KW. Continental Communications, Box 78219, St. Louis, MO 63178. 314-664-4497.

Ikegami monitors; color 14" & 19" new and demo units, also new 14" B&W save up to 40%. Video Brokers 305-851-4595.

Terminal equipment. Tektronix sync generators, 528, 1420, 520A, 1740, Grass Valley DAs TBC's. Video Brokers 305-851-4595.

Sony BVU 820 low time w/C full slo-mo. Video Brokers 305-851-4595.

Sony BVU 800 edit package (3VTR) with TBC's editor console, monitor, everything. Low hours, half off new prices. Video Brokers 305-851-4595.

Translator. Emcee TTU-1000, channel 21 UHF tuneable. New in '82. Best offer. Sony BVU-200/ BVE-500 3/4" editing system \$3500. Bosch BCN-20 1"portable VTR system. Maze Broadcast. 205-956-2227.

RCA TK-46 studio color cameras, 5 avail. complete. All for 30k. Telemation compositor 1 character generator system. Best offer. Maze Broadcast. 205-956-2227.

Heljax, Andrews 3 1/8" flex. 50 Ohm, used only 2 months. 1800' avail. in 200' spools. 1/2 orig. cost for lot. Maze Broadcast. 205-956-2227.

UHF television equipment package. New, tested but never aired. Selling as lot only to highest bidder. Call for list. Maze Broadcast. 205-956-2227.

New unused TV equipment at deep discount prices. Shintron 375 "super switcher" 12 input special effects generator; Quanta Select 7-7 character generator; Harris broadcast receivers 6522; and more. Phone 318-371-0458.

ITC mdl.3D stereo cart playback machine with record amp. \$2,200. Scully mdl. 270 stereo R.R. machine. \$1,000. Allan Power. Program Director, WESC Radio 803—242-4660.

Multi-camera video truck: 32'Ford F600, 1 year old. 22' control room w/2 entrance doors, Grass Valley switcher, Ikeagami cameras, Chyron CG, isolated audio booth w/Yamaha 16 channel board, Sony tape machines, & RTS intercom, \$325,000. Call 512—458-4343 or 512—453-5122.

Used broadcast TV equipment. Hundreds of pieces wanted and for sale. Please call Systems Associates to receive our free flyer of equipment listings. 213—641-2042.

Blank tapes half price! Perfect for editing, dubbing or studio recording, commercials, resumes, student projects, training, copying, etc. Field mini KCS-20 minute cassettes \$6.99 Elcon evaluated 3/4 videocassettes guaranteed broadcast quality. To order, call Carpel Video Inc. 301—845-8888 or toll free 800—238-4300.

Used or new equipment...from cart machines to towers. For your specific needs, call Dale Hendrix, Holt Technical Services at 215—866-2131. A division of the Holt Corporation.

Great deals on Ampex VR-1200s and 2000s TR-70Bs, TR-600s, TCR-100, TK-29B film chain, Vital 114s and 4 channel squeezezoom/Tekand Videotek moniloring and many Grass 1600s. Call today! Lynwood Taylor of Marvin Luke 919—977-3600.

RADIO

Help Wanted Technical

RADIO EQUIPMENT SALES OPPORTUNITY

Bradley Broadcast seeks sales personnel to complement our rapid growth. We require experienced broadcasters with proven ability to sell studio and radio RF gear, emphasizing engineering and service support to our clients. Excellent salary and benefits. Send resume, with salary history, in confidence to:

Personnel Department
BRADLEY BROADCAST SALES
8101 Cessna Avenue
Gaithersburg, MD 20879
No Telephone Inquiries. EOE M/F

Situations Wanted Management

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STREET-FIGHTING-SALES-ORIENTED
TURN AROUND SPECIALIST**

**DON KARNES
(813) 627-3547**

TELEVISION

Help Wanted Management

STATION MANAGEMENT

ABC affiliate seeks a proven leader strong in news promotion and programming. If you are in a deadend job, consider a career with a rapidly growing, group-owned station. Send resume with cover letter and salary requirements to: Jess Allred, KBMT-TV, P.O. BOX 1250, Beaumont, Texas 77704

Help Wanted Technical

CHIEF ENGINEER

needed for strong independent in attractive Southwest growth market. Individual must be strong, aggressive manager with talent for supervising people and working effectively with other department heads. UHF transmitter experience plus satellite and state-of-the-art production facilities knowledge a must. Salary commensurate with qualifications. EOE.

Send resume to: Box J-89

ENGINEER MANAGER FOR NASA TELEVISION CONTRACT AT JSC

BSSE with at least 10 years of analog/digital circuitry and television systems design experience with five years of engineering management experience. Microprocessor applications a plus. Responsibilities include management of engineering personal and interface with NASA management. Salary commensurate with experience, good benefits. Send resume to: Jeff Van Pelt, StellaCom, Inc., 16441 Space Center Blvd., Bldg. B, Houston, TX 77058 713—480-3377.

Help Wanted News

News Staff Director

WCVB-TV, Boston, has an immediate opening for a first-rate, creative, energetic, and committed director for its premier newscasts at 6 and 11. This individual must have a minimum of three years' experience in news directing in a major market. We are seeking a highly skilled director who has superb technical skills and extraordinary people skills as well as strong leadership qualities and the ability to work well with production and technical personnel. He/she must be cool under pressure, firm in a command position, and meticulous in the planning and execution of our most important newscasts. This person must professionally and personally compliment the philosophy of a news organization nationally recognized as one of the finest in the country.

Send resume and cover letter with references, no tapes or telephone calls please, to the Personnel Dept. DS986, WCVB-TV, 5 TV Place, Needham Branch, Boston, MA 02192.

An Equal Opportunity Employer M/F

WCVB-TV

Help Wanted Research

COMMUNICATIONS RESEARCH DIRECTOR

Research director needed at major communications trade association to design and conduct primarily policy-oriented research projects relating to the cable television industry, (as well as other telecommunications industries.) Requirements include broad-based knowledge of communications issues; experience in survey design, data collection, data analysis and application of statistical techniques; extensive experience with computer software packages (SPSS,SAS); excellent writing and quantitative skills; graduate work (degree preferred); and at least four years worth of original and secondary research experience. This position also requires some supervisory skill, aptitude for detail, and the ability to handle several demanding and diverse projects simultaneously. Send resume, salary history, and writing sample to: Research Department, National Cable Television Association, 1724 Massachusetts Avenue, NW, Washington, D.C. 20036. No phone calls please. EOE.

Help Wanted Programing, Production, Others



PROMOTION ON-AIR PRODUCER

We are WBAL-TV in Baltimore, one of America's most beautiful and growing cities. We're looking for a creative producer. You'll be working with a staff ready to put your ideas on the air! Your talent counts as much as your experience.

Resumes to:

Kerry Richards
WBAL-TV
3800 Hooper Ave.
Baltimore, MD 21211

Equal Opportunity Employer M/F

EXECUTIVE PRODUCER

We're looking for a creative, people-oriented leader to head up our nine-person staff on Nashville's #1 rated morning magazine/talk show. Candidate must have previous magazine and/or talk show producing experience. Organizational skills a must! Rush your tapes & resumes to:

David Earnhardt
WTVF

474 James Robertson Pkwy.
Nashville, TN 37219
No calls, please! WTVF is EOE. M/F.

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Classified Advertising**

Help Wanted Programming, Production, Others Continued

SENIOR PROMOTION PRODUCER WTVF, NASHVILLE

Award-winning creative team looking for the right player. Show me your best on reel, radio and print.

Jan Craigie
WTVF

474 James Robertson Pkwy.
Nashville, TN 37219
No calls please. WTVF is EOE. M-F.

ALLIED FIELDS Help Wanted Technical

SERVICE ENGINEER HONG KONG AMPEX

Position will require frequent travel primarily in PRC. Overseas assignment (2-3 yrs) allowances available, includes single housing accommodation only. Must have experience on multiple broadcast television products with strong Ampex product knowledge. Send resume to Cliff Moggs M.S. 20-24, Ampex Int'l., 401 Broadway, Redwood City, CA 94063.

COMMUNICATIONS ENGINEER AND TECHNICIAN

D.C. consulting engineering firm seeks a graduate engineer with minimum of two years broadcast consulting experience and a technician with associate degree or equivalent broadcast experience.

Send resume and salary requirements to: du Treil - Rackley Consulting Engineers, 1200 18th Street, NW, Suite 607, Washington, D.C. 20036.

Employment Service

JOB HUNTING? Get fresh JOB LEADS! Television and radio engineering, production, programming, promotion, news, sales and announcing openings nationwide. Learn more. 312-855-6779.

MediaLine
THE BEST JOBS ARE ON THE LINE

BROADCAST EQUIPMENT SALES & MARKETING

Mitsubishi International Corporation, the largest trading firm in the world has recently formed a new division to meet the needs of the high technology industry. The Electronics Equipment Division will offer an automatic digital audio storage system that is available in the United States marketplace for the first time.

We offer an exciting opportunity for a marketing/sales professional with a proven track record in equipment sales. This opportunity requires a self starter who is very knowledgeable of what the broadcast industry needs are in digital audio storage.

You will direct the development and implementation of

overall marketing strategies including forecasts and promotional plans. Also, you will be directly responsible for all selling activities in this nationwide marketplace.

Your experience and ability will be well rewarded with a liberal compensation package including company paid medical, dental and life insurance.

If you're interested in sharing the potential of our rapidly growing division please send your resume, with salary history to: Mitsubishi International Corporation, 46305 Landing Parkway, Fremont, CA 94538. Principals only, please. We are an equal opportunity employer.



Mitsubishi International Corporation

Help Wanted Technical

INDIANA UNIVERSITY

The School of Journalism at Indiana University, Bloomington, invites applications for an assistant or associate professor (tenure track) in broadcast news, beginning with the fall semester, 1987. (Pending funding.) Successful applicant will teach radio and television writing, reporting, and editing. Also expected to teach in another area such as journalism history, communications law, media management, or public opinion, and demonstrate commitment to scholarly research or other creative activity. Must have appropriate television news experience. Graduate degree highly desired.

The position is for 10 months a year with the possibility of summer teaching adding 15% to 20% of the base salary. Indiana University is an equal opportunity employer. A letter of application, resume, and three letters of reference should be sent to Professor Ralph L. Holsinger, Chairman of the Search Committee, School of Journalism, Ernie Pyle Hall, Indiana University, Bloomington, IN 47405. Deadline for application is November 17, 1986.

Consultants

FM 80-90 APPLICATIONS

Exclusive applications guaranteed * Special price on group of 12. * 180 page Demographics book available for \$100.00. Contact Darrell Bauguess.



Telecommunications and Broadcast Consultants
4401 East-West Highway, Suite 308
Bethesda, MD 20814. 301-654-0777

Radio & TV Programing



Lum and Abner Are Back

...piling up profits
for sponsors and stations.
15-minute programs from
the golden age of radio.

PROGRAM DISTRIBUTORS ■ P.O. Drawer 1737
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Miscellaneous

SATCOM III-R TRANSPONDER
time for sale 2:00 am - 6:00 am
ET.

Contact Lee Lindbloom at The
Learning Channel, (202) 331-
8100.

VENTURE CAPITAL DEBT FINANCING

For broadcasters
Sanders & Co.
1900 Emory St., Ste. 206
Atlanta, GA 30318
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Advertising**

MAJOR SOUTHWEST TELE-PRODUCTION CENTER

Located in San Antonio, this 11,000 square foot complex houses two sound-stages, the largest measuring 54' x 74' with a 96' hard cyc and lighting grid. Full on-line Ampex 1" Type C edit system with ADO plus, 3/4" off-line system. Ikegami video and Arriflex film cameras and full complement of Strand Century quartz lighting instruments. Two mobile units equipped for location shooting. Digital audio post-production studio.

OFFERS NOW BEING ACCEPTED FOR ACQUISITION OF ALL ASSETS

Warren W. Tichenor
TMS Production, Inc.
520 N. Medina
San Antonio, TX 78207
(512) 299-1028

For Sale Stations

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EAST **WEST**
500 East 77th Street Suite 1909 9701 Wilshire Boulevard Suite 700
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Suite J-8
Roswell GA 30076
(404) 442-5711
HAL GORE, Vice-pres.

- FM near large university in Illinois \$240,000 Terms.
- 100,000 watts ERP S.E. Texas. \$2.8 million.
- 50,000 watts ERP plus fulltimer. Western Maryland. \$1.75 million. Favorable terms.

Business Broker Associates
615-756-7635, 24 hours

EXCLUSIVE INDEPENDENT FRANCHISE

Only independent station in medium Midwest market. Near term growth exceptional. Fully equipped. Fully programmed. Good audience position. Station will have a positive cash flow in 1987. For full particulars on this unusual opportunity to own a exclusive franchise, write Box J-87.

The Holt Corporation

TOP 50 OPPORTUNITY

This Class B FM/AM is located in a scenic Southeast coastal market. State-of-the-art equipment and real estate is included for \$6 million, with some terms available to a qualified buyer.

Call Don Sailors at our Winchester, VA office at (703) 662-0123 for more information.

Suite 205
The Westgate Mall
Bethlehem, PA 18017

Washington Office:
7809 Freehollow Drive
Falls Church, VA 22042

Box 2869
One Tower Park
Winchester, VA 22601

TOP 100 MARKETS NETWORK TV AFFIL.

This is a mixed market where a UHF station has comparable signal strength to the VHF competitors. With a strong network affiliation this station can do nothing but grow and grow. Presently owned by a non-broadcaster. The opportunities for a knowledgeable broadcasting company to develop this station are almost unlimited. While the \$25,000,000 asking price is not related to the current cash flow, the station offers growth potential seldom seen in the television industry. There are not many opportunities to purchase a developing network affiliate. Please include financial qualifications with your letter of inquiry. Box J-86.

RURAL REGIONAL CLASS C mountain resort area \$650K.

NETWORK TV \$6.5M.

COMBO S.W. med. small negotiable. \$1 to \$2M.

PLUS C's, A's, AM's, COMBOs.

MITCHELL & ASSOCIATES

John Mitchell or Joe Miot
Box 1065 Shreveport, LA 71163
318-868-5409
318-869-1301



R.A. Marshall & Co.
Media Investment Analysts & Brokers
Bob Marshall, President

AM/FM COMBO LOCATED IN CENTRAL SINGLE STATION MARKET.

\$550,000.

508 Pineland Mall Office Center
Hilton Head Island, South Carolina 29928
803-681-5252

UNIQUE OPPORTUNITY

East coast daytime AM in beautiful historic college town. Premium location. Delightful country living on the water. Convenient to metropolitan area. Single station market. Established loyal following. Real estate. Good equipment. Steady revenue and profit growth. This station a rare find, fairly priced at 7 times cash flow, 1 1/2 times revenue. \$225,000 cash or \$260,000 terms. Principals only. To be considered buyer must show financial ability in first letter. Don't even think of phoning or you will be disqualified. Box J-41.

UHF INDEPENDENT

Outstanding opportunity to purchase the only independent in a top 100 market. Market revenues approaching \$30,000,000. Station is presently in the second year of operation, and will approach break-even cash flow by year end. Excellent program library. Outstanding signal. Strong, experienced independent management. Asking price recently reduced to \$7,000,000. Next year that price will make this station look like the buy of '86. Box J-85.

NORTHERN CA AM/FM

Profitable combo in attractive, growing medium market-includes real estate. Asking \$1,425,000 (w 10 X CF) \$250,000 down.

Contact Elliot Evers
(415) 495-3516



CHAPMAN ASSOCIATES
nationwide media brokers

BOB KIMEL'S NEW ENGLAND MEDIA, INC.

FREE APPRAISAL

If you're a station owner and wonder what the fair market value of your property is—we'll tell you—no charge!

8 Driscoll St. Albans, VT 05478
(802) 524-5963

AM DAYTIME STATION

Two Rivers, Wis., for sale to highest responsible bidder at public auction, 9/29/86, 10:00 AM, County Courthouse, 1010 S. 8th St., Manitowoc, Wis. Equipment plus license and construction permit. Terms: 10% cash or cashier's check on sale date, balance 48 hours, escrowed pending Court and FCC approval. For details & inspection contact Box 2088, Manitowoc, WI 54220, 414-682-7713.

Location	Size	Type	Price	Terms	Contact	Phone
SW	Met	FM	\$4000K	Terms	Jim Mergen	(818) 366-2554
HI	Med	FM	\$1700K	Cash	David LaFrance	(303) 234-0405
TN	Sm	AM/FM	\$1150K	\$250K	Ernie Pearce	(404) 998-1100
SE	Sub	FM	\$850K	Cash	Mitt Younts	(202) 822-8913
NW	Sm	AM/FM	\$425K	\$85K	Greg Merrill	(801) 753-8090
UT	Sm	AM/FM	\$400K	\$150K	Greg Merrill	(801) 753-8090
FL	Sm	AM	\$400K	\$125K	Randy Jeffery	(305) 295-2572
Mid. Atl.	Sm	AM	\$375K	Terms	Mitt Younts	(202) 822-8913
IA	Sm	FM	\$300K	\$30K	Bill Lytle	(816) 941-3733
OK	Sm	FM	\$250K	\$75K	Bill Whitley	(214) 680-2807

For information on these properties, please contact the Associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates Inc., 8425 Dunwoody Place, Atlanta, GA 30338. 404-998-1100.



RADIO GROUP FOR SALE

COLORADO SPRINGS, CO	
KIKX-FM	\$3,900,000
KIKX-AM	\$300,000
AMARILLO, TX	
KQIZ-FM	\$3,300,000
KWAS-AM	\$200,000

Terms available to qualified buyer, but substantial cash required. Stations sold as group or individually. Interested and qualified buyers are asked to submit financial statements and references when requesting information from W/A Communications, P.O. Box 431, Manitou Springs, CO 80829. Attn: Jack Higgins.



305-453-3311

\$50,000 to \$300,000 Down

We have 7 good AM stations listed in desirable Florida growth communities. Some single markets, some larger, but all have potential. Enjoy tropical living — even "retire" early yet keep on making money, plus be a leader in the community. Call us now and get ready for the good life.

Donald K. Clark, Inc.
Media Broker

P. O. Box 1065, Merritt Island, FL 32952



SUNBELT OPPORTUNITIES

Group owner changing geographical emphasis... therefore Texas and New Mexico combos for sale. First time offered. Combined annual cash flow \$450,000+/ Terms available to established broadcaster. Please submit financial qualifications with initial inquiry to Box J-49.

UPSTATE N.Y.

Fulltime 1kw AM with approved power increase. Beautiful metro opportunity for minority or specialty format. Outstanding possibility for an experienced broadcaster. Ownership financing possible for qualified buyer. Asking \$660,000. All inquiries confidential. write Box J-58

Virginia AM/FM

Medium market, real estate, number one in market area. Doing good business - a good value for \$625,000 - \$250,000 down, balance can be assumed with no personal endorsement. Write: Ted Gray, P.O. Box 475, Altavista, VA 24517.

Heart attack forces sale of long established 5kw AM stereo in top 100 markets. East coast location with dual network affiliation. Sizeable facility with all new equipment and 3 transmitters. Signal includes 700,000. Available on excellent terms due to health to qualified buyer. Class C FM application on file. Jack Rockwell 305-744-8751.

MIDWEST FM FOR SALE

Underdeveloped, absentee owned FM stereo station in great college town. Top staff equipment, ratings, hot format. The surface has just been scratched in sales potential. Owner has other interests and will sell at bargain price of \$850,000. Hurry, don't miss the buy of '86- it won't last long!

Write: Box J-7

Ralph E. Meador

MEDIA BROKER
AM-FM-TV-Appraisals
P.O. Box 36
Lexington, MO 64067
816-259-2544

RECEIVER SALE KRQZ AM/FM Wray, Colorado

3 KW FM on 98.3 5 KW AM on 1440
Both facilities at leased studio-transmitter site at edge of Wray on U.S. 34 East. Bid opening to be at KRQZ studio, 1:00 p.m., 9-24-86. Seller reserves the right to reject any and all bids. Call Frank Duke, Receiver, 303-332-4042, for details.

SUBURBAN CLEVELAND AM

Great opportunity for owner/operator. \$450,000 cash or terms available. Price includes real estate.

Box J-88

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. Check, or money order only. 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 rate card. 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 addressed to: (Box number), c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTR's to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & 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 weekly minimum. Situations Wanted: 60¢ per word, \$9.00 weekly minimum. All other classifications: \$1.10 per word, \$18.00 weekly minimum. Blind Box numbers: \$4.00 per issue. No personal ads.

Rates: Classified display (minimum 1 inch, upward in half inch increments), per issue: Help Wanted \$80 per inch. Situations Wanted: \$50 per inch. All other classifications: \$100 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.

Stock Index

Symbol/Comp.	Closing Wed Sep 10	Closing Wed Sep 3	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
BROADCASTING						
N (CCB) Capital Cities/ABC	261 3/4	265 1/2	- 3 3/4	- 1.41	26	4,210
N (CBS) CBS	140	140			26	3,282
O (CLCH) Clear Channel	13 1/4	13 1/4			19	38
O (INFT) Infinity Broadcasting	12 1/4	12 1/4			64	128
O (JCOR) Jacor Commun.	7 1/4	7 1/4				41
O (LINB) LIN	49 7/8	52 3/4	- 2 7/8	- 5.45	38	1,320
O (MALR) Mairite	12 3/4	12 1/2	- 1/4	- 2.00	15	106
O (MALRA) Mairite 'A'	12	12 7/8	- 7/8	- 6.79	17	50
A (PR) Price Commun.	11 1/2	12 1/8	- 5/8	- 5.15		112
O (SCRIP) Scripps Howard	82	80	2	2.50	29	846
O (SUNN) SunGroup Inc.	2 3/4	2 5/8	1/8	4.76	27	4
N (TFB) Taft	119 1/2	117 3/8	2 1/8	1.81	97	1,083
O (TVXG) TVX Broadcast	9 1/2	9 1/2			39	55
O (UTVI) United Television	35 1/4	36	- 3/4	- 2.08	33	386

BROADCASTING WITH OTHER MAJOR INTERESTS						
N (BLC) A.H. Belo	54 1/4	55 3/8	- 1 1/8	- 2.03	27	623
A (AAR) Adams Russell	19 3/4	19 3/8	3/8	1.93	16	122
A (AFP) Affiliated Pubs	59 5/8	61 3/4	- 2 1/8	- 3.44	30	1,052
O (ASTV) Amer. Comm. & TV	1/8	1/8				9
N (AFL) American Family	33 7/8	36 1/4	- 2 3/8	- 6.55	22	1,354
O (ACMA) Assoc. Commun.	25 1/2	26 3/8	- 7/8	- 3.31	243	
O (BMAC) Bus. Men's Assur.	28 1/4	28	1/4	.89	17	298
N (CCN) Chris-Craft	68 3/4	69 3/4	- 1	- 1.43	30	449
N (DNB) Dun & Bradstreet	111	114 5/8	- 3 5/8	- 3.16	27	8,437
O (DUCC) Durham Corp.	45	44 3/4	1/4	.55	12	255
N (GCI) Gannett Co.	74 1/8	76 1/4	- 2 1/8	- 2.78	23	5,951
N (GY) GenCorp	77	76 3/8	5/8	.81	18	1,720
N (GCN) General Cinema	42 7/8	43 3/8	- 1/2	- 1.15	17	1,560
O (GCOM) Gray Commun.	143	143			24	71
N (JP) Jefferson-Pilot	36	36 1/4	- 1/4	- 0.68	12	1,505
N (BJ) John Blair	28 7/8	28	7/8	3.12		233
O (JSON) Josephson Intl.	11 1/8	11 1/8			52	
N (KRI) Knight-Ridder	50	51 1/4	- 1 1/4	- 2.43	22	2,807
N (LEE) Lee Enterprises	23 3/8	24 5/8	- 1 1/4	- 5.07	19	592
N (LC) Liberty	39 3/4	39 7/8	- 1/8	- 0.31	16	401
N (MHP) McGraw-Hill	58 1/2	59	- 1/2	- 0.84	20	2,949
A (MEGA) Media General	88 1/8	90 1/8	- 2	- 2.21	19	620
N (MDP) Meredith Corp.	74 5/8	74 1/2	1/8	.16	15	706
O (MMEDC) Multimedia	41 1/4	42 1/4	- 1	- 2.36	-375	453
A (NYTA) New York Times	71 7/8	77 1/2	- 5 5/8	- 7.25	24	2,907
O (PARC) Park Commun.	30 1/4	30 1/4			28	417
N (ROC) Rollins Commun.	40 1/2	40	1/2	1.25	45	591
T (SKHQ) Selkirk	24 3/4	25 3/8	- 5/8	- 2.46	53	200
O (STAUF) Stauffer Commun.	140	140			23	140
A (TO) Tech/Ops Inc.	29 1/4	29 1/4			5	63
N (TMC) Times Mirror	61 5/8	66 5/8	- 5	- 7.50	18	3,972
O (TMCI) TM Communications	2 1/2	2 1/2			250	19
O (TPCC) TPC Commun.	3/8	3/8				4
N (TRB) Tribune	61 1/4	66 7/8	- 5 5/8	- 8.41	19	2,487
A (TBS) Turner Bcstg.	16	17 1/2	- 1 1/2	- 8.57	36	348
A (WPOB) Washington Post	141	153	- 12	- 7.84	17	1,832

PROGRAMING						
O (ALLT) All American TV	7 1/2	8 1/4	- 3/4	- 9.09		9
O (AMNT) American Nat. Ent	2 3/16	2 3/8	- 3/16	- 7.89	10	5
O (BRRS) Barris Indus.	18	18 1/2	- 1/2	- 2.70	29	159
O (BFTV) Birdfinder Corp.	3/4	3/4			-3	2
O (CMCO) C.O.M.B.	25 3/4	30	- 4 1/4	- 14.16	43	297
N (KO) Coca-Cola	37 1/4	36 5/8	5/8	1.70	19	14,377
N (DIS) Disney	40	42 5/8	- 2 5/8	- 6.15	27	5,175
N (DJ) Dow Jones & Co.	34	35 1/2	- 1 1/2	- 4.22	24	3,289
O (FNNI) Financial News	13 3/8	14 7/8	- 1 1/2	- 10.08	222	148
O (FSTA) Four Star	4	4			4	3
A (FE) Fries Entertain.	6 3/8	6 7/8	- 1/2	- 7.27	12	33
N (GW) Gulf + Western	65	70 1/8	- 5 1/8	- 7.30	19	4,018
O (HRSI) Hal Roach	14	14 1/8	- 1/8	- 0.88		77
A (HHH) Heritage Entertain.	8 1/8	8 5/8	- 1/2	- 5.79	9	22
O (KING) King World	47 1/4	46 1/4	1	2.16	29	483
O (LAUR) Laurel Entertainment	5 1/2	5 7/8	- 3/8	- 6.38	21	13
A (LT) Lorimar-Telepictures	21 3/4	23 1/8	- 1 3/8	- 5.94	21	738
N (MCA) MCA	42 1/2	41 5/8	7/8	2.10	19	3,318
A (NWP) New World Pictures	15 3/8	15 3/8			29	163
N (OPC) Orion Pictures	12 5/8	13	- 3/8	- 2.88		120
O (MOVE) Peregrine Entertain.	16	17	- 1	- 5.88		29
N (PLA) Playboy Ent.	6 5/8	6 1/4	3/8	6.00		62
O (RVCC) Reeves Commun.	8 3/4	9 1/2	- 3/4	- 7.89		109
O (RPICA) Republic Pic. 'A'	11 1/2	11 7/8	- 3/8	- 3.15	82	33
O (RPICB) Republic Pic. 'B'	11 1/2	11 1/2			82	8

Symbol/Comp.	Closing Wed Sep 10	Closing Wed Sep 3	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
PROGRAMING						
A (RHI) Robert Halmi	3 1/2	3 5/8	- 1/8	- 3.44	31	66
O (SMNI) Sat. Music Net.	9	9 1/8	- 1/8	- 1.36		61
N (MGM) United Artists	11 3/8	12 3/8	- 1	- 8.08		581
N (WCI) Warner Commun.	21 3/4	21 1/2	1/4	1.16	14	2,683
O (WWTW) Western World TV	1 7/8	2 3/8	- 1/2	- 21.05	11	2
O (WONE) Westwood One	30 1/2	33 1/2	- 3	- 8.95	47	248

SERVICE						
O (BSIM) Burnup & Sims	4 1/8	4	1/8	3.12	-7	65
O (CVSI) Compact Video	6 3/8	6	3/8	6.25	63	37
N (CQ) Comsat	35 3/4	35 5/8	1/8	35		647
O (OMCM) Doyle Dane B.	21	21 1/4	- 1/4	- 1.17	18	120
N (FCB) Foote Cone & B.	51 1/2	53 1/2	- 2	- 3.73	12	195
O (GREY) Grey Advertising	95	100	- 5	- 5.00	12	114
N (IPG) Interpublic Group	28 3/4	28 1/2	1/4	.87	16	627
N (JWT) JWT Group	30 1/2	31 5/8	- 1 1/8	- 3.55	13	276
A (MOV) Movielab	6 7/8	6 7/8				11
O (OGL) Ogilvy Group	28 1/4	29 1/8	- 7/8	- 3.00	13	386
O (SAATCHI) Saatchi & Saatchi	30 3/4	33 1/8	- 2 3/8	- 7.16	14	1,590
O (TLMTB) Telemation	10 1/4	10	1/4	2.50	10	11
A (TPO) TEMPO Enterprises	11 3/4	12 1/8	- 3/8	- 3.09	30	67
A (UNV) Unitel Video	10 3/8	10 7/8	- 1/2	- 4.59		22

CABLE						
A (ATN) Acton Corp.	1 7/8	1 7/8			-1	11
A (CVC) Cablevision Sys. 'A'	18 1/2	19 1/2	- 1	- 5.12	-5	388
O (CRDF) Cardiff Commun.	115/16	115/16			5	4
N (CNT) Centel Corp.	59 1/2	64 1/4	- 4 3/4	- 7.39	12	1,646
O (CCCCA) Century Commun.	14 1/2	13 3/4	3/4	5.45	290	281
O (CMCSA) Comcast	25 3/4	26 1/8	- 3/8	- 1.43	34	548
N (HCL) Heritage Commun.	21 3/4	22 3/4	- 1	- 4.39	80	486
O (JOIN) Jones Intercable	11 5/8	12 3/4	- 1 1/8	- 8.82	28	151
T (MHPQ) Maclean Hunter 'X'	19 1/8	19 1/4	- 1/8	- 0.64	26	704
O (RCCAA) Rogers Cab.Amer.	13	13 5/8	- 5/8	- 4.58		66
T (RCINZ) Rogers Cable Sys.	15 3/8	16 1/4	- 7/8	- 5.38		360
O (TCA) TCA Cable TV	17	19	- 2	- 10.52	29	183
O (TCOMA) Tele-Commun.	24	27 1/8	- 3 1/8	- 11.52	184	2,306
N (TL) Time Inc.	75 1/8	77 3/4	- 2 5/8	- 3.37	23	4,715
O (UACIA) United Art. Commun.	18 3/8	18	3/8	2.08	87	754
N (UAT) United Cable TV	25 1/2	27 1/8	- 1 5/8	- 5.99	63	621
N (VIA) Viacom	34 3/8	29 1/8	5 1/4	18.02	33	1,177
N (WU) Western Union	4	3 7/8	1/8	3.22		97

ELECTRONICS/MANUFACTURING						
N (MMM) 3M	114 3/8	111 1/4	3 1/8	2.80	18	13,157
N (ALD) Allied-Signal	42 1/8	41	1 1/8	2.74	-9	7,427
O (AMTV) AM Cable TV	1 1/8	1 1/8			-1	4
N (ANX) Anixter Brothers	9 7/8	10 1/4	- 3/8	- 3.65	17	359
N (ARV) Arvin Industries	28	28 1/2	- 1/2	- 1.75	11	452
O (CCBL) C-Cor Electronics	6 1/2	7	- 1/2	- 7.14	-4	19
O (CATV) Cable TV Indus.	2	2 7/16	- 7/16	- 17.94	-10	6
A (CEC) Cetec	5 7/8	6 1/4	- 3/8	- 6.00	-9	11
A (CHY) Chyron	4 5/8	4 7/8	- 1/4	- 5.12	22	46
A (CXC) CMX Corp.	1 1/8	1 1/4	- 1/8	- 10.00		5
A (COH) Cohu	6 5/8	6 3/8	1/4	3.92	13	12
N (CAX) Conrac	15 1/2	15 3/8	1/8	.81	14	102
N (EK) Eastman Kodak	56 3/8	55 7/8	1/2	.89	47	12,735
O (ECIN) Elec Mls & Comm.	2 1/2	2 3/4	- 1/4	- 9.09		10
N (GRL) Gen. Instrument	20 3/8	21 1/8	- 3/4	- 3.55		660
N (GE) General Electric	77 3/4	76 1/4	1 1/2	1.96	14	35,452
O (GETE) Geotell Inc.	2 1/4	2	1/4	12.50	9	7
N (HRS) Harris Corp.	30 1/8	29 1/8	1	3.43	20	1,212
N (MAI) M/A Com. Inc.	15 1/8	15	1/8	.83		658
O (MCDY) Microdyne	3 1/2	3 5/8	- 1/8	- 3.44	31	15
N (MOT) Motorola	43 1/4	42 7/8	3/8	.87	50	5,523
N (NPH) N.A. Phillips	37 1/2	39 3/4	- 2 1/4	- 5.66	15	1,085
N (OAK) Oak Industries	1	1 1/8	- 1/8	- 11.11		33
A (PPI) Pico Products	2 1/8	2 1/8				7
N (SFA) Sci-Atlanta	9 7/8	9 5/8	1/4	2.59	17	231
N (SNE) Sony Corp.	20 5/8	20 3/8	1/4	1.22	12	4,767
N (TEK) Tektronix	62 1/8	60 1/4	1 7/8	3.11	20	1,215
N (VAR) Varian Assoc.	27 1/4	26 7/8	3/8	1.39	38	580
N (WX) Westinghouse	58 1/4	58	1/4	.43	15	8,949
N (ZE) Zenith	23 3/8	23 3/4	- 3/8	- 1.57		540

Standard & Poor's 400 . . . 273.82 275.30 - 1.47 - 0.53

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.

Fates & Fortunes

Media

Jack Robinette, VP, television group, Rollins Communications Inc., Atlanta, joins Heritage Communications Inc., Des Moines, Iowa, as president, television group. Heritage, group owner of three TV stations, is acquiring Rollins, owner of five AM, one FM and four TV stations.



Robinette



Simmons

Robert L. Simmons, general manager, Sinclair Broadcast Group's WTTE-TV Columbus, Ohio, and VP, sales, Sinclair TV stations, named president, Sinclair Broadcast Group. Along with WTTE, Sinclair owns WBFF-TV Baltimore and WPTT-TV Pittsburgh.

Peter C. Kohler, VP and assistant to senior executive VP, CBS/Broadcast Group, New York, joins Gannett Television Group, Atlanta, as VP.

Nolan Quam, general manager, H&C Communication's KCCI-TV Des Moines, Iowa, named general manager, co-owned WESH-TV Daytona Beach, Fla. Quam replaces Thomas H. Reiff, who was named general manager, H&C's KPRC-TV Houston ("Fates & Fortunes," Sept. 8). **Paul H. Fredericksen**, VP and treasurer, KCCI-TV, replaces Quam.

Robert J. Gordon, consultant, KSCH-TV Stockton, Calif., named president and general manager.

David James Alteri, general manager, WNY-TV Carthage, N.Y., joins WFYF-TV Watertown, N.Y., as president and general man-

ager. WFYF is to begin operations later this year.

Al Brady Law, VP and general manager, WHDH(AM)-WZOU(FM) Boston, joins KTKS(FM) Denton, Tex., as VP and general manager.

Norm Epstein, general manager, Malrite Communications Group's KLAC(AM)-KZLA-FM Los Angeles, adds title, VP, Malrite, Cleveland-based owner of five AM, seven FM and four TV stations. **Valerie Woodson**, VP and media director, Martin & Benedict Inc., Los Angeles advertising agency, joins Malrite as director, new business development, radio division.

Vincent P. Dolan, senior VP, Group W Cable, New York, named president and general manager, Group W Cable of Chicago. **Terry Meyering**, Midwest district manager, Group W Cable, La Crosse, Wis., named VP, operations, Group W of Chicago.

Kenn Brown, general manager, KRAM(AM)-KKLZ(FM) Las Vegas, joins KYYX(FM) Henderson, Nev., as general manager.

John K. Dew, VP and general manager, KRBE-AM-FM Houston, joins KGOL(FM) Lake Jackson, Tex., as general manager.

Robert W. Thomas, cable franchise administrator, Raleigh, N.C., city government, resigns to assume ownership of WBLB(AM) Pulaski, Va. He will also serve as general manager of station.

Rocco B. Comisso, senior VP, The Royal Bank of Canada's New York-based subsidiary, joins Cablevision Industries, Liberty, N.Y.-based multiple cable systems operator, as executive VP and chief financial officer.

William C. Carey III, VP, plant operations and development, American Television & Communications Corp., Charlotte, N.C., division, named president, Fayetteville, N.C., division.

Theodore W. Browne, corporate attorney, American Television & Communications Corp., Englewood, Colo., joins Viacom International Inc., Pleasanton, Calif., as senior

attorney, law department. He will be responsible for legal affairs of Viacom's cable TV division, West Coast.

Marketing

John Hoyne, vice chairman and chief administrative officer, Ted Bates Worldwide Inc., New York, named president and to new title of chief operating officer. He replaces **Robert E. Jacoby** as president, who remains at Bates as chairman and CEO. **Don Zuckert**, president, Ted Bates, New York, replaces Hoyne as vice chairman. **John Nichols**, executive VP, replaces Zuckert. Ted Bates Worldwide was acquired last month by Saatchi & Saatchi, London.

Heni Abrams, senior VP, BBDO, New York, joins Geers Gross Advertising Inc. there as senior VP and associate creative director.



Albrecht

Ron Albrecht, executive art director, *Elle* magazine, New York, joins Wells, Rich, Greene Worldwide there as executive VP and creative director. The Image Group, Wells, Rich's creative division. **Charles Carlson**, from Geers Gross Advertising Inc., New York, joins The Image

Group as senior writer.

Peter M. DeLorenzo, senior VP, William Esty Co., New York, joins BBDO Inc., Detroit, as senior VP and executive creative director.

John F. Nieman, group creative director, Needham Harper Worldwide, Chicago, joins McCann-Erickson, New York, as executive VP and executive creative director.

Valentine Appel, executive VP, Simmons Market Research Bureau, New York, joins Ted Bates Worldwide Advertising there as senior VP and research director.

Appointments made in restructuring of international sales and marketing unit, CBS Broadcast International (CBI), division of CBS/Broadcast Group, New York: **Rainer Siek**, VP, international sales and administration, CBI, London, to VP, sales and marketing; **Alice M. Henderson**, VP, program practices, CBS/Broadcast Group, to VP, sales and marketing services; **Arthur F. Kane**, VP, acquisitions and worldwide advertising sales, to VP, programs; **Jay Rosenstein**, VP and assistant to executive VP, CBS/Broadcast Group, to VP, business development; **Kay J. Wright**, VP, administration and compliance, CBS Sports, to VP, sales development; **Maria Komodikis**, director, news services marketing, CBI, to director, international sales; **Joseph DiCerto**, director, advertising and promotion, CBS Worldwide Enterprises, to director, communications; **Ralph Dale**, director, busi-

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ness affairs. CBI, to director, administration.

VP's named by New York-based Durpetti & Associates: **Bruce Pollock**, regional manager, Los Angeles, to VP and Western division manager; **John Fabian**, regional manager, New York, to VP and Eastern division manager; **Patrick Byrne**, regional manager, Chicago, to VP and central division manager. Pollock, Fabian and Byrne were also appointed to newly formed Durpetti executive committee.

Glenn P. McColgan, creative supervisor, Warwick Advertising, New York, joins DFS Dorland Worldwide Inc. there as VP and associate creative director. DFS/Wegener Agricultural Group.

John G. Vincent, program development manager, Foote, Cone & Belding/Telecom, Los Angeles, named VP and program development director.

Alan Alexander and **Pam Mikulec**, VP's and account supervisors, DDB Needham Worldwide, Chicago, named management representatives.

Bill Biderbost, VP and associate creative director, Needham Harper Worldwide Inc., Chicago, joins Tatham-Laird & Kudner Advertising, there as creative director.

Jack Hanington, assistant sales manager, Blair Television, New York, named sales manager.

John P. Thomsen, senior account executive, Bozell Jacobs Inc., New York, joins Gilbert, Whitney & Johns Inc., Whippany, N.J., as media director.

Nan Krauss, research associate, Petry National, New York, named senior group research manager. **Ron Fried**, research analyst, named senior group research analyst.

Ronald Raskin and **Patricia Winegar**, account executives, Needham Harper Worldwide, Chicago, named account supervisors.

Kevin Cassidy, account executive, Republic Radio, Los Angeles, joins Hillier, Newmark, Wechsler & Howard, there as account executive. **Drew Saintjames**, management planner, Chevron Corp., San Francisco, joins Hillier, Newmark there as regional manager.

Joel Reish, senior research analyst, Reymer & Gersin Associates Inc., Southfield, Mich., joins Entertainment Communications Inc., Bala Cynwyd, Pa.-based owner of three AM and six FM stations, as research director.

Ronald Leppig, local sales manager, WATL-TV Atlanta, joins KSCH-TV Stockton, Calif., as general sales manager. **Cece Hayes**, account executive, KRBK-TV Sacramento, Calif., joins KSCH-TV as local sales manager.

Bill Ferrell, VP, sales, Phoenix Computer Products, Norwood, Mass., joins KOLR(TV) Springfield, Mo., as general sales manager.

Jay McSorley, local sales manager, WPOP(AM)-WIOF(FM) Hartford, Conn., named general sales manager.

Paul Trelstad, national sales manager, WDCA-TV Washington, joins WUSA(TV) there in same capacity.

Roy Williams, general manager, American Business Equipment, St. Clairsville, Ohio, joins WOMP-AM-FM Bellaire, Ohio, as senior account executive.

Programing

Appointments made in consolidation of sales units, ABC Video Enterprises, New York, into newly formed ABC Distribution Co.: **John T. Healy**, VP, ABC Video Enterprises, to



Healy



Purvis

president, ABC Distribution; **Archie C. Purvis**, VP and general manager, ABC Video Enterprises, to senior VP, ABC Distribution. ABC Distribution will be responsible for sale and distribution of Capacities/ABC Inc.'s owned and acquired programing.

Greg Morrison, executive VP, worldwide marketing, MGM Entertainment Co., Los Angeles, named president, worldwide marketing. **Peter S. Greenberg**, VP, Paramount Pictures Corp., television group, Los Angeles, joins MGM/UA Television Productions there as VP, development, comedy and drama.

Darryl Brown, director, ABC Contemporary Network, New York, adds titles, VP and group director, ABC Radio Networks.

Judy Drosd, VP, on-air promotion and promotion operations, Cinemax division, Home Box Office Inc., New York, named VP, production, East Coast, HBO.

Sy Shapiro, general sales manager, Crown International Pictures, Los Angeles, joins Coral International Television Corp., Miami, as executive VP and CEO.

James McNamara, VP, distribution, New World Television Distribution, Los Angeles, named senior VP.

Gail Munn, VP, international licensing, Marvel Comics Group, Los Angeles, joins Filmation, Woodland Hills, Calif.-based animation studio division of Group W Productions, as VP, licensing.

Eric Taub, director, development and production, Choice Channel, Los Angeles pay TV operation, joins WesternWorld-Samuel Communications Inc., Los Angeles as VP, program development. **Matthew Ody**, sales executive, J.C. Williamson Film Distributors, London, joins WesternWorld as director, international sales and operations. **Katia Yaksic**, head, international theatrical sales, The World Film Alliance, Los Angeles, joins WesternWorld as director, Latin American sales. **Roger S. Feldman**, account manager, Metro One Communications, Franklin Lakes, N.J., joins WesternWorld, New York, as account manager. **Bruce Casino**, Eastern sales manager, RKO Pictures Inc., New York, joins WesternWorld there as account executive.

Neal Mirsky, program director, WPLR(FM) New Haven, Conn., joins DIR Broadcasting Corp., New York, as VP and national pro-

gram director.

Angela Becker, radio buying unit supervisor, Ted Bates Advertising, New York, joins NBC Radio Entertainment there as manager, program clearances.

Gary Marenzi, VP, cable and specialized sales, The Samuel Goldwyn Co., New York, named VP, television programing and ancillary sales.

Howard Jay Smith, manager, current programs, Embassy Communications, Los Angeles, named director, drama development.

Penelope Selwyn, executive assistant to Rich Frank, president, Walt Disney Studios, Burbank, Calif., named marketing supervisor, network television, Walt Disney Co.

James W. Humphreys Jr., Southwest regional marketing manager, The Disney Channel, Burbank, Calif., joins Hit Video USA, Houston-based radio network, as Western regional director, affiliate relations.

Marian Effinger, publicist, KCBS-TV Los Angeles, and **Jim Gorman**, assistant to Jon Winder, VP, promotion, Walt Disney Co. and its subsidiary, Touchstone Films, Burbank, join Disney's Buena Vista Television there as marketing supervisors.

Torey Malatia, program director, KNC(FM) Phoenix, joins The Beethoven Satellite Network, Chicago-based classical music format service, as program director.

Rob Davidian, senior analyst, research department, Lorimar-Telepictures, Culver City, Calif., named manager, research, domestic distribution group.

Charles E. Kent, director, business affairs, West Coast, ABC Entertainment, Los Angeles, joins The Disney Channel, Burbank, Calif., as director, business and legal affairs.

Chet Tomczyk, manager, development and marketing, noncommercial WXXI-FM-TV Rochester, N.Y., joins Public Broadcasting Service, Washington as director, elementary and secondary school program services.

News and Public Affairs



Chao-Ebergenyi

Appointments at United Press International, Washington: **Guillermo Chao-Ebergenyi**, regional manager, Organizacion Editorial Mexicana, Guadalajara, Mexico, to general manager, operations; **William Morrissey**, president, Wire Service Guild, New York, to deputy manager, operations; **Ross Riddell**, budget manager, UPI, to director, finance and administration; **Robert Goldner**, recent recipient of MBA from George Washington University, Washington, to general treasurer.

Michael Patrick, Washington correspondent, Christian Broadcasting Network, Virginia Beach, Va., named CBN news director.

Sylvan Rodriguez, anchor and reporter, KTRK-TV Houston, joins ABC News, Los Angeles.

on general assignment.

Steve Smith, assignment manager. ABC News. Atlanta bureau. joins WXIA-TV there as news director.

Cliff Abromats, news director. WABC-TV New York. joins WLWT-TV Cincinnati as news director.

Appointments at WPTF-TV Durham, N.C., for newly established 6 p.m. and 11 p.m. newscasts. premiering today (Sept. 15): **Kevin Kelly**, executive news producer. WCIV-TV Charleston, S.C., to news director; **Terry Thill**, weekend anchor, producer and reporter. WZZM-TV Grand Rapids, Mich., and **Val Holley-Dennis**, anchor and reporter. KVEO-TV Brownsville, Tex., to anchors: **Jack Gregory**, director, sports syndication, NBC News, Los Angeles, to sports director; **Chris Thompson**, chief meteorologist. WCIV-TV, to meteorologist: **Jim Vangrov**, producer, WDTN-TV Dayton, Ohio, to executive producer; **Carol Wilkinson**, from WSPA-TV Spartansburg, S.C., and **Ben Garrett**, from WATE-TV Knoxville, Tenn., to weekend anchors: **Van Coleman**, from WSLS-TV Roanoke, Va., to weekend weathercaster and reporter; **Larry Revelle**, from WITN-TV Washington, N.C., to Durham bureau chief; **Alex Lekas**, from WEAR-TV Pensacola, Fla., to Fayetteville, N.C., bureau chief; **Sharon Kester**, from WGHP-TV Highpoint, N.C., to morning anchor and reporter; **Anne-Hope Johnson**, from WKFT-TV Fayetteville, N.C., and **Betsy Russell**, from WSJS(AM) Winston-Salem, N.C., to reporters.

Marilyn Friday, assistant account executive. Wyse Public Relations. New York. joins WSEY(FM) Sauk City, Wis., as news director and promotion director. **Les Cook**, announcer. WSEY adds duties as public service director.

Rich Cervini, manager, electronic journalism operations. WNBC-TV Los Angeles. named director, electronic journalism operations.

Robert Asher, from KXTV-TV Sacramento, Calif., joins WCVB-TV Boston as news producer.

Frann Fawcett, former investigative reporter, KOVR-TV Stockton, Calif., joins KRIV-TV Houston as anchor.

Technology



Hersly

Isaac Hersly, VP, engineering. ABC owned and operated TV stations. New York. joins Chyron Corp., Melville, N.Y., manufacturer of digital electronic graphics and videotape editing equipment. as VP, marketing and product planning.

Bob Brooks, technical director, CBS's *Kate & Allie*, engineered and duplicated at facilities of Reeves Teletape. New York. named chief engineer. Reeves Teletape.

Appointments at Augat Inc.: **James T. Jennings**, regional applications manager, interconnection components division, Fairborn,

Ohio, to district sales manager; **Dennis C. Hurford**, sales and marketing executive. Amp Inc., Harrisburg, Pa., to Augat's broadband communications group. Pawtucket, R.I., as Southeast regional salesman; **Joseph P. McGuinness**, sales administrator. Purdy Co., San Francisco, to Augat's broadband communications group. San Francisco, as Western regional salesman.

Byron J. (Bud) Smith, construction supervisor. Copley/Colony Cablevision of Costa Mesa (Calif.) Inc., named regional construction supervisor. Copley/Colony's Southern California cable systems.

Promotion and PR

Ronald J. Rogers, president and CEO. Rogers & Cowen Inc., Los Angeles-based public relations firm, resigns to re-establish Rogers & Associates, Rogers's former agency which was acquired by Rogers & Cowen in January 1986. **Richard W. Taylor**, executive VP, Rogers & Cowen, replaces Rogers.

Stephen H. Baer, manager, public relations and employee information, Southern California Gas Co., Los Angeles, joins Manning, Selvage and Lee, Los Angeles public relations firm, as VP.

Robert H. Sandler, weekend assignment editor. RKO General's WOR-TV Secaucus, N.Y., named manager, editorial services. RKO General, New York. He will be responsible for writing and production of company's internal communications, including company newspaper. *Insider*.

Martha O'Neill, financial communications program director, Golin/Harris, Chicago, joins Tribune Co. there as manager, communications.

Doug Robbins, publicist, Embassy Television, Los Angeles, joins Christopher Nassif Agency, Los Angeles public relations firm, as director, sports division.

Allied Fields

Salvatore F. Sabatino, VP and controller, Equitable Relocation Management Corp., New York, joins Radio Advertising Bureau there as senior VP, finance and administration.

Marilyn Bockman, director, information, research and international division, and **Donald S. Lewis**, director, insurance and employee benefits division, American Association of Advertising Agencies Inc., New York, named senior VP's.

David Brewer, director, programming. Jeff Pollack Communications Inc., Los Angeles radio programming consultancy, named VP, programming.

Officers elected at Radio-Television News Directors Association, Washington: **Bob Brunner**, WSAZ-TV Huntington, W. Va., president-elect; **Tyler Cox**, KFBK(AM) Sacramento, Calif., and **David Lampel**, WLIB(AM)-WBLS(FM) New York, directors at large; **Lou Prato**, Medill News Service, Washington, treasurer.

Appointments at Paul Kagan Associates, Car-

mel, Calif.-based research and publishing firm: **Sharon Armbrust**, VP, information services, to VP, research; **George Eagle** and **John Mansell**, research executives, Washington, to senior analysts; **Larry Gerbrandt** and **Steven Rosenberg**, research executives, Carmel, to senior analysts; **Bruce Bishop Cheen**, VP, SW Radio Enterprises, Miami, to analyst.

Elected to board of directors, Association of Independent Television Stations (INTV), Washington: **John C. Chaffee Jr.**, senior VP and president, TV group, Malrite Communications Group, Cleveland; **Ian N. (Sandy) Wheeler**, president, Family Group Broadcasting, Tampa, Fla.; **Derk Zimmerman**, president, Fox Television Stations, Los Angeles. Incumbents re-elected to two year terms: **Stephen A. Bell**, senior VP and general manager, KTLA-TV Los Angeles; **Harry J. Pappas**, president and CEO, Pappas Telecasting Companies, Visalia, Calif.; **John Serrao**, general manager, WATL-TV Atlanta.

Gary Girard, general manager, WNLC(AM)-WTYD(FM) New London, Conn., joins National Association of Broadcasters, Washington as Northeastern regional manager. **Chris A. Durney**, corporate communications representative, Mutual Radio System, Arlington, Va., joins NAB Washington, as editor, *Radio-Active*, NAB's monthly radio magazine.

Susan H. Steiman, assistant general counsel, administrative law division, FCC, Washington, named acting associate general counsel and chief, administrative law division. She replaces **Sheldon Guttman**, who becomes FCC as legal adviser to Commissioner James Quello.

Barry Bingham Sr., retired publisher, *Louisville (Ky.) Courier-Journal* and *Louisville Times*, elected to board of trustees, Gannett Foundation, Rochester, N.Y. Gannett Foundation distributes grants for journalism education.

Deaths

William J. Moreland, 78, retired executive, Conrac Corp., Stamford, Conn.-based manufacturer of TV production equipment, died Aug. 12 of emphysema and heart failure, at his San Clemente, Calif., home. In 1949 Moreland became president, Conrac Inc., Glendale, Calif., manufacturer of consumer TV's. During his term as president, emphasis of company shifted to professional TV broadcast monitors. Conrac Inc. was acquired by Gianinni Controls Corp. in 1961 and in 1966 parent company changed name to Conrac Corp. At his retirement in 1974, Moreland was VP and group manager, Conrac Corp.'s communications group. He is survived by wife, Elizabeth, and two daughters.

George Gipe, 53, screenwriter, died Sept. 6 of heart attack following allergic reaction to bee sting at his Glendale, Calif., home. Gipe began as cameraman at WIZ-TV Baltimore in 1958 and later became documentary producer, WMAR-TV there. In early 1980's he moved to Hollywood where he collaborated with Steve Martin on theatrical productions, *Dead Men Don't Wear Plaid* and *The Man with Two Brains*. At time of death he was writing two movie screenplays for NBC. He is survived by two sons.

Fighting the ratings war

How competitive is radio? Just ask Bill Moyes, founder and chairman of The Research Group, Seattle, which does "research counseling in strategy for radio stations." He relies heavily on martial imagery to describe the work of his nine-year-old firm. "It's not just a research project where you're looking at numbers. We counsel them in war strategy." Why warfare? "There are only 100 points out there and we're out to get as many as we can. It is really nasty competition."

Moyes says his strong suit, and that of his company, is strategy. "We have a 10-person staff; each one has had management experience in radio in major markets. They are great strategists. That's what it takes to win." Moyes says that he is "not interested in selling research projects. If someone came to me and said: 'I want a research project. Can you do one?' I really wouldn't have any interest. But if someone came up to me and said: 'I'm at a four and I really want to achieve an eight; help me do that.' That I'm interested in."

Moyes's interests extend beyond research and consulting to station ownership and program distribution. In addition to The Research Group, Moyes is president and co-founder (with partner Terry Robinson) of Sunbelt Communications, which owns KMGH(FM) Seattle and KMGK(FM) Anoka, Minn. (Minneapolis-St. Paul), and is vice chairman of Transtar Radio Network, the 24-hour satellite-delivered programming service. At one time Sunbelt owned seven radio stations, but it has sold all but its two major-market properties to concentrate on them and its other holdings, says Moyes. Radio station consulting remains Moyes's principal interest: "I'm on the board of the others and advise them, but The Research Group is my baby."

Moyes first took a fancy to radio on a class trip to various businesses when he was 8 years old. One stop was WCCM(AM) Lawrence, Mass., owned by sportscaster Curt Gowdy. "I said: 'Boy, this is really something.'" He has since come to know Gowdy and wrote him recently to thank him for indirectly setting him on his career path.

That path was pursued in earnest when Moyes chose a college. His father, who favored Dartmouth, took his son on a tour of the gymnasium, the student union and the dormitories. "I didn't care about any of that," says Moyes. "I wanted to see what kind of radio station they had. I walked into WDCR(AM), one of the only 1,000 watt, class 4 commercial radio stations at a college, and said: 'Hey, this is it.'" And he meant it. "I spent 25-30 hours a week there," he recalls. "More time than in probably all of my courses combined."

Moyes graduated in 1970 with degrees in economics and mathematics and the desire to reconcile his interest in business and num-



WILLIAM CHARLES MOYES—Founder and chairman, The Research Group, Seattle; president, Sunbelt Communications, vice chairman, Transtar Radio Network, and president, KMGH(FM) Seattle and KMGK(FM) Anoka, Minn.; born April 3, 1948, Lawrence, Mass.; BA, mathematics and economics, Dartmouth College, Hanover, N.H., 1970; MBA, marketing, The Amos Tuck School, Dartmouth, 1972; producer, air personality, WDFH(FM) Chicago (now WMET) 1972-74; associate, radio division, Frank M. Magid Associates, Marion, Iowa, 1974-1975; VP, director of radio, 1975-77; founded research group July 1, 1977, in San Luis Obispo, Calif.; president, The Research Group, 1977-1985; present position since 1985; M. Linda Mae Peiffer, Sept. 25, 1981.

bers with his continued interest in radio. After serving several months in the National Guard, and several more in announcing jobs, Moyes decided to go to graduate school in business at Dartmouth's Amos Tuck School, where he became friends with Terry Robinson, who lived across the hall. They had known each other in undergraduate days when they had mutual friends at the radio station. And they had served together in the guard. "We took a course in entrepreneurship [at Tuck] and that's when we really got interested in doing our own thing," says Moyes.

After graduating with an MBA in marketing, Moyes continued to work in radio. He was an announcer and producer at WDFH(FM) Chicago in 1974 when the chance to combine his strengths finally presented itself. "I saw an ad in BROADCASTING for someone with radio programming experience who also had an MBA," Moyes recalls. It turned out to be a job with Frank N. Magid Associates Broadcasting Research, and Moyes took it. "Magid was just getting into radio research at the time. It was a bunch of questions, and not very useable, but I got very interested in it because I started learning things that actually worked, that started making stations become more successful."

In the meantime, Robinson, by then a

brand manager for Milwaukee Brewing, had decided to buy a pair of radio stations (KSLY(AM)-KUNA(FM) San Luis Obispo, Calif.). He and Moyes had kept in touch since school, and he asked his entrepreneurship classmate to join him in a taste of the real thing. Sunbelt Communications was born.

Moyes was still working for Magid. But Sunbelt's next station purchase was in Albuquerque, N.M., where Moyes had a Magid client. "That would have been a conflict of interest, so I resigned," says Moyes. He continued to work in research and consulting, now for their Sunbelt stations. "I was doing a form of research that was less expensive than that being done, and I was contacted by folks who knew me who said: 'If you're doing that for your own stations, will you do that for mine, too?'" So it became obvious to me that I was going to have to set up a little business." That "little" business was christened July 1, 1977, with three or four clients. Today it has 260 in the U.S. and Canada, with more than 100 in the top 50 markets (the service is format exclusive but not market exclusive).

Moyes speaks chiefly in generalities about the techniques his company employs, with references to the proprietary nature of the information. He is as free with details as a general on the eve of battle. One primary tool, he says, is "extremely competitive in a head-to-head war, whether there are two countries, or two CHR's or two AC's. We can give an edge to our clients and one by one take the legs out of their competitor."

One Research Group offering lately in the news is its MegaRates study for the National Association of Broadcasters, the first part of which was unveiled at the association's spring convention. In the study, according to Moyes, RG talked to a number of radio managers who got high rates for their spots, what Moyes calls more "bang for the buck," and from them culled the principles and techniques they employed.

The study is representative of a change in emphasis of sorts for the company. "A lot of our stations have been with us long enough to be very successful and aren't going to get much higher numbers," says Moyes. "Now we're trying to help them make more money out of the numbers they've got. We've been able to come up with some new formats."

The radio industry is changing too, he says. "The business has been backward, in that we were all out there selling spots, and we were not marketing our radio stations to advertisers. Today, the people who are learning to be marketing officers, who are putting together programs to satisfy advertisers' needs, are doing well. Ten years ago, you could just kind of go by gut and do pretty well. Today, you have a lot of sophisticated managers who understand positioning and warfare. There's still a hell of an opportunity to get rich if you understand these things. If you don't, God help you."

Joe L. Allbritton, chairman of Allbritton Communications, Washington-based station group of five TV's, announced Friday (Sept. 12) that it had secured commitment from major institutional investors for up to **\$1 billion for purchase of TV stations**. Financing, arranged by Prudential-Bache Securities, will include investments from Prudential Insurance, Teachers Insurance and Annuity, John Hancock Mutual Life, MONY Financial Services, New England Mutual Life and Home Life Insurance Companies. Investors have committed \$216 million in equity and have agreed to leverage up to four times that equity. New company, **Allco Corp.**, will be affiliate of Allbritton Communications, which will select stations to be bought and handle day-to-day running of stations.

Home Shopping Network, Clearwater, Fla.-based producer of home shopping programs, has **purchased another TV station, KPST-TV Vallejo, (San Francisco) Calif., not yet on air**. No sale price was announced. By FCC rules, price cannot be more than reasonable expenses for construction of station. It is slated to go on air Oct. 1. This will be HSN's eighth purchase in last six weeks, including KTHV-TV Alvin (Houston), Tex. ("Changing Hands," page 98).

U.S. District Court for Southern District of Florida has ordered city of **Miami to pay Home Box Office Inc. \$50,000** for attorney's fees, resulting from HBO's court challenge of **Miami's ordinance banning "indecent" on cable television**, HBO said. Company said court ruled in 1983 that ordinance, "which sought to regulate the distribution through cable television of indecent material," violated First and 14th Amendments. Harold Akselrad, HBO vice president and chief counsel, litigation, said ruling "should settle once and for all the issue of who pays litigation costs when a city which has enacted an ordinance which is blatantly unconstitutional is challenged in a lawsuit and the challenger wins that suit."

House Copyright Subcommittee Chairman **Robert Kastenmeier** (D-Wis.) is planning to offer amendment to H.R. 5126, **Satellite Home Viewer Act of 1986**, stating that bill's **compulsory license for superstations will not apply to network affiliates**. Bill, which is opposed by Association of Independent Television Stations and National Association of Broadcasters, is scheduled for markup Wednesday (Sept. 17). In letter to Kastenmeier last week, Edward Fritts, NAB

president, noted association's "opposition to the expansion of the compulsory license currently enjoyed by passive satellite carriers."

Federal appeals panel in Manhattan overturned jury's \$1.25-million award against WCBS-TV New York. Initial award, to Irving Machleder of Englewood Cliffs, N.J., was for invasion of privacy stemming from "ambush interview" that was part of 1979 story on toxic waste dumping. In report, Machleder declined to be interviewed as part of investigation of presence of leaking chemical drums on nearby property. Plaintiff appeared on camera in report yelling "get those damn cameras out of here" as WCBS reporter entered his office. Machleder's victory in first decision was for report's portrayal of him in "false light." Three-judge appeals panel ruled that station's story was factually correct and that first court's verdict conflicted with First Amendment's guarantee of free press, even though report did not mention that nearby property on which chemical waste was dumped was property of local government and not Machleder. Appeals court decision said that to make WCBS liable would take away editor power to determine what gets into news stories.

Cable Television Administration and Marketing Society last week released selected **figures from CTAM Database** for quarter ending June 30, 1986. They showed **growth of basic and pay cable was "flat" during quarter** and that percentage of basic-only homes increased slightly as subscribers opted for fewer pay services or no pay services. Release of figures at New York press conference represented formal debut of database, designed to provide users with information each month on the growth (or decline) of basic and pay cable, monitoring connects and disconnects on broad sampling of cable systems. Database is primarily work of the A.C. Nielsen and Co., which has been hard at it under contract from CTAM for past 18 months. First report on second quarter of 1986 represents what CTAM was calling a "dry run," designed to work out bugs before third quarter figures are released next month. Second-quarter report was based on survey of 79 systems in 31 states serving 1.4 million homes. Number of pay services offered by the sample systems ranged from offering two to 10 pays. Third quarter report will be based on larger sample: 200 systems serving between 3 million and 4 million subscribers. Assuming sample to be valid, CTAM estimated number of basic cable subscribers in

Teen suicide and TV

Television may be responsible for increases in teen-age suicide, according to two studies published in the Sept. 11 issue of the New England Journal of Medicine. The first study, conducted by sociologists at the University of California at San Diego, found the national rate of teen-age suicides rose "significantly" following the airing of 38 national news or feature stories on the subject, between 1973 and 1979. The second study, conducted in 1984 and 1985 by two members of the Columbia University department of psychiatry, found the number of teen-age suicides in New York rose in the two-week periods following the airing of three network made-for-TV movies—CBS's Hear Me Cry, an afterschool special; NBC's Reason to Live, an afterschool special, and ABC's prime time special, Surviving. (A fourth movie, CBS's prime time Silence of the Heart, could not be linked to teen-age suicide.)

Suicide is now the second leading cause of death for Americans aged 15 to 19, with 1,700 such deaths occurring each year. The California study, conducted by David Phillips and Lundie Carstensen, reviewed more than 12,500 teen-age suicides and found that they increased by approximately 7% in the week following each of the 38 broadcasts, a total of 110 more suicides than normal for the six-year period. The New York study, conducted by Madelyn Gould and David Shaffer, found that six more suicides than normal had taken place following the three broadcasts, a number extrapolated to show that 80 more suicides had occurred nationwide.

The studies did not document that the suicide victims had seen the television programs, except in the case of a New York youth

who used carbon monoxide in the same way characters had on one of the TV movies.

The networks responded to the studies with skepticism. "NBC Research has completed a preliminary review of the Phillips and Gould and Shaffer articles," said an NBC spokesman. "The Phillips article does not deal successfully with the methodological errors social scientists have found in other work published over the last decade by Phillips. The Gould and Shaffer study is based on a very small number of cases in only one city. Therefore, neither study demonstrates a causal relationship between portrayals and suicide."

CBS spokesman George Schweitzer said that network felt "we have to discount studies like these because they cannot and do not measure the large number of teen-agers who are positively affected by these broadcasts." Thousands of young people sought counseling, called hotlines or talked with their parents about the issue because of the broadcasts, Schweitzer said.

ABC said of the Gould and Shaffer study: "These dramas have been telecast in an effort to inform the public and to provide help and information to troubled individuals. In each instance, we have received expert advice and consultation through every stage of program development to insure the appropriate presentation of materials with respect to the concerns about suicide. The study does not address the question of whether such dramatic presentations have played a part in helping to discourage suicides and assisting individuals in getting help."

ation rose during period from 40,594,000 to 40,702,000—gain of 108,000—and that number of pay units increased from 34,704,000 to 34,797,000—gain of 93,000. On pay side, research shows percentage of basic-only homes increased slightly during period from 43.3% to 48.8%. Increase was due to drop in single-pay homes; number of multipay homes remained essentially unchanged.

Bradley Stone, news producer, WJBK-TV Detroit, went to jail on Wednesday (Sept. 10) for refusing to surrender videotape that had been subpoenaed by grand jury investigating murder of off-duty state trooper. His stay in Wayne county jail was only overnight, however, as U.S. Court of Appeals for Sixth Circuit, in Cincinnati, freed him pending his appeal of **contempt of court charge** on which he was jailed. Tape is of interviews with gang members that provided material for **documentary** that was aired month before murder that occurred in downtown Detroit on Aug. 29, 1985. Prosecutors say outtakes could provide assistance in solving crime. At Stone—who appeared with his attorney on ABC's *Nightline* Thursday to discuss his case—says he obtained interviews on promise of anonymity. One consequence of case may be that Michigan legislature will expand shield law, written 50 years ago to protect print journalists from contempt citations for refusing to divulge confidential sources, to cover electronic journalists. State appeals court, in upholding contempt citation, said law, as written, does not apply to broadcasters. State House of Representatives has passed bill providing for extension of shield law, and latter is now pending before State Senate Judiciary Committee. Stone's attorney, Henry Saad, is basing Stone's appeal on U.S. attorney general's guidelines for subpoenaing confidential material from reporters—that prosecutors must prove need for material if cannot obtain information elsewhere.

Two pretrial motions filed by NBC in sexual discrimination suit brought by former employee Sarah Scott were struck down by court last week. NBC had filed motion for summary judgment and motion to strike plaintiff's demand for jury trial, both of which were denied by U.S. District Court for the District of Columbia. Suit alleges that NBC and NBC vice president and Washington bureau chief, Robert McFarland, discriminated against Scott on basis of race and/or sex and/or national origin" (Scott is 50-year-old female and native of Puerto Rico), failing to promote her, then retaliating by downgrading her duties and ultimately discharging her on basis of inadequate performance. Scott is asking for \$550,000 in compensatory and \$10 million in punitive damages. Trial is scheduled to begin today (Sept. 15).

Senate passed fiscal 1989 appropriation of \$238 million for Corporation for Public Broadcasting last Wednesday (Sept. 10). It now must confer with House, which appropriated \$214 million in its version of H.R. 5233, passed last July.

Senate Judiciary Committee plans for markup of electronic communications privacy bill and Senator Paul Simon's (D-Ill.) **television violence bill** came undone Thursday (Sept. 11), in dispute among committee members. Executive session ended early when absent senator Dennis DeConcini (D-Ariz.) sent word through Senator Joseph R. Biden (D-Del.) that he was objecting to unanimous consent required for consideration of those and other bills.

Teams Broadcasting Corp., Toledo, has filed minimum \$5.5-million suit against Arbitron Co., charging that Arbitron's spring book for Toledo "falsely and deliberately" misrepresented ratings of its radio station there, **WOIT(FM)**.

Intelsat board of governors at its meeting last week authorized registration of two satellite orbital slots at 300 degrees east (in Western Atlantic arc) and 356 degrees east (in Eastern Atlantic arc).

Confirmation hearings for Sonia Landau and Ken Towery, renominations to board of Corporation for Public Broadcasting, will be held

Wednesday (Sept. 17) on Capitol Hill. Senator Barry Goldwater (R-Ariz.), chairman of subcommittee on communications, will preside.

Futures of former CBS Morning News co-anchors Forrest Sawyer and Maria Shriver are coming into focus. NBC News announced that **Shriver will join 1986** on Sept. 22 as Burbank, Calif.-based correspondent. Published reports have pegged Shriver's annual salary at between \$250,000 and \$300,000. At same time, NBC announced that **Peter Kent**, Miami bureau correspondent, will join 1986 as Washington correspondent. Meanwhile, source at CBS said **Sawyer and Faith Daniels**, anchor, *CBS Early Morning News*, are likely co-anchors of CBS's new 90-minute morning news.

Karna Small, deputy assistant to President for National Security Council public affairs, will join Washington office of **Hill & Knowlton**, public relations firm, as senior VP and director of international public affairs, on Oct. 1. Small joined White House staff in January 1981 as deputy press secretary and later moved to National Security Council. In 1970's, she was anchor for stations including KGO-TV San Francisco and WTTG(TV) Washington.

NAB's foreign affairs. Some members of the National Association of Broadcasters executive committee are off to Europe this week. They're participating in a 10-day trip (Sept. 19-29) that includes visits with overseas broadcasters as well as a tour of NATO facilities. Part of the trip is being sponsored by NATO, which invited NAB several months ago to send a delegation on a five-day tour of its facilities. NAB's leaders decided to spend several extra days calling on European counterparts. "We felt it would be a great opportunity for American broadcasters to meet European broadcasters," said Ted Snider of KARN(AM)-KYYK(FM) Little Rock, Ark., and chairman of NAB's joint board.

Every year NAB's executive committee meets with Canadian and Mexican broadcasters. (They just returned from that meeting last month in Pebble Beach, Calif.) Snider, the radio board chairman, Bev Brown of KGAS(AM) Carthage, Tex., and the television board chairman, Peter Kizer of Broadcast Communications of America, Southfield, Mich., accompanied by Bill Haratunian, NAB's international consultant, are attending sessions with the European broadcasters before and after the NATO tour. They will be joined in Brussels, to start the NATO tour, by television board vice chairman Wallace Jorgenson of Jefferson-Pilot Communications, Charlotte, N.C.; Don Smullin, TRC Communications, Corvallis, Ore., and chairman of NAB's international committee; Lee Larsen, KOA Denver, a member of the international committee; John Spain, WBRZ-TV Baton Rouge, La., and president of the Radio and Television News Directors Association, and NAB's immediate past chairman, Gert Schmidt of Harte-Hanks Communications, Jacksonville, Fla. NAB President Eddie Fritts and others on the executive committee (radio vice chairman Jerry Lyman of RKO Radio; the NRBA representative on the committee, Bill Clark of Shamrock Broadcasting, San Francisco, and Gene Cowan, Capital Cities/ABC, the network representative) aren't going because of other commitments.

Their NATO travel also includes stops in Hanover, Frankfurt, Mainz, West Berlin and even East Berlin. NATO is covering the broadcasters' expenses for its tour. NAB will pick up the tab for the rest.

NAB executives may also be headed for Mexico. Mexican broadcasters have invited them, but Snider said NAB has not officially accepted. But the committee hopes to arrange something in mid-November. "They want us to tour some parts of Mexico. The purpose is to show American broadcasters that Mexico is open for business and tourism," Snider said. Fritts said the Mexicans have offered to cover the NAB's expenses, but NAB has not decided what it will do. Whether spouses will go has not been determined, Snider said.

Editorials

Second genesis

The beginning of a new gleam in the CBS eye could be seen last week. The chairman was back, and if everything wasn't yet right with the world, there was at least a sense that order could be restored in time. Considering the Sturm and Drang that preceded last Wednesday's climactic board meeting, it was little short of miraculous that the company and the industry so quickly accepted the new order of things.

It is not necessary to assign the blame for everything that had gone wrong at CBS to know that only drastic remedies could fix it. Dating principally from the day that Ted Turner made his bid to take over the company, a siege mentality had come more and more to dominate the 35th floor of Black Rock. Each new crisis seemed to widen the gap between management and company—as much as it made more precarious the company's chances for survival. By last Wednesday CBS was in a crisis of confidence, and Tom Wyman could no longer carry the day.

But what of the new/old regime?

Laurence Tisch clearly means to stay in command of the company of which he now owns so much, whether as chief executive officer or as power behind the throne. His assumption of the CBS mantle is made less threatening by two circumstances: the knowledge that CBS was in desperate straits and needed saving by someone, and the return of Bill Paley to the chairmanship, lending legitimacy to the new regime. That remarkable man, who started it all, now has the opportunity, on the eve of his 86th birthday, to help restore his creation to its old style and competence.

(Equal cachet was provided by the announcement that Frank Stanton, the company's legendary president emeritus, and Walter Cronkite, the preeminent broadcast newsman, would be consultants to the committee searching for a new CEO.)

A communications industry that knows Tisch best for his fiscal derring-do will be watching for evidence that he can rise above the balance sheet. At this moment, perhaps more than at any other in CBS's history, dedication to the public trust is the corporate attribute most to be desired.

Attention must now be paid to the management succession. The search committee will have more than its work cut out for it, given the circumstances CBS finds itself in and the peculiar requirements of a company that needs to recapture its past before it can come to grips with the future. It is to be hoped that CBS will remember enough of its history to avoid this time the fatal errors committed in choosing successors to Paley and Stanton from Chick Ireland on: not finding someone who understands broadcasters and broadcasting. Now is the hour for a Fifth Estater at 51 West 52.

Only the beginning

This much may be said for the FCC's imaginative plan to get RKO General out of its hearing rooms: It at least rescues the RKO-Westinghouse transfer of KHJ-TV Los Angeles from the administrative law judge who has as much as said he wants to witness the RKO hanging he intends to order. That said, it must be added that the design may produce a wilder marketplace than Mark Fowler envisioned in his freest wheeling dream.

RKO is invited to come to settlements, one way or another, with 69 parties competing for its 13 other facilities that are up for grabs. The cast could be enlarged if, as the commission's general

counsel says is permissible, other players enter the field. As quoted elsewhere in this magazine, a lawyer representing several contenders for RKO licenses was frank: "What we want is the best deal we can get for our clients in each of our markets. I think there is going to be some hard bargaining."

As appraised by experts, the market value of RKO stations is in the \$975 million range, not counting whatever bonuses could be extracted from settlers to get out of the way. It's an invitation to a melee.

Word of caution

Last week's appeals court stamp on a ruling that the Utah Cable Television Programming Decency Act violates the First Amendment was yet another in a series of cases finding unconstitutional the content regulation of cable on indecency grounds. That is as it should be.

This page would not wish the selective censure of the Supreme Court's *Pacifica* decision on anyone. (Particularly the broadcasters for whom it was crafted and who still labor under its yoke.) *Pacifica* extended the content regulation of broadcasting beyond constitutionally unprotected obscene material to include indecent material not meeting the *Miller* test for obscenity. The Supreme Court tried to rationalize its overregulation of broadcasting partly on the grounds of pervasiveness and availability to children: unlike the inaccessibility of the printed word and picture?

While cablecasters should be buoyed by the letter of the decision, the spirit, as expressed by at least one judge, left room for apprehension.

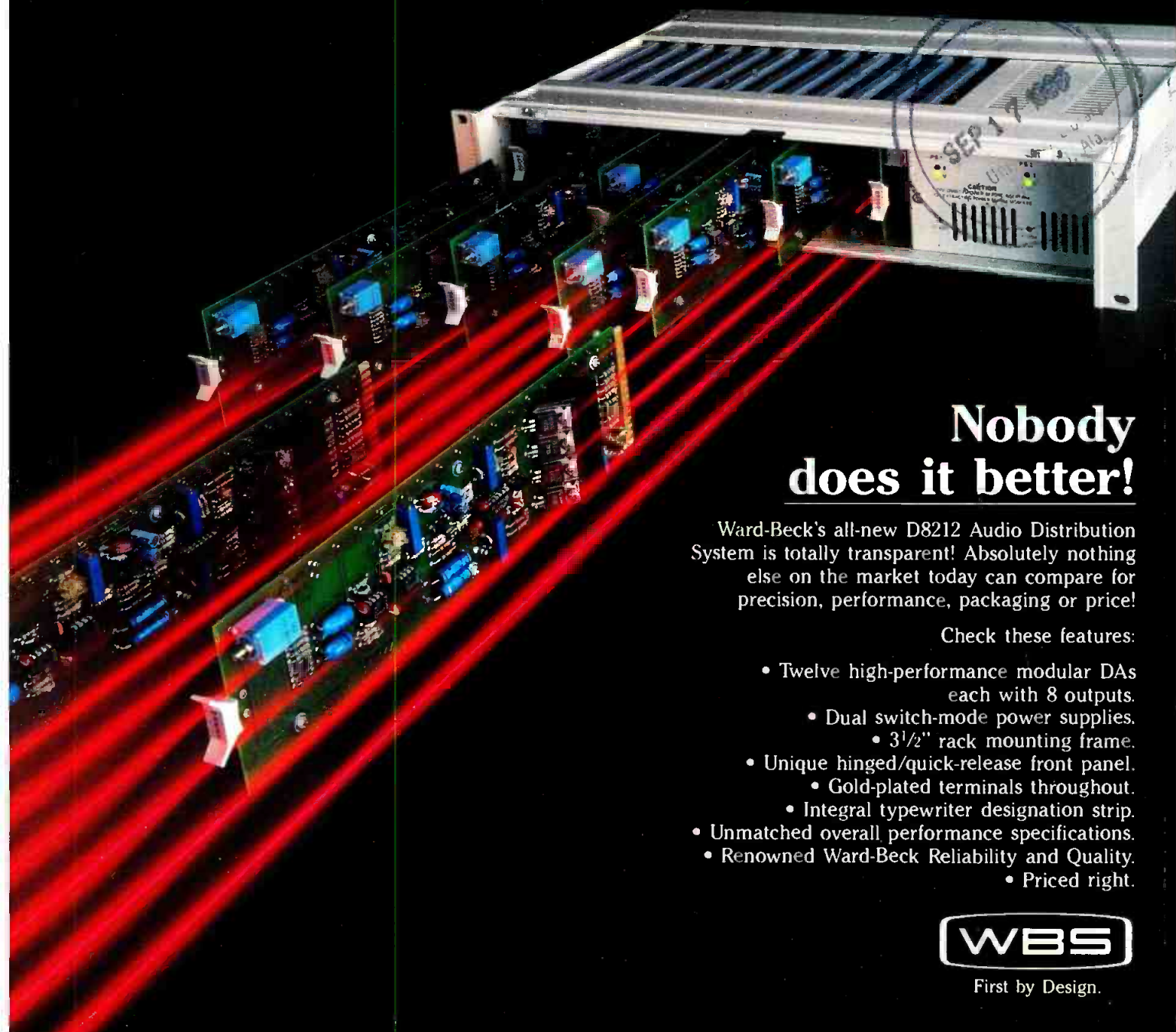
Prompted, perhaps, by an excess of typing paper, Judge Bobby Baldock, in a 37-page concurring opinion, 31 pages longer than the majority opinion itself, cited the FCC's *Red Lion* decision, the *Pacifica* case and almost everything in between to defend broadcast content regulation and argue for its extension to cable. The judge said the same two characteristics, pervasiveness and availability to children, "inhere in cablecasting." While eventually concluding, with the rest of the judges, that the Utah statute was overly broad and void for vagueness, along the way he found that "the *Pacifica* rationale for the regulation of indecency applies to cablecasting."

Cable industry lawyers can justifiably claim laurels in recent court rulings in their favor. They have little reason, however, to rest on them.



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